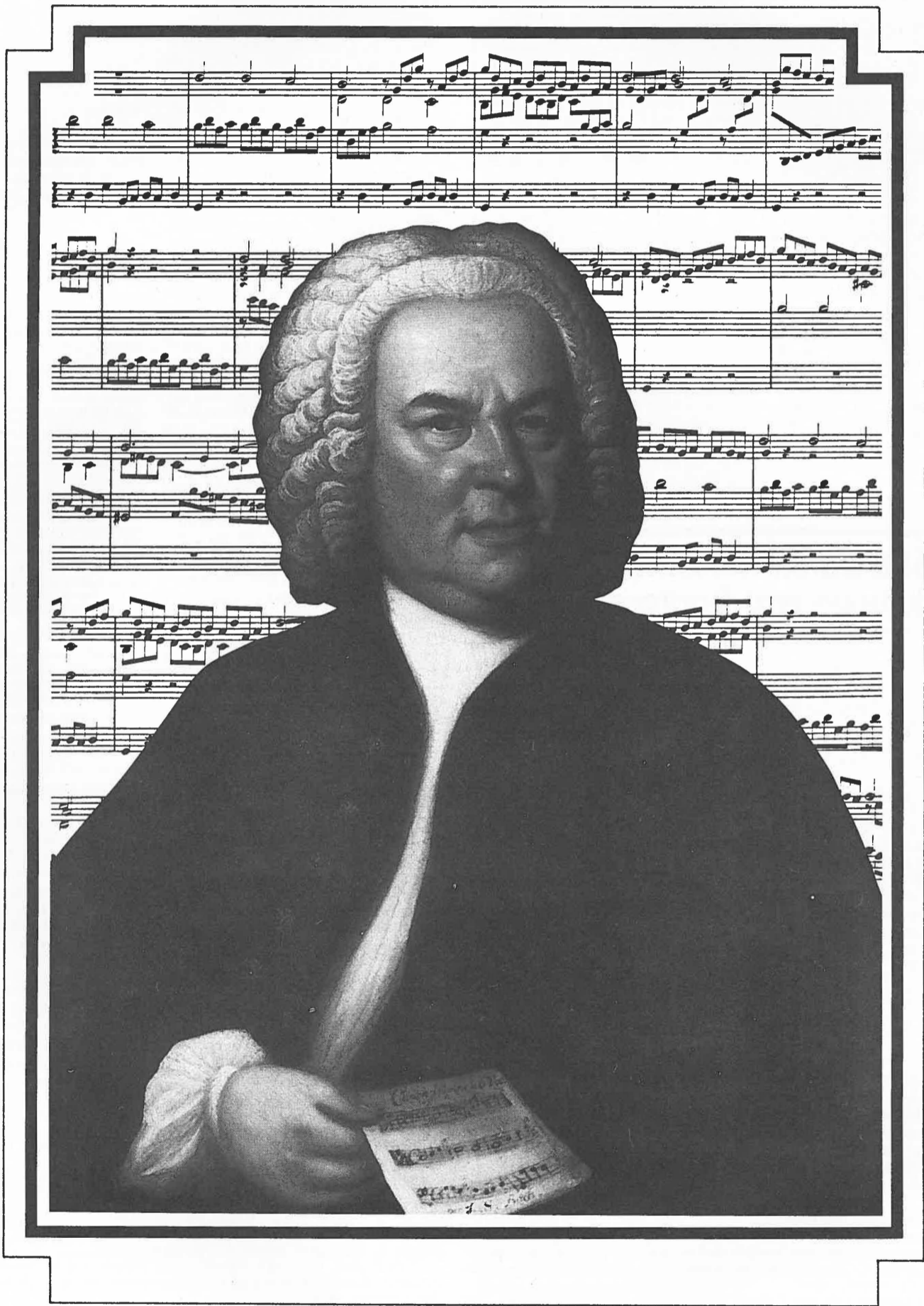


# THE DIAPASON

MARCH, 1985



## Happy Birthday J. S. B.

For musicians and music lovers everywhere, the celebration this month of the 300th birthday of Johann Sebastian Bach is an observance of deep significance. And yet we, as organists, take a special note of the anniversary. For—more than most other musicians—a large part of our professional activity is built around the incomparable legacy left by the Cantor from Leipzig. How many young organists begin serious study with chorales from the *Orgelbüchlein* or the “Eight Little” (doubtful authorship aside for the moment)? Later college/conservatory training carefully establishes a repertoire around the works of Bach. Throughout our professional lives we continually return to this music to find an almost never-ending store of treasures.

As organbuilders have discovered in the course of this century, the organ music of Bach has much to teach us about organ design, voicing, action, etc. The quest in search of the ideal “Bach organ” has taught valuable lessons, even though, perhaps, more in the form of raising questions than in supplying answers.

It seems almost providential that one of the most significant musicological finds of the century should coincide with the Bach tercentenary. Indeed, the discovery by Professor Christoph Wolff of 33 chorale preludes by Bach has added a special dimension to the 1985 celebration, one which organists can especially savor.

It is most gratifying to see the extent of the musical celebrations throughout this year. Our calendar both in February and the present issue is one of the longest ever! Concerts, recitals, lectures, workshops all point to the deep love, respect and genuine admiration we have for the music of Bach. Among the many qualities of his music, one must acknowledge a basic durability—somehow this magnificent repertoire has survived various interpretations, aesthetic approaches, systems of fingering and articulation, and different styles of organs. In some way the music seems to transcend the limitations of the medium and enjoys a resilience which continues to inspire future generations.

THE DIAPASON plans to celebrate the anniversary throughout 1985. This month we feature an article by Paul Boehnke on the Advent and Christmas chorales of the *Orgelbüchlein* and a report on the Bach Chorale Symposium at Arizona State University. Future topics include the *Canonic Variations*, the *Clavierübung III*, and an index to current editions of the organ works, among others. In addition to our calendar this month, we remind readers to look back at the January listing of tercentenary events (p. 2), and the inclusion of ongoing series of Bach organ works in the February issue (p. 3). Amid all the busy preparations and activities, take time to listen, really listen, and enjoy something of the wonderful gifts he has left us.

—Jerome Butera

## 1985 Summer Institutes, Workshops and Conferences

### Boston Early Music Festival

June 3–9. Celebration of 300th birthday of Bach, Handel, and Scarlatti with performances of Handel's *Teseo*, Bach's *St. John Passion*, and *The Art of Fugue*. Trevor Pinnock, John Gibbons, Bernard Lagacé, the Boston Camerata, others.

Contact: Boston Early Music Festival, 25 Huntington Ave., Boston, MA 02116.

### Box Hill Music Festival

June 7–9. Cleveland Lodge, England. Concerts of Music by Bach and Handel in celebration of their tercentenaries. Davitt Moroney, Lady Susi Jeans, others.

Contact: Secretary, Box Hill Music Festival, Cleveland Lodge, Dorking, Surrey RH5 6BT, England.

### NPM School for Cantors

June 10–14. Burlingame, CA.  
June 17–21. Oklahoma City, OK.  
July 8–12. Pittsburgh, PA.  
July 22–26. St. Paul, MN.

Practical sessions in liturgy, scripture, history and repertoire for beginning and advanced cantors. Vocal training and accompaniment.

Contact: NPM School for Cantors, 225 Sheridan Street, NW, Washington, DC 20011 (202) 723-5800.

### 7th Interdisciplinary Aston Magna Academy

June 16–July 6. Rutgers University, New Brunswick, NJ. “J. S. Bach and His World” is the theme for lecture-demonstrations and masterclasses by distinguished scholars of history, religion, literature, theatre, Baroque dance, architecture and the fine arts. Historical performance practice. Fenner Douglass, Peter Williams, Christoph Wolff, others.

Contact: Aston Magna Academy, 317 Main St., Great Barrington, MA 01230.

### 14th Baroque Performance Institute

June 16–July 7. Oberlin College. Masterclasses, coached ensembles, concerts and lectures celebrating the music of J. S. Bach, G. F. Handel, D. Scarlatti and H. Schütz. Lisa Goode Crawford, James Weaver, Penelope Crawford, others.

Contact: James Caldwell, Oberlin College, Conservatory of Music, Oberlin, OH 44074.

### Bach Aria Festival and Institute

June 17–20. State University of New York at Stony Brook. Concerts, masterclasses based on Bach's cantata literature. Phyllis Bryn-Julson, Yehudi Wyner, others. Also a choral program will run from June 16–22 on a separate schedule directed and conducted by Margaret Hillis.

Contact: Carol K. Baron, Administrative Director, Bach Aria Festival and Institute, c/o Bach Aria Group Assoc., Inc., P.O. Box 997, Stony Brook, NY 11790.

# THE DIAPASON

A Scranton Gillette Publication

Seventy-sixth Year, No. 3, Whole No. 904  
Established in 1909

MARCH, 1985  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

- Symposium: The Organ Chorales of Bach  
Arizona State University  
by Margaret R. Evans 8
- The Advent and Christmas Chorales  
of the *Orgelbüchlein*  
by Paul B. Boehnke 9
- The University of Michigan 24th Annual  
Conference on Organ Music  
by James Hamman 13

### NEWS

- 1985 Summer Institutes,  
Workshops and Conferences 2
- Here & There 3, 4, 5
- Appointments 5
- Nunc Dimittis 5
- Harpsichord News  
by Larry Palmer 6
- Carillon News  
by Margo Halsted 6

### REVIEWS

- Music for Voices and Organ  
by James McCray 7
- Book Reviews 7

### NEW ORGANS

### CALENDAR

### CLASSIFIED ADVERTISEMENTS

### EDITORIAL

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Subscriptions: 1 yr. \$10; 2 yr. \$18; 3 yr. \$26 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$16; 2 yr. \$30; 3 yr. \$44. Single copies: \$2 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received no later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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### Westminster Summer Session

June 24–August 2. Westminster Choir College. 56 one-week workshops on church music, music education, organ, piano, vocal, and choral music.

Contact: J. Jay Smith, Westminster Choir College, Princeton, NJ 08540.

### 8th Annual Liturgical Music Workshop

July 1–3. St. John's University, Collegeville, MN. Choral techniques, folk music, free applied music lessons, children's choirs and liturgical mime. Fr. Michael Joncas, James Frazier, Fr. James Notebaart.

Contact: Dr. Kim Kasling, Director, Music Department, College of St. Benedict/St. John's University, St. Joseph, MN 56374, (612) 363-5684.

### Royal School of Church Music. Residential Summer Course.

July 1–August 11. Addington Palace, Croydon, England. A course of intensive study in all aspects of church music. Peter Hurford, Mary Berry, Paul Patterson, Martin How, Philip Moore, Allan Wicks, Arthur Wills.

Contact: Secretary, Royal School of Church Music, Addington Palace, Croydon, CR9 5AD England.

### Académie d'Orgue André Marchal

July 8–11. The fourth annual organ masterclasses in memory of Marchal, directed by Georges Robert. Three classes each day, student's recital, and closing recital by Professor Robert.

Contact: Académie A. Marchal, 22, Avenue Victor-Hugo, F-64200 Biarritz, France.

### Seminar '85

July 8–11. New York School of Liturgical Music. “Celebrating All God's People” will explore varied musical media. Lectures, concerts, Morning Prayer and daily Eucharistic liturgies. Robert Batastini, Alexander Peloquin, others.

Contact: John-Michael Caprio, New York School of Liturgical Music, 1011 First Avenue, New York, NY 10022.

### Kretzmann Organist Training Program

July 14–18. Concordia College, Bronxville, NY. Practical assistance for the church organist. Private lessons, seminars on service playing, planning, worship, musician/clergy relations, musicianship.

Contact: Dr. Richard Heschke, Music Department, Concordia College, Bronxville, NY 10708.

## Here & There

The University of Michigan has announced its 1985 International Organ Performance Competition. Tapes for the Elimination Round are due by September 2. Finalists will compete October 5 in Ann Arbor on the new Fisk organ in the University's Organ Recital Hall. Awards consist of a First Prize of \$1,000 and a recital for the 25th Annual Conference on Organ Music, a Second Prize of \$500, and a Third Prize of \$300.

The competition is open to all organists of any nationality and age. The entry fee is \$35. All candidates are required to perform D. Scarlatti, *Sonata in C Major*, K. 255; Bach, *Prelude and Fugue in A Minor*, BWV 543; and Handel, *Concerto in B<sup>b</sup> Major*, Op. 4, No. 2. Finalists will also prepare a commissioned work to be announced.

Further information, rules and application form may be obtained from James Kibbie, The University of Michigan School of Music, Ann Arbor, MI 48109-2085.

Art Masters Studios Inc. (AMSI) has announced its 25th Anniversary Celebration Workshop to take place April 13 at Salem Lutheran Church, Minneapolis, MN. The day will feature a number of prominent guests. Natalie Sleeth will talk about her work as a composer. David Cherwien will demonstrate hymn singing using his *Interpretations* for organ. James Rodde will direct the reading sessions. David Clarke will bring the East Central Minnesota Chorale to sing more advanced AMSI publications. Mark Sedio, Mt. Olive Lutheran Church, will serve as accompanist for the reading sessions. Leland Sateren will direct a selection of choral publications. For further information, contact Robert P. Wetzler, AMSI, 2614 Nicollet Avenue, Minneapolis, MN 55408.

Meadows School of the Arts Music Division at Southern Methodist University is presenting three concerts as part of the year-long celebration of the 300th anniversary of the birth of J. S. Bach. The featured performance will be Christopher Hogwood and The Academy of Ancient Music from Cambridge, England, on March 22.

The celebration began on February 11 with an all-Bach organ recital by Wolfgang Ribusam. Future events con-

tinue on April 26, when the series will feature harpsichordist Gustav Leonhardt. Marie-Claire Alain will conduct a masterclass October 28, and Harvard scholar Christoph Wolff will present a series of lectures November 11-15.

Larry Palmer, professor of harpsichord and director of the SMU Early Music Consort, is coordinator of the anniversary celebration.

Bach—his music, his era, his myths—are among the topics to be explored during Westminster Choir College's *Bachfest*, March 18-22. On Monday, William Hays will discuss the life of Bach and his role as a church musician. Tuesday features a lecture-demonstration by Daniel Pratt on the performance aspects of Bach's solo vocal literature, and a lecture by Frauke Hassemann on the choral works of Bach and Schütz. On Wednesday, John Rupert Martin will discuss art work and architecture of Baroque churches in Austria and Southern Germany; and a lecture-demonstration on the Art of Baroque Dance will be led by Dorothy Rubin and Mark DeGarmo. Thursday's schedule includes a lecture-demonstration by Joan Lippincott on performance practice in Bach's organ music, and a presentation by Edward and Virginia Brewer on the roles of the harpsichord and oboe as solo and ensemble instruments in the music of Bach. *Bachfest* culminates on Friday with a tour of Lincoln Center and a performance of Bach's *Magnificat* and *Cantata 50*, presented by the New York Philharmonic Orchestra and the Westminister Symphonic Choir under the direction of Rafael Kubelik. For information, contact Westminister Choir College, Hamilton Avenue and Walnut Lane, Princeton, NJ 08540.

The National Association of Pastoral Musicians (NPM) will hold its 1985 National Convention June 24-28 at the Cincinnati Convention-Exposition Center, Cincinnati, OH. With the theme "Blessed Are The Music Makers," the convention will focus on the pastoral musician as minister. Each day, major addresses will concentrate on a different aspect of this theme. Noted speakers include Rev. Edward Schillebeeckx, OP, Cincinnati's Archbishop Daniel Pilarczyk, Ms. Virginia Sullivan Finn, and Rev. Edward Foley.



Charles Huddleston Heaton, Minister of Music at East Liberty Presbyterian Church in Pittsburgh, PA, played a recital on October 31, 1984 at his alma mater, DePauw University in Greencastle, IN, as one of a series of events celebrating the 100th anniversary of the School of Music at DePauw. At that time he presented to the Music Library a complete set of bound volumes of *THE DIAPASON* going back to 1926, which was gratefully received by the university. Shown in the photo, left to right, are Dr. Heaton, Laverna Saunders, Acquisitions Librarian at DePauw, and Arthur Carkeek, Professor of Organ and Theory.

In a world premiere, Dave Brubeck will present his new work, "Tongues of Fire," for choir, orchestra, the Brubeck Quartet, and baritone solo. Other performances during the week will take place in nearby churches: St. Peter in Chains Cathedral; Christ Church (Episcopal); St. Xavier Church in the Heart of the Market Place; and the Basilica of the Assumption in Covington, KY.

While originally serving Roman Catholic parishes, NPM has grown to include members from other major denominations as well. Specific interest meetings, choral reading sessions, exhibits, and demonstrations will round off the 1985 Convention. For further information, contact: Mr. Tom Wilson, NPM Conventions, 225 Sheridan Street, NW, Washington, DC 20011 (202) 723-5800.

Harvard University has announced a series of one-hour radio concerts which will be offered to stations of the American Public Radio Network beginning in April. Interested persons can inquire of their local station about air times. The 13 programs come from in-concert performances on the famed Flentrop organ

at the Busch-Reisinger Museum. The series is focused on, but not limited to, compositions from the 17th and 18th centuries. Host for the series is James Johnson, organist of the museum. Performers include Larry Smith, Nancy Granert, Haig Mardirosian, James Johnson, Marion Anderson, Fenner Douglass, Lenora McCroskey, John Skelton, Max Miller, Bernard Brauchli, and the Harvard University Choir.

In celebration of the Bach tercentenary, Laudate GmbH Versandbuchhandlung has announced the completion of the recording of Bach Cantatas by Helmut Rilling. All 194 cantatas have now been released as individual records, recorded by Rilling and his Bach ensemble and soloists. As a special offer, the record producer is offering all of the cantatas (100 records in 10 sets of 10) for DM 998. Accompanying the 100 records is a book containing the cantata texts both in German and English. For information, write: Laudate Versandbuchhandlung, Postfach 1220, D-7303 Neuhäusen-Stuttgart.

### Romainmôtier Interpretation Course

July 14-28. Romainmôtier, Switzerland.

Lessons, classes and concerts of French music 17th-20th centuries, Bach, Italian music. Guy Bovet, Lionel Rogg, Jean Langlais, Stefano Innocenti.

Contact: Marisa Aubert, Cours d'interprétation de Romainmôtier, 1349 Romainmôtier, Switzerland.

### 1985 International Forum for Organists

July 15-19. The University of Michigan.

Concerts, lectures, masterclasses with Peter Williams, Robert Glasgow, Michele Johns, James Kibbie, and Marilyn Mason.

Contact: Marilyn Mason, University of Michigan, School of Music, Ann Arbor, MI 48109.

### International Summer Academy for Organists-Harpsichordists

July 15-29. Haarlem, The Netherlands.

Courses on Bach; improvisation; old French and North German organ literature; harpsichord. Piet Kee, Ewald Kooiman, Jean-Claude Zehnder, Anders Bondeman, Bernard Lagacé, Harald Vogel, Colin Tilney, Kenneth Gilbert.

Contact: Stichting Internationaal Orgelconcours, Stadhuis (Townhall), Haarlem, The Netherlands.

### 11th Academy of Italian Organ Music

July 16-29. Pistoia, Italy.

Courses, seminars, concerts, excursions. Introduction to the Italian organ; Interpretation of Italian organ music; The Italian influence on Bach; Aspects of organ-building today in Italy and Japan. Umberto Pineschi, Stefano Innocenti, Luigi Tagliavini, Christoph Wolff, Hiroshi Tsuji, Franz Zanin, Lorenzo Shielmi, Dorthy de Rooij, Montserrat Torrent.

Contact: Accademia di musica italiana per organo, casella postale 346, 51100 Pistoia, Italy.

### Kretzmann Memorial Conference on Church Music

July 19-20. Concordia College, Bronxville, NY.

Choral workshops, seminars on the organ, its literature and service playing. Inaugural recital on the college's new chapel organ. Richard Westenburg, Joan Lippincott, Thomas Nelson Green.

Contact: Dr. Richard Heschke, Music Department, Concordia College, Bronxville, NY 10708.

### 8th International Organ Week

July 27-August 3. Bruges, Belgium.

Interpretation classes and lectures on Bach; recitals on historical organs in Flanders. Bach-Handel Organ Competition and the "Special J. S. Bach Prize Bruges 1985". Judges are James D. Christie, Stanislas Deriemaker, Johan Huys, Ton Koopman, Simon Preston, Michael Radulescu, and Xavier Darasse.

Contact: Tourist Office, Markt 7, B-8000 Bruges, Belgium.

### Music for Worship in the Small Church. University of Minnesota, Duluth.

July 30-31. Austin MN.

August 1-2. Hutchinson, MN.

August 5-6. Bemidji, MN.

August 8-9. Cambridge, MN.

Four 2-day workshops for organists and choir directors, especially designed for those with limited training and/or experience. Organ technique, service playing, repertoire, conducting and choral techniques, youth, adult, and children's choirs. Ronald Gauger and Cleo Kuelbs.

Contact: University of Minnesota, Duluth, Continuing Education and Extension, 403 Darland Administration Building, Duluth, MN 55812.

### 7th International Course in Interpretation of Spanish Organ Music

August 8-19. University of Salamanca, Spain.

Classes on Iberian organ music of the 16th, 17th and 18th centuries featuring historical instruments at the Catedral Nueva and the University of Salamanca. Only 20 students admitted.

Contact: Cours d'interprétation de Romainmôtier, CH 1349 Romainmôtier, Switzerland.



**Valentin Radu**

Valentin Radu is now concertizing under the management of Artist Recitals Talent Agency, announced Ruth Plummer, artists' representative. Dr. Radu has performed throughout Europe including concerts in East Germany, Czechoslovakia, West Germany, France, England, and Austria. He has broadcast on radio and television in Romania, as well as concerto appearances at the Bucharest Philharmonic and Radio-Television Concert Halls.

A recipient of many awards, the Romanian-born artist won First Prize in the International Competition for Young Pianists, Accademia di Santa Cecilia, Rome, 1973; First Prize, National Competition for Interpretation of Romanian Music, Bucharest, 1976; Prize-winner, International Organ Competition, Saarbrücken, West Germany, 1979; and Diploma, Sixth International J. S. Bach Competition, Leipzig, West Germany, 1980.

Currently residing in New York City, Valentin Radu is Organist-Music Director of Holy Cross Church as well as Music Director of "The Bach Players" chamber orchestra. He holds the Master of Music and Doctorate in organ from the Juilliard School of Music. He received his early musical training in Bucharest under Franz Xaver Dressler, Joseph Gerstenengst and Lidia Sumnevici. He also studied in Paris with Andre Isoir and in East Germany with Johannes Ernst Kohler and Hans Otto.

Bookings for solo recitals and performances with orchestra during forthcoming seasons are now being made. For information, contact Ruth Plummer, Artist Recitals Talent Agency, 2525 Hyperion Avenue, Los Angeles, CA 90027.

The Dallas Consort has announced *Limited Editions*, a series of special chamber music concerts at the home of

Larry Palmer. Recreating the warmth and intimacy of a European salon, seating at each event is limited to 35 listeners. The three concerts celebrate the anniversaries of Bach, Handel, and Scarlatti and feature Mary Endress, soprano; Larry Palmer, harpsichord and organ; Kevin Bushee, baroque violin; and Lynda Poston-Smith, soprano. For information, write to Sue Stidham, Dallas Consort, 1604 Centenary Drive, Richardson, TX 75081.

John Tuttle, Organist and Choirmaster of St. Paul's Anglican Church, is presenting a series of 12 concerts of the organ music of J. S. Bach. The series takes place at St. Paul's, Toronto. For information, write the church office at 227 Bloor Street East, Toronto, Ontario M4W 1C8.

The University of Michigan has announced the dates of The Eleventh Historic Organ Tour. Under the direction of Dr. Marilyn Mason, chairman of the organ department of the University, the tour will feature organs in East Germany May 27-June 11. Participants will have the opportunity to study, perform, and record informally on important historic instruments. Presented in commemoration of the Bach tricentennial, the tour will focus on the Bach cities of Leipzig, Weimar, Koethen, Eisenach, Muehlhausen, and Arnstadt. For information, contact Conlin Travel, P.O. Box 1207, Ann Arbor, MI 48106.

Associated Organ Builders, Inc., Auburn, WA, announces the introduction of the "Professional," designed for chapel, studio, and residence. In order to facilitate installing in areas with restricted doorway space, it is designed for passage through a 24 inch opening. Its 10 channels of tonal radiation are self-contained. The basic specification performs literature authentically, and the organ is further expandable by simple rank additions. The midwest sales office is located at 2921 South 104th Street, Omaha, NE 68124.

Doblinger, the 109 year-old Austrian music publishing firm now has its own North America facilities. Effective January 1, the new company, Doblinger U.S.A., assumed both administrative and distributional responsibility for Do-



Members of the New York City AGO prepare for Bach series. Front (l. to r.): Leonard Raver, Anne Wilson, Louise Basbas. Middle: Dennis Keene, John Walker, Nancianne Parrella, McNeil Robinson, David Higgs, Frederick Grimes, David Hurd, Richard Bouchett. Rear: John Weaver, Todd Wilson, Jon Gillock, George Stauffer.

blinger publications in America. Special U.S. editions of the Doblinger catalogue, compiled in various musical media and listing U.S. prices, are available as are brochures on contemporary composers, individual series such as the popular "Diletto Musicale," a collection of music by older masters in superior textual and graphic editions, etc. For information, contact Doblinger U.S.A., 305 Bloomfield Avenue, Nutley, NJ 07110.

The New York premiere of the thirty-three chorale preludes recently discovered at Yale University will serve as an appropriate opening to *The Complete Organ Works of J. S. Bach*, a cycle to be presented in New York City May 9 to June 30, 1985. Sponsored by the New York City Chapter of the AGO, the series will include 16 concerts played by 15 members of the New York City Chapter plus special guest Charles Krigbaum from Yale University. The concerts will take place each week on Thursday evenings at 8 at St. Paul's Chapel on the Columbia University campus and Sunday afternoons at 3 at

the Church of the Ascension in Greenwich Village.

The cycle will include every organ composition written by Bach: 157 chorale preludes, 4 chorale partitas, 28 preludes and fugues, 5 concertos, 6 trio sonatas, and 12 miscellaneous pieces—a total of 240 works. The newly found chorale preludes, discovered last November in the Mason Collection of the Beinecke Rare Book Library at Yale, will be featured on the first program of the series, May 9, at St. Paul's Chapel.

Performers include Charles Krigbaum, John Weaver, Jon Gillock, Dennis Keene, Frederick Grimes, McNeil Robinson, Richard Bouchett, Todd Wilson, David Hurd, Nancianne Parrella, George Stauffer, Louise Basbas, Anne Wilson, David Higgs, Leonard Raver, and John Walker.

The Thursday evening recitals will be played on the 94-rank Aeolian-Skinner organ at St. Paul's, and the Sunday afternoon programs on the 81-rank Holtkamp at Church of the Ascension. For further information, contact George Stauffer, Director of Chapel Music, St. Paul's Chapel, Columbia University, New York, NY 10027.



## HOUSE OF HOPE ORGAN INSTITUTE

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## Appointments

Douglas L. Butler has been appointed Organist-Choirmaster of St. Boniface Roman Catholic Church, San Francisco, CA. St. Boniface is known to Bay Area residents for its ministries to the poor and needy, especially through the work of the Franciscans and St. Anthony's Dining Room. Dr. Butler directs the St. Boniface Chamber Choir and plays the Sunday sung Mass in collaboration with Thomas J. McGuire, director of music. Future concert events are also planned for the parish.



Douglas L. Butler

Mary Preston has received the appointment of Director of Music Ministries and Organist at Walnut Hill United Methodist Church, Dallas, TX, where she is responsible for the overall music programming and the overseeing of the various age-level music ministries. A member of the Pi Kappa Lambda Honor Society, she was graduated with honors from North Texas State University, and has served for three years as an officer in the Dallas Chapter of the AGO. Concert engagements have included appearances in New York, Paris, San Francisco, Dallas, Chicago and Los Angeles. She has recently joined the management of H. C. Hamilton and Associates, Dallas.



Mary Preston

## Nunc Dimittis

Robert D. MacWilliams, president of E. C. Schirmer Music Company, died January 6 at Spaulding Rehabilitation Hospital in Boston, MA. He was 54.

As president of the highly respected publisher of choral music, MacWilliams was instrumental in expanding the company's catalog to include internationally recognized contemporary works, and established Ione Press, Inc. as a member of Broadcast Music, Inc.

In addition to having served on the board of directors of the Music Publishers' Association of the United States, he was an active supporter of the performing arts in Boston and New York. As such, he served on the boards of the Handel & Haydn Society and the Cambridge Society for Early Music, and was a member of the Harvard Musical Association, the Boston Athenaeum and the St. Botolph Club. Contributions may be sent to the Robert MacWilliams Medical Research Fund, The Treasurer's Office,

Box 135, Massachusetts General Hospital, Boston, MA 02114.

Rachel (nee Boldt) MacKay, a music teacher for 65 years in Dearborn, MI, and organist at Lesney & Son Funeral Home for over 30 years, died June 26, 1984, in Halifax, Canada. A member of the Detroit AGO chapter since 1920, she was an honorary life member, as well as a member of the Metropolitan Methodist Church, Detroit. Services were held in the First Congregational Church, Dearborn.

Grace Muszynski (nee Morgan), 72, died September 11 at Grace Hospital, Detroit. A graduate of Toronto's Royal Conservatory of Music, she taught organ and piano in Canada and Ann Arbor over a 50-year career. Services were held at Sacred Heart Roman Catholic Church, Dearborn.

## Stop Shorts

**Mixture:** Comes in ranks; for example, II, such as succotash; or IV, as in four-bean salad. The rankest of all is bouillabaisse.

**f/Stop:** A loud camera lens opening.

**Rohr Lion:** A theatre organ stop, made famous by MGM; found, of course, in the mane organ.

**2' Capricorn:** The Capricorn's upper part is a goat; the lower part, a fish. Hence only 2'.

**4' Unicorn:** One of the earliest stopped horns; tapered, striped metal. Recent research has led to the suggestion that the Unicorn stop is really a Unicorn Off, as some Unison Offs are labelled Unison. As a Unicorn Off, this is a particularly valuable stop for the small organ that has no Unicorn pipe, and the importance of such a stop there is hard to underestimate. (Submitted by Philip B. Horton, Enid, OK.)

# Walker

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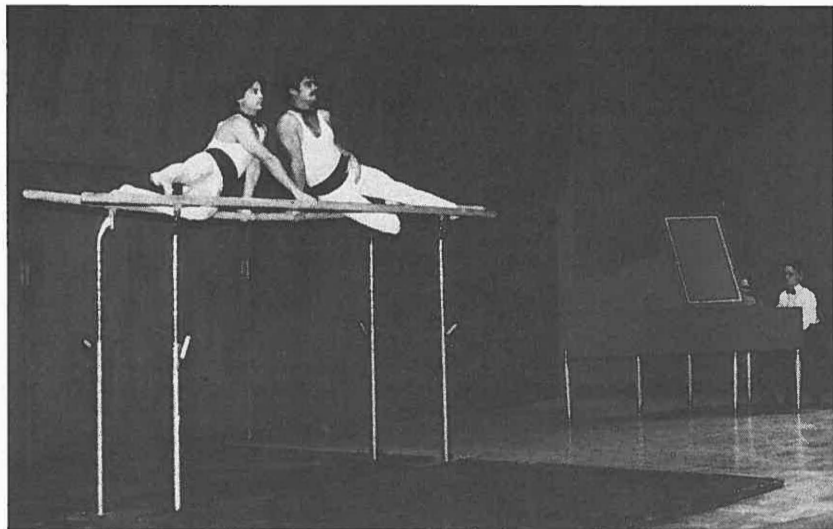
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## Harpsichord News

by Larry Palmer



Kevin Muenz and Warren Brantley, gymnasts; Jo Boatright, harpsichord

*Parallels*, a work for two harpsichords and two gymnasts, received its southwest premiere on November 19, 1984, in Caruth Auditorium, Southern Methodist University. Presented under the auspices of Dallas' ten-year-old new music ensemble, Voices of Change, the theater piece by native Texan Gerald Busby was performed by harpsichordists Jo Boatright and Paul Riedo and gymnasts Warren Brantley and Kevin Muenz. Marcia Plevin, newly appointed chairman of SMU's dance division, created a fluid choreography. The whole "show" was much appreciated by a large audience.

William Dowd, harpsichord maker of Boston, now has a new address: 881 East First Street, Boston, MA 02127. In a brochure from this maker we read, "After 22 years on Thorndike Street we have moved the shop to South Boston, just west of Pleasure Bay & Castle Island. 881 is a turn-of-the-century brick building just two blocks west of City Point. The shop is on the fourth floor, as usual."

Virginia Pleasants (London) marked the 200th anniversary of the death of J. S. Bach's eldest son, W. F. Bach, with a fortepiano recital in the Purcell Room on Tuesday, November 20. Her pro-

gram: *Fantasia in A minor*, F 32; *Fantasia in D minor*, F18; *Fugue in D minor*, F31; Sonatas in C, G, and E-flat, F2, F7, F5; Twelve Polonaises. The instrument was by Adlam Burnett, a replica of a Viennese fortepiano by Michael Rosenberger (c. 1798).

Sweet Briar College in conjunction with the Southeastern Historical Keyboard Society is planning a celebration of the 1985 Tercentenaries, April 17-20, at the Virginia College. Among the events: *Brandenburg Concerti* performed by the Ars Musica Orchestra; Concert Royal with the New York Baroque Dance Company; Fenner Douglass, organ, and Penelope Jensen, soprano; John Gibbons, harpsichord and Frans Brueggen, recorder; an address by William S. Newman of the University of North Carolina, Chapel Hill; and discussions on keyboard instruments of the 18th century by William Dowd and George Taylor. For further information, write Professor John Shannon, Department of Music, Sweet Briar College, Sweet Briar, VA 24595 (telephone: 804-381-6123).

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

## Carillon News

by Margo Halsted

### New Members

Don Cook of Lawrence, KS, and Katherine Webster of New Haven, CT, are the new 1984 carillon members of the Carillon Guild. They both played successful Advancement Recitals for the membership present at last summer's Madison Congress.

Webster, a native of Cleveland, OH, graduated with honors in English and Theatre Studies from Yale University in 1979 where she was active with the Yale student carillon guild. After graduation she studied carillon briefly with Milford Myhre, and from 1980-82 she was a student at the Daleroze School of Music in New York City. Other instruments she has studied include piano, organ, and African drumming. She is also a vocal soloist. Webster has been the Summer Carillonist at Yale for four of the past five summers.

Don Cook studied in Utah, graduating in 1982 from Brigham Young University in Provo. While at BYU, Cook played the regular noon carillon recitals. Since 1982 he has been a DMA candidate at the University of Kansas on a graduate school honors fellowship. His teachers at Kansas are Albert Gerken for carillon and James Moeser for organ.

### Premieres

In honor of the sesquicentennial celebration of the city of Rochester, NY,

David T. Caldwell, carillonist at the University of Rochester, played the premiere performances of two pieces written especially for the university carillon: Susan Alancraig's "Spiderdance" and Samuel Adler's "Scherzando."

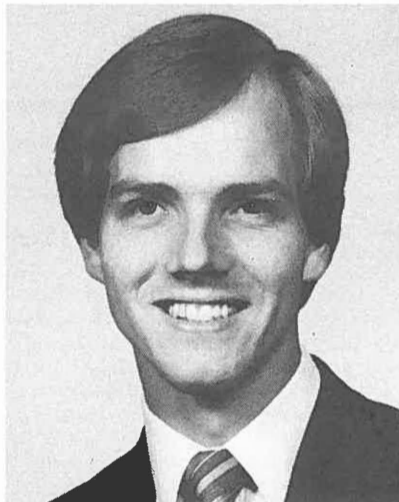
### Carillonist Retires

Charles T. Chapman has retired after 47 years of playing the Belle Brown Northcott Carillon in Luray, VA. Chapman is also an organist and band/choral director in Luray. David Breneman will succeed Chapman.

### Recitals at AGO Events

Professor James B. Angell, Carillonist at Stanford University, was invited to play a recital as part of last summer's AGO National Convention. The Stanford carillon, thirty-five Belgian bells cast in 1938, is located on top of the Hoover Institution tower. Angell's program consisted of "Prelude No. 5" by van den Gheyn, "Summertime" by Gershwin, "Variations on the Parsifal Chime" by Franco, "The Lonely Goatherd" by Rodgers, "Prelude Solennel" by Curry, "Sunrise, Sunset" by Bock, and "Fugue for Bells" composed by the performer.

Professor Phyllis Tremmel, of the CWC Campus, University of Denver, played a carillon recital for the AGO Region VI Denver Convention in 1983.



Don Cook



Katherine Webster

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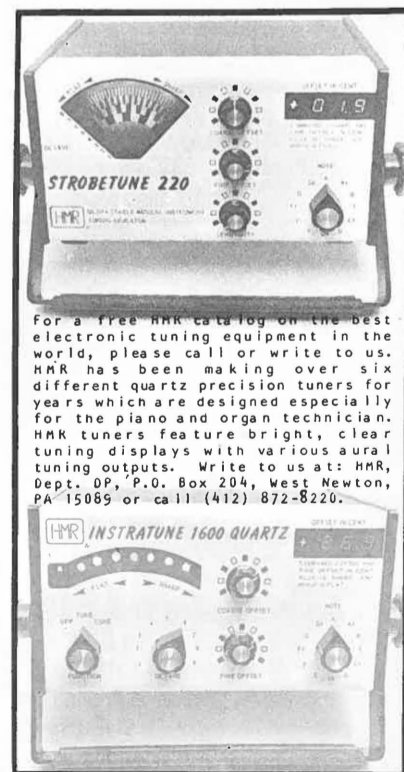
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# Music for Voices and Organ

by James McCray

## Music For Lent And Easter

Just as Advent gave us a time of hope in anticipation of the birth of Christ, so does Lent prepare us for yet another great act of faith. In the wonderful poetry of Fred Pratt Green we are reminded:

For forty days we mourn the day  
When all creation held its breath  
When God in Man was done to death,  
And hid his glory in our dust.  
Until the stone was rolled away  
What was there left to trust?

The music reviewed this month is concerned with many of the events of the Passion and Resurrection. Landmarks of this season are reflected in the literature examined. Shorter and extended works are discussed, and varying levels of performance difficulty have been included.

**First Sunday in Lent.** Nancy Maeker, speech choir, narrator and Orff instruments, Augsburg Publishing House, 11-3513, \$.75 (E).

Taken from the series Proclamations for the Church Year, this text is based on scripture quotations in Matthew. The narrator's part is not notated, but the two speaking groups and percussionists have simple, notated rhythms. At least two percussionists will be needed, though, because of the variety of Orff instruments, several children could be used. The choir divides into three parts for the ending. This is an easy, instructive work—a nice contrast to the usual musical contribution to the service.

**Savior, To Your Passion Go.** Robert Wetzler, two parts and organ, AMSI, #483, \$.75 (E).

Often the music for Palm Sunday follows a loud, march-like character that requires a large ensemble. Wetzler's new anthem is in two parts with four verses, each having its own tempo and arrangement. The writing is simple, dignified with a closing celebrative Hosanna. Much is in unison and this easy anthem could be sung by any church choir, youth or adult. The organ is on two staves with registration suggestions, and is primarily chordal. A useful piece that creates an effective mood.

**Gethsemane.** John Ness Beck, SATB and keyboard, Beckenhurst Press, BP

1230, \$.75 (E).

A chromatic keyboard motive is used throughout and gives imagery to the moaning trees text. Eventually this theme is developed into the choral music. The singing is often in unison with comfortable ranges. Piano would be better than organ and the part is easy. This slow Lenten setting has a somber but dramatic quality.

**Were You There.** Arr. James McKelvy, SATB unaccompanied, Mark Foster Music Co., MF 244, \$.80 (M).

Because of the low tessitura for the bass and the high B<sup>b</sup> for soprano, this arrangement will probably require a mature choir of adults. There are some brief soprano and bass solo areas which may be sung by someone from within the section. The choir often is given an "oo" background. McKelvy has supplied this traditional melody with a few nice harmonic twists.

**Lenten Anthem.** Richard Benger, SA and organ, Robertson of Theodore Presser Co., 75162, no price (E).

Written for a boys' choir, this sensitive yet easy setting is designed for Ash Wednesday. The organ is on two staves and includes registration suggestions. The voice ranges are limited and lines contrapuntal. The organ builds tone clusters behind the opening unison chorus, and then helps the voices by doubling their parts. Effective music for treble singers.

**Christ Lay by Death Enshrouded.** Johann Schein (1586-1630), two high and one low voice and continuo, Alexander Broude Inc., AB 225-10, \$.40 (M).

Edited by Kurt Stone, this sacred concerto has both German and English performing texts. Emphasis is on the upper parts with the lower voice written in treble clef to sound an octave lower. There is a closing alleluia which is much faster than the basic chorale material (aab) which precedes it. This would also be useful for solo voices.

**The Seven Words.** John Carter, SATB, organ, reader, with brief soli, Hope Publishing Co., No. 805, no price (M).

There are eight short movements in this cantata and after the closing Amen,

Carter suggests the choir and congregation join together in singing "The Strife Is O'er, the Battle Done." The text by Fred Pratt Green (who was quoted above) is especially appealing. An unaccompanied chorale-like section first heard in the organ introduction recurs in various forms. The words are spoken by the narrator and the choir gives reaction to them. All of the parts are simple, and this 15-page cantata would be useful for most small church choirs.

**Easter Oratorio.** J. S. Bach, SATB with keyboard or orchestra and SATB soli, Schott & Co. Ltd. (Theodore Presser), ED 10 290, \$21 with chorus published separately (M+).

This edition with piano reduction is by Edgar Hunt and may be adapted easily to organ. The orchestra parts are for rent and consist of 3 D trumpets, timpani, 2 oboes, flute, 2 treble recorders, bassoon and strings. There are 10 movements but chorus is only used in three of them. The opening instrumen-

tal Sinfonia is quite extended and is the longest movement in this 45 minute work. The solo voices represent Mary Magdalene, Peter, John, and Mary the mother of James, and their material is very busy and will require good singers. The choral writing is of moderate difficulty and is less important. An English translation has been provided for performance. Excellent repertoire for an advanced group.

**He Is Risen.** Dave Brubeck, SATB and keyboard, Shawnee Press Inc., A-1499, \$.65 (M+).

Taken from his longer work, *Beloved Son*, this fast, busy setting is based on a text by Herbert Brokering. Running choral passages are contrasted with static, rhythmic statements on the words of the title. Full vocal ranges are employed. The keyboard part is suited for piano. Following three minutes of frantic, driving singing, the work closes with slow, chromatic polychords set to Christ's words of Ascension.

## Book Review

**Twentieth-Century Music for Trumpet and Organ. An Annotated Bibliography** by Philip T. Cansler. 46 Pages, \$8.00, The Brass Press, Nashville.

For those organists who perform with trumpet players, this book could be a fine aid in planning recitals or church services. Philip Cansler's doctoral dissertation presented to the University of Oregon has been revised for publication, and is No. 11 in the Brass Research Series.

The bibliography lists eighty-seven works. Included within each listing is the following information:

- Composer and title
  - Grade level
  - Designation for recital or ceremonial use
  - Performance time
  - Short biography of the composer
  - Description of the piece
  - Technical challenges for trumpet
  - Comments on the organ part
- Dr. Cansler has enhanced the effectiveness of his book by having six well-

defined grade levels with specific criteria for each. This can help match the skill level of the performer to an appropriate piece. However, the grades apply only to the trumpet part. I would have liked to see a subjective evaluation. Compositional techniques are covered, but not the character or impact of a piece. These are important in programming decisions.

The bibliography includes about a dozen pieces designated as ceremonial, which can be used for weddings and church services. These listings are generally collections, such as descants and hymn arrangements. The majority of the bibliographical listings are recital pieces. This can be helpful in broadening the scope of a recital to include modern trumpet music.

Overall, the book is a useful aid to performers. If you value your time, you will want this book. It is a convenient short cut in your music search.

—George Steward

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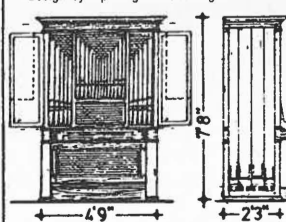
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# Symposium: The Organ Chorales of Bach

Arizona State University

Margaret R. Evans

What could be a better way to begin the year of Bach's 300th birthday than to attend a Symposium on the organ chorales of Bach! From the first note of the "Passacaglia" played by James Moeser to begin the Symposium to the closing panel discussion, the three and a half days were a time of thought, reflection, and increased understanding of these works. Approximately 100 people from all over the country attended the Symposium January 13-16 at Arizona State University in Tempe. The various lectures and performances and myriad details were all very ably organized by Robert Clark of ASU.

The real substance of the Symposium was contained in the three days of lectures by eight speakers. Peter Williams of the University of Edinburgh began with an overview of the chorales of Bach, including a brief history of the find of the newly-discovered works and a discussion of when chorale preludes might have been played. His lecture included the *Orgelbüchlein* (do all the works stating it require a second manual or pedal regardless of what the indication is?), the "Schübler" chorales (who made the transcriptions?), the Leipzig chorales (what was the reason for the order? why are there so many sets of threes—3 for Whitsunday, 3 for Trinity, 3 "Nun komm der Heiden Heiland" settings, 3 stanzas in "O Lamm Gottes unschuldig," 3 organo pleno settings, 3 trios, 3 sarabandes?), *Clavierübung*—Part III (was the E-flat Prelude and Fugue transcribed from D, since e-flat minor was an unusual key for the 1730s? how does the key scheme of Part III correspond with schemes for Parts I, II, and IV?), Kirnberger's collection (were more intended?), and other works (BWV 714-40: disparate pieces perhaps by Bach; BWV 741-65: most not by Bach). Williams's second lecture dealing with *Figurenlehre* included a look at several figures and how Bach used them. Again Williams raised many questions—who knows what the figures are and if they always mean a specific idea? His lectures were the most thought-provoking of the Symposium; he forced participants to continue to be objective and inquiring about what is indicated in the score.

John David Peterson of Memphis State University gave a lecture-recital on the uncollected chorale preludes. His insights into these works included performance suggestions. The handout he provided with a listing of works, comments as to authorship, and where the



Participants at the Bach Chorale Symposium

pieces may be found in the many editions will be helpful in locating these less-known, yet interesting, pieces.

Edward Parmentier of the University of Michigan gave a lecture on the performance of "Jesu, meine Freude," BWV 713, including a look at details on the harpsichord. Unfortunately, although it was clear that he knew this work thoroughly, his playing did not convey his ideas musically; this was especially true of his organ playing.

Quentin Faulkner of the University of Nebraska discussed Bach's keyboard technique, its evidence, and implications. He presented various quotations of contemporaries of Bach concerning Bach's technique as well as how Bach's performance was influenced by his beliefs, since music for him was for the glory of God and the re-creation of his soul. Faulkner demonstrated his statements by looking at "O Mensch, bewein dein Sünde gross," BWV 622, from the *Orgelbüchlein*, playing it first without melody in order to find an appropriate

tempo for 4/4 meter, then with unornamented melody to see where the melody notes are and how they fit with the harmony, and, then, applying the information obtained from the first two playings, to a performance as written. As Faulkner readily admitted, most of

what he said was speculation, but indeed, educated speculation.

Tuesday morning began with comments by Robert Clark and John David Peterson about their new *Orgelbüchlein* edition. Clark commented on the use of figures in the works; each discussed and played several chorale preludes, giving comments on the chorales as well as performance suggestions for the preludes.

Clark Kelly of the University of Oklahoma presented the tale of the Leipzig chorales. Through his sleuthing in the Deutsche Staatsbibliothek in East Berlin examining the Bach autograph of these works, he has unearthed a chronology of various sources and revisions, and of altered copies being accepted by publishers. He discussed some recent editions, gave several examples of how these differ from the autograph and possible reasons why, as well as how the Neue Bach-Ausgabe critical commentary is not always complete in discussion of variants in sources.

James Moeser of the University of Kansas discussed the *Clavierübung*—Part III in detail, including specific performance suggestions and a look at the structure, both of individual works, and how the various pieces are placed within the whole. He pointed out possible ways to perform these works; as well as playing only the large settings or only the small settings plus the four duetti, he suggested having the Prelude and Fugue surround either the *Missa* only ("Kyrie" and "Allein Gott" settings) or the Catechism.

Bach's organs and registrations were the topic of the presentation by Thomas Harmon of UCLA. Looking at slides of various instruments and hearing various organs that Bach might have known gave insights into registrations. He stated that we need to be more generous and creative in the use of reed stops other than as solo stops and in the pedal, that we need to use more variety in the manual plenum sound, and that registration can be used to bring out the *Figurenlehre*. Tastes have changed; our tastes are probably not the same as those of Bach's era.

The closing panel discussion included all of the lecturers as well as Sandra Soderlund. Various comments were made concerning the continual growth of information that is available to us. Harmon commented that we must make the

same decisions again and again. Moeser said that we must continue to explore. Clark mentioned that as teachers we need to do our own homework concerning text, liturgical use, etc. Williams stated that Bach scholarship is always the most advanced there is and that generalizations cannot be made about Bach's organ output since it covered a wide span of years.

Each of the lecturers presented material from a different point of view and most distributed very helpful handouts concerning their area of expertise. Although at first glance it appeared that some comments might be controversial, that was not the case. A very large amount of information was exchanged, and although at times it appeared that nothing was definite about the chorale preludes, now it appears participants will be able to make better-educated guesses and, perhaps, too, be open to new ideas.

The Symposium began in Gammage Center for the Performing Arts, where most of the events were held, with a recital by James Moeser, who played a variety of works by Bach. His solid playing seemed to be most successful in the "Concerto in D minor after Vivaldi," BWV 596. After a dinner break, Robert Clark presented *Clavierübung*—Part III, featuring the "Prelude and Fugue in E-flat" and the large chorale settings. Clark played with spirit and command, obviously being very much at ease with all of these works. This concert seemed an especially appropriate way to begin such a Symposium.

The other two performances of the Symposium took place at Spirit of Joy Lutheran Church in Mesa. Monday evening's performance of *The Musical Offering*, BWV 1079, to a capacity crowd, played by John Metz of the ASU faculty and musicians from the area and New York City, featured baroque instruments, including a new harpsichord by Allan Winkler. Unfortunately the performance was neither inspired nor inspiring. Peter Williams's harpsichord recital on Tuesday evening was another matter. His performance of Handel's "Suite in D minor," HWV 449/436 and five sonatas by Scarlatti (Kk 441, 499, 516, 430, and 417) provided some welcome relief from continual immersion in the music of Bach. The second half of the program, Bach's "Partita in A Minor," BWV 827, came alive in Williams's hands through very musical playing. His encore, "Das alte Jahr" from the *Orgelbüchlein* was also sensitively played on the harpsichord.

Clark mentioned in his opening remarks that participants might also fulfill another aspect of the word "symposium"—that of socializing. Because most of the out-of-town participants stayed at one hotel close to the campus, there was much opportunity to share ideas. Tuesday evening Robert and Evelyn Clark opened their home for a post-concert get-together.

The Symposium was a very well-organized and well thought-out event. This reviewer would have liked to have heard more actual performances of the chorale preludes, especially towards the end of the Symposium, in order to reflect upon the various presentations. Nonetheless, the Symposium, on the attractive ASU campus, was well worthwhile, and Arizona in winter, even in cool January, is enjoyable. Many, many thanks to Robert Clark for conceiving, planning, and executing this seminar on the chorale preludes of Bach. ■

Margaret R. Evans is currently Associate Professor of Music at Southern Oregon State College, Ashland, OR. She received the DMA degree from Eastman School of Music, the MMus from The University of Michigan, and the BMus from Chatham College. In addition, Dr. Evans serves as organist/choir director at Trinity Episcopal Church, Ashland.

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# The Advent & Christmas Chorales of the *Orgelbüchlein*

## Their Histories and Settings

Paul B. Boehnke

The *Orgelbüchlein* is a masterwork steeped in earlier tradition and yet very much a part of the era in which it was composed. The chorales which are set have long and varied histories, and the settings themselves, though in an old form, reflect styles of the times. To understand this fully a short look at the beginnings of German hymnody and the trends surrounding J. S. Bach is necessary.

The Reformation was a major factor in establishing sacred congregational song in the vernacular as part of the church service. But even before the Reformation there were a number of religious song traditions which were popular in nature. Performances of these songs in the church services, however, were infrequent and sporadic. Some of these traditions include the medieval *Leisen*; songs of the Minnesinger and Meistersinger; songs of the Flagellants; and songs of the 14th-century mystics. There was also a general movement toward songs in the vernacular in worship during the 15th century.

With the advent of Martin Luther (1483-1546) and the Protestant Reformation (1517), there was a major change in the viewpoint towards congregational singing. The pre-Reformation traditions mentioned above had remained, for the most part, outside of the church. Luther, however, saw the congregational hymn not only as a gift of God but as something which was an integral part of the liturgical service. In the words of Carl F. Schalk, congregational hymnody was liturgical hymnody in which "doxa and dogma were united in doxological proclamation, and in which the people joined together in praise, mutual expression of the faith, and in the simple, practical, and liturgical demonstration of the universal priesthood of all believers."<sup>1</sup>

These congregational songs or hymns which Luther established as part of the service have many different origins. One source was in the treasury of Gregorian chant. Plainsong was simplified

melodically and rhythmically, making it easier for the congregation to sing. The translated texts were often altered to fit both the new melodies and the new theology. A common example of the latter is rewording or rewriting stanzas so the view of the Virgin Mary was more Protestant in character.

Another source of Protestant hymns was the group of pre-Reformation German sacred *Lieder*: *Leisen* or pilgrim songs, sacred songs of the Minnesinger and Meistersinger, songs of the Flagellants, Crusade songs, and sacred folk songs. They were taken over by the reformers either unaltered or slightly changed as theology demanded. The fact that some of these songs were originally associated with secular ideas or ideas which were very Catholic in viewpoint seemed to matter less than their potential for being employed quickly and effectively by the congregations.

A third source of Protestant hymnody, known as *cantiones*, also enjoyed a long medieval tradition. Occasionally they had been used in worship prior to the Reformation. But the real attraction for the reformers was that these songs, because of their existing widespread popularity, would be quickly learned by the congregation. Also, because of their familiarity, translations of the Latin or macaronic Latin-German texts were not absolutely necessary.<sup>2</sup>

Still another source of Protestant *lieder* was in *contrafactum*. In this category are all the *lieder* which used melodies already known by the people and texts which were reworded, rewritten, or newly composed. Luther made a dis-

tinction between the texts of secular songs and their tunes, many of which were very beautiful. What was secular about songs was not the tunes but the accompanying words. Luther felt it unnecessary for the devil to usurp all of the beautiful melodies. "It was much more important to preserve the 'beautiful melodies' so that the people could more easily be brought 'to the apprehension of [Protestant] truth through familiar sound,' as was stated in 1574 in a letter of the Bohemian Brethren to the Saxon Elector Friedrich III."<sup>3</sup> Basically, *contrafactum* consists of all those songs whose original melodies and texts have been separated and matched with new partners.

A final source of Protestant hymns was in newly composed texts and tunes. Luther was a vocal proponent of this and heads the list of poet/composers who wrote hymns. Some others include: Justus Jonas (1493-1555), Paul Eber (1511-1569), Lazarus Spengler (1479-1534), Paul Speratus (1484-1551), Johannes Schneising (?-1567), and Nicolaus Hermann (c. 1480-1561).<sup>4</sup>

The way in which these hymns were sung in the services is not completely clear. The intent was that they were primarily the concern of the congregation. Songbooks were printed but were intended for use by the pastor and the cantor only, not the congregation. Because of their limited dissemination and costliness, obtaining songbooks was not easy. The organ was not used to accompany the congregation. The singing was always "choral," or unison and unaccompanied. In light of these obstacles, it is not certain how much the congregation actually participated. School children, however, who were taught the new songs in their classes, were most likely the leaders in singing.

Because the new German chorales<sup>5</sup> were unified works, often narrative, the entire hymn was performed from beginning to end. Since some hymns are quite long the practice of *alternatim* was used; the congregation, which sang some stanzas, alternated with the choir,

which sang polyphonic settings of other stanzas, and the organ, which would play settings of the remaining stanzas.<sup>6</sup>

Even though the organ was used rather extensively in the worship service, many assailed its use as too secular. Because of their low social position, organists were forced to play in courts and in the town to supplement their incomes. Consequently they were associated with the love songs and street songs they played—songs the church did not want in its services. But as the social and religious position of the organist improved at the end of the 16th century, the use of the organ increased also.<sup>7</sup> By 1700 there were four main functions of the organ in church services: 1) playing alternate verses of liturgy and hymns (customary until 1700); 2) short preludes, interludes, and postludes to congregational singing and to liturgical altar chants; 3) accompanying congregational singing (not common until 1700); and 4) single selections at the beginning and end of the Service, and in place of the Kyrie or Gradual or during Holy Communion.<sup>8</sup>

From around 1630 official hymnbooks came into use. Earlier (as mentioned above) they had been prohibited for use by the congregation, but it gradually became customary for the congregation to use them.<sup>9</sup> After the Thirty Years' War each state wanted its own hymnbook. Consequently, there was a significant number of new hymnbooks printed. In these hymnbooks there were many new hymns which were added to the old ones. Many had only texts, some had accompanying melodies, some had four-part settings, and some had melodies with a figured bass.

The 1600s also saw a "development of a new sense of piety, a feeling of deepened personal contact between God and Man."<sup>10</sup> Private devotions and pious contemplation became increasingly common. Prayer books, devotional tracts, and hymnbooks (already mentioned) were printed to complement this new trend. The music itself changed too. In the words of Blume, "In the era

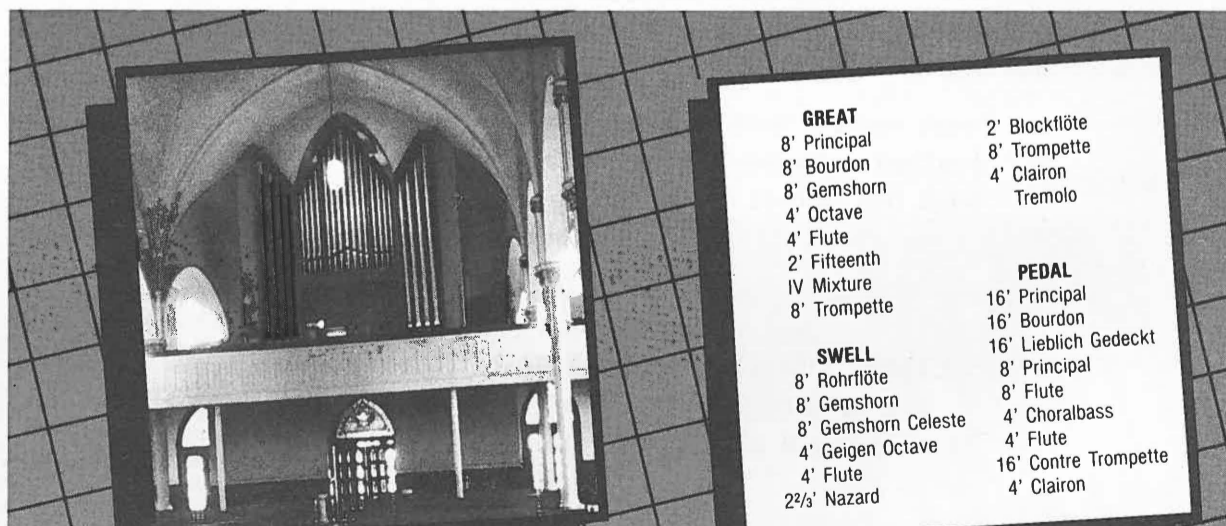
Paul Boehnke is a graduate of St. Olaf College in Minnesota. He recently received a Master of Music in Organ from Arizona State University where he studied with Robert Clark. Currently he is Director of Music at Hope Lutheran Church in Minneapolis, Minnesota.

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of the Counter-Reformation descriptive music had already, at least in part, become an elucidative, interpretative art. Now it frequently became exegesis, even sermon. The musician faced the congregation not as one from their midst but rather as an independent herald and biblical interpreter, a personality as opposed to the masses."<sup>11</sup>

From this background stemmed a movement in Germany from around 1675 to approximately 1750 known as Pietism. Pietism sought to restore an active spiritual life through personal Bible study, prayer, and works of Christian charity. According to Carl Mirbt, Pietism emphasized "the duty of striving after personal and individual religious independence and collaboration, and declared that religion is something altogether personal, and that evangelical Christianity is present only when and in so far as it is manifested in Christian conduct."<sup>12</sup> In terms of Pietism's effect on the hymns, individualistic and even mystical aspects of religion were emphasized. The hymns were seen as a means of stirring up feelings of devotion.<sup>13</sup> Likewise, short chorale preludes which presented the chorale once "became the vehicle for personal interpretation of the chorale . . . and was thus the organist's counterpart to the Pietistic hymn."<sup>14</sup>

Pietism's musical expression of deeply felt emotion and devotion reached its culmination in the chorale preludes of J. S. Bach. Bach's works were at the same time old fashioned and up to date. The forms and styles of his chorale preludes are part of a 200-year history of compositions based on chorales. Yet the emotion and passion fused into these works are characteristic of the Pietistic trends surrounding Bach. The music is a combination of the rituals of orthodoxy and the logic and experience of Pietism. In the words of Friedrich Blume: "Bach's

organ chorales (in all forms) were a true image of Protestantism in his time: still within a strict orthodox tradition, they were open to Pietistic attempts at contemplation and personal expression, emotional piety, and an enthusiastic uplifting of the soul. They were submerged in their texts, preaching, interpreting, illustrating the pain of the Passion and the sweetness of Christ's love."<sup>15</sup> What his predecessors strove for, Bach accomplished. "They could harmonise the melody only; his music at the same time reproduces the text."<sup>16</sup>

#### The Orgelbüchlein Settings

The remainder of this study will be devoted to the Advent and Christmas chorales Bach set in the *Orgelbüchlein*. An examination will be made of their histories and traditions as well as how their texts relate to Bach's setting.<sup>17</sup>

#### Nun komm, der Heiden Heiland

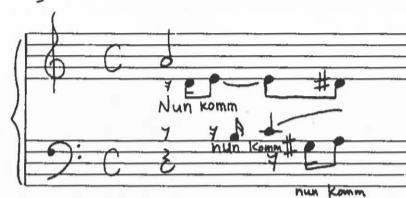
Text: Martin Luther  
Tune: ?

The Ambrosian plainchant *Veni redemptor gentium* served as the basis for "Nun komm der Heiden Heiland." It was translated and published by Luther in the Erfurt *Enchiridion* (1524) and in Walter's *Geystliche Gesangk Buchleyn* (Wittenberg, 1524). The melody, also found in the Erfurt *Enchiridion* (1524), is an adaptation of the tune set to the original Latin text found in the Einsiedeln hymnal from the 12th or 13th century. *Veni redemptor gentium* also gave birth to two other Reformation hymns, "Erhalt uns, Herr, bei deinem Wort" and "Verleih uns Frieden gnädiglich."<sup>18</sup>

Bach's intimate setting of this chorale creates a character of waiting and yearning. The prelude is pervaded by a motive based on the lower neighbor tone. With the possible exception of only one measure, that motive perme-

ates all of the inner voices throughout the setting. The pedal, though appearing to have its own rhythmic motive, is probably meant simply to provide a firm harmonic foundation and to continue the constant 16th-note rhythm. If Bach had a specific text in mind while composing this prelude, it was probably the first and/or second stanzas. The words "Nun komm" fit the lower neighbor tone motive and, when heard in this way, seem to heighten the feeling of impatience or waiting.

fig. 1



In m. 7 Bach increased the texture to five voices before abruptly reducing it to one at the beginning of m. 8. Could this lone 'b' possibly represent the wonder and surprise expressed in the third line of the first stanza "des sich wundert alle welt" (of which all the world is in wonder)? By m. 9 the texture has gradually increased to five voices again. It is possible that this refers to "und blüht eine frucht weibesfleisch" (and blooms as a fruit of woman's flesh) at the end of stanza two. The soprano line on the third beat of the first measure is an inversion of the first four notes of the chorale. A possible explanation is that this inversion represents the Incarnation or God's answer to our prayers for the Saviour.<sup>19</sup> Throughout this prelude and in many others, Bach used the rhetorical figure *catabasis* (descent). A common interpretation of the figure is that it represents Christ's descent from heaven in the Nativity.<sup>20</sup>

#### Gott, durch deine Güte

Text: Johann Spangenberg  
Tune: attr. to Michael Weisse

The text of this hymn can be found in *Alte und Neue Geistliche Lieder und Lobgesenge, von der Geburt Christi, unsers Herrn, für die Junge Christen* (1544). (Tune: see *Gottes Sohn ist kommen*.)

#### Gottes Sohn ist kommen

Text: Johann Horn  
Tune: attr. to Michael Weisse

The text can be found in *Eine New Geseng Buchlein* (1531). The tune was also included in the above hymnal but as the setting for "Menschenkind, merk eben." It appears to be based on the 15th-century Bohemian song "Ave hierarchia." It was associated with the present text in *Ein Gesangbuch der Brüder inn Behemen und Merherrn* (Nürnberg, 1544).<sup>21</sup>

It's curious that Bach gave both titles associated with this tune. The first does not speak of the Nativity at all. The second, though it mentions the Nativity through implication, is more about keeping a constant faith and about the damnation which results if that faith subsides. In some churches "Gott, durch deine Güte" was sung in connection with the sermon during Advent which is why it is related to that season.<sup>22</sup> But aside from this and the fact that it is the first title listed by Bach, the text of "Gott, durch deine Güte" fits Bach's setting. The hymn has but three stanzas, each relating to one member of the Trinity. The first stanza speaks of God's goodness and desire to guard us from the devil; the second stanza speaks of Christ and his teaching, leading, and guarding; the third stanza speaks of the Holy Spirit's love remaining within us. The most distinguishable part of the setting is the canon between soprano and tenor. Bach often used canon in chorale preludes when the texts talked about leading and being led. "In dulci jubilo," "Christe, du Lamm Gottes," "Christus,

der uns selig macht," "O Lamm Gottes, unschuldig," and "Hilf Gott, dass mir's gelingen" are examples. In "Gott, durch deine Güte" the canon may be a musical representation of "für uns in des Vatersland" (Lead us into the land of the Father) in stanza two. The other two voices are of different character. The alto voice probably refers to the Holy Spirit with its rhetorical figure *fuga* or flight (not to be confused with fugue). The "Holy Spirit's voice" is in the midst of the texture just as the third stanza says, "des heiligen Geistes liebe mus in uns bekleiben" (The Holy Spirit's love must remain within us). The bass voice may represent God the Father because of the ever-present, rock solid foundation it provides. This prelude is the only one in the *Orgelbüchlein* in which Bach specified registration (8' Principal in the manual and 8' Trumpet in the pedal). In the autograph copy Bach makes no mention of using two manuals on this prelude. Performance on one manual not only adheres to Bach's own instructions but lends support to the idea of the Trinity (three different, independent voices unified in one sound).

#### Herr Christ, der ein'ge Gottes Sohn

Text: Elizabeth Cruciger  
Tune: ?

Cruciger's text, published in the Erfurt *Enchiridion* (1524), is based on *Corde natus ex parentis* by Aurelius Prudentius.<sup>23</sup> The tune, also found in the *Enchiridion* (1524), probably comes from "Mein Freud möcht sich wohl mehren" found in the Lochlamer Liederbuch. The tune, however, has also been attributed to Johann Walter.<sup>24</sup>

This chorale prelude seems to relate to the text in a general way.<sup>25</sup> The text is a strong, joyful proclamation of the Nativity and what it means for our eternal life. The prelude portrays this exuberant proclamation effectively. Although the first two phrases of the chorale are repeated, the last three are not. Bach may have included the second repeat in the prelude solely for musical balance. Another idea is that the second repeat is inspired by dance movements common in Bach's time. "Wir Christen-leut" has a similar repeat.

#### Lob sei dem allmächtigen Gott

Text: Michael Weisse  
Tune: adapted by Weisse

The tune was derived from *Conditor alme siderum* or *Creator alme siderum* and found with the text in *Ein New Gesang Buchlein* (1531). The tune was also associated with "Gott Heiliger Schöpfer aller Stern," "Weltschöpfer, Herr Gott Jesu Christ," "Herr Christ, du Schöpfer aller Welt," and "Herr Gott, dich loben alle wir."<sup>26</sup> The Latin chant appears in the *Liber Usualis* for Vespers at the First Sunday of Advent.

For the most part this hymn expresses the joy and thankfulness felt by the world when Christ was born. The motive (fig. 2) which Bach employed,

fig. 2



effectively captures these themes. The pedal part consists of three extended descending lines, the ideal of *catabasis*, which might refer to Christ's descent from heaven in the Nativity. The ending of the prelude, where the alto crosses above the soprano, has been related to the ending of the first stanza, "aus ihm gebohrn im höchsten thron" (born from him in the highest throne).<sup>27</sup>

#### Puer natus in Bethlehem

Text: ?  
Tune: ?

The Latin version of the text belongs to the 13th or 14th century. Heinrich von Laufenberg made a German translation in 1439.<sup>28</sup> The German version

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was published in Klug's hymnbook (1543).<sup>29</sup> In the Bapst hymnbook (1545) it appeared with alternating stanzas in Latin and German.<sup>30</sup> The hymn probably originated in connection with Liturgical drama from the *cantiones* tradition. The tune, published with the text first in 1553, originated as a descant line to a tenor *Lied* of 1543.<sup>31</sup>

Bach's setting of this chorale is of a simple yet very beautiful character. The inner voices, with their undulating motion, create an interesting effect of living stillness, a quiet, almost static feeling, yet vitally alive. The pedal line with its large leaps followed by a descending line has been thought of by some as the bowing of the kings from Sheba mentioned in stanza four.<sup>32</sup> Another interpretation is that it represents Christ's descent from heaven, a common idea throughout the Advent and Christmas chorale preludes. In the autograph a small sign (fig. 3) appears above

fig. 3



the final barline. Two new editions of the *Orgelbüchlein*<sup>33, 34</sup> have concluded that Bach meant this as a repeat sign. As mentioned above, many hymnbooks printed both the Latin and German texts together. It appears that both versions were often sung, the Latin verse by the children's choir and the German by the full choir.<sup>35</sup> This may be why Bach seems to have indicated a repeat.

#### Gelobet seist du, Jesu Christ

Text: Martin Luther  
Tune: ?

This hymn stems from an ancient tradition dating back to the 9th century known as *Leisen*. *Leisen* are "sacred, pre-Reformation German folk hymns characterized by the use of some form of 'Kyrie eleison' as the conclusion of each stanza."<sup>36</sup> This particular hymn was often sung by the congregation on Christmas Day in response to *Grates nunc omnes reddamus*. The one stanza German text is first found in a manuscript from 1370. There it is introduced by a stanza from the 11th-century Latin sequence. Luther added six stanzas to the hymn on a broad-sheet possibly at Christmas 1523 or early 1524. It was then published in the Erfurt *Enchiridion* (1524).<sup>37</sup> Luther's version also appeared in many Catholic hymnbooks.<sup>38</sup> The tune appeared on both the broad-sheet and in the Erfurt *Enchiridion*. It has been attributed to J. Walter and was published in his *Geystlich Gesangk Buchleyn* (1524). Similarities can also be seen between this tune and that of *Veni creator*.

Bach's setting beautifully expresses the peaceful joy of this hymn—a joy which, although restrained and subdued, is nevertheless filled with excitement. The simple, unencumbered nature of the chorale is preserved in both the melody line and in the flowing accompaniment. The leaping 16th-note figure might represent the excitement which underlies the hymn. Another idea, stemming from the late Anton Heiller,<sup>19</sup> is that since the pedal leaping motive appears also with its inversion, this might refer to the idea of the Incarnation which is so prevalent in the hymn.

#### Der Tag, der ist so freudenreich

Text: ?  
Tune: ?

The text is a 15th-century translation of the 14th-century hymn *Dies est laetitia in ortu regali*, and was published in 1525 with "Uns ist geporn ein Kindelein" and "Heut ist ein Tag der heiligkeit."<sup>39</sup> It was also published in Klug's hymnbook of 1529 and in the Erfurter *Gesangbuch* of 1531.<sup>40</sup> This is an example of the hymns in which stanzas were changed or left out because of their

emphasis on the Virgin. A triple meter version of the tune dates from around 1400.<sup>41</sup> The melody currently associated with it was published with the text in Klug 1529. It can also be found in Klug 1535, 1543, Bapst 1545, and under the title "Ein Kindelein so löblich" in 1545. It appeared in many Catholic hymnbooks after 1537.<sup>42</sup> This song may have been sung in connection with the sermon at Christmas.<sup>43</sup>

Bach's setting of "Der Tag, der ist so freudenreich" communicates the joy and excitement prevalent in the hymn. Although the performance tempi of this prelude and the preceding one, "Gelobet seist du, Jesu Christ," probably vary quite a bit from each other, there are a number of curious similarities between them. The most obvious is that the textures are virtually identical: both contain a solo melody in the soprano with three lower voices acting as accompaniment. The solo melody in both cases is hardly ornamented. The accompanimental figures found in the left hand of both pieces are very similar. Both tunes also center around 'g' as the tonic. The texts of the two hymns also show some similarities: both are of a joyful nature; both have a rather heavy emphasis on the Virgin; and both mention Christ as the eternal light shining into the world. One wonders whether these are all coincidences or whether Bach had some deeper meaning in mind.

#### Vom Himmel hoch, da komm ich her

Text: Martin Luther  
Tune: Martin Luther (?)

The text was originally published in Klug's hymnbook (1535). Blume says it was intended as a round dance for the Christmas manger play.<sup>44</sup> Another source says it may have been written for Luther's family's Christmas Eve celebration.<sup>45</sup> In either case the hymn was patterned after "Aus fremden Landen komm ich her," an old garland song. According to one source this song was part of a popular singing game of Luther's day in which "a young man would sing this refrain and then give out a riddle to one of the girls in the circle. If she could not solve the riddle she had to give the singer her wreath or garland."<sup>46</sup> The text is of a narrative character and probably comes from Luke 2. The first five stanzas are words spoken by the angel and the remaining stanzas by the congregation. The tune originally associated with the hymn was that of the garland song, and was published with the text in Klug (1535). Later that tune became the tune for "Vom Himmel kam der Engel Schaar." Luther apparently wrote the melody currently associated with the text and published it in Schuman's *Geistliche Lieder aufs new gebessert un gemehrt* (1539). In 1541 the tune to "All morgen ist ganz frisch und new" was the setting for "Vom Himmel hoch" and later became the setting for "Vom himmel kam."<sup>47</sup> Peter Williams claims an association of "Vom Himmel hoch" with Vespers on the First Day of Christmas.<sup>48</sup>

The joy of the hymn is wonderfully expressed by Bach in this prelude. The pedal line provides an extremely strong foundation. The sweep of 16th notes in the inner voices keep the prelude in constant motion. The melody is straightforward except when the exuberance of the inner voices spills over into the chorale itself. The first five stanzas of the hymn (the message from the angels) may well have been the portion of the hymn Bach had in mind when composing this prelude. Between phrases one and two, two and three, and three and four the alto and tenor lines move in a unified motion, sweeping us to the next phrase of the chorale. This may be the same kind of representation of the angels (*fuga*) that is probably present in "Vom Himmel kam," only here with a much more powerful, commanding presence.

#### Vom Himmel kam der Engel Schaar

Text: Martin Luther  
Tune: ?

The text of this hymn was written by Martin Luther and published in Klug's hymnbook of 1543. Like "Vom Himmel hoch" the first part of the hymn appears to be patterned after Luke 2. According to Peter Williams the melody was first published in 1543 to the hymn *Puer natus in Bethlehem*.<sup>49</sup> The tune that is now associated with the hymn is that of the folk song "Aus fremden Landen komm ich her." (See *Von Himmel hoch da komm ich her*.)

If Bach had in mind any one verse of the hymn it was probably the first. In this stanza there is mention of the angel host visiting the shepherds. The 16th notes in this prelude (*fuga*) most likely refer to the angels' flight. The pedal part consists mainly of two long descending lines (*catabasis*) followed by two long ascending lines (*anabasis*). Some feel that the descending lines are the common Advent and Christmas figures referring to Christ's descent to the world in the Nativity. The ascending lines may then refer to our ascent to heaven because of what God did through Christ. (A similar idea may be present in "Lobt Gott, ihr Christen allzugleich.") On the other hand the ascending lines may just be a foil to the descending lines, creating the proper musical balance. One theory is that the pedal line is actually a double augmentation of the 16th-note figure representing the shepherds as they confirm what the angels say.

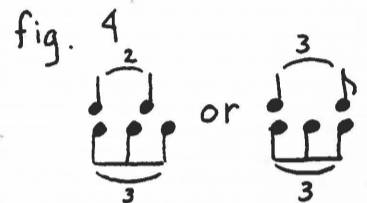
#### In dulci júbilo

Text: Heinrich Suso  
Tune: ?

This hymn comes from the *cantiones* tradition, Latin spiritual songs of pre-Reformation times which although reli-

gious in content were not directly associated with the Liturgy. The earliest extant form of the hymn is from c. 1400. The earliest mention of the carol is by a 14th-century writer who relates a vision of Heinrich Suso, a mystic who died in 1366, in which angels drew him into a dance and sang this carol to him.<sup>50</sup> It was handed down from the 14th century apparently as a one-stanza dance song. In the 15th century it had four stanzas in different dialectal versions (Low German and Dutch). It was eventually published in Klug's *Geistliche Lieder* (1533). The version in Bapst (1545) has the order of the stanzas changed and was cleansed of the praise of the Virgin.<sup>51</sup> The melody, possibly a 14th-century German melody, was first published in Klug (1535).

Bach's setting of "In dulci júbilo" is one which poses a number of questions. What did Bach have in mind when he wrote this prelude? Why are there two different canons? How did Bach intend for the quarter notes to be played: as two equal notes against the triplet eighth notes or as unequal notes within the triplet pattern?



There have been a number of articles and theories on what Bach meant and how the prelude is to be played.<sup>52, 53</sup> Of those who play the quarter notes evenly, some feel that they represent the ringing of bells mentioned in the fourth stanza of the hymn. About the only thing which can be said with some certainty is that the idea of canon probably

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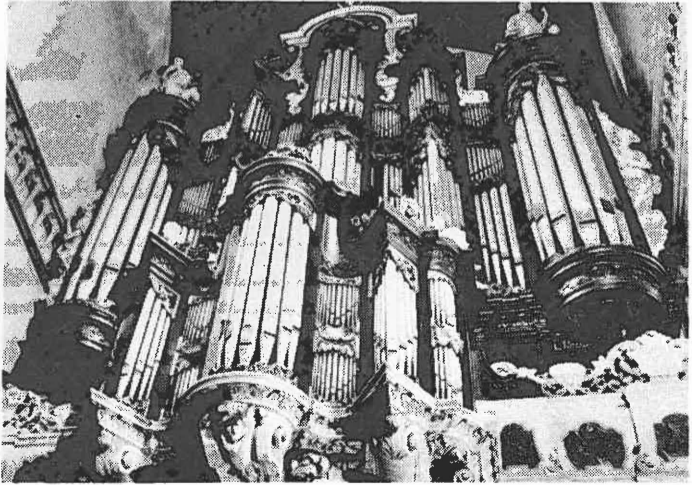
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refers to the phrase in the second stanza "Trahe me post te" (Draw me after you), a technique Bach seems to have used repeatedly.<sup>54</sup>

### Lobt Gott, ihr Christen allzugleich

Text: Nicolaus Hermann  
Tune: Nicolaus Hermann

Hermann was known for writing hymns for children. This hymn is no exception. It was first published with two other hymns, "Nun freut euch ihr Christem" and "Hort ihr liebsten Kinderlein," in 1560 or 1561 and specially designated as a devotional song for the worship hours of children and household. The tune, apparently based on *Puer natus est nobis* from the 3rd Christmas Mass, was originally set to Hermann's hymn on the life and work of John the Baptist, "Kommt her, ihr liebste Schwesterlein," in *Ein Christlicher abentreien* (1554).<sup>55</sup>

This chorale prelude is a truly joyous one. The chorale tune is strong and commanding and is set with a similar accompaniment. There are a number of themes running through the hymn: Christ becoming a servant, we becoming lords, and the unity of all Christians. The setting portrays all of these. The overall effect is one of joy, strength, wonder and/or amazement. The pedal line, because of its constant 8th-note motion, marches on like a procession. The ceaseless 16th notes reinforce this movement, and seem to create a sense of participation in this procession of everything (all Christians joining together). On a somewhat more specific level, the hymn repeatedly mentions our exchange of roles and places with Christ (his becoming a servant and we becoming lords). The pedal line moves basically downward in phrases one and two and basically upward in phrases three and four. Possibly this refers to the descending movement of Christ to earth and our ascent to heaven.

### Jesu, meine Freude

Text: Johann Franck  
Tune: Johann Crüger

The somber, highly emotional character of this hymn is common among hymns of this period (c. 1618-1675). The chorale is a typical *Jesulied* in that it expresses very personal feelings of love and devotion to Jesus. Exactly why this hymn is in the Christmas section of the *Orgelbüchlein* is not clear. Peter Williams, however, claims that there is an association with the Fourth Sunday after Epiphany as well as the Christmas season in general.<sup>56</sup> Both text and tune appeared together in Crüger's *Praxis Pietatis Melica* (1653). The text appears to be a transformation of the secular love song "Celadon" by Heinrich Alberts.<sup>57</sup> The first stanza of that song is as follows:

Flora meine freude,  
meiner Seelen weide,  
Meine ganze Ruh;  
Was mich so verzüchtet  
und den Geist erquicket,  
Flora das bist du.  
Deine bracht glänzt Tag und Nacht  
mir vor Augen und im Herzen  
zwischen trost um schmerzen.

Bach's setting of this chorale beautifully expresses the anxiety and longing of the text. Throughout both text and setting, the anxiety and longing are never actually satisfied. Even at the end one still has a sense of waiting for relief to come. Bach creates this aura in two ways. First, the pedal line is composed mainly of a series of rather short phrases which begin and end on weak beats. Throughout the prelude there is not one strong beat with a noticeably strong accent. The cadence points at the ends of phrases are softened with overlapping cadences. Even the final cadence trails off with each voice reaching its final note at different times. The second way in which Bach creates a sense of longing resembles the technique used in

"Nun komm der Heiden Heiland," i.e., the pervasive use of neighboring tones to the actual chord tones. The use of cross-relations and diminished intervals in the last two measures of the prelude seem to intensify the anxiety.

### Christum wir sollen loben schon

Text: Martin Luther  
Tune: ?

This chorale comes from the Latin hymn, *A solis ortus cardine*, written by Cajus Coelius Sedulius, a 5th-century bishop. It is an elaborate hymn recounting the life of Christ with the stanzas arranged alphabetically (the first letter of each stanza uses one member of the alphabet). The translation into 14th-century German of Johann of Salzburg (d. 1396) was the basis for Luther's "Christum wir sollen loben schon." The melody, the outline of which was sung in the Roman church at Lauds for the Feast of the Nativity, was published with the text in the Erfurt *Enchiridion* (1524).<sup>58</sup>

This chorale prelude is unique in the *Orgelbüchlein*. It is the only one in which the melody is in the alto voice. This prelude appears to refer quite specifically to the text of the hymn.

Christum wir sollen loben schon,  
der reinen magd Marien sohn,  
so weit die liebe sonne leucht,  
und an aller welt ende reicht.

We should beautifully praise Christ,  
of the pure maid Mary,  
as far as the dear sun shines and reaches,  
to all the ends of the earth.

Bach's setting utilizes the entire compass of most organs of his time (C—c<sup>3</sup>). This extreme range of the prelude may refer to the phrases "as far as the dear sun shines and reaches, to all the ends of the earth." The cascades of sound seem as if they stretch to the ends of the earth. The presence of the melody in the alto could be a reference to the second stanza:

Der selig schöpfer aller ding  
zog an eins knechtes leib gering,  
dass er das fleish durchs fleisch erwürb,  
und sein geschöpf nicht gar verdürb.

The blessed creator of all things  
puts on the lowly body of a servant  
so that he would gain the flesh  
through the flesh and not let  
his creation completely decay.

Christ gains the flesh through becoming the flesh, by coming to earth and working within the community, i.e., becoming part of the texture. Another interpretation could be that throughout the hymn there is a sense of the everpresent nature of God, a sense of being enveloped by God. In the prelude the melody (our voices) is enveloped by the rest of the texture. The pedal line, consisting of two ideas joined together (a leap followed by a diatonic descent), has been interpreted in two different ways. The first is that the descending diatonic line is a reference to Christ's descent from heaven. The other relates stanza five "den Sanct Johann mit springen zeigt, / da er noch lag im mutterleib" (whom St. John pointed out by leaping as he still lay in his mother's womb) to the alto aria in *Cantata 147*, where the same text gives rise to a leaping motion in the bass.<sup>59</sup>

### Wir Christenleut'

Text: Caspar Füger (?)  
Tune: ?

The text of this chorale, probably by Füger, first appeared in the Dresden *Gesangbuch* of 1593 along with the melody. "O Jesu Christ, dein Kripplein" and "Auf, schicke dich" were also associated with the same tune. The melody is also found in a manuscript from 1589, "Kurze Comedie von der Geburt Christi von Pondo."<sup>60</sup> The chorale was possibly sung on one or another of the Days of Christmas.<sup>61</sup>

This rather straightforward setting expresses the joy of the Nativity present throughout the hymn. The triple meter

gives it a lilting feel and the main motive (fig. 5), which, incidentally, al-

fig. 5



ways descends, gives a joyful, excited character to the prelude. The pedal confirms the joy with its lively, disjunct motion, rather like a dance. The repeat of the last seven measures<sup>62</sup> may again be inspired by the dance movements of the time. (see *Herr Christ der ein'ge Gottes Sohn*).

### NOTES

1. Marilyn Kay Stulken, *Hymnal Companion to the Lutheran Book of Worship* (Philadelphia: Fortress Press, 1981), p. 19.
2. Friedrich Blume, *Protestant Church Music: A History* (New York: W. W. Norton & Company, Inc., 1974), p. 18, 19.
3. Blume, p. 30.
4. Stulken, p. 22-23.
5. The word "chorale" comes from the manner of singing, choral. Here, however, it refers to the melody itself.
6. Blume, p. 65.
7. Blume, p. 107f.
8. Blume, p. 246.
9. Blume, p. 191.
10. Blume, p. 188.
11. Blume, p. 191-192.
12. Stulken, p. 29.
13. Stulken, p. 29.
14. Blume, p. 264.
15. Blume, p. 267.
16. Albert Schweitzer (trans. by Ernest Newman), *J. S. Bach* (New York: The MacMillan Company, 1955), Vol. I, p. 2.
17. The texts and literal translations the writer used come from the unpublished essay, "The Lutheran Chorales in the Organ Works of J. S. Bach," by Mark Stevens Bighley, Arizona State University, 1985.
18. Stulken, p. 19, 128.
19. This idea comes from thoughts of the late Anton Heiller who put forth the relation of inversion and the Incarnation.
20. Hermann Keller, *The Organ Works of Bach* (trans. by Helen Hewitt) (New York: C. F. Peters Corporation, 1967), p. 200.
21. Stulken, p. 370.
22. A. F. W. Fischer, *Kirchenliederlexicon* 4 vols. (Hildesheim: Georg Olms Verlagsbuchhandlung, 1967), vol. I, p. 221.
23. Stanley Sadie, *The New Groves Dictionary of Music and Musicians* (Wash. D.C.: MacMillan Publishing Company, 1980), vol. IV, p. 316.
24. Fischer, vol. I, p. 252.
25. Although Bach gave two titles to this prelude also, it is fairly certain that he was thinking of the first one. The second is a "tischlied" (table grace) and doesn't seem to go along with the character portrayed in the prelude.
26. Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder aus den Quellen geschöpft und mitgeteilt* (Hildesheim: Georg Olms Verlagsbuchhandlung, 1964), vol. I, p. 95.
27. James Moeser, "Symbolism in J. S. Bach's *Orgelbüchlein*," *The American Organist*, XLVII (November-December, 1964), vol. 47, #12, p. 18.
28. Blume, p. 18.
29. Peter Williams, *The Organ Music of J. S. Bach* (Cambridge University Press, 1980), vol. II, p. 24.
30. Phillip Wackernagel, *Das Deutsche Kirchenlied von der Ältesten Zeit bis zu Anfang des XVII. Jahrhunderts* (Hildesheim: Georg Olms Verlagsbuchhandlung, 1964), vol. I, p. 198.
31. Zahn, vol. I, p. 53.
32. Schweitzer, vol. II, p. 62.
33. Robert Clark and John David Peterson, eds. *Johann Sebastian Bach: Orgelbüchlein* (St. Louis: Concordia Publishing House, 1984), p. 39.
34. Heinz Lohmann, ed., *Johann Sebastian Bach: Orgelbüchlein* (Wiesbaden: Breitkopf & Härtel, Nr. 8348), p. 16.
35. Fischer, vol. II, p. 224-225.
36. Stulken, p. 21.
37. Stulken, p. 149.
38. Blume, p. 21.
39. Wackernagel, vol. II, p. 522.
40. Fischer, vol. I, p. 114.
41. Timo Mäkinen, *Die aus frühen Böhmisches Quellen überlieferten Piae Cantiones—Melodien*, (JY VA SKYLA, 1964), p. 40.
42. Zahn, vol. IV, p. 589.
43. Mäkinen, p. 36.
44. Blume, p. 30.
45. Stulken, p. 45.
46. Stulken, p. 153.
47. Blume, p. 31.
48. Williams, vol. II, p. 29.
49. Williams, vol. II, p. 31.
50. Stulken, p. 21, 158.
51. Blume, p. 19.
52. Moeser, see listing above.
53. John O'Donnell, "In dulci jubilo from the *Orgelbüchlein* Resolved," *THE DIAPASON*, LXVII (December, 1975), p. 4-6.
54. Karl Geiringer, *Johann Sebastian Bach: the Culmination of an Era*, (New York: Oxford University Press, 1966), p. 236.
55. Stulken, p. 148.
56. Williams, vol. II, p. 35.
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59. Moeser, p. 14.
60. Zahn, vol. II, p. 7.
61. Williams, vol. II, p. 39.

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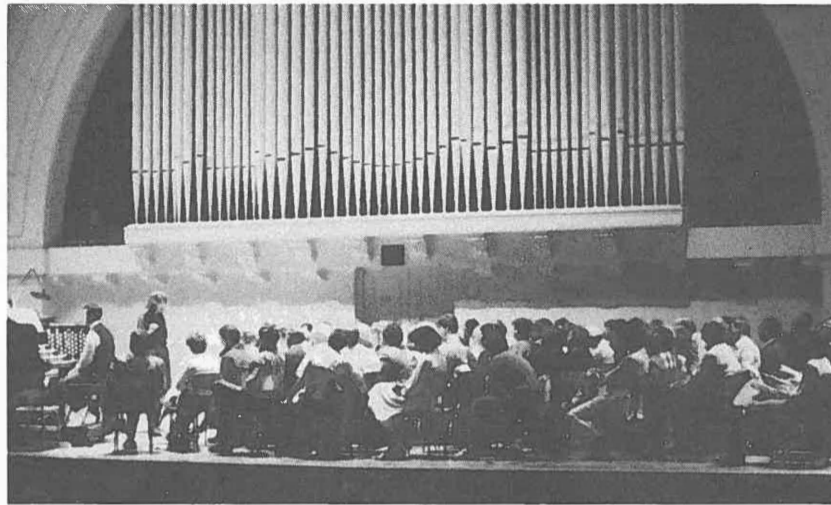
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For twenty-four years now, October has come to mean Ann Arbor and the Annual Conference on Organ Music at The University of Michigan. Under the direction of the chairman of the organ department, Marilyn Mason, the conference year after year has featured enlightened, scholarly performance practice and informed musicianship in all areas that the organ touches. Memorable moments in the past have included Marie-Claire Alain marching across the stage of Hill Auditorium to show the correct tempo and style of the *Offertoire* from Couperin's *Parish Mass*; Lionel Rogg exclaiming, "because I like it that way," when asked about his rationale for the execution of a particular ornament in a Bach chorale prelude; and Maurice Duruflé changing his mind about a printed registration in his *Suite*, Opus 5, in the middle of a master class.

This year was no exception to the established tradition. The conference opened Sunday evening with University of Michigan faculty William Albright playing a program of contemporary music. In this age of specialization, it was good to hear a composer/performer play. Albright possesses an extremely facile technique, and his composer's instincts help shape the music in the correct architectural proportions. He is not fussy about registration, relying on bold gestures, and it is perhaps only here that he could be faulted for an overuse of the crescendo pedal. His program included his own *Organ Book #1*, which although it bears a stamp of the 1960s, has worn well and is no doubt part of the standard repertoire. It was a real treat to hear the piece in the hands of the composer. The program also included two world premieres. Steve Rouse's *Crosswinds* is a complex work for organ and an ensemble of wind instruments and percussion. The demands made upon the performers are considerable, but the performance was exceedingly fine due in great part to Carl St. Clair's superb conducting and Albright's infallible technique. Tightly packed with material, and rhythmically interesting throughout, Rouse's work deserves many more performances. The other premiere, Christopher Rouse's "Liber Daemonum," an extended work for solo organ, was less impressive but well received by the audience.

Monday consisted of lectures and two recitals. The first lecture was an introduction to the physics of sound generated in organ pipes, given by James Wilkes, a member of the chemical engineering faculty at the University of Michigan and also an avid amateur organist. His slides, diagrams, demonstrations with weights, springs, and a candle, and musical examples ably played by Michele Graveline provided basic insight into the sound producing



Gillian Weir teaches a masterclass onstage at Hill Auditorium.

portion of our complex instrument. A second morning lecture was given by guest artist Leonard Raver. He spoke on his musical specialty and passion, contemporary organ music. His informal comments mixed with demonstrations at the keyboard were more in the form of encouragements for the average organist to become involved with new music and commissions of such, rather than a technical study of the medium.

Following lunch, Bynam Petty from the Petty/Madden Organ Company presented a very useful session on basic issues that need to be addressed when rebuilding an organ. Mr. Petty's hand-out contained several before and after stoplists of organs that his firm has rebuilt, and drawings that stressed the consideration of primary importance, placement of the organ.

Participants then took a brief intermission and rode out to Zion Lutheran Church to hear a recital by various student members of the organ department.

Five doctoral students and one master's student played, representing all three studios in the university organ department. That four out of the six compositions played were from the twentieth century is noteworthy.

The highlight of the day, however, was the evening recital of faculty member James Kibbie. A winner of the Prix de Chartres, Kibbie gave a fine account

ic, and yet made ideal use of the Hill Auditorium Aeolian-Skinner.

Tuesday morning was devoted to a lecture/recital by Robert Clark on the new edition of Bach's "Orgelbüchlein," which he and John David Peterson have prepared. In his usual gracious manner, he first gave homage to the landmark Riemenschneider edition of this collection of chorale preludes, and then launched into a discussion of performance practice and musicology which were the reasons for the new edition. The volume of music as published by Concordia is both practical and scholarly. All preludes can be played without page turns, while the introduction covers all important artistic considerations for a stylistically correct performance. Clark's playing of the chorales from the Advent and Christmas section showed the same warmth, fondness, and meticulous care that he clearly lavished on the new edition.

A recent addition to the Organ Conference is the Organ Performance Competition. This competition is open to all age levels and has a set group of pieces. The preliminary round is by tape, and from it a group of semi-finalists are chosen to compete in Ann Arbor. The semi-final round took place on the Saturday before the conference week and from it three organists were chosen. The final round which included a commissioned work by Geoffrey Stanton was played Tuesday afternoon following lunch. Martin Jean, a student of Robert Glasgow, was chosen as the first place winner (\$1,000). Second prize (\$500) went to Susan Dickerson, Lawrence, KS;

James Hammann, MM, AAGO, is director of music at Central United Methodist Church in Detroit, Michigan, and also conductor of the Southeastern Michigan Choral Society, and the Tecumseh Orchestra.

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and Carl Gravender, Clearwater, FL, won the third prize (\$300). Judges for the semi-final and final rounds were Robert Clark; Huw Lewis, St. John's Episcopal Church, Detroit, MI; and Peggy Kelly Reinburg, Duquesne University, Pittsburg, PA. The judges remarked that the playing of all the contestants was first rate. Mr. Jean played an electrifying winner's recital the following day at St. Andrew's Episcopal Church, where the competition had been held.

Following the competition finals all returned to Hill Auditorium to hear Leonard Raver play a recital that consisted primarily of twentieth century works by American composers McNeil Robinson, Daniel Pinkham, Ned Rorem, and Dan Locklair. Mr. Raver made fine use of the organ, and seemed at ease with the unusual difficulties presented by these modern pieces. In fact, his least effective playing occurred during the Bach, *Fantasia and Fugue in G minor* and the Mozart, *Andante for Flute Clock*. Unfortunate mannerisms and rhythmic exaggerations spoiled the flow of both of these works from the standard repertoire.

Tuesday evening's recital was by Gillian Weir. This event was sponsored in part by the Toledo chapter of the AGO, and they had rented a large bus to transport a goodly number of the chapter to the event. The audience was large and made up of many of the fine university and church organists from the Michigan, Ohio, and Indiana area. Ms. Weir played a program of Dupré, Messiaen, Reger, Franck, Vierne, and Eben. Every work demanded the utmost in technical skill and musical insight. Her playing lived up to these stiff requirements. That she was able to perform such a demanding program with only a scant amount of practice on the Hill organ is to her great credit.



Organ Competition winners: (l to r) Martin Jean (1st), Carl Gravender (3rd), Susan Dickerson (2nd).

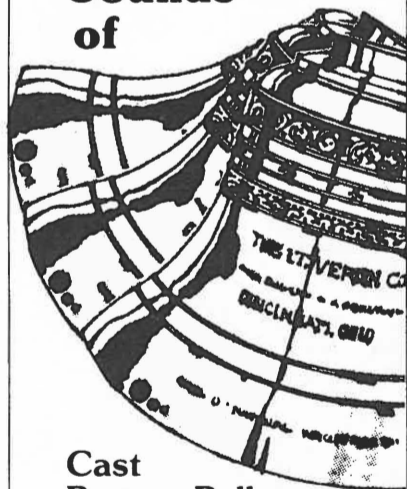
There were several events which I was not able to attend, and these included Johannes Kraner's recital, Ilse Schwartz's recital of the music of Frescobaldi, Michele John's lecture/demonstration on hymn improvisation, Jonathan Rennert's discussion of English Church music, and Peggy Kelley Reinburg's lecture on Arp Schnitger. The many fine comments I heard attested to the uniform high standards of these offerings.

A convention is never complete without several social functions, and the Michigan Organ Conference had three official ones worthy of note. The first was a Monday evening dinner banquet at First Congregational Church, prepared by students of the organ department under the direction of doctoral organ student Paul Dickinson. Marilyn

Mason is often heard to remark, "I insist that all of my students learn to cook." That Mr. Dickinson has taken her at her word was very evident at this sumptuous dinner. A formal luncheon was held in one of the elegant paneled rooms at the Michigan League on Tuesday, at which all of the members of the conference were invited to stand and introduce themselves. The third scheduled social event was a lovely reception held in the home of Marilyn Mason on late Wednesday afternoon.

In addition to superb lectures and concerts, however, the congeniality, warm hospitality, attention to detail, and curiosity about everything and anything to do with the pipe organ and its music make the annual Conference on Organ Music at The University of Michigan a continuing delight. ■

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The Hendrickson Organ Co., of St. Peter, MN, has installed a new organ in the balcony of the First Lutheran Church of Glencoe, MN. The 34-rank

instrument is divided on either side of the rose window and contains two ranks of horizontal reeds. The console is movable at the front-center of the balcony and contains a solid-state combination action and a multiplex unification system for the pedal. Several ranks were retained from the church's previous instrument, but all new mechanical and electrical equipment was used. The balcony was revised to accommodate more than one hundred choir members. Dedication recitals were played by William Niebuhr, organist of the church, and Professor John Eggert of Concordia College in St. Paul, MN.

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  - 4' Spitzflöte
  - 2 2/3' Twelfth
  - 2' Octave
  - 1 1/2' Mixture IV-V
  - 16' Horizontal Trumpet
  - 8' Horizontal Trumpet
  - 4' Horizontal Trumpet

- SWELL**
- 8' Principal
  - 8' Rohrflöte
  - 8' Gamba
  - 8' Celeste bg
  - 4' Octave
  - 4' Spillflöte
  - 2 2/3' Nasard
  - 2' Blockflöte
  - 1 3/4' Tierce
  - 2' Mixture IV
  - 16' Bassoon
  - 8' Trumpet
  - 8' Oboe

- PEDAL**
- 32' Resultant F
  - 32' Resultant P
  - 16' Principal
  - 16' Bourdon
  - 16' Gedackt
  - 8' Octave
  - 8' Flute
  - 4' Octave
  - 4' Flute
  - 2' Flute
  - 2 2/3' Mixture III
  - 16' Fagott
  - 8' Trumpet
  - 4' Clairon
  - 8' Horizontal Trumpet

## Clarification

In the New Organs section of the January, 1985, issue of THE DIAPASON, the account of the new Andover organ for the First Baptist Church of Penfield, NY failed to indicate that Barbara J. Owen was consultant to the church.



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- 8' Principal 63 pipes
- 8' Gemshorn 48 pipes
- 8' Celeste 44 pipes
- 2' Octavin 56 pipes
- 1 1/2' Quint 32 pipes
- 16' Trumpet 68 pipes

- GREAT**
- 16' Gemshorn
  - 8' Principal
  - 8' Gedeckt
  - 8' Gemshorn
  - 4' Principal
  - 4' Gedeckt
  - 2' Octavin
  - 1 1/2' Mixture III
  - 8' Trumpet
  - 4' Trumpet
  - Swell Coupler

- SWELL**
- 8' Gedeckt
  - 8' Gemshorn
  - 8' Celeste
  - 4' Gedeckt
  - 2 2/3' Gemshorn
  - 2' Octavin
  - 1 1/2' Quint
  - 8' Trumpet
  - (blank stop)

- PEDAL**
- 32' FauxBourdon
  - 16' Gedeckt
  - 8' Principal
  - 8' Gedeckt
  - 8' Gemshorn
  - 4' Principal
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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**

15 MARCH

**Heinz Wunderlich**; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm

**Stephen Rohde**; Redeemer Lutheran, Milwaukee, WI 12 noon

16 MARCH

**Guy Bovet**; Harvard Univ, Cambridge, MA 4 pm  
**Joan Lippincott**, masterclass; First Presbyterian, Glen Falls, NY 9:30-12

**Charles Benbow**; Alice Tully Hall, New York, NY 7:30 pm

Univ of Arizona Graduate Chorale; St Luke's Lutheran, Chicago, IL 7:30 pm

17 MARCH

**James Christie**; Unitarian Society of Wellesley Hills, Wellesley Hills, MA 4 pm

**Joan Lippincott**; First Presbyterian, Glen Falls, NY

**Benjamin Van Wye**; Bethesda Episcopal, Saratoga Springs, NY 4 pm

Bach, *Jesu, meine Freude*; Christ & St. Stephen's, New York, NY 10:40 am

Handel Celebration; Abraham Goodman House, New York, NY 8 pm

**Heinz Wunderlich**; Muhlenberg College, Allentown, PA 3 pm

**Guy Bovet**; Lutheran Theological Seminary, Philadelphia, PA 8 pm

**Myron Leet**, with orchestra; First Presbyterian, Wilkes-Barre, PA 7:30 pm

Bach Marathon; Chevy Chase Presbyterian, Washington, DC 1-8:30 pm

**John Fowler**, tenor; First Presbyterian, Ft. Lauderdale, FL 7:30 pm

Lenten Concert; Bland St. United Methodist, Bluefield, WV 6:30 pm

**Karel Paukert**; Cleveland Museum of Art, Cleveland, OH 2 pm

Bach, *St Mark Passion*; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

**J. W. Coffman**, with soprano; Luther Evangelical Lutheran, Brooklyn, OH 4 pm

**Lionel Rogg**; First Congregational, Columbus, OH 8 pm

St Luke's Children's Choir; Luther High North, Chicago, IL 4 pm

Chicago Academy of Early Music; Grace Episcopal, Oak Park, IL 8 pm

**Frederick Swann**; First Baptist, Peoria, IL 3:30 pm

**Catharine Crozier**; Southside Baptist, Birmingham, AL 4:30 pm

18 MARCH

Bachfest; Westminster Choir College, Princeton, NJ (through 22 March)

**Wayne Earnest**; Newberry College, Newberry, SC 8 pm

**Peter Hurford**, masterclass; 1st United Methodist, Akron, OH 1-3 pm

**Marianne Webb**, with orchestra; Sangamon State Univ, Springfield, IL 8 pm

19 MARCH

**George Decker**; St Paul's Cathedral, Syracuse, NY 12:10 pm

Bach's Birthday Party; Cathedral of the Incarnation, Garden City, NY 8 pm

**Peter Hurford**; Holy Trinity Lutheran, Akron, OH 8 pm

Valparaiso Univ Chamber Ensemble; St Luke's Lutheran, Chicago, IL 7:30 pm

Chicago Academy of Early Music; Church of the Ascension, Chicago, IL 8 pm

20 MARCH

Music of Bach, Fauré, Holst; Christ Church Cathedral, Indianapolis, IN 7:30 pm

**Jerome Butera**, Bach birthday recital; Park Ridge Community Church, Park Ridge, IL 12:10 pm

21 MARCH

Bach Birthday Concert; Harvard Univ, Cambridge, MA 8 pm

**Robert Edward Smith**, harpsichord; Quinnipiac College, Hamden, CT 8 pm

**Lionel Rogg**; Alice Tully Hall, New York, NY 7 pm, 8 pm

Bach Gala; Holy Trinity Lutheran, New York, NY 7:30 pm

Bach Celebration; United Methodist, Red Bank, NJ 8 pm

**Haig Mardiroian**; Cathedral of St Thomas More, Arlington, VA 12:30 pm

Marathon Bach concert; Cleveland Museum of Art, Cleveland, OH 1 pm

Bach Birthday Bash; First Presbyterian, Nashville, TN 8 pm

**Peter Hurford**; Euclid Ave Congregational, Cleveland, OH 8 pm

Bach-athon; St Luke's Lutheran, Chicago, IL (through 22 March)

Chicago Chamber Choir; St Paul's Church, Chicago, IL 7 pm

22 MARCH

**David Craighead**; Boston Univ, Boston, MA

**Daniel Junken**, with soloists; Congregational Church of Manhasset, Long Island, NY 8:15 pm

**Wayne Earnest**; St. Andrew's Lutheran, Columbia, SC 7:30 pm

Bach Festival; Chain O'Lakes Convention Center, Winter Haven, FL 8 pm

Handel, *Messiah III*; St Mark United Methodist, Augusta, GA 8 pm

Handbell Festival; Andover High School, Bloomfield Hills, MI 8 pm

**John Weissrock**; Redeemer Lutheran, Milwaukee, WI 12 pm

23 MARCH

**David Craighead**, masterclass; Boston Univ, Boston, MA

Bach Festival; First Presbyterian, Lakeland, FL 8 pm

**Diane Bish**; Trinity Cathedral, Miami, FL

**Joan Lippincott**, lecture-demonstration; Euclid Ave Congregational, Cleveland, OH 9-noon

Chicago Master Chorale; St Luke's Lutheran, Chicago, IL 7:30 pm

**Marianne Webb**, with orchestra; Southern Illinois Univ, Carbondale, IL 8 pm

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24 MARCH

**Thomas Donahue**; Trinity Church, Auburn, NY 3 pm

**William Whitehead**; Fifth Ave. Presbyterian, New York, NY 4 pm

Bach, *Cantata 54*; Christ & St Stephen's, New York, NY 10:40 am

American Choral Concert; St John's Lutheran, Allentown, PA 4 pm

**Sheryl Smith Withers**; Cathedral of St Thomas, Arlington, VA 7:30 pm

**John Obetz**; Wake Forest College, Winston-Salem, NC 8:15 pm

**Wayne Earnest**; First Baptist, Greenwood, SC 7:30 pm

Lenten Concert; Bland St. United Methodist, Bluefield, WV 6:30 pm

**Anne Wilson**; Calvary Episcopal, Pittsburg, PA 8 pm

**Jennifer Paul**, harpsichord; Cleveland Museum of Art, Cleveland, OH 2 pm

**Joan Benson**, clavichord & fortepiano; Cleveland Museum of Art, Cleveland, OH 4 pm

Handel, *Judas Maccabaeus*; West End United Methodist, Nashville, TN 4 pm

Bach, *St. Matthew Passion*, with orchestra; Belle Meade United Methodist, Nashville, TN 7 pm

**Mary Fraley**; Cathedral of St Philip, Atlanta, GA 5 pm

**Joan Lippincott**; First Presbyterian, Flint, MI 4 pm

**Peter Hurford**; Independent Presbyterian, Birmingham, AL

Chicago Chamber Choir; Quigley Seminary, Chicago, IL 3 pm

Pachelbel, *What God ordains*; Community Church, Park Ridge, IL 10:30 am

26 MARCH

**Richard Konzen**; St Paul's Cathedral, Syracuse, NY 12:10 pm

27 MARCH

**Lynn Brant** and **Pat Gibbons**, duo; Park Ridge Community Church, Park Ridge, IL 12:10 pm

28 MARCH

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

29 MARCH

**Joan Lippincott**; Wesley Monumental, Savannah, GA

**Herman D. Taylor**; Scarritt College, Nashville, TN 8 pm

**Gilbert Konkel**; Redeemer Lutheran, Milwaukee, WI 12 noon

**Gillian Weir**; Wheaton College, Wheaton, IL 8:15 pm

**Anita Eggert Werling**; First Baptist, Macomb, IL 8 pm

30 MARCH

**Joan Lippincott**, masterclass; Wesley Monumental Church, Savannah, GA 10:30 am

**Gillian Weir**, masterclass; Wheaton College, Wheaton, IL 9 am

31 MARCH

Music for Holy Week; Cathedral of the Incarnation, Garden City, NY 4 pm

**Frederick Grimes**, with choir; Holy Trinity Lutheran, New York, NY 5 pm

**Robert W. Lehman**; Christ & St Stephen's, New York, NY 10:40 am

**David Higgs**; Trinity Cathedral, Trenton, NJ 3:30 pm

Handel, *Messiah II & III*; Trinity Church, Newport, RI 4 pm

Bach Cantatas; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm

**Karel Paukert**; Cleveland Museum of Art; Cleveland, OH 2 pm

**Sarah Martin**; Cathedral of St Philip, Atlanta, GA 5 pm

Schuetz, *Seven Last Words*; St Paul & the Redeemer, Chicago, IL 4 pm

**Charles Benbow**; Concordia College, River Forest, IL 8 pm

**Rudolf Zuiderveld**, with soprano; Illinois College, Jacksonville, IL 8 pm

3 APRIL

Tenebrae; Cathedral of the Incarnation, Garden City, NY 8 pm

5 APRIL

Schuetz, *St John Passion*; Christ & St Stephen's, New York, NY 12 noon

**Diane Bish**; Trinity Cathedral, Miami, FL

Schuetz, *Seven Last Words*; Independent Presbyterian, Birmingham, AL 12 noon

6 APRIL

**Gillian Weir**; Busch-Reisinger Museum, Cambridge, MA 4 pm

7 APRIL

**Nancianne Parrella**, with choir; Holy Trinity Lutheran, New York, NY

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

Bach, *Easter Oratorio*; Independent Presbyterian, Birmingham, AL 4 pm

Choral Concert, with orchestra; St James Episcopal Cathedral, Chicago, IL 10:30 am

9 APRIL

Bach, Multiple Harpsichord Concertos; Westminster Choir College, Princeton, NJ 8 pm

**Peter Hurford**; Univ of the South, Sewanee, TN

**Jerald Hamilton**; Grace Lutheran, Champaign, IL 8 pm

10 APRIL

**Diane Bish**, workshop; Coral Ridge Presbyterian, Ft Lauderdale, FL

**Peter Hurford**, masterclass; Univ of the South, Sewanee, TN

**Zuzana Ruzickova**, harpsichord; Cleveland Museum, Cleveland, OH 8 pm

**Gillian Weir**; Uihlein Hall, Milwaukee, WI 8 pm

11 APRIL

**Joyce Jones**; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 12, 13 April)

12 APRIL

Bach marathon; South Congregational-First Baptist, New Britain, CT 7-11 pm (also 13 April, 11 am-7 pm)

**Gillian Weir**; St John's Lutheran, Allentown, PA 8 pm

**Delores Bruch, W. Thomas Smith**, hymn festival; Community Church, Vero Beach, FL 7:30 pm

Bach, *B Minor Mass*; Coral Ridge Presbyterian, Ft Lauderdale, FL

**Diane Bish**; Westminster College, Youngstown, OH

**Frederick Swann**; Emory Univ, Atlanta, GA 8:15 pm

**David Schrader**; St Mark's Episcopal, Evanston, IL

Hymn Festival; St Luke's Lutheran, Chicago, IL 8 pm

**Marianne Webb**; SIU, Carbondale, IL 8 pm

13 APRIL

**Robert Parkins**; Harvard University, Cambridge, MA 4 pm

**Cj Sambach**; Post Chapel, Fort Monmouth, NJ 7:30 pm

**Simon Preston**, workshop; National City Christian, Washington, DC

**Herndon Spillman**; Metropolitan Baptist, Washington, DC 5:30 pm

**Delores Bruch, W. Thomas Smith**, workshop; Community Church, Vero Beach, FL 9 am-4 pm; 7:30 pm

Bach, *St Matthew Passion*; Coral Ridge Presbyterian, Ft Lauderdale, FL

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14 APRIL

**George Ritchie**; First United Methodist, Schenectady, NY 4 pm

Bach, *Cantata 160*; Christ & St Stephen's, New York, NY 10:40 am

**Keith James**; Trinity Cathedral, Trenton, NJ 3:30 pm

**Simon Preston**; National City Christian, Washington, DC

+**Gillian Weir**; First Baptist, Greenville, SC 7 pm

**Pierce Getz**; Lebanon Valley College, Annville, PA 8 pm

Handel, *Messiah* (Pt. 3); Fairmount Presbyterian, Cleveland Heights, OH 11 am

**Herfried Mencke**; Cathedral of St Philip, Atlanta, GA 5 pm

**Arno Schönstedt**; Cleveland Museum, Cleveland, OH 2 pm

Britten, *Rejoice in the Lamb*; Christ Church, Cincinnati, OH 5 pm

**Judith Hancock**; First Presbyterian, Columbus, GA 8 pm

\***Robert Glasgow**; North Christian Church, Columbus, IN 7:30 pm

15 APRIL

\***Robert Glasgow**, masterclass; North Christian Church, Columbus, IN 7:30 pm

16 APRIL

\***Larry Smith**; St James Episcopal, Richmond, VA 8 pm

**Simon Preston**; St Mary's Episcopal, Kinston, NC 8 pm

19 APRIL

**John Weaver**; First Baptist, Rome, NY

**Robert Baker**; Christ Church, Cincinnati, OH 8 pm

Ars Musica Baroque Orchestra; Court St Church, Flint, MI 8 pm

20 APRIL

**Peter Sykes**; Harvard Univ, Cambridge, MA 4 pm

**Eldon Balko**, choral workshop; Our Redeemer Lutheran, Milwaukee, WI 10 am

Valparaiso Univ Choir; Cathedral of St John, Milwaukee, WI 8 pm

21 APRIL

**Judith Hancock**; Mystic Congregational, Mystic, CT 8 pm

**Simon Preston**, Alice Tully Hall, New York, NY 2 pm

**Frank Archer**, with flute; Trinity Cathedral, Trenton, NJ 3:30 pm

\***Cj Sambach**; Washington Street United Methodist, Alexandria, VA 4 pm

**Robert Smith**, harpsichord; Christ Lutheran, York, PA 8 pm

Handel, *Dettingen Te Deum*; Lebanon Valley College, Annville, PA 3 pm

**William Albright**; Calvary Episcopal, Shadyside, PA 8 pm

Hymn Festival; First Congregational, Columbus, OH 4 pm

**Susan Stine**; West End United Methodist, Nashville, TN 4 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**Peter Hurford**; St Paul's Episcopal, Flint, MI 7:30 pm

**Schuyler Robinson**, with trumpet; Christ Church Cathedral, New Orleans, LA 4 pm

22 APRIL

\***William Albright**, workshop; Calvary Episcopal, Pittsburgh, PA

23 APRIL

**Simon Preston**, with orchestra; Mechanics Hall, Worcester, MA 8 pm

**George Decker**; St Paul's Cathedral, Syracuse, NY 12:10 pm

**Jerald Hamilton**, with orchestra; Univ of Illinois, Champaign, IL 8 pm

25 APRIL

**Simon Preston**; St John's Cathedral, Jacksonville, FL

26 APRIL

**Sandra Soderlund**; Colgate University, Hamilton, NY 8 pm

Bach, *Mass in B Minor*; Lebanon Valley College, Annville, PA 7 pm

**Wilma Jensen**; United Methodist Temple, Beckley, WV 7:30 pm

Choir, Handbells; Coral Ridge Presbyterian, Ft Lauderdale, FL

**Anita Eggert Werling**; First Baptist, Macomb, IL 8 pm

27 APRIL

**Sandra Soderlund**, workshop; Colgate University, Hamilton, NY 9 am

**Herbert Burtis**, with harp & flute; Harvard Univ, Cambridge, MA 4 pm

Bach, *Mass in B Minor*; Sacred Heart Church, Lancaster, PA 7:30 pm

His Majesty's Clerkes; Unitarian Church, Evanston, IL 8 pm

28 APRIL

**Donald Joyce**; St John the Evangelist, New York, NY 3 pm

Bach, *Cantata 4*; Church of the Good Shepherd, New York, NY 11 am

**John Weaver**; St Peter's Episcopal, Bay Shore, NY 3 pm

**Simon Preston**; United Methodist, Red Bank, NJ

Bach Society of Baltimore; Corpus Christi Church, Bolton Hill, MD 4 pm

Bach, *Mass in B Minor*; Immaculate Heart of Mary Church, Lexington Park, MD 7:30 pm

**Wayne Earnest**; St John's Lutheran, Charleston, SC 5 pm

Bach, *Mass in B Minor*; St Patrick Cathedral, Harrisburg, PA 8 pm

**Cj Sambach**; Tabor Ev. Lutheran, Kane, PA 3 pm

Handel, *Messiah*, with orchestra; Trinity Lutheran, Lancaster, PA 4 pm

Bach, *B Minor Mass*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

**Marc Ritchie**; Cathedral of St Philip, Atlanta, GA 5 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**Hal Lissow**, with flute & bells; Lakewood United Methodist, Lakewood, OH 4 pm

His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm

**Catherine Crozier**; Illinois College, Jacksonville, IL 8 pm

**John Eggert**, with baroque flute; Concordia College, St Paul, MN 3:30 pm

29 APRIL

**Catherine Crozier**, masterclass; Illinois College, Jacksonville, IL 9 am

30 APRIL

**Richard Konzen**; St Paul's Cathedral, Syracuse, NY 12:10 pm

**Joan Lippincott**; Grace Episcopal, Nyack, NY 8 pm

National Organ Competition Winner; First Presbyterian, Ft Wayne, IN 8 pm

**Jerald Hamilton**, with orchestra; Grace Lutheran, Champaign, IL 8 pm

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**UNITED STATES**  
**West of the Mississippi**

**15 MARCH**  
**Leslie Martin**; St Mark's Cathedral, Seattle, WA 8 pm

**16 MARCH**  
**Lester Ackerman**; Southern Methodist Univ, Dallas, TX 8:15 pm

**17 MARCH**  
**Gordon & Grady Wilson**, organ duo; First Plymouth-Congregational, Lincoln, NE 8 pm  
**Carlene Neihart**; Central Presbyterian, Kansas City, MO 3 pm

**18 MARCH**  
**Calvert Johnson**, with trumpet; St Basil's Episcopal, Tahlequah, OK 8 pm

**19 MARCH**  
**Herman D. Taylor**; Baylor Univ, Waco, TX 8 pm

**21 MARCH**  
**Delbert Disselhorst**; Univ of Iowa, Iowa City, IA 8 pm  
**John Obetz**; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm  
Bach Birthday Bash; SMU, Dallas, TX 8:15 pm  
Bach, *Mass in B Minor*; Scottish Rite Cathedral, San Antonio, TX 7:30 pm  
**Dennis Schmidt**; Cathedral Church of St John, Albuquerque, NM 12:10 pm

**22 MARCH**  
**Donald Pearson**; St John's Cathedral, Denver, CO 8 pm  
Academy of Ancient Music; SMU, Dallas, TX 8:15 pm  
**Gillian Weir**; Calvary Presbyterian, South Pasadena, CA 8 pm  
**Todd Wilson**; First United Methodist, Palo Alto, CA 8:15 pm

**23 MARCH**  
**Steven Newberry**; Southern Methodist Univ, Dallas, TX 8:15 pm  
Univ of Redlands Chapel Singers; Church of the Ascension, Sierra Madre, CA 7:30 pm

**24 MARCH**  
Bach, *Mass in B Minor*; First Presbyterian, Lincoln, NE 7 pm  
Bach, *St Matthew Passion*; Highland Park Un. Methodist, Dallas, TX 7:30 pm  
**Dennis Schmidt**; Cathedral Church of St John, Albuquerque, NM 4 pm  
**Gillian Weir**; First United Methodist, Phoenix, AZ 4 pm  
**Douglas L. Butler**; St. Paulus Lutheran, San Francisco, CA 3 pm  
**Lionel Rogg**; Pomona College, Claremont, CA  
**Samuel Swartz**; Immanuel Presbyterian, Los Angeles, CA 4 pm

**26 MARCH**  
Cherry Creek Meistersingers; St John's Cathedral, Denver, CO 12:10 pm

**28 MARCH**  
**Geoffrey Butcher, Dennis Schmidt**, duo organ; Cathedral Church of St John, Albuquerque, NM 12:10 pm

**29 MARCH**  
**Peter Hurford**; Westminster Presbyterian, Des Moines, IA  
Cherry Creek Chorale; St John's Cathedral, Denver, CO 8 pm

**30 MARCH**  
Haydn, *The Creation*; Chandler Pavilion, Los Angeles, CA 8:30 pm

**31 MARCH**  
**Gillian Weir**; Trinity Lutheran, Moorhead, MN 4 pm; masterclass at 7:30 pm  
**Lawrence Archbold**; Carleton College, Northfield, MN 4 pm

**2 APRIL**  
**Gillian Weir**; Utah State Univ, Logan, UT 8 pm

**3 APRIL**  
**Gillian Weir**, masterclass; Utah State Univ, Logan, UT 3 pm

**5 APRIL**  
**Christopher Hathaway**; Alamo Heights Presbyterian, San Antonio, TX 8 pm  
Choral & Orchestra Concert; All Saints-By-The-Sea Episcopal, Santa Barbara, CA 8 pm

**6 APRIL**  
**Peter Hurford**; Bethany College, Lindsborg, KS 8 pm  
Texas Baroque Ensemble; St Stephen Un. Methodist, Mesquite, TX 8:15 pm

**7 APRIL**  
**Matthew Dirst**; Southern Methodist Univ, Dallas, TX 8:15 pm

**10 APRIL**  
**Carlene Neihart**; First Christian, Girard, KS 7:30 pm

**11 APRIL**  
**Bessie Minako Ohki**; Southern Methodist Univ, Dallas, TX 3:30 pm

**12 APRIL**  
**Gerre Hancock**; First Presbyterian, Omaha, NE 8 pm

**14 APRIL**  
**Peter Hurford**; Plymouth Congregational, Minneapolis, MN  
**John Weaver**; West Des Moines Un., W. Des Moines, IA  
**Frederick Swann**; RLDS Auditorium, Independence, MO 4 pm  
**David Spicer**; First Presbyterian, Lincoln, NE 7 pm  
Kansas City Early Music Consort; Nelson Gallery, Kansas City, MO  
**Larry Palmer**, harpsichord, with violin; Southern Methodist Univ, Dallas, TX 4 pm  
**Robert Anderson**; First United Methodist, Houston, TX 7 pm

**16 APRIL**  
**Peter Hurford**; Texas Christian Univ, Ft Worth, TX 8 pm

**18 APRIL**  
**Bess Hieronymus, Marilyn Mason**, lecture-recital; Univ of Texas, San Antonio, TX (also 19, 20 April)

**19 APRIL**  
**David Dahl**; St Mark's Cathedral, Seattle, WA 8 pm  
**Peter Hurford**; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm  
**Larry Smith**; First Presbyterian, Tulsa, OK 8 pm

**20 APRIL**  
**Robert Anderson**, masterclass; St John's United Methodist, Davenport, IA 9:30 am  
**Delores Bruch**, workshop; First Presbyterian, Ottumwa, IA 1 pm  
**Michael Gailit**; Seventh-day Adventist, Denver, CO  
**Larry Smith**, masterclass; First Presbyterian, Tulsa, OK 10 am

**21 APRIL**  
Children's Choir Festival; Christ United Methodist, Rochester, MN 4 pm  
**Robert Anderson**; St John's United Methodist, Davenport, IA 7:30 pm  
**Douglas Butler**; St John the Evangelist Episcopal, San Francisco, CA 4 pm  
**Catharine Crozier**; Stanford Univ, Stanford, CA 2:30 pm

**22 APRIL**  
**Michael Gailit**, masterclass; Univ of Colorado, Boulder, CO  
**George Ritchie**; St Paul's Lutheran, Brenham, TX 7:30 pm

**23 APRIL**  
**Charles Tompkins**; Church of Gethsemane, Minneapolis, MN 7:30 pm  
**William Heiles**, harpsichord; Clapp Recital Hall, Iowa City, IA

**24 APRIL**  
**Frederick Swann**; St Michael & All Angels, Dallas, TX 12:20 pm

**26 APRIL**  
**Gustav Leonhardt**, harpsichord; Southern Methodist Univ, Dallas, TX 8:15 pm  
**Peter Hurford**; First Congregational, Los Angeles, CA 8 pm

**27 APRIL**  
**Marianne Webb**, hymn-playing workshop; Christ United Methodist, Rochester, MN 9 am  
**Michael Gailit**; Pacific Union College, Angwin, CA

**28 APRIL**  
**Marianne Webb**; Christ United Methodist, Rochester, MN 8 pm  
Bach, Handel Concert; Southern Methodist Univ, Dallas, TX 11 am  
**Samuel Swartz**; Immanuel Presbyterian, Los Angeles, CA 4 pm

**30 APRIL**  
**Peter Hurford**; St Luke's Episcopal, San Antonio, TX 4 pm

**INTERNATIONAL**

**17 MARCH**  
**Gillian Weir**; Trinity College, Cambridge Univ, England 8 pm

**19 MARCH**  
**Guy Bovet**; St James Cathedral, Toronto, Ontario 1 pm  
**Lionel Rogg**; First-St Andrew's United, London, Ontario

**21 MARCH**  
**Robin King**; St Paul's, Toronto, Ontario, Canada 12:10 pm

**24 MARCH**  
**John Tuttle**; St Paul's, Toronto, Ontario 4 pm  
**Douglas Reed**; All Saints Church, Windsor, Ontario 4 pm  
**Lionel Rogg**; Robertson-Wesley United, Edmonton, Alberta 3 pm

**26 MARCH**  
**Gillian Weir**; Cathedral of the Redeemer, Calgary, Alberta 8 pm

**27 MARCH**  
**Peter Hurford**; St Martyr's Canadiens, Quebec City, Quebec 8:30 pm  
**Gillian Weir**; All SS Cathedral, Edmonton, Ontario, Canada 12 noon  
**Lionel Rogg**; Univ of British Columbia, Vancouver, BC 8 pm

**28 MARCH**  
**Juergen Petrenko**; St Paul's, Toronto, Ontario, Canada 12:10 pm

**29 MARCH**  
Exultate Chamber Singers; St Paul's, Toronto, Ontario 8 pm  
**Lionel Rogg**; Christ Church, Calgary, Alberta 8 pm

**31 MARCH**  
**Peter Hurford**; Robertson-Wesley United, Edmonton, Alberta 3 pm

**4 APRIL**  
**Ruta Azis**; St Paul's, Toronto, Ontario 12:10 pm

**11 APRIL**  
**Lydia Pederson**; St Paul's, Toronto, Ontario 12:10 pm

**14 APRIL**  
**John Tuttle**; St Paul's, Toronto, Ontario 4 pm

**18 APRIL**  
**Norman McBeth**; St Paul's, Toronto, Ontario 12:10 pm

**19 APRIL**  
**Raymond Daveluy**; Anglican Cathedral, Hamilton, Ontario 8 pm

**20 APRIL**  
**Raymond Daveluy**, masterclass; Anglican Cathedral, Hamilton, Ontario 10 am


**23 APRIL**  
**Peter Hurford**; Ryerson United Church, Vancouver, BC 8 pm

**25 APRIL**  
**Matthew Larkin**; St Paul's, Toronto, Ontario 12:10 pm

**Pipedreams\***

March 4. The German Organ Mass. Wolfgang Rübsam plays the major settings from Bach's *Clavierübung III* on the Casavant organ at St. Clement's Church, Chicago. Commentary by Professor Christoph Wolff.  
March 11. Bach and Forth. Different approaches to Bach interpretation and the "Bach organ" sound.  
March 18. Come on Bach! Celebrated

composers' musical tributes to Bach using the theme from his name.  
March 25. Bach Again? Works of Bach by members of the Twin Cities AGO chapter at Maternity of Mary Church, St. Paul.  
\*Produced by Minnesota Public Radio and aired nationally by American Public Radio.



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Coulter, 1981, II/P, 18 stops, M  
Balcom & Vaughan, 1969, III/P, 60 stops, EP  
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**Information:**  
Betty Jean Bartholomew • Post Office Box 336 • Medina, Washington 98039

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 21

## POSITIONS WANTED

**Choir Director/Organist 12 years experience** with children-adult choirs, handbells, drama and concert series, seeks full-time position as choir director or choir director/organist. ADDRESS BOX MR-853, THE DIAPASON.

## POSITIONS AVAILABLE

**Music Director, The Northwest Boychoir,** Seattle, Washington. The Music Director is responsible for the artistic and educational decisions for this 100-member organization and conducts the 40-voice Performing Choir. Minimum three years experience in K-12 choral music programs or equivalent required. Letter of application, resume, and references with a non-refundable \$15.00 application fee by April 20, 1985, to: Search Committee, Northwest Boychoir, 1804 Bellevue Ave., Seattle, WA 98122.

**Person proficient in wood-working wanted** to assist in all phases of pipe organ construction, mechanical and electric action. Berghaus Organ Co., 537 S. 25th Ave., Bellwood, IL 60104.

**Organbuilder for tuning and servicing of our** organs and shopwork. Contact Steiner-Reck Organbuilders, 415 East Woodbine St., Louisville, KY 40208. 502/634-3637.

**Director of Music and Choir Director. Full or** part-time. Church membership of 1,600 with a 38-stop, 3-manual tracker organ by Karl Wilhelm installed in 1983. Would direct adult choir and coordinate music program. Experience required. Competitive salary based on experience and duties assumed. Send resume to Fritz Conrad, Christ Presbyterian Church, 6901 Normandale Blvd., Minneapolis, MN 55435. 612/920-8515.

## PIPE ORGANS WANTED

**Wicks 3-rank "Fuga" or similar unit organ** for home. 203/677-9614.

**Wanted used pipe organ for 800-seat church.** Send specs, condition, and price. ADDRESS FB-1, THE DIAPASON.

**Wanted small used tracker organ or pipes and** parts. ADDRESS MR-1, THE DIAPASON.

## MISCELLANEOUS

**Move West from storage: pipes, toe boards,** reservoir, keyboards and console parts. SASE for list. ADDRESS BOX MR-852, THE DIAPASON.

**John H. Hendriksen—voicer and head-voicer** Aeolian-Skinner (1957-72) now supplying new and rebuilt organs, also revoicing and tonal finishing; individual ranks, all according to Aeolian-Skinner voicing and scales. P.O. Box 564, N. Pembroke, MA 02358. 617/826-2890.

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**Robert Morton Theater pit organ or similar** small theater organ. Tom Spiggle, 4512 Woodside Rd., Old Hickory, TN 37138.

**Wanted set of used musical handbells; prefer** English or Dutch. Van Bergen, P.O. Box 607, Greenwood, SC 29646.

**Wanted Hammond Novachord or Player Model** BA. Any condition. Doug Jackson, 1581 Wilmers Landing, East Troy, WI 53120. 414/642-5174.

## MISCELLANEOUS WANTED

**Music rolls for any pipe organ players. Other** rolls too. W. Edgerton, Box 88, Darien, CT 06820.

## PUBLICATIONS/ RECORDINGS

**Organists' repertory service. High quality cas-** settes made from out-of-print recordings in extensive collection, particularly strong in English and French music & organs. Send SASE with want list—composers, works, or organists—for detailed listing of available recordings. Reasonable prices. M. Fox, 209 Acadia St., San Francisco, CA 94131.

**Elgar, Opus 2 (Ave verum; Ave Maria; Ave** Maris Stella) Latin and English available after 1 January, 1985. \$1.90. Minimum order 15. CCSAA, Box 706, New York, NY 10116-0706. Payment with order includes postage.

**Harpichord music, solo and ensemble. Best** editions from U.S. and European publishers. Also books on history, performance. Write for free catalogue. Zuckermann Harpichords, Inc., Box 121-D, Stonington, CT 06378.

**Readers interested in purchasing the Chicago** Organ Historical Society Convention Handbook (as mentioned in the December, 1984 issue of THE DIAPASON) may obtain it from O.H.S. headquarters, P.O. Box 26811, Richmond, VA 23261. The price is \$5.00 postpaid.

**Voicing & Finishing: Classical Examples. Prin-** cipal tones typical of 18th century Baroque through classical revival. Harmonic content of flutes. Romantic vs. Baroque reeds. Scaling examples. Includes performances by George Thalben-Ball and Carlo Curley. 12" LP record with informative jacket. Send \$3.00 for Voicing Record to: Allen Organ Co., Macungie, PA 18062.

## PUBLICATIONS/ RECORDINGS


**Rare liturgical books: Liber Usualis, Antiphona-** le Romanum, St. Gregory Hymnals, etc. Send SASE for price list to Octavia Press, 4924 Black Rd., Monticello, OH 43542.

**The first recording of organs by 19th century** organbuilder, John George Pfeffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohsen and Earl Miller. Record Nr. OHS-200. \$16.00 (OHS members: \$13.00), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

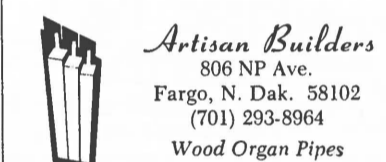
**"The organs of the Divine Word Seminary."** Techy, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP. \$7.00, postpaid. Collector's item. Nelson, P.O. Box 380, Deerfield, IL 60015.

**The Organ Historical Society is offering a 16-** page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 20¢ stamp to: OHS, Box 26811, Richmond, VA 23261.


**The Stopt Diapason, a bi-monthly publication** features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.



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## PUBLICATIONS/ RECORDINGS

Reprint of historic organ brochure of one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

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Sperrhake harpsichords and clavichords. Excellent, dependable, beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, MD 20034.

Harpsichord owners: A full line of audio and visual chromatic tuners is now available to help you with your tuning requirements. For more information write: Peterson Electro-Musical Products, Dept. 20, Worth, IL 60482.

Yves A. Feder Harpsichords, custom instruments and reconditioning work. Authorized Agent Zuckermann kits sold at factory direct prices. Assistance to kit builders. North Chestnut Hill, Killingworth, CT 06417.

Harpsichords by Eric Herz: singles, doubles, and clavichords combine the fine sound, action and beauty of their 18th century prototypes with reliability and tuning stability. For a free catalogue and color brochure, please write or call Eric Herz Harpsichords, 12 Howard St., Cambridge, MA 02139. 617/868-6772.

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1929 Kilgen, 63 stops with Echo, 3 manual Klann console. Large oak case front. 16' facade around window. Needs major rebuild. Best offer over \$10,000. Buyer to remove from Michigan church. Send one dollar for specs, photos to BOX MR-854, THE DIAPASON.

Wicks Forward Four cabinet organ. Diapason, Rohrflute, Dolcan, Oboe. Perfect condition. For studio, home or chapel. \$7,000. 609/358-8630.

Kimball organ, 1923. 2-manual, 11 stops. (3 16's) Good condition. In storage. Contact: Morel & Associates, 4221 Steele St., Denver, CO 80216. 303/355-3852.

1928 Austin organ II/6; currently not playing. Will sell complete or in parts. Best offer. Also 1966 Casavant Krummhorn 8' \$600. 215/493-0653.

## PIPE ORGANS FOR SALE

1955 Möller, 2-man., 17-rank pipe organ; \$15,000 negotiable. Contact Rev. Dale Robb, First Presbyterian Church, Jacksonville, IL 62650. 217/245-4189

Circa 1850 1 manual 3 rank George Jardine mechanical action organ. Beautifully restored and presently in the Flagler Museum. Information: Thomas-Pierce Ltd., P.O. Box 2562, Palm Beach, FL 33480.

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Two-manual Barlow rebuild of 1909 Odell, direct-electric action; 3-manual Klann console, 17 stops, unified. Buyer to remove immediately after Easter, 1985, asking \$5,000. contact: Gary A. Tanis, Organist & Choirmaster, Christ Church (Episcopal), Church & River Sts., Cooperstown, NY 13326. 607/547-9555.

1964 Möller, 2 1/2 rks., 2-man., mint condition. Separate console. Serious offers above \$9,500. Info and specs. 301/373-5953 or 301/373-5610.

Moller #5279, 1928, 2 manuals, 28 stops, 14 ranks plus chimes. In very good condition; available immediately. Marc Siegel, 55 Lawrence St., Bloomfield, NJ 07003. 201/748-1547.


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The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

## THE DIAPASON • 380 NORTHWEST HIGHWAY • DES PLAINES, IL 60016

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# CLASSIFIED ADVERTISING

Classified Advertising Rates  
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## PIPE ORGANS FOR SALE

**3-manual 30-rank Estey pipe organ built in 1924**, rebuilt, enlarged in 1958, two large blowers, motors, chest, reservoir, full 32-note pedalboard, solid oak console with 36 stops and 20 couplers. Playing when removed, owner's poor physical health requires disposition now. Please make offer to Bob Collier, 10509 East 65th Street, Kansas City, MO 64133. Specs available upon request.

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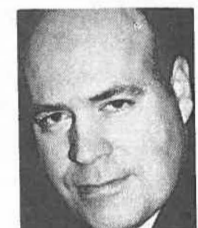
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