

THE DIAPASON

JUNE, 1986



Concordia College, Bronxville, NY
Specification on page 14

Summer gatherings and the organ

Of the rich array of summer offerings which involve the organ, two national gatherings are of particular note. The Organ Historical Society convenes this month in eastern Iowa and holds the promise of discovery for all who attend. The article "A Yankee Preview of the Eastern Iowa Convention" by Alan Laufman in The Tracker (Vol 29, No. 4), gives a wonderful overview of the "treasures" in that part of the country. Instruments by Pfeiffer, E. & G. G. Hook & Hastings, Schuelke, and Moline stand as a monument to our organbuilding past and remind us of the wealth of our heritage. Indeed, we need to be reminded, for so little remains in any state approaching the original. However, as is the case with past conventions, the organs deserve attention not only as quaint reminders of a past age, but, more important, as landmarks in a heritage much richer and more diverse than many realize or acknowledge.

Late this month in Detroit, the American Guild of Organists meets for its biennial convention. While of a different function than that of the OHS, the AGO events also celebrate the richness and diversity of the organ world. Such diversity represents both a strength and a potential weakness of the organ field. For one can easily find those disciples of any particular style of organbuilding who adopt a philosophy of exclusiveness in their enthusiasm for that style. One might encounter, for instance, those who consider the E. M. Skinner organ as the pinnacle of organbuilding, and likewise others who view it as a manifestation of decadence. There are devotees of various historical schools—17th century French, North German baroque, Southern German, to name only a few—who view other traditions with contempt or suspicion. While each of us identifies more strongly with some traditions than with others, one can perhaps utter a plea for tolerance (at least) of other viewpoints.

One of the reasons behind the diverse offerings at AGO gatherings (in terms of various styles of organs, repertoire, and performances) is not (one hopes) simply to program "a little of something for everyone." Instead, one is encouraged to view the wide dimensions of the organ world in order to expand one's awareness and understanding of that variety. This is not a plea to convert advocates of mechanical action to electro-pneumatic or to convince those interested in historical European copies to adopt an eclectic approach. Such an intent would be pointless. Arguments such as this will not change one's devotion to a preferred style. But, one can hope that each of us will look beyond our own particular philosophies to better appreciate (or at least tolerate) viewpoints other than our own. Such a broadening of approach need not dilute one's devotion to that preferred style. Indeed, different opinions, approaches and philosophies can and do co-exist. Yes, there is more than one (valid and artistic) way to build an organ.

Recently I had the pleasure of escorting a visiting organist from another country around to see and play several organs in the greater Chicago area. Of the instruments we visited, roughly half were mechanical, half electro-pneumatic; one was inspired by a specific historical tradition; another was of American classic design, etc. Each represented a certain phase of our heritage. Each was well-suited for a particular part (or parts) of the repertoire and a particular performance approach. While we both made clear our preferences, we also were reminded to enjoy the best of all designs. And that is the key: to strive for the best we can offer. May we continue to explore our past and thereby chart our future; to learn from our heritage and be enriched by the diversity of the organ world. Have a nice summer.

—Jerome Butera

Book Reviews

Marcel Dupré, the work of a master organist, by Michael Murray. Boston: Northeastern University Press, 1985, 259 pp. Cloth \$25.00; paper \$10.95. P.O. Box 116, Boston, MA 02117.

Although this book has been in the making for several years (the author began keeping notes of Dupré's statements more than twenty years ago), it could not have appeared in print at a more appropriate time than shortly before the beginning of the Dupré centenary year. It is the most detailed account so far available of the life and times of one of the truly great figures in the organ world. In addition, it provides a vivid panorama of an era, both musical and otherwise.

Michael Murray studied with Dupré in the early 1960's and has been an active disciple of the Maître in the years since. His book gives a picture of Dupré as a musician and as a person. While this volume provides many reasons for placing Dupré on a high pedestal, it also shows the human side of this legendary figure: we read of Dupré carrying his tray through an army chow line during World War II, walking the five miles each way from his home to Saint Sulpice during the German occupation, writing letters to draft boards and checking into Paris apartment rents for his students. These and a host of other glimpses bring to life the composer of the *Trois Pre-*

ludes et Fugues, *Symphonie-Passion*, and *Evocation*.

Although this is a biography of well over 200 pages, the book sustains interest like a good novel. Indeed, Mr. Murray is to be commended for his fine prose style. The warmth, affection, and devotion which inspired this project are apparent throughout the book. Some of the loveliest passages in the writing are those describing the city of Paris—conjuring up images which (in the words of the author) are "inextricably bound up with the ethos of Guilmant, Widor, Franck, and Cavaillé-Coll, and with the man who was their consummation and successor." Although carefully documented (many of the extensive footnotes are as interesting as the text itself), the book is filled with stories and anecdotes. After some background information of Dupré's forebears, his life and career are traced from childhood through the very day of his death on Pentecost Sunday, 1971. A good deal of world history is provided along the way as an aid to understanding the broader context in which Dupré's career took place.

In the course of this chronological journey the author takes occasional time out to elaborate on Dupré the composer, the teacher, the improviser, and the performer frequently involved with and

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CONTENTS

FEATURES

Andrew Carnegie and the Organ
By William Kuhlman and Laura Probst 11

Considerations of Chorale Text
in Bach's *Clavierübung III*
by Janis M. Roesse 16

Organ Preservation in History
by Guy Bovet 20

NEWS

Here & There 2, 3, 4

Appointments 4

Nunc Dimittis 4

REVIEWS

Book Reviews 2

New Recordings 6

New Organ Music 8

Music for Voices and Organ
by James McCray 9

New Handbell Music 10

NEW ORGANS

14

ORGAN RECITALS

20

CALENDAR

22

CLASSIFIED ADVERTISEMENTS

24

EDITORIAL

2

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fascinated by organ building. Major emphasis is placed on the fact that Dupré's career touched constantly on the conflict between the Romantic tradition and the anti-Romantic (neo-Classical) movement of the 20th century. This could well be considered the "secondary theme" of the book. Here is food for thought in connection with the rather extreme swings of the pendulum to which the organ world seems so prone. Although the origin of many Dupré

compositions is mentioned, this book makes no attempt to discuss his works in detail (in his preface Mr. Murray says that a three-volume survey of the works is being prepared by Graham Stead). There are extensive appendices including a complete discography and catalogue of works. In all, this is indispensable and highly enjoyable reading for any organ student, teacher, performer, or builder.

—Todd Wilson

Here & There

The Twenty-Eighth National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, IN, will be held on Saturday, March 14, 1987. All organists who have not reached their 35th birthday by that date are eligible to compete.

Interested applicants will be required to submit a tape recording no later than January 25, 1987, to be entered in the preliminary judging, which will be restricted to the first 50 tapes received. Required compositions to be submitted by tape will include the J. S. Bach *Trio Sonata in E flat Major*, BWV 525, as well as a work by a composer born between 1750 and 1902. No more than six finalists will be chosen by a panel of judges for the competition in Fort

Wayne on March 14, playing those two works as well as a work by a composer born no earlier than 1903.

The winner of the competition will appear as one of six artists on the church's recital series on April 14, and will be awarded a cash prize of \$1,000. A cash award of \$500 will be presented to the first runner-up, and the remaining finalists will receive travel subsidization at the rate of 20¢ per mile for round trip to Fort Wayne within the contiguous states.

Complete details of the competition as well as entry blanks may be received by writing to: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne Street, Fort Wayne, IN 46802.

Here & There

The Organ Historic Trust of Australia will hold its Annual Conference September 5-8 in Adelaide, South Australia. The Trust has three basic aims: 1) to preserve historic pipe organs and organ building records; 2) to stimulate public interest in pipe organs which are of national or local importance; and 3) to encourage scholarly research into the history of the organ, its musical use and organ music. The conference is planned to visit a total of 21 organs in and around Adelaide, including the winery region of the Barossa Valley where some organs unique to Australia are found.

For further information, contact: David Shield, 32 Nanthea Terrace, Unley Park 5061 Australia.

Murtagh/McFarlane Artists announces the April 22-May 12, 1987 tour of the U. S. and Canada of **Christoph Albrecht**, Organist and Choirmaster of St. Mary's Church, East Berlin. Dr.

Conclave June 12-15 in Washington, D.C. Featured on the program are two harpsichord competitions—one for new compositions and one for young performers; a harpsichord recital by Kenneth Gilbert; a recital of new works for one and two harpsichords with George Lucktenberg and Anthony Newman; papers and demonstrations; and an exhibition of instruments. Events take place at the Library of Congress, the Smithsonian Institution, and Mount Vernon College.

Two senior organ students at the University of Kansas have received Fulbright grants for study in Europe during the 1986-87 school year. **Tandy Beckett** and **James Lueers** are both students of organ and church music at KU.

Ms. Beckett will spend her Fulbright year in Freiburg, Germany, studying with Zsigmond Szathmari. Lueers will

Diana Faas, North Texas State University; third prize (\$350) Kiyo Watanabe, Baylor University.

Graduate repertoire included the hymn "Be thou my vision," Bach's *Trio Sonata IV*, S. 528 (second and third movements), and the first movement of Widor's *Symphony VI*. Undergraduate competitors were required to play the hymn "Eternal God, whose power upholds," Bach's *Prelude and Fugue in A Minor*, S. 543, and the *Final* from Vierne's *Symphony III*.

Prize monies and administrative support for the competition come from the Minnie Stevens Piper Foundation, The First Presbyterian Church, University Presbyterian Church, the Alamo AGO Chapter, plus a gift from an anonymous donor. Judging this year's contest were Dr. Robert E. Fort, Jr., Stetson University and the First Presbyterian Church, Deland, FL; and Ronald Wyatt, Galveston College and Trinity Episcopal Church, Galveston, TX.



Todd Wilson with members of the South Bend AGO

sored Todd Wilson at Sacred Heart Church, Notre Dame, IN. Mr. Wilson performed Dupré's *Stations of the Cross* to commemorate the re-installation of the Gregori *Stations of the Cross* in the nave of the church. The performance also commemorated the 100th anniversary of the birth of Marcel Dupré.

Dean Billmeyer completed a nine-



Eun Kyoung-Ahn Kim, Norman Goad and Heinrich Walther

Albrecht's career as organist and composer has been distinguished by major posts in Germany. He has been Director of Music at the Cathedral in Naumburg, Director of the Lutheran Church Music School in Dresden, and is the author of several books and articles. He is co-editor of the journal "Musik und Kirche" and also the editor of the new edition of Max Reger's organ works (C. F. Peters). Dr. Albrecht's recordings include Bach's "Organ Mass" on the Silbermann organ in Freiberg Cathedral as well as three Choral Fantasies by Reger on the Sauer organ at St. Thomas Church, Leipzig.

The Most Reverend John Habgood, Archbishop of York, has agreed to serve as patron of the debut performance trip to North America by the **Choir of York Minster** in March and April 1987. Enthroned as the 95th Archbishop of York on November 18, 1983, after serving as Bishop of Durham since 1973, he is a member of the Executive Committee of the World Council of Churches and a member of the Anglican/Roman Catholic dialogue group meeting at the Vatican. The Choir of York Minster, England's largest medieval cathedral, will tour in the Northeastern and Midwestern United States next spring under the direction of Philip Moore.

The 16th annual **Dorian Summer Music Camp Workshop** for High School Organists takes place June 15-21 at Luther College, Decorah, IA. Private instruction is by William Kuhlman of the college faculty. Daily sessions include organ technique, hymn and service playing, and organ history. For further information, contact Dr. Gary T. Davis, Dorian Music Camp, Luther College, Decorah, IA 52101-1045.

The Southeastern Historical Keyboard Society holds its Sixth Annual



Kiyo Watanabe, Lorenz Maycher and Diana Faas

study with Peter Planyavsky at the Institute of Music and the Performing Arts in Vienna, Austria. Winner of the 1985 National Organ Playing Competition in Ottumwa, IA, Lueers is chapel and wedding organist at the Country Club Christian Church in Kansas City, MO. He has been president of the KU student chapter of the AGO for the past two years.

The 16th Annual Wm. C. (Bill) Hall Pipeorgan Competition at the First



James Lueers

Presbyterian Church, San Antonio, TX, took place April 12. Winners in the graduate division include: first prize (\$1,250 Wm. C. Wiederhold Award) Norman Good, Texas Tech University; second prize (\$750) Heinrich Walther, Southern Methodist University; third prize (\$500) Eun Kyoung-Ahn Kim, Southern Methodist University.

Winners in the undergraduate division: first prize (\$900) Lorenz Maycher, Rice University; second prize (\$500)

Michael Berkeley's anthem *Easter* was given its American premiere at the morning worship services this past Easter at The House of Hope Presbyterian Church, St. Paul, MN. Thomas Lancaster conducted and Nancy Lancaster served as organist.

English composer/pianist **Peter Dickinson** paid his first visit to the U. S. in several years this past April. He was present April 2 for the world premiere of his *Blue Rose Variations* for organ in



Tandy Beckett

a recital given by Jennifer Bate at the Fifth Avenue Presbyterian Church, New York City. Miss Bate commissioned the work with funds from the Arts Council of Great Britain. Dickinson's *Organ Concerto* has just been recorded by EMI.

The South Bend AGO Chapter and Notre Dame University recently spon-



Ronald Wyatt and Dr. Robert Fort

day tour of The Netherlands last December. Dr. Billmeyer performed on the Marcussen gallery organ of the St. Laurens Church in Rotterdam, and visited historic organs by Arp Schnitger, Christian Muller, Aristide Cavallé-Coll, Batz and other builders in 's-Hertogenbosch, Maasluis, The Hague, Leeuwarden and Groningen. Billmeyer has also recently given performances in Dallas, TX and Hartford, CT.

The firm of **McNeil Pipe Organs** of Lompoc, CA, announces the reorganization of the business previously operated as the partnership of McNeil & Campbell. The new business has been re-founded by Michael McNeil with personal venture capital. The focus of the new firm is the construction of new mechanical action instruments with an eclectic bias. Standard designs include expression, celestes, and AGO consoles. Historical designs are executed upon request.

All phases of visual, mechanical, and tonal design are performed by the founder, Michael McNeil, as are voicing and tonal finishing. The firm is currently constructing Opus 4 and Opus 5.

Williamson-Warne & Associates, Pipe Organbuilders and Campanological Technicians of Hollywood, CA, have been commissioned to restore the 10-bell, tubular bell carillon at the First Baptist Church, Vancouver, B.C., Canada, originally manufactured by the J. C. Deagan Co. of Chicago, IL. This carillon is the oldest of its kind in Canada (installed in 1922), and will be restored using original parts or exact copies. The restoration is being carried out by one of the firm's owners, Michael Williamson. The company is at present completing the restoration of the 32-bell, harmonically tuned tubular bell carillon at the First United Methodist Church of Hollywood, CA, which is slated for completion at the end of this year.

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Appointments



Stephen Cleobury

Murtagh/McFarlane Artists announces the addition to its roster of

Stephen Cleobury, Organist and Director of Music of King's College, Cambridge, England. A former organ scholar at St. John's College, Cambridge, Mr. Cleobury has held the posts of Sub-Organist of Westminster Abbey, and Master of Music at Westminster Cathedral prior to his 1982 appointment at King's College. Mr. Cleobury has continued the tradition of extensive recording of the King's College Choir, for EMI and London Records; his organ recordings are on Priory Records. Stephen Cleobury will tour the U.S. as a concert organist in early April, 1987.

Martin Jean has been appointed assistant professor of music at Concordia College, Ann Arbor, MI, where he will teach organ, church music, and music theory. Mr. Jean is a doctoral candidate in organ performance at the University



Martin Jean

of Michigan where he studies with Robert Glasgow. He has won several competitions including the 1984 University of Michigan Organ Competition and the 1985 Basically Bach National Organ Competition, and was runner-up in the 1985 Fort Wayne National Organ Playing Competition.

Nunc Dimittis



Charles T. Meyer, Sr.

Charles T. Meyer, Sr., son of the founder of Jerome B. Meyer & Sons, Inc., organ pipe manufacturers of Milwaukee, WI, died March 2, 1986, at the age of 85, two months shy of his 86th birthday.

Charles Meyer had been involved in this family business for 68 years, passing on his knowledge and skill to his son Gordon, President of the company, along with his grandson Anders, Vice President and Treasurer, who now makes the 4th generation involved.

Charles' father, Jerome B. Meyer, came to this country at the age of 16 from Ammerschwih, Alsace-Lorraine in France, where he became interested in the organ business. He founded the firm in 1906, thus making this the 80th anniversary year for the company. Charles Meyer had worked every day up until the age of 83.

Kenneth Walton, organist at Hitchcock Presbyterian Church, Scarsdale, NY, for 26 years, died January 8 at the Hospice of Northern Virginia of diabetes and cancer. He had a long and distinguished career as an organist, pianist, accompanist, composer and choir director.

Born in Croydon, England, Mr. Walton graduated from the Guildhall

School of Music in 1923, and began his career as an organist at the Church of St. Mary the Virgin, Sloane Square, London. He came to the United States in 1930. Mr. Walton was a Fellow of the American Guild of Organists and a member of the American Society of Composers and Publishers. He composed a great number of anthems, songs and oratorios.

During World War II, Mr. Walton was one of the many artists who performed regularly for servicemen at the Stage Door Canteen at Times Square. In the summer of 1953 he toured the summer theater circuit with Beatrice Lillie and Reginald Gardner in a musical revue. A memorial service for Mr. Walton was held April 20 at Hitchcock Presbyterian Church.

Corrections and Clarifications

It has come to our attention that the new organ by John Brombaugh at Southern College, Collegedale, TN, which was featured on the cover of the April issue of THE DIAPASON, is not, in fact, the largest tracker organ built in North America, as was stated in the description. That distinction should, we are told, go to the Visser-Rowland organ at The University of Texas at Austin, featured on page 15 of the February,

1985, issue. At 5,279 pipes, the Visser-Rowland is 353 pipes larger than the Brombaugh.

On page 8 of the April issue of THE DIAPASON, the review of the recording "Twentieth Century Church Music" failed to list the importer. The record is available from Ben Johnston Record Imports, 53 Page Road, Litchfield, NH 03051, for \$9.95 plus \$2.00 for postage and handling.



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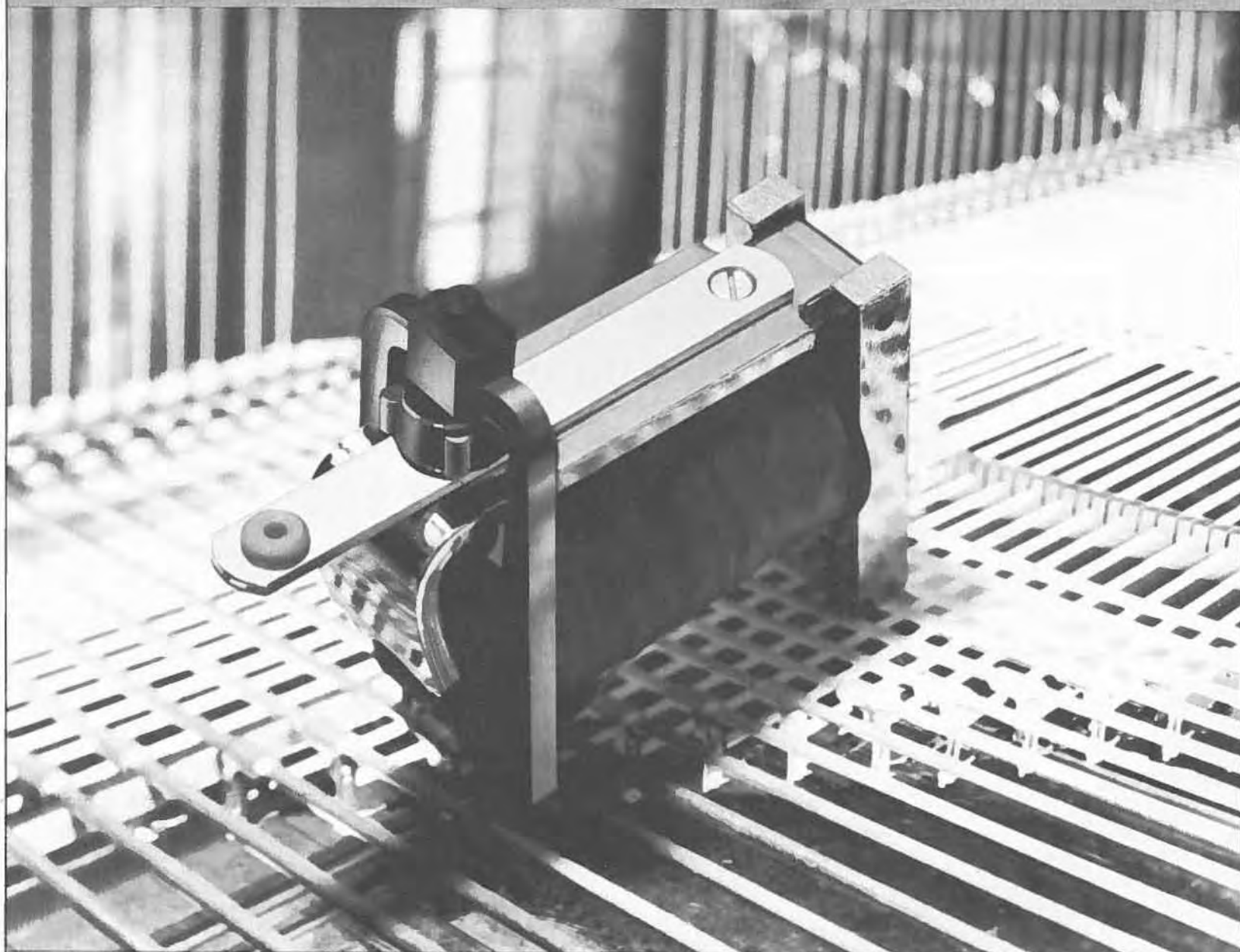
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New Recordings

An English Choice

The title of one recording by Jennifer Bate serves admirably as a heading for this series of reviews. All three recordings by Ms. Bate were recorded in England on organs built by Englishmen.

A priori, one must like the sound of English Post-Romantic organs (which are recognizable immediately by their somewhat immense sound-qualities—large, solid foundations, bright but somewhat reserved mixtures, full, yet rarely brassy reeds). All three organs represented here are specifically English in tonal design and execution.

One must also like the English Cathedral approach to registration, which can start from extremely reserved foundational registrations, and through the clever (if also somewhat surreptitious) operation of swell-pedals and combination pistons, arrive in a very short time at the full power of the instrument crowned with a tuba on heaven-knows-how-many inches of wind. This, of course, must happen while fingers and feet are occupied to the fullest extent imaginable.

This reviewer admits to an unabashed prejudice in favor of all of the foregoing; indeed, he plays much in this manner, where German and English Romantic literature is concerned. Therefore, the caveats written in the preceding paragraphs are for those who might not find English organs and English Cathedral playing quite so much to their liking.

An English Choice: Jennifer Bate at the organ of St. Andrew's Parish Church, Plymouth. *Plymouth Suite*, Percy Whitlock; *Prelude on Rhosymedre*, Ralph Vaughan Williams; *Psalm Tune Postlude on "Martyrs"*, Harvey Grace; *Solemn Melody*, Sir Henry Walford Davies; *Imperial*

March, Sir Edward Elgar; *A Fancy; Reverie*, Sir William Henry Harris; *Tuba Tune*, Norman Cocker. Hyperion Digital A66033. Available from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02148. \$13.00 plus \$1.50 for postage and handling per order.

There are few words to describe Jennifer Bate's abilities, both as a musician and as a highly literary, interesting writer. The jacket notes come entirely from her pen, and are at once engaging and informative as well as informed. She thoughtfully presents, as well, a complete specification of the Rushworth and Dreaper organ.

The same may be said about her playing. There seem to be no technical hazards or difficulties over which Jennifer Bate cannot leap with ease, yet she is in no way an excessively flamboyant or daredevil organist. It is truly a pleasure to hear someone with such technical command manifest so much security in it that she uses it for its proper purpose—the communication of musical composition to an audience.

Every work on this recording is splendidly played from the pictorial *Plymouth Suite* to the (at once magnificent and supercilious) *Tuba Tune*. No two works are played exactly the same way, although the style of writing throughout this recording is totally English.

Perhaps the best critique a reviewer can offer is to find no one piece so well-played that it outshines the others. This is true here; even more so is Jennifer Bate's unerring sense of a balanced program. The works represented range from those in the style of character pieces to blazing toccatas, to the counterpoint and careful writing of Harvey Grace to the near-pomposity of Norman Cocker.

The album's surface is quiet; it is

excellently recorded. "An English Choice" is a necessary acquisition both for the purpose of hearing this little-programmed repertoire so well played and for that of coming to know an organist who deserves to be heard much more in this country.

Organ Music by Lennox Berkeley and Peter Dickinson—Jennifer Bate, organist. The organ is that of St. James Church, Muswell Hill, London. Sir Lennox Berkeley: *Fantasia*, Opus 92; *Andantino*, Opus 21 no. 2b (arranged by Jennifer Bate); *Three Pieces*, Opus 72, no. 1: *Aubade*; *Aria*; *Toccata*. Peter Dickinson: *Paraphrase I*; *Study in Pianissimo*; *Meditation on "Murder in the Cathedral"*; *Toccata*. A digital recording by Hyperion Records #A66061. Available from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02148. \$13.00 plus \$1.50 for postage and handling per order. Jacket notes by Peter Dickinson. Specification of the Harrison and Harrison organ included.

To call the styles of these two composers "eclectic" is an understatement in the extreme. Rarely has this reviewer heard more intelligent, thoughtful, and musical composition for the instrument in works from this portion of the century. The global understanding of the organ and its sonorous capabilities evidenced both by Sir Lennox Berkeley and Peter Dickinson is coupled with a civil respect for the instrument. This is both heartening and refreshing in a time when many composers treat the organ as a generator of sound alone (and not always esthetically pleasing sounds, either), applying every imaginable appendage to it with more or less success.

The foregoing must not be mistaken for a dismissal of these two composers' music as "conservative" or anachronistic—far from it! One piece is serial (*Study in Pianissimo*), although so well crafted that the compositional technique is not the most prominent aspect of the composition at all. The others make use of massed harmonies, progressions by thirds and tritones with dissonances at many levels simultaneously; in short, many of the compositional devices of this century are audible in this unusual and commanding recording. Also to be heard are many different registrational colors—detail as well as mass, delicacy as well as power. The extraordinarily well-written jacket notes by Peter Dickinson are most informative and interesting.

It is Jennifer Bate's unerring sense of taste coupled with complete technical command that brings this music to life. The listener is drawn into the many colors and textures of these compositions, and is alternately delighted and disturbed. The performance is flawless and, again, Jennifer Bate knows exactly how to execute a line so that one is never

left with a sense of abruptness or, worse yet, insensitivity to musical direction. This reviewer casts a suspicious ear toward much music of our time for organ, but applauds this recording, and recommends its immediate purchase by anyone interested in dignified yet vital music from and of the last forty years of this century.

Sounds of the Merry Organ: Jennifer Bate at the organ of St. James Church, Muswell Hill, London. A digital recording from Hyperion Records, #A66083. Handel (arr. H. A. Bate), Gavotte, Minuet and Tambourin from *Aleina*; Bach (arr. H. A. Bate), Adagio from *Violin Sonata in C minor*, Bourree from *Suite No. 3 for Unaccompanied Cello*; Jennifer Bate, *Introduction and Variations on an Old French Carol*, Bairstow, *Prelude in C*; *Evening Song*; Whitlock, *Divertimento*; Carol; Jacob, *Festal Flourish*. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02148. \$13.00 plus \$1.50 for postage and handling per order.

This is a recording of much lighter fare than the preceding two. Jennifer Bate has a particular interest in presenting the organ to children of all ages, and, evidently, it was with this in mind that she recorded this literature. It caused this reviewer to be slightly suspicious at first, since so much of the recording contains transcriptions, but the result is highly enjoyable, as well excellently played. At no time is there any hint of the frivolous or the tawdry—for Jennifer Bate, humor does not preclude seriousness of intent.

This organist has, again, chosen a remarkable and well-balanced program that will certainly delight and captivate the young, but is welcome and infectious for experienced organists as well. Her own *Introduction and Variations on an Old French Carol* reveals her to be a skillful composer as well as a performer.

The present recording does for the organ what Britten's "Young Persons's Guide to the Orchestra" does for that medium (only without the unifying theme, of course). A large variety of registration and registrational colors is presented as well as a multiplicity of styles. This reviewer is somewhat perplexed as to why an organist with so vast a knowledge of the repertoire resorted to transcriptions instead of some lighter works conceived for organ in the first place. That, however, is the only reservation. The recording is, simply, a delight, although an instructive one at the same time. Where it is not in the same category with the preceding two, it is, nonetheless, well worth owning, particularly if one wishes to interest children (and, perhaps a curious adult or two) in the instrument.

—Mark L. Russakoff



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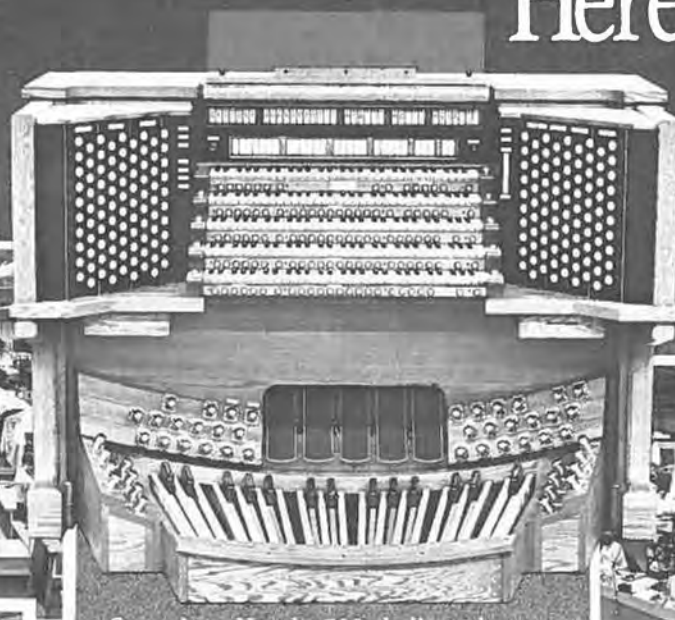
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New Organ Music

Malcolm Williamson, *Concerto for Organ and Orchestra*, Josef Weinberger, \$14.00.

Malcolm Williamson, Australian composer, pianist and organist, has lived in England since 1953, and holds the title Master of the Queen's Music. His compositions show the influence of Messiaen and Stravinsky, and also of certain jazz characteristics. This concerto was written in 1961, and was first performed in the Royal Albert Hall in London with the composer as soloist. It calls for a large orchestra of woodwinds, brass, timpani, percussion, two harps and strings, and is a virtuosic work that mixes serial harmony and spirited jazz rhythms in an intriguing and pleasing way. Unfortunately, because of the lack of organs in major concert halls in this country, most of us will probably never have the opportunity to hear a performance of this complex and skillfully composed work.

Werner Grams, *Five Preludes for the Church Year*, Augsburg 11-6041, \$4.00.

These short preludes are easy compositions based on hymns from five seasons of the church year. The harmonic style is traditional, and the ideas intelligently conceived and executed; however, there is a correctness and predictability of the writing that is uninspiring. The music is not bad, but it has a bland quality.

David N. Johnson, *Earth and all Stars*, Augsburg 11-5746, \$3.00.

This lovely hymn was composed by Mr. Johnson, and appears in the Lutheran Book of Worship and the new Episcopal Hymnal. The organ arrangement (introduction - hymn in quarter notes - interlude - hymn in half notes) is easy to play, and demands no more technique

than what is needed to play a hymn well. The traditional harmonic style is tastefully enlivened with a few ninth chords and unresolved sevenths which blend together to create an effect that is musically pleasing.

David Cherwien, *Interpretations*, Book V, Summa Productions, SP-102, \$5.25.

These ten *misinterpretations* of well-known hymns were probably written at the keyboard, where no thought was given to originality or freshness. Counterpoint is absent in this music which equates aimless arpeggios with excitement, cloying seventh chords with sentiment, and major triads descending by seconds with strength.

Leslie Betteridge, *Adagio*, Paraclete Press PPM08505.

Lush ninth chords slowly resolve into soft sevenths which melt into mysterious augmented chords that expand into melodious sixths which leap to poignant appoggiaturas that sink into fleeting consonances. The texture is dense, the rhythms complex, the harmonies chromatic, and the dynamic journey from *p* to *ff* to *pp* is punctuated with unexpected modulations. This is a challenging and well constructed work written in memory of Dr. Alexander McCurdy.

Alexandre Guilmant, *Fugue Grave, Prélude Fugué, Fughetta, Fughetta de Concert*, Harmonia-Uitgave 3567, \$6.50.

These short fugues, selected from Guilmant's many organ compositions, are a good sampling of his contrapuntal writing. In the *Fugue grave* the key of C minor and the low tessitura combine to express a brooding and tragic mood, while the mood of the *Prélude fugué*,

with its moderately paced subject in G major, is easygoing and cheerful. The *Fughetta in D major* has a dynamic mark of *ff* and a tempo of "Allegro vivace." Its festive mood is heightened when the counterpoint yields to homophonic chords above the last statement of the subject in the concluding pedal entrance. The first three fugues are technically easy; only the last, which completes the circle-of-fifths arrangement, calls for a slightly more advanced technique. The *Fughetta de concert* in A minor has a gigue-like subject that sparkles with staccato articulations and a dancing pedal line. Jocular recital music—highly recommended.

Philip K. Clemens, *Short Hymn-Tune Arrangements for Organ* (Including Two Essays: Basic Organ Technique and Choosing a Church Organ), Menonite Publishing House, #8132.

"Basic Organ Technique" touches briefly on several aspects of organ technique and expression: accents, registration, and pedalling. The ideas are clearly stated, and good as far as they go. This essay may be helpful to someone who has had little or no organ instruction. ("Choosing a Church Organ" has been reviewed in the October, 1985, issue of THE DIAPASON.)

The collection of hymn-tune arrangements consists of 27 short settings of nine hymn tunes. In several, the arranger has merely placed the two-stave hymnal version on three staves, and added a seventh here and there to give the illusion of originality; in others, he has set the first part of each phrase in octaves for the hands, and answered it with full harmony for the concluding half, again using the familiar harmony. The few settings that introduce new ideas sound like feeble attempts at improvisation by a musical amateur, and are too trite to be taken seriously. Music like this calls to mind a remark by Samuel Johnson to a young writer: "Your manuscript is both good and original, but the part that is good is not original and the part that is original is not good."

—Edmund Shay

***Six Meditations on English Hymn Tunes*, Charles Callahan. The Organ Literature Foundation. (no number) \$5.00 + \$1.50 postage.**

The composer introduces the volume by stating: "These short preludes began life as improvisations on hymns sung in the context of services at the Church of the Epiphany in Washington, D.C. Their brevity was dictated by liturgical requirements for hymn introductions, interludes, and communion meditations." The harmonic language used makes the settings of these hymns very interesting, even though they are brief. Hymn tunes include Love Unknown, Aurelia, Carey, St. Catharine, Down Ampney, and Repton.

***A Compendium of Organ Music*, George Frederick Handel, edited and arranged by Barbara Owen. Roger Dean Publishing Company KK 336. \$5.95.**

This collection contains 17 short movements arranged for organ from vocal and instrumental pieces of Handel, 11 of which do not require pedal. Some movements are simplified considerably from their original version. Many different types of pieces are represented. This collection is not a definitive

Handel volume, but may make the music of Handel more available to the organ music listener.

***Pedal-less Preludes for Organ*, compiled by Dorothy Wells. Lorenz Publishing Company KK 319. \$4.95.**

***Long Preludes for Organ*, compiled by James Mansfield. Lorenz Publishing Company KK 295. \$4.95.**

***Lorenz's Organ Album No. 98*. Lorenz Publishing Company OA 98. \$5.95.**

***The Sacred Organ Folio No. 31*. Lorenz Publishing Company SOF 31. \$6.95.**

All four of these collections contain the same basic kind of music—from classical and original sources, and some based on hymn tunes. This music is definitely not for the serious organist or the musically-sophisticated congregation. The gimmicky harmonies and constant modulations in piece after piece try to add interest but do not succeed. This style of music must be very popular, given the fact that there are 127 other "Organ Albums"/"Sacred Organ Folia," but they all seem like "elevator music" for the organ. One would hope that church music has a nobler purpose.

***Easter Processional on "This Joyful Eastertide"*, setting by S. Drummond Wolff. Concordia Publishing House. Score and instrumental parts 97-5898. \$5.00.**

***Processional for Easter, Ascension, and Pentecost on "Hail Thee, Festival Day"*, setting by S. Drummond Wolff. Concordia Publishing House. Score and instrumental parts 97-5899. \$6.00.**

These are the 7th and 8th in a series of festival hymn settings for congregation, choir, organ and brass quartet. Both are solid harmonizations and contain interesting writing—highly recommended for festival services.

The Concordia Hymn Prelude Series, edited by Richard Hillert. Volume 31: 97-5746. Volume 32: 97-5747. Volume 33: 97-5748. Volume 34: 97-5749. Volume 35: 97-5750. Volume 36: 97-5751. Concordia Publishing House. \$7.50 each.

This series (which will span 42 volumes) contains cantus firmus settings and intonations of hymns in *Lutheran Worship* and *Lutheran Book of Worship*. More than half of the settings are from contemporary composers; others are from 17th–20th century composers. The hymns in these volumes are general hymns arranged alphabetically by tune. Since the series is aimed at the needs of organists with minimal training, pedal writing is used sparingly. These short, simple settings are interesting and refreshing harmonizations that could be used as short chorale preludes to the singing of the hymns or as "organ verses" during the singing of the hymns. Registration suggestions and biographical information on the composers are given in each volume. This series is "The Parish Organist" of the 80's.

—Dennis Schmidt



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Music for Voices and Organ

by James McCray

Easy Anthems for Summer Church Choirs

Some to church repair not for the doctrine, but the music there.

Alexander Pope (1688-1744)

How often, as church musicians, have we silently thought at the end of a service, "At least the choir performed well today," or some similar thought related to Pope's famous observation stated above? Agreed, this is not the way it should be, but, sometimes . . . Too frequently, the musical contribution to the service is taken for granted and underestimated.

While the morning message is supposed to be the heart of the service, sometimes it is the music that lingers longer with the congregation. The use of words *with* music can make a powerful statement, and often, be more memorable than the sermon. So much depends not only on the message itself, but also on the way it is communicated. Obviously a poor message delivered well may have a stronger impact than the other way around, and the same is true with the music. However, when words and music are heard in a song or choral setting, the potential may be greater. Without the communication of vocal music in the service, the majority of the congregation is somehow less served.

During the summer, many choirs do not sing for Sunday services. There is, in fact, much to be said for this as I have mentioned in several previous columns. Yet, it is hoped that not everything stops because of the calendar. Perhaps some churches could use a very small ensemble of a few select voices to sing two or three times during these summer months.

For those directors who do try to continue with some representation of vocal music, the anthems reviewed this month will be of particular interest. All of the works are easy and could be performed with limited numbers of singers. Most would also be useful for duets, quartets, etc. While the pace should certainly not be the same as during the other times of the year, the congregation is certain to appreciate those summer Sundays when words and music enhance the service.

Two Evensongs, Robert Jordahl. Unison and organ, Bourne Company, B239285-350, \$.70 (E).

The first setting, *Guide us Waking, Guard us Sleeping*, is particularly effective for unison choral singing. The anthem begins with women alone, then later men alone, and finally everyone in unison. The second setting, *Keep Watch, Dear Lord*, is less tuneful and would probably work better as a vocal solo. The keyboard is on two staves, and both anthems are expressive in style.

Please Let Me Grow, Dear Lord, Ronald Besemer. Unison and organ, Concordia Publishing House, 98-2717, \$.60 (E).

There are three verses—the third employs an optional unison descant above the melody that is canonic in style. The text and style make this useful to young singers as well as adults. The second verse uses a slightly different accompaniment for variety. This is gentle, lovely music that will appeal to any type of group.

O God of All Things, Ernest Baker. Unison and organ, Augsburg Publishing House, 11-2199, \$.65 (E).

There is an ethereal, austere quality that is quietly haunting in this two-verse anthem. The vocal lines float above a simple organ background of mildly dissonant chords. Curiously, Baker also gives a French text performing version; he suggests that the first verse may be performed as a solo, with full unison choir on verse 2. Highly recommended, this is sensitive, effective, yet easy choral music.

I Will Forever Sing, Benedetto Marcello (1686-1739), SAB and keyboard, Roger Dean Publishing Company, HRD-164 \$.85 (E).

This setting is arranged by Robert James who adapted Psalm 89 for the text. It has an ABA form with a moderate, pulsating rhythm. Often the women sing in parallel thirds; the men tend to be in their upper (TB) register. The middle, contrasting section moves from 3/4 into 4/4. Typical Baroque harmony and style.

Sing to the Lord with Joy! John Carter. Two-part in any combination and keyboard, Hope Publishing Company, JC 286, \$.75 (E).

Designed for young singers, especially children's choir or middle school age singers, this might be a bit repetitive for adult groups. There is one recurring melody that appears in unison and in two parts, usually with a different accompaniment each time. The last verse moves up to a new key and gives the anthem a feeling of conclusion.

I Wait for the Lord, Hank Beebe. Two-part with keyboard, Hinshaw Music, Inc., HPC-7017, \$.65 (E).

This setting is fast, longer than most easy two-part anthems, and creates a joyous spirit. The keyboard part is busy and provides an energetic, driving rhythmic background for the voices which sing much of the anthem in unison. The chordal patterns give it a "pop" character at times. The music will provide a light, happy character for any summer choir, and will be enjoyed by the congregation.

O Worship the King, William Croft (1678-1727), arranged by Leonard Van Camp. SA/TB with keyboard, Unicorn Music Company, 10016.2, \$.55 (E).

The familiar tune (Hanover) is heard in all four verses. Each has a different treatment: the first is primarily in unison; the second has a more expressive accompaniment; the third is unaccompanied; and the fourth has a dramatic flair. The technique and style are practical yet interesting and solid arranging skills are in evidence. The keyboard is on two staves. This is useful for a summer choir with a smaller number of singers—it should give the impression of a large choir.

InQUIRES and Places, no editor given. S, SA, and SSA with keyboard, Novello of Theodore Presser Co., \$.675 (E/M-).

This is a collection of 20 different settings for treble voices. There is a good mixture of composers with works by Bach, S. S. Wesley, John Stainer, Peter Hurford and others. In addition to an-



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them there is a *Magnificat and Nunc Dimittis* by Herbert Sumson and Stainer's famous sevenfold *Amen* arranged for SSA. For those directors who will use treble settings, this is a useful collection; the cost averages at about \$.33 for each setting—a bargain.

A Time for All Things, Douglas Wagner. SAB and keyboard, Sacred Music Press, S-7437, \$.85 (E).

Wagner has adapted a Scottish folk tune in his setting of the well-known Ecclesiastes text, "To everything there is a season." The music is pensive and has a gentle lilt to it. The keyboard is on two staves. Most of the second verse is in two parts, with a somewhat free coda. The setting ends quietly. Lovely music for any type of choir.

Two Antiphonal Psalms, Hal Hopson. Unison Choir and congregation with keyboard, Sacred Music Press, S-369, \$.85 (E).

If the director does not want to use the congregation, these Psalms could be performed by using a soloist and choir, or even by two small choirs. *Psalm 103* is only two pages in length with three strophic verses, and is easier to sing than the second setting, *Psalm 95*, which has some changing meters, moves through various keys, and has more musical interest. Both are rhythmic. Useful music that would bring something different to the summer choir.

The Kingdom of God, Joseph Roff. Two-part or unison with keyboard, Belwin-Mills Publishing, GCMR 3426, \$.45 (E).

This was written for a junior choir, but would be suitable for a small adult choir. The music is simple with an ABA format. The middle section is faster and in a different tonal area. Simple music that could be learned easily and yet deliver a strong message.

Sing Joyfully, edited by Mason Martens. Four-part anthems with keyboard, Walton Music Corporation of Hinshaw Music, WB-503, no price given (E/M-).

There are fifteen anthems in this collection. The editor provides a useful preface with explanations and, at the end of the booklet, there are extensive historical notes on each of the pieces and composers. There are works by Schütz, John Blow, William Mason, Michael Haydn, Franz Liszt and others. Most of the settings are brief and suitable for any type of small church choir. Where appropriate, both English and the original language are provided.

I Call to Thee, Lord Jesus Christ, Sam Batt Owens. Two voices and five handbells, G. I. A. Publications, G-2611, \$.50 (E).

The handbells only play two repetitive chords to give a harmonic background for the voices. Most of the singing is antiphonal in style. The music is easy with a limited range and would be fine for soloists or with a small choir.

Know That the Lord Is God, G. F. Handel (1685-1759). SA/TB and organ, Lawson-Gould Music Publishers, 872, \$.70 (M-).

This setting has been arranged by Lloyd Pfausch and is somewhat more challenging than others listed above. The lines are contrapuntal, often with typically long Handelian melismas, and the accompaniment is of moderate difficulty. Although on two staves, the organ writing is busy with a solo introduction and closing. The tessitura for the men tends to be a bit high, but not extreme. It has an ABA structure.



New Handbell Music

Scoring for English Handbells, A Practical Guide for Composers, Douglas E. Wagner. Agape #1209, \$.75.

Here is a helpful guide for those who consider arranging or composing for their own choirs' needs. Mr. Wagner has become a leading figure in the field of handbell literature and this book offers some worthy topics on the subject. Chapters include "Where to Find Ideas," "General Considerations," "Handbell Notation," "Elementary Scoring Techniques," "Stylistic Scoring Considerations," "The Publishing Business," and blank manuscript pages included as models for setting up scores with permission given to the initial purchaser of the book to freely duplicate. If you are "in the handbell business" in any way, shape or form, this is for you.

Spring Prelude, Bob Burroughs. Triune Music (Dist. by the Lorenz Corp.) #HB153, \$1.50 (M-).

This is a lovely piece written for 2 octaves of bells and an optional C instrument. It is fairly short, moves into two nicely related keys, and, although the C instrument is optional, I would strongly recommend its use. If you're looking for a short piece with instrument this one should serve nicely.

Jesu, Joy of Man's Desiring, J. S. Bach/arr. Hal H. Hopson. The Sacred Music Press #S-HB28, \$1.75 (M+).

There are several arrangements of this chorale for bells, and this one rates very highly. It is written for three to five octaves of bells, and organ or organ and harpsichord/piano. The opening statement and its later embellished version are played by the bells with accompaniment below. The chorale tune is played on the keyboard with the melody in the tenor, the handbells maintaining the triplet motif. Well written with no special fanfare other than a good, solid presentation of the well-loved chorale of Bach.

Church Bellringers' Handicard, compiled by Ellen Jane Lorenz. Lorenz

Publishing Company HB-175, \$2.50 (E-M).

Here is a practical guide to aid in the service when bells can assist with responses, either alone or as the accompaniment for the congregation or choir. This is written for three or four octaves and includes about 18 selections, mostly the familiar amens, Gloria Patri, and the like. Written in a very straightforward style, as they should be, these might be a helpful supplement for some.

A Jubilant Song, Douglas E. Wagner. Sacred Music Press S-HB29, \$1.50 (M+).

This quickly-moving piece suggests just what the title implies. It is a jubilant song with a bit of a swing and much excitement in the rich, chordal passages. There is much activity for the highest octaves. The structure is not difficult, mostly quarter- and half-note chords with some eighths. A greatly uplifting original composition for four octaves of bells.

Procession, George F. Handel, arr. Hal H. Hopson. Harold Flammer, Inc. (A Division of Fred Waring Enterprises, Inc.) HP-5187, \$1.30 (M).

Taken from Handel's opera *Ezio* is this new classical setting for bells. Though not particularly familiar, it does have that typical Handelian character. It is written for three to five octaves with repeats of each of the two sections. A nice, light, new tune for your bell repertoire.

I Wait for the Lord, Judy Hunnicutt. Triune Music (Dist. by the Lorenz Corp.) HP 167, \$1.95 (M-).

The original piece by Ms. Hunnicutt is set for two octaves of bells with a flowing, arpeggio pattern throughout most of the work topped by a solo with a C instrument. Here is another bell composition that can add color to your ringing if you have the instrument available. It is a gentle, flowing piece throughout.

—Leon Nelson

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William Kuhlman and Laura Probst

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San Francisco Chronicle, August 17, 1919.

I was traveling from Pittsburgh to New York many years ago and I was approached by a clergyman who asked me if I would give him a pulpit for his church. I replied that I would not give him a pulpit, but that I should be happy to give him an organ. And in answer to his expressions of surprise and curiosity I added that I chose that gift as I should not care to be held responsible for the utterances from a pulpit, but that I should be glad to take a chance on those from an organ.

Andrew Carnegie

The vast wealth which Andrew Carnegie applied to the purchase of pipe organs in the 45 years between 1874 and

1919 is unparalleled in music history. 7,689 church and music halls benefited from his gifts which by the end of his life totalled \$6,248,309.00.² It provided churches, large and small, with pipe organs when they might have had to settle for a reed organ or piano. It stirred vigorous activity in organ building which the industry had not seen since the Baroque period, and would not enjoy again until after World War Two. Many organ companies benefited from the Carnegie grants. Estey, Hillgreen-Lane, Reuben Midmer, Döhning, Möller, Wicks, Barckhoff, Roosevelt and Felgemaker were among the builders who were awarded contracts.

Carnegie's wealth provided instruments across the continental U.S., Canada and the British Isles as well as in such exotic lands as British Guiana, Gibraltar, South Africa and New Zealand. In Pennsylvania alone, 1,351 Carnegie organs dotted the countryside where the first Klemm and Tannenberg organs had appeared in the 1750s and 60s.³ A 1957 article in *THE DIAPASON* stated that at one point there were more organs in western Pennsylvania than in any other concentrated area in the world.

Carnegie's Musical Taste

One of Carnegie's earliest memories was of his father William singing Scottish folk songs while working at his loom in their cottage in Dunfermline, Scotland. He wrote in his autobiography: "A very good foundation was laid for my love of sweet sounds in the unsurpassed minstrelsy of my native land as sung by my father. Folk-songs are the best possible foundation for sure progress to the heights of Beethoven and Wagner." Later he wrote, ". . . the overture to 'Lohengrin' thrilled me as a new revelation. Here was a genius, indeed, differing from all before, a new ladder upon which to climb upward—like Shakespeare, a new friend."

Carnegie belonged to a religious family, although neither of his parents espoused the beliefs of any denomination. "My father believed all sects were agencies for good . . . theologies were many but religion was one."⁴ William Carnegie left the Presbyterian church permanently after hearing a sermon on the doctrine of infant damnation, saying "If that be your religion and that your God, I seek a better religion and a nobler God."⁵ He then became interested in the teachings of Edward Swedenborg, who revised and re-shaped Lutheran doctrine, emphasizing good works, morality in all acts and an ethical life. Thus Andrew was introduced to the Swedenborgian Society in Allegheny, Pennsylvania. Carnegie wrote in his autobiography that his music education began in the choir of the Swedenborgian Society, the small church he attended for a brief period with his father.

The hymnbook of the Society contained an appendix of short works from oratorios to which he "instinctively fastened" himself.

As an adult, Carnegie scorned formal religion and indulged in other activities which reflected the spiritual side of his nature. One of Carnegie's biographers, John Winkler, said "With him music was almost a form of religion." Carnegie once wrote to a friend in Philadelphia from his Scottish summer home, Skibo Castle:

You see, Joseph, I have no religion to speak of. But on a Sunday morning, when other people are at church, I like to float about in my swimming pool while a Highlander in all his regalia plays sacred music on his pipes.

At Skibo, the bagpiper and the organist who played the large house organ, were full-time staff members. Each morning, the bagpiper would approach the castle from a distance and circle it while playing the pipes. This unusual way of waking the household was followed by breakfast to the "sonorous tones of the organ." One writer reported that the "skirling of the pipes sometimes drew old shoes from guests indignant over their broken sleep."⁶ Carnegie was oblivious to the distaste of his guests who were unable to endure this eccentric daily ritual. For him, bagpipe and organ music were as necessary as breathing.

The task of finding a musician who displayed appropriate musical taste was a serious family undertaking. On May 9, 1898, Carnegie's wife Louise wrote a letter outlining their musical require-

William Kuhlman is Professor of Music, Luther College, Decorah, Iowa. A graduate of St. Olaf College and Syracuse University, he is an active recording artist and recitalist and has made several European tours.

Laura Probst is Documents Librarian, Winona State University, Winona, Minnesota and Organist, Cathedral of the Sacred Heart, Winona, Minnesota. A graduate of Luther College and the University of Illinois, Urbana, she is Dean of the Hiawatha Valley Chapter of the AGO and an active recitalist.

Willis A. and Janet S. Strauss Performing Arts Center University of Nebraska at Omaha

Casavant, Opus 3606
31 stops, 48 ranks, 2677 pipes
Mechanical key action, electric stop action

GRAND ORGUE

16' Montre
8' Montre
8' Flute harmonique
8' Bourdon a cheminee
4' Prestant
4' Flute
2' Doublette
Cornet III
Grande fournitue II-IV
Fourniture IV-V
16' Doucaine
8' Trompette

RECIT

8' Montre
8' Flute majeure
8' Viole de gambe
8' Voix celeste
4' Octave
4' Flute
2-2/3' Nazard
2' Quarte de nazard
1-3/5' Tierce
Plein jeu V
16' Basson
8' Trompette harmonique
8' Hautbois
4' Clairon harmonique

PEDALE

16' Montre
16' Soubasse
8' Octavebasse
8' Bourdon
4' Octave
Mixture V
32' Contrebombarde
16' Bombarde
8' Trompette

GRAND CHOEUR

16' Bombarde-en-chamade
8' Trompette-en-chamade
8' Flute

Casavant Frères

LIMITEE

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ments after a number of organists, including an unidentified Hungarian, had applied for the job.

We should like to have a first class man . . . We are particularly fond of oratorio music, also Beethoven—the Andante of the Fifth being Mr. Carnegie's favorite bit, also Handel's 'Largo' and all the Classical Compositions. Hungarians are too fond of pyrotechnics and the organ must be played with great feeling as it is essentially a religious instrument. It is alright, it will be grand to have the Hungarian if he loves Handel, Haydn, etc., but it seems to me the British understand oratorio music best. Ever gratefully, Louise Carnegie.

The Hungarian Maestro was hired.

Carnegie's Altruism

In 1848, at the age of 13, Carnegie emigrated with his family to the U.S. He began his life in Allegheny as a bobbin boy in the textile mills earning \$1.20 per week. He then found employment in the infant telegraph industry, first as a messenger and later as an operator. His skills as a telegraph operator helped him to secure a job in the railroad industry where he quickly scaled the management ladder. In 1865 at the age of 30 he ceased to work "for a paycheck" and began his career as a capitalist, investing in the railroad, bridge and steel businesses. By his mid-forties, Carnegie had amassed inconceivable wealth and began the task of distributing it.

As early as 1870, he espoused the doctrine of responsible wealth. In a series of speeches and articles spanning the next four decades he expounded his gospel of wealth. "It is the duty of the man of wealth to consider all surplus revenues which come to him simply as trust funds, which he is called upon to administer . . . to produce the most beneficial results for the community."⁷ In a famous 1895 speech entitled "The Millionaire," Carnegie preached:

Men earn their wealth and spend it in three ways:

1. They hoard it . . . they don't own their millions, their millions own them.
2. Bequeathing their money to their children is like cursing their children.
3. They try to repent of their folly by leaving it to charity at death. I say, there is no grace in any such gifts.

His *North American Review* article entitled "Wealth" sums up his own philosophy of benevolence.

In bestowing charity, the main consideration should be to help those who help themselves; to provide part of the means by which those who desire to improve may do so; to give those who desire to rise the aid by which they may rise; to assist, but rarely or never to do all. Neither the individual nor the race is improved by almsgiving.

The Appeals

The first organ ever given by Carnegie celebrated its 100th anniversary in 1974. It is one of the oldest tracker organs in the Pittsburgh area, built by Philadelphian John Roberts, for the Swedenborgian Church in Allegheny. Carnegie commented in his autobiography about the flood of requests that followed this gift:

Applications from other churches soon began to pour in, from the grand Catholic Cathedral in Pittsburgh, to the small church in the country village, and I was kept busy. Every church seemed to need a better organ than it had, and, as I paid full price for the new organ, what the old one brought was clear profit. Some ordered organs for very small churches which would almost split the rafters, as was the case with the first organ given . . . Others had bought organs before applying, but our check to cover the amount was welcome.

A well-organized system, including an application form, was developed to process the thousands of requests. There were a variety of opinions on the rather peculiar way which Carnegie had chosen to dispose of his wealth. Pious Scottish Presbyterians charged that Andrew was "demoralizing" Christian worship



The 1874 John Roberts organ given by Andrew Carnegie to the Swedenborgian Society, Allegheny City, PA. Courtesy Gilbert T. Haddaeus, Pittsburgh, PA.

with his organ gifts. Carnegie reports his response in his autobiography:

The very strict Presbyterians denounced as wicked, attempts to worship God with a "kist fu" o' whistles' instead of one's God-given voice. After that I decided I should require a partner in my sin, and I therefore asked each congregation to pay one half of the desired new organ. Upon this basis the organ department still operates and continues to do a thriving business.

There was no limit to the creativity, the cleverness or the emotionalism of the requests which came in a steady stream. Margaret Bolles, wife of the pastor at the Church of the Eternal Hope in New York City wrote on December 4, 1893:

I can only apologize for placing myself on the list of unknown applicants by saying that I am "the woman who dares." I have no claim whatever to your consideration; nor any scheme of reform or benevolence to recommend me. I am not a child of the slums, a reformed inebriate nor a discharged convict. I am only a simple parson's wife, writing entirely on my own responsibility, regardless of marital displeasure. As an excuse for such presumption, I may perhaps urge the fact that we have in prospect a church fair (a device of the Evil One) to raise money for an organ. While I mean to maintain self-respect, I realize that I am in danger of being demoralized in truly Jesuitical fashion thinking that the end justifies the means. I never appreciated till we came to New York what a struggle a consistently liberal church has to make among the larger and more fashionable churches of other denominations. I innocently supposed that my husband's eloquent preaching was sufficient, but I realize that New Yorkers all desire and expect good music and that we are at odds without it. Our new church will not be dedicated until paid for and the ladies are working hard to raise money for the organ . . . without it, we cannot expect to increase the size of the congregation . . . What a blessed relief it would be if some kind friend would come to the rescue and knowing of your sympathy with all that you consider helpful and elevating, it occurred to me that you might possibly be inclined to act as one in this capacity. You would be adding another to the many good deeds for which your name is honored and have the lasting gratitude of a weary woman, whose hopes are turning towards that happy time, when fairs shall be no more.

H. P. Ecker of Pittsburgh was an organist and a "General Agent" for many makes of pianos and organs. He frequently acted as intermediary, as would Gustav Döhning later on, when a church on the east coast would make application for an organ. His comments pulled considerable weight and played well to Carnegie's proletarian sympathies. "I have met the minister, and he impressed me as being a very hard working man, who devotes a great deal of time in looking after the poor, unlike the larger East End churches." The minister Ecker refers to, a certain John Weidley, personally petitioned his case to Carnegie in 1893:

. . . No, Sir, we are not rich in gold and silver, neither do we know of any one of our members who is trying to reach heaven without making a sacrifice, nor trying to enter paradise with a ticket purchased by another. But, Sir, we are not poor: for if we can minister comfort to the comfortless such as Mrs. Busch, whose husband was terribly burned in a gas explosion at your Homestead Mills last summer, and who died a horrible death, we are not poor. And so I have appealed to you, who art a public benefactor for a church organ to cheer us in our work and I trust you will be favorably disposed to us. I, as pastor of this congregation, am receiving less salary than when I worked as a 'ruffer' on an eight inch guide mill. But I am confident that I can best serve my fellow man in this capacity.

After the lesson of the "rafter-splitting" pipe organ he gave to the Swedenborgians, Carnegie seemed to prefer donating reed organs to small churches with limited seating. Instrument-agent Ecker was at loggerheads with Carnegie on this issue in 1893. "I should think a pipe organ would be much more acceptable as a gift to these people and would cost little more. In fact I have no hesitancy in saying that nothing will take the place of a pipe organ. You are no doubt aware that a Vocalion⁸ is only an imitation and as such costs too much money. My experience with the Vocalion is that they get poorer and poorer each year while a pipe organ improves with age."

No matter how much better a pipe organ was in those days compared to imitations such as the Vocalion, uniformly-scaled pipework, identical case-

work and tonal designs and the assembly line production methods which certain builders employed, gave rise to "stock" organs of little distinction. One letter from a church advancing its cause to Carnegie in 1893 says, "negotiations have been completed with the Hendricks Music Co., Ltd. . . . to purchase the Farrand and Votey Pipe Organ that they have in stock in their warehouse which is practically a new instrument having been built less than six months ago." While the better builders still embraced the age-old tradition of designing an organ to meet the special acoustic and architecture of a specific room, many were producing organs which could be quickly, efficiently built and stored for later sale.

The Successes

The program of challenge grants to churches with each sharing equally in the cost was a great success. The letters of appreciation which flowed in were filled with gratitude. An 1890's letter from T. F. Pershing, a Methodist Episcopal minister, to Carnegie reflects the florid prose of the day.

My Dear Sir, Enclosed, find a copy of the resolutions adopted by our trustees . . . My vessel was almost on the shoals, but she gallantly rides into port with sails to the wind and flags afloat. Your gift has appealed to all hearts . . . Pipe organ is the Magic Word and its music has marshalled \$2500.00 so far . . . I am on my way to every last man who has a dollar in his pocket for this enterprise. I cannot say when I shall find him, nor do I care so long as there are many between him and me. I am yours in service. T. F. Pershing.

It appears that the \$5000.00 organ which was purchased by Pershing's parish was above the average "ready-made" instrument of the time. The builder, Carl Barckhoff, according to a subsequent letter from Pershing, . . . superintended its construction in the church personally—a thing he seldom does."

Considerable excitement and communal activity was generated by the contracting, arrival and construction of a Carnegie organ. In 1906, the Salem Reformed Church in Campbelltown, Pennsylvania received a letter from James Bertram, Carnegie's secretary, authorizing \$1500 as a matching grant toward a new Möller pipe organ. The agreement with Möller included a pledge by the Elders of the Church to haul the organ from the railroad station in Palmyra, New York on the three hour journey to Campbelltown. The contract also required food and shelter for the "organ mechanics." Even the children became involved. The church archives records the final voicing and tuning process as being a three person job. "One to pump the air by hand, another to voice and tune the pipes, and a small boy to press the keys at the direction of the tuner inside the organ . . ." The 60th anniversary booklet of this organ described the joys of the hand-pumped organ in the early days. "The real 'slave' of worship and choir rehearsals was the fellow who pumped the air into the organ on signal from the organist . . . just like pumping water out of a deep well. (Only a celluloid shirt collar would hold its shape doing this in hot weather!) After ten years of hand-pumping, electricity came to town in 1916."

The Carnegie Corporation

In 1901, Carnegie sold his share of the Carnegie Steel Company to devote himself to his philanthropic causes. By 1911, he had decided that he needed help in distributing his wealth and created the Carnegie Corporation of New York, the Carnegie United Kingdom Trust, and the Carnegie Endowment for International Peace and several other agencies. The Carnegie Corporation was the largest of these and became the agency for church organ donations.

Although Carnegie remained chairman of the Corporation until his death

in 1919, he was not actively involved. Daily operations were handled by James Bertram, his personal secretary, Robert A. Franks, his financial secretary and other officers of the Corporation. These men did not have a personal interest in organs and handled incoming requests "by the book." Churches were required to contribute half of the cost of an organ and there were strict guidelines for size and type of organ according to the size of the church and congregation. Petitioners could no longer rely on Carnegie personally to recognize a worthy cause.

Churches were expected to follow the guidelines and procedures developed by Carnegie to handle the thousands of requests. Those that didn't could not expect to receive any money. An especially notable rejection came to the First Presbyterian Church in Canton, Ohio in 1912. Former President William McKinley was a member there and had even been married in the church. Playing to Carnegie's veneration for those men who had held this high office, and his particular gratitude for the late President's favorable trade policy decisions which in no small way benefited Carnegie's business interests, the Church took the plunge and asked for the total gift of an organ in memory of the late President. The stock reply from Secretary Bertram to the chairman of the church board instructed that "The Carnegie Corporation does not care to consider assistance in procuring an organ when nothing has been raised locally . . ."

William S. Hawk, an acquaintance of Carnegie who was acting as intermediary on behalf of the church to the Corporation executives, wrote to R. A. Franks, a trustee of the Corporation, complaining that, " . . . in view of my interest in the project, Mr. Bertram's letter was pretty cold-blooded. It reminds me of the 'patent insides' of a country newspaper . . . if each application for an organ is simply considered in this stereo-typed manner . . . it will do more harm than the refusal of a gift of the organ itself." The final word on the matter came in a letter from Bertram to Hawk in May of 1912. He explained that despite the late President's connection to the church, Mr. Carnegie was indisposed to make an exception to the cost-sharing rule. Also bearing on the decision was the "cost of \$5000.00, when the usual limit for a church seating 700 is \$3500.00." Finally, the peeved Bertram, who considered his autonomy in these matters complete, chastised Hawk: "In the ordinary course of business, we are dealing with probably 2500 applicants and granting upwards of 600 organs annually. There is no time for conveying more than a direct decision especially when, if the decision is adverse, it carries its own cure on the face of it."

By 1917, the Corporation had effectively discontinued its program of funding church organs. There were a few exceptions. The 1924 E. M. Skinner organ in the North Side Carnegie Hall, Pittsburgh, replaced the 1890 Roosevelt



Andrew Carnegie (The Bettmann Archive)

organ and the 1929 Kilgen organ in Carnegie Hall, New York City, replaced the 1891 Roosevelt organ. Presumably this program was discontinued for the same reason the library building program was discontinued. During the nearly 45 years that Carnegie gave away money for organs, so many churches had received organs that "the purpose which Mr. Carnegie had in view had been in large measure accomplished."⁹ The British organ program, through the Carnegie United Kingdom Trust, was also discontinued. One of the trustees wrote: "I have a rooted objection to spending a copper on organs beyond what we may be fairly committed to . . ." Apparently, funding for organs dwindled, at least in part, due to the trustees' lack of enthusiasm for the program.

The Final Chapter

During the final stages of his life and benevolence, Carnegie, although on the peripheries of actual decision making of specific grants, remained keenly interested in many of his past gifts. He continued to indulge himself in the daily reverie of early morning organ music during the annual trips to Skibo with his wife and only child, Margaret. He

remained aware of earlier organ gifts such as the second organ gift of the 1890 Roosevelt organ at North Side Carnegie Hall in Pittsburgh. In 1910, on the occasion of the 30th anniversary of what was to become the oldest municipal organ recital series in America, he wrote to the City Organist Caspar Koch:

Delited (sic)¹⁰ that you are going to give (sic) the North Side the blessings of music. I know from my own experience that fine music is deeply religious. The finest tribute . . . is that of Confucius—"Music, sacred tongue of God, I hear thee calling and I come."

In 1916, three years before his death, Carnegie ordered his large yacht 'Surf' put ashore in Portland, Maine, on its way to Boston from a family holiday in Nova Scotia. He had heard about the Curtis organ in the Portland City Hall and wanted to hear it played. According to the Portland newspaper report, the request sent city officials into a panic since the organist, Mr. McFarlane, was on vacation and his replacement was unavailable. With only a half an hour to find a suitable substitute, Mrs. Gilman Davis, organist at the Williston Church received the summons. "Almost fainting with stage fright" having only played the large organ once, and "sure that she

would make a botch of it," Mrs. Davis finally acceded to her "intensely strong sense of civic pride," and reluctantly accepted the Mayor's commission to demonstrate the organ for this most distinguished man. After the 30 minute mini-concert the aged Carnegie was apparently delighted at how Mrs. Davis had discharged her nerve-wracking duties. He shook her hand enthusiastically and commented in his economical Scottish way, "You see, I have given away a few organs myself, about 7000 I believe, and so they interest me somewhat." And with that, the entourage re-boarded the yacht and left Portland forever.¹¹

By the end of his life, the Carnegie philanthropy had totalled over \$300,000,000. His personal motivations for this benevolence were called into question by a few of his contemporaries. Walter Damrosch, the conductor of the New York Philharmonic reflected this in a speech in 1935. "He had a dual personality . . . a self-protective coating to excuse himself as a benefactor of music to the other part of him which was the shrewd man of business." Others also speculated that Carnegie used philanthropy as a protective device after realizing that he could not live in a self-contained world which would insulate him against criticism for business decisions. Boston psychologist Donovan Hommen analyzes it this way: "Carnegie's hundreds of millions of dollars of benefactions continued his flamboyant sense of self by allowing him to engage in activity which gave him the ultimate societal recognition and respect which went beyond his thirst for private wealth." For whatever his motivations, Carnegie's 7000 American organs fulfilled his pledge to "lead people upward" and "bring them into contact with good music." His love for the "King of Instruments" stands in a unique place in cultural history. ■

Notes

1. This paper was written using the correspondence and documents in the Andrew Carnegie Papers, Manuscript Division, Library of Congress.
2. The Carnegie Endowment for International Peace, *A Manual of the Public Benefactions of Andrew Carnegie* (Washington, D.C.: The Carnegie Endowment for International Peace, 1919), p. 311.
3. Carnegie Endowment, *Manual*, p. 320.
4. Andrew Carnegie, *Autobiography of Andrew Carnegie* (New York: Houghton Mifflin, 1920), p. 23.
5. *Ibid.*
6. "Music Patronized by Mr. Carnegie," *Literary Digest* 20 September 1919, p. 22.
7. Andrew Carnegie, "Wealth," *North American Review* June 1889, p. 661.
8. The Vocalion is a harmonium which uses a combination of a reed and a wire or string to produce the sound. It was first exhibited by James Baillie Hamilton in 1885 at the International Inventions Exhibition, London.
9. The Carnegie Corporation of New York, *Report of the Acting President for the Year Ended September 30, 1922* (New York: The Carnegie Corporation of New York, 1922), p. 9.
10. Carnegie was an advocate of simplified spelling as proposed by Melvil Dewey, the New York State Librarian and the inventor of the Dewey Decimal System. He used simplified spelling in his correspondence and encouraged its use by his office employees.
11. *Portland Press*, 21 September 1916.

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Cover

Jaekel, Incorporated, Duluth, MN, has installed its Opus 7 at Concordia College, Bronxville, NY. With 21 stops on two manuals and pedal, the organ is winded by a single-fold wedge bellows, with a drawknob to select stable wind if desired. Two pedalboards are provided: one with AGO dimensions, and a second of a typical continental design. The instrument also features 4 mechanical combination pedals, 2 of which are adjustable from the keydesk. Richard Heschke is professor of organ at Concordia College.

HAUPTWERK

- 16' Bourdon
- 8' Prästant
- 8' Rohrflöte
- 4' Oktav
- 2 1/2' Quint
- 1 1/2' Terz
- 2' Oktav
- 1 1/2' Mixtur IV
- 8' Trompette

POSITIF (Expressive)

- 8' Gedackt
- 4' Spillflöte
- 4' Prinzipal
- 2 1/2' Cornet II
- 2' Oktav
- 1 1/2' Quintlein
- 8' Krummhorn

PEDAL

- 16' Gedacktbass
- 8' Prinzipal
- 4' Choralbass
- 16' Fagott
- 8' Trompette



Temple Organ Company, St. Joseph, MO, has installed its Opus 101 at the First Baptist Church, Kansas City, MO. As the largest instrument in the firm's 32-year history, the organ contains 38 stops, 52 ranks, and 2,831 pipes. Twenty-one ranks were retained from the church's 1926 Austin. A special feature of the organ's design is the floating Fanfare division, which includes the 5-rank Grand Cornet (in the west case) and the Trompette en Chamade, mounted at the south end of the sanctuary. The specification was drawn up by Rodney Alan Giles, minister of music for the church. Scaling, voicing, and tonal finishing were completed by N. Frederick Cool, founder of the firm. The physical design and layout were engineered by David Cool, who also supervised construction of the console and windchests. Flue pipes were built by Gebrüder Käs, Bonn, and reeds by Süddeutsche Orgelpfeifenfabrik, Freiburg. The case pipes, built by Justin Matters, Rapid City, SD, are from the Great and Pedal Principals, made of highly polished aluminum. Wind pressures: Great, Positiv, Récit, upper Pedal flues, Grand Cornet—3"; remainder of Pedal—3 1/2"; Trompette en Chamade—4 7/8".



Hillgreen, Lane & Co, Alliance, OH, has recently completed the rebuilding of the 1946 Holtkamp organ at St. Nicholas Roman Catholic Church, Struthers, OH. The instrument has been unplayable since a 1964 fire, and the church has been using an electronic since that time. Action is electro-pneumatic; the original slider-type stop action on the Great chests was retained. A new console was provided along with several new ranks; the two reeds are new as are the lowest 22 pipes of the Pedal Prinzipal 8' which are of solid copper and displayed in the case corners. New pipework is by A. R. Schopp's Sons, Inc.

GREAT

- 8' Prinzipal
- 8' Copula
- 4' Oktav
- 4' Spitzflöte
- II Mixtur (12-15)
- 8' Trompette*

SWELL

- 8' Rohrflöte
- 8' Viola
- 8' Voix Celeste (TC)
- 4' Spitzprinzipal*
- 2' Siffelöte*
- III Cornet (12-15-17)

PEDAL

- 32' Untersatz (resultant)
- 16' Subbass
- 16' Lieblichgedeckt
- 8' Prinzipal
- 8' Lieblichgedeckflöte
- 4' Choral Bass
- 16' Fagotto*
- 8' Fagotto* (ext)
- 4' Fagotto* (ext)

*New rank or addition

GREAT (unenclosed, east side)

- 16' Spitzprinzipal
- 8' Prinzipal
- 8' Rohrflöte
- 8' Spitzprinzipal, 12 pipes
- 4' Oktave
- 4' Spitzgedeckt
- 2' Super Oktave
- 1 1/2' Fourniture IV
- 8' Trompette
- Chimes

RECIT EXPRESSIF (enclosed, east side)

- 16' Contre Gambe, 12 pipes
- 8' Flûte Bouchée
- 8' Viole de Gambe
- 8' Voix Céléste
- 4' Préstant
- 4' Flûte Harmonique
- 2 1/2' Nasard
- 2' Quarte de Nasard
- 1 3/4' Tierce
- 1' Cymbale III
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 4' Clairon, 12 pipes
- Tremulant

FANFARE (unenclosed)

- 8' Grand Cornet V
- 8' Trompette en Chamade
- Tremulant (affects Cornet only)

POSITIV (enclosed, west side)

- 8' Holzgedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste (GG)
- 4' Prinzipal
- 4' Koppelflöte
- 2' Spitzoktav
- 1 1/2' Quinte
- 2 1/2' Scharf III
- 8' Krummhorn
- 8' Trompette (Gt)
- Tremulant

PEDAL

- 32' Bourdon, 12 pipes
- 16' Prinzipal
- 16' Subbass
- 16' Spitzprinzipal (Gt)
- 16' Contre Gambe (Récit)
- 8' Prinzipal
- 8' Bourdon
- 8' Spitzprinzipal (Gt)
- 8' Flûte Bouchée (Récit)
- 4' Choralbass
- 4' Bourdon, 12 pipes
- 2' Oktave, 12 pipes
- 2' Mixture IV
- 32' Contre Bombarde, 12 pipes
- 16' Bombarde, 12 pipes (ext. Gt)
- 16' Basson (Récit)
- 8' Trompette (Gt)
- 8' Basson (Récit)
- 4' Clairon (Gt)
- 4' Basson (Récit)

Koppejan Pipe Organs, Chilliwack, B.C., has built a new organ for Gloria Dei Lutheran Church, North Vancouver, B.C., Canada. A dedicatory recital was played by Darryl Nixon, music director of St. Andrew Wesley United Church, Vancouver. The organ case is solid red oak; mechanical action throughout; wind pressure is 60 mm w.p.; tuning is equal temperament at A=440; compass 56/30.

MANUAL I

8' Holzgedackt (oak)
4' Prinzipal
1 1/2' Mixtur III

MANUAL II

8' Quintadena
4' Rohrflöte
2' Praestant
8' Dulzian

PEDAL

16' Bourdon (oak)



Visser-Rowland Associates, Inc., Houston, TX, has installed a new organ, Opus 64, at Union University, Jackson, TN. It was designed by Pieter Visser after a concept of Kathleen Schmidt. The oak case was built by James Sanborn; key action and wind system by Charles Eames; console and keyboards by Stephen Collins; overall construction supervised by Patrick Quigley; tonal engineering, voicing and finishing by Thomas Turner. Tuning is at A440 in equal temperament; pipe placement on the windchests is in major thirds. The organ features mechanical key and electric stop action.

POSITIV (I)

8' Gedeckt
4' Prestant
4' Kleinflöte
2' Oktav
1 1/2' Larigot
1' Kleinmixtur III
8' Krummhorn

HAUPTWERK (II)

8' Prinzipal
8' Rohrflöte
4' Oktav
4' Koppelflöte
2' Waldflöte
2 2/3' Sesquialter
2' Mixtur V
8' Trompete

SCHWELLWERK (III)

8' Gemshorn
8' Gemshorn celeste
4' Prinzipal
4' Blockflöte
2 2/3' Nasat
2' Oktav
1 3/4' Terz
1 1/2' Mixtur V
16' Rankett
8' Trompete

PEDAL

16' Prinzipal
16' Subbass
8' Oktav
4' Choralbass
2 2/3' Mixtur
16' Posaune
4' Schalmee



Martin Ott Pipe Organ Company, Inc., St. Louis, MO, has built a new organ for Grace Lutheran Church, Aurora, IL. Of two manuals, 17 stops, and 20 ranks, the organ utilizes mechanical key and stop action. Manual/pedal compass is 56/30. Manual natural keys are of ebony, sharps are capped with ivory. The casework is of solid oak. The facade pipes (Principal 8') are 70% polished tin.

HAUPTWERK

8' Prinzipal
8' Rohrfloete
4' Oktave
2' Floetenprinzipal
Mixtur III-IV
8' Trompete

BRUSTWERK

8' Holzgedackt
4' Koppelfloete
2' Prinzipal
1 1/2' Quint
Sesquialter II
8' Krummhorn

PEDAL

16' Subbass
8' Oktavbass
4' Choralbass
1 1/2' Quintbass
16' Fagott

Considerations of Chorale Text in Bach's *Clavierübung III*

Janis M. Roesse

The year 1739 marked the publication of the *Clavierübung III* by Johann Sebastian Bach. The date is significant in that this year marked the "bicentenary of the introduction of the Reformation into the town."¹

In the title of the *Clavierübung III*, Bach identifies the contents of the work as "consisting in various Preludes over the Catechism and other Songs." Reference is made here to the catechism of the Lutheran Church, appearing in the year 1529. Martin Luther prepared two versions of the catechism, the Small Catechism for the instruction of the youth and unlearned, and the Large primarily for the use of clergy and teachers. Written first, the Large Catechism was comprised of five parts (Ten Commandments, Creed, Lord's Prayer, Baptism and the Lord's Supper), to which a short appendix on Confession was later added in the 1529 revised edition of the Catechism. The Small Catechism, appearing later in 1529, also had these five parts, to which a section on Confession was later inserted between Baptism and the Lord's Supper.²

Luther gives careful guidelines outlining the manner in which these parts of the catechism are to be taught, suggesting that "some Psalms or some hymns based on these subjects" may be included "to supplement and confirm their [those being instructed] knowledge."³ Luther completed a hymn for each portion of the Catechism by 1541:⁴

The Ten Commandments	"Dies sind die heil'gen zehn Gebot" (1524)
The Creed	"Wir glauben all an einen Gott" (1524)
The Lord's Prayer	"Vater unser im Himmelreich" (1539)
Holy Baptism	"Christ, unser Herr, zum Jordan kam" (1541)
Confession and Absolution	"Aus tiefer Not schrei ich zu dir" (1524)
Holy Communion	"Jesus Christus, unser Heiland, der von uns den Zorn Gottes wand" (1524)

"Editions of the Small Catechism bound to these hymns . . . appeared, as did editions bound with certain churches' ritual books 'Kirchenordnungen' or 'Agendae.' The Agenda for Ducal Saxony of which Leipzig was a part and which was still in use at the time of Bach, was this type of edition, i.e., it was bound with the Small Catechism." Thus, while both the Large and Small Catechisms contain references to the six categories, it is to the specific ordering of those categories in the Small Catechism that Kazarow relates the large and small settings of Luther's catechism hymns in the *Clavierübung III*.⁵

Looking to Bach's composition and subsequent publication of the *Clavierübung III*, the following observations can be made: 1) the collection was published in traditionally orthodox Leipzig, in a year marked by three Reformation anniversary celebrations; 2) the ordering of the "catechism" chorale settings follows the format of the Large and Small Catechisms of Martin Luther, specifically of the Small Catechism; and 3) there are large and small settings of all the chorales in the collection with the exception of the three "Allein Gott in der Höh sei Ehr" settings, possibly reflecting the "large-small" dichotomy Luther established in his catechisms. The question arises: Did Bach view the organ settings in the *Clavierübung III* as proclamations of the "Word," of his Lutheran faith, settings to be employed in the corporate worship of his God? Or was there another intention—was Bach the artist creating a product for a Reformation-minded public in the Reformation year of 1739? This is perhaps best answered by looking to the relationship of chorale text and chorale tune, to the relationship of the chorale tune/text to the organ settings by Bach, and to the manner in which Bach chose to set these chorales in the "Dritter Theil der Clavier Übung."

A Relationship of Chorale Text and Tune

A close examination of the organ settings in Bach's *Clavierübung III* reveals a sensitivity to the chorale tune. It is in the large settings of this work that the complete statement of the cantus firmus appears, with the exception of "Wir glauben all an einen Gott" (BWV 680). This exception is addressed by Ulrich Meyer who attributes the inconsistency to the length of the melody, "which otherwise would have made this piece uncharacteristically long."⁶ Bach made rhythmic and melodic changes in many of the tunes, changes which serve to make the cantus firmus line more audible and/or balance the overall structure of the melody. A comparison of the cantus firmus line from the large "Christe, aller Welt Trost" setting (BWV 670) with the melody in its original version⁷ reveals an alteration of the melody associated with the line "O Jesu Gottes Sohn" to match the melody of the opening line "Christe, aller Welt Trost." This appears to be simply a refinement in the structure of the original melody to aid in the aural perception of the chorale tune (see Example 1).

Example 1

BACH

Christe, al-ler Welt Trost uns Sün-der al-lein
du hast er-löst O Je-su Got-tes Sohn (etc.)

ORIGINAL

Christe, al-ler Welt Trost, uns Sün-der al-lein
du hast er-löst; o Je-su Got-tes Sohn, (etc.)

The second of the three "Allein Gott in der Höh sei Ehr" settings (BWV 676) evidences a symmetry in the rhythmic treatment of the chorale tune. Cantus firmus

entrances one, three, five and six (mm. 12, 45, 78 and 87, respectively) maintain a steady dotted quarter-note flow. Entrances two, four and seven (mm. 30, 63 and 99, respectively)—the seventh cantus firmus entrance repeats twice in a coda-like extension) display a more dance-like eighth-quarter pattern, which closely resembles the rhythmic shape of the original melody and reflects the melodic structure of the tune: AB AB AA B (see Example 2). Bach continues this focus on the chorale in

Example 2

BACH mm. 12-17

mm. 29-33

ORIGINAL

designing the total structure of the piece. The polyphonic texture of the opening AB cantus firmus section (mm. 1-33) is maintained in the repetition of the section (mm. 33-66). Bach emphasizes this repetition by means of inversion of the upper two voices. The AA section (mm. 67-99) which follows, is marked by canonic treatment of the cantus firmus at the octave, between the soprano and bass voices for the fifth line of the chorale tune, and then between the alto and bass voices for the sixth line. The final B entrance of the cantus firmus (m. 99) is followed by a coda-like extension (mm. 103-126) in which this last line appears yet two additional times.

The large setting of "Aus tiefer Not schrei ich zu dir" (BWV 686) employs a rhythmically altered cantus firmus, resulting in the same rhythmic pattern for lines one and two (which repeat), and four and five of the cantus firmus (mm. 9-13, 17-22, 37-41, 47-54, respectively, not noting the repeat of the first section). The third line of the cantus firmus (mm. 27-31) is a slight variation of this pattern, while the closing two cantus firmus lines (mm. 37-41, 47-54) repeat the opening rhythmic

Example 3 (Bach)

pattern (see Example 3). Melodically, Bach adds or eliminates notes to yield a smoother melody (see Example 4). Bach has thus eliminated many of the syncopa-

Example 4 (original)

tions found in the original melody. Taking the pre-imitative motet-like structure of this organ setting into account, Bach's rhythmic and melodic alteration of the original melody serves to systemize the presentation of the cantus firmus within the texture of the piece. It would seem that his intention was to enhance the audibility of the chorale tune.

This concern with the chorale tune is underscored in the texture of the piece. A work of great magnitude, "Aus tiefer Not schrei ich zu dir" (BWV 686) is a six-voice setting involving double pedal. Bach calls for an organo pleno registration, placing the cantus firmus in the upper pedal part. Focusing on the individual lines of the cantus firmus, each line is presented in a motet-like manner through pre-imitation of the upcoming cantus firmus line and a gradual building up of voices. Once a cantus firmus line has been stated, the number of voices drops suddenly from the full six-voice texture to one or two voices. The process begins then anew for each line of the cantus firmus (see Example 5). It is in this manner that the structure of this piece is molded in accordance with the entrances of the cantus firmus.

Example 5 (ms. 13-15)



The large setting of "Christ unser Herr zum Jordan kam" (BWV 684) places the cantus firmus line in the pedal with a three-voiced texture above this. The constant sixteenth-note motion occurs in the tenor voice with the cantus firmus in the pedal (see Example 6). In comparing the chorale tune Bach set with the original tune, it is

Example 6 (ms. 15-16)



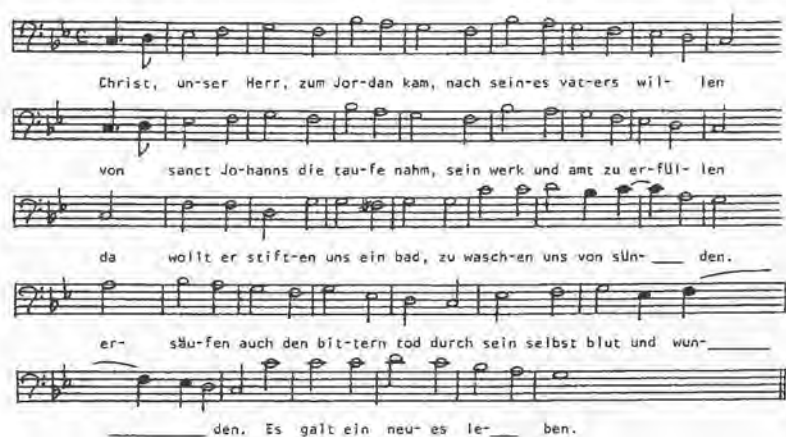
noted that in some instances he eliminated shorter note values in favor of a constant flow of longer note values. Other syncopations found in the original melody he retained (see Example 7). In superimposing the text of verse one of "Christ, unser

Example 7 (original)



Herr zum Jordan kam" over Bach's version of the chorale tune, it is seen that the words "Sünden" and "Wunden" ("sins" and "wounds") fall at these points of melodic emphasis (see Example 8).¹ This leads one to conjecture whether or not

Example 8



Bach's retention of the original syncopation of the chorale tune at these points was deliberately intended to emphasize the text.

Bach's placement of the cantus firmus line in the texture most often appears to facilitate a clear presentation of the chorale tune. Considering the thick texture of the large "Aus tiefer Not schrei ich zu dir" setting, the cantus firmus is placed in the upper pedal part. Certain registration considerations might involve the selection of a moderate organo pleno (i.e., no 16' in the manuals or 32' in the pedals) including an 8' reed in the pedal. This would place the upper pedal voice in a range that would promote a clear presentation of the cantus firmus amid the massiveness of the texture and registration. "Vater unser im Himmelreich" (BWV 682) presents the cantus firmus in canon at the octave. Four of the six lines of the cantus firmus are introduced first in the soprano line, enabling a more audible perception of the chorale tune in this five-voice texture of constantly interacting lombardic rhythms, chromatic lines and triplet motives.

"Jesus Christus unser Heiland, der von uns den Zorn Gottes wandt" (BWV 688) is characterized by leaps, constant sixteenth-note motion, and dissonant clashes between the two upper voices. It is within this texture of great activity and dissonance that Bach places the cantus firmus line in the pedal. This could be a function of technical facility—what type of figuration is best executed in a particular voice. We need only look, however, to many of the free organ works of Bach to find numerous examples of virtuosic writing in the pedal voice. It would seem then, that Bach's placement of the cantus firmus in the pedal is here also a function of clarity of execution. The figuration is not an end in and of itself—it is in response to the chorale on which the organ setting is based.

A consideration of verse one of the chorale text of BWV 688 reveals some notable correlations in the texture of the upper two voices with the text of the chorale. Certain words in the text appear to be offset by changes of figuration, by textural manipulations and by sudden changes in the direction of existing figuration. The first such correlation is noted in measure 20, where the wide leaping motive introduced in the upper voice in measures 1-5 suddenly appears in the upper two voices—not in unison with each other, but offset by rhythmic syncopation. The corresponding word in the text at this point is "Christus." This double-voiced dichotomy of the opening motive appears only one other time in this setting—measures 112-114 as the piece concludes (see Example 9). At the word "Zorn"

Example 9



("anger") in verse one (mm. 53-56), the upper two voices converge and cross. The ensuing interlude (mm. 59-72) utilizes strong unprepared dissonances on the majority of the main beats of each measure in apparent reference to the anger expressed in the previous line of the chorale text. Ulrich Meyer feels that in associating verse one of the chorale text with this setting it can be seen that "Bach (had) not musically portrayed Luther's central standing belief on the forgiveness of sins, but the feasibility of it: the overcoming of godly anger through the human depiction of godly love."² Christoph Albrecht comments that "the piece portrays [through unprepared dissonances] . . . something tart, bitter . . . In this mention is made of 'God's anger,' of the 'bitter suffering' of Jesus and of the 'pains of hell'—who should thus wonder when he finds with Bach in the two free voices a theme and harmony which reflects this text?"³

The end of the second line of the text "der von uns den Gotteszorn wandt" ("who turned God's wrath from us") is portrayed by a sudden "turning away" in the upper two voices at the word "wandt." The upper two voices, moving in simultaneous sixteenth-note motion, break away from an established sequential pattern, the top voice ascending, the bottom voice descending (mm. 57-58; see Example 10).

Example 10



The word "bittre" ("bitter") in the third line of the text is accompanied by an inversion of the figuration in the upper two voices. The top voice of measure 75 continues in modified retrograde of the bottom voice of measure 74, the bottom voice of measure 75 in inversion of the top voice of measure 74 (see Example 11).

Example 11



Noting the final line of verse one, "half er uns aus der höllen pein" ("he helped us from the pain of hell"), the figuration abruptly changes at the words "half," "aus der höllen," and "pein" (mm. 99, 104, and 110, respectively). The setting concludes with what appears to be a brief synopsis of the musical events that had occurred in the setting—the "Christus" motivic material of measures 20 and 21 reappears a second time in measures 112-114; the wide leaps and running sixteenth-notes in the two upper voices, and the unprepared dissonances associated with these two figurations (mm. 115-117). The only point in the piece where the upper two voices meet is in measure 117, as the constant activity generated throughout is united, leading to a final D major chord at the conclusion of the setting (see Example 12). It is in closely

Example 12 (ms. 116-118)



examining the relationship between chorale text and the structure of this large organ setting of "Jesus Christus unser Heiland, der von uns den Zorn Gottes wandt" that Bach's attention to textual details becomes evident. It would appear that the text of the chorale and the mood it represents were the basis from which Bach

conceived and designed this setting, both from the standpoint of structure and figuration.

Compositional Devices and the Chorale Text

The placement of the cantus firmus line in the large organ settings has been conceived by some to reinforce a concept or underlying theme expressed by the chorale text of an individual setting. This "thematic portrayal" is often pointed to in the three large "Kyrie-Christe-Kyrie" settings (BWV 669-671). Moving through this trilogy, the cantus firmus appears first in the soprano voice, next in the tenor voice, followed by an appearance in the bass voice. Robin Leaver views this placement as representing "each person of the Trinity . . . In the first verse the chorale melody, representing God the Father, appears in the soprano; in the second, God the Son, the middle Person of the Trinity, is represented by the melody in the middle voice, the tenor; and in the third, God the Holy Spirit is symbolized by the melody in the bass."¹¹ Meyer relates the text of the middle setting, "Christe aller Welt Trost" to Bach's placement of the cantus firmus in this setting: "His cantus firmus in the tenor stands in the middle of the texture of voices; it also stands in the middle between the cantus firmus in the soprano of the first and in the bass of the second Kyrie . . . This corresponds at the same time to the text, which addresses Christ as the redeemer and mediator."¹²

Bach has utilized the compositional device of canon for the cantus firmus of three settings in the collection: the second "Allein Gott in der Höh" setting (BWV 676) makes use of canon at the octave in the fifth and sixth lines of the cantus firmus; in the large setting of "Dies sind die heil'gen zehn Gebot" (BWV 678) the cantus firmus is treated in canon at the octave; and in the large "Vater unser im Himmelreich" (BWV 682) the cantus firmus is also at the octave. Peter Williams makes reference to the allegory of the law as being represented by canonic treatment in discussing the large Ten Commandments setting, BWV 678. He focuses also on the link between this setting and "Vater unser im Himmelreich" (BWV 682) in the use of canon.¹³ Meyer comments on Bach's pervasive use of imitation as well as his use of canon in the Ten Commandments setting, by stating: "what happened there in large form happened here in small form. Along with this an initial correspondence to the text becomes visible: This concerns the laws. Laws want to be followed. Such following is musically portrayed through canon and imitation."¹⁴ Luedtke notes Bach's manner of portraying the old testament tablets of law, "in the large arrangement through canonic leading of the c.f., in the small through the ten entrances of the opening rhythm of a three-note fanfare-like theme of the fughetta."¹⁵ Leaver states that this large Ten Commandments setting "is a trio, representing the Trinity which produces from within itself the law, . . . symbolized by the canonic form of the melody . . . representing the two tablets of stone on which the Commandments were inscribed."¹⁶

Arnold Schering specifically discusses Bach's use of canon,¹⁷ noting "varieties" of canonic treatment. Once such application of canon is metaphoric in nature—that of one voice being bound with the other, unable to free itself from the other. By following the canonic process in both BWV 678 and BWV 682, one can see how the two voices alternate in the roles of leading and of following. This responsibility for leading and following is randomly divided in the Ten Commandments, while in the Lord's Prayer arrangement each entrance of the cantus firmus is alternately lead first by the upper voice and next by the lower voice. Citing such examples as "O Lamm Gottes" (BWV 618), "In dulci jubilo" (BWV 608), and "Christus, der uns selig macht" (BWV 620) from the *Orgelbüchlein*, it is discovered that Bach does not superimpose this leading-following dichotomy upon his canonic voices. It would appear that Bach's varied treatment of canon as noted in these large settings of "Vater unser im Himmelreich" and "Dies sind die heil'gen zehn Gebot" is intentional. This similarity in treatment of canon may be a reflection of the unifying theme of a law or a directive—one handed to the faithful from God through Jesus Christ, the other from God through Moses. Once acknowledged and accepted, a law requires obedience and compliance with that which is commanded. It is this interrelatedness between the law and man, between man and his god that Schering perhaps refers to.

The use of canon in the large "Allein Gott in der Höh sei Ehr" setting appears to illustrate this metaphoric analogy of an eternal interrelatedness. The fifth and sixth lines of verse one of the chorale text read: "einn wohlgefalln Gott an uns hat, nun ist gross fried ohn unterlass" ("God has goodwill toward us. Now there is great peace without pause").¹⁸ The canonic treatment of these lines of the chorale text appears to be in reference to the "ohn unterlass" in the text. A similar use of canon is noted in the *Orgelbüchlein* setting of "Erschienen ist der herrliche Tag" (BWV 629). The chorale text of the first verse begins: "Erschienen ist der herrliche Tag, dran sich niemand gnug freuen mag" ("The glorious day has appeared, about which no one may rejoice enough").¹⁹ It appears to be the incessant expression of joy suggested by the text that Bach makes reference to in the use of canon to set the cantus firmus. The first verse of the chorale text of "In dulci jubilo" concludes with a reference to Christ as being the "Alpha es et O"—the Alpha and Omega or the beginning and the end, with the cantus firmus in canon.

A Relationship of Numbers

Throughout the literature, reference is made to the relationship of numbers to musical form in the *Clavierübung III*. Meyer refers to the special meaning of the number twelve in discussing "Allein Gott in der Höh sei Ehr" (BWV 676). "Twelve times the theme and its inversion sound in the first section. Twelve measures encompass each of the cantus-firmus-free parts in the first section and the large interlude between the first and the second section . . . Bach . . . repeats . . . beyond this the seventh line three times; thus the number of sounding cantus firmus lines increases to twelve. In scripturally based number semantics 12 stands for the assembly of the disciples, for the congregation, the church."²⁰ It is the seven appearances of the pedal ostinato in the large "Wir glauben all an einen Gott" setting (BWV 680) that Meyer further points to in highlighting the role that numbers play in Bach's compositional technique.²¹ Leaver chooses to note only the appearance of the ostinato in the pedal in discussing the relationship of numbers in BWV 680. "Underneath the fugue appears the powerful ostinato bass with its six emphatic statements . . . It is likely that Bach had in mind the six days of creation in Genesis, Chapter I."²² Albert Schweitzer refers to "the symbolism of the chorale 'Dies sind die heil'gen zehn Gebot' . . . It consists in the tenfold recurrence in the pedal of the first melodic period. In a little fughetta upon the same chorale . . . the theme of the first notes of the melody again appears ten times."²³

Leaver points out that "trinitarian associations are to be found in abundance throughout the whole set . . . the doctrine of the Trinity was considered by Lutheran teachers to be not only a touchstone for Christian orthodoxy but a fundamental article of the Christian faith, an article necessary to know for salvation . . . Reflecting this Lutheran understanding, Bach after the opening of the prelude, produces nine pieces, in three groups of three, in honour of the Trinity."²⁴ He makes further reference to the relationship of number and form in discussing the large and small

settings of "Dies sind die heil'gen zehn Gebot." It is in the large setting that "the individual Ten Commandments are suggested by the ten basic periods into which the prelude can be divided." The small arrangement illustrates a subject which "occurs ten times, entries 5 to 8 inverted. This might be an allusion to the two tablets on which the Ten Commandments were written."²⁵

Arnold Schering and Friedrich Smend both present the view of a numbers relationship in the music of Bach as a mystical and symbolic gesture, cloaked in secret, almost cult-like in its usage. Schering speaks to the various types of "symbolism," classifying one level of "symbolism" as "the working with holy and secret filled numbers."²⁶ Smend begins his detailed discussion about the symbolic use of numbers with the description of Bach's use of numbers: "It revolves with Bach around nothing but the Word of the Scripture. Close next to Luther we find him. Thus with the sounding of the Scripture all cult-like forms of expression are also used, including holy numbers."²⁷

Smend goes on to document the history of this "Zahlensymbolik" from pre-Christian times up to time of Martin Luther. It is Martin Luther's exegetical understanding of numbers and Bach's inclusion in his library of sources making use of "Zahlensymbolik" that Smend points to in support of his theory of number usage in Bach. Smend systematically categorizes four types of numbers. Included among the categories are those numbers "which in the biblical text or in the sacred tradition are individually indicated numbers . . . (which) are otherwise composed are those in a narrower sense 'symbolic' numbers, . . . (and) the number-alphabet." In the first category he places such numbers as forty, representing the forty days Christ spent in the wilderness (Matthew 4:2); the number seven, representing the seven days of creation (Genesis 1-2:4); the end of time and the seven times brighter shining of the sun referred to in Isaiah 30:26. The number eleven refers to the eleven disciples who remained true to Christ, and as such stand for Passiontide. The second category, refers to such numbers as three, seven and twelve which "represent the gospel side, and ten 'the side of the law of proclamation and of teaching.'"²⁸ The third category describing the "number alphabet" assigns numbers to the Latin alphabet (A=1, B=2, etc.), and as such can spell out words. Through the "addition of the letters of a word a sum is generated, which as a number can substitute for a word: Christ=122, the Creed=43."²⁹

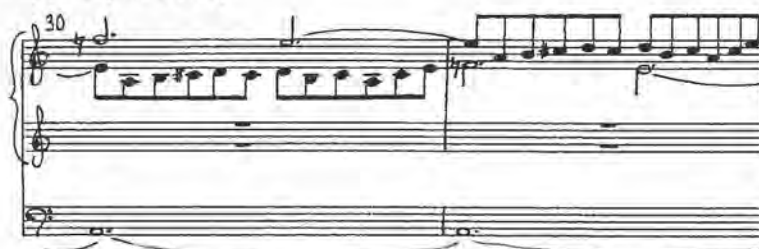
The danger of any theory is the over-application and/or subjective conclusions drawn in relation to it. In explaining and expounding upon this number-to-form/figuration theory, Smend himself cautions about the danger of an isolated usage: "Only may here a warning be expressed: one cannot make a sum [of numbers] out of Bach's creations. Only in conjunction with other structural facts may the number in Bach's compositions be viewed." He goes on to explain his basis for the extensive detail he gives in outlining this theory: "When I spoke here so detailed of his [Bach's] number symbolism, it was only for this reason, because this side of his art is still relatively little known."³⁰ Reflecting the caution emphasized by Smend, care must be taken in overzealously applying the theory of numbers to the compositions of Bach. Taking into consideration the scriptural reference to numbers, the extensive inclusion of Luther's works in Bach's library, and the interrelatedness of musical form and chorale text, it would appear feasible that Bach would have utilized numbers in an exegetical manner assuming his familiarity with the system. Stiller comments on Bach's use of numbers, stating that "Bach stands in an age-old tradition still alive in his time, but one that had been handed down to him above all by the Lutheran Church. . . . Lutheran orthodoxy had made incomparably stronger use of numbers as means of expression up to the authors whose works were found in Bach's library."³¹ The best answer is perhaps found in looking more closely at the selections in the *Clavierübung III*.

The Prelude and Fugue in E-flat major (BWV 522) which frames the *Clavierübung III* provides examples which support a reference to the number three. Both the Prelude and the Fugue are in a key of three flats. The Fugue is in three sections, each with its own theme. Within the Fugue, meter changes to 6/4 and 12/8 are made, with an accompanying change in figuration to groups of three (6/4—emphasis of three inherent in the meter; 12/8—triplet figuration encompassing each dotted-quarter pulse).

This focus on three is carried through in the large and small settings of the Kyrie-Christe-Kyrie hymn and the three "Allein Gott" settings (BWV 675-677) which immediately follow the Prelude in E-flat major. The inherent "threeness" of the Kyrie hymn is directly reflected in the chorale text, referring to the Father, Son and Holy Spirit ("Kyrie, Gott Vater in Ewigkeit," "Christe, aller Welt Trost," "Kyrie, Gott, heiliger Geist"). The arrangement of the three "Allein Gott" settings reflects again the number three. This is the one exception in the *Clavierübung III* to the large-small grouping of the other chorale settings in the collection. Williams makes note of the series of rising keys in the "Allein Gott" settings (BWV 675 in F major, BWV 676 in G major and BWV 677 in A major) and the major third formed between the first and last setting as a reference to the Trinity.³² The meters of BWV 676 and 677 reflect the number three—3/4 and 6/8, respectively—as does the triplet figuration in the first setting. All three settings are arranged for three voices. Leaver refers to the "doctrine of the Trinity in these three groups of three pieces," reflecting on a possible "reference here to the confessional writings of the Lutheran Church. The doctrinal position of the Church is enshrined in the documents contained in *The Book of Concord*. It begins with the three historic creeds (Apostolic, Nicene, Athanasian) which are the three classic statements of the Trinitarian faith and could have been Bach's source of 3 x 3."³³

The number reference to the Ten Commandments in the organ settings of "Dies sind die heil'gen zehn Gebot" was noted in the literature citations above. The cantus firmus is divided into five statements in the large setting, which when treated canonically, yields ten statements. The small setting is marked by ten entrances of the theme, this theme encompassing ten dotted-quarter pulses. Looking at the number of measures in the large setting, Bach exchanges the soprano and alto voices at the exact middle of the piece—measure 30 (see Example 13), in a possible

Example 13 (ms. 30-31)



reference to the two tablets on which the Ten Commandments were written. The meter of 6/4 in this large setting promotes figuration involving groups of six which move in imitation of each other, which when added together produce groupings of

twelve. The small setting of "Dies sind die heil'gen zehn Gebot" (BWV 679) has a meter of 12/8. Are these details of meter, note groupings, cantus firmus divisions and theme entrances to be taken as an intended numerical exegesis of the chorale text? This would support Smend's explanation of numbers used in a "symbolic" manner. The dichotomy of ten and twelve, according to Smend, refers to the law and the gospel. Was Bach here referring to the law and the gospel, to the old and the new, to Moses and to those who initially spread the gospel of Christ—the twelve disciples? In looking to the chorale text, it is noted that mention is made of Moses in the first verse and of Jesus Christ "der unser mittler worden ist" in the last verse. An awareness of the associated chorale text seems to suggest that Bach intentionally intertwined these structural references to the numbers ten and twelve, representing law/gospel, old testament/new testament teachings. As with numerical and related issues, it is not possible to know Bach's intentions. Support for a relationship of numbers and form needs to come from concrete examples in the music, and here is where a comparison of the chorale text and the structure of the piece proves invaluable.

The Language of the Times

The topic of rhetorical figures and symbolism in the music of Bach also deserves some attention. While a detailed analysis of the *Clavierübung III* in regard to rhetorical figures is beyond the scope of the present study, it becomes necessary to address the issue of "symbolism" versus rhetoric evident in much of the literature surrounding the *Clavierübung III*.

Literature stemming from the early 20th-century speaks to a pictorial relationship between musical figures and text in the works of Bach. Albert Schweitzer, influenced by Andre Pirro, states that "Bach's music is thus pictorial to the extent that wherever possible his themes and motives are conditioned by a pictorial association of ideas, whether this can be found directly or indirectly in the text, and whether it is a salient feature of it or not."³⁴ Schweitzer's extensive description of a "pictorial and symbolical representation" in regard to the "musical language of the chorales" is reflected in many subsequent studies. Speaking to musical motives and pictorial devices which Bach appears to use to emphasize the underlying chorale text are such authors as Wilhelm Weismann, Hans Luedtke, Christoph Albrecht, Ulrich Meyer, Hermann Keller, and Arnold Schering.³⁵

Authors such as Arnold Schering seek an explanation of musical figures from a metaphorical standpoint. Speaking to the "Vergeistigung der Ausdrucksmittel" ("spiritualization of the means of expression"), he points to the "Befähigung als Symbol" ("capacity of the symbol").³⁶ He makes use of such terms as "Affektkontrapunkten" and "Symbolkontrapunkten," devices that serve to emphasize the text, yet which remain an objective aspect of Bach's compositional technique. Attempting to codify and explain such figurations in music, terms such as "Affektenlehre" ("Doctrine of Affections") and "Figurenlehre" ("Doctrine of Figures") evolved. Robert Clark and John David Peterson discount the use of such 19th-century terminology to explain practices of an earlier time. "These theories are attempts to codify, and inevitably over-simplify, musical thought of an earlier period."³⁷ Some of these early 20th-century sources base their theories of a "symbolic" use of figures on the foundation of rhetoric. Schering speaks of the interrelatedness of "Symbolik" and "Rhetorik und Poetik."³⁸ He goes on to acknowledge Bach's thorough familiarity with rhetorical principles.

Looking to 18th-century sources such as Johann Mattheson, one finds a thorough discussion of the affections and how these different emotions might be portrayed in the text. He compares then the similarity of gesticulation in oratory with that of music. "No one could easily doubt the close relationship between music and rhetoric. The ancient orators even gleaned their best rules from music, on gesticulation as well as on raising and lowering the voice."³⁹ Here is not an attempt to codify "affections" or rhetorical devices, but an explanation of concepts understood and available to 18th-century composers. Clark and Peterson point to Thomas Baltasar Janowka's Baroque music dictionary *Clavis ad thesaurum magnae artis musicae* in stating that "apparently writers of the period did not consider *Figuren* and *Affekten* as conflicting or even separate concepts." They too point to sources on rhetoric and "Affect" which "show a type of musical vocabulary and grammar from which a composer's expressive and intellectual ideals evolved." It is Bach's "superiority of imagination and compositional technique" which sets apart his use of this "language" from that "of lesser composers."⁴⁰

Stiller reflects on Bach's creativity and compositional technique, noting that it "is strongly tradition bound and shows that Bach is completely dependent on the old Protestant motive technique . . . of the *Musica poetica*, a technique that approximates speech and interprets words."⁴¹ He comments on the "rules of the Protestant theory of preaching, which . . . was most closely linked to rhetoric and . . . were applied to the creation and arrangement of musical compositions."⁴² Clark and Peterson echo the view that Bach applied the musical language of figures and "Affekten" in proclaiming the chorale text. It is "the purpose of exegesis which lies at the heart of much of Bach's sacred music."⁴³

An attempt to view musical figures in the *Clavierübung III* from the language of Bach's time provides us with expanded insights on the relationship between figuration and chorale text. The large setting of "Jesus Christus, unser Heiland" (BWV 688) makes use of the rhetorical figure "antitheton" (a "musical contrast, to express things contrary and opposite, occurring successively or simultaneously").⁴⁴ This is seen in the soprano and alto voices which move in constant opposition to each other throughout the piece. The resulting clashes of dissonance, occurring in close succession throughout measures 59-75 between these two voices, reflect (in the words of Mattheson), "something of the unpleasant and disagreeable, but also something of the frightening and horrible."⁴⁵ Looking again to the chorale text, the first verse speaks to "Gotteszorn," "bittere leiden" and "hölle'n pein." It would appear that Bach has applied this rhetorical device to set off the text—it is, so viewed, "exegetical" in nature. Looking to the use of dissonance in the large "Aus tiefer Not schrei ich zu dir" setting, Bach makes use of the dissonance structure of "Syncopatico catachrestica" (a suspension resolving down a second not to a consonance, but to a dissonance), as in measure 20 (beat 2 going to beat 3; see Example 14). This chorale

opens with the statement "Aus tiefer Not schrei ich zu dir" and reflects the fear of the sinner before an all-seeing God. Mattheson stresses that "despair is the furthest extent to which cruel fear can drive us; thus it is easy to see that this passion can lead us to sounds, . . . to curious 'Extremitäe' of all sorts, indeed to the most extreme, and hence can bring about unusual passages and strange, mad, disordered sequences of notes."⁴⁶ It would appear that Bach's use of dissonance and a thick, confused texture is intended to reflect the text.

This brief glimpse at the figuration in the *Clavierübung III*, using the rhetorical language and "Affekten" understood in Bach's day would appear to strengthen the contention that Bach did indeed understand these concepts and applied them in an exegetical manner. The associations suggested here point to the need for a thorough study of the interrelationship of rhetoric, "Affect" (in the 18th-century definition of the term), and the chorale text in the organ settings of J. S. Bach.

Notes

1. Robin A. Leaver, "Bach's 'Clavierübung III': Some Historical and Theological Considerations," *The Organ Yearbook* 6(1975):17.
2. Robin A. Leaver, *J. S. Bach and Scripture—Glosses from the Calov Bible Commentary* (St. Louis: Concordia Publishing House, 1985).
3. Theodore G. Tappert, ed. trans. *The Book of Concord* (Philadelphia: Fortress Press, 1959), p. 364.
4. Philipp Wackernagel, *Martin Luthers geistliche Lieder* (Stuttgart 1848; reprint ed., Hildesheim: Georg Olms Verlag, 1970).
5. Patricia Kazarow, "Aus tiefer Not: Martin Luther's Psalmhymn," *The Diapason* 11 (November 1983):11.
6. Ulrich Meyer, "Zum Verständnis der zehn grossen Liedbearbeitungen in Bachs 'Clavierübung, Dritter Theil,'" *Bach Jahrbuch* 41, 4(1971): 41, 6(1971): 42, 1(1972): 42, 2(1972): 42. Cited here: 42, 1:17. All translations by the author unless otherwise stated.
7. Reference to original melodies found in Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Gutersloh, 1889; reprint ed., Hildesheim: Georg Olms, 1970).
8. Mark Bighley, "The Lutheran Chorales in the Organ Works of Johann Sebastian Bach" (DMA dissertation, Arizona State University, 1985, forthcoming from Concordia Publishing House, St. Louis MO). Chorale texts referred to in the present study are extracted from this source.
9. Meyer, 42, 2:81.
10. Christoph Albrecht, "J. S. Bachs 'Clavier Übung, Dritter Theil.' Versuch einer Deutung," *Bach Jahrbuch* 55(1969): 56.
11. Leaver, "Bach's 'Clavierübung III,'" p. 20.
12. Meyer, 41, 4:186.
13. Peter Williams, *The Organ Music of J. S. Bach: II: Works Based on Chorales* (BWV 599-771 etc.) (Cambridge: Cambridge University Press, 1980), p. 202.
14. Meyer, 41, 6:300.
15. Hans Luedtke, "Seb. Bachs Choralvorspiele," *Bach Jahrbuch* 15(1918):83.
16. Leaver, "Bach's 'Clavierübung III,'" p. 22.
17. Arnold Schering, "Bach und das Symbol: Insbesondere die Symbolik seines Kanons," *Bach Jahrbuch* 22(1925):45. See also 25(1928):119-137; 34(1937):83-95.
18. Bighley, p. 34.
19. Ibid., p. 85.
20. Meyer, 41, 6:299.
21. Meyer, 42, 1:18. The number seven refers to the seven days of creation, as described in the book of Genesis in the Bible.
22. Leaver, "Bach's 'Clavierübung III,'" p. 22.
23. Albert Schweitzer, *J. S. Bach* (French edition, 1905; English translation by Ernest Newman, 2 vols: London: Breitkopf and Härtel, 1911; reprint, New York: Dover Publications, Inc., 1966), 2, p. 59.
24. Leaver, "Bach's 'Clavierübung III,'" p. 20.
25. Ibid., pp. 22 and 25, respectively.
26. Arnold Schering, 22:51.
27. Friedrich Smend, "Luther and Bach," *Bach-Studien*, comp. Christoph Wolff (Kassel: Bärenreiter, 1969), p. 158.
28. Smend, p. 159.
29. Ibid., p. 160.
30. Ibid., p. 160.
31. Gunter Stiller, *Johann Sebastian Bach and Liturgical Life in Leipzig* (trans. from *Johann Sebastian Bach und das Leipziger gottesdienstliche Leben seiner Zeit*, Berlin: Evangelical Publishing Company, 1970, by Herbert J. A. Bouman, Daniel F. Poellot, Hilton C. Oswald, ed. Robin Leaver, St. Louis: Concordia Publishing House, 1984), p. 174.
32. Williams, p. 196.
33. Leaver, "Bach's 'Clavierübung III,'" p. 21.
34. Schweitzer, 2, p. 48.
35. See Christoph Albrecht, "J. S. Bach's 'Clavier Übung, Dritter Theil.'" cited above; Hermann Keller, *The Organ Works of Bach*, trans. by Helen Hewitt (New York: C. F. Peters Corporation, 1967); Hans Luedtke, "Seb. Bachs Choralvorspiele," cited above; Ulrich Meyer articles cited above; Arnold Schering, cited above also "Bach und das Symbol: Das 'Figurliche' und 'Metaphorische,'" *Bach Jahrbuch* 25(1928), and "Bach und das Symbol: Psychologische Grundlegung des Symbolbegriffs aus Christian Wolffs 'Psychologia empirica,'" *Bach Jahrbuch* 34 (1937); and Wilhelm Weismann, "Das grosse Vater-unser-Vorspiel in Bachs drittem Teil der Clavierübung," *Bach Jahrbuch* 38(1949-50):57-64.
36. Schering, 22, p. 40.
37. Robert Clark and John David Peterson, "The Orgelbüchlein—Musical Figures and Musical Expression," *The American Organist* 19(3):79.
38. Schering, 25:119.

39. Johann Mattheson, *Der vollkommene Capellmeister*, rev. trans. by Ernest C. Harris (Ann Arbor, Michigan: University Microfilms International, 1981), p. 134.
40. Clark & Peterson, p. 80.
41. Still, p. 221.
42. Clark & Peterson, p. 81.
43. *The New Grove's Dictionary of Music and Musicians*, new ed., s.v. "Rhetoric and Music," by George J. Buelow, p. 799.
44. Mattheson, p. 109.
45. Ibid.

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Example 14



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It is interesting and instructive to consider the different attitudes in history towards the preservation of musical instruments, especially pipe organs. The organ is such a complicated machine that "improvements" have come to seem normal, just like improvements made to a building over a period of years. (The analogy is by no means inexact, as both organs and buildings can—and do—last for centuries.) Now, although several genres of organs have reached what seemed to be a culminating point at some time in history and geography, there has never been universal agreement on what constitutes the "ideal" organ, as there has been, for example, for the "ideal" violin. There is little experimentation on violins any more, but organbuilders are constantly working on refinements, improvements, and changes to the products of their craft. They engage in this activity not only with new instruments, but also by way of rebuilding, reconstituting, or otherwise altering old ones.

By way of background, let us examine some of the instances where organs have escaped modification. We need not deal with specific examples (though we all can think of some) but some general situations may be considered:

1.) The organ is a famous instrument of historical interest, usually large, and few if any changes have been made over the years. (Some large Dutch organs come to mind; also a few spectacular organs in Germany, such as Weingarten and Ochsenhausen.)

2.) The organ is quite sufficient musically for the normal use made of it; there has been no perceived need to change it. Indeed, it is so satisfactory that new ones just like it are, perhaps, still being made. (From roughly 1500 to 1850, the Italians were building the same kind of instrument, and keeping old ones as they were.)

3.) The organ is not used by "professional" organists (they can be more dangerous than rats and termites!) and there was never a need for a super-modern instrument at any time.

4.) The organ has not been used for a long time, and has been forgotten, with a harmonium or an electronic substitute

being used for services. (One always likes to remember being shown a splendid reed organ instead of the pipe organ sleeping upstairs on its gallery, and when pointing to the forgotten beauty, receiving a surprised "O, you mean the piano prehistorico?"

In contrast, let us consider some situations that have led to modifications. The reasons are complementary to those indicated above.

1.) The instrument is not particularly conspicuous, maybe not very exciting, and perhaps doesn't work very well. Repairs and rebuilding become necessary. One does not think of the instrument as an artpiece, but as a useful appliance, which can be improved as needed to follow the musical taste of time. (Remember Nelson Barden's admonition that "Fashion wears out more organs than playing ever will.")

2.) Requirements made of the instrument have changed. An instrument built for use as a service instrument, is pressed into use more and more as a concert instrument; the owners decide that it needs to be more flexible, to interpret properly many styles. (In some places, foreign styles have come into

vogue, and native organs have suffered as a result. When that happens, there is no cultural consensus any more, no common artistic language, until the foreign style is assimilated, or goes out of fashion itself.)

3.) Professional organists, who see their own interests and needs (real or imagined) before seeing the importance of an instrument, without realizing that the instrument will last considerably longer than they themselves, remodel it to their (perhaps bad) taste. They want it to do what they want, instead of wanting it to do what it wants to do, and does best.

4.) The instrument is in constant use, and needs to be easy to play and convenient to use. So, modifications are made as the wonders of our mechanical age makes it possible.

The concept of "preservation" has never existed before our modern times. If instruments from times past have reached our era, in most instances it is just because of neglect. How many old pipe organs in Italy, Spain, the East European countries, and Central or South America are still there just because no one cares about them? (After all, they don't work.) Here is preservation by neglect (assuming, of course, that "ignorance in action" or willful malice does not result in removal of "that old thing," or destruction of the keydesk to make room for the keyboards of the substitute, or removal and dispersal of the pipes to make room for speakers inside the old casework.)

With some lapses, the Dutch have preserved their old things. When they don't have any real old, they make fake real old stuff. The same is true with organs. They have respected their instruments (again, with occasional lapses.) When the Church authorities went so far as to forbid their use, the City authorities took care of the instruments, and organized recitals during the week. Thus developed the still honored tradition of City Organists vs. Church Organists. So, when the Church was ready to let their Schnitgers go, the community preserved them. Why did this happen in the Netherlands, and nowhere else?

Everywhere else, or almost everywhere else, it is customary to rebuild old organs, sometimes over and over again. When standards of craftsmanship were high, that really didn't matter. But how

differently it happened, according to the practices of different countries!

The English, I believe, proceed by complete remodelling and enlarging. (They have used their organs for multiple functions, like replacing orchestras in choral performances.) After such rebuilding, very little of the old organ is left. The Germans likewise are fond of rebuilding old organs beyond recognition. The Romantic German organ (I mean, the late Romantic) has little or nothing to do with the classic organ, whereas in the work of Cavallé-Coll, for example, the relationship between classic and romantic is still very clear. The Italians and Spaniards generally add to what already exists. But the basic organ is still there: the Ripieno, the basic stops, to which more and more solo stops are added, while nothing gets destroyed. The French keep, or replace their instruments completely, rather than trying to "improve" them... at least, until fairly recently, when some builders started ruining historical organs under cover of "restoration." How many have we lost, just since the Second World War?

One interesting example of enlarging an old Dutch organ does occur to me. In the Cathedral at Utrecht, there is a Romantic organ of 1830 or so (I'm writing without my files.) The Ruckpositiv was re-used, or rather, a 16th-century organ was used as a Ruckpositiv for this organ. Imagine what respect that 19th-century organbuilder must have had for his predecessor's work.

In a way, by wanting to preserve instruments of times past, we're not really being logical. After all, the people of those times did not truly care for old things, and had no compunctions about modifying what they had inherited. So, by being faithful to the artifacts of those times, we're perhaps not being faithful to the spirit of those times. One could argue...

But let's not. After all, we are doing other things our ancestors did not, such as playing music from four hundred years ago; we need the instruments to tell us how to do it. We need to re-learn from the past just what beautiful craftsmanship and high standards in building are—those features that make instruments truly unforgettable. Who would not be proud of being able to say: "I built an instrument that will have to be preserved, not improved!"

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Organ Recitals

DENNIS BERGEN, Church of St. Michael and St. George, St. Louis, MO, February 24: *Sinfonia to Cantata 29*, Bach-Dupré; *Prélude et Fugue en fa mineur*, Op. 7, No. 2; *Six Versets on the Magnificat*, Op. 18; *Preludio (Deuxième Symphonie)*, Op. 26; *Crucifixion (Symphonie-Passion)*, Op. 23; *Berceuse, Fileuse (Suite Bretonne)*, Op. 21; *Variations sur un Noël*, Op. 20, Dupré.

JAMES and MARILYN BIERY, First Church, Springfield, MA, March 2: *Prelude and Fugue in B Major* (organ duet), Albrechtsberger; *Sonata in D Minor* (organ duet), Merkel; *Three Antiphons: His left hand is under my head; I am black but comely; How fair and how pleasant art thou; Prelude and Fugue in G Minor*, Dupré; *The Moldau*, Smetana, arr. James Biery; *Carmen Suite*, Bizet, arr. Biery.

GUY BOVET, Ashland Avenue Baptist Church, Toledo, OH, April 20: *Fantasia pour montrer ce que l'on faire à l'orgue*, Racquet; *Secundo tiento de tiple de decimo tono*, de Arauxo; *Toccata in A Major*, Scarlatti; *Three Preludes ("Hamburg Preludes")*: *Salamanca—New Orleans—Hamburg*, Bovet; *Fantasy in G Major*; *Fantasy in C Major*; *Fantasy and Fugue in G Minor*, Bach.

DELORES BRUCH, Zion Lutheran Church, Iowa City, IA, February 23: *Magnificat on Tone VIII*, Scheidemann; *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Grand plein jeu continu*, Trio, Boyvin; *Noël Grand jeu et duo*, Daquin; *Praeludium in F minor*; *Auf meinen lieben Gott*, Krebs; *Wir Christenleut*, S. 1090; *Ach Gott, du dich erbarmen*, S. 1109; *Herr Gott, nun schleuss den Himmel auf*, S. 1092; *Adagio (Concerto)*, S. 594; *Prelude and Fugue in G Major*, S. 541, Bach.

DELBERT DISSELHORST, St. Andrew's Episcopal Church, Kansas City, MO, March 17: *Fantasy and Fugue in G Minor*, S. 542, Bach; *Toccata IV*, Frescobaldi; *Tiento segundo de medio registro de tiple de quarto tono*, Arauxo; *Sonata III*, Hindemith; *O Lamm Gottes, unschuldig*, S. 1095, S. 656, Bach; *Ecce Lignum Crucis*, Heiller; *Introduction and Passacaglia in F Minor*, Op. 65, Reger.

EUGENE W. HANCOCK, United Church on the Green, New Haven, CT, March 9: *To God on high be praise*, S. 717; *Fugue in G Major*, S. 577; *Six Schübler Chorales*, S. 645-650, Bach; *Organ Suite No. 1*, Ulysses Kay; *Resurrection*, King; *Blessed Jesus, we are here* (Three Pieces for Organ), George Walker; *Hommage to H.D.T. and J.S.B.*, Ralph Simpson; *Organ Sonata No. 1*, Charles D. Coleman; *The Humbling-Recitative and Hymn* (Te Deum Laudamus), Hurd; *Fantasy*, Hancock.

GABY HARDMEYER, Bethel United Methodist Church, Spartanburg, SC, March 14: *Tiento de octavo tono per de la sol re*, Heredia; *Tiento de medio registro de tiple de quarto tono*, Arauxo; *Battalia*, Anonymous 17th century; *Noël XI*, Daquin; *Prelude and Fugue in B Minor*; *Nun komm' der Heiden Heiland*, Bach; *Fantaisie No. 1*, *Fantaisie No. 2*, Alain; *Andantino*, *Toccata*, Vienne.

JOHN HERR, Museum of Art, Cleveland, OH, March 9: *Prelude and Fugue in D Minor*, Lübeck; *Chorale fantasia on Wie schön leuchtet der Morgenstern*, Buxtehude; *Wo soll ich fliehen hin*, S. 646; *Kommst du nun, Jesu, vom Himmel herunter*, S. 650; *Ach bleib bei uns, Herr Jesu Christ*, S. 649, Bach; *Evocation of the Sistine Chapel*, Liszt; *Theme and Variations* (Hommage à Frescobaldi), Langlais; *Improvisation on Victimae Paschali*, Tournemire.

CALVERT JOHNSON, St. Basil's Episcopal Church, Tahlequah, OK, March 3: *Canzona detta "La Spiritata"*, G. Gabrieli; *Ricercar del settimo tuono*, Diruta; *Bergamasca*, Frescobaldi; *Pascualles de 1º tono*, Cabanilles; *Diferencias sobre el "Canto del Cavallero"*, Cabezon; *Sonata de Clarines*, Soler; *Voluntary and Fugue*, S. Wesley; *Voluntary in D*, Croft; *Almande*, van Soldt; *Ballo del Granduca*, Sweelinck; *Fantasia 2*, van Noordt; *Prelude and Fugue in B Minor*, S. 544, Bach.

BOYD JONES, Southern Baptist Theological Seminary, Louisville, KY, February 11: *Prelude and Fugue in A Minor*, S. 543, Bach; Two settings of *In dulci jubilo*, Bach, Dupré; Two settings of *O Lamm Gottes unschuldig*, Dupré, Bach; Two settings of *Wir glauben all' an einen Gott*, Dupré, Bach; *Prelude and Fugue in B Major*, Op. 7, No. 1; *Symphonie-Passion*, Op. 23, Dupré.

CHARLES JORDAN, Church of the Ascension, Houston, TX, March 23: *Fantasy in C Minor*, S. 562; *Fantasy on "All glory, laud and honor"*, S. 735; *O guiltless Lamb of God*, S. 618; *Christ, Thou Lamb of God*, S. 619; *Christ, who makes us blessed*, S. 620; *When Jesus hung on the cross*, S. 621; *We thank Thee, Lord Jesus Christ*, S. 623; *O man, bewail thy grievous sin*, S. 622; *Prelude and Fugue in F Minor*, S. 534, Bach; *Variations on Why art thou cast down, o my soul?* Scheidt; Two settings of *O sacred head, sore wounded*, Brahms; *Hosanna to the Son of David*; *Into Thy hands I commend my spirit*, Demessieux; *Ah, Holy Jesus, how has Thou offended*; *If thou but trust in God to guide thee*, Walcha; *Pièce Héroïque*, Franck.

IRMTRAUD KRUGER and Edward Tarr, First United Methodist Church, La Mesa, CA, March 9: *Cuatro Piezas de Clarines on Themes of Jean-Baptiste Lully in D*, Anonymous Spanish 17th century, arr. Tarr; *Suite Cortesana*, Anonymous Spanish 17th century; *Sonata No. 1 in C*, Viviani; *Prelude and Fugue in C Minor*, S. 546, Bach; *Duo*, Op. 53, Fritz Werner; *Organ Concerto in F*, Op. 4, No. 5; *Suite in D*, Handel.

JOHN DAVID PETERSON, First Baptist Church, Austin, TX, February 23: *Passacaglia*, Kerll; *Adagio and Allegro in F Minor*, K. 594, Mozart; *Impressions V*, John Baur; *Rhapsody II on Breton Themes*, Op. 7, No. 2, Saint-Saëns; *Herzliebster Jesu, was hast du verbrochen*, S. 1093; *Werde munter, mein Gemüte*, S. 1118; *Herr Gott, nun schleuss den Himmel auf*, S. 1092 (Neumeister Collection), Bach; *Organ-Symphony in B Minor*, Andree.

THEODORE W. RIPPER, First United Methodist Church, Carlsbad, NM, March 6: *Prelude for the Passion of our Lord*, Guinaldo; *Christ's Entry into Jerusalem*, Saxton; *The Last Supper*, Weinberger; *Prelude on Lonesome Valley*, Jackson; *O Sacred Head, now wounded*, Bach; *Meditation on Ah, Holy Jesus*, Partita on *Good Christian Men, Rejoice and Sing*, Ripper.

JOHN SCHAEFER, First Baptist Church, Kansas City, MO, January 12: *Festal Flourish*, Jacob; *Fantasia How brightly shines the morning star*, Buxtehude; *Fantaisie-Chorale in F-sharp Minor*, Whitlock; *Toccata in E minor*, S. 566, Bach; *Pastorale*, Guilman; *Scherzo-Cats*, Langlais; *Fantasy variations Let us break bread together*, Ken Beck.

EDMUND SHAY, First Reformed Church, Rocky Hill, NJ, March 9: *Echo ad Manuale Duplex Forte & Lene*, Scheidt; *Prelude and Fugue in F Major*, BuxWV 145, Buxtehude; *Il fait bon aimer*; *Bon Joseph écoutez moi*; *Allons voir ce divin gage*, Dandrieu; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Allegro vivace* (Symphonie V), Widor; *Canon in B Major*, *Canon in B Minor*, Schumann; *Chorale Variations on Veni Creator*, Op. 4, Duruflé; *Lobt Gott den Herrn*; *Vom Himmel hoch da komm ich her*; *Lobe den Herren*, Walcha; *Carillon de Westminster*, Vienne.

JOHN SHEA, Bowling Green State University, Bowling Green, OH, November 3: *Toccata cromatica per l'Elevazione*, *Canzona post il Communio*, Frescobaldi; *Fugue sur les jeux d'anches*, Tierce en Taille, Couperin; *Toccata and Fugue in D Minor*, S. 565, Bach; *Adagio, Toccata* (Symphony V), Widor.

NORMA STEVLINGSON, University of Wisconsin-Superior, January 21 (with Betsy Highland, cello, and Susie Kuniyoshi, flute): *6eme Suite*, Dieupart; *Sonata I in G Major* for cello and harpsichord, S. 1027, Bach; *Suite du 2eme Ton*, Clérambault; *Three Movements for Flute and Organ*, Alain; *Prelude and Fugue in C Major*, S. 547, Bach.

FREDERICK SWANN, Performing Arts Center, Milwaukee, WI, January 29: *Sonata*, Op. 65, No. 1, Mendelssohn; *Chorale Fantasia How brightly shines the morning star*, Buxtehude; *Chorale in B Minor*, Franck; *Moto Ostinato*, Eben; *Prelude and Fugue in E-flat*, Bach; *Two Noels*, Dandrieu; *Passacaglia* (Symphony in G), Sowerby.

BENJAMIN VAN WYE, First United Methodist Church, Schenectady, NY, March 2: *Sonata I*, Hindemith; *Ein feste Burg ist unser Gott*; *Allein Gott in der Höh' sei Ehr*; *Von Gott will ich nicht lassen*; *Fugue in E-flat Major*, Bach; *Grand Dialogue*, Marchand; *Prelude, Fugue and Variation*, Franck; *Carillon de Westminster*, Vienne.

GARY VERKADE, Friedenskirche, Echterdingen, West Germany, February 23: *Komposition I für Orgel*, III, Jörg Herchet; *Symphonie—Choral d'Orgue*, Tournemire; *Komposition I für Orgel*, VII (premiere), Herchet.

TODD WILSON, Plymouth Congregational Church, Minneapolis, MN, February 16 (music of Marcel Dupré, his teachers, and his students): *Allegro* (Symphonie VI), Widor; *Three Chorale Preludes: Rorate coeli, Adeste fideles, Attende Domine*, Demessieux; *Chaconne* (Triptyque); *Prelude and Fugue in G Minor*, Op. 7, No. 3, Dupré; *Scherzo* (Sonata No. 5), Guilman; *Prelude and Fugue in F Minor*, Op. 7, No. 2; *Trois Esquisses*, Op. 41: II. E Minor; *Variations sur un Noël*, Op. 20, Dupré.

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Calendar

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

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

UNITED STATES East of the Mississippi

15 JUNE
Wayne Earnest; West Liberty State College,
West Liberty, WV 4 pm

17 JUNE
Joyce Rice; Old West Church, Boston, MA 8 pm

18 JUNE
Bruce Neswick; Methuen Memorial Hall, Methuen, MA
Rudolf Innig; Cleveland Museum of Art, Cleveland, OH 8 pm

19 JUNE
Ernest Ligon; National City Christian, Washington, D.C. 12:15 pm

22 JUNE
Atlanta Bach Choir; Lutheran Church of the Redeemer, Atlanta, GA 5 pm

23 JUNE
Larry Smith; Northside Drive Baptist, Atlanta, GA 8 pm

24 JUNE
Nancy Granert; Old West Church, Boston, MA 8 pm
Larry Smith, masterclass; Emory University, Atlanta, GA

25 JUNE
Charles Page; Methuen Memorial Hall, Methuen, MA
Larry Smith, masterclass; Morehouse College, Atlanta, GA
John Stowe; First United Methodist, Galena, IL 8 pm

26 JUNE
Marvin Mills; National City Christian, Washington, D.C. 12:15 pm

29 JUNE
Coventry Handbell Ringers; St Stephen's, Richmond, VA 8 pm

1 JULY
Fred Backhaus; Old West Church, Boston, MA 8 pm

2 JULY
David Cox, with tenor; Methuen Memorial Hall, Methuen, MA
Claudia Dumschat; St Stephen's, Richmond, VA 8 pm

5 JULY
Julie Brown; Christ Church, Alexandria, VA 5 pm

7 JULY
John Weaver, workshop; St Michael's College, Winooski, VT (through 9 July)

8 JULY
Leo Abbott; Old West Church, Boston, MA 8 pm

9 JULY
Anne Wilson; Methuen Memorial Hall, Methuen, MA 8:30 pm
Frederick Hohman; St Stephen's, Richmond, VA 8 pm

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

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

12 JULY
Brian Carson; Christ Church, Alexandria, VA 5 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm

15 JULY
John Finney; Old West Church, Boston, MA 8 pm
Todd Wilson; Trinity Church, New York, NY 12:45 pm

16 JULY
Bruce Adami; Methuen Memorial Hall, Methuen, MA
Gerre Hancock, workshop; Westminster Choir College, Princeton, NJ 9-4 (through 17 July)
Victor Fields; River Road Church, Richmond, VA 8 pm

19 JULY
Neal Campbell; Christ Church, Alexandria, VA 5 pm

22 JULY
Larry Smith; Downtown Presbyterian, Rochester, NY 8 pm

23 JULY
Earl Miller, with soprano; Methuen Memorial Hall, Methuen, MA
William Partridge; River Road Church, Richmond, VA 8 pm

25 JULY
Michael Murray; First Methodist, Lancaster, OH 8 pm

26 JULY
Thom Robertson; Christ Church, Alexandria, VA 5 pm

29 JULY
Paul Tegels; Old West Church, Boston, MA 8 pm

30 JULY
George Faxon; Methuen Memorial Hall, Methuen, MA
Arnold Ostlund; St Stephen's, Richmond, VA 8 pm
John Chappell Stowe; Ripon College, Ripon, WI 7 pm

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Calendar

INTERNATIONAL

UNITED STATES West of the Mississippi

17 JUNE
Charles Tompkins; Christ Un. Methodist, Rochester, MN 12:20 pm
Frederick Swann; Crystal Cathedral, Garden Grove, CA 8 pm

22 JUNE
David Spicer; First Presbyterian, Lincoln, NE 5 pm

23 JUNE
Dallas Bach Society; St Thomas Aquinas Church, 8:15 pm

24 JUNE
Sue Walby; Christ Un. Methodist, Rochester, MN 12:20 pm
Jose Jarne; Crystal Cathedral, Garden Grove, CA 8 pm
++ **Delores Bruch**; St Mary's Catholic, Iowa City, IA 7:30 pm

30 JUNE
Dallas Bach Society; St Thomas Aquinas Church, 8:15 pm

1 JULY
David Mokolbust; Christ Un. Methodist, Rochester, MN 12:20 pm

8 JULY
E. Byron Anderson; Christ Un. Methodist, Rochester, MN 12:20 pm

15 JULY
John Schultz; Christ Un. Methodist, Rochester, MN 12:20 pm
David Burton Brown; U.S. Air Force Academy, Colorado Springs, CO

16 JULY
Peter and Kirsten Langberg, duo organ; First Methodist, Corvallis, OR 8 pm

18 JULY
Peter and Kirsten Langberg, duo organ; St Mark's Episcopal, Portland, OR 8 pm

22 JULY
Betsy Yarlott; Christ Un. Methodist, Rochester, MN 12:20 pm

29 JULY
Karen Sande; Christ Un. Methodist, Rochester, MN 12:20 pm
John Weaver; Overton Park United Methodist, Ft Worth, TX 8 pm

19 JUNE
Angus Sinclair; St Paul's, Toronto, Ontario 12:10 pm
Guy Bovet; St Jan's Cathedral, 's-Hertogenbosch, Netherlands

21 JUNE
Guy Bovet; St Margare't's, Düsseldorf, Germany

22 JUNE
Gillian Weir; St Michael's Church, Dun Laoghaire, Ireland 7:30 pm
John Searchfield; Kaiser Wilhelm Gedächtnis-Kirche, West Berlin 8 pm

23 JUNE
Guy Bovet; Cathedral, Oulu, Finland

24 JUNE
John Searchfield; Ratzeburg Cathedral 7 pm

26 JUNE
David Low; St Paul's, Toronto, Ontario 12:10 pm
John Searchfield; Guildford Cathedral 8 pm

30 JUNE
John Wells; Church of Our Lady, Cambridge, England 7:30 pm

6 JULY
Guy Bovet; Abbey Church, Romainmôtier, Switzerland

7 JULY
Clyde Holloway, masterclasses; St George's Anglican, Oshawa, Ontario (through 11 July)

10 JULY
Clyde Holloway; St George's Anglican, Oshawa, Ontario
* **Simon Preston**; St Mary's Cathedral, Kingston, Ontario
Gillian Weir; Viborg Cathedral, Denmark 7:30 pm

12 JULY
Gillian Weir; Marienkirke, Elsnore, Denmark 12 noon

14 JULY
Gillian Weir; Catharinenkirke, Hjørring, Denmark 7:30 pm

20 JULY
Lynne Davis; St Donat, Drome, France 5 pm

25 JULY
Guy Bovet; Stiftskirche, Stuttgart, Germany

30 JULY
Gillian Weir; Heinola Church, Lahti, Finland 8 pm

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Kimball 4-manual horseshoe console; Wuriltzer Kinura; misc. chests, pipes, blowers, parts. SASE for list. James Glass, 29 E. First St., Hinsdale, IL 60521.

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Wuriltzer reed organ, 2-manual, pedal, 33 stops; \$500. 919/834-8245.

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Joan Lippincott



Marilyn Mason



James Moeser



George Ritchie



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Todd Wilson



Announcing
the addition of
Stephen Cleobury
to the roster.

European Artists Fall 1986

Daniel Roth—October (limited)
Choir of St. John's College,
Cambridge—Aug. 27-Sept. 15

European Artists Spring 1987

Christoph Albrecht (Berlin)
Stephen Cleobury (King's College)
Louis Robilliard (Lyon)
Canterbury Cathedral Choir—June

Duo Concerts

Gerre Hancock &
Judith Hancock, organ
Marilyn Mason, organ/harpsichord &
Pierre D'Archambeau, violin
Phyllis Bryn-Julson, soprano &
Donald Sutherland, organ
Marianne Weaver, flute &
John Weaver, organ
Anne Wilson & Todd Wilson, keyboard