

# THE DIAPASON

AUGUST, 1985



University Presbyterian Church, Chapel Hill, NC  
Specification on page 12

# Catharine Crozier at Illinois College

Illinois College presented its second annual Recital and Masterclass April 28-29, with Catharine Crozier as guest artist. Also participating in the sessions were Karen McFarlane and Walter Holtkamp, Jr. The events took place on the 1979 Holtkamp tracker organ in Rammelkamp Chapel on the school's Jacksonville, IL, campus. Over 50 organists and teachers gathered for the masterclasses, and a capacity audience attended the recital.

## The Masterclasses

In Monday morning and afternoon masterclasses, ten students from the following schools performed for Dr. Crozier: Illinois College, MacMurray College, Augustana College, Eastern Illinois University, Western Illinois University, University of Evansville, and University of Iowa. Repertoire ranged from the North German Baroque to 20th century French. Due to time limitations, Dr. Crozier's planned discussion of two organ fantasies—the Liszt *BACH* and Buxtehude "Wie schön leuchtet"—was omitted.

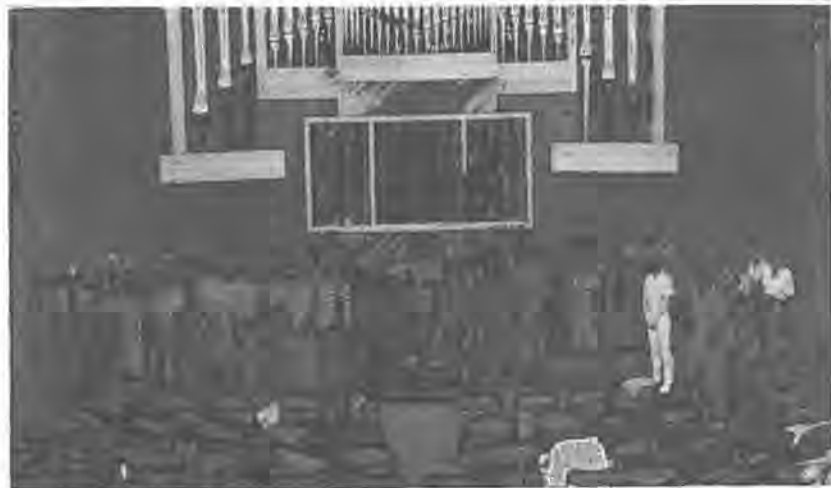
While Dr. Crozier made a few remarks about the background of the pieces as students were getting ready at the organ, most of her comments were concerned with interpretation, technique and practice techniques. She was at all times gracious, tactful and good-humored, putting the performers clearly at ease.

It was enlightening to note certain recurring comments which cut across the boundaries of style and period. For example, Dr. Crozier stressed continuity between sections in the Durufle *Scherzo* and the large Bruhns *Prelude and Fugue in E minor*, saying that in the Bruhns the same general pulse must be used throughout. In the Böhm Partita on "Ach, wie nichtig" and the Franck *Prelude, Fugue and Variation*, she emphasized continuity of motion: don't let phrase endings interfere with continuous motion, but take a small breath and go on, as in singing. Related to con-

tinue for the triplets in the Dupré *Fugue in G minor* will prevent the common rushing of the end of the beat. Commenting on the Dupré *Variations on a Noël*, Dr. Crozier said "these pieces always fight back," and advised getting control at a slow tempo first.

Other guests at the workshop were Karen McFarlane and Walter Holtkamp, Jr. Following the luncheon, they and Dr. Crozier responded to questions from workshop participants. Among the topics touched upon were the future of contemporary music, console standardization, the nature of the concert hall organ, planning a recital program, opportunities for playing recitals, and planning and preparing organ music for church. Dr. Crozier emphasized being well-prepared for church services—practicing hymns and anthems as if they were recital music. In answer to the question of what she hopes to leave with her students, Dr. Crozier listed independence and an understanding of what they are doing.

Preceding the afternoon masterclass, Karen McFarlane gave a talk entitled "So you want to be a concert organist!" Key traits in a concert organist are responsibility (including responsibility for building one's own career) and musicality. Ms. McFarlane covered practical matters from fees and photos to programming and practice arrangements, but above all stressed *communication* with the audience. Love your music and your audience. Provide translations in order not to alienate your audience. If



tinuity was a frequent comment concerning overdone ritards: the term "settling down" was used to describe the approach to cadences in the Dupré *Prelude in G minor* and Bach Partita on "Sei gegrüßet."

Performances of the Bach "Gigue" Fugue and Dupré *Variations on a Noël* provided opportunity for comments on efficient pedaling: keep feet close to the pedals and avoid skating back and forth. Dr. Crozier also commented several times about using finger rather than arm motion. In the release of large chords, she recommended pressing down on the keys with the hand just before releasing. Articulation was discussed in several contexts: finger articulation to give a jolly spirit to the Bach "Gigue" Fugue, a lighter touch to make the arpeggiated section of the Bruhns more scherzo-like or the third movement of the Distler Partita on "Wachet auf" more dazzling, and precise half values for Dupré's staccato marks for evenness of rhythm.

Dr. Crozier stressed the value of practicing in rhythms for coordination, as a memory test, and as an aid to keeping one's attention in practice. Practicing two 8th notes and a quarter as a substi-

the console isn't visible, find a way to speak to the audience. In dedicatory recitals, include hymns and involve the choir.

Illinois College and Dr. Rudolf Zuiderveld are to be thanked for sponsoring and organizing this inspiring concert and workshop.

Dr. Anita E. Werling  
Professor of Music  
Western Illinois University  
Macomb, IL

## Organ Recital

Catharine Crozier presented a solo organ recital on Sunday evening, April 28. The recital was presented as part of the McGaw Fine Arts Series of the college, and was a return performance for Miss Crozier, who dedicated the Holtkamp tracker in 1979.

From beginning to end, this program provided the audience with the reasons why Miss Crozier is so widely admired. A variety of music was chosen from the entire gamut of the repertory, and the interpretation of each piece modeled an ideal of the highest taste, a fine balance of detailed scholarship and refined musicianship, all of which were infused

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## CONTENTS

### FEATURES

- Organ Planning for Architects  
by Pieter A. Visser 9
- Bach's Canonic Variations on  
Vom Himmel hoch—Part 2  
by Gwen E. Adams 10

### NEWS

- Here & There 3, 4, 5
- Appointments 5
- Nunc Dimittis 5

### REVIEWS

- Catharine Crozier at Illinois College 2
- Music for Voices and Organ  
by James McCray 6
- Book Reviews 6
- New Organ Music 8
- New Handbell Music 8
- David Higgs Recital 13

### NEW ORGANS

### ORGAN RECITALS

### CALENDAR

### CLASSIFIED ADVERTISEMENTS

### LETTERS TO THE EDITOR

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Please remember that our new closing date for all materials to be published in The Diapason is the first (1st) day of the preceding month, for the next month's issue (November 1st for the December issue, etc.).

with a youthful vitality that brought the appreciative audience to its feet.

The first portion of the program consisted of Renaissance and Baroque organ music, including Johann Pachelbel's *D Minor Chaconne*; Arnolt Schlick's *Maria zart; In dulci jubilo* from the *Sicher Tablature Book*; Buchner's setting of *Christ ist erstanden*; and from J. S. Bach, the *Orgelbüchlein* setting of *O Mensch beweine dein Sünde gross* and the Weimar *Prelude and Fugue in G Major* (BWV 541).

Crozier's presentation of this music drawn from some of the earliest organ music through its Golden Age was assured and direct, showing a thorough knowledge of early approaches to keyboard fingering and metric stress, which was always subordinated to the expressive qualities of the music. The pre-Bach selections provided an imaginative glance at the history of contrapuntal organ composition, while the rich flute registration of the Bach *O Mensch beweine* and the sparkling sounds used in the *G Major Prelude and Fugue* projected the contrasting pathos and ebullience perfectly.

Following the intermission, selections were presented from the Romantic and Modern epochs of organ composition: Liszt's *Fantasy and Fugue on B-A-C-H*; Schumann's *Fugue #5 on B-A-C-H*; Alain's *Second Fantasia*; "Glory to God in the Highest" from Messiaen's *Nativi-*

ty; and the famous Toccata from Widor's *Fifth Symphony*. Again effective programming provided the listeners with a compendium of organ expression: drama and brilliant virtuosity in the Liszt; intimations of the Romantic character sketch in the Schumann; the vivid use of color and subtle rhythmic nuance of the Modern French school; and the sheer joy of music making in the Widor.

The total effect of the recital was one that verbal superlatives do little to describe. Miss Crozier's firm but gracious musical personality speaks eloquently because of her fine musical memory and her mastery of keyboard and historical techniques; however, it is also the ideal of music as a vibrant and noble art that excited all who heard her in Jacksonville, something that we look forward to hearing from her many times in the future.

Dr. Ted Gibboney  
Assistant Organist and  
Choirmaster  
Second Presbyterian Church  
Indianapolis, IN

The third annual recital and masterclass will take place April 11-12, 1986, at Illinois College. Featured on the program will be Gerre Hancock and Russell Saunders. For information, contact: Dr. Rudolf Zuiderveld, Illinois College, Jacksonville, IL 62650

## Here & There

### CCWO Gruenstein Winner

Michelle Lothringer has been named winner of the 1985 Gruenstein Memorial Contest sponsored by the Chicago Club of Women Organists. A student of John Ferguson, Ms. Lothringer has just completed her Bachelor of Music degree in Church Music-Organ Performance at St. Olaf College in Northfield, MN. She has served as organist and choir director for the past year at First United Methodist Church in South St. Paul. Next year she will be completing a Music Education degree at St. Olaf and will continue studying with Dr. Ferguson. The Chicago Club of Women Organists will present Ms. Lothringer in recital Sunday afternoon, November 3, 1985, at the Church of the Ascension, Chicago.



Michelle Lothringer

The Third Toulouse Organ Competition, "Contemporary Music," will take place June 16-20, 1986, in Toulouse, France. Required repertoire includes works by Messiaen, Boucourechliev, Hambraeus, Ligeti, and Darasse. Semi-final and final rounds will take place on the Kern organ in the church of Saint-Etienne at Toulouse. The jury will be made up of Gilbert Amy, André Bou-

courechliev, Xavier Darasse, Bernard Focroulle, and Zsigmond Szathmary. The competition is open to organists born after December 21, 1956. Deadline for application and preliminary tape recordings is April 1, 1986.



Philip Crozier

For further information, contact: Secretariat, III<sup>e</sup> Concours d'orgue de Toulouse, 54, rue des Sept-Troubadours, F 31000 Toulouse.

Philip Crozier played recitals in the USA and Canada this past spring including programs in Rosemont, PA; Princeton, NJ; Baltimore, MD; Easton, PA; Grosse Ile, MI; Watertown and Ogdensburg, NY; Brockville, Ontario; and Montreal. Featured among the concerts

were several installments in Crozier's complete Bach series given at Colton Chapel of Lafayette College. This summer Crozier is playing recitals in England and West Germany, and is making his debut in Sweden (Stockholm, Norrköping, Linköping, and Eskilstuna) and Norway (Oslo and Tonsberg).

Born in Preston, Lancashire, England, Crozier now resides in Canada. He graduated from University College, Cardiff, and then studied at the Royal Northern College of Music, and was one of the last students of André Marchal.

"Impressions", a dance and organ or piano performance featuring dancer Timothy Martin and pianist/organist Thomas Brown has been added to the recital offerings of Phillip Truckenbrod Concert Artists. The performances, in which Mr. Martin will occasionally be joined by other dancers, are designed to combine sacred and liturgical dance with traditional organ recitals. Timothy Martin is co-director of the Paloma Dance Theatre of Cambridge, MA, and a member of the Dinosaur Dance Company, also of Cambridge. Mr. Brown was soloist with the Jerusalem Symphony during its first North American tour, and has recently recorded a piano/organ album with organist Rollin Smith released on the RRS label.

## Letters to the Editor

### The Pedal Piano

I have read Karrin Ford's outstanding article on the "Pedal Pianos" (1) with great interest. As owner (2) of a pedal-board pianoforte from Pfeiffer (3) - cf. picture - I prepared a comprehensive review on the different chordophone pedalboard instruments which will be published as a monograph (4).

At the moment, I only wish to comment on some little inconsistencies of Dr. Ford's survey:

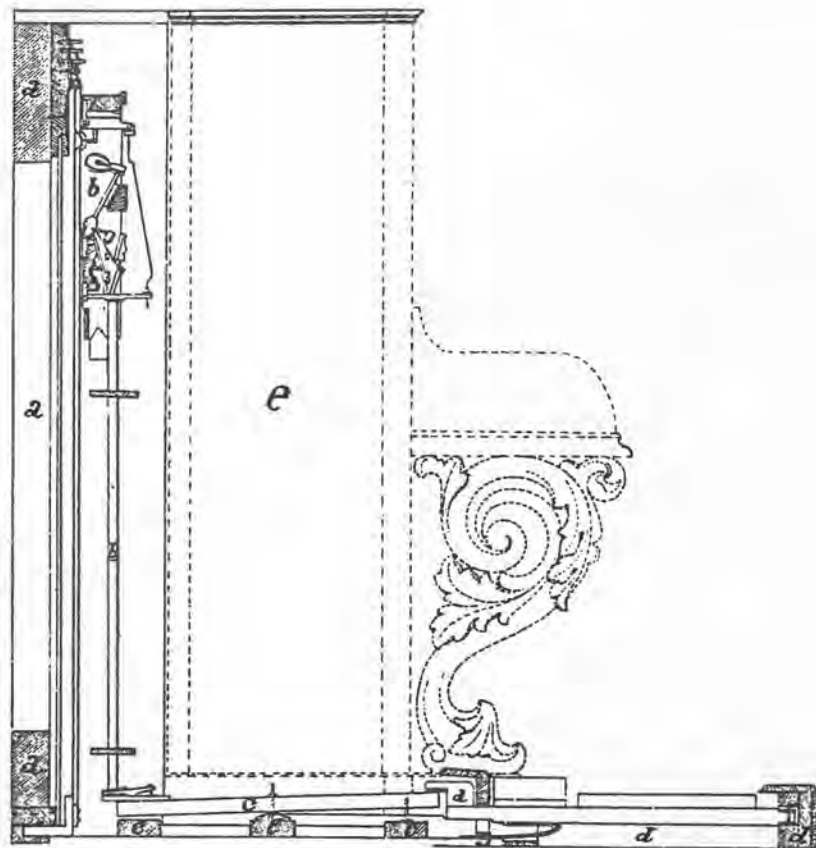
—The Brodmann *pedalboard* had never been in the possession of Carl Maria von Weber (5); perhaps the translation of the German reference (6) was misleading: Weber had a simple Brodmann-"Hammerflügel," now in the 'Staatl. Inst. für Musikforschung, Berlin' (Sachs, N° 312).

—The "Pedalflügel" of R. Schumann was hired from "Musikdirektor" Otto Kade, since April, the 24th, 1845: neither Louis Schoene, nor a comment on a pedalboard piano before this date was found in the diary (7) or the letters (8) of Schumann; whether the pedalboard was upright is not sure: Clara writes: "... ein Pedal unter den Flügel ..."

—The pedal ambitus might have been C-f', 30 notes, as it is necessary for the "BACH-Fuge" in B-flat major (op. 60, N° 4, t. 82).

—It is not at all correct that Schumann avoided carefully "the simultaneous use of one note by both manual and pedal," as it can be seen repeatedly (e.g.: "Studien," op. 56: from N° 1, t. 7 on; "Skizzen," op. 58: from N° 1, t. 1 on; "BACH-Fugen," op. 60: from N° 1, t. 28, especially t. 51, on; etc.). One can hardly say that Schumann mainly wrote for "pulldown pedals," his "own" instrument surely was independent.

—The pedal compass of the Schleip pedal piano (1820-44) is given by "CC-d" (this would be 27 notes), whereas "Figure 3: Inside of Schleip pedal piano, ..." clearly shows 29 pedal keys (this would be "CC-e"). I think, that this error was adopted from the unclear specifications in the Archives of the MET (9), card 2 of N° 89.4.3347: "... manual FF-f'''' (73 keys), pedal CC-d (?) (27 keys); ..."



—Concerning the "pianoforte organistico" of Abbé Gregorio Trentino (10), Dr. Ford is not at all right, giving "2x8' and 1x4' sets of strings"! From the primary literature we can hear of: "... einen (Kasten), der die, eine Octave tieferen Saiten enthält, welche, je zwey, wie gewöhnlich, mit einer dritten, eine Octave höhern verbunden worden ...", that could mean a "2x16' and 1x8' sets of strings," but at least, there was one set of 16' strings, as it is mentioned in the footnote (10, p. 863)!

—Another confusion was done by the translation of the Koetschau-reference (11). His "Cornett-Clavier" from Schenk in "Tafelform ... besteht aus

einem Hauptclavier, 8 Fusston, einem Oberclavier, 4 Fusston, und einem Pedal-Clavier, 16 Fusston." This means: not "upright," as Dr. Ford says; with two manuals: the upper: 4'; the lower: 8', the pedals with 16' strings (and not "two 16' and one 8'"); the pedal compass is not mentioned here and elsewhere (12)! The reason of the mistake may be that Koetschau proposes ("Vorschlag") the construction of a "Pedal-Pianoforte in Flügelform" in the same article: "dreychörig, nämlich mit zwey 16 Fusston, und einer 8 Fusston gebenden Saite bezogen ... , und von C bis F, also 2 und 1/2 Octave reichen muss. ..."

—A little inconsistency was done by:

"the usual range of an organ pedal (C-d), in the Hellmund section: this must be (C-d'), of course.

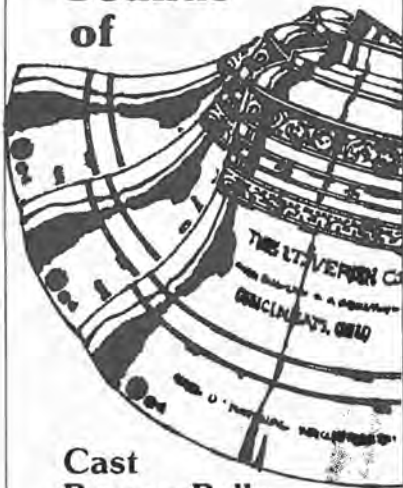
So, I think we all can learn a lot of these extraordinary kind of instruments, or as Frank Hubbard (13) pointed out for the pedal-board harpsichord: "The 'clavecin de pedalle', ... is as elusive as the shy unicorn and possessed of the same menacing charm." Nevertheless it is the great merit of Dr. Ford of having drawn the attention to this fascinating kind of instrument, once again.

Dag Moskopp, M.D.  
Bonn, Fed. Rep. of Germany

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The Milwaukee Bach Festival was held at Sherman Park Lutheran Church, Milwaukee, WI, on May 9-12. The festival was attended by nearly 1000 people at each event, and culminated with a Sunday morning Thanksgiving Eucharist. Performers included David Higgs, organist, from the Riverside Church, NY; the Rev. Dr. Robert



Robert Bergt

Bergt, conductor, chairman of the music department, Valparaiso University; and The Master Singers, a professional chorus based in Milwaukee.

North American tours by nine European organists have been announced for the 1986-1987 concert season by Phillip Truckenbrod Concert Artists.

The season will begin with a tour by Scottish organist George McPhee of Paisley Abbey in September, 1986, followed by tours in October by Ernst-Erich Stender of St. Mary's Church, Lubeck, West Germany; Lynne Davis



David Higgs

of France, and Gillian Weir of England. Nicholas Danby, curator of the organ at the Royal Festival Hall in London, will make a North American tour in October and November, 1986.

In February, 1987, August Humer of the Bruckner Conservatory in Linz, Austria, will tour, followed in March by Nicholas Kynaston from England and Jean-Louis Gil from France. In April Miss Weir will return for a second brief tour, and John Scott, sub-organist of St. Paul's Cathedral in London will make his only North American performance trip of the season.

The University of Iowa, Iowa City, has announced a church music internship program for graduate and undergraduate organ majors. The first intern, William Crouch (BM, U of I) served at the Community Church in Vero Beach, FL, from November, 1984, to April, 1985. Raymond Adams (MM and DMA candidate, U of I) is director of music. He provided on-site guidance in service playing, choral and instrumental conducting, children's music, program planning and concert series management. The University of Iowa church music internship is supervised by Dr. Delores Bruch, associate professor of organ, and the university Office of Cooperative Education. Dr. Delbert Disselhorst is chairman of the organ department. Internships are available to University of Iowa students in various denominations and geographic locations for durations of four to nine months.

In celebration of its 100th anniversary in 1985, First Congregational Church of Pasadena, CA, commissioned three new works from three different composers for premiere performances in its worship service on May 19. The prelude music was *Suite for*

*Brass, Organ and Percussion* by Michael McCabe; for the postlude was *Partita for Ascensiontide* by A. F. Schulz, scored for organ and brass. The largest of the three works was a setting of the *Te Deum* for chorus, organ, brass, and percussion by Daniel E. Gawthrop, with the composer in attendance at the Centennial Celebration Service.

The church will repeat all three of the new works at the service in May of 1986 which concludes the year-long observance of the centennial. Stennis Waldon serves as organist/choirmaster for First Congregational Church.

The South Bend, IN, AGO chapter extended a welcome to Diane Bish at a reception hosted by Sub-dean Bert Klysz in his home on May 13. Miss Bish's



Diane Bish, Bert Klysz, Tom Beveridge

three-day stay in South Bend included local TV appearances, a church music workshop and concert in the Great Hall at Century Center, South Bend. Guild member Tom Beveridge sponsored Miss Bish and installed a three-manual Rodgers organ for the concert.

Magnamusic-Baton has announced a new beginning as MMB Music, Inc. The firm represents such publishers as J & W Chester, Wilhelm Hansen, Nordiska Musikfoerlaget, Norsk Musikforlag, Musikwissenschaftlicher Verlag, Musiikki Fazer and others. For information, contact: MMB Music, Inc., 10370 Page Industrial Boulevard, St. Louis, MO 63132; 314/427-5660.

Tuners Supply Company has announced the publication of two reference tools for those interested in dating the age of pianos. *The Musician's Piano Atlas* lists piano manufacturers' production dates and serial numbers on over 300 European and continental brands, as well as the illustrated monograph "The History of the Piano from 1709-1980" by David S. Grover. *The Musician's Piano Atlas Supplement No. 1* deals with most major piano brands in the United States and Canada.

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## 1985 Convention



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DATE: October 6-9, 1985

PLACE: Bel Aire Hotel North, Erie, PA

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## Appointments



Lee Dettra

Lee Dettra began June 1 as organist and choirmaster of the United States Military Academy, West Point, NY, becoming the third person to hold the position in the 75-year history of the Cadet Chapel and its now-288-rank organ. Frederick C. Mayer served from 1911 to 1954, and Dr. John A. Davis, Jr., from 1955 to 1985. Mr. Dettra is a graduate of Westminster Choir College and holds the Master of Sacred Music degree from Union Theological Seminary. He has earned the Fellowship and Choirmaster diplomas of the AGO. Coming from First and Central Presbyterian Church in Wilmington, DE, where he also conducted Wilmington's Center City Chorale, Mr. Dettra is married and the father of 3 children.

Robert Parkins has been appointed Artist-in Residence and Chapel Organist at Duke University. He leaves a position as assistant professor of music at Ithaca College, and had previously served as Chapel Organist and as a member of the music faculty at Duke before his appointment at Ithaca College. Parkins received his academic degrees from the University of Cincinnati and Yale University. His teachers included Gerre Hancock, Charles Krigbaum, Michael Schneider, and Ralph Kirkpatrick. In 1973-74 he was awarded a Fulbright grant to Austria, where he was a pupil of Anton Heiller. His published articles have appeared in *Early Music*, *The Piano Quarterly*, and *The Organ Yearbook*. Mr. Parkins has recorded for Gothic Records and the Musical Heritage Society.

Austin Organs, Inc., has announced the appointment of John A. Hansen as representative for the state of Nebraska. Mr. Hansen's career in the organ business began in 1961, when he was associated with the Aeolian-Skinner Organ Co. After starting in the console department with Aeolian-Skinner he then spent the bulk of his time in the Engineering Department. In August of 1965, he took over the Lewis Organ Company, of Omaha. For 20 years Hansen has serviced instruments in Nebraska, Iowa, South Dakota and Kansas.



Robert Parkins

Jared Jacobsen has been appointed Director of Liturgy and Music for St. Leander Roman Catholic Church in San Leandro, CA. His responsibilities include developing all liturgical and musical planning for regular and special services, coordinating the parish's extensive lay ministry programs, directing the choral program, and overseeing the imminent completion of a new 76-rank pipe organ. Mr. Jacobsen recently resigned as Director of Music for the Parish of St. James-by-the-Sea in La Jolla, CA, and was for six years Civic Organist of the City of San Diego, playing weekly concerts on the Spreckels Organ in Balboa Park. He holds degrees from Westminster College and the University of Arizona, and is a protégé of pianist Ozan Marsh. During the summers, Jacobsen is on the piano faculty at Chautauqua Institution in New York State.

## Nunc Dimittis

Andrea Mohnsen Esposito, 40, of Brooklyn, NY, died last January. She held degrees from the University of Nebraska and Union Theological Seminary School of Sacred Music, and had

served as organist of King's Highway Methodist Church and St. John, St. Matthew, and Emmanuel Lutheran Church in Brooklyn, and also was active as a singer.

## Pipedreams

*Pipedreams* is produced by Minnesota Public Radio and distributed to stations of the American Public Radio Network. For information on availability, contact: American Public Radio, 626 North Central Tower, 445 Minnesota Street, St. Paul, MN 55101; 612/293-5466.

September 2: David Craighead in recital. Performance on the 1979 C. B. Fisk organ at House of Hope Presbyterian Church, St. Paul, MN. Works of Bach, DuMage, and Vierne.

September 9: *Americana Revisited*. Another program in the series devoted to historic American organs, featuring recordings from the archives of the Organ Historical Society with com-

ments from OHS executive director William Van Pelt. The performances were recorded during the 1984 National Convention of the OHS in Chicago, IL.

September 16: The Music of Petr Eben. Survey of the works of the Czechoslovakian composer who is heard in comments about his music.

September 23: Todd Wilson in Recital. Performance on the 1964 Høltkamp organ at John's Benedictine Abbey and University Church in Collegeville, MN. Works of Sowerby, Pachelbel, Robinson, Buck, Langlais, and Bach.

September 30: Solemn Vespers of the Blessed Virgin. Dupré's 15 *Antiphons* performed by Douglas Butler with cantor and choir.



David Bowman



Robert Clark

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# Music for Voices and Organ

by James McCray

## Heinrich Schütz, Part 1

As mentioned in a previous set of reviews, Heinrich Schütz is being celebrated this year. The recognition of his 400th birthday (1585-1672) is marked by numerous performances of his choral music. In addition to the various local events, the national convention of the American Choral Directors Association, (ACDA) devoted a special session to his music and performance practices during its bi-annual meeting this Spring. Lynn Whitten, Professor of Choral Music at the University of Colorado, gave interesting insights into the magic of Schütz's choral style.

Why celebrate Schütz? He was a student of both Gabrieli and Monteverdi and represents one of the strongest influences on the development of the German Baroque style. Although his music is the antithesis of the chorale style, his approach to the German language in liturgical music and his use of the hemiola, sequence and writing of music for numerous types of vocal combinations stand as a distinctive tribute. He helped forge the motet, the cantata, passion and oratorio so that those who followed often merely refined his "experiments" and enlarged them into the familiar masterpieces of today.

Some feel that Schütz is the musician's composer. The conductors and singers who perform his music are often amazed at his freshness and near-romantic sensitivity. The novice listener is also touched by Schütz's style, but is less exuberant because of his unfamiliarity with the delicateness of its character. People steeped in Bach, Mozart and Brahms do not always find the music of the early 17th century to have that same immediacy. However, those who make the effort to seek the understanding will be generously rewarded.

Schütz thought as a vocalist and dramatist; it is in these areas where his contributions are the most significant. He wrote a considerable volume of choral music and is generally accepted as one of the major figures in our choral art. Of particular note for conductors are the Stuttgart Schütz editions which have the complete works in bound volumes, as well as in practical formats for single composition performance. These are available in America through the Mark Foster Music Company in Champaign, IL, and readers are urged to send for their complete catalogue.

**O Gracious Lord, Our God (O lieber Herre Gott, wecke uns auf)** (1636). SS or TT and organ, Mark Foster Music Co., No. 6, \$.60 (E).

This is from his first volume of *Kleine geistliche Konzerte* and has a very simple realized continuo part for the organ. The vocal ranges have a comfortable tessitura in each part. Both German and English versions for performance are given. The keyboard is on two staves and chordal. The music is easy and could be performed by two soloists or possibly by soloists with the choir joining on the Amens at the end.

**O Lord, Creator of Us All (Ach Herr, du Schöpfer aller Ding)**. SATBB with keyboard, Theodore Presser Co., 312-41183, \$.60 (M-).

Edited by Robert Field, this Christmas "motet" is contrapuntal with a high tessitura for Bass I. Ranges in the other parts are fine. The realized keyboard part is on two staves and is simple. Harmony is sometimes surprising with cross relations and Phrygian motives; the ending in particular does not sound completed. The tempo is slow with his usual dramatic style, especially in the opening section.

**Alleluia. Worship Jehovah (Alleluia. Lobet den Herren)** (1619). 8 solo voices, double choir, organ and other instruments, Oxford University Press, \$11.00 (M).

Although the price seems high, Paul Steinitz' fine edition is scholarly, attractively printed and of particular interest to those conductors who seek authentic performance practices. Taken from his *Psalms of David*, this edition has a faithful English version and includes the composer's detailed suggestions for organ registration. Some conductors may be overly concerned because of the 16-voice textures, but the style dictates that some lines could be doubled or replaced by other instruments; those recommendations are stated clearly in the score. The duration is 10 minutes with the organ functioning as a continuo. Useful for larger groups for festive or concert performances. Highly recommended.

**Why Afflict Thyself, Oh My Spirit (Was Betrubst Du Dich, Meine Seele)** (1647). SS or TT, organ, two instruments (violins, oboes, or flutes) with cello, bass or bassoon, Mercury Music Corp., MC 20, \$.60 (M).

This is from the well-established Dessoff Choir Series edited by Paul Boepple and published in the 1950's. The text is based on Psalm 42. It is a rhythmic, sectional work that looks more complicated than it is. Instrumental symphonia separate the vocal areas. The setting has changing meters and tempi. The keyboard part is very busy, but on two staves; obbligato instruments are used throughout and have an important role. Syncopations and other rhythmic characteristics make this an attractive work for singers interested in capturing the real Schütz spirit.

**Saul (1650)**. 14 voices, 2 violins and continuo, C. F. Peters, No. 4815, no price given (M+).

This is one of Schütz's great works in that his dramatic style is completely developed. There are two SATB choirs and a vocal concertato group for SSATBB. The unusual dissonances, ranges and vocal orchestration, and dramatic, repeated cries of "Saul" give the opening a most affective character. The work has several sections which interperse this pleading trait. The violin parts are very simple and used sparingly. The continuo part is on two staves and merely provides a harmonic background for the voices. Only a German text is given in this edition, but so few words are used that the performers are urged to sing in German which will help capture the true essence of the music. Highly recommended.

**Be Thou Exalted, Lord My God**. Harold Flammer of Shawnee Press, A-5632, \$.50 (M-).

Walter Ehret has edited and realized the keyboard; only an English version is provided. The keyboard part is easy and generally follows the vocal lines in chords. The music is rhythmic with several busy and memorable motives which are treated in imitation. There are some long melismatic passages that will require staggered breathing. This could be sung by a high school or church choir.

**The Seven Last Words From the Cross (1645)**. Numerous SATB soli, SATTB and organ, Oxford University Press, \$.25 (M+).

The music for the chorus is limited and soloists representing Jesus, evangelists and the thieves occupy about two-thirds of the work. It is possible to use strings to double selected sections of the organ Symphonia. The work is similar to a small sacred oratorio and would make a wonderful Lenten or concert work. This is a good edition by Nicholas McCabe and Paul Steinitz, with German and English versions and useful performance instructions. The work is 22 minutes' duration and recommended to those choirs wanting to emphasize the soloists of their choir.

**The Seven Words of Christ on the Cross (1645)**. Numerous SATB soli, SSATB and organ, Concordia Publishing House, 98-1621, \$1.60 (M+).

Although this is the same work as the previous one, several distinctions should be noted. This edition by Richard T. Gore is less expensive; uses the strings throughout, usually doubling the voices; has the voices in SSATB instead of SATTB; only uses an English text; and has more editorial expression marks provided. This setting would probably be of more interest to church choir directors, whereas the above might appeal more to those doing a concert performance.

## Book Reviews

Heskes, Irene, compiler. *The Resource Book of Jewish Music: A Bibliographical and Topical Guide to the Book and Journal Literature and Program Materials*. "Music Reference Collection" 3. Westport, CT: Greenwood Press, 1985. xiv, 302 pp. \$35.

This is a functional reference book that meets a need. It provides an annotated listed of 1220 books, articles and musical anthologies that would be useful to the English-speaking student of Jewish music. The materials that it indexes include standard works such as *Grove Dictionary* (both Grove 5 and the New Grove), specialized works on Jewish music, and collections of Jewish songs, both sacred and secular. It does not attempt to provide a listing of all Jewish music, only that found in anthologies, and it does not lead the reader to the obvious places to look for more extensive indexing of musical literature such as RILM (*International Inventory of Musical Literature*).

The book is aimed at those who read only English or transliterated Hebrew

(the latter in texts of Jewish music). It also confines itself to "available" materials, which does not include dissertations, for some unexplained reason. The annotations, written in telegraphic style, cite the relevant contents of an item. The only value judgments are those implicit in the choice to include the work.

From a book-making standpoint, this is at the low end of standards in modern bargain-basement publishing. It is photo-reproduced from the printout of a microcomputer—in draft mode! It was accurately "key-boarded", as they say, but with annoying quirks. For example, spaces are arbitrarily omitted after punctuation in what the compiler calls the "imprint data" (i.e., the bibliographic entry, which includes much more than the imprint, of course).

The computer allows, however, for a very full indexing, which is the strength of the book. There is also a very useful glossary of Jewish terms that readers should not overlook.

—Bruce Gustafson

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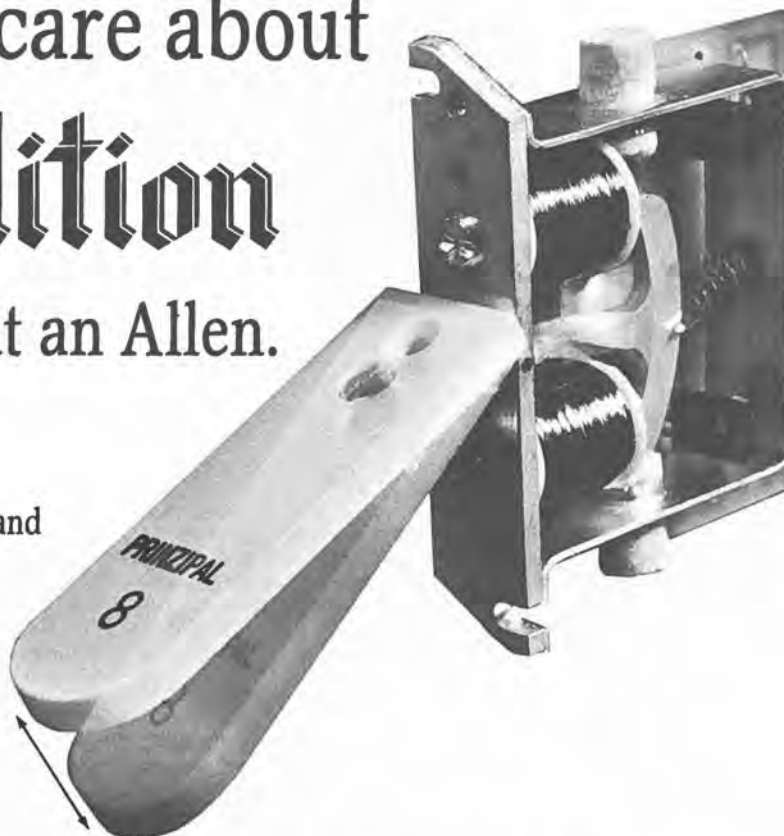
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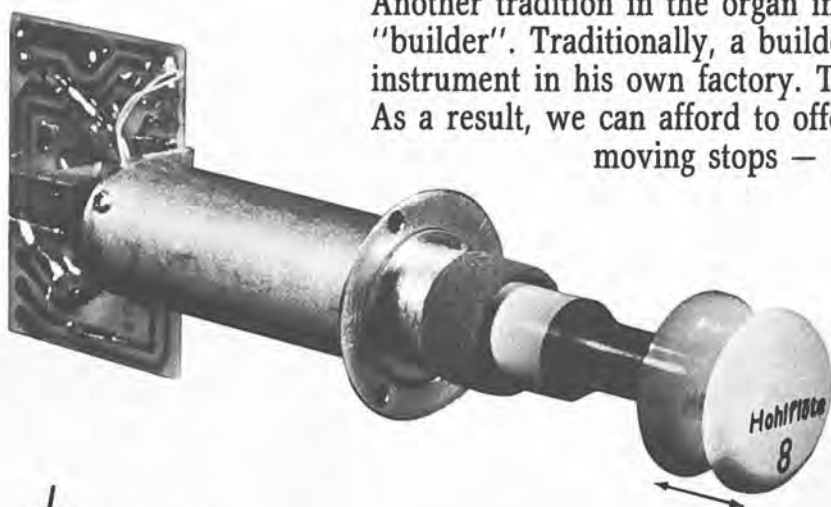
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## New Organ Music

**The Cathedral Organist, Vol. 1 1975-76; Vol. 2 1977-78.** J. B. Cramer/Belwin, \$3.95 each.

These collections are composed by current-day cathedral organists in Britain. The styles from the various composers present nothing really new or terribly inventive but rather pieces that sound well on the organ. In Vol. One, the *Trio* by Peter Hurford is a delightful whimsical addition for an organ teacher's library for a good easier trio. This piece would be a good introduction for trio study. Two other pieces in this volume recommend themselves upon first hearing and they are *Rouen Processional* by Clifford Harker and *Sortie* by Noel Rawsthorne. Some of the "Quiet" pieces seem to wander aimlessly without saying much.

Vol. Two contains five pieces of which the first two have printing errors: p. 5, system 4, pedal staff: should have bass clef sign; p. 7, system 3, m. 2, left hand staff: A-flat should read as 8th note. The final work in this volume is *Carillon* by Peter White based on the opening phrase of a plainsong Credo. The repetition of the Credo phrase in the pedal is not unlike Vierne's "Carillon" from *Twenty-Four Free Pieces*. Mr. White explores farther than Vierne with his repetitions moving up a third after each 16-measure period, ending with the theme in canon with the left hand. You will need a huge reed to offset your full pedal and full great. These volumes do present some worthy music of medium difficulty that should find their way into American churches.

**Five voluntaries for organ.** James Hook, ed. David Patrick, Paxton/Presser, \$5.25.

James Hook (1746-1827) was organist at the Vauxhall Gardens where his duties included playing an organ concerto each evening during the performing season; these voluntaries are probably an outgrowth from his responsibilities there. The five are from a collection of "10 Voluntaries composed in a familiar style" Op. 146. Editor David Patrick chose five to print here for their obvious character and unusual form. Two of this collection are divided into three parts by tempo indications rather than the typical two-section Slow/Fast voluntary of the period. No. 3 in G Minor begins with a Diapason Adagio moving to an extended Andante in 3/4 concluding with an Allegretto in 2/2. No. 4 in F

Major has a three-part fugue as a second part. No. 2 in D Major is most typical of the period with a lively "Cornet Piece" as a formal second movement with delightful echos. These pieces are easily read and provide no major challenges.

**Concerto for organ solo.** Antonio Vivaldi, transcribed by Guy Bovet, Hemidemisiquaver Press, P.O. Box 1851, Portland, Oregon 97207, \$5.75.

This work was first composed by Vivaldi as the Concerto in B Minor for four violins and strings (Op. 3, no. 10) and later reworked-transcribed by J. S. Bach for four harpsichords and strings in the key of A Minor as it appears here in this organ version by Bovet. Bach's transcription was the basis for Bovet's new organ version. Having never played this work on the organ before and yet listening immediately to a piece that was instantly familiar was an extremely enjoyable experience. Without question this music sounds right for the organ as do Bach's transcriptions of Vivaldi's A Minor and D Minor concertos. The texture is kept minimal and open throughout. Second half of the Largo movement contains 21 measures of Harpegiando (harp-like arpeggios). One major problem exists with this edition and that is reading it! Instead of an engraving, a hand written score was used that has predominantly small note heads that are quite often not aligned vertically where you would expect them. There is included a miniature score on one page for use during a performance excluding the middle movement which is already on one page. Not to diminish the value of this edition by its printing, I note this is a first edition from a new music press.

The difficulty level of this work is relatively high with many manual changes in the first movement especially and several extended trills within chordal textures. This is a fine piece and masterfully transcribed which should be welcomed to an ever growing suitable transcription repertoire.

**Old French Organ Music Vol. Two.** Edited by Martin Neary. Oxford Univ. Press, \$12.75.

This collection of 18 pieces by Classical French composers is a fine compilation for students and others who desire only a sampling of this important style. Neary has a four-page introduction concerning rhythm, ornamentation, phras-

ing and fingering, the French Classical Organ, and registration. With this information and the short explanations for each piece, an uninitiated organist should understand some of the basic knowledge of performance. Suggestions are also given with examples for ornamentation within pieces. Almost all color possibilities are found within this volume which would acquaint one with the sound and style of this period. Generally, these pieces are not difficult but meant to encourage and enlighten performance of this music.

**St. Cecilia Organ Library Volume One.** Selected, edited, revised and arranged by Bryon Hesford. J. B. Cramer & Co., Ltd./Belwin, \$4.95.

This collection of pieces by 11 composers follows no theme or time period

completely. Most of the pieces are, however, by French composers of the 19th century with two 20th-century composers, Hollosy and Hesford included. It is good that this volume didn't limit the compositions to only the majority of composers represented such as Franck, Salomé, Alkan, Böellmann, Guilman, Callaerts, etc., when there must be a series gradually published. These pieces are in a modest style predominantly employed for liturgical music. The only group that rises above predictability are the Callaerts set of three pieces. The third piece is reminiscent of the "Final" of Mendelssohn's F Minor Organ Sonata opening with arpeggiated chords for three measures. The performance difficulty ranges from very simple to moderately difficult.

—William Ness

## New Handbell Music

**Christmas Carol Fantasy,** Stanley R. McDaniel. Concordia Publishing House, #97-5827, \$1.75 (E+).

Here is a well written fantasy which includes at least one verse each of six familiar Christmas carols: *Oh, Come, Oh, Come, Emmanuel*; *Silent Night*; *Good Christian Friends, Rejoice*; *Coventry Carol*; *Ding Dong! Merrily on High*; and *O, Come, All Ye Faithful*. The arrangements are creatively written without being difficult. Most choirs of 3 to 5 octaves should be able to handle this work as a lovely addition to the traditional Christmas fare.

**A Christmas Festival,** arranged by Martha Lynn Thompson. Belwin-Mills Publishing Corp., #46112, \$2.50 (D).

This setting originally by Leroy Anderson has been adapted for bells by Ms. Thompson and is a nice treatment of the traditional Christmas melodies. It is 12 pages in length and uses optional triangle, sleigh bells and chimes. Scored for 5 octaves of bells, this should make a perfect prelude for the holiday season, even with the more secular pieces like *Deck the Halls* and *Jingle Bells*.

**Gesu Bambino,** Pietro A. Yon, arranged by Ardis Freeman. J. Fischer &

Bro. (A division of Belwin-Mills Publishing Corp.), #FES 10104, \$2.00 (M).

This holiday "chestnut" dating back to the early 1900s is arranged for handbells in a welcome, uncomplicated format. This should delight listeners and players alike. The same piece is available for 5 to 6 octaves of bells in another arrangement with some lower and higher bells added. Same publisher, same arranger and price. #FES 10103.

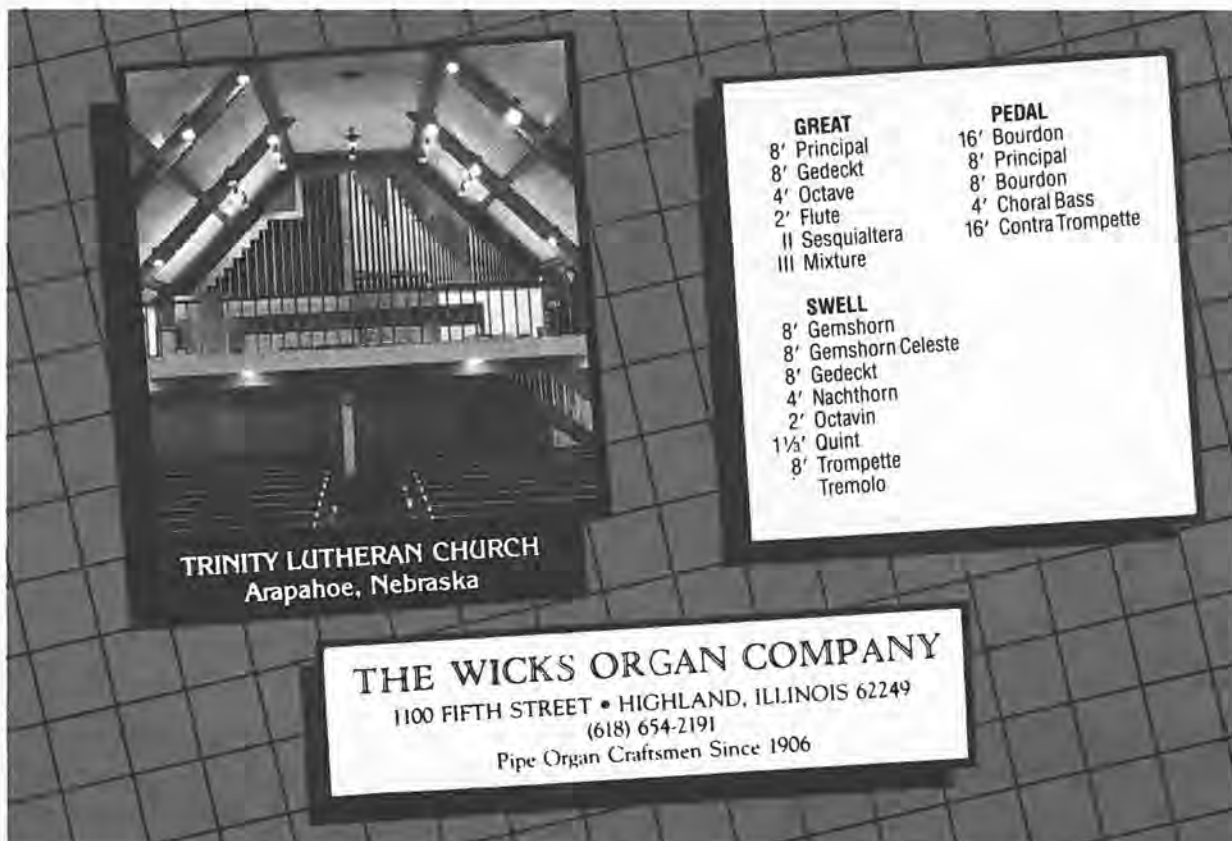
**Fanfare,** Johan Roman, transcribed by Martha Lynn Thompson. Concordia Publishing House, #97-5849, \$1.50 (E).

From the "Drottningholm" Wedding Music, No. 11, comes this familiar *Fanfare* for three to five octaves of bells. It is short and could serve well as a processional. Highly recommended for new repertoire.

**Largo,** G. F. Handel, arranged by Ellen Jane Lorenz. Lorenz Corporation, #HB 128, \$1.25 (E).

Another great traditional melody has been set for 3 octaves of handbells in a straightforward arrangement that should certainly become a "standard" in the bell repertoire. This would be especially nice for a beginning choir.

—Leon Nelson



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# Organ Planning for Architects

Pieter A. Visser

The following article is based on a lecture delivered to the Houston Chapter of Liturgical Architects on February 14, 1985.

A discussion of church organs between organbuilders and architects can be very interesting and helpful, especially for the organbuilder. When a church commissions an architect to design a new worship space, there is often a misunderstanding as to when, or if, to involve an organbuilder in the building project. Usually the organbuilder is brought into the design process much too late. Often he is consulted after the concept has already been accepted by the church, making even minor changes difficult or impossible. It is essential that the organbuilder be brought in from the very first to insure that the design can house an organ.

The importance of the organ in the worship experience is not always understood by architects. Its proper placement in the building largely determines the success of its solo and accompanimental functions in the worship service. The church building is a place for worship which is meant to include and involve the entire congregation. Worship requires inspiration. Inspiration does not come only from the pulpit, but more often comes from the surroundings: environment, instrumental music, and song. Inspiration is influenced by all the senses, aural as well as visual.

The architect can handle the eye as well as the ear. A building that looks good, has good proportions, is not cluttered and has good sound response feels good! The organbuilder can do the same. An organ that sounds good, looks good, and is in harmony with the building acoustically, as well as visually, will inspire. The organ is a part of the total building. Many factors come into play for a successful installation: acoustics, floor loading, minimum height, air conditioning, windows, lighting, reflecting surfaces, electrical requirements, space requirements, etc.

Organbuilders have been exposed to many existing buildings and many buildings in the planning stages. The most successful organ projects are also the most impressive architectural successes. In other words, in a successful design, both the organbuilder and the architect come out winners.

Even if the church is only planning to install an "imitation device," the building should be prepared for a pipe organ. Too often the building is locked into a plastic organ by lack of forethought and preparation. Eventually, a congregation will contact an organbuilder only to find out that they would have to spend many thousands of dollars to get their building reworked. This happens very often! Just because people say, "We will never buy a pipe organ!" does not mean they never will. About half the pipe organs sold in the United States go into those "never" churches.

It does not cost much to plan for a pipe organ. Most reputable organbuilders will readily provide help to the architect at a very low fee or, in many cases, totally free. It is unfortunate that

in only about 10% of new church designs is an organbuilder even involved. That is the architect's fault, no one else's!

Of the several types of organs—mechanical, electro-pneumatic, and electro-mechanical—each requires a different footprint, electrical preparation, and structural preparation. Usually for a mechanical organ, only a flat piece of floor space, somewhere along a wall with an electrical outlet, is required. With an electro-pneumatic or electro-mechanical type the requirements generally are—in addition to that for the mechanical organ—a 2"-4" conduit and two 3/4" conduits. Floor loading is determined by the size and type organ. The advising builder can provide a reasonable idea on what these requirements are for most types of organs.

So many new and unique ideas in church design are developing that it is hard to give an accurate or even a general statement on what is right or wrong. There are no absolutes, just possibilities. Only one point holds true: the area of the organ from which the sound is focused should be well above the active peopled area of the room. There are, of course, always ideal situations. A balcony is most often best because the organ and choir are placed above the heads of the congregation. A location where the focused sound of the organ and choir can travel the longest distance before disturbance is ideal.

Organbuilders can always work from the flat floor on up so that any plan is safe starting with a flat floor having a load-carrying capability in proportion to the size of the organ. The organ case, or housing footprint, should never be deeper than 4' to 5' and can be as wide as need be to accommodate the size of the instrument. There is no hard and fast rule for the size of the organ because it is very dependent on the volume of the room, its acoustical response, its absorption factor (people), seating capacity, and the liturgical needs of the service.

Some organ companies have established rules for an organ size in relationship to seating capacity. These rules generally do not work well. It is possible for very small organs to work well in very large rooms and large organs to

work poorly in very small rooms. To prepare a church for an organ, the architect should assume the largest possible organ for the room after finding out from the organbuilder limits in size from smallest to the largest.

A word about acoustical engineers . . . organbuilders do not like them! Most acousticians have, at best, a very poor track record. They can only design around a PA system and have little knowledge of natural sound behavior. Acousticians tend to throw common sense to the wind and get much too scientific. Acoustics can get quite tricky, especially when not considered until the concept of the building is completed. Acoustical consideration must be a part of the general concept. If not, the concept has to be doctored in order to suit the acoustics. Therefore, the best concept is one that takes all the senses into account from its very inception.

Some aspects of architectural design require particular attention. For instance, one should avoid parallel walls. Care must be taken with domes—one should make sure that any surface in the dome that is directly parallel to an opposing reflecting surface has some kind of diffusion. Never use a perfectly round room. Always try to diffuse sound, not absorb it. Careful manipulation in the design concept can then give some idea of the reverberation time of the building. An even more important factor in the building than the reverberation is the frequency response. The best is an equal response so that the reverberation of 30 cycles to 14,000 cycles is equal throughout this range. Things to watch for here are thin walls, such as 3/4"

or less plaster board, or thin plywood. These thin walls absorb the very low and pleasing frequencies. More desirable is a 1"-1 1/2" wall of this type on 16" center supports. Avoid using soft brick or plaster, curtains, or more than 25% glass on the side walls. If glass is used, avoid very thin glass unless the areas are small with many supports. On the topic of glass, one should avoid "rose" windows unless placed high or well out of the way. Too often they are right in the center of the balcony's back wall making that whole wall useless. If, however, the window is up high, at least 15 to 25 feet above the balcony floor—or, if there is no balcony, above the main floor—the space below the window would still allow use of the area for an organ.

Sunlight can cause problems if it shines directly on the pipes thereby heating them up and causing tuning problems. Tuning is not a problem of mechanics but rather a function of the speed of sound. As air temperature goes up, the density of the air will lessen. Since the length of the pipe is fixed, and the sound wave will vary with the air temperature, air temperature becomes important when the organ is used.

Architects should remember, when starting the design, to seek out a knowledgeable and reputable organbuilder. It will save all concerned lots of time, trouble, and money. Many new and creative ideas are being applied to church architecture, and each worship space has the potential of having an inspiring organ. With sufficient planning, architects can help maximize this potential. ■

Pieter A. Visser is president of Visser-Rowland Associates and a charter member of The American Institute of Organbuilders. He has designed several hundred instruments, and has served on the Board of Directors of the AIO and ISO as well as chairman of the AIO Education and Examination committees. He is also on the faculty of Rice University of Houston and has lectured at many schools, colleges, and universities.

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# Bach's Canonic Variations on *Vom Himmel Hoch*

## Text and Context—Part 2

Gwen E. Adams

Part One of this article appeared in the July, 1985, issue of THE DIAPASON.

### Music-Historical Context

Bach's Canonic Variations on "Vom Himmel hoch" represent the culmination of a long Baroque tradition of canonic writing in compositions based upon a cantus firmus.

In the early Baroque period, canonic treatment occurred almost exclusively in the supporting voices, with the cantus firmus appearing in whole notes most often in the lowest voice. Samuel Scheidt's *Tabulatura Nova* (1624) contains two-voice canons over a bass cantus firmus, within either a three- or four-part texture. In many cases, the opening motive of the canon is derived from the cantus firmus (Fig. 11). The contra-

Figure 11



puntal canons of Matthias Weckmann (1619–1674) show a more primitive state of development. The canon generally bears no melodic relationship to the cantus firmus, and the exposed three-voice texture emphasizes the predominant motion in parallel thirds, sixths and tenths (Fig. 12).

Figure 12



By the late Baroque, the emphasis had shifted, as the cantus firmus—in addition to the figural voices—began to be treated canonically.

The organ works of Johann Gottfried Walther (1684–1748) show extensive use of canon, predominantly in the handling of the cantus firmus. The sole example of complete canon in the supporting voices is found in verset four of the variations on "Wir Christenleut'" (Fig. 13).

Figure 13



Walther displays a great deal of originality in his cantus firmus canons. In verse one of "Puer Natus," the middle voice of the three-part texture serves as two voices, alternately answering the cantus firmus and counterpoint in canon (Fig. 14). Verse one of "Ach

Figure 14



Gott und Herr" begins with *Vorimitation* in three voices, as if preparing for the entry of an ornamented cantus firmus. But the cantus firmus enters as a canon at the octave between the two lower voices. One voice drops out of the upper texture, yielding a total of four voices (Fig. 15).

Figure 15



Johann Sebastian Bach's instrumental canonic writing is found in the occasional canons, the chorales of the *Orgelbüchlein* and *Clavierübung III*, and the cyclical instrumental works of the late period, as well as the Canonic Variations.

In Bach's organ chorales, only the cantus firmus is treated canonically, at intervals of the octave or fifth, with normal (that is, non-inverted) answers. The true wealth of Bach's creativity in canonic composition came only in the last decade of his life, with the conception of the monothematic instrumental works.

In these late cyclical works one begins to discern the immediate musical climate from which the Canonic Variations emerged. Bach's only major new projects in the last decade of his life, other than completing the *Mass in B Minor*, were the *Goldberg Variations*, the Canonic Variations, the *Musical Offering*, and *The Art of Fugue*. In each of these major works, exploitation of a single principle subject marks a shift in Bach's treatment of musical material, towards greater depth through refinement and exhaustion of a single idea.

There is a very close relationship between the first three Canonic Variations and the canonic movements of the *Goldberg Variations*. The latter (with the exception of Number 27) are two-voice canons above a *ground*, which serves the same compositional function as the sacred cantus firmus in the Canonic Variations.

Similarly, five canons from *Musical Offering* juxtapose the *Thema Regium* and two independently conceived canonic voices.<sup>18</sup> In the remaining five canons of the *Musical Offering*, the *Thema Regium* is itself submitted to canonic treatment.<sup>19</sup> The fact that only one month separated Bach's entry into the Mizler Society from the completion of the *Musical Offering* in July 1747 suggests that the dual treatment of the theme (cantus firmus) in the two works, as both canonic subject and melody around which a canon is created, was more than coincidental.

In the four canons of *The Art of Fugue*, as in the canons from *Musical Offering* in which the theme is itself submitted to canonic treatment, the melodic material diverges from the theme after its initial statement. These canons bear perhaps even less resemblance to the "Vom Himmel hoch" cantus firmus canons than those of the *Musical Offering*, since the texture is so thoroughly permeated with free melodic material.

In several respects, the Canonic Variations are unique among Bach's late instrumental works. First, canonic writing governs the theoretical nature of the work in its entirety. By contrast, only one-third of the *Goldberg Variations*, and an equally small percentage of *The Art of Fugue* and the *Musical Offering*, is dedicated to the canonic art.

Second, the utilization of a sacred cantus firmus as the binding melodic force in the cycle sets the Canonic Variations apart from the other purely abstract late works. On one level, the use of a Christmas chorale directly conveys the message of the Incarnation to the listener. But when one considers the symbolic function of canonic treatment itself the message becomes clear on a deeper level.

In its most immediately accessible sense, canon has been utilized symbolically to portray the notion of following, specifically man's following of the laws of God or the teachings of Christ (e.g., the setting of "Dies sind die heiligen zehn Gebot" from *Clavierübung III*). Canon depicts similarly the obedience of Christ to his

father God. The essence of the Christmas message, that Christ became man and followed the path to the Cross in obedience to the Father, has been depicted canonically not only in the variations on "Vom Himmel hoch, da komm' ich her" but also in other Christmas-related organ works of Bach, such as the chorale preludes "Gottes Sohn is kommen" and "In Dulci Jubilo" from the *Orgelbüchlein*.

### Formal Symbolism

Just as canon assumes a symbolic meaning, so also the form of the Canonic Variations as a whole can be interpreted symbolically. In order to establish the basis for a discussion of form as symbol, it will first be necessary to undertake in detail the formal arguments for the placement of the cantus firmus canons at the center of the set of variations.

As stated earlier, the most potent argument for the ordering of the autograph-group centers on a consideration of the materials which are treated canonically. The first variation constitutes a pure contrapuntal canon, in that the canonic voices are unrelated thematically to the cantus firmus. The second variation, by contrast, utilizes an elaborated diminution of the first phrase of the cantus firmus in the opening measures of the canon. This hint of canonic treatment of the cantus firmus is fully realized in the central variation, where the chorale melody in its entirety is treated canonically. The fourth variation returns to the pattern of the second, beginning with a diminution of the first phrase of the chorale melody in the canonic voices. The final variation, like the first, involves canonic treatment of free thematic material.

The symmetrical form of the whole, then, as determined by the materials treated canonically, is:

- I. Pure contrapuntal canon
- II. Canonic treatment of first c. f. phrase
- III. Cantus firmus canons
- IV. Canonic treatment of first c. f. phrase
- V. Pure contrapuntal canon

Further symmetrical correspondences around the central axis of the cantus firmus canons can be uncovered. For example, the descending hexachord motive which marks the opening measures of the first variation recurs in the final measures of the augmentation canon, establishing a thematic relationship between the beginning and end of the entire work:

Figure 16



Friedrich Smend also observed a symmetry based upon the measure of separation of the phrases of the chorale melody in each successive variation. The proportion of time in which the cantus firmus is heard increases as one approaches the central variation, after which the cantus recedes in importance to the end.

Symmetry in musical form has been variously interpreted by scholars; some grant it no more than a purely aesthetic function, while others clothe it with an array of symbolic meanings.

According to Friedrich Smend, single movements and entire works become symbols through their architecture: "... darum geht es bei Bach, den innersten Gehalt der Sache selbst in eine adäquate Form zu giessen, ja diese Form bereits zum Ausdrucksträger des Gehaltes zu machen."<sup>20</sup> ("... it was Bach's practice to cast the most essential qualities of a thing into an adequate form, even to make this form into a vessel expressive of its contents.") In particular, Smend inter-

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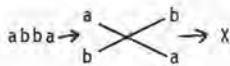


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prets symmetrical form in the large structure of a work as a symbol of Christ or the Cross. He derives this from the poetic form of *chiasmus* by arranging the structural elements as follows:



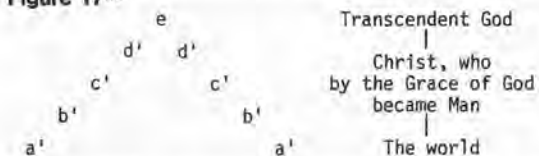
The end result Chi (X) represents either the first alphabetical symbol in the name of Christ or the sign of the Cross.<sup>21</sup> As examples of chiasmic form, Smend cites the Credo of the B-minor Mass, where all revolves around the central Crucifixus, as well as the Canonic Variations on "Vom Himmel hoch."<sup>22</sup>

The most obvious objection to Smend's interpretation is that it depends upon a purely visual effect. From the arrangement of the four structural elements of chiasmus, Smend infers that symmetrical musical forms of any number of elements would also yield the "chi" configuration.

With regard to Bach's Christmas works, including the Canonic Variations, Smend seems to have been motivated by a desire to establish a close relationship between Lutheran theology, whereby "der Weg zum Kinde in der Krippe immer zugleich der Weg zum Kreuze ist,"<sup>23</sup> ("the path to the child in the manger is also the Way of the Cross") and the expression of that theology in the works of Johann Sebastian Bach.

Walter Blankenburg has proposed an alternate symbolic interpretation of symmetrical form, in which it constitutes a "Schau in die Himmelswelt" ("glimpse into Heaven"). Blankenburg graphs symmetrical form as a pyramid representing the gradations of being from the most insignificant object up to God himself:

Figure 17<sup>24</sup>



But Blankenburg's visual conception of symmetry is no less arbitrary than Smend's chiasmus. It would seem that a more moderate viewpoint is appropriate; that is, that symmetry is simply one of a composer's means of granting order to a large musical form.

Although this study has been primarily concerned with the symbolism of canonic technique and form, a few comments upon other types of symbols should be made.

Very few clear examples of individual word depiction are present in the variations on "Vom Himmel hoch," due to the compositional restrictions imposed by canonic writing in conjunction with a cantus firmus. However, the descending hexachord (or scalar) motive which opens the first variation occurs in several of Bach's "Vom Himmel hoch" compositions, and can be interpreted as a musical symbol for the descent of the angel bearing tidings of Christ's birth.

Figure 18



Certain scholars, notably Smend and Kasling,<sup>25</sup> have addressed the issue of numerical symbolism in the Canonic Variations. Such analyses can reveal another dimension of meaning in Bach's compositional art. The reader is encouraged to consult their articles for a full discussion of this issue.

## Conclusion

In attempting to understand the Canonic Variations as sacred art, one can consider the roles fulfilled by the work at the time of its composition.

First, the Canonic Variations, as evidence of Bach's thorough mastery of contrapuntal technique, proved his worthiness for acceptance into the Mizler Society. Second, through their employment of the sacred cantus firmus, the variations constituted an expression of Bach's religious sensitivity. Finally, as a function of these two roles, the work served to edify the learned members of the society.

In the inscription on the title page of the *Orgelbüchlein*, Bach himself explicitly related the pedagogical and religious functions of his music: "Dem höchsten Gott allein zu ehren, dem Nächsten, draus sich zu belehren." ("In praise of the Most High God, and for the instruction of my fellow man.") It should not, then, appear paradoxical that the abstract composition presented by Bach to his colleagues in the Mizler Society was based upon a sacred cantus firmus.

The late works of Bach in general reveal an increasing unification of the sacred and secular elements of his musical style. Nowhere is this more pronounced than in the Canonic Variations, where the sacred cantus firmus, no longer advancing liturgical ends, is placed in the service of a highly theoretical compositional technique. But the abstraction of music need not imply its secularization. Walter Blankenburg has perhaps most effectively summed up the nature of Bach's late canonic experiments:

Die Werke dieser letzten Gruppe lassen die Frage nach dem Sinn von Bachs *ars canonica* einfach erscheinen: ihr Sinn liegt in nichts anderem als in dem Erweis der ganz und gar im Handwerklichen und traditionellen ruhenden Kunst ihres Verfassers. Solches Können aber bedeutet nicht blosse Technik, sondern gläubig-demütige Anteilnahme an Ordnungen und Gesetzmäßigkeiten der Schöpfung und deren handwerklich-künstlerische Beherrschung. Handwerklichkeit und künstlerisches Gestaltungsvermögen fallen hier zusammen, indem das Handwerk in äusserster "nachsinnender" Konzentration gehandhabt, durchgeistigt und zur höchsten Kunst erhoben wird.<sup>26</sup>

The works of this last group make the question of the meaning of Bach's *ars canonica* seem simple: their meaning lies in nothing other than the proof of the craft and art of their creator. Such ability, however, does not signify bare technique, but rather pious, humble participation in the order and laws of creation and the artistic mastery of them. Craft and artistic creativity become one and the same, in that craft . . . is taken in hand, spiritualized and raised to the highest form of art.

This description, which applies equally to all the late works, attains a specific religious significance in the Canonic Variations. Here Bach not only expresses musically a general "participation in the order and laws of creation," but also voices the message of the Incarnation through the unification of the Christmas cantus firmus with canonic technique. ■

## NOTES

- Canon perpetuus super Thema Regium; a 2 violini in Unisone; a 2 per Motum contrarium; a 2 per augmentationem, contrario Motu; and a 2 (Canon circularis per tonos).
- Canon canonicus, Fuga canonica in Epidiapente, a 2 Quaren-do inventis, Canon a 4, Canon Perpetuus.
- Friedrich Smend, "Luther und Bach," in *Bach-Studien; gesammelte Reden und Aufsätze*, herausgegeben von Christoph Wolff (Kassel, Bärenreiter, 1969), p. 166.
- Ibid., p. 168.
- Ibid.
- Ibid., p. 165.
- Walter Blankenburg, "Die Symmetrieform in Bachs Werken und ihre Bedeutung," *Bach-Jahrbuch* 38 (1949-50): 28 and 36.
- Smend, "Luther und Bach," p. 169 and Kasling, "Some Editorial, Formal and Symbolic Aspects of J. S. Bach's Canonic Variations on 'Vom Himmel hoch da komm ich her,'" *THE DIAPASON* 62 (July 1971): 21.
- Die Musik in Geschichte und Gegenwart*, s.v. "Kanon," by Walter Blankenburg.

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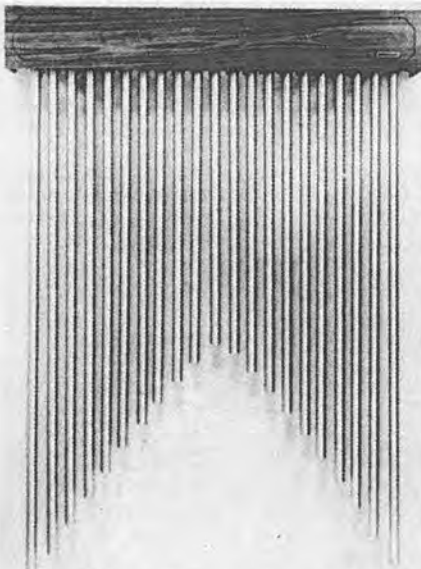
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EVA GRÄBNER-WESER, The Cleveland Museum of Art, Cleveland, OH, April 28: *Views from the Old House*: 1. *Sunrise on Sunset Hill*; 3. *The Nest in Old North Church*; 6. *Sunday Night*, Rorem; *Passacaglia*; *Toccata*, Near; *Three Gospel Preludes*: 3. *Just as I am*; 1. *What a friend we have in Jesus*, Bolcom; *Sweet Sixteenths: a concert rag for organ*, Albright; *Toccata*, Sowerby.

DAVID HERMAN, with Mary Giese, soprano, Zion Lutheran Church, Sheffield, IA, April 28: *Toccata, Adagio and Fugue in C Major*, Bach; *Ich will den Herren loben; Bringt her dem Herren, Schütz*; *Concerto in G Major*, Bach; *Concerto in F Major*, Op. 4, No. 5, Handel; *Christ lag in Todesbanden*, S. 625 and 718; *Jesu meine Zuversicht*, S. 728; *Komm, Gott, Schöpfer, heiliger Geist*, S. 631 and 667; *Allein Gott in der Höh sei Ehr*, S. 715; *Fugue in E-flat*, Bach.

PAUL KOSOWER, violoncello and organ, The Cleveland Museum of Art, Cleveland, OH, March 10: *Suite No. 1 in G Major*, S. 1007; *Prelude and Fugue in G Major*, S. 541; *Suite No. 5 in C Minor*, S. 1011; *Passacaglia in C Minor*, S. 582, Bach.

IRMTRAUD KRÜGER, Trinity Lutheran Church, Los Angeles, CA, March 4: *Choral-partita Ein feste Burg*, Pachelbel; *Herzlich thut mich verlangen; O Ewigkeit, du Donnerwort*, Krebs; *Prelude and Fugue in C Major*, Böhm; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Prelude and Fugue in C Major*, Hummel; *Weinen, klagen*, Liszt.

MARILYN MASON, Northminster Baptist Church, Jackson, MS, May 5: *Sonatas K. 287, 288, 255, Scarlatti*; *Lascia mio piange*, Handel; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Choral en B Mineur*, Franck; *Evocation a la Sixtine Chapelle*, Liszt; *Pastorale Drone*, Crumb; *Concert Variations on "The Austrian Hymn"*, Paine.

ROBERTA MONG, Bowling Green State University, Bowling Green, OH, March 30: *Suite du Deuxième Ton*, Clérambault; *Sonata V in C Major*, S. 529; *Passacaglia in C Minor*, S. 582, Bach; *Méditations sur le Mystère de la Sainte Trinité: VIII Dieu est Simple*, Messiaen; *Prelude and Fugue on BACH*, Liszt.

ARNO SCHÖNSTEDT, The Cleveland Museum of Art, Cleveland, OH, April 14: *Toccata and Fugue in F Major*, Buxtehude; *Prelude and Fugue in E Minor*, Bruhns; *Sonata in F Major*, C. P. E. Bach; *Toccata, Adagio and Fugue in C Major*, S. 564; *Sonata I in E-flat Major*, S. 525; *Prelude et Fugue in D Minor*, S. 582, Bach.

CHARLES W. STEELE, First United Methodist Church, Brevard, NC, May 13: *Sonata on the First Tone*, Lidon; *Fugue in G Minor*, S. 578, Bach; *Chromatic Study on the Name of Bach*, Piston; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Fantaisie in A*, Franck; *Alleluys*, Preston; *Prelude et Fugue sur le nom d'Alain*, Op. 7, Duruflé.

JAMES A. THOMAS, First United Methodist Church, Sanford, FL, March 31: *Psalm XVIII*, Marcello; *Adagio* (from *Toccata, Adagio and Fugue in C Major*); *In death's strong grasp the Savior lay; O man, bewail thy grievous fall*; *Fugue in E-flat*, Bach; *Praeludium and Fugue in G Minor*, Buxtehude; *Atr, Allegro vivace* (*Water Music Suite*), Handel; *Prière à Notre Dame* (*Suite Gothique*), Boëllmann; *Toccata and Fugue in D Minor*, Bach.

CHARLES TOMPKINS, Gethsemane Episcopal Church, Minneapolis, MN, April 23: *Jesu Christus, unser Heiland*, Tunder; *Toccata Quinta* (*Il secundo libro di toccate*), Frescobaldi; *An Wasserflüssen Babylon*, S. 653; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *L'Ascension*, Messiaen; *Prelude and Fugue in B Major*, Op. 7, No. 1, Dupré.

GILLIAN WEIR, Busch-Reisinger Museum, Harvard University, Cambridge, MA, April 6: *A Voluntary on a flight of angels for a Musical Clock*, Handel; *Sonatas in C major*, K. 255, D Major, K. 287, K. 288, Scarlatti; *Prelude and Fugue in E Minor*, Bruhns; *Trio Sonata No. 4 in E Minor*, S. 528; *Partita sopra Sei gegrüßet, Jesu gütig*, Bach; *Passamezzo*, Scheidt; *Tanz-toccata*, Heiller; *A Quaker Reader: 7. A Secret Power*, 6. "Bewitching attire of the most charming simplicity....", Rorem; *Praeludium*, Op. 80, Reger; *Dialogue sur les Mixtures* (*Suite Breve*), Langlais.

THOMAS WIKMAN, Chicago Theological Seminary, Chicago, IL, April 16: *Christ lag in Todesbanden*, Scheidt; *Voluntary on the Old Hundredth*, Blow; *Himmlet Coelum*, Titelouze; *Vater unser im Himmelreich*, Kyrie Gott heiliger Geist, Bach.

RUDOLF ZUIDERVELD, lecture-recital, Illinois College, Jacksonville, IL, February 19: *Praeludium und Fugue in C dur*, Böhm; *Balletto del Granduca*, Sweelinck; *Praeambulum, Kyrie Domintcale*, Scheidemann; *Allein Gott in der Höh sei Ehr; Fuga in C dur*, Pachelbel; *Ach Herr, mich armen Sünder*; *Praeludium in G moll*, Buxtehude; *Toccata II*, Froberger; *Toccata Chromatica per l'Elevazione*, Frescobaldi; *Concerto del Sigr.* (Meck) Vivaldi, Walthier; *Récit de Tierce en Taille*, de Grigny; *Dialogue*, Marchand.

### David Higgs Recital Sherman Park Lutheran Church

Organ recitals often do not draw large audiences. A parish church is rarely filled to capacity for such an event. What a great joy it was for the congregation of Sherman Park Church, Milwaukee, WI, to see the nave filled for the recital by David Higgs on Friday, May 10th. It is especially impressive when one considers that the nave accommodates 1,000 people.

The program included three chorale settings by J. S. Bach. It was Bach's intention to provide these settings as an inspiring introduction of the chorale to the congregation. Mr. Higgs' sensitive phrasing and appropriate registrations conveyed the spirit of these works admirably. Enthusiastic singing of the chorales by the audience followed.

Selections of Bach's major organ works were: *Prelude and Fugue in D*, (S. 532); *Fantasia and Fugue in g*, (S. 542); and *Passacaglia and Fugue in c*, (S. 582). Here, Mr. Higgs utilized the full resources of the Sherman Park organ. The "purist" may have been

slightly dissatisfied with the registrations, but the general clarity and excitement of the playing carried the listeners through a truly musical experience.

G. F. Handel's *Concerto in F for Organ* (#13), featured Higgs at a positive organ located in the chancel. His technique in this style was evident as he effortlessly communicated the lightness and improvisatory nature of the music to the audience. Scott Riedel, Director of Music at Sherman Park Church, confidently played the orchestral parts from the console of the great organ. Despite the distance, both performers were able to keep the rhythmic vitality throughout. The audience was most enthusiastic in its response to Mr. Higgs' performance. An encore of "A Mighty Fortress," played by Higgs and sung by the audience, concluded a successful evening.

J. A. Kucharski, Editor  
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## Calendar

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

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

27 AUGUST  
William Neil, with trumpet; Washington Cathedral, Washington, DC 8 pm

28 AUGUST  
Michael Kaminski; Methuen Mem Hall, Methuen, MA

29 AUGUST  
Jonathan Dimmock; National City Christian, Washington, DC 12:15 pm

31 AUGUST  
James E. Wilcox, Jr.; Christ Church, Alexandria, VA 5 pm

1 SEPTEMBER  
Cj Sambach; St. Peter's Lutheran, Greenport, NY 7 pm

Peter Marshall; National Shrine, Washington, DC 3 pm

3 SEPTEMBER  
Delbert Disselhorst; Univ of Illinois, Urbana, IL 8 pm

4 SEPTEMBER  
Earl Eyrich; Methuen Mem Hall, Methuen, MA  
King's College Choir; St. Paul's Cathedral, Buffalo, NY 8 pm

5 SEPTEMBER  
Jay Rader; National City Christian, Washington, DC 12:15 pm

6 SEPTEMBER  
Anita Eggert Werling; First Baptist, Macomb, IL 8 pm

7 SEPTEMBER  
Herndon Spillman; Metropolitan Baptist, Washington, DC 5 pm  
Workshop for Church Organists; Elmhurst College, Elmhurst, IL

Marilyn Keiser, workshop; St. Joseph's Cathedral, LaCrosse, WI 9 am

8 SEPTEMBER  
Kent Hill; Grace Episcopal, Elmira, NY 4 pm  
Herman D. Taylor; Duke University, Durham, NC 5 pm  
Marilyn Keiser; St. Joseph's Cathedral, LaCrosse, WI 7:30 pm

### UNITED STATES East of the Mississippi

15 AUGUST  
Aaron Comins; National City Christian, Washington, DC 12:15 pm

17 AUGUST  
Winifred Worsham; Christ Church, Alexandria, VA 5 pm

18 AUGUST  
Ja Kyung Oh; National Shrine, Washington, DC 3 pm  
Green Lake Festival Choir, conducted by David Willcocks; Cathedral of St. John, Milwaukee, WI

21 AUGUST  
Brian Jones; Methuen Mem Hall, Methuen, MA

22 AUGUST  
Edward Godshall; National City Christian, Washington, DC 12:15 pm

24 AUGUST  
James Kosnik; Christ Church, Alexandria, VA 5 pm

25 AUGUST  
Cj Sambach; First Presbyterian, Port Jervis, NY 7 pm  
Arthur Vidrich, with violin and trumpet; National Shrine, Washington, DC 3 pm

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10 SEPTEMBER

**Ian Hobson**, harpsichord; Univ of Illinois, Urbana, IL 8 pm

11 SEPTEMBER

**Victoria Sirota**; Methuen Mem Hall, Methuen, MA

12 SEPTEMBER

**Dale Krider**; National City Christian, Washington, DC 12:15 pm

15 SEPTEMBER

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

**Cj Sambach**; Hampton Baptist, Hampton, VA 7 pm

**Beverly Jedynek**; Park View Lutheran, Chicago, IL 4 pm

New Orleans Symphony Brass Quintet; Christ Church Cathedral, New Orleans, LA 4 pm

18 SEPTEMBER

**Gary Davison**; Methuen Mem Hall, Methuen, MA

**Kathryn Loew**; First Presbyterian, Kalamazoo, MI 12 noon

19 SEPTEMBER

**Richard Falk**; National City Christian, Washington, DC 12:15 pm

**Robert Edward Smith**, harpsichord; Western Carolina Univ, Cullowhee, NC 8 pm

20 SEPTEMBER

**Robert Glasgow**; Trinity Episcopal, Columbus, GA 8 pm

21 SEPTEMBER

**Robert Glasgow**, masterclass; Trinity Episcopal, Columbus, GA 10 am

Workshop for Church Organists; Elmhurst College, Elmhurst, IL

22 SEPTEMBER

**Herman D. Taylor**; Riverside Church, New York, NY 2:30 pm

25 SEPTEMBER

**Henry Hokans**; Methuen Mem Hall, Methuen, MA

**Barbara Gray-Massey**; First Presbyterian, Kalamazoo, MI 12 noon

26 SEPTEMBER

**John Shepherd**; National City Christian, Washington, DC 12:15 pm

27 SEPTEMBER

**Stephen G. Schaeffer**; Presbyterian College, Clinton, SC 8:15 pm

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

29 SEPTEMBER

**Marle-Claire Alain**; Bradley Hills Presbyterian, Bethesda, MD 4 pm

**Dana Ragsdale**, harpsichord; Christ Church Cathedral, New Orleans, LA 4 pm

UNITED STATES

West of the Mississippi

15 AUGUST

**Marijim Stockton Thoene**; First Presbyterian, Bakersfield, CA 7:30 pm

20 AUGUST

**Karen Hanson**; Christ United Methodist, Rochester, MN 12:20 pm

27 AUGUST

**Merrill Davis III**; Christ United Methodist, Rochester, MN 12:20 pm

8 SEPTEMBER

Portland Pro Musica; Art Museum, Portland, OR 4 pm

10 SEPTEMBER

**George Ritchie**; Concordia College, Seward, NE

15 SEPTEMBER

**Clyde Holloway**; First Baptist, Texarkana, TX 2:30 pm

16 SEPTEMBER

**Herman D. Taylor**; SMU, Dallas, TX 8:15 pm

22 SEPTEMBER

**John Weaver**; Colorado Women's College, Denver, CO

**James Moeser**; Marvin United Methodist, Tyler, TX 4 pm

23 SEPTEMBER

**Robert Anderson**; St. Thomas Aquinas, Dallas, TX 8:15 pm

24 SEPTEMBER

**Gerre & Judith Hancock**; Trinity Univ, San Antonio, TX 8 pm

25 SEPTEMBER

**George Ritchie**; Univ of Nebraska-Lincoln, Lincoln, NE 8 pm

26 SEPTEMBER

**Jean-Claude Zehnder**; Univ of Nebraska-Lincoln, Lincoln, NE 8 pm

**Marilyn Mason, Bess Hieronymus**; Univ of Texas, San Antonio, TX (through 28 September)

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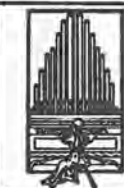
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## INTERNATIONAL

- 15 AUGUST  
**Lynne Davis**; Eglise St. Denis, Ambroise, France  
9 pm
- 16 AUGUST  
**Gillian Weir**; Queens College, Oxford, England  
7:30 pm
- 23 AUGUST  
**Wolfgang Rübsum**; Augustinerkirche, Vienna,  
Austria
- 24 AUGUST  
**Gillian Weir**; Engelbrekts Kirk, Stockholm, Swed-  
en 7:30 pm
- 26 AUGUST  
**Gillian Weir**; Hedwig Eleonora Kirk, Stockholm,  
Sweden 7:30 pm
- 6 SEPTEMBER  
**Gillian Weir**; Augustinerkirche, Vienna, Austria 8  
pm
- 18 SEPTEMBER  
**Eric van der Kolk**; St. Elizabeth's, Grave, Hol-  
land 8 pm
- 22 SEPTEMBER  
**Eric van der Kolk**; St. Dymphna's, Geel, Belgium  
4 pm
- 27 SEPTEMBER  
**Joan Lippincott**; Christ Church, Calgary, Alber-  
ta, Canada 8 pm
- 29 SEPTEMBER  
**Joan Lippincott**; Robertson-Wesley United  
Church, Edmonton, Alberta 3 pm

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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.

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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