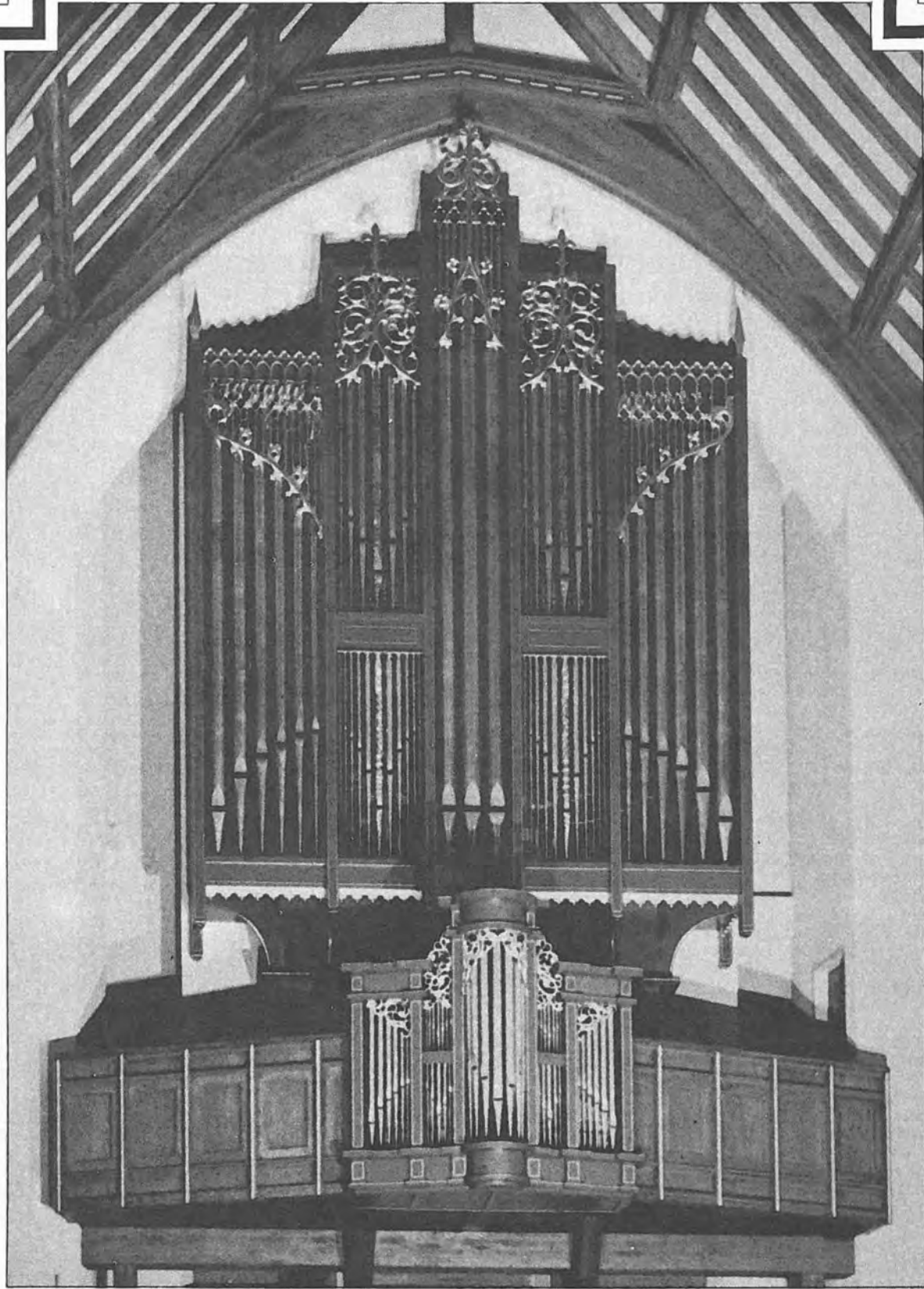


THE DIAPASON

JULY, 1985



Mount Holyoke College, South Hadley, MA
Specification on page 12

New Recordings

Orgel-Landschaften der Schweiz. Pelca PSR 40628. Philip Swanton, organist, on the Silbermann organ of the Predigekirche, Basel.

Side 1. Jean Adam Guilain (c. 1700), *Suite de second ton*; Nicolas de Grigny (1672-1703), *Hymn Verbum Supernum*; Johann Pachelbel (1653-1706), *Chorale Variations on Werde munter mein Gemüte*.

Side 2. Johann Gottfried Walther (1684-1748), *Concerto del Signor Gentili appropriato all'Organo*; Johann Gottfried Vierling (1750-1813), *Ach Gott! vom Himmel sieh' darein*; Johann Ludwig Krebs (1713-1780), *Trio in C major*, and *Warum betrübst du dich, mein Herz*; Johann Sebastian Bach (1685-1750), *Concerto in G*.

\$11.00 plus \$1.50 p & h per order, from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

The 1767-69, 2-manual organ of the Predigekirche is one of 54 splendid instruments built by Johann Andreas Silbermann, scion of a family which produced some of the finest organs in Europe. It was restored by Metzler Orgelbau in 1978, and has retained several of Silbermann's registers. While not as homogenized or heavy-sounding as the organs of a century later, this one shows clearly the trend of the time toward a smoother sound, with less flamboyant individuality of stops than in previous centuries. The organ and music chosen for this recording are as complementary as bacon and eggs. Each work is displayed in all its glory. The organ reveals the Guilain in particular as the great work it is, while in the lively de Grigny, the lightest stops sound effortless and airy. Pachelbel's enduring integrity reassures and comforts the listener. Walther sings, the Krebs Trio is sprightly, and so on. And the Bach is magnificent. It uses all the resources of the organ, and the two emblazon each other. History, in German, disposition, registers, and a photo are given on the insert.

Orgel-Landschaften der Schweiz. Pelca PSR 41018. Organist: Jean-Claude Zehnder.

Side 1. Regal by Christophorus Pfleger. Simon Lohet (mid 16th C.-1611), *Duodecima Fuga*; Samuel Mareschal (1554-1640), *Psalms 47 and 8*; Hans Leo Hassler (1564-1612), *Canzon in G minor*; Jacob Paix (1556-c. 1623), *Mir ist ein feins brauns Maidelein gefallen in mein Sinn, Ungarescha*. Recorder: Annemarie Zehnder; Gabrielle Schmitt, Viola da Gamba. House Organ by Johann Konrad Speisegger. Valentin Rathgeber (1682-1750), *Aria in F major*, *Aria pastorella in G major*; Johann Ludwig Krebs (1713-1780), *Two Choral Preludes*.

Side 2. Choir Organ by Nicolaus Schönenbüel, in the Pfarrkirche, Stans. Alessandro Poglietti (d. 1683), *Ricercar per lo Rossignolo in D major*, *Ricercar secundi toni in G minor*; Johann Kuhnau (1660-1722), *Sonata No. 1 "Der Streit zwischen David und Goliath."*

\$11.00 plus \$1.50 p & h per order, from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

This regal is a positiv, tabletop, pipeless organ, played with two hands while a second person plies the bellows. A versatile instrument, used in homes and churches, and for theater and dance, this one was built in 1644 and is shown photographed in the Choir of the Klosterkirche at Muri. The sound is cheerful and buzzy, and in Paix' "Ungarescha," sounds like a bagpipe. With one stop and one manual, it was used as a general bass instrument, and in both Mareschal works and the first Paix, it accompanies recorder with gamba continuo. The house organ, built 1730-32 almost a century after the regal, is a floor-to-ceil-

ing instrument with one manual and two cherubs sitting on top. Like most of its genre, the mechanism is relatively noisy, but its tone is soft and flutey. There is, however, nothing very memorable about its performance barring that it is a good example of its type and in good shape. On the restored 1646 choir organ, Poglietti's Ricercar for a Nightingale in D does not live up to the charm of its name. The real joy of this side is Kuhnau's marvellous battle piece, titled in detail, and remarkably descriptive musically. This is another one-manual organ, with 8 characterful stops. Excellent notes in German, disposition and registrations, plus photos of each organ are included on the sleeve insert.

Orgel-Landschaften der Schweiz. Pelca PSR 41015.

Side 1. Maiefeld, Evangelische Kirche. Organist: Karl Kolly. Franz Xaver Anton Murschhauser (1663-1738), *Variations on "Lasst uns das Kindelein wiegen"*; Johann Speth (1664-1719?), *Toccata septima oder Sibendtes musikalisches Blumen-Feld*; Johann Ernst Eberlin (1702-1762), *Fugue in G minor*; Johann Kaspar Kerll (1627-1693), *Passacaglia in D minor*.

Side 2. Schaffhausen, Münster zu Allerheiligen. Organist: Theodor Käser. Heinrich Scheidemann (c. 1596-1663), *Praeambulum in D minor*; Andreas Düben (c. 1590-1662), 4 Partitas on *Erstanden ist der heil'ge Christ*; Samuel Scheidt (1587-1654), *Veni Creator*; Johann Nicolaus Hanff (1665-1711 or 12), *Chorale Prelude on Ach Gott, vom Himmel sieh' darein*; Georg Böhm (1661-1733), *Prelude in D minor*.

\$11.00 plus \$1.50 p & h per order, from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

The two organs on this recording afford graphic comparison of the different ideals in sound of the early 18th and mid-20th centuries, and how those ideals affect the music in performance. Piquant colors and uncompromising contrasts characterize the small, 2-manual 1724 Maiefeld organ, built by Johann Matthäus Abbrederis. The 1958 Metzler instrument at Schaffhausen (the first, and biggest, modern tracker organ in Switzerland) emphasizes blends and eschews the bizarre juxtapositions that so delighted the 18th century and earlier. The Metzler has a weighty, majestic sound, serious, and lacking the bright sweetness and singing qualities of the Abbrederis, while the modern equivalents of the early, most colorful stops such as the Regal, are frankly genteel. It's a personal preference, but to us, 17th and 18th C. music played on an organ such as the Metzler, sounds faded. On the Maiefeld side of the disc, the Murschhauser work is a delight, its cuckoo motif including a wider range than that bird ever achieved in nature. Eberlin's splendid fugue, and Kerll's complex, sophisticated Passacaglia receive illuminating performances.

Registers, dispositions and organ histories are given in German, and there are photos of each.

Stiftskirche Cariñena: Pere Casulleras spielt Orgelmusik des "Siglo de Oro." Claves D 8309.

Side 1. Pedro de Araujo (17th C.), *Batalha 6º tom*; Sebastián Aguilera de Heredia (c. 1560-1627), *Tiento de falsas 4º tono*; Francisco Correa de Araujo (c. 1576-1654), *Tiento de Baxon del 5º tono*; Aguilera de Heredia, *Tiento lleno por Gsolreut*; *Ensalada del 8vo tono alto*.

Side 2. Fray Antonio Martín y Coll (beg. 18th C.), *Entrada y tres canciones de clarín*; Pablo Bruna (1611-1679), *Tiento lleno por Cesolfami*; Juan Cabanilles (1644-1712), *Batalla*

THE DIAPASON

A Scranton Gillette Publication

Seventy-sixth Year, No. 7, Whole No. 908
Established in 1909

JULY, 1985
ISSN 0012-2378

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

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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 not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 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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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.).

Imperial del 5º tono; Anon. (17th C.)
Tiento lleno del 3º tono.

\$12.00 plus \$1.50 p & h per order, from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

The fascinating 2-manual Spanish organ represented here is part Gothic, part early 18th C. In the brief but informative history (in English, German, French), we are told there are records of repairs made as early as 1480, and that the pipes of the principal chorus date from the mid 15th C. The 1732 pipes, added by Bartolomé Sanchez of Saragossa, characteristically favor the horizontal reeds—there are several stops entitled *trompeta*, *clarin* or *bajoncillo*, plus *nasards* and *corneta*—and are in such pristine condition that, the organist states, for this recording it was necessary "only to clear off 2 centuries of dust." Some pitches are slightly unstable: a choice the organist preferred over tampering with the original sound. Of the other stops, the *flautados* are distinct for their full, soft sound, with lots of "chiff." The organ is pitched at A=415 in a modified meantone, and its overall character is lively and forceful, a confident sound.

The composers performed are the greatest Spanish organ composers of their day, and the works chosen are typ-

ical—tiento falsas, tiento llenos, *ensalada*, *entrada* and *batalha*; these last ubiquitous throughout Europe, spreading from Italy in the late 14th C. to everywhere during the 16th, 17th, and 18th centuries. Stops are listed, also the registration for each work, and there is a fine color photo of the organ.

—William and Philippa Kiraly



Here & There

The Fifteenth Annual Pipeorgan Competition was held April 13 at the First Presbyterian Church, San Antonio, TX. The undergraduate division winners were: first place (\$900), Kevin Jones, Southern Methodist University; second place (\$500), Adele Jandrase, University of Texas at Austin; and third place (\$350), Monte Maxwell, Texas Christian University. Required repertoire included Bach's *Prelude and Fugue in C Major*, S. 547, and the Fugue from *Sonata on the 94th Psalm* by Julius Reubke.

Graduate division winners were: first place (\$1,250), Henry McDowell, Jr., Southern Methodist University; second place (\$750), Patrick Allen, North Texas State University; and third place (\$500), Matthew Dirst, Southern Methodist University. Repertoire included the second and third movements of Bach's *Sonata No. 2 in C Minor*, S. 526, and *Prelude et Fugue sur le nom d'Alain*, Op. 7, by Maurice Duruflé.

pate in choir, harpsichord and piano tuning classes.

Interlochen Arts Academy and the National Music Camp are located in the northwest corner of lower Michigan. Situated on 1,200 wooded acres between two lakes, the shared campus annually attracts more than 2,000 student musicians, artists, actors, writers and dancers from all over the world.

The American Institute of Organbuilders has announced its 12th Annual Convention, October 6-9, in Erie, PA. Among the lectures and seminars scheduled will be "The History of Organ Building in Erie." In addition to educational programs, four recent instruments within walking distance of each other will be visited: 5/103 Schantz at Presbyterian Church of the Covenant; 3/83 Casavant at St. Peter Catholic Cathedral; 3/58 Phelps at First United

The Summer School for Organists, directed by Lady Susi Jeans, will take place July 29-August 3 at Cleveland Lodge. The faculty will include Michael Schneider, Davitt Moroney, Christopher Kent, Betty Matthews, Christopher St. John Stevens, Petronella Dittmer, Timothy Rishton, Robert Judd, Guy Oldham, Henry Willis IV, and Susi Jeans. Master classes, lectures, and demonstrations will make up the schedule. For information, contact: Summer School for Organists, Cleveland Lodge, Dorking, Surrey RH5 6BT, England.

Three concerts featuring the recently discovered 33 chorales of Bach were played by three prominent European organists. Gillian Weir, John Scott, and Nicholas Danby performed June 5, 6, and 7 as part of the Royal Festival Hall series. The Bach concerts took place in the more intimate surroundings of

fessional public premiere of the composition in Philadelphia.

Manuscripts must be submitted with an official entry form by March 31, 1986. Entry forms may be obtained by contacting the Musical Fund Society of Philadelphia, 8200 Ridge Avenue, Philadelphia, PA 19128. The winner will be notified by June, 1986.

Rodgers Organ Company has announced that all organs produced in 1985 will include a free copy of *Artist's Performance Collection*, Volume One. The book includes 15 compositions by Diane Bish, Andrew Fletcher, Bene Hammel, Robert Hebble, Joyce Jones, and Richard Purvis, edited by Darwin Wolford. Single copies are available for \$12.95 (plus \$1.00 postage & handling) from the Rodgers Organ Company, 1300 N. E. 25th Avenue, Hillsboro, OR 97124.



Wilma Jensen, Patrick Allen, Henry McDowell, Matthew Dirst, and John Obetz.

Judges for the competition were Wilma Jensen and John Obetz. First prizes were given by the Minnie Stevens Piper Foundation. Remaining prizes were given by First Presbyterian Church, the Alamo AGO Chapter, and an anonymous donation.

Michael Kleinschmidt, from Ft. Wayne, IN, was the first-place winner of the Cleveland AGO Chapter organ competition, April 20, at Plymouth Church of Shaker Heights. Kleinschmidt is a student of Haskell Thomson at Oberlin College, and performed the following works: *Trio Sonata V*, Bach; *Allegro-Vivace* from *Symphonie VI*, Widor; and *Scherzo* from *Suite for Organ*, Alain.

Second place winner was Michael Lehtinen, from Aurora, MN, a student of David Craighead at Eastman School of Music. Third place went to Geoffrey Wieting, York Harbor, ME, also a student of Haskell Thomson at Oberlin.

Judges were Ann Labounsky, Duquesne University; J. Heywood Alexander, Cleveland State University; and John Russell, the College of Wooster.

Michigan's Interlochen Center for the Arts has named Philip Wilder as winner of its 1985 organ competition. Wilder will receive dual scholarships to attend the Center's eight-week summer camp and its boarding high school in the fall. Currently a student at Sayre School in Lexington, he entered the Interlochen competition in January while attending an organ seminar at Interlochen Arts Academy. During the eight-week Camp session, the 16-year-old musician will study piano and organ, and will partici-

Methodist; and 3/60 Rieger at St. Paul Episcopal Cathedral. Tour time will also be available at the two Organ Supply Industries plants. For information, contact: AIO-85, Convention Headquarters, 1411 W. Mulberry Lane, Fairview, PA 16415.



Michael Kleinschmidt

A series of Workshops for Church Organists will be sponsored by Elmhurst College, Elmhurst, IL, September 7 and 21. The sessions are especially designed for church organists with little or no formal training who wish to develop their organ playing skills and understanding of church music. Workshop sessions will be conducted by Paul Westermeyer and Naomi Rowley, both of the Elmhurst College music faculty. For information, contact: Dr. Paul Westermeyer, Music Department, 190 Prospect, Elmhurst, IL 60126; (312) 279-4100, ext. 357.



John Obetz, Monte Maxwell, Adele Jandrase, Kevin Jones, and Wilma Jensen.

Queen Elizabeth Hall. The programs were organized by Nicholas Danby, director of the RFH organ series.

Phillip Truckenbrod Concert Artists has added a chamber music division and has announced the representation of two New York City-based ensembles: The Virtuosi Quintet (woodwinds) and Trio Sonata (flute/oboe/guitar). The agency makes the move in recognition of the increasing diversity in church concert series. The Truckenbrod firm already represents a number of offerings in addition to organ recitalists, including the harp-flute duo Chrysolith and classical guitarists Giovanni DeChiaro and Bruce Banister.

Winter W. Shropshire recently celebrated 60 years as organist of Alabama City United Methodist Church. While the church has seen 38 pastors come and go, Shropshire has remained the church's only organist since it first had a Pilcher organ installed in 1925. He first started playing for silent movies in 1918 after graduating from high school in Centre, AL, and went on to play in movie theatres in Summerville, GA, Cedartown and Hopewell, VA, before coming to Gadsden, AL.

The Musical Fund Society of Philadelphia is sponsoring an international classical music competition. Compositions that have not been previously published or performed in public, either in part or entirety, may be entered in the 1985-86 McCollin Memorial Competition. The first prize is \$5,000 and a pro-

Theodore Presser Company is offering to music educators, librarians, and other music professionals a free subscription to its *Educational Memo*, a descriptive listing of all new publications. It is available by request on institutional or professional letterhead (or with professional business card included) from the publisher at Presser Place, Bryn Mawr, PA 19010.

Vespergottesdienst in Festo Annuntiatione took place March 17 at St. John's Lutheran Church, Baltimore, MD, as a recreation of a Leipzig Vesper Service at Saint Thomas Church during the Cantorship of Johann Sebastian Bach. The vespers service was sponsored by the Baltimore AGO chapter and St. John's; research was done by Thomas Spracht and planning by Rev. Daniel Koch and George Woodhead. Participants included Thomas Spracht, Elise Koch, Rev. Thomas Hartman, Rev. William Yingling, and Randall Mullin.

"An Evening of Musical Two-Fers" took place March 17 at First-Plymouth Congregational Church, Lincoln, NE, featuring identical twins Gordon and Grady Wilson. The program included music for two organs—*Maestoso in C# Minor*, Op. 16, No. 1, Vierne; *Sonata in F Major*, Piazza; *Sonata Concertata*, Giussani; *Sonata per due Organi*, Cherubini; *Concerto a due Organi*, Lucchinetti; and *Acclamations*, Hebble—as well as pieces for organ and harpsichord, two harpsichords, organ and piano and original organ duets by Raynor Brown (*Adagio*; *Veni Creator Spiritus*) and Langlais (*Double Fantaisie*).

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Appointments



Jonathan A. Wright

Jonathan A. Wright has been appointed assistant organist-choirmaster at the Cathedral of St. Philip, Atlanta, GA. In addition to assisting with the organ and choral duties, he will also be responsible for publicity of the cathedral's music program. Wright is a graduate of the Curtis Institute of Music, and is currently a DMA candidate at the Eastman School of Music. His teachers have included David Craighead, John Weaver, and Ted Teitzel.

David Pettit of Cincinnati, OH, has been appointed regional sales manager for Rodgers Organ Company. Pettit graduated from the College-Conservatory of Music, University of Cincinnati. He has served as organist at Westwood First Presbyterian Church and at Rockwood Temple, both in Cincinnati, and is sub-dean of the Cincinnati AGO chapter. Pettit served in various sales and marketing positions for the Baldwin Piano & Organ Company before joining Rodgers.



David Pettit



Thomas Wikman

Thomas Wikman has been appointed to preside over the new Wilhelm organ at Chicago Theological Seminary, Chicago, IL (see stoplist under New Organs). In this capacity, he performs a 12:30 p.m. recital each Tuesday during the academic year. Wikman has also recently been appointed Music Director at the Church of the Ascension, and continues as Music Director of Music of the Baroque.

Nunc Dimittis

Roger Sessions died at the age of 88 on March 16. Highly esteemed by fellow composers and musicians, his last major work, *Concerto for Orchestra*, was written for the centenary of the Boston Symphony Orchestra in 1981.

Sessions had studied composition with Horatio Parker at Yale and Ernest Bloch at the Cleveland Institute of Music. He

held teaching positions at Smith College, the Boston Conservatory, the New School for Social Research, the Dalcroze School, the Malkin Conservatory of Music, the University of California, Princeton, and Juilliard. His works for organ include *Chorale No. 1* (1938), *Mass for Unison Voices and Organ* (1956), and *Three Chorale Preludes* (1934).

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 II Sesquialtera
 III Cymbale
 8 Cromorne
 Tremblant
 16 Trompette de fete (G.O.)
 8 Trompette de fete (G.O.)

Pedale
 32' Basse acoustique
 16 Montre
 16 Soubasse
 16 Bourdon (G.O.)
 8 Octavebasse
 8 Flute a cheminee (G.O.)
 4 Octave
 IV Mixture
 32 Contre bombarde (prep)
 16 Bombarde
 8 Trompette de fete (G.O.)
 8 Trompette (ext)
 4 Basson-hautbois (Rec)



Grand Orgue
 16' Bourdon (ext.)
 8 Montre
 8 Flute a cheminee
 4 Prestant
 4 Flute octaviane
 2 Doublette
 III Grande fourniture
 IV Fourniture
 III Cymbale
 8 Trompette
 8 Trompette de fete

Recit
 8' Flute majeure
 8 Viole de gambe
 8 Voix celeste (GG)
 4 Principal
 4 Flute ouverte
 2-2/3 Nazard
 2 Quarte de nazard
 1-3/5 Tierce
 V Plein jeu
 16 Basson-Hautbois
 8 Trompette harmonique
 8 Hautbois
 8 Voix humaine
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Here & There

The record series "The French Romantics" by organist John Rose for Towerhill Records of California will soon be succeeded by a series of digital compact discs bearing the same title. The first CD, recorded on the large Austin organ at the Cathedral of St. Joseph, Hartford, CT, will offer works by Franck, Vierne, Saint-Saëns, Boëllmann and Pierné. Towerhill plans to release its second organ compact disc later this year featuring John Rose at the organ of the Cathedral of St. John the Divine, New York City, although not part of the "French Romantics" series.

The "French Romantics" series of LP discs for Towerhill is now in its fifth volume. While Towerhill will maintain its current catalogue of LP discs and occasionally release additions to that list, the label plans gradually to shift exclusively to digital compact discs and audiophile tape releases. The company has also released new LP discs featuring pianist Thomas Richner and classical guitarist Giovanni DeChiaro.

The Baldwin Piano and Organ Company has announced the inauguration of the D. H. Baldwin Fellowship, a competition for young piano teachers. The fellowship program will award two-year grants of Hamilton studio pianos to qualified pedagogy graduates, to assist them in setting up independent piano teaching studios. Twelve fellowships will be awarded in 1986. The fellowship is named in honor of Dwight Hamilton Baldwin, founder of the company. The program is part of the Johnny Appleseed Projects, funded by the Baldwin Company. Application booklets for the fellowship program are available from: Baldwin Piano & Organ Company, 1801 Gilbert Avenue, Cincinnati, OH 45202.

Hänssler-Verlag of Stuttgart, West Germany, in conjunction with Mark Foster Music Company, Champaign, IL, has announced the publication of *Die Bach Kantate*. The limited edition recording series includes all 194 of Bach's sacred cantatas in one collection, performed by Helmuth Rilling and his Bach Ensembles. More information on the recordings may be obtained from Mark Junkert, Managing Editor, Mark

Foster Music Company, Box 4012, Champaign, IL 61820; 217/398-2760.

Concertworld has announced "European Organ Tours" to Holland and West and East Germany, October 5-20. The excursions include guided city tours of Amsterdam, Berlin, and Leipzig; organ visits in Amsterdam, Haarlem, Zwolle, Lüneberg, Lübeck, West Berlin, Würzburg, Rothenburg, Nuremberg, and Munich; a visit to the Van Daalen Organ Factory in 's Hertogenbosch, Holland; and a paper on the organs to be visited by Prof. William Kuhlman of Luther College, Decorah, IA. For additional information, contact: Concertworld, Ltd., 25 So. Riverside, Croton-on-Hudson, NY 10520.

Three Mary Madrigals, set to poems of Cardinal Newman by composer Richard Slater, received their world premiere performance January 13 when the Denison Singers of Denison University, Granville, OH, directed by William Osborne, performed them in St. Joseph's Roman Catholic Cathedral, Columbus, OH. While the second piece of the set, "Green are the Leaves," had been sung as part of a choral concert presented by the Los Angeles Bureau of Music in 1981, the Ohio performance was the first time the Madrigals had been sung as a set. The Denison Singers went on to perform them on their recent Southeastern tour.



Pipedreams

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August 5: Lahti Organ Festival 1984. The first of three broadcasts featuring performances recorded in the Church of the Cross, Lahti, Finland. Music of Bach, Schütz and Kodaly performed by Lionel Rogg and the Adolf Fredriks Bach Choir.

August 12: Lahti Organ Festival II. Music of Messiaen, Grigny, Homilius, Rogg, Reger, Bach, Idenstam, and Viitälä; performers include Olli Porthan, Michel Chapuis, Christoph Albrecht, Maija Lehtonen, Lionel Rogg, and Gunnar Idenstam.

August 19: Lahti Organ Festival III. Music of Dandrieu, Buxtehude, Stölzer, Bruhns, Albrecht, and Reubke, played by Michel Chapuis, Christoph Albrecht, and Jaana Ikonen.

August 26: The Sound of (the) Silents. Guest Karl Eilers joins host Michael Barone for a look at the theatre organ.

Stop Shorts

Aeroline: Planely referring to Unison, Panpipe, American, TWA, etc.

4' Coral Bass: Most 4' coral develops on 8' coral, which develops on 16' coral, etc., with the C-floor as the Sub Bass.

16' Bassball Team: The shortstop had to cover third too.

Choir-To-Pedal: When the church bus runs out of gas...

All Swell: From the old saying that begins, "All swell..."

End Swell: See above. The end of the saying, "...that end swell."

Matterhorn: A reed that seems to have something wrong with it.

Octave: A cut down version of the Principal, a relationship easy to remember from Octavius, who was adopted and made heir by his granduncle Julius, and later titled Augustus by the senate, and by recalling that these two were the great scissors of the Roman empire.

Flatted Fourteenth: "I just laid that pipe on the floor for just a minute! Nobody ever walks there!"

The Best: Hoped for...

The Worst: Prepared for...

Pommer: Controversial military aircraft designated the P-1.

Fagott: Don't remember.

XXVII Zimbel: Like six stars, a Zimbel of unheard of high rank.

General Custer: The highest rank at Kleine Grosse Horn and all is lost.

Scharf: A two-rank celeste, the first rank tuned sharp, the second, flat.

Flap: An inverted Scharf.

Tracter Touch: When your brother-in-law asks you to help him buy a new John Deere.

Squab Flute: Pigeon-toed pipes yield a soft cooing sound. Squabs deface the facade and should not be there, but there they are in the morning.

Violone: Greta Garbo's advance stop, "I want to..."

8' Tuba d'Amour: A short tunnel of love.

16" Bombarde: From the Navy's biggest, more or less en chamade, pipes.

Flachflute: Nobody but the organist likes this stop.

8' Cromagnon: A very early, large scale, European Humana.

Bosuns Pfeife: Flexible wind a must.

Zinker: A division that has its own keyboard—if it didn't it would be a floater.

Cinch: No wood pipes, nor spotted metal pipes, nor organ metal pipes, nor zinc pipes, nor copper pipes, nor aluminum pipes.

Cornet: These STOP SHORTS are sometimes very...

Push the General Cancel when you've had enough. (Submitted by Philip B. Horton, Enid, OK.)

Book Reviews

Alexander Schreiner Reminisces, by Alexander Schreiner. Salt Lake City: Publisher's Press, 1984. 177 pp. Available from Zion's Book Store, 254 S. Main St., Salt Lake City, UT 84101. (801) 328-2586. Price: \$9.95 (+\$2.25 for shipping).

Throughout this century the name Alexander Schreiner has been synonymous with the organ—specifically, the Mormon Tabernacle organ in Salt Lake City. One of the last of a certain kind of organist, Schreiner studied in Paris in the 20's, played theatre organ, and appeared on literally thousands of radio broadcasts. Although these chapters represent only a fraction of Schreiner's experiences, they are nevertheless informative, entertaining, and inspiring.

The book is dedicated to Schreiner's fellow organists of The Church of Jesus Christ of Latter-day Saints. After relating the story of his family's conversion to the Church in Germany in 1903, he expresses his deep convictions and commitment to the Church for which he has rendered a lifetime of service. The music world has long recognized Schreiner's skill as an organist and composer, but may not appreciate the fact that without his family's conversion and immigration to the United States, Schreiner might never have had a career as an organist.

Short chapters relate his earliest experiences as a student; his acquaintance with the Salt Lake Tabernacle organists; his studies with Widor and Vierne in 1925-26 as a young man; his work as a Mormon missionary in Southern California; his appointment as University Organist at UCLA (where he was chosen over several other "academic" organ-

ists in spite of his not having an advanced degree); his subsequent appointment to the Tabernacle post; travels with the Choir; and descriptions of the various Tabernacle organs.

Other vignettes presented describe his days as a theatre organist at Grauman's Theatre in Hollywood (where he must have developed many of his trademark techniques) and encounters with such personalities as John McCormack, Edwin Lemare, Werner von Braun, Russian Soyuz cosmonauts, and presidents of the United States. He gives his comments on music pedagogy with a list of recommended basic keyboard literature. Several of his articles from THE DIAPASON and *Clavier* are reprinted, along with a discography of his recordings and a list of his publications.

The photos in the book with Schreiner's own captions are very entertaining and provide a story in themselves. Reprints of letters from dignitaries, honorary degrees, press reviews, a concert itinerary for one year (1944), and sample programs all point to Schreiner's professional success.

In addition there are loving tributes to his wife Margaret, proud mentions of his children and grandchildren, and detailed accounts of Church-related experiences. In spite of his worldly honors, it is apparent that he considers his family and Church his greatest treasures. One realizes upon reading this short but fascinating history that Schreiner is a rare individual who has been successful both in his personal and professional life, leaving a rich legacy to his family and Church and great music for listeners throughout the world.

—James Welch

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J. S. Bach, *Orgelbüchlein*. Edited by Robert Clark and John David Peterson. Concordia Publishing House #97-5774, \$20.

Concordia's new edition of Bach's *Orgelbüchlein*, edited by Robert Clark and John David Peterson, is a performer's edition that succeeds brilliantly on one level, but is only moderately successful on another. Its strengths and weaknesses can best be evaluated when compared to the standards and guidelines relating to performing editions which were recently formulated at a special institute on editing Baroque music. (The institute was held at the University of Maryland in 1984, and was sponsored by the National Endowment for the Humanities.) These guidelines include the following:

1. The edition should be immediately accessible to any traditionally-trained musician, as well as useful to the Baroque specialist.
2. The edition should always clearly differentiate the original material from editorial additions.
3. The edition should include preface material as appropriate to the work: information on the performance history, performance practice guidelines (both general and specific to the work) and possibly a bibliography, discography, and brief analysis of musical form and content.
4. A word for word translation of the text is desirable.
5. Numbered measures are mandatory.
6. When appropriate, suggested ornamentation should be included. It seems preferable to include this material in the form of an appendix, so that the performer is forced to make a choice through the process of study.
7. The edition should be derived by the same rigorous method as a critical or collected works edition, but must include additional information.
8. For all types of proposed editions it is necessary to describe the sources and their perceived relationships to each other (stemmata, sigla, designation, etc.), reasons for choice of principal source, general statements about comparison of sources, and a listing of variants.

Clark and Peterson's edition of the *Orgelbüchlein* deserves a superior rating for items one through six, with the exception of editorial accidentals and the numbering of measures (more on these points below). The introductory material contains a significant amount of up-to-date information about Baroque ornamentation, articulation, and registration. It also includes the specifications of several organs which Bach played, or may have known at the time he wrote the *Orgelbüchlein*, and a current bibliography. Each prelude in the collection is preceded by specific interpretive suggestions, and a simple four-part chorale setting. These settings (not by Bach) are uncomplicated, and allow the organist and listener to experience the chorale at a singing tempo. All in all, the format is similar to the Riemenschneider edition, except that Clark and Peterson made a wise decision in omitting that edition's reference to the metronome markings of 19th century virtuosi, and the invasive fingering and pedaling indications that encouraged, if not actually enforced a constant legato interpretation on the performer.

The Concordia edition is directed towards the performer rather than the scholar, and the prose of the editors is clear and informative without being dry and obscure. The introduction contains current information about the performance of Bach's music, and makes the

edition well worth the price, even if one never plays a single prelude from it. Many of the informative statements in the introduction bear repetition here because they are fine examples of scholarship at the service of the musician; this kind of information should be widely disseminated. Two statements from the section on registration are 1) "a solo color frequently overlooked is a single 8' principal or flute," and 2) "tremulants were common on 18th century German instruments and usually affected the entire organ." Statements like these encourage an imaginative approach to registration, and ask the performer to reconsider his unfounded prejudice towards the oft-neglected tremulant.

In the ornamentation section the editors use a 20th-century notation that allows them to show the characteristic accelerando of long trills. Their advice to the performer is summed up in these sentences: "Ornaments should be played flexibly, never rigidly. The character of an ornament may be determined by the performer's perception of *Affekt* in the musical situation in which it occurs. In some cases the dissonant initial note of a trill may be slightly lengthened to increase harmonic tension. Several ornamental notes in close proximity may proceed gracefully from one to another without obvious separation." Only by following such advice can the beauty of a chorale prelude like "Wenn wir in höchsten Nöten sein" be fully revealed.

The articulation section presents certain common musical figures and recommended articulations. Dactyl and anapest rhythms, upbeat and continuous motion figures, syncopations, and motives employing triplet groupings are all thoughtfully discussed. The authors conclude with these well-chosen words: "An approach to articulation that delineates musical figuration contributes to vitality and elegance in performance." The decision, however, to recommend specific articulations for the motives of some preludes may be an error of judgment, for while many organists might agree with these articulations today, who can say how they will feel about them ten years from now? These too-specific recommendations have the effect of limiting choice, and as such are undesirable. This kind of approach to interpretive matters is one of the major reasons that the Riemenschneider edition is so out of date, and it may have a similar effect on this edition as well.

The introduction concludes with a section on rhetoric and musical expression. Here again the authors are very thorough and thoughtful in discussing common figures that appear in the music of many Baroque composers. Justifiably, they refute Schweitzer with the remark that "Such occurrences as chromaticism, dotted rhythms, and anapest and dactyl figures are not automatic symbols of grief, majesty, and joy respectively. They are a part of the web of musical-rhetorical language of the early 18th-century and were used in varied ways to create *Affekt* in composition."

Following the introduction is the complete list of chorales that Bach intended to write for the *Orgelbüchlein*, and several pages of facsimiles. These facsimiles are all from the *Orgelbüchlein* autograph, except for the table of ornaments, which was taken from the *Clavier-Büchlein* written for Wilhelm Friedemann Bach.

The Musical Text

The republishing of literary works that accurately reflect an author's final intention is a much older subject of investigation than its musical counterpart, and music editors frequently borrow the techniques developed by literary critics and textual bibliographers to help them establish an accurate musical text. Textual bibliographers describe several types of editions, each distin-

guished by its copy text, that is, the manuscript or edition chosen as the basis of the reprint. Editions based on a single manuscript are known as single text editions, and are appropriate only when the authority of the writer did not influence later editions or copies. If the author did make changes in later editions, then these editions would be placed in a hierarchy emanating from the copy text (known as the stemmatic method), and the changes, additions, or alterations would be cross checked for accuracy and corroborated. An edition using the stemmatic method to determine the text is a mixed text edition: this is the method used by scholarly and complete works editions.

Contrary to the editors of the *Neue Bach Ausgabe* (NBA) edition, who, with justification based their new edition of the *Orgelbüchlein* on the mixed text approach, Clark and Peterson based their text exclusively on the Bach autograph (P 283) written prior to 1717. The only exception to this single text edition policy is in the printing of an alternate version of the final measures of "Christus, der uns selig macht." The differences here were so extensive and musically significant that they could not be ignored.

Which edition comes closest to Bach's intentions? To answer this question we must first understand how Bach's autograph copy was used. When he left Weimar Bach no longer played for church services; therefore, we can assume he did not frequently look at or play from the manuscript once he stopped adding preludes to it. During his professional career he had many students who copied preludes from the *Orgelbüchlein*, but the pieces they copied in their books do not appear in the same order as in the autograph, nor do

any of the copies contain the complete *Orgelbüchlein*. In all probability, the reason for the incompleteness of these copies is that Bach selected certain pieces for each student, who then copied the pieces from the autograph. The student then played the music for Bach, who corrected it when he noticed a mistake or omission. This is, of course, pure speculation, but it does present a plausible explanation for the superior musical readings of these student copies over Bach's own autograph.

Student copies made under Bach's supervision should be considered if his intentions are to be discerned, and an edition which ignores them, as Clark and Peterson's does, cannot hope to reproduce Bach's intentions accurately. Their reliance on one source, excluding all others with authorial links, has resulted in an inferior text, especially when compared to the NBA edition. For example, in measure fifteen of "Vom Himmel kam der Engel Schaar," the second E in the left hand, and the quarter note E in the pedal are naturals in Clark/Peterson, and flats in the NBA. The last note in the left hand is F natural in Clark/Peterson, and F sharp in the NBA. (The NBA reading was determined by the stemmatic method.) In Bach's day G minor normally had a key signature of only one flat (since the minor mode was derived from the Dorian rather than the Aeolian mode), and the E was flatted in the score whenever it was necessary; therefore the probability of omitting an accidental was much greater than the probability of writing an unintended one. Bach did not actually write a natural before these E's in the tenor and bass voices, as the notation in Clark/Peterson implies, but he might

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easily have forgotten to flatten them and raise the final F as well. These omitted accidentals are found in the student copies. A similar problem exists with measure thirteen of the same prelude.

Another musical question mark can be seen in "Dies sind die heil'gen zehn Gebot." In measure six Clark and Peterson have printed F natural for the second sixteenth note in the alto, and proudly call attention to it in the material preceding the prelude, while the NBA, Riemenschneider, and Peters editions all have F sharp for the same note. Even if important musical sources did not exist to confirm a sharp here (the natural sign is not in the autograph, but was added by Clark and Peterson), F natural should be rejected on purely musical grounds. As an F sharp the note is a typical non-chord tone of the lower neighbor type, but as an F natural it becomes the seventh of a dominant seventh chord which is then incorrectly resolved according to the harmonic practice of the period. It sounds wrong today and would have sounded incorrect in the eighteenth century as well.

There is a curiously awkward spot in measure four of "Wenn wir in höchsten Nöten sein," where the alto voice has a trill indication on F sharp (the fifth eighth note). In the autograph this measure is divided, the first half ending the first line, and the second half beginning the second line. The part of the measure which begins the second line is reproduced here with an arrow pointing to the alleged trill sign. Notice that the



sign is not placed in the usual position above or below the note head, but to the right of the note it is supposed to affect. Actually, the alleged trill sign is more likely a tie for the two Ds in the tenor, drawn after writing the first F sharp in the alto. Apparently Bach did not lift his pen high enough to make a complete break with the F sharp, and in moving down the page to draw the tie he also pulled down some ink from the beam connecting the two eighth notes in the alto.

Other textual differences between Clark/Peterson and the NBA editions primarily concern omitted ties and the numbering of measures in preludes that have repeat signs with first and second endings. The two most common methods of numbering measures in pieces with first and second endings that are obligatory because of the text, is to number the measures twice, and place the larger number in parenthesis. The other method numbers the measures from beginning to end and includes only one of the optional ending measures. The first method gives the truer picture of the actual length of the prelude. Clark and Peterson have chosen a third method that numbers both first and second endings, but not the measures between them. Since no performer proceeds from first to second ending without playing the measures between, this method is totally artificial and misleading because it does not represent an actual performance of the prelude, with or without repeat.

Conclusion

A conflated edition is one which combines the best of several sources to create

one that does not reflect the actual text of any single source; therefore, it is an artificially created text that cannot represent an actual performance. Because of an irrational fear of conflation, Clark and Peterson have falsely assumed that a copy text can be accepted unchecked. They have fallen victims to the tyranny of the copy text, and are afraid to correct, or even question anything that is manifestly wrong. What convincing reason do they have for not trying the stemmatic method? Are the editors of scholarly and complete works editions wrong in their use of the stemmatic method to establish a text that represents the composer's final intentions? Clark and Peterson ignored established procedures for editing early music, and chose instead the simpler method of reproducing a single source without listing variant readings, with the one ex-

ception mentioned above. The result, without the excellent background materials, is merely a facsimile reprint (a diplomatic edition) in modern type, and since Bärenreiter had published an actual facsimile of the *Orgelbüchlein* in 1981, the necessity of a second facsimile in modern type is open to question.

In spite of its textual difficulties the Clark/Peterson edition is worth owning for its performance oriented materials, its simple chorale settings, and its accurate word-for-word translations of chorale texts.

—Edmund Shay

The list of errata below was sent by the publishers. An additional error, not on the list, exists on page 64, measure 15, where the second G in the tenor should have a natural sign before it.

Page	Column	Correction
8	1	Upsala, not Uppsala
9	2	keyboard, not keyboard
20	heading	delete the words "indented and"

Page	Measure	Correction
64	15	Alto C's should be tied
64	15-16	Soprano A's should be tied
89	9	Pedal B flats should be tied
96	11	delete extra notehead F on beat 3
97	35	Pedal C's should be C sharps
98	50	Last Pedal note should be B natural
98	57-58	Alto D's should be tied
115	19	Add eighth rest on second half of beat 1 in Tenor voice
119	8	Add Pedal rest on beat 4
123	8	Pedal E natural, not E flat
125	4	Tenor G should be eighth note beamed to sixteenths
133	9	Add sharp to Pedal F on second half of beat 3

The editors reply

We are surprised that Dr. Shay found among the "fine examples of scholarship" in our work the motives of pride and irrational fear. The autograph of the *Orgelbüchlein* is valuable for many reasons, not least that it is the only version in Bach's hand. It allows us to see at work a mind that could conceive a monumental project and then abandon it—a project of apparently workaday intent that is masterfully executed. It allows us to see how Bach went about composing, and to see where he changed his mind. It is possible to regard such a document only

with respect and affection.

Dr. Shay's assessment of the value of the copies, which he admits that he bases on "pure speculation," seems to be at variance with that of other Bach scholars. Heinz-Harald Löhrlein, editor of the *Neue Bach-Ausgabe Orgelbüchlein* (touted by Dr. Shay for its stemma), himself said "the copies can almost without exception be traced back, directly or indirectly, to the preserved manuscript, and for purposes of text constitution can thus be ignored."

Robert Clark
John David Peterson

Five Diversions, A Suite for Organ, Jack Hawes. Novello (Theodore Presser Company sole selling agent), No. 01 0174 05, \$8.25 (M-D).

Toccata, Interlude, Scherzo, Minuet, and Finale are the titles given to this suite of 18 minutes. Mr. Hawes has provided a wide range of styles in these pieces and each can be played as separate voluntaries but it is suggested the *Finale* (No. 5) should only be performed with the complete Suite. This collection will provide some well-written pieces for your repertoire.

The Diane Bish Christmas Collection, Gentry Publications (Alexandria House), JC-681, \$9.95 (E-M).

There is something to be said about a nice collection of seasonal music that is all under one cover. It is rare to find in any collection such as this that the complete contents will suit the fancy of any one organist. However, here are several choral adaptations for organ which include two selections from Saint-Saëns' *Christmas Oratorio*, Pergolesi's "Glory to God in the Highest," Adam's "O Holy Night" and even Handel's "Hallelujah" from *Messiah*. Many organists may not find these transcriptions suitable for the instrument; nevertheless they are available here along with pieces by Daquin, Zachau, Pachelbel, J. S. Bach, Brahms, Dethier and Dandrieu. There is some very worthwhile material included that should suit the needs of just about any congregation. With the escalating cost of music these days, this is a good investment for the 16 pieces that are contained in the volume.

Ceremonial Music from the Italian Baroque for Brass Quartet and Organ, Volumes 1, 2 & 3, edited and arranged by S. Drummond Wolff. Concordia Publishing House, #97-5816-17-18, \$4.50 & \$5.50 (M-).

Mr. Wolff has added to his past volumes of French and English Ceremonial Music in presenting these three volumes of Italian music. The first volume is the *Sinfonia No. 1 in C*, by Antonio Vivaldi; the second is "Trumpet Tune" by Giovanni Coperacio, from a *Masque*; and the third is "Finale" from *Sonata No. 6*, by Domenico Gabrieli. Great new material for organ and brass!

Festive Hymn Settings for the Small Parish, Carl Schalk. Concordia Publishing House, #97-5828 (E-M), \$12.00.

There is a wealth of material contained in this collection of festival hymns settings, for use with one or two instruments, organ, congregation, and optional unison choir, primarily intended for parishes with modest musical resources. As Mr. Schalk has noted in the introduction to this collection, "The settings are particularly designed to add a festive note to congregational singing from Easter Day through the festival of the Ascension of Our Lord. The hymns of Easter should certainly not be limited to the Easter Sunday services, and it is hoped that these settings may help carry the joy of Easter throughout its appointed season of the church year."

The fifteen hymn settings are a marvelous way to brighten up any worship service. Highly recommended.

—Leon Nelson

Bach's Canonic Variations on *Vom Himmel hoch*

Text and Context—Part 1

Gwen E. Adams

Johann Sebastian Bach's Canonic Variations on the Christmas hymn "Vom Himmel hoch, da komm' ich her" have been handed down to 20th-century scholars and performers in two radically different versions—that of the first edition, and that of the autograph and related contemporaneous manuscripts. These two versions diverge not only with regard to note readings, but also with regard to the order of the five variations.

Where a close examination of the primary source materials has led to inconclusive evidence, scholars have necessarily superimposed subjective musical judgment in determining their preference for one reading over another. The result has been a proliferation of editions and ongoing debate, particularly in response to the work of the 20th-century scholars Friedrich Smend and Hans Klotz. This situation has created uncertainty for the performer with regard to both the correct note readings and also the proper ordering of the variations.

A more general philosophical issue concerns the nature of the Canonic Variations as a work of sacred art, in light of their connection with Bach's entry into the Mizler Society, and in the context of Bach's late instrumental works. Bach's entry into the Mizler Society, the highly theoretical compositional framework of the Canonic Variations, and the sacred cantus firmus on which they are based combine to provide purpose, form and substance to the variations; these factors must be examined singly and in combination in order to arrive at an understanding of this most enigmatic work.

History of Composition

Any attempt to sift through the conflicting theses on the history of composition and revision of the Canonic Variations must begin with a description of the extant sources, as well as those whose existence is hypothesized, and those which are known to have existed at some point in time.

With the exception of *The Art of Fugue* (published in 1750), the Canonic Variations were the last of Bach's compositions to be published during his lifetime. According to the obituary appearing in Lorenz Christoph Mizler's *Musikalische Bibliothek* in 1754, the printed edition by Balthasar Schmid of Nürnberg postdates Bach's entry into the Mizler Society (June 1747):

Zur Societät hat er den Choral geliefert: Vom Himmel hoch, da komm' ich her, vollständig ausgearbeitet, der hernach in Kupfer gestochen worden.¹

He delivered to the Society the chorale, "From Heaven Above to Earth I Come," completely worked out, which was engraved thereafter in copper.

1748 is generally accepted as the year of publication, based upon the pattern of activity of Schmid's firm. The first edition offers the variations in *Schauwerk*, or abstract study notation. The first three variations are printed on two staves in abbreviated form, with only the beginning of the following canonic voice explicitly given. The augmentation canon is completely written out in four-voice open score, and the cantus firmus canons are notated on three organ staves.

The canons at the octave, fifth, and seventh are included on two facing pages of the manuscript. The augmentation canon occupies the following two facing pages, and the cantus firmus canons the final two printed pages. This layout, requiring no page turns during any one variation, became an important factor in the disagreement among 20th-century scholars concerning the proper order of the variations.

A few copies of the first edition (hereafter referred to as ED) still exist, as well as a number of manuscripts and editions based upon the engraving, including the Peters, Bach Gesellschaft, and Breitkopf and Härtel (1849) editions.

Bach's autograph copy of the Canonic Variations

was included in Berlin MS. P271, referred to in the following discussion as AU. This autograph contains the six trio sonatas, the 17 "Leipzig" chorale preludes, the Canonic Variations, and the opening measures of the "Vor deinen Thron tret' ich hiermit."

All movements of the Canonic Variations, like the other works included in AU, are completely written out on three organ staves, indicating that this was intended as a performer's version. The cantus firmus canons occupy the central position in the set, being followed by the canon at the seventh and the augmentation canon.

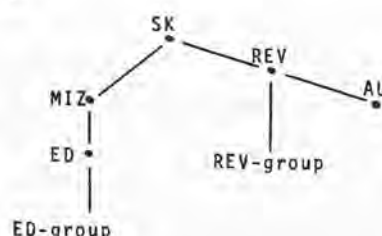
The first modern edition based upon the note readings and ordering of the autograph was that of Friedrich Smend, published by Breitkopf and Härtel in 1933 under the auspices of the Neue Bachgesellschaft. Hans Klotz' edition, issued by Bärenreiter in 1958 as part of the *Neue Ausgabe Sämtlicher Werke*, differs in a few respects from Smend's, but is also founded primarily upon AU.

In addition to the first edition and the autograph, each representing in some way a finished state of the work, several preliminary stages in the creation of the Canonic Variations have been hypothesized. The original sketch (SK) has not survived, nor has any copy from the initial period of its existence. Likewise, the fair copy (MIZ) presented in 1747 to the Mizler Society has disappeared. Friedrich Smend and Hans Klotz have both assumed the existence of an intermediate stage of development leading from the original sketch to the "final" form of the composition, namely the lost revision (REV). They both characterize this lost manuscript as a major reworking of the original sketch, in which the order was changed, so that the cantus firmus canons fall in the center of the set, and the canon at the seventh was significantly altered.

A great deal of the controversy surrounding the relationships between the various sources centers upon REV. Although it has disappeared, many copies were made from it, five by musicians associated with St. Thomas Church in Leipzig.² These copies will be referred to in the following discussion as the REV-group.

No consideration was given to the preliminary stages of the Variations' development by 19th-century Bach scholars and editors, who were apparently aware only of the first edition and the autograph. Friedrich Smend was the first scholar to mention an intermediate manuscript. His study in the 1933 Bach-Jahrbuch and the related edition was based upon two manuscripts drawn from the REV-group. Smend graphs the relationships between the various sources in the following manner:

Figure 1³



According to Smend, the first edition (ED) was based upon the copy in the hands of the Mizler Society, being published without Bach's direct collaboration.⁴ Smend contends that the engraver, Schmid, was far more interested in the aesthetic appeal of the publication than in the formal integrity of the composition, leading him to place the variations in an arbitrary order which would render page turns unnecessary within each variation. Thus, according to Smend, the ordering of the first edition, in which the cantus firmus canons occur last, is the result of purely practical printing considerations rather than the composer's true intent.

As further support for this argument, Smend points out that the entire title as given by the publisher, "Einige kanonische Veränderungen . . ." ("A few canonic variations . . .") is inauthentic. It implies that Schmid regarded the variations as a loosely-related collection of canons rather than an organic whole.⁵

In depicting the origination of the autograph-group of manuscripts, Smend surmises that Bach desired to make an extensive revision of the variations, which he accomplished by making corrective entries into the original sketch (SK). The extensive corrections, however, made the revised manuscript (now designated

REV) barely legible, necessitating the formulation of a fair copy (AU). In the process, some particulars were again altered, representing a second much less comprehensive revision of the work.

Smend insists that the ordering of the autograph was the only grouping of the variations ever conceived by Bach, even during the preliminary stages of development of the piece.

Ist es denkbar, dass diese fünf Kanonsätze in einer älteren Fassung des Ganzen anders geordnet waren? Diese Frage stellen heisst sie verneinen. Die Aufbauform eines jeden der Kanons ist hervorgewachsen aus der Funktion, die der Satz im Gesamtorganismus des Kunstwerkes zu erfüllen hat. Und es ist deswegen schlechthin ausgeschlossen, dass die einzelnen Teile anders sollten entstanden sein als im Blick auf den eben skizzierten Gesamtaufbau.⁶

Is it conceivable that these five canonic movements were given in another order in an earlier version of the work? One must answer this question negatively. The structural form of each of the canons grows out of the function which it fulfills in the work as a whole. It is therefore quite inconceivable that the individual parts could have originated in any other way than the overall structure just outlined.

Smend thus bases his conception of the work and its evolution primarily upon formal considerations.

In addition, he cites several superior note readings in the autograph, supporting his conviction that it is the later version. For example, in m. 7-8 of the octave canon, Bach sought through his revision to avoid cross-relations and generally unpleasant melodic progress:

Figure 2



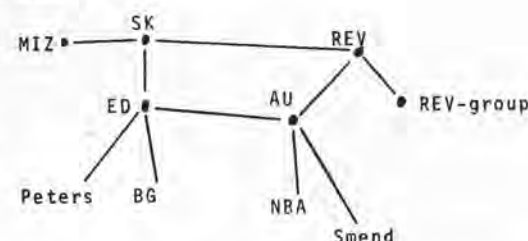
Changed readings are also evident in m. 7 of the canon at the seventh in the pedal, where the first edition and the REV-group give c, and the autograph shows c corrected in the manuscript to a tied g:

Figure 3



Hans Klotz, in his edition of the variations (Bärenreiter's *Neue Ausgabe Sämtlicher Werke*) and the commentary on that edition contained in the *Kritische Berichte*, expresses basic agreement with Smend's conclusions.⁷ Klotz graphs the sources and their relationships as follows:

Figure 4⁸



Klotz advances the following chronological relationship of the sources:

Gwen E. Adams is currently Director of Music at All Saints' Episcopal Church, Palo Alto, CA, and Dean of the San Jose AGO Chapter. She holds degrees from Yale University Institute of Sacred Music and the University of Kansas. Organ study has been with James Moeser at Kansas, Charles Krigbaum at Yale, and with Anton Heiller as a Fulbright Scholar at the Academy of Music in Vienna.

1. SK—sketch retained by Bach
2. MIZ—fair copy presented to the Mizler Society
3. ED—first edition, published by Schmid
4. REV—extensive revision of SK, containing many improvements not present in the engraving, but also a few older readings which had been corrected in ED. New ordering of variations, with the cantus firmus canons in the central position.
5. AU—fair copy based on REV, but drawing also upon ED; that is, some readings agree with ED, some with REV. Many completely new revisions also made to this copy.

Klotz' agreement with Smend is apparent in the respects that the first edition pre-dates the autograph, REV represents a revised state of the original sketch, REV served as the primary sketch for the autograph, and the autograph is the final version.

A comparison of the two graphs reveals, however, important differences between their respective theories of evolution, including Klotz' thesis that the autograph draws upon both the first edition and REV, rather than being exclusively based on REV. According to Klotz, Bach—in following these two models—made the usual copyist's errors, as well as those of oversight, such as forgetting to copy a correction from one source or the other, thus preserving an older reading. In fact, in all three revised versions—ED, REV, and AU—older and newer readings are to be found.

Klotz takes the commonsense view that the chronological appearance of the sources is actually a question of only secondary importance, and that the formulation of a good note-text of the Canonic Variations depends upon a careful combination of the best readings from all three sources. This is the philosophy upon which the *Neue Ausgabe* is based; the autograph serves as the primary model, but certain superior readings from the first edition and REV are also used. Friedrich Smend's 1933 edition is much closer to the autograph, but he has included in the preface alternative readings for notes in AU which could be considered errors.

Variations between the sources are discussed in detail in the *Kritische Berichte*; it suffices to mention here only a few noteworthy revisions in the autograph, such as the repair of weak harmonic areas in m. 18–19 and 21–23 of the cantus firmus canons:

Figure 5



Figure 6



The latter revision has the added advantage of establishing a sequential melodic pattern in the pedal, in addition to strengthening the harmony.

The most extensive changes were made to the canon at the seventh, where the autograph shows a much higher level of development than the first edition. The free contrapuntal voice in the first edition is not as well characterized motivically in its movement against the even eighth notes of the canon, and the equal half notes of the cantus firmus. REV (and AU) are more active rhythmically, and show more motivic cohesiveness, as in the following example, where the rhythmic motive from m. 9 is carried over into m. 7, 11, and 18 in REV and AU:

Figure 7



The most important divergence of opinion between Smend and Klotz centers upon the reason for the existence of two orderings of the variations. Smend, as stated earlier, assumed that the ordering in the first edition did not stem from Bach, and that it was patterned after the Mizler Society's copy without Bach's collaboration. However, he had no knowledge of the existence of the *Korrekturbögen* (correction sheets) of the first edition, with markings in Bach's own hand. These correction sheets, extant before World War II,

are no longer available, but proved Bach's active part in the first publication of the Canonic Variations.⁹

If indeed Bach collaborated with Schmid in publishing the work, at some point he may have made a conscious decision to move the cantus firmus canons from the final position to the center of the set.

While Smend argued that it is inconceivable that the variations could have ever been arranged in an order other than that of the autograph, Klotz is not at all hesitant to regard the cantus firmus canons as the original concluding member of the set; in fact, he speculates that the four contrapuntal canons might have existed as a unit prior to the conception of the fifth variation, which was added at a later date.¹⁰

Bach gave the cantus firmus canons the marks of a finale, based upon the models of Sweelinck's fantasias and Gabrieli's *ricercare*. The final measures show double diminution of the first phrase of the chorale above the final phrase in the pedal, followed by a stretto section unifying all four phrases of the melody above the tonic pedal point.

Figure 8



Why might Bach have altered the ordering of the Canonic Variations so that this "final movement" was located in the central position? Klotz speculates that Bach made the change based on the realization that the augmentation canon offers the richest musical substance, and therefore deserves the final position.¹¹ However, it is only with a certain hesitancy that he accepts Bach's final conception of the relationship between the variations:

Wie [Hermann] Keller bin auch ich als Musiker der Q-Reihenfolge mehr zugeneigt; auch [Walter] Emery mag es so gehen, was für ihn vielleicht die Triebfeder für seine Konzeption ist. Damit ist jedoch lediglich die Frage beantwortet, was uns gefällt, und nicht die, was Bach gewollt hat.¹²

Like [Hermann] Keller, I as a musician am also more inclined to the ordering of the first edition. [Walter] Emery may also feel the same way, which is perhaps the driving force behind his conception. Thereby, however, one answers the question as to what pleases us, and not what Bach wanted.

Other writers have sought to explain the re-ordering in various ways, basing their theories upon such criteria as achieving a smooth transition in the central cantus firmus variation from a three-voice to a four-voice texture, or formal considerations such as an analysis of the materials serving as the subject of canonic treatment in each variation.

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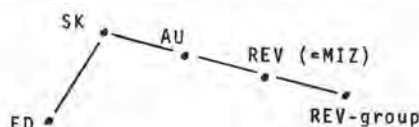
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Walter Emery has been the most adamant opponent of the theories of Smend and Klotz. His conception of the interrelationships of the sources reveals immediately the grounds for contention:

Figure 9



where AU represents a "revised reference copy" with certain improvements; REV, including further revisions, is one and the same as the fair copy presented to the Mizler Society; and ED is the final version.

Several severe faults can be found with regard to Emery's theory. First, Emery has assumed that the autograph precedes the first edition, but admits that the edition is "not in every way better" than the autograph, containing "unquestionable mistakes." He describes ED as

... not a systematically revised version of the autograph text, but a carelessly touched-up version of the original sketch—made without reference to the autograph, and therefore omitting certain improvements made in the autograph, but including a few further improvements that were not made in the autograph.¹³

The first edition, then, was supposedly formulated without reference to the autograph. But why would Bach have delivered a "carelessly touched-up version" of the original sketch to the engraver if the autograph were already on hand? Emery excuses Bach with a fatuous explanation: "It is true that no sensible man would trust engravers with a heavily corrected sketch; but, as is well known, Bach was not sensible in such matters."¹⁴

Second, Emery asserts that the autograph was written out *quasi improvisando* from the sketch (SK). But this is unlikely, as it has the quality of a refined, highly-perfected composition. The autograph represents a significant development beyond the sketch, especially in the canon at the seventh, where approximately 85 notes were affected by the revision process.¹⁵

Third, REV and the manuscripts based upon it are in *Spieldartitur*, notated on regular organ staves and intended as a performer's edition. If Emery's assertion that REV was the fair copy presented to the Mizler Society were true, would one not expect the manuscript, like the first edition, to be in scholarly *Schauerwerknotation*? Furthermore, if the society's fair copy had shown the degree of maturity evident in REV, then surely the first edition, which was engraved for the members of the society, would show an equal state of development.

The driving force behind Emery's conception seems to be his preference for the ordering of the first edition and his consequent desire to prove that it is the definitive version of the variations. However, the problems raised by his chronology are quite significant, and his

logic less convincing than that of Smend and Klotz. Therefore, the balance of this paper will proceed from an acceptance of the autograph as the final, authoritative source of the Canonic Variations.

Bach and the Mizler Society

Now that the formulation of the musical text of the Canonic Variations has been discussed, it is essential to consider the intellectual environment from which the work emerged, in light of Bach's entry into the Mizler Society, and the relationship between the Canonic Variations and the rest of Bach's late canonic output.

The "Korrespondierende Sozietät der musikalischen Wissenschaften" (Mizler Society), founded in 1738, consisted of a small group of men who engaged in oral and written exchange of thought about the art of musical composition. Its president and promoter, Lorenz Christoph Mizler, was not a professional musician, but rather an educated amateur. A student of Bach's at Leipzig from 1731–34, he also undertook theological training. Mizler's intent in founding the group and its monthly periodical, the "Neu eröffnete musikalische Bibliothek" ("Newly inaugurated musical library"), was to bring music "völlig in die Gestalt einer Wissenschaft" ("completely into the realm of science"), since "die Vernunft, die über alles herrschet, auch in der Musik herrschen müsse" ("reason, which rules over all, must also rule music."¹⁶)

In June of 1747, Bach became the 14th member to join the society. As required by the statutes, he presented to the society his portrait and a dedicatory work, the Canonic Variations on "Vom Himmel hoch, da komm' ich her."

The portrait, painted in 1746 by Elias Gottlieb Haussmann, served as a model for countless Bach portraits in succeeding generations. It shows Bach, a 62-year-old man, holding in one hand a sheet of manuscript paper bearing a "Canon triplex a 6 voci."

In Baroque Germany, canon was regarded as the quintessence of compositional art, and a canon often appeared on a portrait as an attribute of a composer. At the same time, canon possessed a social significance, serving as a greeting between friends and colleagues. A handful of Bach's "occasional canons" have survived, such as the two from the *Musical Offering* bearing personal inscriptions to Frederick the Great.

The canon appearing on the Haussmann portrait was considered an independent dedication canon until the recent discovery of Bach's personal copy of the printed edition of the *Goldberg Variations*, containing corrections, elaborations and comments. At the conclusion of the *Goldberg Variations* appeared 14 circle canons by Bach, based upon the first eight notes of the ground of the aria. Number 13 of these "Goldberg Canons" proved to be identical with the "Canon triplex a 6 voci" appearing on the Haussmann portrait. With this discovery, a new and important relationship was suggested between the Haussmann portrait, the *Goldberg Variations* and canons, and the Canonic Variations of "Vom Himmel hoch, da komm' ich her," centering upon Bach's entry into the Mizler Society.

Christoph Wolff's solution to Goldberg Canon Number 13 is illuminating:

Figure 10¹⁷



One notes the striking thematic relationship between the ground (lowest voice) and the first phrase of the chorale "Vom Himmel hoch." The canonic treatment is also similar to that of the "Vom Himmel hoch" cantus firmus canons; the following voice in each case occurs in inversion at a time interval of four quarter notes, with identical harmonic implications.

The Goldberg canons must have been composed between 1742 (date of publication of the *Goldberg Variations*) and 1746 (date of appearance of Canon Number 13 on the Haussmann portrait). In light of Hans Klotz' speculation that the cantus firmus canons on "Vom Himmel hoch" might have been added later to the previously-existing contrapuntal canons, it seems quite possible that Bach's experimentation with the Goldberg canons might have led him to attempt a similar treatment of the sacred cantus firmus, thus inspiring the creation of the final movement of the work to be presented to the Mizler Society.

NOTES

1. Bernhard Friedrich Richter, "Der Nekrolog auf Seb. Bach vom Jahre 1754. Neudruck," *Bach-Jahrbuch* 17 (1920): 25–26.
2. Hans Klotz, "Über Johann Sebastian Bachs Kanonwerk 'Vom Himmel hoch, da komm' ich her'; eine Entgegnung auf Walter Emery, 'On Evidence of Derivation' und 'A Note on the History of Bach's Canonic Variations,'" *Die Musikforschung* 19 (1966): 300.
3. Abridged version of the graph found in Friedrich Smend, "Bachs Kanonwerk über 'Vom Himmel hoch da komm' ich her,'" *Bach-Jahrbuch* 30 (1933): 15.
4. Klotz, "Entgegnung," p. 295.
5. Smend, "Bachs Kanonwerk," p. 29.
6. Ibid.
7. See Johann Sebastian Bach, *Neue Ausgabe Sämtlicher Werke, Serie IV: Orgelwerke, Band 2: Die Orgelchoräle aus der Leipziger Originalhandschrift*, herausgegeben von Hans Klotz (Kassel, Bärenreiter, 1958), pp. 98–112, and Hans Klotz, *Johann Sebastian Bach, Neue Ausgabe Sämtlicher Werke, Serie IV, Band 2: Die Orgelchoräle aus der Leipziger Originalhandschrift. Kritischer Bericht* (Kassel, Bärenreiter, 1957), pp. 86–101.
8. Klotz, *Kritischer Bericht*, p. 88.
9. Ibid., p. 94.
10. Ibid., p. 86. Klotz notes that both the augmentation canon and the cantus firmus canons are signed with the B-A-C-H motive, perhaps indicating that the fifth variation was a later addition.
11. Ibid., p. 92.
12. Idem, "Entgegnung," p. 304.
13. Walter Emery, "A Note on the History of Bach's Canonic Variations," *The Musical Times* 104 (January 1963): 33.
14. Walter Emery, "On Evidence of Derivation," *Report of the Eighth Congress, New York, The International Musicological Society, Vol. I: Papers* (Kassel, Bärenreiter, 1961), p. 251.
15. Klotz, "Entgegnung," p. 297.
16. *Die Musik in Geschichte und Gegenwart; allgemeine Enzyklopädie der Musik*, herausgegeben von Friedrich Blume, s.v. "Mizler, Lorenz Christoph."
17. Johann Sebastian Bach, *Neue Ausgabe Sämtlicher Werke, Serie V: Klavier- und Lautenwerke, Band 2: Zweiter Teil der Klavierübung, Vierter Teil der Klavierübung, Vierzehn Kanons*, herausgegeben von Walter Emery und Christoph Wolff (Kassel, Bärenreiter, 1977), p. 128.

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4' Fagot	16' Lieblich
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	8' Rohrgedeckt
	4' Choralbass
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C. B. Fisk, Inc., Gloucester, MA, has installed a new organ at Mount Holyoke College, South Hadley, MA. The specification is based upon a 16' Principal chorus on the Great with mixtures divided in the Italian manner and colorful flutes and reeds in the German Baroque style. Suspended mechanical action is used along with flexible winding; voicing is on 1 3/4 inches (45 mm) of wind. Tuning is according to a fifth-comma meantone temperament. Included in the design are Zimbelstern, Nachtigal, Glockenspiel, and Tympani.

GREAT

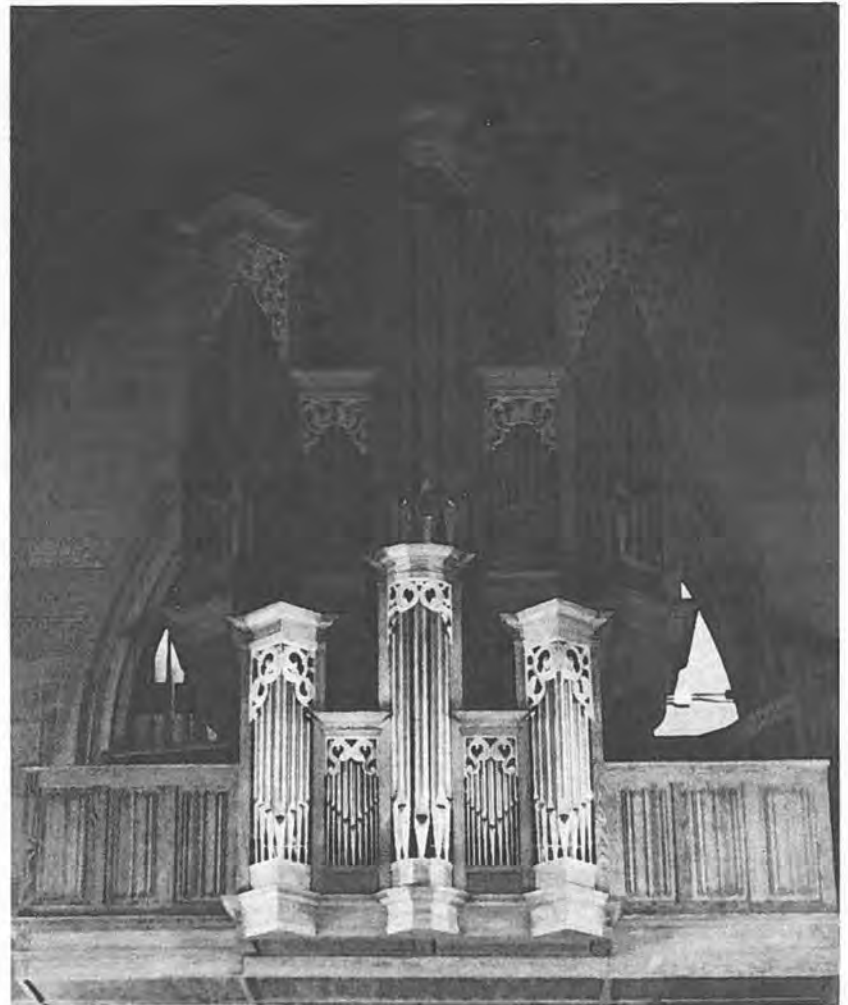
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- 2' Superoctava
- 1 1/2' Quinta
- Mixture II
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- Scharff II
- 8' Trumpet

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- 8' Gedackt
- 8' Gedackt II (treble)
- 8' Quintadena
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- 4' Rohrflöte
- 2 2/3' Nazard
- Cornet II
- 2' Waldflöte
- Cimbel IV
- 16' Dulcian
- 8' Schawm

PEDAL

- 16' Open Bass
- 8' Spillpfeife (Gt)
- 4' Choralbass
- 16' Posaune
- 8' Trumpet (Gt)



Karl Wilhelm, Inc., Mont-St-Hilaire, Quebec, has installed a new organ, Opus #89, in the chapel of Chicago Theological Seminary, Chicago, IL. Though not a copy of any particular organ, this instrument exemplifies the type of organ known in Baroque North Germany. The case is of solid white oak; wood carvings were designed by Rosemarie Wilhelm and hand carved by Claude Duclos. Both playing action (suspended) and stop action are mechanical. There is a total of 1,640 pipes, most of which are 13% tin and 87% hammered lead; facade pipes are 70% tin. Compass is 56/30. On site voicing was by Martin Pasi and Halbert Gober. Dedicatory recitals were played by James Winfield, David Schrader, Thomas Wikman, and Peter Hurford.

GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave*
- 2' Fifteenth*
- Mixture II*
- 8' Trumpet*

SWELL

- 8' Stopped Diapason
- 8' Salicional
- 8' Celeste TC
- 4' Flute
- 2 2/3' Nasard*
- 2' Prestant*
- 1 1/2' Quint*
- 8' Trumpet*
- 8' Oboe

PEDAL

- 16' Bourdon
- 16' Lieblich Gedeckt
- 8' Gedeckt
- 4' Choral Bass*
- 4' Flute*
- 16' Contra Bombarde*
- 8' Trumpet*

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- 16' Bourdon
- 8' Prinzipal
- 8' Rohrflöte
- 8' Viola da Gamba
- 4' Oktave
- 4' Koppelflöte
- 2 2/3' Quinte
- 2' Superoktave
- 1 1/2' Mixture IV
- 8' Trompette

RÜCKPOSITIV

- 8' Gedackt
- 8' Quintadena
- 4' Prinzipal
- 4' Rohrflöte
- 2 2/3' Nazard
- 2' Doublette
- 1 1/2' Tierce
- 1 1/2' Larigot
- 1 1/2' Scharf III
- 8' Cromorne

PEDAL

- 16' Subbass
- 8' Oktavebass
- 4' Choralbass
- 2' Rauschpfeife III
- 16' Fagott
- 8' Trompette



J. Jude Pipe Organ Company, Inc., Indianapolis, IN, has completed the rebuilding of a 9-rank, 1930s Hinners organ for St. Paul's Roman Catholic Church, Danville, IL. The project was done in two phases: phase 1 included total releathering, cleaning, and tonal work; phase 2 consisted of building a new console with a Peterson solid-state relay and combination action. The work was carried out by Jesse Jude and Matt Dickerson of the firm. 12 stops are prepared for.

The Schudi Organ Company, Garland, TX, has installed a new organ in The First Presbyterian Church, Denton, TX. Key and stop action are mechanical. The case is oak; the Pedal stands behind the main case in its own enclosure.

Facade pipes are 80% tin. Manual and pedal compass is 61/32 and the console follows AGO specifications. The dedication recital was played by Dr. Dale Peters of North Texas State University on December 9, 1984.

GREAT	SWELL	PEDAL
8' Principal	8' Gedeckt	16' Subbass
8' Rohrflöte	8' Salicional	8' Principal
4' Octave	8' Voix Celeste	4' Choral Bass
2' Nachthorn	4' Koppelflöte	16' Fagott
2' Mixture IV	2 1/2' Sesquialtera II	
8' Trompette	2' Principal	
	1' Scharf III	



John-Paul Buzard, Organ Craftsman, Urbana, IL, has rebuilt the 1912 Kilgen organ located in the Channing-Murray Foundation (Unitarian) on the campus of the University of Illinois. Vandalism and a collapsed plaster ceiling precipitated the rebuilding. In addition to thorough cleaning of the entire organ and releathering of the pedal and

facade actions, the Great Fifteenth was replaced, the Swell Aeoline 8' rescaled and revoiced for a Voix Celeste, and the former Violina 4' was replaced by a Principal 4'. To complete the project, the console was rebuilt, replacing many of the drawknobs and their faces with hand-turned knobs and hand-engraved faces made to match the original.

GREAT	SWELL	PEDAL
8' Open Diapason	8' Stopped Diapason	16' Bourdon
8' Melodia	8' Salicional	
8' Dulciana	8' Voix Celeste	
4' Octave	8' Geigen Diapason	
4' Flute d'Amour	4' Principal	
2' Fifteenth	4' Harmonic Flute	
	8' Oboe/Bassoon	

The Prairie Organ Company of Evanston, IL, has recently built a one manual and pedal mechanical action organ for St. Paul's Episcopal Church in Grinnell, IA. The organ's four registers sit on a slider windchest constructed by the Salem, OH, organbuilder Carl Barckhoff c. 1885. The remainder of the mechanical action and casework was built in the Prairie shop. The stop action and pedal coupler are constructed of maple, while the casework combines oak and walnut. The organ is placed in an alcove and replaces an electronic instrument. The voicing of the organ is quite mild yet able to support full congregational singing. Compass is 58/32. Windpressure is 2 1/2 inches. St. Paul's encourages Grinnell College organ students to practice on this instrument. The college organ is a 1949 G. Donald Harrison Aeolian-Skinner.

MANUAL	PEDAL
8' Holzgedackt	16' Subbass (prep.)
4' Principal	
2' Octave	
1 1/2' Quint	



A Survey of Viennese Organs and Organbuilders, 1300-1800

Kit Stout

The art of organbuilding experienced significant development in Austria, particularly in and around the city of Vienna, one of the residences of the reigning royalty and a center of culture. Portatives, positives, and regals were built in addition to larger organs. For the Viennese, the portative symbolized the Holy Ghost and was used in church processions. Later, in the 15th century, when the portative was enlarged to the positive, it became the fashionable home instrument of middle-class and wealthy Austrians. Large monastic churches housed fine pipe organs built by the Jesuit and Augustinian orders. Organs and organists contributed significantly to the extensive musical life in these monasteries. By the close of the 15th century, small pipe organs were in use in a great many Austrian churches. The local school teacher often served as organist and/or choir director, while larger churches were able to secure the services of professional organists. At the beginning of the 16th century, Vienna, along with St. Florian, Herzogenburg, Salzburg, and Innsbruck, were already established centers of organ culture.

St. Stephen's Cathedral was known for its liturgy and music, and contained four organs by the end of the second decade of the 18th century. The earliest organ was a one-manual without pedal built in 1344. Another organ was built in 1400, and a third, constructed by Jakob Kunigscherdt from Zwettl, was completed in 1544. In 1720 a 32-stop organ was built in the west gallery by Ferdinand Römer. The case design had a Pedal 16' and 8' Principal arranged in 9 panels and a tower. The choir parapet held a Rückpositiv based on a 4' Principal. The Rückpositiv case had 14 slender gold ornaments and numerous figures of Baroque design in this Gothic room. Many organbuilders visited Vienna during the late Renaissance, and it is conjectured that Friedrich Pfannmüller, who helped build the "Emperor's Organ" in the Prague Cathedral, voiced the organ in St. Stephen's.

The tower of St. Stephen's contained the typical Austrian Hornwerk—an outdoor signal which served as a bell substitute. Its pipes were duplicated as in the Blockwerk, usually based on triads. For a more detailed history of the Hornwerk, Rudolf Quoika's *Das Altösterreichische* is recommended.

The oldest church (as distinguished from cathedral) organ was built in 1642 by Johann Wokherl for the Franciscan Church in Vienna.¹

OBERWERK C-c³ with short lower octave

- 8' Principal
- 8' Copln
- 8' Quintadena
- 4' Principaloctav
- 4' Copl Flöten in Octav
- 2 1/2' Quint

- 2' Superoctav
- 1 1/2' Mixtur VI
- Tremulant (which was not to have been built)

PRUST POSITIV C-c³ with short octave

- 8' Copln
- 4' Principal Octav
- 4' Spuzflöten von octav
- 2' Superoctav
- 1 1/2' Zymbel III
- 8' Krumphorner
- (A Sedecima 1' had been built in this place)

PEDAL C-b, 13 Töne with short octave

- 16' Portun
- 8' Octav
- 4' Plohlflöten
- 2 1/2' Quint
- 2' Mixtur IV
- 8' Pussauer

Organbuilding in Austria peaked during two main periods: 1690-1760 (Baroque through Rococo); and 1760-1795 (Classic era). Examples of organs built during the first half of the 18th century are located in Michaelerkirche, the Pfarr-und Wallfahrtskirche Maria-brunn, the Benedictine Monastery in Melk, and the Karmeliterkirche.

The original 40-stop organ in the Michaelerkirche was built in 1714 by Johann David Sieber of Brunn. In 1742 Gottfried Sonnholtz rebuilt the organ in the usual westerly position with the cases divided in half, that is, on either side of the gallery window. Sonnholtz retained the original specification.²

HAUPTWERK C-c³ with short octave

- 16' Bordun
- 8' Principal

- 8' Quintadena
- 8' Biflößen
- 8' Pifferra
- 8' Gemshorn
- 8' Salicional
- 4' Octav
- 4' Fugara
- 4' Nachthorn
- 3' Quint
- 2' Octav
- 2' Feldflöte
- 1 1/2' Quint
- 1' Sedecima
- Sesquialtera II
- Mixtur VI
- Zimbl III

BRUSTPOSITIV C-c³ with short octave

- 8' Coppel
- 4' Flößen
- 2' Octav
- 1' Mixtur III

RUCKPOSITIV C-c³ with short octave

- 8' Coppel
- 4' Principal
- 4' Coppel
- 4' Flauten
- 2' Octav
- 1 1/2' Quint
- 1' Octav
- Mixtur V
- 8' Flauten (formerly Fagott/Oboe 8')

PEDAL C-a with short octave

- 16' Principalbass
- 16' Bordunbass
- 16' Subbass
- 8' Octav
- 8' Octav (Holz offen)
- 4' Octav
- Cornet III
- 16' Bombarde
- 8' Trompete

The organ in Pfarr-Wallfahrtskirche Maria-brunn, built in 1726, had been placed behind the high altar. In 1736 Sonnholtz built a new 19-stop organ in the west gallery.³ In 1763 a Gambe and a Traversflöte were installed.

MANUAL I C-c³ with short octave

- 8' Principal
- 8' Waldflöte
- 8' Viola da Gamba
- 4' Oktav
- 4' Traversflöte
- 2 1/2' Quinte
- 2' Oktav
- 2 1/2' Mixtur III

MANUAL II C-c³ with short octave

- 8' Koppel
- 8' Salicional
- 4' Prinzipal
- 4' Flöte

- 4' Dulciana
- 2' Oktav
- 1 1/2' Rauschquinte II

PEDAL C-d¹ chromatic; originally 12 Töne/18 Tasten

- 16' Subbass
- 8' Prinzipal
- 5 1/2' Gemshorn-quinte
- 4' Oktav

Johann Albrechtsberger at one time held the position of organist in one of the most important Benedictine monasteries. Located west of Vienna in the town of Melk, it was founded in 1089. Abbot Berthold Dietmayer was responsible for securing the services of the well known organbuilder Gottfried Sonnholtz, who began construction of the organ in 1731. Various rebuildings have taken place, beginning in 1834 when the number of stops was increased to 38. In 1970 mechanical repairs were made, and Gregor Hradetzky added 8 more stops. Sonnholtz's specification follows.⁴

GROSS WERK

- 8' Principal
- 4' Octav
- 3' Quint
- 2' Octav
- Mixtur VIII
- Zimbl III
- 8' Salicional
- 4' Fugara
- Sesquialtera III
- 4' Nachthorn
- 8' Copel
- 8' Pifferra

POSITIV

- 4' Principal
- 2' Octav
- 1 1/2' Quinta
- Mixtur VI
- 8' Copel
- 4' Floten
- 8' Fagott

PEDAL

- 16' Principal
- 16' Suppass
- 16' Gedeckt
- 8' Octava
- 8' Plockfleten
- 6' Quintasexta
- 4' Octava
- Mixtur X
- Cornet IV

The features of the "Hapsburg" organ are noted in the dispositions of the organs in the Michaelerkirche, the Pfarr-und Wallfahrtskirche Maria-brunn, and the Benedictine Monastery: the almost total absence of reeds and the variety of 8' and 4' color stops. Also in

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each, the pedal division is proportionate to the manual division.

The fourth in this series of organs is the St. Joseph organ in the town of Karmeliterkirche. The builder is unknown, but a notice in the Chronicle of the Karmelite Order states that the organ was completed in the summer of 1744. Only the Positiv has the stops arranged according to their pipe length.⁵

HAUPTWERK 49 Töne

8' Principal
8' Waldflöte
8' Quintadena
8' Salicional
4' Oktav
4' Spitzflöte
2 1/2' Quint
2' Oktav
Mixture IV (formerly 2')
Cimbel II

POSITIV 49 Töne

8' Copula
4' Principal
4' Flöte
4' Dulciana
2' Oktav

PEDAL 12 Töne/18 Keys (1965 changed from C-d' Chrom, 27 Töne)

16' Subbass
8' Octavbass
5 1/2' Quintbass
4' Cornetbass V
HW/Pedal (pull down)

The only Augustinian monastery never dissolved is located about 30 miles west of Vienna in the town of Herzogenburg. (Under reform measures of Joseph II the monastic orders were abolished.) Founded in the 12th century, this monastery "is indeed the chief glory of Herzogenburg town and abbey, and is unique in the whole baroque-rococo Europe for its quiet nobility."⁶

A beautiful organ, the masterpiece of Johann Henke (1749-52), fills the west-end gallery. Here the characteristically divided case is adorned with a painting of King David in the center, unlike those in Bohemia which were often ornamented with statues. Other "Hapsburgian" characteristics include the double-story Rückpositiv and the lack of the Trompete, Tierce and Nazard stops. It is not certain what influences motivated Henke in his building of this organ. He was born in Geseke, Westphalia, and moved to Vienna around 1725. By the middle of the century he was well-known in the organbuilding industry. One might assume that the Klosterneuburg Monastery located quite close to Vienna was of some influence, as both organs have a Krummhorn in the Positiv, both have a Brustwerk and Rückpositiv, and both include two 4' and four 8' flues in the Hauptwerk. Henke's original specification:⁷

HAUPTWERK C-c³ (45 notes)

16' Prästant
8' Oktav
8' Principal Fleten
8' Quintadena
8' Wald Fleten
4' Oktav
4' Spitz Fleten
4' Nachthorn
3' Quint
2' Superoktav
Rauschquint III
Mixture major VIII
Mixture minor III

POSITIV I C-c³ (45 notes)

8' Principal
8' Copel
8' Salicional
8' Gamba
4' Oktav
4' Dulciana
4' Fleten gedeckt
3' Quinta
2' Oktav
Mixture V
1 1/2' Cimbl II
8' Krum horn

POSITIV II C-c³ (45 notes)

8' Copel
4' Fleten
2' Principal
1 1/2' Quinta
1' Sedecima

PEDAL C-a (18 keys/12 notes)

16' Principal
16' Contra bass
16' Quintadena
8' Oktav
8' Oktav
6' Quinta
4' Mixture X
16' Gross posaunen
8' Oktav posaunen

While being "Hapsburg" in certain details, Henke's organ is also cosmopolitan for its time: the Brustwerk (Positiv II) reflects Dutch influence in that it serves as an echo manual; and it is North German in the variety of pipe shapes (such as the Spitzflöte) which were quite foreign to Hapsburg organs. The Herzogenburg organ is an instrument worthy of praise. A more detailed description may be found in an article by Peter Williams in *The Organ*, April, 1965.

The organ in the Wallfahrtskirche (where Albrechtsberger also served as organist) in Maria Taferl, near Herzogenburg, has a case of typical Rococo design with gold filigree. Similarities between this organ and that of Herzogenburg include the almost identical Positiv manuals, the use of the Copel, and the variety of 8' and 4' stops. This organ was built by Henke in 1760; in 1910 it was enlarged to 41 voices by Franz Capek. Henke's original specification included the following stops:⁸

MANUAL I

8' Prinzipal
8' Waldflöte
8' Quintadena
8' Salizional
4' Oktave
4' Spitzflöte
2 1/2' Quint major
2' Oktave
1 1/2' Quint minor
Mixture V
Zimbel III
8' vorgesehene Gamba

MANUAL II

8' Koppel
4' Prinzipal
4' Flöte
2' Oktave
1 1/2' Quint
Mixture III

MANUAL III

8' Koppel
4' Flöte
2' Oktave
1' Sedez

PEDAL

16' Subbass
16' Quintadena
8' Prinzipal
8' Oktavbass
5 1/2' Quint
Mixture IV

Franz Xaver Chrismann, Anton Pflieger, and Johann Gottfried Malleck were important names in organbuilding in the second half of the 18th century. The following organs illustrate the substantial contributions they made to the advancement of the art.

The Abbey of St. Florian, near Linz, was founded in the early 9th century on the traditional burial site of St. Florian (a Roman soldier who was martyred in 304).⁹ Between 1680 and 1700, the existing buildings and churches of the 11th century Romanesque and 13th century Gothic style were razed and completely rebuilt. The Abbey today is considered one of the finest examples of Baroque architecture in Austria. The cases are practically all that remain of the two organs built by Remmer of Vienna in 1691. These organs were located in the right and left galleries so that either instrument could accompany the choir.

Franz Xaver Chrismann began construction of a monumental organ in the Abbey's west gallery in 1770. Chrismann (1726-1795) was born in Reifenberg (now Yugoslavia) and was ordained a priest in 1750. Variations of his name have appeared in a number of documents: Chrismann, Chrisman, Chrishmann, Chrismanni, Christman, Grismann, Crismann, and Christmann.¹⁰ He had learned his trade primarily with the Venetian builder Peter Nachini. Consequently, his organs reflect an Italian influence. Distinctive features of his instruments include an overall brilliance, Romantic flutes and strings, a complete principal chorus on each division, and oddly-named stops—odd in that they were a mixture of German and Italian stops. Chrismann's output includes organs in Alter Dom, Linz (1788); the Franziskanerkirche, near Neustadt (1764); the Stadtpfarrkirche, Steyr (1774-79); Admont (1782); and St. Laurenz, Vienna (1782). The St. Florian

organ, for which he is best known, was the largest of its kind in Austria. Today, two hundred years later, it is surpassed in size (in Austria) by only two organs—one in Vienna and one in Salzburg. The case, considered to be the finest in Austria, was made by Christian Jegg, the Abbey carpenter. The 1774 specification of 3 manuals with 74 stops:¹¹

HAUPTWERK

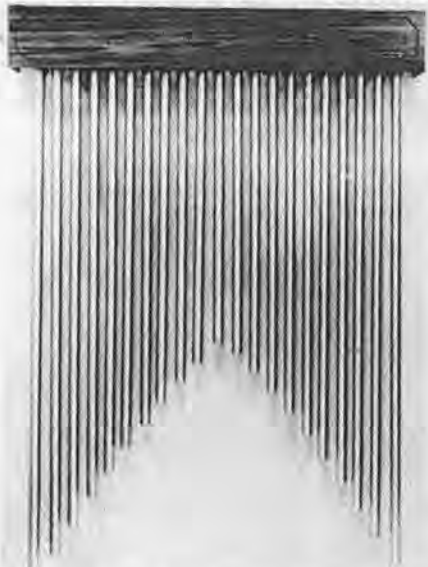
8' Principal
4' Oktav
2 1/2' Quint
2 1/2' Nassat
4' Accord X
16' Praestant
8' Principal
2 1/2' Quint
2' Superoktav
2' Spitzflöte
2' Mixture VIII
8' Douce flöte
8' Hemioflöte
8' Quintade
8' Alba
8' Undamaris
4' Salicet
4' Trinuna
4' Divinare
4' Spitzflöte
2' Flöte

MANUAL II

16' Contraprinzipal
8' Hauptprinzipal
8' Come vi piace (a Principal with several ranks)
8' Voce umana
4' Oktav
4' Salicet
4' Dulciana
Ciufoli protei II
Cornettini III
Accord VI
8' Flöte commune
8' Sirene
8' Traverso
8' Cello
8' Dulcianaflöte
4' Quintade
4' Viola di gamba
4' Flöte

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MANUAL III

8' Principalini
4' Octav
2' Accord III
1' Mixtur II
8' Echo
8' Flauto commune
8' Ciuffoli di primavera (Gamba and Dulciana)
8' Falsetti dolce
2' Flauti conditoni
8' Musette

PEDAL

32' Contraprinipal]
16' Principal
16' Borduni]
8' Octav
8' Borduna piana]
8' Octav
8' Principal
5 1/4' Quint
4' Octav
8' Octavbass]
4' Octav
16' Viola
16' Quintade
8' Cello
8' Accord XII
4' Cornett IV
32' Bombardo]
16' Octav
16' Bombarde grossi
8' Bombarde mesanetti

Stops bracketed together were controlled by one stopknob.

A much less imposing example of Christmann's work is the two-manual and pedal organ in the Abbey in Engelzell. Built in 1778, this organ was dismantled and re-erected in the Linz Cathedral in 1788. The specification below includes the third manual which was added under Anton Bruckner's direction in 1857.¹²

MANUAL I C-c³

16' Portun
8' Principal
8' Copel
6' Quint
4' Ottava
4' Picolo
3' Quint
2' Superoctav
Mixtur VII
Koppeln III/I and II/I

MANUAL II C-c³

16' Flauta
8' Principal
8' Gamba
8' Echo
8' Vox Humana
8' Copel
4' Ottava
4' Flauta

8' Fagott-Trompete
3 Sperrventile

MANUAL III

8' Principal
8' Copel
8' Salicional
4' Spitzflauten
3' Quint
2' Ottava
Mixtur III

PEDAL C-a

Principal (16' & 8')
16' Subbass
8' Octavbass
Mixtur V
16' Bombarton

The organ in the Altenburg Church, Horn, and that of the Pilgrimage Church of Maria Dreieichen, both in northern Austria, illustrate the work of Anton Pflieger. Born in 1736 in Reisach, Bavaria, the son of a blacksmith, his works are representative of the Hapsburg organ school. The historic organ (1780) in the Pilgrimage Church is of particular interest, since it is the type of organ which Haydn and Mozart played. Albrechtsberger also wrote for the kind of sound it produced.¹³

HAUPTWERK

8' Principal
8' Portun
8' Quintadena
8' Salicional
4' Octav
4' Spitz Flauten
3' Quint
2' Super Octav
Mixtur V
Cimbal III

POSITIV

8' Copel
4' Principal
4' Flöten
4' Dulciana
2' Octav
Mixtur III

PEDAL

16' Portun Pass
16' Sub Pass
16' Principal Pass
8' Octav Pass
4' Cornet Pass
16' Bombard Pass
8' Bombard Pass

The organ in the Stadtpfarrkirche is representative of the work of the Vienna organbuilder Johann Gottfried Malleck (1733-1798). The church is located in Eisenstadt, the capital of Austria's Burgenland, which was also the residence of Joseph Haydn and Gregor Werner during their periods of service to the Esterhazy family. The specification:¹⁴

HAUPTWERK C-c³ with short octave

8' Principal
8' Gedeckt
8' Quintadena
4' Octav
4' Flöte
4' Fugara
3' Quint
2' Octav
1 1/4' Mixtur III-IV

POSITIV C-c³ with short octave

8' Coppel
4' Principal
4' Coppel
2' Octav
1' Mixtur II

PEDAL C-a 12 Töne

16' Subbass
8' Principalbass
8' Octavbass
4' Principal
16' Posaune (added in 1943)

Some of the organs built during the Hapsburg reign remain unaltered; others have been rebuilt by modern firms in the "neo-classic" style.

Many important organs and organ building practices such as pipe composition (tin or pewter was the favored metal, with some organs having all the pipes made of tin, while others had a mixture of both wood and metal) and the various case designs have been omitted in the present discussion. It is hoped, however, that those instruments and builders selected can give some small insight into the rich history and culture of organbuilding in Vienna under Maria Theresa and Joseph I.

This overview was abstracted from the author's doctoral document "Selected Eighteenth Century Austrian Organ Concerti," part of which centered upon organbuilding history and practice in the Hapsburg Empire—present day Czechoslovakia, Austria, and given areas of Hungary. Through research, it has been clearly shown that just as there is good organ music from the resident court cities of Prague and Vienna and their surrounding regions (much of which has gone neglected through the years), there is also substantial evidence of a flourishing organbuilding industry! Unfortunately, what should have appropriately been termed "Viennese" or "Czech" or "Hapsburg" regarding characteristics of style and design, has instead for many years been referred to as "South German."

It must be remembered that Prague and Vienna served as the resident courts of the Hapsburg rulers. Both cities were international in that artisans from all walks of life were either invited to the

court to practice their crafts, or they came on their own to newly establish themselves. Naturally, the prevailing trends and tastes of the day were cultivated and their influence was far-reaching, as in the Rococo and Classic eras when Vienna came under the Italian spell. Whatever the international "flavour," regional and/or local traditions still continued. Sometimes new and old styles merged; other instances show that local customs prevailed keeping their established identity intact.

Another important aspect to bear in mind is that, like the monasteries and abbeys of England, those of Austria enjoyed a high standard of musical activity and achievement. Many of the Hapsburg organbuilders were monks or ordained priests. Those fortunate to travel gleaned new ideas; others who remained at or near their given order continued established traditions, and in time, improved upon them. Fortunately, the abolition of monastic orders in Austria came later than those in England (Henry VIII), and we have a more detailed and chronological account of organbuilding practices as they developed within the realm.

For most of us, life in Vienna, the Imperial City, begins with Joseph Haydn and his experiences and training at St. Stephen's Cathedral. As more music is published and performed and further studies in musicological research done, Vienna and Prague under Hapsburg reign will be seen as thriving centers of musical arts and industry, their contributions in organ literature and building and design rivaling those established centers in Western Europe. No longer shall their organ heritage be termed South German. ■

NOTES

1. Alois Forer, *Orgeln in Oesterreich* (Wien: Anton Schroll & Co., 1973), p. 40.
2. *Ibid.*, p. 42.
3. *Ibid.*, p. 44.
4. *Ibid.*, p. 82.
5. *Ibid.*, p. 50.
6. Peter Williams, "The Organ in Herzogenburg Abbey, Austria," *The Organ*, XLIV (April, 1965), p. 182.
7. *Ibid.*, p. 182.
8. Forer, *op. cit.*, p. 90.
9. Patrick Collon, "The Bruckner Organ in Stift St. Florian, Austria," *The Organ*, April (1965), p. 162.
10. Karl Schutz, *Der Wiener Orgelbau in der zweiten Hälfte des 18. Jahrhunderts* (Wein, Northing der Wissenschaftlichen Verbande Oesterreichs, 1969), p. 2.
11. Collon, *op. cit.*, p. 163.
12. Bryan Hesford, "Organist Anton Bruckner and his Organ Music," *The Organ* (1973-74), p. 33.
13. Otto Biba, "The Unknown Organ Music of Austria," *THE DIAPASON* (January, 1971), p. 27.
14. Forer, *op. cit.*, p. 120.



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Organ Recitals

CHARLES BENBOW, Alice Tully Hall, Lincoln Center, March 16: *Prelude and Fugue in B Minor*, S. 544; *Trio Sonata VI in G Major*, S. 530; *Prelude and Fugue in D Major*, S. 532; "Jig" *Fugue in G Major*, S. 577; Bach; *In Nomine*, Paul Cooper (world premiere); *Fantasia and Fugue in G Minor*, S. 542, Bach.

DENNIS BERGIN, First Baptist Church, Kansas City, MO, February 17: *Sinfonia to Cantata 29*, Bach; *Chaconne in F Minor*, Pachelbel; *Allein Gott in der Höh' sei Ehr'*, S. 662, S. 664; *Concerto in D Minor*, S. 596, Bach; *Prélude*, Op. 20, Franck; *Variations sur un Noël*, Op. 20; *Musette (Triptyque)*, Dupré; *Phantastie über den Choral: Ein feste Burg ist unser Gott*, Op. 27, Reger.

JOHN CHRISTIAN, Lakewood United Methodist Church, Lakewood, OH, March 3: *Te Deum Laudamus*, Buxtehude; *O sacred head now wounded*; *O man bemoan thy grievous sin*; *Passacaglia and Fugue in C Minor*, Bach; *Three Musical Clock Pieces*, Haydn; *Jesus comforts the women of Jerusalem (Stations of the Cross)*; *Prelude and Fugue in G Minor*, Dupré; *Pièce Heroïque*, Franck.

ROY RUSSELL CLARK, First Presbyterian Church, Wilkes-Barre, PA, March 21, with soprano and orchestra: *Ich werde nicht sterben*, Schütz; *Concerto in G*, Op. 4, No. 1, Handel; *Sonata #12 in C-dur*, K. 278; *Sonata #14 in C-dur*, K. 329, Mozart; *Suite du Deuxième Ton*, Clérambault; *Praeludium in a-moll*, BuxWV 153, Buxtehude; *Wir glauben all' an einen Gott, Vater*, S. 740; *Prelude and Fugue in d-moll (Dorian)*, S. 538, Bach.

DAVID CRAIGHEAD, March Chapel, Boston University, March 22: *Sonata III in A Major*, Mendelssohn; *Livre d'Orgue*, du Mage; *Chorale Partita Sie gegrüßet, Jesu gütig*, Bach; "... and there appeared unto them tongues of fire," Read; *Chorale prelude Drop, drop slow tears*, Persichetti; *6ème Symphonie*, Op. 59, Vienne.

CATHARINE CROZIER, Stanford Memorial Church, Stanford, CA, April 21: *Chaconne in D Minor*, Pachelbel; *Maria zart*, Schlick; *In dulci jubilo*, Anonymous; *Christ ist erstanden*, Buchner; *Kyrie en taille a 5*, Cromorne en taille a 2 parties; *Duo, Recit de Tierce en taille*; *Dialogue*, de Grigny; *Fugues No. 1 and No. 5 on BACH*, Schumann; *Fantasia and Fugue on BACH*, Liszt; *O Mensch, beweine dein Sünde gross*; *Passacaglia in C Minor*, Bach.

SHARONROSE DRYER, Washington Cathedral, Washington, DC, April 14: *Meditation VI (Méditations sur le Mystère de la sainte Trinité)*, Messiaen; *Resurrection*, King; *Underground Stream*, Nocturne, Finales-The Offering, Albright; *Prélude et Fugue sur le nom d'Alain*, Op. 7, Duruflé.

GARY FOSTER, harpsichord, and CALVERT JOHNSON, organ, St. Basil's Episcopal Church, Tahlequah, OK, January 18: *Concierto I*, Soler; *Concierto en Sol Mayor*, Blanco; *Sonata*, Cherubini; *Sonata*, Terreni; *Concierto*, Lucchinetti; *Fugue for Organ Duet* (from *Sonata*, Op. 30), Merkel.

CHAPMAN GONZALEZ, The Cathedral of Mary Our Queen, Baltimore, MD, March 17: *Toccata and Fugue in D Minor*, S. 565; *Pastorale in F Major*, S. 590, Bach; *Sonata III in A Major*, Mendelssohn; *Le Jardin Suspendu*; *Ballade en Mode Phrygien*; *Postlude pour l'Office de Complies*, Alain; *Mors et Resurrectio*; *Hymne d'Action de Grâce "Te Deum"*, Langlais.

EUGENE W. HANCOCK, St. George's Episcopal Church, Flushing, NY, February 17: *Sonata in C Major*, L. 3; *Sonata in A Minor*, L. 378; D. Scarlatti; *Largo (Serse)*, Handel; *Six Schübler Chorales*, S. 645-650; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Prelude, Fugue (Suite for Organ)*, Adolphus C. Hailstork; *Impromptu for Pedals*, Charles D. Coleman; *Fix me, Jesus*; *Go, tell it on the mountain (An Organ Book of Spirituals)*, Eugene W. Hancock; *Toccata III*, Ayo Bankole.

DAVID S. HARRIS, St. Mark's Church, Denver, CO, March 24: *Fantasia and Fugue in B-flat*, Böell; *Concerto XIII in F Major*; *Larghetto*, *Allegro*, Handel; *Sonata I in E-*

flat, S. 525; *Toccata and Fugue in D Minor*, S. 565, Bach; *Te Deum*, Langlais; *Symphonic Chorale-Improvisation on Jesu, geh' voran, Seelenbrautigam*, Karg-Elert; *Divertissement (24 Pieces)*, Vienne; *Tu es Petra*, Mulet.

JOHN D. HERR, harpsichord and organ, Plymouth Church, Shaker Heights, OH, February 10: *Prelude and Fugue in C*, S. 547; *Four Duets* (from *Clavierübung III*): No. 1 in E Minor, S. 802; No. 2 in F Major, S. 803; No. 3 in G Major, S. 804; No. 4 in A Minor, S. 805; *Fantasia and Fugue in C Minor*, S. 537; *Concerto "after the Italian taste"*, S. 971 (from *Clavierübung II*); *Prelude and Fugue in G Major*, S. 541; *Fantasia and Fugue in G Minor*, S. 542, Bach.

PETER HURFORD, Euclid Avenue Congregational Church, Cleveland, OH, March 21: *Concerto I in G*, S. 592; *Sonata I in E-flat*, S. 525; *Nun danket alle Gott*, S. 657; *Schmücke dich, O liebe Seele*, S. 654; *Prelude and Fugue in C Minor*, S. 546; *Prelude in E-flat*, S. 552a; *Kyrie, Gott Vater in Ewigkeit*, S. 669; *Christe, aller Welt Trost*, S. 670; *Kyrie, Gott heiliger Geist*, S. 671; *Fugue in E-flat*, S. 552b, Bach.

PHILIP KEIL, Church of St. Matthew, San Mateo, CA, March 21: *Toccata in F*, S. 540a, Bach; *Three Fugues on BACH*, Op. 60, Nos. 1, 5, 4, Schumann; *Prelude and Fugue in D Major*, S. 532; *Toccata and Fugue in D Minor*, S. 565; *Before your throne, O God, I stand*, S. 668, Bach; *Fantasy and Fugue on BACH*, Liszt; *Fugue in E-flat*, S. 552b, Bach.

IRMTRAUD KRÜGER, St. Bede's Episcopal Church, Menlo Park, CA, February 22: *Suite Cortesana*, Anonymous Spanish 17th century; *Ensalada*, Heredia; *Tiento de Batalla 8º Tone*, Anonymous Spanish 17th century; *Choralpartita Ein feste Burg*, Pachelbel; *Herzlich tut mich verlangen; O Ewigkeit, du Donnerwort*, Krebs; *Prelude and Fugue in C Major*, Böhm; *Passacaglia and Fugue in C Minor*, S. 582, Bach.

KATHRYN LOEW, Western Michigan University, Kalamazoo, MI, January 27: *Gott sei Gelobet und Gebenedeiet*, Scheidemann; *O Lux Beata Trinitas*, Scheidt; *Praeambulum*, Scheidemann; *Pensiero Decimo*, Casini; *Sonata for Organ: II. Lento*, Wills; *Orgel-sonate Opus 18/II; Vorspiel und Satz "Mit Freuden zart"*, Opus 8/III, Distler; *Gottes Sohn ist kommen*, S. 724; *Praeludium und Fugue in C Major*, S. 547, Bach.

BRUCE NESWICK, St. Paul's Cathedral, Buffalo, NY, March 15: *Fantasia for Double Organ*, Gibbons; *Trio Sonata V*, Bach; *Suite Breve*, Langlais; *Sonata in G: I, Elgar*.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, February 3: *Suite gothique*, Boëllmann; *Partita on "St. Anne"*, Op. 6, Manz; *Toccata and Fugue in D Minor*; *Prelude and Fugue in G Major*, Bach.

CHRISTA RAKICH, Dwight Memorial Chapel, Yale School of Music, February 17: *Prelude in F Minor*, S. 534a; *Trio Sonata V in C Major*, S. 529; *Contrapunctus 8*, 9, 10 (Art of Fugue, S. 1080); *Von Gott will ich nicht lassen*, S. 658; *Komm, Gott, Schöpfer, Heiliger Geist*, S. 667; *An Wasserflüssen Babylon*, S. 653; *Fugue in F Minor*, S. 534b, Bach.

THEODORE W. RIPPER, First United Methodist Church, Carlsbad, NM, March 21: *Concerto in G Major*, S. 592; *Christ, thou lamb of God*, S. 619; *O man, bewail thy grievous sin*, S. 662; *Partita: O God, thou faithful God*, S. 767; *We all believe in one God*, S. 680; *These are the holy ten commandments*, S. 679; *Prelude and Fugue in F Minor*, S. 534, Bach.

DONALD SHELHORN, Plymouth Church, Shaker Heights, OH, January 27: *Clavierübung III* (complete), Bach.

FREDERICK SWANN, St. Michael and All Angels Church, Dallas, TX, April 24: *Prelude and Fugue in E-flat Major*, Bach; *Give ear, O Lord, Krebs*; *Dialogue*, de Grigny; *Fugue No. 3 on BACH*, Schumann; *Prelude and Fugue on BACH*, Liszt.

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Calendar

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

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

UNITED STATES East of the Mississippi

15 JULY

*John Stowe; Christ Church, Charlotte, NC 8 pm

16 JULY

Leo Abbott; Portland City Hall, Portland, ME 8 pm
David Hurd; Syracuse Univ, Syracuse, NY 8 pm

17 JULY

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

18 JULY

Andre Wagemans, carillon; First Presbyterian, Stamford, CT 7 pm
Donald Joyce; St John the Evangelist, New York, NY 8 pm

19 JULY

Allen Miller; Portland City Hall, Portland, ME noon
Church Music Conference; Concordia College, Bronxville, NY (through 20 July)
Joan Lippincott; Concordia College, Bronxville, NY

20 JULY

Joan Lippincott, masterclass; Concordia College, Bronxville, NY 9 am
Phillip McIntyre; Christ Church, Alexandria, VA 5 pm

21 JULY

Adrian Gebruers, carillon; First Presbyterian, Stamford, CT 11 am
Marvin Mills; National Shrine, Washington, DC 3 pm

23 JULY

Brenda Fraser; Portland City Hall, Portland, ME 8 pm

24 JULY

Kenneth Grinnell; Methuen Mem Hall, Methuen, MA

25 JULY

Anthony Wright, carillon; First Presbyterian, Stamford, CT 7 pm

26 JULY

Frederick Swann; Portland City Hall, Portland, ME noon

27 JULY

Michael Wu; Christ Church, Alexandria, VA 5 pm

28 JULY

Frank Law, carillon; First Presbyterian, Stamford, CT 11 am
John Bertolette; National Shrine, Washington, DC 3 pm
Atlanta Bach Choir, Cantata 47; Lutheran Church of the Redeemer, Atlanta, GA 4 pm

30 JULY

Thomas Murray; Portland City Hall, Portland, ME 8 pm

31 JULY

William MacGowan; Methuen Mem Hall, Methuen, MA

2 AUGUST

Malcolm Cass, with harp; Portland City Hall, Portland, ME noon

3 AUGUST

Jason West; Christ Church, Alexandria, VA 5 pm
Frederick Swann; Interlochen Center, Interlochen, MI

4 AUGUST

Aaron Comins; National Shrine, Washington, DC 3 pm

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6 AUGUST
Berj Zamkochian; Portland City Hall, Portland, ME 8 pm

7 AUGUST
Peter Sykes; Methuen Mem Hall, Methuen, MA

9 AUGUST
Fred MacArthur; Portland City Hall, Portland, ME noon

10 AUGUST
Michael Kaminski; Christ Church, Alexandria, VA 5 pm

11 AUGUST
Michael Kaminski; National Shrine, Washington, DC 3 pm

13 AUGUST
John Weaver; Portland City Hall, Portland, ME 8 pm

14 AUGUST
Eugene Pelletier; Methuen Mem Hall, Methuen, MA

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

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

25 AUGUST
Arthur Vidrich, with violin and trumpet; National Shrine, Washington, DC 3 pm

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

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

UNITED STATES
West of the Mississippi

16 JULY
James Dorn; Christ United Methodist, Rochester, MN 12:20 pm

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

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

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

4 AUGUST
Honolulu Boys Choir; La Jolla Presbyterian, La Jolla, CA 7:30 pm

6 AUGUST
Mary Larson; Christ United Methodist, Rochester, MN 12:20 pm

13 AUGUST
Ruth Saggau Benning; Christ United Methodist, Rochester, MN 12:20 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

INTERNATIONAL

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

21 JULY
Lynne Davis; La Collégiale, St. Donat, France 5 pm

22 JULY
Wolfgang Rubsam, masterclasses; Kempen, West Germany (through 27 July)

29 JULY
Stephen Cleobury; Cambridge University, England 12:30 pm
Gordon Stewart; Cambridge University, England 7:30 pm

30 JULY
Ian Moore; Cambridge University, England 12:30 pm
John Gibbons, with choir; Cambridge University, England 7:30 pm

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Calendar

31 JULY
David Rowland; Cambridge University, England 12:30 pm
Willie Noble; Cambridge University, England 8:30 pm

1 AUGUST
Wolfgang Rübsem, masterclasses; Lahti, Finland (through 6 August)
John Gibbons; Cambridge University, England 12:30 pm
Winifred Worsham; Cambridge University, England 7:30 pm

2 AUGUST
Anne Page; Cambridge University, England 12:30 pm
Christopher Hainsworth; Cambridge University, England 7:30 pm

3 AUGUST
Gerald Gifford; Cambridge University, England 12:30 pm
John Wells; Cambridge University, England 7:30 pm

7 AUGUST
Eric van der Kolk; St. Andreas, Hattem, Holland 2:30 pm

9 AUGUST
Gillian Weir, with orchestra; Paisley Abbey, Scotland 7:30 pm
Henry Lowe; Nieuwe Kerk, Katwijk aan zee, Holland 8:15 pm

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 Rübsem; Augustinerkirche, Vienna, Austria

24 AUGUST
Gillian Weir; Engelbrekts Kirk, Stockholm, Sweden 7:30 pm

26 AUGUST
Gillian Weir; Hedwig Eleonora Kirk, Stockholm, Sweden 7:30 pm



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