

THE DIAPASON

JULY, 1988



North College Hill United Methodist Church, Cincinnati, OH
Specification on page 14

The University of Southern California is sponsoring a Choral Workshop, July 25-29. The daily classes will feature choral conducting and choral techniques with Rodney Eichenberger, and Dalcroze Eurhythmics with Clayton Miller. Special sessions include "An introduction to the Alexander Technique" by Jean Louis Rodrigue, and "Vocal technique through song and play" by Randal McChesney.

For further information, contact: Dr. James Vail, School of Music, MUS 416, Los Angeles, CA 90089-08551; 213/743-2640.

The 32nd International Conductors' Masterclass Hilversum will take place August 15-September 2, in Hilversum, The Netherlands, directed by conductor Hiroyuki Iwaki. Open to conductors up to 36 years of age, the masterclass will provide an opportunity to rehearse and perform with the Radio Philharmonic Orchestra.

For information, contact: International Conductors' Masterclass Hilversum, NOB Music Division, P.O. Box 10, 1200 JB Hilversum, The Netherlands.

The University of Nebraska-Lincoln will present its 12th Annual Organ Conference, October 6-8. With the theme, "Felix Mendelssohn Bartholdy and the Organ," the conference will feature William A. Little, Russell Saunders, and David Higgs. Professor Little will lecture on Mendelssohn as the inheritor of the contrapuntal tradition and the seminal figure for the development of the organ sonata. Russell Saunders will explore topics relating to the performance practice of Mendelssohn's organ works. David Higgs will perform an all-Mendelssohn recital on Friday, October 7, consisting of both familiar and newly discovered works.

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

The University of Michigan has announced its 1988 International Forum for Organists. The 28th Annual Conference on Organ Music takes place October 9-12. Guests include Almut Rössler, Colin Andrews, David Hill, Heinz Lohmann, Ferdinand Klinda, and the U-M organ faculty. Tour XVIII "France—the Provinces and Paris" takes place August 1-15, and follows the steps of organbuilders Cliquot and Cavaillé-Coll.

Tour XIX "England—the Great Cathedrals" will take place February 20-March 2, 1989; and Tour XX "East Germany—in the Steps of Bach" is scheduled for June 7-19, 1989. For further information, contact: Conlin Travel, P.O. Box 1207, Ann Arbor, MI 48106; 313/769-9680.

The Organ Historical Society, Inc., of Richmond, VA, has announced the establishment of a grant program to encourage use of its Archival Collection at Westminster Choir College, Princeton, NJ. The grants, to \$1,000, will be awarded for travel to and from the collection, and for lodging during the applicants' stay in Princeton.

The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music, and its players. Some European subjects may be considered if there is an American connection. The Organ Historical Society is particularly interested in studies on American organbuilders and their instruments, and will give this subject preference.

The Archive Collection of the Organ Historical Society was founded in 1956 and in 21 years has grown to the largest collection of its type in the western hemisphere. It holds material on American organbuilders, American music periodicals, including complete runs of nearly all the major nineteenth-century

American titles, a large collection of organ periodicals from all countries, books, and other published materials on the organ. The collection houses some or all of the business records of a number of American organ makers. They include Hall & Labagh of New York; Henry Pilcher of St. Louis; Reuben Midmer of Brooklyn; Odell of New York; Gottfried of Erie, and Charles Durner of Quakertown, PA.

Applications will be received by the Archivist of the Society until December 1, when a committee will review requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by January 15, 1989. Funds will not be awarded to the same scholar two years in succession.

The committee consists of Craig J. Cramer, University of Notre Dame; William Paul Hays, Westminster Choir College, Princeton; John K. Ogasapian, University of Lowell; and Stephen L. Pinel, Chairperson, and Archivist of the Organ Historical Society. Applications can be acquired by writing: Stephen L. Pinel, Archivist, Organ Historical Society, Inc., 629 Edison Drive, East Windsor, NJ 08520.

Prentice Hall has announced the seventh edition of the *Method of Organ Playing*, by Harold Gleason, edited by Catharine Crozier Gleason. This seventh edition features expanded coverage of Baroque and Romantic period compositions; new material and revised exercises for Performance Practice, Part-Playing, and Specification sections; more pedal exercises, including special practice tips for "early" pedaling.

For further information, contact: Steven T. Landis, Prentice Hall, College Mail Order Sales Dept., Englewood Cliffs, NJ 07632.

The Hymn Society of America has announced a search for "new hymns with a new vision of the Living God." In this search, the emphasis is on the words; new music is not essential. Texts may be written for existing tunes, in which case both the tune and the hymnal source should be indicated. The hymn should use contemporary, inclusive language. Deadline for entries is December 1. Chosen hymns will be premiered at the July 9-14, 1989 Annual Conference of the HSA in Grand Rapids, MI.

For further information, contact: The Hymn Society of America, Inc., Box 30854, Texas Christian University, Fort Worth, TX 76129.

The American Musical Instrument Society announces that the first Nicolas Bessaraboff Prize is to be awarded in 1989 for the most distinguished book-length work published in English during the calendar years 1986 or 1987 which best furthers the Society's goal "to promote study of the history, design and use of musical instruments in all cultures and from all periods." A committee of four will make the selection, which will be based upon qualities of originality, soundness of scholarship, clarity of thought and contribution to the field.

The Bessaraboff Prize and the Frances Densmore Prize for the most significant article-length publication will be awarded in alternate years. The prize for each consists of the sum of \$500 and a certificate. The Bessaraboff Prize will be announced at the 1989 annual meeting of the Society and in the Society's *Newsletter*.

Nominations (including self-nominations) and copies of the books nominated should be submitted immediately—the award decision is to be made by 31 October 1988—to the committee chair: Barbara B. Smith, Music Department, University of Hawaii at Manoa, 2411 Dole Street, Honolulu, HI 96822 USA.

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Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 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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Three winners and two finalists were named in the 1988 Strader Organ Scholarships Competition at the University of Cincinnati College-Conservatory of Music. Each will begin graduate/doctoral studies in organ at CCM this fall, under the tutelage of professors Roberta Gary and David Mulbury, with full-tuition CCM scholarship for 1988-89. In addition, winners were awarded a monetary prize provided by Mr. and Mrs. John J. Strader, devoted benefactors of CCM.

This year's first prize (\$2,000) went to Joseph K. Painter of Harrisonburg, VA. A May '88 graduate of that city's James Madison University (B.M.Ed., organ), he will study at CCM for the master's in organ performance. He has served as choirmaster/organist for Park View Mennonite Church, Harrisonburg.

Second prize (\$1,500) was awarded to Elisabeth Garner of Portland, CT, who will enter the doctoral program after earning her master's degree in organ performance from CCM (1988). She has a bachelor's degree in sacred music from Lebanon Valley College (1986), Annville, PA.

Third-prize winner (\$1,000) is Bradley H. Swope of Cincinnati. A graduate of Eastern Mennonite College (B.A. music, '85), Harrisonburg, PA, Swope is completing his master's degree in organ performance at CCM, before entering the doctoral program this fall. He is part-time organist at Cincinnati's First Unitarian Church, Mt. Auburn. Two finalists in the competition were Victor L. Fields of Petersburg, VA, and Peggy J. Johnson of Honolulu, HI, entering

CCM this fall toward the master's degree and doctorate, respectively.

Each participant in the finals chose three organ pieces—one Baroque, one Romantic, and another first published after 1940—to perform on the Holtkamp organ in the main sanctuary of Cincinnati's Christ Church. Judges were Melvin Dickinson, University of Louisville; Yuko Hayashi, New England Conservatory; and William Osborne, Dennon University.

Ithaca College School of Music has commissioned from Richard Wernick a piece for mixed chorus on the theme "No, thou shalt not Xerox® music." Titled *The Eleventh Commandment*, it was premiered by Lawrence Doeblner and the Ithaca College Choir on November 14. The 3½-minute "fuga inebriata," intended as a lighthearted approach to a widespread problem, is subtitled "A Silly Piece with a Serious Message." The published octavo bears the admonition: "The composer prefers no performances at all to those using photocopied music." The piece is now in print in Theodore Presser Company's Ithaca College Choral Series, number 312-41535, with a price of \$1.30.

Historical Organ Notes, a newsletter published by Historical Organ Information, is available from Martin Renshaw, North Lyminge, Folkestone, Kent CT 18 8 EE, England. The February issue contains a discussion of the Dulciana stop, while the March issue deals with the topic of restoration.

Here & There

A *Canticle of Praise*, for chorus, organ, piano, and two trumpets (based on Psalms 150, 121, 23) was premiered at the University of Wisconsin at Platteville on April 17, with **Rosemary Clarke**, the composer, at the organ. The work was commissioned by R. Eustice Klein in memory of Ada Violet Eustice Klein. Dr. Clarke is organist and choir director at Holy Trinity Episcopal Church, Platteville. On March 23, several of Clarke's works received their first performance on her annual composition concert at UW-P: *Clarinet Trio-Sonata*; *Confluence for B♭ Clarinet*; *Trio for Flute (Piccolo), Flute and Cello*; *Woodwind Quintet*; and *The Ascent of Mount Carmel: One Dark Night* for soprano and piano.



Michael Farris

Murtagh/McFarlane Artists announces the addition to its roster of **Michael Farris**, 1986 Winner of the AGO National Young Artists Competition in Organ Performance. Since winning at the Detroit Convention, Dr. Farris has played over 50 recitals throughout North America under the auspices of a two year non-profit career development program sponsored by Murtagh/McFarlane Artists and the AGO. During this time, Farris was chosen as one of "25 of Today's Young Performers Headed for Tomorrow's Stardom" in *Musical America's* September, 1987, issue. In July, 1987, the AGO sent him to perform at the International Congress of Organists in Cambridge, England.

Dr. Farris accepted the positions of Assistant Professor of Music at Thiel College and Director of Music at Holy Trinity Lutheran Church in Greenville, PA in January, 1988. He recently earned his DMA from the Eastman School of Music, where he studied organ with Russell Saunders. He has previously been awarded that school's Performer's Certificate and the Artist's Diploma. His new Delos compact disc of French 19th and 20th century works was recorded at St. Peter's Cathedral in Erie, PA.

A concert of organ music by **William A. Goldsworthy** took place May 24 at Bates College, Lewiston, ME. Brian Franck of Auburn, ME performed the suite *Desert Impressions*, *Joy Cometh in the Morning*, and an arrangement of Mozart's "Alleluia." Goldsworthy was instrumental in convincing Bates to institute its first music course in 1925. He was the father of The Rev. Edwin A. Goldsworthy, a 1927 graduate of Bates College, whose daughter, Constance Goldsworthy Schwarzkopf, established a Goldsworthy Fund at Bates in 1987. Income from the fund provides scholarship assistance to students intending to follow a liberal Protestant calling and supports an annual Goldsworthy concert at the college.

A concert in honor of retiring Professor of Organ **Jerald Hamilton** was presented by a group of his former students on June 3 in the Recital Hall in Smith Music Hall on the University of Illinois campus. Included on the program were performances by Professor Hamilton's first and most recent graduate assistants, and appearances by Delbert Disselhorst of the University of Iowa, Marianne Webb of Southern Illinois University and Dale Peters of the University of North Texas. Of the hundreds of students Professor Hamilton has taught, many now hold university teaching positions, direct church music programs, tour as concert artists or have established careers in allied disciplines.

Professor Hamilton has directed the Organ Division of the School of Music for the last 13 years, and has taught organ at the University for the past 25 years. In August he will begin his new duties as Organist and Choirmaster at the Cathedral of St. John in Albuquerque, NM.



David Higgs

Delos International, Inc. has released a new compact disc by **David Higgs**, *Bach at Bryn Mawr*. Recording engineer and producer is John Eargle. Repertoire includes: *Prelude and Fugue in G major*, S. 541, *Concerto in A Minor*, S. 593, *Prelude and Fugue in D Major*, S. 532, *Trio Sonata No. 5 in C Major*, S. 529, and *Fantasia and Fugue in G Minor*, S. 542, played on the Rieger organ at Bryn Mawr (PA) Presbyterian Church. The record number is D/CD 3048.

Scott Huston, professor emeritus of composition at the University of Cincinnati College-Conservatory of Music, had *An Ecumenical Mosaic of Cincinnati* premiered on May 1 at the Cincinnati Art Museum by the Byzantine Singers, conducted by Ann Marie Koukios. Huston's new work, commissioned by Cincinnati's Byzantine Singers, is scored for mixed chorus, organ and double string quartet.

The Des Moines Alumnae Chapter of Sigma Alpha Iota has initiated **Frank B. Jordan** as a National Arts Associate. The initiation took place April 9, 1988, at Central Presbyterian Church, Des Moines, IA. Dorothy Whinery, National Executive Secretary, served as the ritual officer, assisted by the Des Moines Alumnae Chapter President, Marian Brown.

A graduate of Illinois Wesleyan in 1929, Frank Jordan joined the faculty that same year as instructor of organ. Later, as a professor, he was appointed director of graduate studies and, in 1939, dean of the School of Music. He became dean of the College of Fine Arts at Drake University, Des Moines, in

1942, and dean and professor emeritus upon his retirement in 1972. Illinois Wesleyan conferred upon him an honorary D.Mus. degree in 1943, as did the Chicago Conservatory in 1947.

On the national level, Frank Jordan has held office within the National Association of Schools of Music, the American Guild of Organists and several professional societies. He was National Treasurer of the NASM for fifteen years and served as an institutional examiner. He is a Life Honorary member of NASM. He has contributed essays for *The American Organist* and *The Quest for God Through Worship*. He has also served the local church as well, as director of music and organist for Disciples, Episcopal and Methodist congregations in Bloomington and Centralia, IL and Des Moines, IA.



Joseph Payne

Joseph Payne, organist of The Parish of All Saints, Ashmont, MA since 1983, will tour Europe during July and August this year, performing 22 concerts in 18 cities and towns in Germany, Switzerland, Basel, Norway, Denmark, France, and Belgium. He will be a featured performer at international music festivals in Bergen, Magadino, and Schwäbisch Gmünd and will present several performances of Bach's "Goldberg Variations" on the harpsichord. Mr. Payne will also give organ recitals in Luzern, Basel, Giessen, Oldenburg, Geneva, Oslo, and Aarhus, performing works by 19th-century American and English composers.

Joseph Payne has played a pivotal role in launching plans for *The Centenary Organ* at All Saints'. The 89-stop Fisk will be erected in 1992, and help celebrate the centennial of the church's edifice. Designed by Ralph Adams Cram, the building is an important example of American Gothic Revival architecture. It served as the prototype for notable churches throughout the United States, including St. Thomas Church, New York, and the chapels at Princeton University and West Point.

The music of **Gordon Young** was featured in a mini-festival at Graham Memorial Presbyterian Church, Coronado, CA, on February 28. The morning services at 9 and 10 a.m. included a new choral piece, "The Greatest of These," dedicated to Tim Brodaway, organist of the church, organ prelude and postlude by Young, and the anthem, "Now let us all praise God and sing."

The Missoula, MT Chapter of the AGO recently met at the shop of Organbuilder **Ken Kajkowski** (Kajkowski Family Organs) in Deer Lodge, MT, about 85 miles south of Missoula. Kajkowski gave a talk on organbuilding and included a voicing demonstration. His recently completed seven-rank tracker organ received attention as most of the organists inspected and played it. Also set up in the shop was a 2-rank portable organ built by the Schumacher firm of Belgium. Another highlight was a slide presentation of Kajkowski's organbuilding over the past twelve years. The



Kajkowski Opus 3

meeting ended with refreshments. Kajkowski has been active as an organbuilder in Montana since 1978.



Schoenstein terraced jamb console with glass crystal drawknobs and stop labels in water color under beveled glass (Photo by Dennis Anderson)

Schoenstein & Co. of San Francisco has been commissioned to build an instrument in the French romantic style for the home of Mr. & Mrs. William Payne of Sunland (Los Angeles), CA. It will be based upon late 19th-century French scaling practices. The stoplist is inspired by the studio organ of Louis Vierne. Some stops are duplexed to the pedal and the second manual.

16' Bourdon
8' Montre
8' Flûte harmonique
8' Bourdon
8' Voix céleste
4' Prestant
4' Flûte douce
2 2/3' Nazard
8' Hautbois

The entire instrument with the exception of the bass facade pipes will be under expression. The case and the reversed, terraced jamb console will be of mahogany. Drawknobs will be of glass crystal with stop labels in water color under beveled glass with brass frames.

Schoenstein & Co. has been carrying out extensive studies of romantic organ building including a study trip to France in 1985 where Cavallé-Coll and other instruments were examined in detail. They have recently completed choir organs in the French style for the Church of Our Mother of Good Counsel in Los Angeles and the Carmelite Monastery of Cristo Rey in San Francisco.

Rodgers Organ Company, Hillsboro, OR, has introduced its new Concord 755 organ. The model includes Rodgers "Digital Randomizer" circuitry, and offers divided expression and on-site programmable features—tutti, orchestral crescendo, stop levels, chuff levels, continuo compass, and solo coupler compass. It is programmed to accept up to eight ranks of pipes, and three-channel MIDI preparation is standard. Product engineer was Richard Schalk; micro-computer programming was by Fred Tinker, one of the founders of the company in 1958.

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Here & There



John Rose (right, seated at console) returned to Newark's Cathedral of the Sacred Heart in April to perform on the series he founded 20 years ago. Rose served as cathedral organist and music director from 1968 to 1977. He is shown here with David Fedor, current organist of the Newark cathedral. The recital, which benefitted the cathedral organ restoration fund, drew a large audience which gave Rose two standing ovations. (Photo by Jerry Haggart)

The National Endowment for the Arts and U.S. Department of Education recently awarded 1.2 million dollars to the University of Illinois for a national center for research in arts education. The center is established jointly with a comparable unit at New York University. A primary mission of the center, in addition to conducting research, will be to become a national repository of data on standards, curriculum, resources, and evaluation in music education. Public school systems that can supply data from their own situa-

tion are encouraged to write to the center. For further information, contact: Music Section, National Arts Education Research Center, 606 S. Gregory, Urbana, IL 61801; 217/244-0404.

M. P. Proscia & Assoc., Bowdon, GA, has been selected by the Woodlawn Baptist Church of Birmingham, AL, to enlarge and provide additional tonal resources to its 1920s Austin. Phase one consists of the installation of a new Swell division with additional pipework compatible with the existing pipework. Phase two will consist of converting the previous Swell division to a Choir division with tonal improvements to the Great and Pedal. The firm also will provide the new swell enclosure and larger blower needed to accommodate the additional pipework.

Proscia has also been engaged by Shorter College of Rome, GA, to carry out mechanical and tonal improvements on the school's 1955, 35-rank Holtkamp in the chapel and the 6-rank Von Beckerath mechanical-action practice organ. On the Holtkamp, work will include the addition of an En Chamade reed for the Great division, revoicing and relocating from the Swell division to the Positiv, the Krummhorn and Schalmey. The Swell division will receive a new 8' Hautbois, new 4' Clairon and 8' T.C. Vox Coelestis. The 16' Fagot of the Pedal division will be revoiced and its full-length copper resonators cleaned and polished. The Positiv, in addition to receiving the Krummhorn and Schalmey, will have a new III Cymbal. Mechanical repairs will include complete releathering of the relay, regulators and stoppered pipes, and replacing the action with electro-mechanical action. On the Von Beckerath organ, work will include regulation of the action, removal of dents from the facade pipework and general cleaning and polishing. Dr. Peter DeWitt of the college staff served as consultant.

Press, Inc.). Among his duties will be the development of special activities and events for the 50th anniversary of the company (1989). In addition, he will be in charge of the formation of two new divisions of the company, one specializing in works for concert band and orchestra, and the other specializing in advanced choral works.

Dr. Ramal is a composer, arranger, conductor and producer of hundreds of recordings and commercials. He has been responsible for over 40 hit records, nine of which are "Gold." Ramal is a graduate of the Juilliard School of Music and holds a doctorate in music education (Ed.D.) from Columbia University. He has taught at the University of Georgia, the University of Alabama at Birmingham and Georgia State University.



Richard Webb

Richard Webb has been appointed Dean of Westminster Choir College, Princeton, NJ. Dr. Webb has served as Professor and Chair of the Department of Music at San Francisco State University and East Tennessee State University, and is a past president of University Music Administrators of California. He holds the Bachelor and Master of Fine Arts degrees in organ performance from Ohio University and the Ph.D. in Musicology from the College-Conservatory of Music of the University of Cincinnati. He has studied organ with Wilbur Royer, Jerald Hamilton, Eugene Wickstrom, and Gerre Hancock, organ literature with Roberta Gary, and performance practice with Carol MacClintock. An active recitalist, teacher, and clinician, Dr. Webb has been organist of Hope Lutheran Church in San Mateo, CA, and completed his second term as Dean of the San Francisco AGO.

Appointments



Kim Heindel

Kim Heindel has recently been appointed University Organist at Lehigh University in Bethlehem, PA. Mr. Heindel holds degrees from Westminster Choir College and New England Conservatory in organ and harpsichord respectively. His principal teachers have been Joan Lippincott, John Gibbons, and Albert Fuller. In addition to frequent solo recitals, Mr. Heindel has performed with the Waverly Consort, the Philadelphia Orchestra, and the Concerto Soloists of Philadelphia. He will continue in his position as organist at Trinity Lutheran Church in Lansdale, PA.

William Ramal has been retained as Director of Special Projects at Fred Waring Enterprises, Inc. (Shawnee

Nunc Dimittis

Vesphe B. "Vep" Ellis, Sr., died on April 30, 1988, of a heart condition, in Tulsa, OK. He is best known as the writer of hundreds of gospel songs, including such standards as "Do You Know My Jesus?", "Let Me Touch Him," "Love Is Why," "Heavenly Love," and "My God Can Do Anything." Born in 1917 on Straight Mountain, near Oneonta, AL, he began composing at the age of 15. Besides being a pastor, evangelist, and instrumentalist, he had served as music editor for Tennessee Music and Printing Company and as minister of music and soloist for Oral Roberts.

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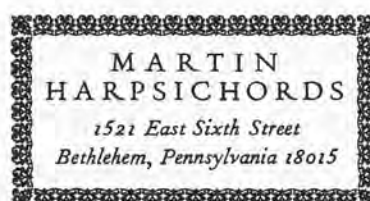
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Music for Voices and Organ

by James McCray

The music of Alice Parker

Alice Parker is one of those names that has become synonymous with choral music. For eighteen years she was the arranger for the Robert Shaw Choral, where she created many settings with Shaw—those works were then performed throughout the world. It is difficult to imagine a serious American choral conductor who has not encountered a Shaw-Parker arrangement. These varied settings work well for the voices, have audience appeal, and often are a capsule summary of that particular melody or genre. Generally, they have been the standard by which other arrangers or arrangements are measured.

While Shaw-Parker have produced numerous settings, Alice Parker has also made significant contributions alone as arranger, composer and conductor. Her interest is strongest in church and folk music, with a particular strength in the area of hymns. Her music includes four operas, a dozen cantatas, numerous songs, chamber music, and well over 200 choral arrangements and original settings.

She is a fellow of the MacDowell Colony (1980), holds an honorary doctorate from Hamilton College, the Smith College Medal from her alma mater, and remains very visible in American musical life. She not only composes but also guides others through the maze in her choral arranging workshops at Westminster Choir College and her professional organization Melodious Accord which is dedicated to "bringing together composers, performers and listeners in the creation and re-creation of music." This New York based group has an active season of concerts, lectures and musical events. In 1982 she presented a series of lectures under the title *Music: Time Transcended* at the Yale Institute of Sacred Music. Last fall our local church commissioned a new work and sponsored a workshop with her. She is comfortable with both professional and lay musicians, and they with her.

As a person she is engaging, charming and immediately accessible. She is able to communicate her articulate, sensitive musical message through dialogue and musical performance. She has humor, wit, and a genuine interest in the events around her. Time spent with Alice Parker is certainly quality time. Perhaps her own words give the best insight into this delightful woman:

Music is, for me, the most potent means of communication that exists to unite people. It is not just entertainment, or propaganda, or an aid to worship, or a media-manipulated 'popular' art. It does fill a fundamental need of the human spirit, enabling us to express our emotions and helping us to glimpse a kind of order that, at its best, releases us into a silence more eloquent than words . . .

In primitive societies all over the world, music is a part of work and play, celebrating and mourning, worship and love. Music makers are at the heart of the tribe: singers and dancers who retell history, interceded with the gods, and heal. (An American Indian maxim says that 'the aim of music is to restore harmony to the listener'.)

As our western civilization became more complex, this unity of artist and people began to break up. Secular and sacred became exclusive domains, performers became separated from composers, and the listener became passive, waiting to be entertained . . .

In this century, we have been greatly concerned with originality, with the music of

the future, with the theoretical possibilities of sound. Yet, at the other end of the spectrum, there is folk music: springing from the activities of daily life, drawn from the collective subconscious of a people and all peoples. Between these two poles lie a variety of artistic possibilities. My thesis is that art which balances between the two is lasting: the very tension between the ideal and the possible hones the enduring work.

Universal Praise. SATB and keyboard or brass quartet. E. C. Schirmer and Co., No. 2961, \$.90 (M-).

There are six verses to this Isaac Watts text, and each carries the basic musical theme, but with a different arrangement for the voices and/or accompaniment. The tune is joyful with a spirited tempo, and only the ending verses use four-part writing. The keyboard is contrapuntal since it may be played by brass; the parts are available from the publisher and the keyboard score does not indicate cues since Parker's setting offers several choices of brass instruments. A delightful, celebrative work that is easy enough for most church choirs.

Kentucky Psalms. SATB and keyboard or flute, 2 violins, viola, cello and bass. Augsburg Publishing House, 11-7174, \$2.50 (M).

This choral cantata has four movements; three are based on material from the 1816 *Kentucky Harmony* and the last one from the 1820 *Kentucky Harmonist*. The early American character has been maintained, although it has undergone some transformation through Parker's style. The music is contrapuntal with various vocal combinations including one movement that divides into six parts. The keyboard version is on two staves and seems quite suitable to the spirit of the music. This cantata is a fresh approach to the traditional cantata format. All the movements are choral, the instrumental music is accompanimental, the thematic content is borrowed material, and the movements could stand alone as individual anthems. These movements are Zion, Vergennes, Amanda, and Washington. The entire cantata has a fourteen-minute duration.

Be Thou My Vision. SATB and keyboard or harp or strings, Hinshaw Music Corp., HMC-135, \$.70 (E).

The instrumental parts are available separately, and this hymn tune may be performed with keyboards (piano and organ) or string quintet and harp, or organ and harp. The four verses are simple with music that is flowing and gentle and the third verse calls for a soloist. This is a beautiful arrangement that would be useful for any type of church choir—the additional instruments give it a special warmth. Highly recommended.

Pray for Peace. SATB divisi, unaccompanied, Augsburg Publishing House, 11-4633, \$.80 (M+).

This slowly undulating setting of part of Psalm 122 has divisi areas in the bottom three voices. At times there are sustained tones which form a bass for the women in paired voices. Also, Parker has areas of call and response, and one section of canonic interplay. This is a sensitive, somewhat challenging anthem that would require a solid choir to sustain the pitch and mood at the slow tempo required. ▶



David Hurd



Huw Lewis

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It is Good to Give Thanks. SATB and keyboard, Hinshaw Music Co., HMC-743, \$.75 (M+).

As is often found in Parker's music, there are verse areas with repeated material. This anthem employs a layering technique so that textual phrases have musical ideas that recur and overlap. The music is rhythmic with syncopations and many articulations to add clarity. Some mild dissonances occur as themes pile up. The keyboard music is somewhat busy and accompanimental for the voices in that it provides a harmonic drive under them. There are several sections with tempo modification.

Brotherly Love. 2-5 equal voices and optional guitar, E. C. Schirmer, No. 2818, \$.65 (E).

Designed for children, this is a vocal canon that may be sung by two to five voices. The canon is possible at the distance of one measure or as notated in four-measure sets. The guitar chords are given for possible use—four chords with no rhythmic indication. The text, by Parker, is simple and closes with an Amen. Interesting music for young voices.

Street Corner Spirituals. SATB with trumpet, drums, guitar and/or piano, Lawson-Gould Music Publishers, No. 51594, \$.45 (M).

There are six short settings with a total duration of only seven minutes. All are Negro spirituals that have been arranged by Parker in various combinations; some use solo voice. The composer suggests that they may be performed as a set or "interspersed through a worship service as Prelude, Responses, and Postlude." The drum music has a simple one line of rhythm and the performer (and guitarist) should embellish the part with some improvisatory skill in the basic style of the music. These settings are fun, easy enough for most groups and quite useful. The choral score contains all of the instrumental parts.

New Organ Music

Johann Sebastian Bach, *Toccatas, Fantasias, Passacaglia and Other Works for Organ.* Dover Publications, \$.75.

This handsome edition of Bach organ works is printed on heavy paper, and sewn in signatures that allow it to lie flat on the music rack; in addition, a sturdy paper cover increases the durability of this most permanent type of binding. As with Dover's other Bach volumes, this too is reproduced from the Bach-Gesellschaft edition with no updated editorial materials, other than the addition of BWV numbers for each piece. The low price, attractive design, durability, and basically sound musical text, should guarantee the edition's popularity with performers and scholars alike.

Choral-Duette des 18. Jahrhunderts (Chorale Duets of the 18th Century for Melody Instrument in C or B-flat), ed. by Tamás Zászkaliczky. Schott (Agent: European American Music) No. ED 7417, \$17.50.

This useful and appealing volume of 18th-century chorale preludes for organ and solo instrument includes parts for C and B-flat instruments (violin, flute, oboe, trumpet). There are no transcriptions in the collection, only pieces that were originally conceived for this combination of instruments. The volume contains a brief three-language preface in which the sources are listed, and sixteen chorale settings by Krebs, Kauffmann, Tag, and Oley, in which elements of Baroque, Galant, and Classical styles intermingle. These are charming examples of a genre that apparently vanished with the onslaught of the Enlightenment, and they are well worth the publisher's price.

—Edmund Shay, DMA
Columbia College
Columbia, SC

only moderately difficult, would be a refreshing change of pace for an Easter voluntary and, in view of recent programming trends, could be used in recital.

Voorspel en Koraal over Psalm 124:1, Jan Van Westenbrugge. Musiscript (Universal Songs) MG 006, 1987.

This chorale prelude (based on the Genevan Psalter tune which, in the United States, accompanies the text "Turn Back, O Man") is a rather typical neo-classical creation which features a slightly ornamented cantus firmus accompanied by broken chordal figures reminiscent of Clementi sonatas and a harmonic vocabulary which could be termed reactionary. Nevertheless, if your church still sings this tune, despite the movement toward textual inclusivity, you might wish to consider it as a useful setting which is accessible for both organist and congregation.

Drie bewerkingen over Passiekoralen. Willem Van Twillert. Musiscript (Universal Songs) MG 004, 1987.

Like the work by Van Westenbrugge, these chorale preludes (on the tunes "O Sacred Head," "The Church's One Foundation" and "Jesu, meines Lebens Leben") are not essays in learned counterpoint but Dutch versions of *Gebruuchmusik*. Most would agree that one can never have too many settings of "O Sacred Head," and Van Twillert's version is an appropriately gentle, reflective reading of the tune. Organists might also find the prelude on "The Church's One Foundation" (a surprising inclusion in a Dutch collection!) a useful setting of this old "standard." All pieces are moderately easy and brief (2-3 pages).

Variaties over "Wie maar de Goede God laat zorge," Aria en Koraal over Psalm 116, Wim Van der Panne. Musiscript (Universal Songs) MR 122, 1986.

This set of variations based on the tune known in the U.S. as "Neumark" ("If Thou But Suffer God to Guide Thee") is moderately easy for the organist and accessible to congregations. One might even wish to perform it "in alternation" with sung verses of the chorale since all variations are brief and in the tonic G minor. It is followed by a delightful Aria on Psalm 116 in which a gently rhythmic motive provides lilting accompaniment to the cantus firmus much like the popular transcription of J. S. Bach's "Sheep May Safely Graze."

Musiek uit heden en verleden voor orgel: 10 psalm bewerkingen, Vol. I (Psalms 18, 22, 23, 26, 27), Arie J. Keijzer. Ars Nova, 1385006.

Of the recent Dutch offerings reviewed here the most innovative sounds are undoubtedly coming from the pen of Arie Keijzer. His preludes based on Genevan psalm tunes are programmatic impressions of psalm texts. The composer's prefatory notes give a brief explanation of the poetic inspiration and the musical structure of each prelude. Every psalm setting differs in terms of harmonic vocabulary (from relatively diatonic to harshly chromatic), texture (trio writing vs. homophony) and form (rhapsodic and improvisatory as compared to a straightforward ornamented chorale) according to the desired poetic *Affekt*. Perhaps the most attractive is

Triptyque, Leon Boëllmann, arranged for organ and edited by Bryan Hesford. Fentone Music (Theodore Presser Co.), F316, 1987. \$.675.

Were it not for the final "Sortie" one might be justified in questioning why Bryan Hesford bothered to arrange *Triptyque* for the organ. Both the "Offertoire" and "Verset" are rather unimaginative movements which lack melodic or harmonic interest. However, the "Sortie," with its juxtaposition of loud chords and passagework so typical of the French Romantic idiom, is an excellent teaching piece and a very useful postlude. All three movements are relatively simple and brief.

Alleluia, Theodore Dubois. Edited by Bryan Hesford. Fentone Music (Theodore Presser Co.), F366, 1987. \$.550.

Much more attractive is Hesford's edition of the Dubois *Alleluia*. This majestic piece in the "grand" style was dedicated to Widor and incorporates the Easter chant "Fili et Filiae." Organists will find it an interesting study in the chromatic harmonization of plainsong which was an important component of the French School until the "rediscovery" of modality by composers such as Tournemire. *Alleluia*, which is



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Psalm 23 which combines a pastoral Shepherd's pipe (4' flute) and Genevan chorale. All are relatively brief and moderately difficult.

—Janette Fishell, D. Mus.
University of North Alabama
Florence, AL

Petr Eben, *Versetti*. Universal Edition No. 17478, \$9.95.

Fans of Petr Eben will welcome this new composition; for organists who are unacquainted with the music of this eminent Czechoslovakian composer, this work will be an excellent introduction. Technically much easier than the frequently performed *Laudes* and *Moto Ostinato*, the two *Versetti* are appropriate for both liturgical and recital performance. Registration directions are for a modest two-manual organ.

The composer has provided useful notes concerning the origin, structure and performance of the *Versetti*. The first movement is based on the Gregorian Palm Sunday antiphon *Pueri hebraeorum*, and the second on the familiar Communion hymn *Adoro Te devote*. The structure of each movement is theme and variations, but Eben stresses that there should be no break in the flow of the music from one variation to the next, even though there is a registration change. Individual variations are often based on just one phrase of the chant, or the entire melody is present with rhythmic or intervallic transformations. Rhythmic interest is always a feature of Eben's writing; *Pueri hebraeorum* includes a sharply dotted procession and a scherzando; *Adoro Te* has an irregular eighth-note motion throughout.

Jan Bender, *Jesus, Priceless Treasure (Theme and Variations for Violin and Organ or Piano)*. Augsburg Publishing House 11-7110, \$4.50.

This set of variations has exactly the same format as Bender's earlier set on the tune "Slane" (Augsburg 11-8775): a chorale harmonization with c.f. played by the violin, three variations for the two instruments together, a variation for organ solo, one for violin solo, then a finale for the instruments combined.

This would be useful service music for any time of the year. The style is conservative, with only modest technical demands required of both instruments. With the omission of the few double stops, the violin part could easily be played by a woodwind instrument. The organ part is written for manuals only and therefore is also playable on the piano; in fact, the final variation, with its arpeggiated figures, would probably sound better on the piano. Variation 3 is especially effective for its interplay between the two instruments, and Variation 4 for its rhythmic variety.

Bender's use of the modal key signature of two flats, with all A-flats marked as accidentals, rather than the three flats of C minor, may cause some initial confusion.

Roger Bourland, *Cantilena for Organ and Flute, Clarinet, or Saxophone*. E. C. Schirmer No. 4006, \$8.00.

This lyrical work is Romantic in style, with a mild contemporary flavor. It is very sectional, with the opening ascending third motive a unifying feature throughout. There are numerous key changes, not all of them achieved convincingly.

The solo instrumental part, which includes a brief cadenza, is very well written. Parts are included for flute (in C) and for clarinet or soprano saxophone (in B-flat). The organ part, though not difficult, is at times unidiomatic—there are sections of "um-pa-pa" writing for left hand and pedal and some needless double pedal. The greatest challenge in performing the work would be to coordinate the numerous subtle tempo changes carefully indicated by the composer.

—Anita Eggert Werling

Book Reviews

Jacques van Oortmerssen, *A Guide to Duo and Trio Playing*. Boyenga Sneek, 1986.

Since succeeding Gustav Leonhardt as titular organist of the Waalse Kerk in Amsterdam in 1982, Jacques van Oortmerssen has established himself as a brilliant performer and recording artist (Denon label). His recent publication, *A Guide to Duo and Trio Playing*, contains 59 duos and trios in historical styles composed by Oortmerssen; an appended booklet gives fingering suggestions for each of the exercises.

Oortmerssen's concise and lucid discussion of historical fingering in the booklet makes clear the close connection that can exist between the articulation of musical figures and the manner in which they are fingered. By consistently applying principles of early fingering and pedalling to his exercises, the player quickly develops a physical response to musical patterns and learns to use the 'easiest' of the many fingering options

available. Thus, figuration involving the interval of a third is played with the middle three fingers of both hands, stepwise motion is played with the third and fourth fingers, etc.

Such an approach offers enormous advantages for sightreading early music. Students learn to relate musical figures and fingerings, and are therefore able to read pieces built upon these figures without having to work out the fingering beforehand. Some may argue that original exercises are not necessary to develop these skills and that pieces from the repertoire would suffice. But Oortmerssen's work presents a convenient compilation of common musical patterns, organized in a logical progression that maintains student interest.

The author has had nine years of experience teaching historical techniques at the Sweelinck Conservatory in Amsterdam. The curriculum there requires that every organ student concentrate on developing these skills during the first two years of the diploma course. By publishing his exercises, Oortmerssen disseminates to a much

wider public this heretofore specialized training. (I have already witnessed the potential of his method with several students, and as a result, the book has now been incorporated into the curriculum of organ studies at Stanford University.) Oortmerssen is to be congratulated on the beauty of the exercises; they are simple and refined, and could serve as a point of departure for teaching improvisation in historical styles.

—Kimberly Marshall
Stanford University

The Essence of Music and Other Papers by Ferruccio Busoni, translated by Rosamond Ley. New York: Dover Publications, 1987. 204 pages. \$4.95.

Ferruccio Busoni is best known to us today as a pianist, composer, and arranger. His gifts as a pianist were early recognized by Anton Rubenstein and later by Brahms and other contemporaries. His numerous piano pieces, operas, orchestral works, songs, and various chamber and instrumental works con-



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Book Reviews

tain adventurous departures from the traditional tonal-harmonic system. His arrangements encompass the familiar Bach-Busoni piano editions, along with controversial transcriptions of some of Bach's organ works, and pieces by various composers including Liszt, with whom he shared a strong sense of the tonal possibilities of the piano. However, his role as a critic and writer on musical topics was largely unknown until the appearance in 1957 of this collection of essays, translated from the German, recently reprinted in a slightly corrected edition. Most of the articles were first published within a span of twenty-five years around the turn of this century.

The opening essay reveals Busoni as a proponent of formalism in his claim for the "oneness" of music, a belief in essences governing the diverse purposes and manifestations of the various sound-media, as exemplified in the works of Bach and Mozart. Two immediate implications follow: the rejection of expressionism and programmatic description in music, and the justification of his piano transcriptions ("the reduction of a big thought to a practical instrument . . . to take possession of the entire literature of music.").

Busoni's position as a futurist in music is established by his sometimes wistful, sometimes insightful predictions involving a return to melody as the determinant of musical immateriality and expression, a never realized system of third-tone intervals and 113 scales, an outline of a theory of orchestration, and some remarks on a desirable relation between music, plot, and action in opera of the future.

The more personal side of Busoni is conveyed in two sections: the first contains a series of comments on the nature of music and his method of composition, the meaning of several operatic compositions, and two autobiographical sketches; in the second, Busoni speaks both as a pianist and as a teacher in essays on the requirements necessary for a pianist, rules for practicing ("Bach is the foundation of piano playing, Liszt

the summit. The two make Beethoven possible."), playing from memory, the nature of the pianoforte genius, and the value of the transcription.

Busoni the commentator and critic is exhibited in two short sections, one each on Bach and Beethoven, and in two longer collections, one containing an appreciative analysis of Mozart's *Don Giovanni*, the other comprised of several critical studies of Liszt's works for the pianoforte. These last two are probably the most timeless and therefore most relevant for today's reader. A subsequent chapter contains fragments devoted to composers such as Boito, Saint-Saëns, Richard Strauss, and Schönberg. The penultimate chapter includes observations on miscellaneous musical topics, including a witty article published on April 1, 1911, which reports the invention of a machine capable of analyzing the vibrations of sound atmospheres to record the music not only of the past, but of the future as well.

The title of the book, drawn from the topic of the concluding essay, raises the question of Busoni's philosophical orientation in his aesthetics of music. The reference to the "essence" of music brings to mind Plato's theory of eternal forms, in which all aspects of earthly life participate to a greater or lesser degree, along with Schopenhauer's highly suggestive interpretation of this notion which describes music as a language of revelation or insight into a supernatural world behind the veil of appearances.

Busoni's high regard for form as the underlying feature of music ("I am a worshipper of Form"), coupled with his explorations into new acoustic phenomena, find expression in the idea that the universe, including the world of which we are a part, is permeated with all possible forms, motives, and combinations of music. (Now Busoni is not being whimsical, as in his April Fool's Day piece, but quite serious.) From this teeming musical cosmos, a few individual geniuses have extracted and modified the all-pervading essences into miniature models of beauty and formal power. For Busoni, Mozart's music—withstanding the monumental formal achievements of Bach and Beethoven—represents the closest realization of this process; for the greater majority of composers, it is either unknown or misunderstood. There are sufficient references and other hints throughout the essays to ascribe to Busoni a view of music as the formal representation of human feelings, in which there are structural similarities between musical forms and human emotions ("form, imagination, and feeling are indispensable to the artist," "music . . . repeats the feelings of life," "now you realize how planets and hearts are one . . . sound, movement and power are identical . . . all united, they are life.").

While the high-flying metaphysical aspects of Busoni's speculations are dated—there are even traces of the Pythagorean cosmological view that yields insights into the rational order of the universe—nevertheless his views on the interrelationship between form and feeling are widely accepted and debated by aestheticians of music today. There is, of course, no necessary connection between these two viewpoints, and Busoni does not attempt to establish their interrelationship or consistency.

Here, then, is the thinker behind the musician: an articulate, perceptive, and challenging writer, often opinionated, but never dull. Busoni's frequently ambivalent theories, like his compositions, reflect an attempt to combine tradition and innovation. Both for the value of his insights as documents from the recent history of music as well as for their freshness today, many of these essays

are worth encountering in this readable translation.

—James B. Hartman
The University of Manitoba
Winnipeg MB, Canada

New Handbell Music

Foster Favorites, Stephen Foster, arr. Carl Wiltse. Harold Flammer, Inc. (Shawnee Press, Inc.), HP-5238, \$1.95 (M-), for 3 octaves of bells.

This is a great collection, written well, and includes "Ring the Banjo," "My Old Kentucky Home," "Good Night," and "Camptown Races." They are well-knit together in an effective medley that should be a great enjoyment to play as well as to hear. For secular fare, this is highly recommended.

All Through the Night, arr. B. Wayne Bisbee. Harold Flammer, Inc. (Shawnee Press, Inc.), \$1.50 (M), for 4 or 5 octaves of bells.

This beautiful Welsh folk song is set in a flowing and captivating style. The several key changes are well thought out. This is one of those selections you will want for your library; it will be a favorite.

In the Garden, arr. Cynthia Dobrinski. Agape, No. 1313, \$1.75 (M+), for 3-5 octaves of bells.

The arranger has captured the mood of this beautiful old hymn and has created a wonderful, flowing setting that is sure to please. It is a large sound, but when played as gently as is indicated it will be extremely effective.

Rejoice! The Lord is Near, Margaret R. Tucker. Concordia Publishing House, #95-5971, \$1.75 (M-), for 3-5 octaves of bells.

The Swedish folk tune "Haf trones lampa färdig" is used as the melody in this 5-page arrangement. The tune is immediately repeated which makes it familiar almost right away. It is a happy, bright piece; unfamiliar but interesting fare.

Sing and Rejoice, arr. Theodore Beck, 6 hymn settings for unison voices, handbells and organ. Augsburg Publishing House, 11-8217, \$3.00 (M), for 3-5 octaves of bells.

This collection of six hymn arrangements is written for unison choir (children, youth or adult) with optional soloists when appropriate balance can be achieved. Each arrangement may be sung by choir alone as an anthem or with the congregation to enhance hymn singing. Hymn numbers for the *Lutheran Book of Worship* and *Lutheran Worship* are listed at the bottom of the first page of each arrangement. Titles include "In Thee is Gladness," "The Lord's My Shepherd," "Our Father, by Whose Name," "Praise and Thanksgiving," "Sent Forth by God's Blessing," and "Sing to the Lord of Harvest."

This is a very practical and useful approach of incorporating handbells into worship on a regular basis. Much thought and care have gone into this collection—highly recommended.

Holy Manna. American Folk Hymn, arr. Betty B. Garee. Harold Flammer, Inc., HP-5230, \$1.50 (M+), for 3-5 octaves.

The simple yet moving setting of this American favorite is refreshing with the melody alternated in the bass and treble clefs. The nice harmony makes this even more appealing.

—Leon Nelson

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The Organ Sonatas of C. P. E. Bach

An evaluation and comparison of three modern editions

Wayne Earnest

Biographical Sketch

Carl Philipp Emanuel Bach, the second son of J. S. Bach, was born in Weimar on March 8, 1714. His father was his only instructor in music. He was educated in law and philosophy at the Universities of Leipzig and Frankfurt-on-the-Oder. In 1738 he went to Potsdam and in the same year was appointed *Cembalist* to Frederick the Great, serving in that capacity for nearly thirty years. His pedagogical and theoretical interests led to the writing of his epoch-making treatise, *Essay on the True Art of Playing Keyboard Instruments*. His compositions include choral works (oratorios, passions, cantatas, litanies, motets, psalms, secular cantatas), songs, concertos, much chamber music, and many keyboard works (sonatas, fantasies, rondos). For organ he wrote sonatas and a few miscellaneous works. Upon the death of Telemann in 1767 he assumed the position of director of church music for the five principal churches in Hamburg, where he remained until his death on December 14, 1788.

Compositional Style in the Organ Sonatas

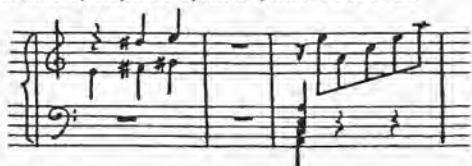
C. P. E. Bach wrote in an age when the *style galant* and the *empfindsamer Stil* were in vogue. The intimate nature of the clavichord, his favorite instrument, was especially suitable to the *empfindsamer Stil*. In his organ sonatas Bach uses primarily the *style galant* and the *empfindsamer Stil* reflecting his fondness for the clavichord. In fact, Traugott Fedtke states, "In accordance with the composer's intention, the performance of the six sonatas also on the clavichord, harpsichord or pianoforte is quite correct from the stylistic standpoint."¹

All of the organ sonatas are in three movements—fast, slow, fast. The outer two movements are usually in a type of sonata form which can be outlined as theme cluster, development, reprise. The slow movements are always lyrical and almost always employ permutation of one basic motive. Like Mozart, Bach often wrote the slow, middle movements in the subdominant key. In the *Sonata in F-major*, Wq. 70/3—the only organ sonata in which the slow movement is in the dominant—the *minor* dominant is used, rather than the major dominant. In fact, Bach made frequent use of minor tonalities—in any movement—in an age when major tonalities were preferred.

Melody in the organ sonatas is oriented stylistically between the Baroque *Fort-spinnung* and the periodicity of the Classical era. Phrases are often of irregular length. Stepwise motion is prevalent in both slow and fast movements. Wide leaps are used in the slow movements to give a sighing, yearning effect.

In general, the rhythm in the organ sonatas is rather straightforward, as opposed to that of his fantasies. One notable exception is the use of dramatic, unexpected pauses, notated either by long rests or fermatas, used to punctuate thematic material (Exx. 1a and 1b).

Ex. 1a. Sonata in A Minor, Wq. 70/4, mvt. I, ms. 111–113.



Ex. 1b. Sonata in F Major, Wq. 70/3, mvt. I, ms. 16.



Bach writes almost entirely in a non-contrapuntal idiom. Occasionally, though, a bit of imitative writing can be found (Ex. 2). The number of voices ranges from a single voice, sometimes doubled at the octave, to two, three, and four. Often in the thin two-voice texture the vertical distance between the two voices exceeds three octaves (Ex. 3). This two-voice texture cannot be regarded as an outline sketch to be filled in with extra parts. Sometimes the texture is three-voice in the following manner: the upper two voices are paired and within the same register; the bass is not paired with either of the other voices and is distinctly separated from them in function (Ex. 4).

Concerning the use of dynamics Bach states:

There are certain general rules that govern the performance of *forte* and *piano* on the organ and the two-manual harpsichord; *fortissimo* and *forte* are played on the louder manual . . . In a *piano* both hands use the softer manual, but with reduced parts.²

In his advice to accompanists Bach said that achieving proper volume could be accomplished by reducing or adding to the number of parts.³ Free voicing is quite common and is used to effect dynamic changes.

Attention to some of the conditions under which Bach wrote provides further insight into his compositional style. The Seven Years War had sharply curtailed his income and, in order to insure as wide a sale as possible, he wrote music that would have a popular appeal. Another factor was the King's conservative taste, which tended to impose stylistic restrictions. Finally, much of Bach's music was not written for himself, but for amateurs and students, which imposed technical limitations. One of the amateurs for whom Bach wrote was Princess Amalie,⁴ sister of Frederick the Great. The Princess had a chamber organ built for herself in 1755/56 by Peter Migend, a student of the noted builder Joachim Wagner (see Appendix A). Most, if not all, of Bach's organ music was written with this organ in mind.

The Three Modern Editions

The Harmonia-Uitgave (n.d.)

The *Harmonia-Uitgave* contains the following in one volume:

Ex. 2. Sonata in D Major, Wq. 70/5, mvt. II, ms. 4–5.



Ex. 3. Sonata in G Minor, Wq. 70/6, mvt. III, ms. 11–12.



Ex. 4. Sonata in D Major, Wq. 70/5, mvt. II, ms. 1–3.



Preludio in D-major, Wq. 70/7

Sonata in D-major, Wq. 70/5

Sonata in G-minor, Wq. 70/6

Sonata in Bb-major, Wq. 70/2

Sonata in F-major, Wq. 70/3

Sonata in D-minor, Wq. 69

Sonata in A-minor, Wq. 70/4

In his preface, written in both Dutch and English, Hans Brandt Buys discusses some of his editorial problems. Buys includes no fingering, pedaling, or metronome

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markings. Toward the end of his preface, Buys does include a detailed chart of ornaments taken from Bach's treatise. For each ornament he gives the name, an example, the proper execution, and a letter/number designation (e.g., "a") that corresponds to the respective ornament each time it is found in the music. At the end of this preface Buys indicates that it is not necessary to use the pedals and that "... one can quite well do justice to these works where the organ has no pedals or on a harmonium. They can be played equally well on a pianoforte or harpsichord, since the style of these sonatas is not implicit to the organ."⁵ He does, however, suggest a pedal part by marking places in which he deems the use of the pedal appropriate. Even though his abbreviation for pedal (+p) does include a plus sign (+), it is somewhat easily confused visually with the abbreviation for piano (p).

The FitzSimons Edition (1957)

The *FitzSimons Edition* contains the following in two volumes:

Prelude in D-major, Wq. 70/7
Sonata in D-major, Wq. 70/5
Sonata in G-minor, Wq. 70/6
Sonata in B^b-major, Wq. 70/2

Sonata in F-major, Wq. 70/3
Sonata in D-minor (transposed to C-minor), Wq. 69
Sonata in A-minor (transposed to G-minor), Wq. 70/4

Jean Langlais states that he used "an edition published a very long time ago" and that it is now located in the *Bibliothèque Nationale*, Paris. Also, he remarks that a musicologist told him recently that the sonatas were composed for *Klavier* and that he (Langlais) "... added a pedal part which is not obligatory since it is like the left hand one octave lower."⁶ The edition which Langlais used was very likely Rellstab's,⁷ since (1) both follow the same order and arrangement of this sonatas, (2) both include the *Sonata in D-minor* (Wq. 69) and the *Sonata in A-minor* (Wq. 70/4) transposed down a tone, (3) both have sections of the upper register rewritten, (4) both include the *Prelude in D-major* (Wq. 70/7).

In his Preface (written in English), Langlais gives some very brief biographical information on C. P. E. Bach and then states:

At the time the composer wrote this charming collection for the Princess Amalia (1723–1787), sister of Frederick the Great of Prussia, he was no longer accustomed to use the pedals. The Princess herself was not a great organist. In the *Prelude* the pedal part is precisely indicated by the composer, but in the *Sonatas* he merely writes in the word "pedal," leaving the performer to use the organ pedals at will. He is, however, explicit in his choice of stops.⁸

Langlais, however, does write the music out on three staves, not two, thereby indicating a pedal part *per se* for the *Prelude* and all six *Sonatas*. There are places in which Langlais' suggested use of the pedal seems rather overdone, to the point of distorting the natural flow and voice leading. His statement that his added pedal part "... is not obligatory since it is like the left hand one octave lower" is confusing and not always true; i.e., it is not always "like the left hand" and when it is "like the left hand" it is not always "one octave lower."

From his preface it could be concluded that Langlais apparently mistakenly assumed the registrations suggested by Rellstab to be by Bach. Furthermore, rather than quoting those registrations, he gives his own, which are for a three-manual American Classic organ. (Princess Amalie's chamber organ had only two manuals. See Appendix A.)

Dynamic markings are changed by Langlais to coincide with his registrations; he also adds gradated dynamic markings. Four types of phrasing and articulation marked by Langlais include: slurs, accent, staccato, and punctuation/breath marks. Only the first two types are found in the *Rellstab Edition*. With one exception, the tempo markings are exactly the same in both editions.⁹ Langlais does not add any metronome markings. Following his Preface, Langlais lists examples of the ornaments used in the sonatas and writes out the ways in which they should be executed. He does not state any source or reference as the basis for this information. The *FitzSimons Edition* is very heavily edited. Langlais gives no indication, in his Preface or in the music, as to what is editorial and what is original.

The Peters Edition (1968)

The *Peters Edition* contains the following in one volume:

Sonata in A-major, Wq. 70/1
Sonata in B^b-major, Wq. 70/2
Sonata in F-major, Wq. 70/3
Sonata in A-minor, Wq. 70/4
Sonata in D-major, Wq. 70/5
Sonata in G-minor, Wq. 70/6

The *Prelude in D-Major* (Wq. 70/7) and a few other miscellaneous pieces are published in a second volume. At the end of this edition, the editor, Traugott Fedtke, lists the manuscripts he used and the libraries from which they came. Also listed is the title of each sonata as found on its corresponding manuscript, the catalog numbers (*Wotq.*, *Them. Kat.*, *Nachtr. Verz.*), the city in which and the date when the manuscripts originated.

In his Preface (in both German and English), Fedtke states that all of C. P. E. Bach's posthumously published organ works date from the years 1754–1759 and that they were written for Princess Amalie,¹⁰ and then lists the specifications of the Migend organ.

In his Preface, Fedtke commented upon his edition:

In order to clarify the musical structure, short lines indicating breaks between phrases have been supplied by the editor and are enclosed in brackets. Necessary corrections in the musical text are indicated in the appropriate place by a footnote. ... Accidentals supplied by the editor are printed in small type.¹¹

Fedtke uses two staves and thus does not indicate a pedal part *per se*. He does not include any fingering, pedaling, or registration. Marks of phrasing and articulation are restricted to the above mentioned short lines^(*). Fedtke does suggest metronome tempos. A revised, second edition has been made by Fedtke, but it is not yet readily available in the United States, and, further, it too contains errors.

Summary of Problems in the Three Modern Editions

An examination and comparison of the three modern editions demonstrates that they differ in: (1) the compositions presented as the six organ sonatas,¹² (2) the order and arrangement of the sonatas, (3) sources used, (4) keys, (5) number of staves—with or without a pedal part, (6) notes, (7) octave placement, (8) registration (given only in the editions by Buys and Langlais), and (9) ornamentation.

A comparison of the three modern editions with the *Rellstab Edition* and manuscripts¹³ demonstrates that (1) the editions by Buys and Langlais are full of editorial changes and are based on only a secondary source, the *Rellstab Edition*, and (2) the edition by Fedtke is based on manuscripts and is, therefore, the most reliable.

In order to determine to what extent discrepancies may exist in the edition by Fedtke, it was necessary to: (1) attempt to determine which of the manuscripts is the autograph manuscript, (2) attempt to determine which copy manuscript¹⁴ is the most reliable if determination of the autograph manuscript proved to be too indefinite, and (3) compare the edition by Fedtke with all the manuscripts.

In his edition of the sonatas, Fedtke lists the manuscripts that he used and the libraries in which he found them. In the preface he thanks these libraries for "... granting him the permission to examine the originals in their possession." However, he does not state (1) if by "original" he means autograph, or (2) if only some of the manuscripts he used were autograph manuscripts, which ones were autograph manuscripts.

In his Preface, Fedtke implies that manuscript P 764 is an autograph manuscript. He states:

Volume I of the organ works of C. P. E. Bach consists of the six organ Sonatas. That they were indeed written for Princess Amalie's chamber organ is shown by a note of the composer's on the title page of Sonata VI: "These 4 organ solos were written for a Princess who was unable to play the pedals, or any very difficult music, but who nevertheless caused a fine organ with 2 manuals and pedal to be built for herself, and took great pleasure in playing upon it."

Manuscript P 764 includes:

Sonata in G-minor, Wq. 70/6
Sonata in D-major, Wq. 70/5
Sonata in F-major, Wq. 70/3
Sonata in A-minor, Wq. 70/4

At the end of his edition, Fedtke lists the manuscripts that he used; however, P 764 is listed as being used only for the *Sonatas in D-major and G-minor*.

Eugene Helm stated that manuscripts by Michel, Fétis, and Westfall—C. P. E. Bach's most important and reliable copyists and collectors—do exist and are, for the most part, in Brussels.¹⁵ Helm also stated that the largest collection of manuscripts is in the *Staatsbibliothek Preussischer Kulturbesitz*. The present writer has obtained microfilm copies of these.

Cembalo Sonatas vs. Organ Sonatas

Determining which sonatas were actually written for organ, as opposed to *cembalo*, is made particularly difficult by two facts. (1) Wotquenne lists the *Sonata in A-Major* as both an organ sonata (Wq. 70/1) and as a *cembalo* sonata (Wq. 65/32); for the *Sonata in B^b-major*, Wq. 70/2, he notes, "Veröffentlicht in dem Hefte: *III Sonates pour le Clavecin*, composées par Mrs C. P. E. Bach, C. S. Binder et C. Fasch.—Nürnberg, Winterschmidt, in Quer-Fol. Seite 4–7." (2) Performance of the sonatas on either organ or *cembalo* during C. P. E. Bach's time was considered perfectly acceptable; four of the sonatas are variously titled both "organ sonatas" and "cembalo sonatas." Also, two inscriptions are included in manuscript P 764, one of which states that the sonatas were composed for a Princess who played the *organ* and another which states that variant ways of playing a few measures in *Sonata in D-major*, Wq. 70/5, sound better on *pianoforte* or *harpsichord*.

Fedtke stated, "... Bach apparently composed the *Prelude*, Wq. 70/7, and two sonatas for the construction of the organ in 1755 in the Charlottenburg Castle in Berlin and only later did he write the other four sonatas for the Princess."¹⁶ However, in his edition, with the list of sources, he dates the sonatas as follows:

Sonata in A-major, Wq. 70/1—1758
Sonata in B^b-major, Wq. 70/2—1758
Sonata in F-major, Wq. 70/3—1758
Sonata in A-minor, Wq. 70/4—1755
Sonata in D-major, Wq. 70/5—1755
Sonata in G-minor, Wq. 70/6—1755

Wotquenne, on the other hand, dates them thusly:¹⁷

Sonata in A-major, Wq. 70/1—1758
Sonata in B^b-major, Wq. 70/2—1758
Sonata in F-major, Wq. 70/3—1755
Sonata in A-minor, Wq. 70/4—1755
Sonata in D-major, Wq. 70/5—1755
Sonata in G-minor, Wq. 70/6—1755

The four sonatas dated 1755 by Wotquenne correspond to the sonatas of manuscript P 764 and the two dated 1758 may correspond to the two sonatas referred to by Fedtke as the ones composed for the construction of the organ in Charlottenburg Castle. This indicates that the four sonatas composed for the Princess may have been composed *before* the other two, not the other way around as suggested by Fedtke.

If we have four sonatas which definitely appear to have been genuine organ sonatas, on what basis does the collection increase to six sonatas? As previously mentioned, the *Sonata in A-major*, Wq. 70/1, and the *Sonata in B^b-major*, Wq. 70/2, are also catalogued as *cembalo* sonatas; Wq. 70/1, as a *cembalo* sonata (Wq. 65/32) is dated 1757, but we have no date for the *cembalo* version of Wq. 70/2. However, the *Sonata in D-minor*, Wq. 69, in the editions by Buys and Langlais, is listed by Wotquenne only as a *cembalo* sonata and is dated 1747 by him, considerably earlier than any of the other sonatas or the construction of the organ. It is possible to conceive that Bach simply rewrote *cembalo* versions of the *Sonata in A-major*, Wq. 70/1, and *Sonata in B^b-major*, Wq. 70/2, for organ, perhaps for some particular concert in Charlottenburg Castle; however, aside from the fact that the *Sonata in D-minor*, Wq. 69, is listed as the only sonata for a two-manual *Klavier*, there is no evidence to suggest that this sonata was ever intended for the organ.

Other evidence that the *Sonata in A-major*, Wq. 70/1, and the *Sonata in D-minor*, Wq. 69, are *cembalo* sonatas can be cited. The last movement of the *Sonata in D-minor*, Wq. 69, is "theme and variations," a form much more often associated with the *cembalo* than the organ. The *Sonata in A-major*, Wq. 70/1, appears only once on the list of manuscripts from the *Staatsbibliothek Preussischer Kulturbesitz*¹⁸ and each sonata in that manuscript bears the heading "*Sonata il Cembalo*." Still further evidence that the *Sonata in A-major*, Wq. 70/1, was composed for *cembalo* can be found in the music itself. (1) It is the only sonata in which gradated (as opposed to terraced) dynamic markings occur.¹⁹ (2) The bass note in measure 44 of the third movement is not within the manual compass of the organ. (3) Even though one might argue that in order to sustain the long note A in the bass in the last five measures of the last movement, the organ would necessarily be the instrument for which this sonata was intended, reasons to the contrary can be given: (a) it was a practice to simply repeat long notes when they occurred in music for the piano, harpsichord, or clavichord;²⁰ (b) in describing Bach's clavichord playing, J. F. Reichardt wrote that Bach was able to sustain long notes even in slow movements and states further that this was perhaps possible because of the very fine Silbermann clavichord that Bach owned.²¹ (Bach, himself, said, "... our instrument sustains

longer than generally believed.”²² (4) If one played the *fortissimo* on the loud manual and the *piano/pianissimo* on the soft manual, as Bach said to do, the wrong musical effect would result on the organ, but exactly the right musical effect would be obtained if played on any other keyboard instrument since the long note would naturally and gradually get softer and this *diminuendo* would correspond to the one notated for the upper, moving part (Ex. 5).

Ex. 5. Sonata in A Major, Wq. 70/1, mvt. III, last 5 ms.



It is the hypothesis of the present writer that, first, only the four sonatas in manuscript P 764—the sonatas composed for the Princess (Wq. 70/3,4,5,6)—were originally intended for organ and, second, that since sonatas of the Baroque era were usually published in groups of six or twelve, the editors and publishers simply added the *Sonata in A-major*, Wq. 70/1, or the *Sonata in B^b-major*, Wq. 70/2, and the *Sonata in D-minor*, Wq. 69, to make a total of six. (See footnote number 12.) Why, then, do the *FitzSimons Edition* and the *Harmonia-uitgave* include the *Sonata in D-minor*, Wq. 69, instead of the *Sonata in A-major*, Wq. 70/1? The *FitzSimons Edition* appears to be based on the *Reilstab Edition*. It is possible that Reilstab chose the *Sonata in D-minor*, Wq. 69, instead of the *Sonata in A-major*, Wq. 70/1, because the key relationships of the sonatas, in the order in which the sonatas appear in his edition, would produce a symmetrical design using the original keys.

To summarize: (1) Manuscript A 87 (in the *Gesellschaft der Musikfreunde*) is an autograph manuscript. It includes only the *Sonata in G-minor*, Wq. 70/6. (2) Michel, Fétis, and Westphal were C. P. E. Bach's most important copyists and collectors; and, manuscripts copied and collected by them are the most reliable sources for the other sonatas. (3) Other manuscripts are located in the *Deutsche Staatsbibliothek*, Berlin (DDR) and the *Staatsbibliothek Preussischer Kulturbesitz*, Berlin (BRD). (4) The Princess Amalie sonatas are apparently the only ones originally intended for the organ; they date from 1755 and are arranged in manuscript P 764 as follows:

- Sonata in G-minor*, Wq. 70/6
- Sonata in D-major*, Wq. 70/5
- Sonata in F-major*, Wq. 70/3
- Sonata in A-minor*, Wq. 70/4

(5) The *Sonata in A-major*, Wq. 70/1, and the *Sonata in B^b-major*, Wq. 70/2, were probably originally intended for *cembalo* and possibly were later rewritten and/or designated for organ,²³ perhaps designated so by persons other than the composer. (6) The *Sonata in D-minor*, Wq. 69, apparently was never intended for the organ.

Summary and Conclusion

The three modern editions vary considerably. Only the *Peters Edition* is based on primary sources and is, therefore, the most trustworthy; however, a comparison of the *Peters Edition* with manuscripts reveals many discrepancies. Some of these discrepancies are only minute and, as in the tradition of the Baroque, can be regarded as performers' options. Conversely, some of the discrepancies are major; for example, in the *Peters Edition* there are two cases in which an entire measure is missing.

The *FitzSimons Edition* and the *Harmonia-uitgave* are of value because they are based on the original publication by Reilstab, both notate a pedal part, and both give registrations. The pedal part in the *FitzSimons Edition* is often not musically satisfactory and the editor's registrations are for a three-manual American Classic organ rather than for a two-manual Baroque organ. The pedal part in the *Harmonia-uitgave* seems more stylistically correct and better in musical effect than that in the *FitzSimons Edition* and the registrations are the old ones suggested by Reilstab.

The sonatas composed for Princess Amalie (Wq. 70/3,4,5,6), only four in number rather than the generally accepted six, were written for a chamber organ which she had built in 1755/56 by Migend. This organ has been restored by the organbuilder H. J. Schuke to its original specifications and now stands in the Church of Glad Tidings (*Kirche zur frohen Botschaft*) in Berlin-Karlshorst.

Because the *Peters Edition*, the most reliable of the three modern editions, has many problems and because the organ for which Bach composed at least four sonatas still exists, a new edition of the organ sonatas and a recording of them on this organ would be of much value in fostering a fuller understanding and appreciation of the unique organ music of C. P. E. Bach.

The present writer is collaborating with Prof. Gerhard Weinberger of West Germany on an edition of the organ works, tentatively planned to be published by Schott in 1988. The year 1988 will mark the bicentennial anniversary of C. P. E. Bach's death. (The year 1989 will mark the 275 year anniversary of his birth.) It is hoped that this article has revived interest in this segment of organ literature and that it will be reflected in organ recital programming during the years of 1988 and 1989. To contact Roland Münch, organist at Kirche zur frohen Botschaft where the organ for which C. P. E. Bach wrote presently stands, write to him at 1141 Berlin, Köpenicker Str. 227, DDR (East Germany). All concert arrangements must be made through the Künstler-Agentur der DDR, DDR 1080 Berlin, Krausen Str. 8/10.

Wayne Earnest is presently Director of Music Ministries at St. David Lutheran Church in West Columbia, SC. He holds the BM degree from West Liberty State College, the MM degree from the University of Michigan, and the DMA degree from the University of Cincinnati. From 1979-86 he was a full-time member of the music faculty at Newberry College, Newberry, SC, and is now continuing there part-time. Dr. Earnest's thesis was on the organ sonatas of C. P. E. Bach.

NOTES

1. Bach, C. P. E. *Orgelwerke*, Traugott Fedtke, ed. (New York, C. F. Peters, 1968), vol. I, p. 5.
2. Bach, C. P. E. *Essay on the True Art of Keyboard Playing*, Transl. and ed. by W. J. Mitchell. (New York, W. W. Norton, 1949), p. 369.
3. *Ibid.*, p. 368.
4. Various spelled as Amalie and Amalia.
5. Bach, C. P. E. *Preludium und Six Sonatas*. Hans Brandt Buys, ed. (Holland: Harmonia-uitgave, n.d.), p. III.
6. Copy of a letter of March 29, 1977 sent by Langlais to the FitzSimons Company in response to questions posed to them by the present writer.
7. The *Bibliothèque Nationale*, Paris confirmed that their copy of the Reilstab Edition served as the source for Langlais' edition in a letter to the present

writer, May 28, 1979.

8. Bach, C. P. E. *Six Sonatas for Organ*. 2 vols. Jean Langlais, ed. (Chicago: H. T. FitzSimons, 1957).
9. Langlais notes the third movement of *Sonata in D-minor*, Wq. 69, as *Allegretto*; Reilstab, *Allegro*.
10. He does not state which four were written for the Princess.
11. Fedtke, *Op. cit.*, vol. I, p. 3.
12. The *FitzSimons Edition* and the *Harmonia-uitgave* present the same six sonatas as the "organ sonatas." In *Peters Edition* five of the sonatas are the same as those in the *FitzSimons Edition* and the *Harmonia-uitgave*; however, the *Sonata in D-minor*, Wq. 69 in the *Harmonia-uitgave* and in the *FitzSimons Edition* (transposed to C-minor) is not

in the *Peters Edition*; instead, a completely different sonata—*Sonata in A-major*, Wq. 70/1—is included.

13. Manuscripts were obtained by the present writer.

14. In a letter of May 20, 1979 to the present writer, Eugene Helm states that Michel was C. P. E. Bach's most important and reliable copyist.

15. Phone conversation of June 25, 1979 and Xerox copies of pages from the manuscript of his thematic catalog.

16. Letter dated April 23, 1977.

17. Wotquenne, Alfred. *Thématisches Verzeichnis der Werke von Carl Philipp Emanuel Bach*

1714-1788. (Wiesbaden: Breitkopf und Härtel, 1964), pp. 25-26.

In a new thematic catalog, to be published in the fall of 1988, Eugene Helm dates the sonatas the same as does Wotquenne.

18. See Appendix A.

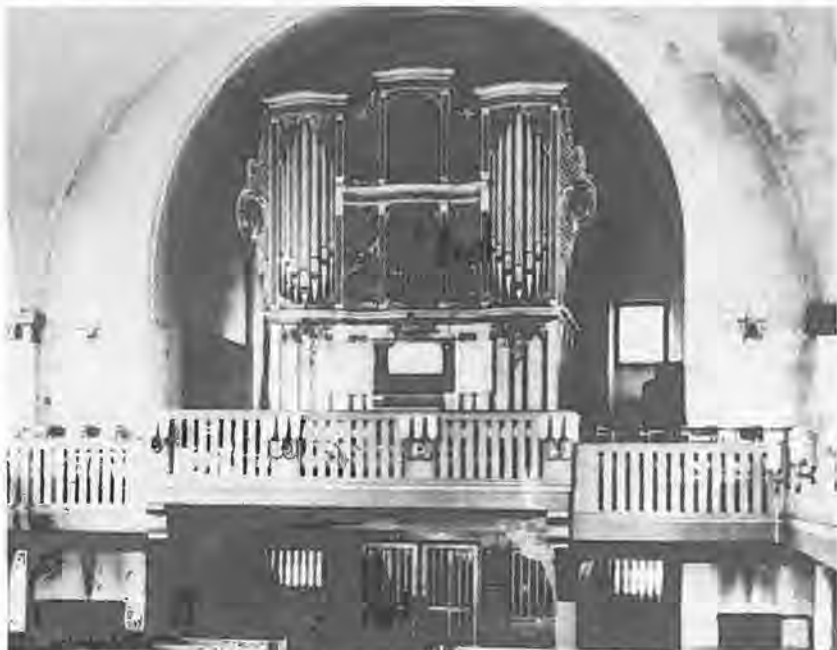
19. In the *Peters Edition*. Also, in the manuscripts; see Appendix A.

20. Bach, C. P. E., *Op. cit.*, pp. 33-34, 159.

21. *Ibid.*, p. 36.

22. *Ibid.*, p. 129.

23. Manuscript P 774 is attributed to Michel by Helm in his catalog. In P 774 both Wq. 70/1 and 70/2 are titled "*Sonata per Cembalo solo*."



Organ owned by Princess Amalie, now at Kirche zur Frohen Botschaft, East Berlin.

Appendix A The Chamber Organ of Princess Amalie

Three people have been consulted by the present writer about the chamber organ of Princess Amalie: H. J. Schuke (organ builder from Potsdam who restored the organ in 1960), Roland Münch (organist at the Church of Glad Tidings in Berlin-Karlshorst, where the organ now stands), and Traugott Fedtke (editor of the *Peters Edition* of the solo organ works).

Schuke lists the specifications as follows. (These specifications are the same as those listed in a letter to the present writer from Roland Münch, October 15, 1977.)

I. Hauptwerk C, C[#]-f³

1. Principal 8 C-b old, organ screen, tin
d-f³ new according to old measure, organ screen, tin
C-c[#] wood, new according to old measure
2. Bordun 16 d-f³ tin, old
3. Rohrflöte 8 C-f³ tin, old
4. Viola di Gamba 8 C-f³ tin, old
5. Oktave 4 C-f³ tin, old
6. Quinte 3 C-f³ tin, old
7. Oktave 2 C-f³ tin, old
8. Mixtur IV C-f³ tin, old
C 1 1/3 1 1/5 2/3
c 2 1/3 1 1/5 2/3
c¹ 2 2/3 1 1/5 2/3
c² 4 2 1 1/5 2/3
c³ 5 2/3 2 1 1/5 2/3
9. Trompete 8 with boots and containers of tin

II. Oberwerk C, C[#]-f³

10. Principal 4 C-c (without G) organ screen, tin, old
G & c[#]-f³ organ screen, new according to old measure, tin
g²-f³ new according to old measure, inside, tin
C-D[#] new according to old measure, wood
11. Gedackt 8 E-f³ tin, old
12. Quintatön 8 C-f³ tin, old
13. Gedackt 4 C-f³ tin, old
14. Nassat 3 C-b¹ Rohrflöte, tin, old
c²-f³ open, conical, tin, old
15. Waldflöte 2 C-f³ tin, old (weak, conical)
16. Sifflöte 1 C-f³ tin, old (cylindrical)
17. Vox humana 8 new, with boots and containers of tin

Pedal C, C[#]-d¹

18. Subbass 16 C-d¹ wood, new in old measure
19. Oktave 8 C-F[#] new in old measure, wood
20. Oktave 4 C-d¹ tin, old
21. Posaune 16 C-d¹ old containers of wood, new according to old measure
new with boots and containers of tin
22. Trompete 8

Manual coupler (fork coupler) old

Pedal coupler new

3 Ventils

Tremulant to Manual II

Sliding shutters out of oak wood

Mechanical keyboard action

Mechanical stop action

It should be pointed out that the specifications as listed by Traugott Fedtke in the preface to Volume I (first edition, 1968) of the organ works are different from those given here by Schuke. However, the specifications as listed by Fedtke in Volume I (revised, second edition) are the same as those by Schuke. Fedtke explains that in the first edition of the organ works (1968) he took the specifications from Werner David's *Die Orgel von St. Marien zu Berlin und andere berühmte Berliner Orgeln* (Rheingold-Verlag, Mainz) but that these specifications were ones which reflected the changes in the organ that had taken place over the course of time. In the meantime, however, Schuke rebuilt the organ according to the original. Thus, in the revised, second edition (1974) of the organ works he revised the specifications to concur with those of the rebuild.

The Organ at St. Nicholas Basilica in Gdańsk

Roman Perucki

This is the second in a series of articles on organs in Poland. The author's first article, "The Organs at the Church of the Virgin Mary, Gdańsk, Poland," appeared in the August, 1987, issue of THE DIAPASON.

In the historical center of Gdańsk there are a dozen or so churches located close to one another. St. Nicholas Church is situated adjacent to the town market hall, barely a few hundred feet from St. Mary's Church—the city's main temple. This church traces its origin back to the thirteenth century. On 27th January 1227, the convent of Dominican friars—upon having received a little wooden church from the Prince Swietopelk—took up the construction of a church built of bricks. At present it is one of Gdańsk's most beautiful Gothic churches with baroque interior decorations; there are also numerous elements in the rococo style.

History of the Organ at St. Nicholas Church

Up to 1405, Gregorian chant was sung in the Dominican convents; simultaneously, the General Chapter (Ferrara 1290) declared itself peremptorily against the possession of organs by Dominican churches. From 1405 there occurred a dynamic development of organ building, especially small instruments.

In 1450—by virtue of a resolution passed by the Province Chapter of Slupsk—the organist Father Jerzy Swenthyn (Acta Capituli Stolpensis—22.09.1450) was directed to Slupsk. It is the earliest reference to a Gdańsk organist. This fact gives rise to the presumption that there must have been an instrument here, which can be numbered among the oldest organs of Gdańsk—in addition to the organ of St. Catherine's Church from the mid-fifteenth century.

A later organist from St. Nicholas Church, Paweł Valentin, is mentioned in sources as late as 1590; up till then we are lacking any other information as regards the organ and organ music played in this church.

The Gothic organs were not durable, frequently getting damaged, frequently being exchanged. In the sixteenth century much larger organs, with wider scales and pedalboards, were built. Thence organ music not only accompanied the chants but became independent. Throughout Poland the Dominican churches were provided with organs; Gdańsk—to which influences of the Netherlandic music reached—became an important organ building center. The first information on the Dominican organ is given by Karol Ogier who—during his visit to Gdańsk in 1635–1636—was a frequent guest at the Convent. In his memoirs he mentioned

that "... there are booming and resounding drums and trumpets with the organ, the whole church being glowing of immense lights" (Good Friday, 21st March 1636).

The Gdańsk architect Bartel (Bartłomiej?) Ranisch, in his work on religious objects from 1695, states that "between these two entrances (into the cloister) there is constructed a large organ above." In 1755 St. Nicholas Church was provided with a new organ funded from collections of the congregation, as recorded in an inscription set in front of the organ prospect. The new organ was dedicated to Virgin Immaculate whose figure was set amidst the organ prospect.

Undoubtedly the building of the new organ was initiated by the Convent, but Father Alan Plachta, the organist composer and conductor of the church band, was most responsible. The builder of the organ is unknown. Certain analogies with other contemporary organs refer to the Gdańsk organ-builder Rudolf Dalitz. Most probably, this organ had one manual and pedal, 25 notes, shutter-flap wind braces and a mechanical action.

In 1788 an unknown organ-builder (supposedly Fr. R. Dalitz) added an extra positive and changed the stop list. The number of registers totalled 40, the manual compass 49 notes (C–c³), and the pedal 27 notes (C–d¹). The organ was additionally fitted with tympani (C–Cis). Supposedly, the choice of the organ dispositions from 1788 was influenced—independently of the builder—by the organist Father Lambert Liszner from Zwickau, delegated to the Gdańsk Convent in 1769. In 1866, the Szczecin organ-builder Fryderyk Wilhelm Kaltschmidt carried out general repairs to the organ, having also added the third manual.

Roman Perucki is a member of the organ faculty at the Academy of Music in Gdańsk, Poland. He is a graduate of the Academy, having studied with Leon Bator. He has concertized throughout Europe and has made recordings for the Polish Radio and documentary recordings of historical organs. In addition Mr. Perucki serves as one of the organizers of the International Organ Session in Koszalin.



Janusz Gajke

In 1907 the organ-builder Bruno Goebel from Krolewiec undertook a substantial reconstruction of the instrument. First and foremost the mechanical action was changed into the then modern pneumatic action. The disposition of the organ was changed too. Goebel introduced a free-standing console; up till then the keydesk was included in a board set inside the organ substructure. Hence the instrument possessed 3 manuals, 48 registers, compass 54 notes (C–f³) in the manuals.

The subsequent reconstruction was carried out in 1932 by the Gdańsk organ-builder Jozef Goebel who transferred the positive to the side choir in the south aisle. In March 1945—during the fight for Gdańsk's liberation—a shell fell into the church through a window and destroyed many pipes, especially those in the prospect. Moreover, in this part of the basilica, the roof was torn off; consequently rain water flooded the organ.

In 1946 the Convent authorities delegated to the church Father Wilhelm Pasciak, who is holding the post of organist up till now. The first repair to

the organ after World War II was then taken up. On 11th November 1946 the organ was commissioned. On the organ repaired by Zbigniew Zajac, the late Bronisław Rutkowski, a famous Polish organist-virtuoso, performed several concerts. Later on, this organ was also repaired by Fryderyk Schwartz from Gdańsk (who emigrated to the FRG), S. Kąkol from Kartuzy and the organ-builder Przytułski from Gdańsk.

On 14th February 1970, a commission headed by professor Jan Jargon from the State College of Music, Cracow, decided that considering its rare historical-musical worth, the organ deserved a thorough inspection and evaluation. The subsequent commission under the same chairmanship was arranged soon afterwards. This time, the debates were also attended by professor Leon Bator from the State College of Music in Gdańsk, clergyman Dr. Jan Chwalek from the Catholic University of Lublin and organ-builder Zygmunt Kamiński. The commission requested restoration of the action and the disposition. The commission decided on reconstruction of the organ from 1788 with a

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simultaneous preservation of the organ prospect.

A detailed account of the reconstruction was contained in the contract of 6th November 1976 which was signed by Prior J. Rafinski, Professor Jargon, and representatives of 2 co-operating firms—Emil Hammer, Hannover, and Włodzimierz Truszczyński, Warsaw. It was agreed that Hammer would procure documentation for making the approved tones and work, Truszczyński to provide the indispensable elements for the organ. Both firms jointly undertook disassembling the old organ and assembling the new one, voicing and tuning the instrument.

On 2nd April 1977, Mr. Marian Dora-wa from the Relicts Maintenance Enter-prise, Torun, conservator of relict or-gans for North Poland, issued a high opinion on the subject of reconstructing the organ. The reconstruction of the instrument took barely one year. The organ was consecrated by the Bishop of Gdańsk, Dr. Lech Kaczmarek, on the Eve of Holy Rosary Virgin. Upon com-pleting the ceremony, Jan Jargon, the long-time consultant of reconstructing organs, performed the inaugural concert.

The disposition of the present-day organ is not fully coincident with that from 1788 (compare the dispositions). The organ's keydesk is included in the organ-substructure; it has 2 manuals. The manual compass is 56 notes (C–g³), and the pedal 30 notes (C–f¹). The man-uals have a tremolo, and there are cym-belsterns and a tympan (C–Cis). The organ prospect takes the width of the basilica nave, representing the basilica's elaborate ornamentation. The organ prospect is abundant with ornaments, plant motives, especially those of the acanthus leaf. The coloristic effect is additionally heightened by lighting from underneath.

Günther Metz, Zwickau, a noted or-gan expert, wrote: "As regards the ma-terial, construction and standard of tone, the organ complies with the high requirements and can absolutely com-pete with all the organs in Poland known to me. It should be hoped that it will be possible to promote St. Nicholas Church as a center of organ music in the city of Gdańsk" (30th January 1978).

And indeed as from that year—under the leadership of professor Leon Ba-tor—festivals of organ music, attended by famous organists from Poland and abroad, have taken place. At present, festivals of organ and chamber music are being arranged by the church. ■

The stoplist from 1788:

Hauptwerk (I)

1. Bourdon 16'
2. Principal 8'
3. Flaut allemande 8'
4. Flaut travers 8'
5. Octava 4'
6. Rohrflot 4'
7. Spielflot 4'
8. Octava 2'
9. Waldflot 2'
10. Mixtur 6-fach
11. Dulcian 16'
12. Trompete 8'

Positiv (II)

1. Fugar Flot 8'
2. Quintadena 8'
3. Flot major 8'
4. Principal 4'
5. Flot minor 4'
6. Octava 2'
7. Bauerflot 2'
8. Mixtur 3-fach
9. Hoboe/Hautbois 8'

Pedal

1. Principal 16'
2. Violon 16'
3. Subbas 16'
4. Bourdon 16'
5. Quintadena 16'
6. Quinta major 12'
7. Octava 8'
8. Viol di Gamba 8'
9. Salicional 8'
10. Spielflot 8'
11. Hohlflot 8'
12. Octava 4'
13. Bauerflot 4'
14. Octava 2'
15. Mixtur 6-fach
16. Posaune 16'
17. Trompete 8'
18. Cornetto 2'

The stoplist from 1932:

Hauptwerk (I)

1. Principal 8'
2. Bourdon 16'
3. Super Quinta 1½'
4. Gemshorn 4'
5. Gamba 8'
6. Nasard 5½'
7. Hohlflote 8'
8. Dulcian 16'
9. Septime Nona 1¼' and ¾'
10. Octava 4'
11. Gedact 8'
12. Hohlflote 4'
13. Quinta 2½'
14. Super Octava 2'
15. Scharf 3-fach
16. Mixtur 5–6 fach

Positiv (II)

1. Trompete 8'
2. Stiffllote 1'
3. Rohrlflote 4'
4. Quintaton 8'
5. Principal 4'
6. Flote 8'
7. Salicional 8'
8. Geigen Principal 8'
9. Block Flote 2'
10. Cymbel 2-fach
11. Mixtur 3–5 fach

Brustwerk (III)

1. Principal 4'
2. Schalmel 8'
3. Aeolina 8'
4. Vox coelestis 8'
5. Quinta 2½'
6. Flauto 8'
7. Flauto minor 4'
8. Wald Flote 2'

Pedal

1. Schalmel 4'
2. Posaune 16'
3. Violonbas 16'
4. Untersatz 32'
5. Octavbas 8'
6. Principal 16'
7. Subbas 16'
8. Octava 4'
9. Choralbas 4'
10. Weit Gedact 4'
11. Tertz Cymbel 2-fach
12. Kugelflote 1'
13. Trompete 8'

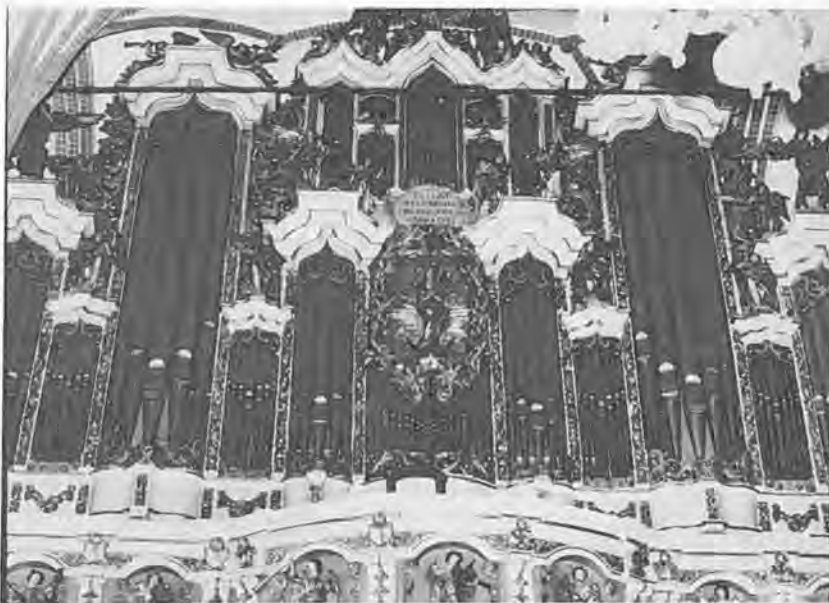
The stoplist from 1977:

Hauptwerk (I)

1. Bourdon 16'
2. Principal 8'
3. Viola di Gamba 8'
4. Flet rurkowy 8'
5. Octava 4'
6. Flet 4'
7. Nasard 2½'
8. Octava 2'
9. Tercja 1½'
10. Mixtura 6x 2'
11. Fagot 16'
12. Trompet 8'

Positiv (II)

1. Flet drewniany 8'
2. Quintadena 8'
3. Salicional 8'
4. Bifara 8'
5. Prestant 4'
6. Flet prosty 4'
7. Sesquialtera 2x



Janusz Gojke

8. Róg nocny 2'
9. Quinta 1½'
10. Acuta 4–6x
11. Dulcian 16'
12. Regal 8'

Pedal

1. Subcontra 32'
2. Principal 16'
3. Subbas 16'
4. Octava 8'
5. Gemshorn 8'
6. Octava 4'
7. Flet polny 2'
8. Mixtura 6x
9. Alikwoty 3x
10. Puzon 16'
11. Trompet 16'

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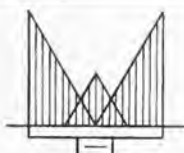
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Cover

M. W. Lively & Co., Cincinnati, OH, has built a new organ for North College Hill United Methodist Church, also in Cincinnati. This mechanical-action instrument replaces a 1927 Möller which was located in the chancel ceiling. The new organ is housed in a free-standing oak case which rises to a height of 18 feet across the chancel. Facade pipes are from the Great 8' Principal. The instrument employs self-regulating mechanical key action and electric stop action. Keys are of rosewood and maple with ivory overlays for the sharps; drawknobs are of rosewood. The organ was designed and laid out using a computer-aided drafting system which has been in use at M. W. Lively & Co. since 1985. Temperament is equal; compass 61/32; 16 stops, 19 ranks. The instrument was designed and voiced by Mark Lively.

- GREAT**

 - 8' Principal
 - 8' Rohrflöte
 - 4' Octave
 - 2' Blockflöte
 - II Sesquialtera (TC)
 - III Mixture
- SWELL**

 - 8' Gemshorn
 - 8' Gemshorn Celeste (TC)
 - 4' Koppelflöte
 - 2' Principal
 - 1 1/3' Larigot
 - 8' Oboe
 - Tremulant
- PEDAL**

 - 16' Subbass
 - 8' Octave (1-12 Gt)
 - 4' Choralbass
 - 16' Fagot



Larson Pipe Organ Co., Inc., Marquette, KS, has built a new organ for the United Presbyterian Church, Garden City, KS. The 16-rank instrument replaces a Hinners/Larson which was destroyed by a fire in 1985. The organ is placed in two 4' deep chambers directly behind the copper facade pipes of the 8' Prestant and 4' Octaaf. Wind pressure is 75mm. Chest action is electric and electro-pneumatic. The original church style Wurlitzer console, which was removed from the previous organ in 1978, was refinished and rebuilt for use with the new organ. A proprietary multilevel combination action and solid state switching system were used.



- GREAT**

 - 8' Prestant
 - 8' Roerfluit
 - 8' Gemshoorn
 - 4' Octaaf
 - 4' Roerfluit (Ext.)
 - 2' Nachthoorn (Prep.)
 - 1 1/3' Mixtuur III
 - Chimes
- SWELL**

 - 16' Bourdon (metal)
 - 8' Viola di Gamba
 - 8' Voix Celeste
 - 8' Bourdon (Ext.)
 - 4' Flute Harmonique
 - 2 2/3' Nazard
 - 2' Prestant
 - 16' Basson
 - 8' Trompette
 - 8' Basson-Oboe (Ext.)
- PEDAL**

 - 32' Grand Cornet (Synt.)
 - 16' Subbas
 - 16' Bourdon (SW)
 - 8' Prestant (GT)
 - 8' Bassfluit (Ext.)
 - 4' Fluit (Ext.)
 - 16' Basson (SW)
 - 8' Trompette (SW)
 - 8' Basson (SW)

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The stoplist was devised in consultation with Keith Gould, Director of Music at South Church. Simon Preston played the dedication recital October 2, 1987. Compass 61/30. Single wedge bellows, Kirnberger III temperament, mechanical key action, electro-pneumatic stop action.

16' Bourdon
8' Principal
8' Chimney Flute
8' Gemshorn
4' Octave
4' Spindle Flute
2 $\frac{2}{3}$ ' Nazard
2' Recorder
1 $\frac{3}{5}$ ' Tierce
1 $\frac{1}{3}$ ' Mixture IV
8' Trumpet
4' Clarion

8' Violin Diapason
8' Celeste (tenor C)
8' Stopped Diapason
4' Principal
4' Spire Flute
2' Octave
2 $\frac{2}{3}$ ' Sesquialter II
1' Mixture III
16' Bassoon
8' Shawm
Tremulant

8' Gedeckt
4' Principal
2' Octave
1 1/3' Larigot
2/3' Sharp Mixture II
8' Cremona

16' Principal
16' Bourdon (Gt)
8' Octave (Gt)
8' Chimney Flute (Gt)
4' Choralbass
2 $\frac{2}{3}$ ' Mixture IV
16' Trombone
8' Trumpet (Gt)



Each stop is divided at C25. The stop pulls are located together on one side. That is, the treble and bass of the 8' Gedeckt are next to each other on the left jamb. It was felt that the more frequent use would require both treble and bass; having the two drawknobs so that they can be drawn with one hand would be more convenient than splitting them between the two sides.

The case is red oak, stained to match the woodwork of the pews and other furniture in the chapel. The keyboard of 56 notes has rosewood naturals, satinwood sharps, and pearwood arcades. The organ is entirely self-contained and stands on four large casters so that it is easily moved on the terrazzo floor. It has been used on several occasions in the large adjacent church for recitals and double organ concert performances.

8' Holzgedeckt
4' Principal
4' Rohrflöte
2' Gemshorn



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Fowler Organ Company, Lansing, MI, has built a new organ for the First United Methodist Church, Midland, MI. The organ is housed in four chambers: Swell and Choir on either side of the chancel; Great and Pedal divided within two chambers in the back of the choir loft. A small Antiphonal division is in the rear balcony. The instrument utilizes some elements of the church's former organ and ranks from an 1890 Roosevelt which were incorporated into the old organ of 1952. Tonal design and finishing by Brian M. Fowler and Richard Swanson. Dedication recital by Thomas Vise. 58 ranks in five divisions.

GREAT
8' Principal
8' Rohrflute*
8' Erzähler*
4' Octave
4' Spitzflute*
2 1/2' Quinte
2' Superoctave
2' Nachthorn*
Septieme Cornet III
1 1/2' Mixture IV-V
8' Trompette*
Tremulant*
Chimes
* = Enclosed voices

CHOIR
16' Dolce
8' Concert Flute
8' Dolce
8' Unda Maris (TC)
4' Klein Gedeckt
4' Dolce
2 1/2' Nazard
2' Italian Principal
1 1/2' Tierce
1 1/2' Quintflute
1/2' Cymbale III
8' Cor Anglais
4' Cromorne
Tremulant

ANTIPHONAL
8' Bourdon
4' Principal (Facade)
2' Fourniture IV
8' Fanfare Trumpet (10" wind)

SWELL
8' Geigen Principal
8' Holz Gedeckt
8' Viole de Gamba
8' Viole Celeste (TC)
4' Principal
4' Traverse Flute
2' Blockflute
1' Plein Jeu IV
16' Bassoon
8' Trompette
8' Hautbois
4' Clarion
Tremulant

PEDAL
32' Grand Bourdon
16' Contrebass
16' Subbass
16' Gedeckt (Sw)
16' Dolce (Ch)
8' Octave
8' Bourdon
8' Gedeckt (Sw)
8' Dolce (Ch)
4' Choralbass
4' Hohlflute
2' Hohlflute
2 1/2' Mixture IV
32' Contra Posaune
16' Posaune
16' Bassoon (Sw)
8' Tromba
4' Hautbois (Sw)

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Petty-Madden Organbuilders, Hopewell, NJ, has built a new organ for St. Andrew's Episcopal Church, Arlington, VA. The organ is located in the rear gallery of the A-frame building. The Contrebasse 16' of flamed copper is in the facade. Slider chests with electric stop and key action; solid oak console; eight levels of combination memory; programmable tuttis and crescendos as well as stop controls by means of illuminated push buttons. 51 ranks; compass 61/32; wind pressure 90mm (except Trompette-en-chamade); stable wind; equal temperament.

GRAND-ORGUE (I)
16' Bourdon
8' Principal
8' Flûte harmonique
8' Bourdon
4' Octave
4' Flûte conique
2 1/2' Cornet III
2' Doublette
1 1/2' Fourniture IV
8' Trompette-en-chamade
8' Trompette
Tremblant

RECIT EXPRESSIF (III)
8' Salicional
8' Voix céleste
8' Flûte à cheminée
4' Principal
4' Flûte
2' Octavin
1 1/2' Plein jeu IV
16' Basson
8' Trompette
8' Basson-Hautbois
8' Voix humaine
4' Clairon
Tremblant

POSITIF EXPRESSIF (II)
8' Dolce
8' Unda maris
8' Bourdon
4' Principal
4' Flûte douce
2 1/2' Sesquialtera II
2' Doublette
1' Cymbale
8' Trompette-en-chamade (G.O.)
8' Chalmey
8' Cromorne
Tremblant

PEDALE
32' Bourdon (resultant)
16' Contrebasse
16' Soubasse
16' Bourdon (G.O.)
8' Principal
8' Bourdon
4' Octave
4' Flûte
2' Flûte
2' Fourniture IV
32' Contre-Bombarde
16' Bombarde
16' Basson (Réc.)
8' Trompette
4' Clairon
4' Hautbois (Réc.)

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
Dennis Schmidt; First Congregational, Ann Arbor, MI 5 pm

16 JULY
Michael Kaminsky; Christ Church, Alexandria, VA 5 pm
Choral Music Workshop; Lakeland College, Sheboygan, WI
James Moeser, workshop; Green Lake, WI (through 22 July)

17 JULY
Nicolas Pien; National Shrine, Washington, DC 6 pm

18 JULY
Cj Sambach; St Philip the Apostle, Saddlebrook, NJ 8 pm

20 JULY
Grant Moss; Methuen Mem. Hall, Methuen, MA 8:30 pm

21 JULY
Gerre Hancock, masterclasses; Westminster Choir College, Princeton, NJ 9 am (through 22 July)
James Hicks; National Shrine, Washington, DC 6 pm

23 JULY
Simon Gutteridge; Christ Church, Alexandria, VA 5 pm

24 JULY
Jean Wolfe; National Shrine, Washington, DC 6 pm
Kevin McKelvie; First Congregational, Waterloo, IA 7:30 pm

25 JULY
Kim Heindel; St Paul's Chapel (Trinity Parish), New York, NY 12:10 pm
Samuel Carabetta; Christ UMC, Memphis, TN 8 pm

27 JULY
Ruth Tweeten; Methuen Mem. Hall, Methuen, MA 8:30 pm

30 JULY
Elizabeth de Ayala; Christ Church, Alexandria, VA 5 pm

31 JULY
James & Anne Hicks, organ & flute; National Shrine, Washington, DC 6 pm

3 AUGUST
Lois Regestein; Methuen Mem. Hall, Methuen, MA 8:30 pm

4 AUGUST
John Weaver; Christ Episcopal, N. Conway, NH

6 AUGUST
Dale Krider; Christ Church, Alexandria, VA 5 pm

7 AUGUST
Betty Louise Lumby; National Shrine, Washington, DC 6 pm

8 AUGUST
Cj Sambach; First UMC, Williamsport, PA 8 pm

10 AUGUST
Michael Kaminski; Methuen Mem. Hall, Methuen, MA 8:30 pm

11 AUGUST
Thomas Murray; Mt Carmel RC, Chicago, IL

13 AUGUST
Nancy Cooper; Christ Church, Alexandria, VA 5 pm

14 AUGUST
Robert Grogan, with Shrine Choir; National Shrine, Washington, DC 6, 7 pm

16 AUGUST
Rosalind Mohnsen; City Hall, Portland, ME 8 pm

17 AUGUST
Lois Toepfner, with trumpet; Methuen Mem. Hall, Methuen, MA 8:30 pm
Bruce Bengtson; St Norbert Abbey, De Pere, WI 7:30 pm

20 AUGUST
Brian Carson; Christ Church, Alexandria, VA 5 pm

21 AUGUST
Julie Brown; National Shrine, Washington, DC 6 pm

24 AUGUST
Frederick Hohman; Methuen Mem. Hall, Methuen, MA 8:30 pm

27 AUGUST
Mark Bailey; Christ Church, Alexandria, VA 5 pm

28 AUGUST
Brian Luckner; National Shrine, Washington, DC 6 pm

31 AUGUST
Kent Hill; Methuen Mem. Hall, Methuen, MA 8:30 pm

UNITED STATES West of the Mississippi

17 JULY
Carlene Nelhart; Cadet Chapel, Colorado Springs, CO 5 pm

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19 JULY
Karen Sandy; Christ UMC, Rochester, MN 12:20 pm

24 JULY
Bart Harris; Cadet Chapel, Colorado Springs, CO 5 pm
Louis Robilliard; Grace Cathedral, San Francisco, CA 5 pm
Samuel John Swartz; Trinity Lutheran, Reseda, CA 7:30 pm
San Anselmo Organ Festival; San Francisco, CA (through 29 July)

26 JULY
Rollin Smith; First Presbyterian, San Anselmo, CA 8 pm
Steve Gentile; Christ UMC, Rochester, MN 12:20 pm

28 JULY
Catharine Crozier; First Presbyterian, San Anselmo, CA 8 pm

31 JULY
Lynn Trapp; Cadet Chapel, Colorado Springs, CO 5 pm

2 AUGUST
Judson Maynard; Christ UMC, Rochester, MN 12:20 pm

9 AUGUST
Sue Walby; Christ UMC, Rochester, MN 12:20 pm

12 AUGUST
Frederick Swann; Crystal Cathedral, Garden Grove, CA 8:15 pm

14 AUGUST
Eileen Coggin, with choir; Beth Eden Baptist, Oakland, CA 6 pm

16 AUGUST
Dennis Reppen; Christ UMC, Rochester, MN 12:20 pm

23 AUGUST
Ron Anderson; Christ UMC, Rochester, MN 12:20 pm

30 AUGUST
Merrill Davis; Christ UMC, Rochester, MN 12:20 pm

INTERNATIONAL

17 JULY
James R. Metzler; Westminster Abbey, London, England 5:55 pm
Marek Kudlicki; Immanuelskyrkan, Stockholm, Sweden 8 pm
John Searchfield; Sanctuaire Notre-Dame du Cap, Cap de la Madeleine, Quebec 2:30 pm

18 JULY
Gillian Weir; St Catharine's, Hjørring, Denmark 8 pm

19 JULY
Sophie Trepanier; St James United, Montreal 12:30 pm

20 JULY
Michael Bloss; Knox Presbyterian, Stratford, Ontario noon
James Metzler; Cathedral, Norwich, England 8 pm

Marek Kudlicki; Sta Clara kyrka, Stockholm, Sweden 11:30 am

21 JULY
Gillian Weir; Domkirke, Viborg, Denmark 8 pm

22 JULY
Gillian Weir; Vor Frue Kirke, Aalborg, Denmark 8 pm

26 JULY
Pamela Hoswitschka; St James United, Montreal 12:30 pm
Gillian Weir; Domkirke, Aarhus, Denmark 8 pm
Marek Kudlicki; Cathedral, Trondheim, Norway 10 pm

27 JULY
Angus Sinclair; Knox Presbyterian, Stratford, Ontario noon
Gillian Weir; Soro Kirke, Denmark 8 pm

28 JULY
Gillian Weir; St Mortens Kirke, Randers, Denmark 8 pm

29 JULY
Gillian Weir; Domkirke, Copenhagen, Denmark 8 pm

2 AUGUST
Ian Sadler; St James United, Montreal 12:30 pm

3 AUGUST
Wayne Wyrembelski; Knox Presbyterian, Stratford, Ontario noon

5 AUGUST
Marek Kudlicki; Basilica of St Mary, Gdansk, Poland 8 pm

7 AUGUST
Lynne Davis; Chartres Cathedral, Chartres, France 5 pm

9 AUGUST
Jean Ladouceur; St James United, Montreal 12:30 pm

10 AUGUST
Andrew Shaw; Knox Presbyterian, Stratford, Ontario noon

11 AUGUST
Philip Crozier; Maribo Cathedral, Denmark 8 pm

14 AUGUST
Gillian Weir; Domkirke, Helsinki, Finland 8 pm

16 AUGUST
Thomas Annand; St James United, Montreal 12:30 pm
Gillian Weir; Domkirke, Turku, Finland 8 pm

17 AUGUST
William Maddox; Knox Presbyterian, Stratford, Ontario noon
John Vandertuin; Aeolian Concert Hall, London, Ontario 8 pm

18 AUGUST
Philip Crozier; St. Sebaldus, Nuremberg, Germany 8 pm

21 AUGUST
Philip Crozier; Euskirchen, Kuchenheim, Germany 8 pm

23 AUGUST
Gilles Rioux; St James United, Montreal 12:30 pm
Gillian Weir; Franciscans Church, Salzburg, Austria 8:30 pm

24 AUGUST
Anthony King; Knox Presbyterian, Stratford, Ontario noon

25 AUGUST
Gillian Weir; Domkirke, Munich, Germany 8 pm

30 AUGUST
Philip Crozier; St James United, Montreal 12:30 pm

31 AUGUST
Gillian Weir; Cathedral, Arundel, England 8 pm
Daniel Hansen, with soprano; Knox Presbyterian, Stratford, Ontario noon



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Organ Recitals

JAMES R. BIERY, First Congregational Church, Wallingford, CT, March 4: *Introduction and Fugue in A Minor*/Major, Nares; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Herzlich tut mich erfreuen, Herzlich tut mich verlangen, Valet will ich dir geben, Daveluy*; *Three Preludes and Fugues*, Op. 7, Dupré; *Two Slavonic Dances*, Op. 46, No. 8 in G Minor, No. 3 in A^b, Dvorak, arr. J. Biery (assisted by Marilyn Perkins Biery).

DOUGLAS L. BUTLER, University of Florida, February 21: *Toccata and Fugue in D Minor*, S. 565, Bach; *Sonata in A Minor*, Wq 70/4, C. P. E. Bach; *Prelude in C Major*, Kellner; *Andante molto (E^b Major)*, Andantino (B^b Major), Tag; *Fantasy (g) and Fugue (G)*, Nicolai; *Fantasy in C Minor*, Rinck; *Theme and Variations*, Op. 16, Koehler; *Sonata III in A Minor*, Op. 24, Ritter.

EILEEN COGGIN, St. Mark's Episcopal Church, Berkeley, CA, March 13: *Wachet auf, ruft uns die Stimme*, S. 645, *Alle Menschen müssen sterben*, S. 643, *Der Tag der ist so freudenreich*, S. 605, *Herr Gott, nun schliess den Himmel auf*, S. 617, *Wer nur den lieben Gott lässt walten*, S. 642, *Ich ruf zu dir, Herr Jesu Christ*, S. 639, *Herr Jesu Christ, dich zu uns wend*, S. 632, *Vater unser im Himmelreich*, S. 636, *Sinfonia to 'Wir danken dir, Gott'*, S. 29, Bach.

DAVID and MARIAN CRAIGHEAD, Deer Park United Church, Toronto, Ontario, March 19: *Sonata No. 3 in A Major*, Mendelssohn; *Concerto No. 6 in D Major for 2 organs*, Soler; *Intermezzo*, Brown; *Concerto in G Minor*, Op. 4, No. 1, Handel; *Piece d'Orgue*, S. 572, Bach; *Variations on an original theme for Organ Duet*, Op. 55, Cabena; *Sonata in D Minor*, Op. 30, Merkel.

ROBERT G. DELCAMP, Riverside Presbyterian Church, Jacksonville, FL, March 25: *March on a Theme of Handel*, Guilman; *Fantasia and Fugue in G Minor*, S. 542, Bach; 5. *Sicilienne*, 4. *March du Veilleur de Nuit (Bach's Memento)*, Adagio (*Symphonie II*), Scherzo (*Symphonie IV*), Finale (*Symphonie III*), Widor; *Six Studies*, Ridout; *Pastorale*, Tournemire; *Final*, Op. 27, No. 7, Dupré.

ROBIN DINDA, Lake Superior College, Sault Ste. Marie, MI, March 14: *Variations on 'God Save the King'*, Hesse; *Rondo for the flute stop*, Rinck; *The Swan*, Saint-Saëns; *Final (Symphony I)*, Vierne; *Voluntary in A Major*, Selby; *Flute Voluntary*, Carr; *Trip to Pawtucket*, Shaw; *Variations on 'America'*, Ives; *Spring Song*, Shelley; *Toccata*, Dinda.

JANETTE FISHELL, with John Rommel, trumpet, University of Illinois, Urbana-Champaign, IL, March 15: *Invocations*, Op. 68, B. Hummel; *Schmücke dich, o liebe Seele*, S. 654, Bach; I. *Langsam*, II. *Mit sanften Stimmen (Sechs Fugen über die Namen BACH)*, Op. 60, Schumann; *Prélude et Fugue en E Majeur*, Op. 99, Saint-Saëns; *Okna*, Eben.

MARSHA FOXGROVER, First Congregational Church, Los Angeles, CA, March 11: *Prelude and Fugue in G Minor*, Op. 7, Dupré; *Wir glauben all' an einen Gott*, S. 680, *Allein Gott in der Höh sei Ehr*, S. 676, *Prelude and Fugue in E^b*, S. 552, Bach; *Suite Brève*, Doppelbauer; *De Jules Lamaitre, Chant donne, Andante, Fantasmagorie*, Alain; *Les Anges, Dieu parmi nous (La Nativité)*, Messiaen.

JAMES W. GOOD, Southeastern Baptist Theological Seminary, Wake Forest, NC, March 21: *Hymne d'Actions de Grâce 'Te Deum'*, Langlais; *Choral in B Minor*, Franck; *Prelude and Fugue in E^b Major*, Op. 99, No. 3, Saint-Saëns; *Transports de Joie (L'Ascension)*, Messiaen; *Suite*, Op. 5, Duruflé.

WILLIAM D. GUDGER, Cathedral of St. Luke and St. Paul, Charleston, SC, March 28: *Die Kunst der Fuge*, S. 1080, *Wenn wir in höchsten Nöthen sein*, S. 668a, Bach.

MARTIN HASELBÖCK, Kalamazoo College, Kalamazoo, MI, March 4: *Batalla, Capriccio Cucu*, Kerll; *Toccata in D Minor*, S. 565, *Partita 'Sei gegrüßet Jesu gütig'*, Bach; *Final*, Op. 22, Franck; *Sonata on the 94th Psalm*, Reubke; *Improvisation*.

MONICA CITY HIX, Southeastern Baptist Theological Seminary, Wake Forest, NC, March 19: *Cortège et Litanie*, Op. 19, No. 2, Dupré; *Offertoire, Basse de Cromorne, Duo sur la Trompette (Premier Livre d'Orgue)*, Dandrieu; *Toccata in F Major*, S. 540, Bach; *Prelude, Fugue and Variation*, Op. 18, Franck; *Sweet Sixteenths*, Albright; *Prelude on 'Rhosymedre'*, Vaughan Williams; *Final (Symphonie III)*, Vierne.

EILEEN HUNT, Norfield Congregational Church, Weston, CT, March 20: *Sonata IV in B^b Major*, Op. 65, Mendelssohn; *Andante in F Major*, K. 616, Mozart; *Prelude and Fugue in C Major*, S. 547, *Was Gott tut, das ist wohlgetan*, S. 1116, *Erhalt uns, bei deinem Wort*, S. 1103, *Herzliebster Jesu, was hast du verbrochen*, S. 1093, Bach; *Ballo del Granduca*, Sweelinck; *Praeludium for Organ*, Konzen.

VALDA JIRGENSONS, Texas Tech University, Lubbock, TX, March 27: *Prelude and Fugue in E^b Major*, S. 552, Bach; *Thou art the rock*, Mulet; *Fantasia on a Latvian Folk Song*, Pavasars; I. *The Virgin and the Child*, II. *The Shepherds*, IX. *God among us (The Nativity of our Lord)*, Messiaen.

CALVERT JOHNSON, harpsichord and organ, Agnes Scott College, Decatur, GA, February 1: *Suite II in G*, Jacques de la Guerre; *Sonata 3 in E*, Op. 1, Barthélemon; *Sonata 4 in A*, Op. 1, *Sonata 1 in D*, Op. 1, Valentine (with Carol Lyn Butcher, flute); *Praeludium*, Hansel; *Prelude on an Old Folk Tune*, Beach; *Prelude et Fugue in C*, Op. 13, Demessieux; *Go, tell it on the mountain*, Diemer.

BOYD JONES, The Southern Baptist Theological Seminary, Louisville, KY, March 8: *Fantasia and Fugue in G Minor*, S. 542, Bach; *Ach Herr, mich armen Sünder*, BuxWV 178, Buxtehude; *Herzlich tut mich verlangen*, Op. 122, No. 9, Brahms, S. 727, Bach; *Mon âme cherche une fin paisible, Chant héroïque*, Langlais; *Suite pour Orgue*, Op. 5, Duruflé.

GÜNTHER KAUNZINGER, Museum of Art, Cleveland, OH, March 20: *Prelude and Fugue in E Minor*, S. 548, Bach; *Larghetto, Final (Symphony V)*, Vierne; *Symphony V*, Widor; *Improvisation on submitted themes*.

FRANCIS JOHN KOSOWICZ, Christ Church Cathedral, Nassau, Bahamas, March 21: *Toccata in D Minor*, S. 565, *Da Jesus an dem Kreuze stund*, S. 621, *O Mensch, beweine dein Sünde gross*, S. 622, *Christ lag in Todesbanden*, S. 625, *Herzlich tut mich verlangen*, S. 727, *Ich ruf zu dir, Herr Jesu Christ*, S. 639, *Fugue in D Minor*, S. 565, *Fugue in G Minor*, S. 578, *Pastorella*, S. 590, *Largo (Sonata V)*, *Nun danket alle Gott*, S. 79, Bach.

NANCY LANCASTER, assisted by Dennis Reppen, The House of Hope Presbyterian Church, St. Paul, MN, February 28: *Dialogue*, Marchand; *Praeludium, Fugue and Chaconne in D Minor*, Pachelbel; *Concerto No. III in G Major for two organs*, Soler; *Prelude and Fugue in G Major*, S. 541, Bach; *Petit Prélude, Priere*, Jongen; *Sortie (L'Organiste)*, Franck; *Final (Symphony I)*, Vierne.

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Organ Recitals

JUDSON MAYNARD, with Polly Maynard, guitar, Rayne Memorial United Methodist Church, New Orleans, LA, March 1: *Fancy, Lady Hammond's Alman*, Dowland; *Toccata and Fugue in F Major*, S. 540, Bach; *Six Variations of the Spanish Folia*, Guiliani; *Andante cantabile*, Purvis; *Chorale Fantasy on 'O God our help'*, Parry; *Sonatina Meridional*, Ponce; *It is Dawning in the East*, Badings; IV. *Communion*, V. *Sortie (Pentecost Mass)*, Messiaen.

THOMAS MURRAY, Cadet Chapel, U.S. Military Academy, West Point, NY, March 20: *Fantasia and Fugue in C Minor*, Wq 119, J. C. P. E. Bach; *A.D. 1620*, MacDowell; *La fille aux cheveux de lin*, Debussy; *Allegro maestoso (Water Music)*, Handel; *Sonata IV in D Minor*, Op. 61, Guilman; *La Nutt*, Op. 72, No. 3, Karg-Elert; *Classique d'aujourd'hui*, Widor; *Scherzetto*, Vienne; *Prelude in F Minor*, Boulanger; Two Sketches for organ, Op. 58, Nos. 1, 4, Schumann; *Toccata-Vom Himmel hoch*, Edmundson.

JOHN OBETZ, First Presbyterian Church, Bryan, TX, March 4: *Introduction and Passacaglia*, Reger; *Das alte Jahr vergangen ist*, S. 614, *Wachet auf, ruft uns die Stimme*, S. 645, *An Wasserflüssen Babylon*, S. 653, *Passacaglia*, S. 582, Bach; *Fantasies on Familiar Hymns: Divinum mysterium, Gloria, Duke Street, Tallis' canon, Lasst uns erfreuen*, Kemner; *Chant de Patx*, Langlais; *Star Spangled Banner*, Paine.

DAVID PALMER, Central United Church, Sault Ste. Marie, Canada, March 25: *Prelude and Fugue in C Major*, Böhm; *Concerto in B Major*, Handel; *Chorale Prelude on 'St. Peter'*, Darke; *Fantasia in F Minor*, K. 608, Mozart; *Sicilienne*, Durullé; *Carillon de Westminster*, Vienne; *The King of Instruments*, Albright; *Fugue in G major*, Bach.

HENRY SYBRANDY, First Presbyterian Church, LaGrange, IL, March 20: *Variations on 'Jesus, priceless treasure'*, Walther; *A mighty fortress is our God*, Hanff; *Prelude and Fugue in G Major*, S. 541, Bach; *Symphony V*, Op. 42, No. 1, Widor.

ANITA EGGERT WERLING, First Federated Church, Peoria, IL, February 7: *Prelude and Fugue in F Minor*, BuxWV 146, Buxtehude; *Prelude (Suite)*, Op. 5, Durullé; *Dies sind die heil'gen zehn Gebot*, S. 679, *Wachet auf, ruft uns die Stimme*, S. 645, *Allein Gott in der Höh sei Ehr'*, S. 662, *Prelude and Fugue in G Major*, S. 541, Bach; *Sonata in B Major*, Op. 65, No. 4, Mendelssohn; *Essay*, Cabena; *Te Deum*, Op. 11, Demessieux.

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