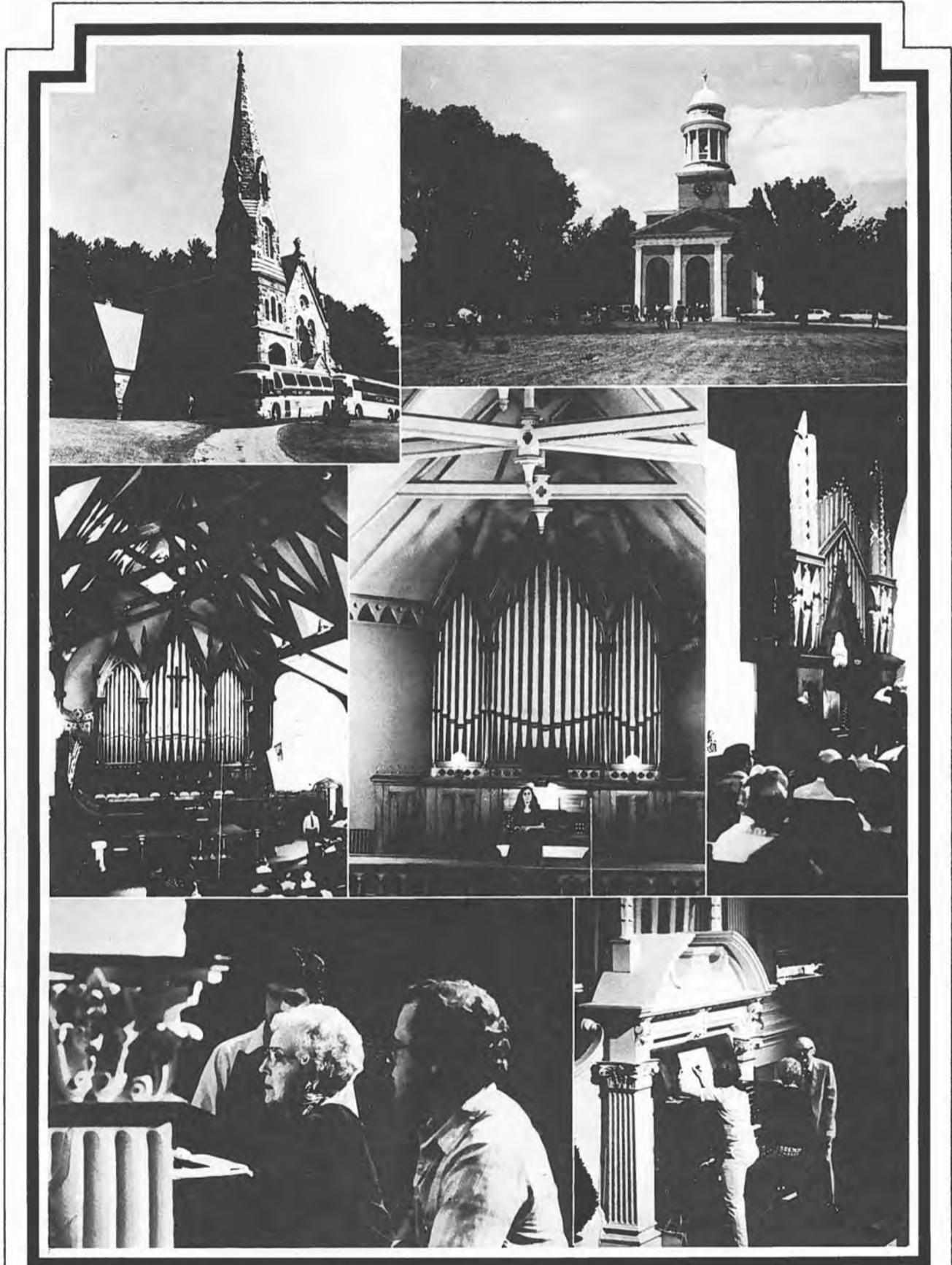


# THE DIAPASON

NOVEMBER 1983



The AGO/OHS Conventions in Worcester  
Story on page 4

# THE DIAPASON

## Names New Editor

With this issue, THE DIAPASON welcomes Jerome Butera as its new editor. Dr. Butera, a native Chicagoan, is the Director of Music at the Park Ridge Community Church and a member of the organ faculty of DePaul University's School of Music. Previous organist positions include the Episcopal Church of St. Richard of Chichester, St. Gertrude Church, both in Chicago, and the First Baptist Church of Ann Arbor. He holds the B.Mus. from DePaul University, the M.Mus. from the University of Michigan, and the D.M.A. from the American Conservatory of Music. He is currently researching and performing the music of Dudley Buck and other 19th-century Americans.

## Cover

Our front page depicts some of the events of the AGO/OHS conventions. From left to right, and top to bottom: Gilbertville, MA; Unitarian Church by Charles Bullfinch, Lancaster, MA; Steer and Turner, Op. 70 at Pilgrim Congregational Church, Leominster; Rosalind Mohnsen; E. & G. G. Hook & Hastings, 1874, First Congregational Church, North Brookfield; Catharine Crozier prepares for the Poulenc Concerto with registrant at Mechanics Hall; Catharine Crozier and David Craighead consult.

Photographs by William VanPelt

## In This Issue

Church musicians throughout Christendom will be observing the 500th anniversary of the birth of Martin Luther. It is appropriate for this journal to be able to offer the article by Patricia Kazarow in which she traces the chorale *Aus tiefer Not* from its inception to the elaborate treatment in Bach's *Clavierübung, III*. Organists can well ponder the influence Luther exerted on the history of church music.

The features on the AGO/OHS conventions, the Bruges competition, and the Kansas institute not only report on three very different events but also give a sense of the depth and breadth of activity in our little sphere of the music world.

## Next Month

In December of 1983, THE DIAPASON will begin its 75th year. On such an occasion one may be prompted to remember the past and dream a bit about the future. Whatever else we do, there should be time to observe the date and pause to reflect. In the December issue, a bit of the past will be relived along with some thoughts on what lies ahead.

## Letters to the Editor

I very much enjoyed the article in the June, 1983 issue of THE DIAPASON describing the restoration of the landmark E. & G. G. Hook organ located in Mechanics Hall, Worcester, MA. [*The Organ at Mechanics Hall*, by Barbara Abramoff Levy] However I am rather puzzled by a couple of the statements contained in the article.

Reference is made to a change made to the organ in 1926 by George Reed & Son, who were "hired to replace the mechanical stop and key action with the then popular electro-pneumatic action."

An average of approximately 50% of all new organs built in this country have electro-pneumatic action. It is still very much in demand and the percentage would be even higher except for the large numbers of very small unit organs built employing all-electric action.

Further on in the article the statement is made that "electro-pneumatic organs, at least in their early forms, were built primarily for theatres, and were designed to imitate orchestras."

Electro-pneumatic organs preceded the theatre organ by many years, and initially had nothing to do with the theatre organ. It was later highly developed by theatre organ builders for their particular needs.

Electro-pneumatic action is still a very prevalent mode of construction,

and for many excellent reasons. I question the purpose served by these distortions in an otherwise excellent article.

E. Ezequiel  
Brooklyn, NY

*The author of the article is a student of architecture and not an organist. Her article was constructed from a larger work which dealt with Mechanics Hall as a restored fane. During the preparation of this article, for publication, this editor read what he thought Ms. Levy meant to say, not what she, in fact, did say. It should be well recognized, however, that 1926 was not a popular year for the building or retention of mechanical-action organs, and that of all types of organs, electro-pneumatic actions have been of greatest benefit to the builders of theatre organs.* —ed.

After seeing Noel Heinze's letter in response to John Eggert's article on Liszt's 'Ad Nos' [THE DIAPASON, November, 1983], I felt compelled to write and add my own comments.

I echo Mr. Heinze's "excellent" in appraising Dr. Eggert's article. I would, however, like to note a few items as regards registration:

The famous "Tromba" at mm. 141 and 150 seems not to be an indication of registration, but of performance style—applicable to performances on the piano as well as on the organ. This is found in

# THE DIAPASON

A Scranton Gillette Publication

Seventy-fourth Year, No. 11, Whole No. 888  
Established in 1909

NOVEMBER, 1983  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

- AGO/OHS In Worcester  
by Barbara Owen 4
- "Aus Tiefer Not": Martin Luther's  
Psalmhymn  
by Patricia Kazarow 8
- Bruges 1983 Harpsichord/Pianoforte  
Week—A Report  
by Karyl Louwenaar 14
- University of Kansas 1983 Institute for  
Organ and Church Music  
by David Runner 15

### LETTERS TO THE EDITOR

- NEWS
- Here & There 3,6,19
- Appointments 18
- Nunc Dimittis 19

### ORGANS

- New and Rebuilt 13

### CALENDAR

- 16

### ORGAN RECITALS

- 20

### CLASSIFIED ADVERTISEMENTS

- 21

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### Prices:

1 yr.—\$10.00

2 yrs.—\$18.00

3 yrs.—\$26.00

Single Copy—\$2.00

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

THE DIAPASON (ISSN 0012-2378) is published monthly for \$10 per year by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Second class postage paid at Des Plaines, IL and additional mailing offices.

POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow 8 weeks for change to become effective.

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several of Liszt's piano works (*tromba* or *quasi tromba*), or even in Alkan (*quasi trombetta*). If it were meant as a stop indication, surely it would have been in German (Trompete) rather than Italian. Liszt is simply saying that the music here suggests trumpets and that one should articulate accordingly.

Also, I'm puzzled by Dr. Eggert's suggestion for a crescendo in mm. 1-32, while in the same article he stresses the importance of performing from an ur-text score. The original edition has *f* for the manuals in the first (pickup) measure, and *f sempre* at m. 14, and only a *ff*, *sempre ff e marcato*, and three innocuous "hairpins" for the second pianist's part. In other words: the original indicates no such crescendo. Furthermore, his registration scheme for this passage is more 20th Century French than 19th Century German—calling for reeds to be added after the mixtures (contrary to Hugo Riemann's advice quoted in the previous paragraph of the article), and for a III to II coupler—rarely, if ever, found on mid-19th Century German organs. To the best of my knowledge, it was the Mensebury Cathedral organ on which "Ad Nos" was premiered. Why wasn't this organ described in the article? It had no such coupler, but only to the Hauptwerk and Pedal.

I would find sources closer to Liszt than Bonnet and Dupré more valuable for registration advice, such as the ur-text of Reubke's *Sonata on the 94th Psalm* (edited by Daniel Chorzempa, Oxford University Press, 1975) [Reubke was a student of Liszt], or the original editions of the other Liszt organ works (*Weinen, Klagen* . . . has several stop indications, as does Michael Saffle's new edition of B.A.C.H.)

The gist of Mr. Heinze's letter, however, may be dispensed with in a few terse words. He says much more about his own lack of understanding of Liszt's music than of Liszt's lack of economy as a composer, by pronouncing a third of the piece as being unnecessary.

Timothy J. Tikker  
Eugene, OR

### Pipes vs. Electronics

As a qualified electronics engineer, musician, and a pipe organ builder, I can endorse everything said by Mr. Junor on the defects of electronic organs. Mr. Phelps' article is typical electronic organ salesmanship. Whether he calls them 2nd, 3rd, or Nth kind, they are still electronic, lifeless, and a poor imitation of the real thing.

"We (at Allen?) only copy what we do not understand."—They seem to have copied Phelps' "gulp" . . . "A good example was the tone circuit developed to produce the strong octave tone typical of good principal pipes." Having failed in their attempts to copy pipe sound, Mr. Phelps now turns around and says that pipes are not worth copying anyway, because of their imperfections! Here, then, is the ultimate defect of electronic imitations: they are too perfect, even with added "imperfections."

The beauty of real pipes, voiced as perfectly as possible, depends to some extent on the imperfections that inevitably remain, giving them character and life. This is not an emotional statement: it is a fact. Most organ builders strive for perfection, but we never quite reach it. Therein lies our "Arcanum." The pipe organ might only become obsolete if the human race were to be reproduced in test tubes, ensuring total uniformity and

allowing no individuality. Until that dreadful time, there will always be real people who are prepared to pay for real organs, made by real craftsmen.

W. Selway Robson  
Greyton Cape, South Africa

### Junior Replies

Since Lawrence Phelps had the opportunity to read the Junior article before writing his own, Mr. Junior replies to the Phelps article. (Both articles appeared in the March 1983 issue of THE DIAPASON.)

Mr. Phelps refers to an "incorrectly" labelled harmonic in my diagrams—yet it is he who lacks knowledge in physics. The term "harmonic" applies to all the "pure sine-wave" partials of a complex tone. The fundamental partial is also a harmonic, which makes the octave partial (or first overtone) the second harmonic. Harmonics defined thus have a number which equals the value of their frequency ratio above the first harmonic.

Mr. Phelps incorrectly associates the "Diapason" diagram with a heavy speech North European Principal. In fact, the diagram represents a very ordinary Diapason having neither particularly fast nor slow speech. The second harmonic (octave) peaks after 0.027 seconds; the fundamental "stabilizes" after 0.068 seconds. The speech is also of gentle quality: its amplitude is less than the total "steady-state" amplitude of the pipe. Mr. Phelps' "gulpy" attack would be far more violent than this.

Whatever the case, the purpose of the diagrams is to show complexity. There are many different styles of voicing from which to choose. Electronic organs may imitate some aspects of the basic differences, but always fail to achieve the overall complexity of any style of voicing.

Mr. Phelps, who has read the original version of my article, considers my writing emotional, then derogatively refers to me as a "pipe-nik." Actually, I have a leaning towards unnicked pipes. And if he is referring to the Bohemian groupies of the 60's, then surely it would be a digital electronics fan who would be the "bit-nik"!

In addition to Mr. Phelps' errors in fact, there are further errors in logic that should be noted. 1) The fact that there exist bad organs (with pipes) does not mean that pipes cannot be beautiful. And, of course, there are electronic organs which sound worse than bad pipe organs. 2) Mr. Phelps puts too much importance on tonal design (his own job!). This is no more than equally important as the sound in each pipe. And, tonal design applies as much to small as to large instruments. 3) That the electronic organ is a 20th-century invention is no reason for its surpassing, or even equalling a fine pipe organ. I am intrigued by what is put forth here as a 20th-century attitude towards craft, art and in particular the idea of electronic "organ" sound. Mr. Phelps is critical of antiquarians, yet he is the ultimate antiquarian—given free reign with what he believes to be the best in computer technology, he still aims his attention at building an instrument which only attempts to play 18th and 19th-century music! At the same time, he dismisses 20th-century music as rubbish! Whatever he wishes upon the music of Ligeti should also be wished upon electronic organs.

Roderick Junior

With this issue, THE DIAPASON considers the correspondence on the Phelps and Junior articles closed.  
—Ed.

## Here & There

*Venite (O Come, Let Us Sing Unto the Lord)*, a newly discovered composition of Benjamin Britten, will be given its premiere by the William Ferris chorale on December 4. Written for chorus and organ probably in the 1960's, the manuscript was found in the composer's desk after his death. Very little is known about the circumstances of its composition.

Peter Pears will attend the premiere at St. James Cathedral, Chicago. He will also give a lecture on Britten's life and works. Britten's *A Ceremony of Carols* and *St. Nicholas* will be performed as well on this program.

For further information on this event, and on the Chorale's 1983-1984 season, write: Suite 1408, 116 S. Michigan Ave., Chicago, IL 60603, or phone 312/236-3466.

The first performance of an anthem by Richard Peek, "O God, Creator of Us All" was heard at the reunion Celebration of the Lord's Supper of the United Presbyterian Church and the Presbyterian Church, U. S. on June 22 in Atlanta, Ga. Both text and music were written by Dr. Peek, who is Minister of Music of Covenant Presbyterian Church in Charlotte, NC. It was performed by 700 voices from Presbyterian Churches in the Atlanta area under the direction of Melva Costen and accompanied by brass, percussion and organ. The organist was Joyce Finch Johnson.

The first performance in modern times of a Christmas mass by the early 18th-century Bohemian composer Jan Dismas Zelenka will be a highlight of the 27th New York subscription season of The Clarion Music Society under the direction of Newell Jenkins. Zelenka's "Missa Nativitatis Domini" is being edited by Jenkins from the manuscript discovered in the Saxonian State Library in Dresden. The performance is scheduled for December 14, 8:00 p.m. at Central Presbyterian Church and will feature a 25-piece orchestra using only authentic baroque instruments.

John Obetz was recitalist at five international music festivals in Austria and France during the summer. The Austrian festivals were held in Vienna, Graz, Millstatt and Igls-Innsbruck, and in France at St.-Donat. The program in Vienna included the European premiere of Morton Feldman's "Principal Sound."

## Competitions

The Chicago Chapter of the AGO announces its annual organ competition on March 31, 1984, at the First United Church of Oak Park, IL, using the 88-rank Casavant organ. Contestants must be 25 years of age or under as of that date. Tapes for the preliminary round of competition should be submitted by January 31, 1984 to: Lynne Verdi Shanks, 1516 Grove St., Evanston, IL 60201. Contestants are to select one of three Franck chorals for this tape; an entry fee of \$15 must accompany each tape.

Winner of the final competition will receive a cash award of \$300 and a sponsored public recital. For more information, and for the required literature in the final competition, contact Lynne Verdi Shanks at the address given above.



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# AGO/OHS in Worcester

Barbara Owen

In the 1850's Boston built a Music Hall for its Brahmins, and, disdaining the estimable product of its own organ factories, sent away to Germany for an organ. It arrived several years late (in the midst of the Civil War), cost nearly twice the estimate, never worked or stood in tune well, and was finally ousted to make room for an enlarged symphony orchestra. In the 1860's Worcester built a Music Hall for its Mechanics, and sent away to Boston for an organ. It arrived quite promptly, cost less than half the price of its Boston counterpart, and got good reviews. It and the hall are still there, gleamingly restored.

That's Worcester, a city which is perfectly happy to let Boston be the Hub of the Universe as long as it can be the Hub of New England—a "can do" sort of place in which the difficult is done right away even if the impossible takes a bit longer. Eyebrows were raised when Worcester proposed to combine a Regional AGO convention with a National OHS convention, something never before attempted. But added complications and ideological differences were dealt with in a matter-of-fact way by an enthusiastic and hard-working committee, and the collaboration not only proved successful, but imbued the whole affair with a quite unique flavor.

The convention officially opened with a Festival Service at Wesley United Methodist Church in which both AGO and OHS officers took a prominent part. While a significant number of out-of-town artists graced portions of the week's program, local talent was present in abundance at this and other church services of the week. Choral portions of the service were capably performed by the Wesley Church Choir, the Master Singers of Worcester, and the Symphonic Brass Quartet of Worcester, all under the direction of Lou R. Steigler of Pittsfield. Highlights of the service (aside from the spirited hymn-singing which is always one of the "highs" of such events) were a commissioned Festival Cantata on the American hymntune *Worcester* by Fitchburg composer J. Gerald Phillips, and a challenging sermon by organist-priest Andre Dargis, Th. D., a member of the faculty of Assumption College.

The dual nature of the convention was emphasized in the keynote addresses given at the luncheon which followed the service by OHS President Culver L. Mowers and Daniel N. Colburn II, Executive Director of the AGO. The luncheon was held in the spacious art deco War Memorial Auditorium, and, like all of the catered convention meals, was of above average quality. A show of hands called for by convention co-chairman Steve Long brought to light an interesting statistic in that it demonstrated that roughly two thirds of those in attendance belonged to both host organizations, the remainder being fairly evenly divided between those holding membership in only the AGO or OHS.

## The Concerts

By Monday evening the War Memorial Auditorium had been transformed from a banquet hall to a music hall. Its organ is one of Worcester's hidden treasures, a large and very well-appointed 1933 Kimball located in spacious chambers at either side of the stage area. Its console, in typical early 20th century theatre fashion, rose grandly from its pit at stage left as Earl Miller rollicked through Lefebure-Wely's *Sortie in E flat*—a work actually written for serious church use although, as one wag observed, it would have served equally well as the background to a cowboy movie. But a glance at the program should have alerted all that this was not intended to be too serious an evening. The fare included a generous helping of cleverly-arranged and boisterously played operatic transcriptions, and such honest Victorian delights as Flagler's *Alpine Fantasy and Storm*, with a brief lapse to the 16th century for a little suite of Renaissance dances arranged by Miller which showed off some of the organ's more piquant reeds and flutes to good advantage. Lois Regestein joined Miller on the bench for a duet transcription of Saint-Saëns's *Danse Macabre* which kept both players very busy but produced some convincing orchestral interplay. During the intermission Dana Hull of the OHS presented the organ with a plaque designating it a Historic Organ, and afterward an impromptu collection was taken which resulted in a

"nest egg" of nearly \$1,000 to start a restoration fund for this worthy instrument.

Four shorter concerts were presented back-to-back on Tuesday afternoon and evening. Following another excellent lunch at Clark University, Joseph Payne was heard in a program of English, Italian, and Iberian harpsichord music in St. Peter's Church, a rather refreshing break in the rainy day, of which Handel's *Suite No. 3* was a high point. Despite the stickiness, Payne played with freshness, verve, and a feeling for style. A brief break separated this from Christa Rakich's solid and nicely varied all-Bach program, played in the same church. A rather surprisingly opaque and unresponsive 1967 Casavant seemed to put something of a damper on her efforts, however. Such an artist and such a program deserved a better instrument, and perhaps also a better time of day.

Another difficult instrument faced the evening's recitalist, Barbara Bruns, at All Saints' Church. Divided between front and back of the medium-sized church, its reeds and mixtures voiced to a degree of painful stridency which is more usually associated with punk rock bands, it seemed to demand real effort from this extremely capable performer to keep it all in hand. Despite that handicap, Bruns turned out a quite stunning reading of the Roger-Ducasse *Pastorale*. Dupré's *Variations sur un Noël* was carefully registered and briskly played, and the use of the soft stops in Alain's lyrical *Jannequin* provided a delicious lull in the storm—until it erupted again in Alain's *Litanies*. Here the organ got the upper hand at last, turning the work into a welter of cacophonous confusion which caused some auditors to stop their ears with their hands. As in the afternoon, a brief break separated this concert from a fine choral program by the Boston Archdiocesan Choir School and Men's Schola under Theodore Marier, with John Dunn at the organ. The justly-famous sound of Boston's only men-and-boys choir was heard in music by a wide variety of composers from Palestrina and Victoria to Elgar and Rachmaninoff. Particularly noteworthy was their velvety interpretation of modern French works by Poulenc and Langlais.

Wednesday morning brought one of the concerts which all had been eagerly anticipating, and David Craighead, playing the restored 1864 Hook organ in Mechanics Hall, definitely did not disappoint. Despite being hovered over by a callously inconsiderate TV camera-

man (who at one point actually moved his equipment between Craighead's face and the music rack) this artist, seemingly unruffled, pulled off a sensitive and flawless performance of Mendelssohn's *Sonata III* which made it easy to believe that this was the sort of organ which Mendelssohn had written for. But Mendelssohn by no means exhausted the instrument's potential. Equally satisfying were the Reger *Intermezzo* and *Benedictus* which followed, as well as a gratifyingly clean, clear, and rhythmic Bach *C Major Prelude and Fugue*. The highlight for many was Craighead's restrainedly lush Franck *Grand Pièce*, which earned him an enthusiastic standing ovation.

Sunny Wednesday, cooler than the preceding days, proved a perfect day for quitting the city as buses whisked the conventioners to the picturesque Bulfinch building of the Unitarian Church in Lancaster. There Worcester's Salisbury singers, directed by Malama Robbins and accompanied on the 1869 Simmons organ by Brian Jones, presented an ambitious program which included excerpts from Mendelssohn's *Christus* and Parker's *Hora Novissima*. Other selections ranged from *Birds*, a short work of touching simplicity by Shrewsbury composer David McKay (who was present), to Kodaly's stirring *Laudes Organi*, which closed the concert. The program opened with an engaging work for organ and chorus by assistant conductor David Wallis, but the piece which seems to have aroused the most interest was the rather intricate *Coplas* by contemporary composer John Tavener. Conductor Robbins led her singers most capably through the interweaving of four choruses and quartet with a tape (also by the Salisbury Singers) of the *Crucifixus* from Bach's *B Minor Mass*.

The conventioners then broke up for two separate organ crawls, convening again in late afternoon at the Groton School. There the fine weather, elegant campus, and the energetic activities of the Church of the Advent change ringers provided an ideal backdrop for an outdoor wine and cheese reception, followed by a roast beef dinner.

Because the registration at the convention (over 600) had exceeded all estimates, two dinner sittings were necessary, and Thomas Murray, the evening's recitalist, graciously consented to play his concert twice on the well-known Aeolian-Skinner organ in St. John's Chapel. Three strikingly contrasted large works made up this program, and all gave Murray the opportunity to demonstrate his considerable skill in registration and shading. Hindemith's *Sonata I* came off suitably straightforward and Germanic, but Murray was plainly having a good time with Seth Bingham's frothy but colorful *Harmonies of Florence*. The real *pièce de resistance* was the Durufé *Suite*. The *Sicilienne* was a buoyant delight, played with a facility which belied its difficulty, but what promised at its beginning to be a masterful reading of the *Toccata* was marred, during the second performance, by a malfunction in the organ's new solid-state combination action.

On Thursday afternoon a concert was presented by the Westfield Center for Early Keyboard Studies, featuring harpsichordists Lynn Edwards and Edward Pepe of the Center, with Dutch tenor Harry Geraerts, a specialist in early vocal music. Geraerts so captivated his hearers that someone suggested that he really should be cloned to alleviate the dire shortage of good tenors. His artistry and musicianship shone in Italian and English works of the 17th century, but most impressively so in his interpretation of two works from Schütz's *Kleine Geistliche Konzerte*. Pepe and Edwards shared the keyboard portions, both solo and accompanimental, Pepe turning out a sensitively-shaped Froberger *Fantasia*, while Edwards sparkled in Buxtehude's *Suite in D*.



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	2 1/2' Nasard
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	III Plein Jeu
	16' Basson-Hautbois
	8' Trompette
	4' Hautbois
	8' Trompette en Chamade
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Final concert at Mechanics Hall

The culminating event of the convention was the banquet and festival concert, both held in Mechanics Hall. The program was a varied one, the featured soloist being Catharine Crozier, who proved that she is still very much the "first lady of the organ," even though ostensibly retired. In conjunction with a somewhat indifferent orchestra under the direction of Henry Hokans, she opened the program with a lively performance of Haydn's *C Major Concerto*. Her closing offering was the well-loved *Concerto in G minor* by Poulenc, in which she skillfully and satisfyingly guided the organ through the complexities of its interactions with strings and timpani. After the Haydn, the first half of the program was rounded out by the Worcester Chorus under Gerald Mack in works by Victoria, Brahms, and Bruckner. After intermission there came a second performance of Phillips's commissioned cantata, under what seemed more ideal conditions than at the opening service, and this was followed by a spirited interpretation of Haydn's *Paukenmesse*. This, plus the Poulenc work which followed, ended the convention on a note of elation and enthusiasm.

#### The Evensongs

The late afternoon services held on Monday, Tuesday, and Thursday not only provided (like the opening service) a showcase for some of the local church musicians, but reflected the liturgical traditions of the churches in which they were held. Last, but by no means least, they provided plenty of opportunity for hearty congregational singing.

Monday's Evensong was held at Trinity Lutheran Church, where convention co-chairman Stephen Long conducted his church's excellent choir and Schola Cantorum in the North American premiere of a recently-discovered cantata on *Nun danket alle Gott* by the late 17th century German composer Johann Schelle, who was one of Bach's predecessors as Cantor of the Thomaskirche in Leipzig. Accompanied by organ and a very good instrumental ensemble, this engaging work was placed in its proper context of the Lutheran service.

The Catholic Cathedral of St. Paul was the setting of Tuesday's Evensong, where the convention's other co-chairman, Joseph Policelli, presided over the Cathedral's fine choir in a Catholic service full of old-fashioned pomp and ceremony as well as a possibly record amount of new-fashioned congregational liturgical participation. Special men-

tion must be made of the wonderfully supportive accompaniments played by Thomas Holland, who managed the Cathedral's two organs (Casavant and Wicks) with skill and taste.

No Evensong was held Wednesday, and the reviewer regrets having missed the final one, held Thursday at All Saints' Church, due to the necessity of having to change clothes before the final banquet. One of the few criticisms of this commendable convention was that too little time was budgeted for considerations such as this, although in fairness it must also be said that meal-times, often scrimped at other conventions, were always given a comfortable allotment of time at this one.

#### Other Events

Because of the planning committee's desire to offer programming of interest to both participating organizations, an unusually rich variety of offerings jam-

packed all otherwise unoccupied corners of each day's program, making it impossible for anyone to attend more than a small portion of them. Unfortunately one of the most popular (and raved-about) offerings, the "Tribute to our Town Musicians" presented by the folks from "down Maine" was held in a fairly small hall at the Worcester Historical Museum, and this reviewer was one of those who registered too late to get in on the quota.

Of the workshops attended by this writer, very special mention must be made of the Crozier/Craighead symposium on organ performance held on Tuesday. Fortunately it was scheduled for the commodious First Baptist Church, and no one had to be turned away. In a witty give-and-take reminiscent of a TV morning show, these fine musicians discussed and demonstrated works by Mendelssohn and Messiaen. We were treated to the experience of two thoughtful and seasoned teachers

and performers, comfortably sharing insights into works which they have truly lived with, and in a most engaging and rewarding manner.

Several "organ crawls" were also scheduled, all of them in the quiet towns and villages which surround Worcester, and again it was impossible to attend all of them. There was a distinct OHS stamp to these enjoyable events, as well as some excellent playing on some most attractive 19th century instruments. Particularly memorable were Brian Franck's performance of Rheinberger's *Sonata in A Minor* on an 1868 Hook organ in Leominster, and John Ogasapian's nicely-registered *Sonata II* by Boston organist Eugene Thayer on an 1873 Steer & Turner in Milford.

Perhaps the ambience of a calm and sunny summer morning in the country had something to do with it, but this writer found especial refreshment in Carolyn Day Skelton's early Thursday program on the 1866 Johnson organ in the Episcopal Church of Oxford. From this quite excellent instrument (in a quite outrageous Victorian case!) she successfully brought forth a wide variety of works ranging from a suite of charming 16th century Italian dances and a compellingly sensitive reading of a Byrd *Fantasia* to Walton's *Three Pieces for Organ* (which should be better known) and a brisk and rhythmic performance of Walther's "Albinoni" Concerto which ended the program.

Lois Regestein's program, which followed directly on an Erben/Noack organ in Grafton Unitarian Church, continued in the same euphoric vein. The short works by Mendelssohn and Samuel Wesley nicely explored the restrained early-Romantic flavor of the organ's original Erben stops, as did the Rinck *Flute Rondo*, clearly a favorite with the audience. Old and new were effectively combined in the works by Pepping, Cabezon, and Bruhns.

Mornings and evenings were not neglected in the busy convention schedule. At Breakfast a sizable group met to hear the wisdom and challenges of Maureen Morgan, responding with some questions and challenges of their own. After the day's activities, a large contingent usually gathered convivially for the "After-glow" and exhibits at Assumption College, not infrequently assembling around the piano for boisterous singing of a decidedly non-liturgical nature. A busy and happy convention, and another star in the crowns of the hardworking and ambitious Worcesterites. ■

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## Here and There

Schoenstein & Co., organbuilders of San Francisco, were presented with an award by the California Historical Society on August 13 "in recognition of more than a century of continuous business activity, service, and contribution to California's economic growth and vitality." Company president Jack Bethards led Society members on a tour of the Schoenstein factory, which has been designated San Francisco Historic Landmark No. 99 and is listed on the National Register of Historic Places.

The Association of Anglican Musicians held its 18th annual conference June 6-10 on the campus of Trinity College, University of Toronto. Robert Bell, organist of Trinity College, and organist and choirmaster of the Church of St. Mary Magdalene, was chairman of the conference steering committee. The conference had a full schedule of lectures and a working session on the theme: The Oxford Movement—Liturgy and Music.

Fr. Louis Weil gave two important lectures: The Oxford Movement—its impact on the theology of worship, and The Oxford Movement—its impact on music in the liturgy.

Dr. Mary Berry, Cambridge University, lectured on Plainsong—Early Notation and Performance Practice. Hugh McLean spoke on Healey Willan and the Oxford Movement.

Among the organists who played for the services and recitals where David Low, Matthew Larkin, Norman McBeth, Giles Bryant, Bruce Ubukata, Thomas Foster, Hugh McLean, and Douglas Bodle. Also included in the conference was a concert by the Elmer Iseler Singers.

The 1984 conference is planned for Los Angeles.



During the 1983-84 concert season, Viennese organist Martin Haselböck will have the distinction of appearing with all five Vienna orchestras, the first artist to be so honored.

With the Vienna Symphony Orchestra, Leonard Slatkin conducting, Mr. Haselböck will perform Paul Hindemith's *Organ Concerto*, and in three performances with the Austrian Radio Orchestra, he will play Ernst Krenek's *2nd Organ Concerto*, a work written for him, as well as the *Jongen Symphonie Concertante* and the *Strauss Festival Prelude*. Two Haydn concerti will be featured on a program with the Vienna Chamber Orchestra, Philippe Entremont conducting. With the Vienna Philharmonic, under André Previn, Haselböck will be the harpsichordist in

Frank Martin's *Petite Symphonie Concertante*. Hans Graf will conduct a Musikverein performance of Poulenc's *Harpsichord Concerto* with the Austrian Radio Orchestra.

This season will also mark the debut of Martin Haselböck with the Prague Symphony Orchestra, the Moscow Radio Orchestra, the Hamburg Symphony and the Madrid Radio Orchestra. Mr. Haselböck is represented in the United States, Canada and Mexico by Howard Ross, Inc., Concert Management.

Paul Mickelson presented a concert on the recently restored 1923 Kimball organ at the Angelus Temple (Church of the Foursquare Gospel), Los Angeles. The church had been given a grant to restore the sixty-year-old organ to its original condition as part of the celebration of the denomination's 60th anniversary. The concert was preceded by a slide presentation of the restoration process provided by Ed Cleveland of the Landon Organ Company.

It was a sad commentary on the current economy when, a few months ago, a classified advertisement was placed in THE DIAPASON for the sale of a church's organ. The Pastor, commenting that his congregation had reached their limit of "sacrificial giving," explained that the revenue to be gained through the sale of the organ was required to help the church meet its financial obligations. A home-model electronic had been offered as a replacement for the organ by a member of the congregation, and the church's organist had agreed to continue playing for the church without compensation.

In *the Almost Evening*, a chamber work for soprano, clarinet and piano by Dan Locklair will receive its world premiere on November 28 by the New York City-based Saturn Trio at the International Chamber Music Festival in Key West, Florida.



Wesley R. Warren of Ottawa, Ontario received the Limpus, Shinn, and Durrant prizes for the highest marks in organ playing (ARCO) at the recent examinations of the Royal College of Organists, London. Mr. Warren had received a \$1,200 scholarship from the Anglican Foundation of Canada for studies at the Royal School of Church Music, during which time he completed the exam. He also performed organ recitals in London and East Anglia. Mr. Warren is a graduate of the University of Michigan, where he studied organ with Robert Glasgow.

J. William Greene, a doctoral candidate at the Eastman School of Music and student of Russell Saunders, has been selected by the U.S. Jaycees as an Outstanding Young Man of America for 1983. The citation is in recognition of personal achievement, leadership ability and service to the community.

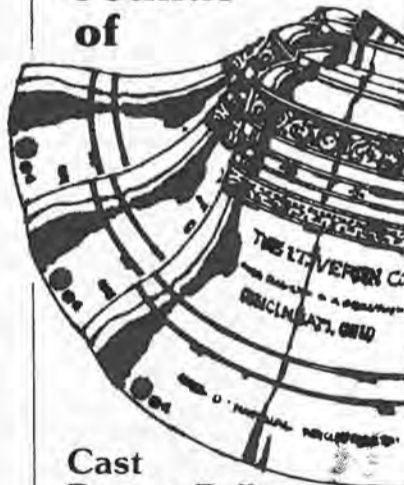
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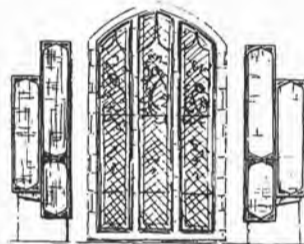
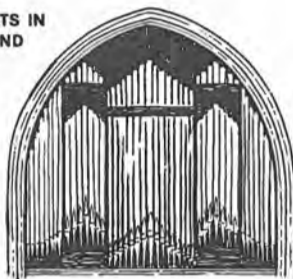
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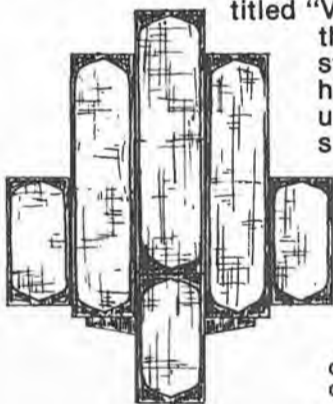


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## “Aus Tiefer Not”: Martin Luther’s Psalmhymn



On the night of October 30, 1517, Prince Frederick of Saxony dreamt that he saw a monk come up to a church and write upon its door. The words this monk wrote were so long that they could be seen six leagues away. And the pen he wrote with was so large that it reached from Germany to Rome. As the monk of Frederick's dream moved his pen, it brushed against the head of the Pope in Rome and almost threw off his crown.<sup>1</sup>

The nailing of the *Ninety-five Theses* by Martin Luther (1483-1546) on the doors of the Castle Church in Wittenberg on October 31, 1517 heralded the Protestant Reformation. During this 500th anniversary year of Luther's birth, scholars will gather to discuss the effect this initial action had, and continues to exert, on organized religions throughout the world. It is appropriate, therefore, to examine how Luther influenced church music by focusing his attention on the vernacular congregational hymn. In particular, the psalmhymn “Aus tiefer Not” will be traced from its origin, through its introduction into the congregational, choral and organ literature, to its transformation by J. S. Bach in *Clavierübung III*.

In the dedication to the Elector of Saxony for the first installment of five psalms for the 1519 edition of his German Psalter, Martin Luther wrote:

There is no book in the Bible to which I have devoted as much labor as to the Psalter. . . . There is, in my opinion, one difference of content between this book of the Bible and the others. In the other books we are taught by both precept and example what we ought to do. This book not only teaches but also gives the means and method by which we may keep the precept and follow the example. For it is not by our striving that we fulfill the Law of God or imitate Christ. But we are to pray and wish that we may fulfill it and imitate Him; when we do, we are to praise and give thanks. And what is the Psalter but prayer and praise to God, that is, a book of hymns.<sup>2</sup>

Throughout his life, Luther was preoccupied by the psalms, as evidenced in the proportion of writings which he devoted to them. Four years before the posting of the *Ninety-five Theses*, Luther had launched his teaching career with his first series of lectures on the psalms.<sup>3</sup> The first book which he prepared for publication was *The Seven Penitential Psalms* in 1517, which went through eight editions before revision in 1525. In it, Psalms 6, 32, 38, 51, 102, 130 and 143 were given a German translation and exegesis for the common people. These seven psalms had been grouped together this way by tradition since the Middle Ages and were commonly recited after Lauds on the Fridays in Lent.<sup>4</sup> In 1524, Luther completed his first translation of the entire Psalter. Six editions appeared within the next ten years; major revisions culminated in the publication of the 1531 edition, for which he received assistance from an advisory committee, whose membership included philologist Philip Melancthon, Hebraist Matthew Aurogallus and theologian Caspar Cruciger.<sup>5</sup>

Because of the great theological importance that Luther attached to the psalms, it is not surprising to find that he would try to integrate them into his reformed liturgy. In a letter to George Spalatin near the end of 1523, Luther discusses his desire to have vernacular hymns paraphrased from the psalms for use by the people in their worship services.

(Our) plan is to follow the example of the prophets and the ancient fathers of the church, and to compose psalms for the people (in the) vernacular, that is, spiritual songs, so that the Word of God may be among the people also in the form of music. Therefore we are searching everywhere for poets. Since you are endowed with a wealth (of knowledge) and elegance (in handling) the German language, and since you have polished (your German) through much use, I ask you to work with us on this project; try to adapt any one of the psalms for use as a hymn, as you may see (I have done) in this example. But I would like you to avoid any new words or the language used at court. In order to be understood by the people, only the simplest and the most common words should be used for singing; at the same time, however, they should be pure and apt; and further, the sense should be clear and as close as possible to the psalm. . . . You have my *Seven Penitential Psalms* and the commentaries on them, from which you can catch the sense of the psalm. If this is satisfactory to you, either the first one can be assigned to you, “O Lord, (do not rebuke me) in (Thy) anger,” or the seventh, “Hear my prayer, O Lord.” To Hans (von) Dolzig I would assign the second: “Blessed are they whose (transgressions are forgiven).” I have done “Out of the depths,” and “Have mercy on me” has already been given to someone else. If these (psalms) are too difficult then take these two: “I will bless the Lord at all time,” and “Rejoice in the Lord, O you righteous,” that is, Psalms 33 and 32. Or (you may take) Psalm 103, “Bless the Lord, O my soul.” But let us know what we can expect from you.<sup>6</sup>

Apparently, Spalatin never fulfilled Luther's request; however, this letter establishes the fact that Luther was actively seeking vernacular paraphrases of the psalms from as many sources as he could find and, most importantly for this study, that he had himself both undertaken and finished the sixth Penitential Psalm (Psalm 130, i.e., “Aus tiefer Not”).

Before congregational hymns were printed, a hymn intended for use by the parish or one meant to spread the new faith would be presented to the publisher, usually by the author himself, for immediate publication in the form of an *überlieferung*, or broadsheet, on which the hymn and the tune to which it was to be sung were printed. Sometimes more than one hymn would be given for a single tune. Hymnals or small collections of hymns could later be engraved by publishers using these single sheets as models.<sup>7</sup>

Wilhelm Lucke, editor of the Weimar edition of Luther's works for the volume concerning liturgy and hymns, relates a documented episode in Magdeburg which indicates the popularity of such broadsheets and the wide dissemination which they enjoyed.

A chronicler of the city of Magdeburg gives a vivid account of a peddler who on May 6, 1524, sang the new Lutheran hymns on the market place and sold the leaflets to the people. The mayor had him clapped in jail, but the enthusiastic burghers saw that he was freed in short order to continue singing the hymns of Martin Luther.<sup>8</sup>

It is possible, then, if not likely, that a broadsheet for “Aus tiefer Not” existed; however, one has not been preserved. Some scholars have speculated that the example which Luther sent to Spalatin with the above-quoted letter, was the broadsheet for the paraphrase of Psalm 130. Unfortunately, this remains impossible to

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prove.

Since 1524, the year of its first traceable publication, "Aus tiefer Not" has survived in two different versions—a four-stanza paraphrase and a five-stanza paraphrase.

The differences between these two versions, aside from spelling variants, center on the second stanza of the four-stanza version and the corresponding second and third stanzas of the five-stanza version. These have been italicized for comparison purposes in both the Early New High German and its English translation. Is the second stanza of the former a reduction of the second and third stanzas of the latter, or are the second and third stanzas of the latter an expansion of the second stanza of the former? Wilhelm Lucke maintains that the five-stanza version alone is the authentic Lutheran paraphrase, a view which also totally excludes the four-stanza version, which he alleges came about through "superficial tradition" and as such has "nothing at all to do with Luther."<sup>12</sup> Markus Jenny recently refuted this view and argued that both paraphrases are authentically written by Luther and furthermore that the shorter version is the original one.<sup>13</sup> Because both scholars use the same

material to arrive at different conclusions, and since no new sources have been discovered, a brief survey of the early publication history of "Aus tiefer Not" will be given in order to present the evidence concerning this issue.

**The Achtliederbuch**

*Etlich Christlich liden Lobgesang, und Psalm, den rainen wort Gottes gemess, aus der heiligen Schrift durch mancherlei hochgelerter gemacht, in der Kirchen zu singen, wie es dann zum tail bereit zu Wittenberg in übung ist.* Wittenberg. MDXXIII.

Several Christian hymns, canticles and Psalms made by a few learned men in accordance with the pure Word of God, from Holy Scripture, to sing in the church as it is part already practiced in Wittenberg. *Wittenberg. 1524.*

The *Achtliederbuch* was published by Jobst Gutknecht; it received manifold reproductions even within its first year of publication, which scholars believe to be near the end of 1523, in spite of the title page imprint.<sup>15</sup> As the collection's title suggests, eight Reformation hymns are included, for which only four different

**The Four-Stanza Version**

Aus tieffer not schrey ich zu dir,  
herr Gott erhor mein ruffen.  
Dein gnedig oren ker zu mir,  
und meyner bit sye offen.  
Den so du wilt das sehen an,  
wie manche sund ich hab gethan.  
Wer kan herr fur dir bleiben.

*Es steht bey deyner macht allein,  
die sunden zu vergeben.  
Das dich forcht beide gros und kleyn,  
auch yn dem besten leben,  
darumb auff Got wil hoffen ich,  
main herz auff yhn sol lassen sych.  
Ich wil seins worts erharren.*

Vnd ob es wert bys yn die nacht,  
vnd widder an den morgen,  
Doch sol mein herz an Gottes macht  
vertzweyffeln nicht noch sorgen.  
So thu du Israel rechter art,  
der aufs dem geyst erzeuget wart.  
Vnd seynes Gotts erharre.

Ob bey uns ist der sunden viel,  
bey Gott ist vil mer gnaden.  
Sein hant zu helffen hat keyn ziel,  
wy gross auch sey der schaden.  
Er ist allein der gute hyrt,  
der Israel erlosen wirt.  
Aus seynen sunden allen.<sup>9</sup>

Because of deep need I cry to you,  
Lord God, hear my call.  
Your gracious ear turn to me  
and be open to my prayer.  
Because then you will see  
how many sins I have committed.  
Who can, Lord, stand before you?

*It is only through your power  
that sins are forgiven,  
Thus even those who live the best  
life, both great and small, fear you.  
Therefore I will hope in God,  
my heart will remain only in him,  
I will heed his words.*

And whether it be night or whether it  
becomes morning,  
Yet shall my heart neither doubt  
God's power or worry.  
Therefore, do this Israel in rightly manner,  
you who were begat from the spirit,  
and who might serve its God.

If with us there are many sins,  
with God there is yet more mercy;  
His helping hand has no end,  
no matter how great our wickedness.  
He alone is the Good Shepherd,  
who will forgive Israel  
of all its sins.<sup>10</sup>



**The Five-Stanza Version**

Aus tieffer not schrey ich zu dyr,  
Herr Gott erhor meyn ruffen,  
Deyn gnedig oren ker zu myr  
vnd meyner bitt sie offen.  
Denn so du wilt das sehen an,  
was sund vnd vnrecht ist gethan,  
wer kan Herr fur dyr bleyben?

*Bey dyr gillt nichts den gnad vnd gonst,  
die sunden zu vergeben,  
Es ist doch vnser thun vmb sonst,  
auch ynn dem besten leben.  
Fur dye niemant sich rhumen kan,  
des mus dich furchten yderman,  
Vnd deyner gnaden leben.*

*Darumb auff Gott will hoffen ich,  
auff mayn verdienst nicht bawen,  
Auff yhn meyn Hertz sol lassen sich  
vnd seyner guete trawen.  
Die myr zu sagt seyn werdes wort,  
das ist meyn trost vnd trewer hort,  
Des will ich allzeyt harren.*

Vnd ob es wert bis ynn die nacht,  
vnd widder an den morgen,  
Doch sol meyn hertz an Gottes macht,  
verzweyffeln nicht noch sorgen.  
So thu Jsrael rechter art,  
der aus dem geyst erzeuget ward,  
Vnd seynes Gott erharre.

Ob bey vns ist der sunden viel,  
bey Gott ist viel mehr gnaden,  
Seyn hand zu helffen hat keyn ziel,  
wie gros auch sey der schaden.  
Er ist allein der gute hirt,  
der Jsrael erlosen wirt  
Aus seynen sunden allen.<sup>11</sup>

Because of deep need I cry to you,  
Lord God, hear my call.  
Your gracious ear turn to me  
and be open to my prayer.  
Because then you will see  
how many sins I have committed,  
who can, Lord, stand before you.

*In you there is nothing but grace and favor,  
by which sins are forgiven.  
Our works are for naught  
even in the best life.  
Because no one can praise himself before you,  
everyone must fear you  
and live in your mercy.*

*Therefore in God I will hope  
and not build on my works.  
My heart will remain only in him  
and trust in his goodness,  
which tells me of the worthiness of his word  
which is my consolation and true refuge,  
of which I will heed forever.*

And whether it be night or whether it  
becomes morning,  
Yet shall my heart neither doubt  
God's power nor worry.  
Therefore, do this Israel in rightly manner,  
you who were begat from the spirit,  
and who might serve its God.

If with us there are many sins,  
with God there is yet more mercy;  
His helping hand has no end,  
no matter how great our wickedness.  
He alone is the Good Shepherd,  
who will forgive Israel  
of all its sins.



### Example 1



melodies are given. "Aus tiefer Not" appears here for the very first time. The four-stanza version is set to the tune which today is usually associated with the hymn, "Es ist das Heil uns kommen her."<sup>16</sup> It is important to note that two other psalmhymns, "Ach Gott vom Himmel sieh darein" (Psalm 12) and "Es spricht der Unweisen Mund wohl" (Psalm 14), were also presented for use with this same melody.

### Erfurt Enchiridien

Two publications from Erfurt appeared in 1524 with the same titles:

*Eyn Enchiridion odor Handbuechlein, eynem ytzlichen Christen fast nutzlich bey sich zuhaben, zur stetter ubung und trachtung geystlicher gesenge und Psalmen, Rechtschaffen und kunstlich verteutsch.*<sup>17</sup>

A manual of devotions or handbook of spiritual songs and psalms, accurately and artistically translated, almost indispensable for the fervent Christian to have for steadfast practice and contemplation.

A total of twenty-five hymns with sixteen tunes is contained in these two volumes. "Aus tiefer Not" appears in one with its four-stanza version set to the Phrygian tune with which it is now commonly associated for the first time. This melody has been attributed to Martin Luther.<sup>18</sup> In the other, the four-stanza version of "Aus tiefer Not" is to be sung to the tune<sup>19</sup> for "Ach Gott vom Himmel sieh darein,"<sup>20</sup> which has also been attributed to Luther.

### Ordnung des Herren Nachtmal

In 1525, a church ritual book was published in Strasbourg:

*Ordnung des Herren Nachtmal: so man die messe nennet, kampt der Tauff und Insegnung der Ee. Wie tezt die diener des worts gots zu Strassburg Ernüwert, und nach götlicher gschrift gebessert haben uss ursach in nachgenger Epistel gemeldet.*<sup>21</sup>

Ritual of the Last Supper: how one says Mass, how Baptism takes place and how one blesses a marriage. As now the servants of the word of God in Strasbourg, having renewed and improved themselves according to the word of God, proclaim on their own in accordance with the Epistle.

The four-stanza version of "Aus tiefer Not" appears here for the first time with the Ionian tune with which it has since also been associated.<sup>22</sup> This original Strasbourg melody has been attributed to Wolfgang Dachstein,<sup>23</sup> a musician from that city, who also composed "An Wasserflüssen Babylon."<sup>24</sup> Markus Jenny argues that the overall style, the marked rhythmic pattern ♩ ♩ ♩ and the melismatic endings of both tunes point to identical authorship.<sup>25</sup>

### Geystliche gesangk Buchleyn

This collection of thirty-eight polyphonic settings of thirty-five tunes for thirty-two hymns was composed by Johann Walter, Martin Luther's musical advisor, and published in 1524. Included are twenty-four hymns written by Martin Luther, who also furnished it with a foreword. Although this publication is clearly intended for use by choirs, it is significant to note that a monophonic version of it was published in Wittenberg in 1526 by Hans Lufft.<sup>26</sup> This monophonic version of Walter's collection represents the first example of a German congregational hymnal.<sup>27</sup> "Aus tiefer Not" appears here in a four-part setting with its Phrygian tune in, for the first time, the five-stanza version.<sup>28</sup>

### Gesangbuch

This large hymnal containing 119 hymns with 96 tunes was published in 1541 with a preface by Martinus Bucer, "a servant of the Word of the churches in Strasbourg."<sup>29</sup>

*Gesangbuch, darinn begriffen sind, die aller fürnemisten und besten Psalmen, Geistliche Lieder, und Chorgeseng, aus dem Wittembergischen, Strausburgischen, und anderer Kirchen Gesangbüchlin züsamen bracht, und mit besonderem fleis corrigiert und gedrucket. Für Stett und Dorff Kirchen, Lateinische und Deudsche Schülen.*<sup>30</sup>

Hymnal, in which are contained all of the most outstanding and best Psalms, spiritual songs and choral works which have been compiled from smaller hymnals from Wittemberg, Strasbourg and other (cities') churches and (which) with considerable diligence have been corrected and published. For city and village churches, Latin and German schools.

In it, both the Phrygian and Ionian tunes for "Aus tiefer Not" appear with the five-stanza and four-stanza versions respectively. It is important to note here, with regard to the question of the authenticity/originality issue for these psalmhymn versions, that the heading for the five-stanza version, Phrygian tune setting reads:

*Der CXXX. Psalm/De Profundis. durch D. Mart. Luther<sup>31</sup>*

The 130th Psalm, De profundis. By D. Mart. Luther

The heading for the four-stanza version, Ionian tune setting reads:

*Der. Vorig. Psal. De profundis, wie er zum ersten ist ausgegangen, D.M.L.<sup>32</sup>*

The preceding psalm (i.e., Psalm 130), De profundis, as it was first set forth, D.M.L.

What conclusions, then, can be drawn from the above considerations regarding the two versions and multiple musical settings of "Aus tiefer Not?"

### Example 2



With regard to the four-stanza and five-stanza version originality/authenticity issue, the evidence, in spite of Lucke's conclusions, does point to Luther as having been the author of both versions, probably in the four-stanza, five-stanza version order. This is most clearly evidenced in the *Gesangbuch* of 1541; however, the letter to Spalatin, written in close proximity to the publication date of the *Achtliederbuch* (the shorter version) and Luther's foreword to Johann Walter's *Geystliche gesangk Buchleyn* (the longer version), to which a presumed collaboration is attached, also lend support. The fact that the words "corrigiert" (corrected) and "gebessert" (improved) appear so frequently in the titles of later editions of the above-mentioned hymnals, coupled with the many revisions that Luther made in his translations of the Psalter also support the position of his dual authorship. Moreover, by looking at the two paraphrase versions from a theological/pedagogical standpoint, one can observe that stanzas two and three of the five-stanza version do appear to be an expansion of the second stanza of the four-stanza version since the thrust of the added material centers on reinforcement of two of the most important tenets that Luther held, namely, that good works without faith are meaningless and that it is only through God's grace that man can be saved. Since Luther's career focused on preaching the Word of God to the people, it is logical to conclude that this was an expansion of a version in order to further emphasize a teaching rather than a reduction of a "superfluous" text.

With regard to the various musical settings for "Aus tiefer Not," the evidence, again supported by Luther's presumed collaboration with Johann Walter for his *Geystliche gesangk Buchleyn* points to Luther as the composer of the Phrygian tune. While the Ionian tune is not unquestionably the work of Dachstein, scholars generally do accept his identification as its composer. The precedent for singing different hymns to one tune observed in some of the hymnals cited above cannot go without notice. While this practice probably did not begin with "Aus tiefer Not," it was certainly exemplified by it.

It has been shown that *Überlieferungen* widely disseminated and popularized the new literary/theological hymns and musical tunes of both writer and composer. These hymns were intended to be used as "aids for edification" by the people in private devotion and contemplation, as demonstrated in the Erfurt *Enchiridion* as well as in public liturgies, as shown in *Ordnung des Herren Nachtmal*. The hymn was, however, not only a worship aid for the people, but also, as mentioned above, a theological vehicle for the Reformation. Indeed,

Thomas à Jesu, the Carmelite, dismayed at their [Luther's hymns] effect, said, "It is marvellous to see how Luther's hymns further Luther's cause. They are sung, not only in churches and schools, but also in the homes and the workshops, on the streets and market-places, and on the farms."<sup>33</sup>

Two types of hymn settings have been described thus far—the monophonic setting, intended for congregational singing and the polyphonic setting, reserved for the choir. As has been described above, hymn stanzas were of considerable importance; selective verse performance was unknown at this time.

The bad custom later in vogue of tearing single stanzas out of a lied was not yet known in the Reformation period or even in the entire 17th century. A Lutheran lied represented a unified thought; it was an entire psalm, an entire catechism piece, or a portion of the Mass text, no second-rate substitute or extract.<sup>34</sup>

The question arises as to what the role, if any, of the organ was in the performance of a hymn, especially in view of the fact that organ accompaniment for congregational singing was not commonplace until the 17th century. The church ritual book for the Wenzelkirche in Naumberg is one of many illustrative of the period performance practice.

*Und solche gesang alle deuzsch sein, wen das volk versamlet ist, wer den ein chor umb den andern gesungen, also der schüler chor ein gesetz singet und anhebt, darnach das volk den andern chor helt, welches auch seinen eigenen cantorem hat. Wan man aber orgel schlegt, werden drei chor gehalten, und hebt die orgel alwegen an, . . . darauf der chor und dan das volk. Wan aber die jungfrauen zu chor singen, so werden vier chor gehalten, und singen die drei chor alle gesetz der deuzschen geseng, einen vers umb den andern, und schlegt der organist ad tonum darein.*

And as for German hymns which are to be used when the people are assembled, they are sung alternately, stanza by stanza, by different singing groups in such a way that the school boys begin to sing a setting (e.g., polyphonic), whereupon the people take the next stanza, following the lead of its own cantor. If the organ plays, there are three participants; the organ always begins, then the choir sings, and finally the people. If, however, the school girls join, there are four participants in the alternate singing, and the three singing groups all sing settings of German hymns, stanza after stanza, and the organist joins ad tonum.<sup>35</sup>

The number of single-stanza hymn settings in the organ tablatures dating from ca. 1540 certainly would indicate their possible usage either as an intonation or as a substitution for a stanza in situations such as those described above for the Wenzelkirche. Two organ tablature settings of this type for "Aus tiefer Not" may be cited: the first is a Phrygian tune setting (anonymous) in the 2,158 *Lüneburg Tablature* (K. N. 208<sup>3</sup>, Fol. *Lüneburg Tablature* (K. N. 208<sup>3</sup>, Fol. 40<sup>v</sup>); the second is an Ionian tune setting composed by Hans Kotter in the *Codex Amerbach* (Sign. F. IX. 22, fol. 84<sup>v</sup>).<sup>36</sup>

Tablature works such as these could have been newly composed; they could also have been intabulations of vocal models no longer extant.

Thus, if the organist needed a middle part for . . . one or two stanzas to a lied or hymn, . . . he transcribed them from the supply of polyphonic compositions on hand, adapting the piece as far as was necessary to organ techniques; he also applied grace notes, coloraturas, runs and ornamentation (. . .) but left the basic structure of the composition untouched.<sup>37</sup>

The organist's playing, therefore, actually substituted for the sung word, made

Example 3



Example 4



Example 5



possible because of the congregation's thorough familiarity with with the text and its meaning.

Clavierübung III

The subject of "Aus tiefer Not" cannot be left without reference to J. S. Bach's *Clavierübung III*. This is a significant collection for many reasons, not the least of which is the fact that it was Bach's first publication of organ music. The title page reads:

*Dritter Theil der Clavier Übung bestehend in verschiedenen Vorspielen über die Catechismus—und andere Gesaenge, vor die Orgel: Denen Liebhabern, und besonders denen Kernern von dergleichen Arbeit, zur Gemüths Ergezung verfertigt von Johan Sebastian Bach, Koenigl. Pohlnischen, und Churfürstl. Saechs. Hoff-Compositeur, Capellmeister, und directore Chori Mustci in Leipzig. In Verlegung des Authoris.*<sup>38</sup>

Third Part of the Keyboard Practice, consisting of various preludes on the Catechism and other hymns for the organ. Prepared for music-lovers, and particularly for connoisseurs of such work, for the recreation of the spirit, by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Kapellmeister and Director of the chorus musicus, Leipzig. Published by the Author.<sup>39</sup>

It is important to note that this collection's appearance occurs in 1739, exactly two hundred years after the introduction of Lutheranism to the Duchy of Saxony. From 1500-1539, Ducal Saxony was ruled by Duke George (b. 1471) of the Albertine line of the Wettin dynasty, who staunchly resisted Luther's reforms; as a result, Ducal Saxony maintained its allegiance to the Roman Catholic Church. On April 19, 1539, however, Duke George died. Because his sons had predeceased him, his successor was his brother, Henry II, who had already made his court at Freiburg a Lutheran center. Although Henry only lived to rule two years (d. 1541), he was nevertheless responsible for the immediate and complete conversion of Ducal Saxony to the reformed doctrine.

Shortly after becoming Duke, Henry requested a visitation from the theologians of Electoral Saxony, by now the cradle of the Reformation with its center at Wittenberg, in order to revise the worship service formularies and reorganize the ecclesiastical system. Thus it was that Martin Luther came to preach on Pentecost of that year, i.e., May 25, 1539 at the Thomaskirche in Leipzig, introducing, with the efforts of his visitation team as well, the Reformation to that city and Duchy.

The contents of *Clavierübung III* is as follows:

- Praeludium pro Organo pleno
- Kyrie, Gott Vater in Ewigkeit
- Christe, aller Welt Trost
- Kyrie, Gott heiliger Geist
- Kyrie, Gott Vater in Ewigkeit
- Christe, aller Welt Trost
- Kyrie, Gott heiliger Geist
- Allein Gott in der Höh' sei Ehr
- Allein Gott in der Höh' sei Ehr
- Allein Gott in der Höh' sei Ehr
- Dies sind die heiligen zehen Gebot
- Dies sind die heiligen zehen Gebot
- Wir glauben all an einen Gott
- Wir glauben all an einen Gott
- Vater unser im Himmelreich
- Vater unser im Himmelreich
- Christ, unser Herr, zum Jordan kam
- Christ, unser Herr, zum Jordan kam
- Aus tiefer Not schrei ich zu dir
- Aus tiefer Not schrei ich zu dir
- Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt
- Jesus Christus, unser Heiland
- Duetto I
- Duetto II
- Duetto III
- Duetto IV
- Fuga a 5 con pedale pro organo pleno

Many scholarly discussions concerning the theological, musical, symbolic, historical, compositional and liturgical implications for this important collection have appeared in books, periodicals, journals and dissertations.<sup>40</sup> It is not within the scope of this article to deal with every major issue attached to a scrutiny of *Clavierübung III*. That which will be discussed, however, is the relationship between Martin Luther's *Kleinen Katechismus* (hereafter, *Small Catechism*) and to some extent his *Grossen Katechismus* (hereafter, *Large Catechism*) and Bach's large and small settings of the Catechism hymns in *Clavierübung III*; particular attention will be directed toward "Aus tiefer Not."

The medieval catechism contained religious instructions corresponding to the meaning of the virtues of faith, hope and charity. Each of these was related to the

Christian's life through examinations of the Creed, the Lord's Prayer and the Ten Commandments respectively. In his *Short Exposition on the Decalogue, the Apostle's Creed and the Lord's Prayer* written in 1520—a prototype of the later *Small Catechism*—Martin Luther writes:

Surely it has been specially ordained by God that the people in general who cannot read the scriptures for themselves, should learn, and know by heart, the Ten Commandments, the Apostle's Creed and the Lord's Prayer. They contain the whole substance of the Scriptures, and should be expounded time and again. They also contain everything that a Christian needs to know; they put the essentials in summary form; and also they are quickly and easily grasped.<sup>41</sup>

Luther referred to the *Small Catechism* as a "Bible of the laity" since it was intended for use by the people both at home and at church, where its principles formed the basis for sermons in the worship services. Its counterpart, the *Large Catechism*, prepared and actually issued earlier than the *Small Catechism*, was of similar content; it was more complex, however, and was intended for use by the clergy. The tremendous popularity of the *Small Catechism* is evidenced in not only the multiplicity of editions, but the many languages into which it was translated, from its original publication date and throughout the 16th century.<sup>42</sup>

Luther's *Small Catechism* first appeared on May 16, 1529. To the traditional three parts, now ordered Ten Commandments, Apostle's Creed and the Lord's Prayer, he added explications for the sacraments of Baptism and Holy Communion. A later edition, that of June 13, 1529 was intended for use in public worship; it contained a short form of confession, the Germany litany with music and three collects. In the later unifying *Book of Concord*, 1580, the *Small Catechism* appears in essentially this latter form with three exceptions: 1) an explanation of the introduction to the Lord's Prayer is added; 2) the liturgical parts are eliminated; 3) the short confession section is expanded and placed between Baptism and Holy Communion.<sup>43</sup>

By 1541, Luther had completed a hymn for each section of his catechism (i.e., five hymns; "Aus tiefer Not" was added later); addressing preachers in the text of the *Large Catechism*, he had written:

*Denn verlasse dich nicht drauff, das das iunge volck alleine aus der predigt lerne und behalte. Wenn man nu solche stücke wol weis, so kan man darnach auch etliche Psalmen oder gesenge so darauff gemacht find furlegen zur zugabe und stercke des selbigen und also die tugent inn die schrift bringen und teglich weiter faren.*<sup>44</sup>

So do not rely on the notion that the young people learn and retain (this learning) from preaching alone. If one knows these articles well, then one can find several psalms or songs related to them set forth as supplements and be strengthened by them and the youth can use these writings and advance on a daily basis.

Thus, editions of the *Small Catechism* bound to these hymns as well as others 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*.

The large and small settings of Luther's catechism hymns in *Clavierübung III*, therefore, relate to a later, six-section edition of the *Small Catechism*:

- Charity: The Ten Commandments  
*Dies sind die Heiligen zehen Gebot*
- Faith: The Apostle's Creed:  
*Wir glauben all an einen Gott*
- Hope: The Lord's Prayer  
*Vater unser im Himmelreich*
- Baptism: *Christ, unser Herr, zum Jordan kam*
- Confession: *Aus tiefer Not*
- Holy Communion: *Jesus Christus, unser Heiland*

It has been suggested that these chorale preludes in their so-called "large" and "small" settings conform to a reflection of the "Large" catechism and the "small" catechism. More likely, however, is the relationship that they bear with the *Agenda*, which describes a more elaborate liturgy for city churches and those churches with schools as opposed to the more simple liturgies for churches in the villages; thus, a reflection of elaborate/simple as large/small can be seen.<sup>45</sup>

With regard to the relationship between Luther's doctrinal writings concerning Confession and Bach's chorale preludes, the following may be noted.

In a 1531 edition of his *Small Catechism*, Luther wrote:

*Die Beicht begreift zwei stuck inn sich,  
Eins, das man die sunde bekenne,  
Das ander, das man die Absolutio odder  
vergebung vom Beichtiger.<sup>46</sup>*

Confession is comprised of two parts,  
One is that we confess our sins  
The other is that we receive  
absolution or forgiveness from a confessor.

In examining Bach's chorale preludes in *Clavierübung III* based on "Aus tiefer Not" in light of Luther's teaching on confession, musicologists have found symbolic parallelisms perhaps best summarized in these comments of Robin Leaver:

The vast, architectural prelude on Aus tiefer Noth schrei ich zu dir (BWV 686)<sup>47</sup> is unique among Bach's organ works in its true six-part writing. Confession is linked to the Ten Commandments and the Lord's Prayer; the purpose of the law, the Commandments is to expose sin; sin, once brought to light, needs to be dealt with, hence the necessity for prayer and confession. . . . Bach's three preludes on the Commandments, Lord's Prayer and Confession are related to each other by their use of canonic forms. The austerity of the Aus tiefer Not prelude is relieved in the final thirteen bars [m. 42 to end] by the introduction of a rhythmic figure which works its way through most of the parts. This seems to symbolize the fact that after the confession of sin comes the assurance of forgiveness in absolution.<sup>48</sup>

Aus Tiefer Not schrei ich zu dir (BWV 687)<sup>49</sup> is a skillful piece of work. . . . Each phase of the chorale is imitated in the three under parts before being introduced in longer notes above, and in every instance, the second imitation is by inversion [m. 1-3], illustrating that confession of sin is answered by the assurance of repentance itself, by which the negative effect of sin is conquered by the positive power of forgiveness.<sup>50</sup>

Therefore, one can conclude that *Clavierübung III* was written and published by Bach as a Reformation anniversary commemoration—a musical monument to Luther's reformed doctrine. Here an actual musical expression of the doctrinal writings is made for which the chorale preludes substitute.

The question arises as to whether Bach had a model for his unique collection and approach to the catechism. Although many formal plans have been proposed,<sup>51</sup> an absolute parallel has not yet been found. One possibility for an artistic model does however exist in a publication by Johann Rist, a prolific poet, theologian and composer. It was published in Lüneburg in 1656 with the following title page:

### Neue Musikalische Katechismus Andachten

*Neue Musikalische Katechismus Andachten, Bestehende In Lehr-Trost-Vermanung und Warnungs-reichen Liedern über den ganzen heiligen Katechismus, oder die Gottselige Kinder-Lehre, welchen zugleich zwölf Erbauliche Gesänge über die Christliche Haustafel, sind beigefügt, die den Alle, so wol auf bekante, und in unseren Evangelischen Kirchen gebräuchliche; als auch auf ganz Neue, von Herrn Andreas Hammerschmid, fürtrefflichem Musico, und bei der Lösslichen Statt Zittau weiterberühmten Organisten, sehr fleissig und wolgesetzete Melodien können gespielt und gesungen werden. Dem Grossen Gott zu allerschuldigten Ehren, Frommen Christlichen Hertenzen aber zu nothwendiger und fruchtbarer Erbauung abgefasset und zum Drukke übergeben von Johann Rist. P Z Lüneburg Gedruckt und verlegt durch die Sternes 1656.<sup>52</sup>*

New musical catechism meditations existing in admonishment of teaching and of consolation and (in) warning-filled songs over the entire holy catechism or the teaching God-blessed children, to which at the same time twelve edifying songs about the Christian home life are added, all of which can be played and sung to the very industrious and well-set melodies even those well-known and used in our evangelical churches; also, however, to totally new ones by Mr. Andreas Hammerschmid, an excellent musician and well-known organist for the praise-worthy city of Zittau. Composed for pious Christian hearts in necessary and productive edification of the great God to whom all owe homage and brought to



publication by Johann Rist. P Z Lüneburg. Printed and published by Sternes (Brothers), 1656.

These meditations take the form of multi-stanza metrical poetry which substitutes for Luther's question and answer format: that is, Rist's art (poetry) substitutes for Luther's doctrinal writing in the same way that Bach's art (organ chorale preludes) does. Rist presents either a newly composed melody by Andreas Hammerschmid, which appears as a cantus with thoroughbass or suggests a traditional melody for each of his meditations. The catechism model used by Rist is the original, five-part version; however, "Aus tiefer Not" does appear as the suggested traditional tune for the meditation on the fifth petition of the Lord's Prayer, yet another form of confession:

*Und verlasse uns unser schuld, als wir verlassen unsern schuldigern.*

Forgive us our sins as we forgive the sins of others.

In conclusion, "Aus tiefer Not" has been shown to have been transformed from a translation of the sixth Penitential Psalm to a metrical paraphrase of the psalm. The psalmhymn was used as a liturgical congregational chorale in which organists could also participate by substituting organ verses for sung stanzas according to the period performance practice. After its identification as a catechism hymn, the evolutionary process was continued in *Clavierübung III* by J. S. Bach whose organ settings of this Lutheran chorale created a musical doctrinal statement. The relationship between Bach and Luther is clearly a special musical/theological one; however, from its initial publication in 1524 to the present day, "Aus tiefer Not" has been set by composers in virtually every musical genre, style and form. Organ works alone based on either the Phrygian or the Ionian tune number over one hundred.<sup>53</sup> Five hundred years after Luther's birth, "Aus tiefer Not" remains a resource for those who would seek insight into one of the key themes of his Reformation—repentance—a theme which was proclaimed in the initial words of the first of his *Ninety-five Theses*:

When our Lord and Master, Jesus Christ, said "Repent", He called for the entire life of believers to be one of penitence.<sup>54</sup>

### NOTES

<sup>1</sup>Joseph Gaer, *How the Great Religions Began* (New York: 1956), 217-218.

<sup>2</sup>Martin Luther, *Luther's Works*, 14 (Philadelphia: 1958), 285-286.

<sup>3</sup>These lectures continued through 1516. For further information, see Luther, *op. cit.*, 10 and 11.

<sup>4</sup>See Kerchal Foss Armstrong, *Musical Settings of the Penitential Psalm Cycle, c. 1560-1620* (Diss., University of Illinois at Urbana-Champaign, 1974), 15-29.

<sup>5</sup>Luther, *op. cit.*, 35, 205.

<sup>6</sup>Luther, *op. cit.*, 49, 68-70.

<sup>7</sup>Markus Jenny, "Vom Psalmlied zum Glaubenslied—Von Glaubenslied zum Psalmlied. Historische und aktuelle Probleme um Luthers 'Aus tiefer Not schrei ich zu dir,'" *Musik und Kirche*, 49 (1979), 269-270.

<sup>8</sup>Luther, *op. cit.*, 53, 191.

<sup>9</sup>*Das Erfurt Enchiridion, 1524*, Facs. (Kassel: 1929), B 7<sup>v</sup>.

<sup>10</sup>Unless otherwise noted, the English translations in the text are mine, done in collaboration with Garry Davis, Graduate Student Teaching Assistant, Department of Germanic Languages, University of Michigan.

<sup>11</sup>Kenneth Brooke, *An Introduction to Early New High German* (Oxford: 1955), 44-45.

<sup>12</sup>Martin Luther, *D. Martin Luthers Werke*, XXXV (Weimar: 1923), 109.

<sup>13</sup>Markus Jenny, *op. cit.*, 267.

<sup>14</sup>Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt*, VI (Gütersloh: 1893), 1.

<sup>15</sup>*The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, 4 (Washington, D.C.: 1980), 317.

<sup>16</sup>Zahn, *op. cit.*, III, #4430; see Musical Example 1.

<sup>17</sup>*Das Erfurt Enchiridion, 1524*, title page.

<sup>18</sup>*Ibid.*, B 7; see Musical Example 2.

<sup>19</sup>Zahn, *op. cit.*, III, #4431; see Musical Example 3.

<sup>20</sup>Marilyn Kay Stulken, *Hymnal Companion to the Lutheran Book of Worship* (Philadelphia: 1981), 360.

<sup>21</sup>Zahn, *op. cit.*, VI, 5.

<sup>22</sup>Zahn, *op. cit.*, IV, #4438a; see Musical Example 4.

<sup>23</sup>*The New Grove Dictionary of Music and Musicians*, 5, 144.

<sup>24</sup>Zahn, *op. cit.*, IV, #7663; see Musical Example 5.

<sup>25</sup>Markus Jenny, *Geschichte des deutschschweizerischen evangelischen Gesangbuches im 16. Jahrhundert* (Basel: 1962), 83.

<sup>26</sup>Martin Luther, *op. cit.*, XXXV (WA), 317-318.

<sup>27</sup>*The New Grove Dictionary of Music and Musicians*, 4, 317.

<sup>28</sup>Johann Walter, *Sämtliche Werke*, I, XV.

<sup>29</sup>*Gesangbuch, 1541 Facs.* (Stuttgart: 1953), A 3.

<sup>30</sup>*Ibid.*, title page.

<sup>31</sup>*Ibid.*, CVI.

<sup>32</sup>*Ibid.*, CIX.

<sup>33</sup>Martin Luther, *Reformation Writings of Martin Luther*, Trans. Bertram Lee Woolf, I, (New York: 1953), 19.

<sup>34</sup>Friedrich Blume, *Protestant Church Music, A History* (London: 1975), 105.

<sup>35</sup>Herbert Gotsch, "The Organ in the Lutheran service of the 16th Century," *Church Music*, (67:1), 10.

<sup>36</sup>For modern editions, see *Das Erbe Deutscher Musik, Band 40*, Ed. Margarete Riemann (Frankfurt: 1968) and *Schweizerische Musikdenkmäler, Band 6, Teil 1*, Ed. Hans Joachim Marx (Basel: 1967).

<sup>37</sup>Blume, *op. cit.*, 112.

<sup>38</sup>Johann Sebastian Bach, *Neue Ausgabe Sämtliche Werke, Serie 4, Band 4, Part 1*, Ed. Manfred Tessler (Basel: 1974), X.

<sup>39</sup>Peter Williams, *The Organ Music of J. S. Bach, II* (Cambridge: 1980), 175.

<sup>40</sup>In addition to Peter Williams, *op. cit.*, see Robin A. Leaver, "Bach's 'Clavierübung III': Some Historical and Theological Considerations," *Organ Yearbook*, VI (1975), 17-32; Christoph Albrecht, "J. S. Bachs 'Clavier Uebung, Dritter Theil,' Versuch einer Deutung," *Bach Jahrbuch* 53. Jahrgang (1967), 46-66; Ulrich Meyer, "Zum Verständnis der zehn grossen Liedbearbeitungen in Bachs 'Clavierübung, Dritter Theil,'" *Musik und Kirche*, 42 (1972), 74-81.

<sup>41</sup>Luther, *Reformation Writings of Martin Luther*, I, 71.

<sup>42</sup>Luther, *op. cit.*, XXX<sup>1</sup> (WA), 666-819.

<sup>43</sup>Willard Dow Allbeck, *Studies in the Lutheran Confessions*, (Philadelphia: 1952), 217. Luther regarded Penance as a sacrament until 1520; he rejected it then because it did not have a divine sign which he felt a sacrament should have, as Baptism and Holy Communion did. He steadfastly maintained the position that one's life centers on repentance and that one needs to confess one's sins.

<sup>44</sup>Luther, *op. cit.*, XXX<sup>1</sup> (WA), 132.

<sup>45</sup>Leaver, *op. cit.*, 21.

<sup>46</sup>Luther, *op. cit.*, XXX<sup>1</sup> (WA), 383.

<sup>47</sup>Bach, *op. cit.*, 74-77.

<sup>48</sup>Leaver, *op. cit.*, 23-24.

<sup>49</sup>Bach, *op. cit.*, 78-80.

<sup>50</sup>Leaver, *op. cit.*, 27.

<sup>51</sup>Williams, *op. cit.*, 179-185.

<sup>52</sup>Johann Rist, *Neue Musikalische Katechismus Andachten* (Lüneburg: 1656), title page. The possibility of Bach's acquaintance with this work is considerable since: 1) Bach was a student at the Michaelschule (1700-1702) in Lüneburg; 2) Rist probably was a student at the University of Leipzig; 3) Rist's writings were widely circulated; he was a prolific writer who enlisted the help of many musicians, among whom were Heinrich Schütz and Christoph Bernhard; 4) three of Rist's hymns were widely known through Bach's use of them in cantatas 20 and 60, namely, *Ermuntre dich, mein schwacher Geist*, *O Traurigkeit, O Herzeleid* and *O Ewigkeit, du Donnerwort*.

<sup>53</sup>Heinz Lohmann, *Handbuch der Orgelliteratur* (Wiesbaden: 1975), 7-8. Additional items include: The Phrygian tune: Randall Thompson, *Twenty Chorale-Preludes, Four Inventions and a Fugue* (1969), No. 5; Lubin *Tablature*, Fol. 206<sup>v</sup> *De profundis super discantum*.

<sup>54</sup>Luther, *Reformation Writings of Martin Luther*, I, 32.

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## New Organs

Salem Evangelical Lutheran Church of Stillwater, OK has received a new one manual, mechanical action organ built by Steiner-Reck of Louisville, KY.

Although designed primarily to lead congregational singing, the division of certain registers at middle c increases the organs versatility and literature performance capability.

The instrument is free-standing and

### MANUAL

- 8' Rohrgedackt\*
- 8' Dolce
- 4' Principal
- 4' Koppelfloete\*
- 2' Spitzprincipal\*
- II-IV Mixture (1-1/3')\*
- II Sesquialtera (2-2/3')\*\*
- Tremulant

### PEDAL

- 16' Subbass
- Manual to Pedal

\*Divided: Treble/Bass  
\*\*Treble only

encased in clear white oak. The facade is from the 4' Principal. The Dolce stop, a soft string, is recycled from an old organ.

The instrument's casework and mechanical action were designed by Gottfried Reck. The scaling, voicing and finishing were completed by Phares Steiner. The temperament is established according to Kirnberger III.



Organist Antone Godding of Oklahoma City, OK, has obtained a two manual and pedal, 3-stop mechanical action practice organ from Steiner-Reck of Louisville, KY.

The facade of the white oak, encased instrument is from the 8' Quintade register. Each register is independent and stop actions and couplers are not provided.

The hardwood key faces are in normal-color sequence. The instrument is tuned in equal temperament.

### MANUAL I

- 8' Rohrfloete

### MANUAL II

- 8' Quintade

### PEDAL

- 8' Gedacktpommer



The Ross King Company, organbuilders of Ft. Worth, TX, has recently installed a new electric-action organ in the First Baptist Church of Kilgore, TX, replacing a Möller organ of 1935. Only a modest amount of pipework was retained and revoiced from the previous instrument for use in this installation.

All manual stops are straight: duplexing and unification appears only in the pedal. The twin, encased facades flanking the central-axis submersion-type baptistry (behind closed doors), are from the Great 8' Principal and the Pedal 8' Octave.

The tall, parallel walls of the church's auditorium present a lively environment for the instrument.

### PEDAL

- 32' Subbass
- 16' Principal
- 16' Bourdon
- 16' Gedeckt
- 8' Octave
- 8' Gedeckt
- 4' Super Octave
- 4' Flute
- 16' Bassoon



### GREAT

- 8' Principal
- 8' Gedeckt
- 8' Faluto Dolce
- 8' Flute Celeste
- 4' Octave
- 4' Koppelflute
- 2' Super Octave
- IV Mixture
- II Sesquialtera
- 8' Cromorne
- Chimes
- Tremulant

### SWELL

- 16' Gedeckt
- 8' Rohrflute
- 8' Viola
- 8' Celeste
- 4' Principal
- 4' Harmonic Flute
- 2-2/3' Nazard
- 2' Blockflute
- III Plein Jeu
- 8' Trumpet
- 8' Oboe
- Tremulant

## Rebuilt Organ

Richard L. Bond of Portland, OR has relocated, rebuilt and augmented a 1914 George Kilgen and Son organ that was originally installed in a church in California, MO. The organ is now located in St. Thomas More R.C. Church, Portland, OR.

The designated (\*) stops are additions to the original specification. The 2' Octave of the Great division is mechanically derived from the III Mixture.

The manual compass is 58 notes, and the pedal compass is 30 notes.

### GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Unison Bass (12 notes)
- 4' Octave
- 2' Octave\*
- III Mixture\* (2')

### SWELL

- 8' Stopped Diapason
- 8' Salicional
- 8' Unison Bass (12 notes)
- 4' Flute Harmonic
- 2' Flautino\*
- 8' Trumpet\*

### PEDAL

- 16' Bourdon
- 16' Fagott\*



# Bruges 1983 Harpsichord/Pianoforte Week A Report

Karyl Louwenaar

## COMPETITIONS

For only the second time in the history of the International Harpsichord Competition at Bruges, Belgium, the jurors decided to award a first prize. The 1983 recipient of this coveted honor and of 100,000 Belgian francs (ca. \$2,000 U.S.) was 22-year-old Christophe Rousset of France. Throughout the competition he played strongly and consistently, and for his final round performance of Bach's G Minor Toccata and the Concerto in D Minor by C.P.E. Bach, Wq. 23 (movements 2 and 3), he received also the audience prize. Other winners were Pierre Hantaï (France), second prize; Kyoko Soejima (Japan), third prize; and Borbala Dobozy (Hungary), fifth prize. No fourth prize was awarded.

Concurrent with this year's 7th International Harpsichord Competition, held from July 29 through August 6, the Festival of Flanders/Bruges sponsored its first Pianoforte Competition, focused on the interpretation of Mozart's works. In this contest the jury gave no first prize but awarded equal seconds of 30,000 Belgian francs each to Linda Nicholson of Great Britain and François Verry of France. Ms. Nicholson also took the audience prize, and the third place honors went to David Mason, also of Great Britain.

Despite this year's considerably stiffer repertoire requirements for the harpsichordists, forty-seven young players competed in the preliminary round, filling five afternoons. An additional fifteen already-scheduled players withdrew from competition, probably deterred by the difficulty of preparing no fewer than sixteen works, some of several movements. In addition to a Bach Prelude and Fugue (the player's choice of either D Major from Book I or D Minor from Book II), contestants performed about fifteen minutes of music from their submitted repertoires. The specific movements to be played were communicated to each contestant only one or two days before his scheduled appearance.

The sixteen players who advanced out of the preliminaries into the competition proper had again about two days to rehearse their semi-final works—Giles Farnaby's "Fantasia in g" and several other movements from their individual repertoires. This new system, while very much more difficult for the players, greatly eased the strain on both jury and audience by providing a varied repertoire throughout the seven full afternoons of first- and second-round playing. Still, by some strange quirk, no fewer than twenty-four contestants in a row happened to choose the D Minor Bach! As for the players, it must be said that most who braved the preliminaries met the new repertoire challenge reasonably well. But some very good players who did not advance to the semi-finals may have been "off-peak" in the preliminaries due to the pressure of coping with the huge repertoire; and, unfortunately, even the tough new requirements failed to deter those fearless few whose playing obviously was not up to the level of international competition.

Another new challenge confronting this year's harpsichord finalists was the

C.P.E. Bach concerto (performed with the Collegium Instrumentale Brugge, at high pitch) that required continuo realization in addition to the solo part. Especially here, Messrs. Rousset and Hantaï distinguished themselves clearly from the others with their skillful continuo realization and ensemble playing. By replacing the traditionally separate continuo competition with this new requirement, the organizers effectively forced *all* of the contestants (or at least those serious ones who had prepared the entire repertoire) to deal with continuo realization. Considering the importance of this aspect of the harpsichordist's art, it was a welcome decision, though there would still seem to be a place for a separate continuo category.

As a replacement for the continuo competition, which generally had had a low enrollment, the new pianoforte contest also drew a disappointingly small number of players: seven were scheduled, five actually competed. First round repertoire consisted of Mozart's Praeludium (Fantasie) and Fugue, KV 394 (from memory), plus a variation set, a sonata of choice, the Sonata in D (KV 284), and the A Minor Rondo. The judges heard a program of approximately thirty minutes in addition to the obligatory Prelude and Fugue. In the finals three players performed the variations on "Come un 'agnello" (KV 460) and, with violinist Dirk Vermeulen, the Sonata in G Major (KV 379).

In general it could be observed of the young fortepianists that, although they may have already adjusted their touch and technique to the instrument, they have yet to learn how to combine careful score/source study with more intent listening to the instrument, in order to gain new insights into the style and sound of the music.

As for the harpsichordists, they certainly showed lots of talent, and the average performance level was somewhat higher than in 1980, or so it seemed. But several observations of the playing gradually evolved as concerns to some of the more attentive listeners: frequently hyper, aggressive tempi that tended to inhibit real music-making, an all-too-common lack of architectural sense, missing the proverbial forest for the beautiful individual trees, registration lapses—not checking the harpsichord before playing, or failing to observe during practice how the intended registration should "look", and a surprising scarcity of early fingering (used



On the stage of the Koninklijke Stadschouwburg, second prize winner Pierre Hantaï prepares to begin the C.P.E. Bach harpsichord concerto with Collegium Instrumentale Brugge.

by only a half-dozen or so of the harpsichordists).

Memorization became a much-discussed topic at Bruges this year as, on the one hand, good players in both contests experienced problems in playing from memory, and on the other hand, one fortepianist was disqualified by the jury for failing to perform the Prelude and Fugue from memory as required by the competition rules. Australian fortepianist Geoffrey Lancaster, a strong player, later admitted quite readily that he had not studied the regulations carefully enough and simply had not memorized the Mozart Prelude and Fugue. The jurors regretted very much having to disqualify him for this lapse, but they found it the only fair decision. And Mr. Lancaster cheerfully agreed. But, considering the situation of players who performed from memory where it was not required, one wonders why a contestant would risk it. One harpsichordist who attempted everything from memory in the first two rounds explained that she was normally more at ease performing without the score. Well, not so under the pressures of Bruges, unfortunately for her. Perhaps the decision of whether to play from memory should be left to the individual players; in any case, it will be of interest to see whether the competition organizers retain the memorization requirement for their 1986 pianoforte contest.

## CONCERTS, LECTURES

As at previous Bruges festivals, each juror appeared in a concert or a lecture, though none gave a solo recital this year. Kenneth Gilbert presented a most informative lecture recital entitled "The Hidden French Repertoire," closing with a performance of several movements from Rameau's *Pygmalion*, effectively transcribed for keyboard by Balbastre and just recently published in a new edition. Gustav Leonhardt collaborated with Belgian flutist Barthold Kuijken in a program of sonatas by Bach (B Minor), Mützel and Loillet, as well as solo works by Armand-Louis Couperin (six *Pièces de Clavecin*) and C.P.E. Bach (flute sonata in A Minor). A rapt audience savored the many moving moments in the playing of these incomparable artists; 'twas a memorable evening indeed. Presenting the most enthusiasti-

cally-received program of the week were Trevor Pinnock and his English Concert. Pinnock's highly energetic approach resulted in a very fast Bach D Minor Harpsichord Concerto, and a lively spit-and-polished rendition of Vivaldi's "Four Seasons" featuring violinist Simon Standage. Pinnock also participated in the morning lecture series with some "Thoughts Arising from Lesser Suites of Handel" (which he jokingly retitled "Lesser Thoughts Arising from . . ."). With Viennese tenor Kurt Equiluz, Johann Sonnleitner appeared as fortepianist in a recital of Mozart and Haydn songs, as well as a solo keyboard work by each composer. Enjoyable as this concert was, Mr. Equiluz' English diction (in six English songs by Haydn) was often puzzlingly inaccurate. In another vocal program the ensemble "Chiaroscuro," under the direction of tenor Nigel Rogers, delighted its audience with little-known sacred and secular works by eighteenth-century German and Viennese composers; juror Christopher Hogwood accompanied on pianoforte and organ, performing also two solo pianoforte works. The remaining jurors' presentations featured Herbert Tachezi in a fascinating and worthwhile lecture recital on J. J. Fux, and Johann Huys with his thoughts on the pianoforte and the French Revolution. Further lectures were delivered during the week by Barbara Strzelecka of Warsaw and by previous Bruges winners Glen Wilson and Michel Kiener.

One of the greatest pleasures of the Bruges festival—and worth the trip in itself—is the extraordinary opportunity to attend concerts in the city's splendid churches and in the Memling Museum. In the marvelous architectural and acoustical atmosphere of these elaborately appointed buildings, some of which date from the thirteenth century, stylistic performances of "old" music come to life in a "new" way, in a kind of artistic amalgamation. Only the St. Walburga's Church is not so successful acoustically (though it is lavishly decorated) because its already overly-reverberant acoustics were quite unexpectedly worsened several years ago by a thorough cleaning and the removal of some two tons of dust and dirt that apparently had absorbed some of the sound earlier. The one festival concert held in

Karyl Louwenaar is a Professor of Music at the Florida State University in Tallahassee, where she teaches harpsichord and related courses, as well as piano. Her degrees are from the Eastman School of Music (DMA), the University of Illinois (MM) and Wheaton College-Illinois (BM). As harpsichordist she has performed through the U.S. and in western Europe. She has edited a concerto by Christoph Schaffrath (published by A-R in Yale's Collegium Musicum series) and has authored two articles (one forthcoming) for the Early Keyboard Journal published by the Southeastern Historical Keyboard Society. She serves as Vice-President of the society and chairman of its international harpsichord competition. For 1983-84 she has received a Solo Recitalist grant from the National Endowment for the Arts.

this church was nevertheless effective, as it featured the eighty-voice choir "Cantores" from Bruges with the Philharmonia Hungarica in a large-scale performance of Mozart works, including the *Requiem*.

In other evening concerts the following ensembles were heard: London Baroque, five instrumentalists in a wonderfully satisfying program of seventeenth-century string music (including Biber and Schmelzer) in honor of violinmaker Jacobus Stainer (†1683); Cameraata Amsterdam in a disappointing performance of arias from various Bach cantatas; and Anthony Rooley's Consort of Musicke in a fascinating, mostly

tors showed well over one hundred instruments, valued in excess of one million dollars, as well as recordings, books and scores. Attendance was at record levels. In the two main exhibit halls there was generally such a din that, not only was it difficult to assess the sound of the instruments properly, but an exhibitor even found it necessary one day to remove his Italian to the men's room for tuning! Fortunately the daily afternoon demonstrations afforded a better opportunity to hear individual instruments, as did the various smaller rooms housing only one to four builders. The exhibition contained many well-made and beautifully-decorated instru-

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Visitors try the harpsichord made by Rémy Gug (Strasbourg) out of 200-year-old wood.



A portion of the exhibition, located in Bruges' municipal Conservatory.

entertaining production of the masque "Cupid and Death" (music by Christopher Gibbons and Matthew Locke), featuring the fine voices of Emma Kirkby and David Thomas. After the close of the harpsichord/pianoforte week, this writer remained in Bruges for the first two concerts of the festival's second week: The Taverner Players, the most notable element of which was again the singing of Emma Kirkby and David Thomas (especially Mr. Thomas in "Schlummert ein" from Bach's Cantata No. 82); and the Amsterdam Baroque Orchestra under Ton Koopman in a truly vibrant performance of Brandenburg Concerti Nos. 4, 2 and 1, and the first orchestral suite by Bach. Week two was to continue with the remaining Brandenburgs and Suite No. 2 (by Amsterdam Baroque) and other concerts by Apollo's Banquet, the Collegium Instrumentale Brugge, and the William Byrd Choir of Manchester.

#### INSTRUMENTS

Of equal interest with the competitions and concerts in Bruges are the instruments, and the 1983 exhibition was the largest ever. Some fifty exhibi-

ments, harpsichords being in the large majority, followed by pianofortes (sixteen), clavichords (three) and one regal. Harpsichords of special interest were the single made by Rémy Gug out of 200-year-old wood and other handsome instruments from his Strasbourg shop; a "gutsy" new Dowd Flemish single; a large and elaborate Goble (with 16' loaned for the exhibition by owner Rafael Puyana; at the opposite end of the size-scale a child's Italian by John Rawson (England); a Denis copy with octave span of 153 cm made by Jan Kalsbeek (The Netherlands); a duet harpsichord by Trevor Beckerleg (England); and a double by Robert Greenberg (San Francisco) that ingeniously combined Flemish single (8' and 4' available on the upper manual) with a French double (using the same 4' played from the lower).

For his concert appearance Mr. Leonhardt chose an opulent instrument by French builder Jean François Chmakkoff. A veritable feast for both eye and ear, this French double aroused great interest and enthusiasm; unfortunately it was never made available for others to try. A beautiful Walter pianoforte, re-

appearances in concerts and lectures.

All in all the "grand-daddy" of harpsichord festivals came off splendidly, thanks largely to the unstinting efforts of Mr. and Mrs. R. DeWitte and their friendly and efficient volunteer staff of students and teachers. Bruges has certainly come a long way from the first harpsichord festival in 1965, when a Schütze harpsichord was the only historical copy in the exhibition and when Leonhardt, Veyron-Lacroix and Aimée Van de Wiele performed a Bach triple concerto using the Schütze and two "modern" instruments, the Schütze being the loudest! One cannot help but wonder whether the citizens of Bruges appreciate the international importance of this festival, especially when workmen one day show up to paint windows in an exhibit hall and prop a ladder against one of the instruments, and when a local amateur expresses great wonder and surprise that this writer should have come all the way to Bruges from the southeastern United States—and for the second time, too—in part for the purpose of writing about the festival for an American journal! There was certainly no lack of local interest in the various festival events—contest audiences generally filled the hall in the Provinciaal Hof, and evening concerts were

bard Harpsichords and Way/Zuckermann. (William Dowd was of course represented by his Paris shop.) While the exhibit fee itself is quite reasonable (ca. \$120 for two instruments), the transport costs and risks such as arrival delays are major concerns—and sometimes prohibitive ones—for American makers. For example, the Hubbard firm's pianoforte arrived one day late, Robert Greenberg's harpsichord a full three days late. But the many Americans who visited the festival appreciated the opportunity to become acquainted with the work of a number of European makers who, probably for the same reasons just noted, never make it to American exhibits such as the Boston festival.

The title of a guidebook seen in a local bookshop, "Find Your Way in Brugge," suggested a parallel with the many early keyboard enthusiasts who came to Bruges to "find their way" in one sense or another. As a meeting place for old friends and an opportune setting for making new acquaintances from all over the world, as a charming and historically fascinating backdrop for early music, and as a forum for learning what is going on in the various facets of early keyboard, Bruges is in a class by itself. A good number of players and visitors from this year's festival are already planning to find their way back to Bruges in 1986! ■

## University of Kansas 1983 Institute

David Runner

Karel Paukert, Louis Robilliard, and Marilyn Keiser were the faculty for this impressive, though not particularly well-attended, conference from June 6-10. Robilliard is professor of organ at the Conservatory of Lyon, France. He is rapidly becoming known in this country as a scholar of Romantic music and as a virtuoso performer and improviser. As a student in Paris he spent a brief time with Langlais and Grunewald, then became a student of Falcinelli at the Paris Conservatoire where he earned the First Prize in organ.

Robilliard lectured on 19th-century expression and organ technique, 19th-century organ registration, and French organ construction culminating with the organs of Cavallé-Coll. He concluded by saying that not enough Romantic and 20th-century organ literature is played today, especially in

France. Americans, as a rule, are not acquainted with Cavallé-Coll's organs and cannot imagine the music of Franck and Widor as it was first conceived. He suggested that a trip to France or a good set of recordings can be invaluable.

On June 7, Mr. Robilliard performed on the 67-rank Kney instrument at Grace and Holy Trinity Cathedral in Kansas City, MO: *Symphonie-Passion* (first two movements), Dupré; *Choral 2*, Franck; *Trio Sonata in E-flat*, Bach; *Adagio in E-flat*, Liszt; *Sonata on Psalm 94*, Reubke; *Improvisation*.

Karel Paukert lectured on Czech organ music, expressiveness in organ playing, improvisation at the organ, and 20th-century organ music. On June 9, Mr. Paukert played a recital on the 48-rank Reuter organ at Plymouth Congregational Church in Lawrence: *Partita sopra La Folia da Spagna*, Pasquini;

*Sonata After the Fashion of a Military Band Playing a March*, Gherardeschi; *Sonata in G*, Bellini; *Magnificat*, Torsten Nilsson; *Toccata and Fugue in F Minor*, Wiedermann; *Prelude, Fugue and Variation*, Franck; *Dieu parmi nous*, Mesiaen; *Pastorale*, Kukas; *Postludium*, Janacek.

This was a very revealing and entertaining recital by one of America's finest artists. A champion of the music of his native Czechoslovakia, Paukert has almost singlehandedly brought to the fore this little-known but significant body of organ literature.

Marilyn Keiser held several anthem and hymn-reading sessions and a lecture on church music. She also reported on work on the forthcoming new hymnal for the Episcopal Church. The conferees sang a representative number of hymns

from *Hymns III*, many of which will appear in the new hymnal.

On June 10, Marilyn Keiser performed on the 93-rank Reuter at the First United Methodist Church, Lawrence: *Sonata 3*, Mendelssohn; *Selections from Clavierübung III*, *Fantasy in G Major*, Bach; *Fantasia on 'Victimae Paschali'*, Richard Stewart; *Finale (Symphony 3)*, Vierne.

Earlier in the week, on June 6, James Higdon of the University of Kansas faculty also performed at Plymouth Congregational Church, Lawrence: *Veni Creator*, De Grigny; *Resurrection*, Larry King; *Communion*, *Outbursts of Joy*, Messiaen; *Introduction, Pasacaglia & Fugue in E Minor*, Op. 127, Reger.

Next year's Institute will be held June 11-15, 1984. Featured artists will include Michael Schneider and Clark Kelley. ■

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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 NOVEMBER**

Music of Tomkins, Byrd; St Thomas Church, New York, NY 5:30 pm

James Moeser; St Paul's Cathedral, Pittsburgh, PA 8 pm

Todd Wilson; All Saints Episcopal, Atlanta, GA 8 pm

Robert Edward Smith; harpsichord; St John's Episcopal, Detroit, MI 8 pm

Gillian Weir, Valparaiso Univ, Valparaiso, IN 8 pm

**16 NOVEMBER**

David Craighead; Mechanics Hall, Worcester, MA 8 PM

Music of Lassus; St Thomas Church, New York, NY 12:10 pm

F. Thomas Richardson; St John's Church, Washington, DC 12:10 pm

Gillian Weir, masterclass; Valparaiso Univ, Valparaiso, IN 10 am

Marianne Webb, children's concert; SIU, Carbondale, IL 1 pm

**17 NOVEMBER**

Susan Woodson; St Paul's Chapel, New York, NY 12 noon

Eileen Reed; Duquesne Univ, Pittsburgh, PA 12:30 pm

**18 NOVEMBER**

Robert Edward Smith, harpsichord; Wayside Presbyterian, Erie, PA 8 PM

Jean-Louis Gil; Christ Episcopal, Bradenton, FL 8 pm

Carlo Curley; Metropolitan United Methodist, Detroit, MI 8 pm

James Frey; St Thomas the Apostle, Chicago, IL

**19 NOVEMBER**

Gerre Hancock, improvisation seminar; Westminster Choir College, Princeton, NJ

\*Larry Smith, Girard College, Philadelphia, PA 8 pm

\*Carole Terry; First Presbyterian, Lake Wales, FL 10 am masterclass, 7:30 pm recital

**20 NOVEMBER**

South Church Choral Society; South Congregational-First Baptist, New Britain, CT 7:30 pm

Robert Baker; First Congregational, Washington, CT 7:30 pm

John Rose; St William the Abbot, Seaford, NY 7:30 pm

Brahms' *German Requiem*; St James the Less, Scarsdale, NY 8 pm

Evensong, Music by Howells; St Bartholomew's, New York, NY 4 pm

Choral Concert, St Thomas Church, New York, NY 4 pm

Christopher Babcock; St Thomas Church, New York, NY 5:15 pm

Haydn, Bernstein, St Andrew Chorale; Madison Ave Presbyterian, New York, NY 4 pm

Vernon de Tar, United Methodist, Red Bank, NJ 4 pm

David Hurd; Chevy Chase Presbyterian, Chevy Chase, MD 4 pm

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Karel Paukert; Cleveland Museum of Art 2 pm  
Wolfgang Ribusam, W. Thomas Jones; Rockefeller Chapel, Univ. of Chicago, Chicago, IL 3 pm

James Moeser; Independent Presbyterian, Birmingham, AL 4 pm

John Eggert; Jehovah Lutheran Church, St Paul, MN 4 pm

Bess Hieronymous; Christ Church Cathedral, New Orleans, LA 4 pm

**21 NOVEMBER**

Jeffrey Smith; St Clement's Church, Chicago, IL

Music Sacra; Avery Fisher Hall, New York, NY 7:30 pm

\*Carole Terry; Hyde Park United Methodist, Tampa, FL 8 pm

**22 NOVEMBER**

Music of Smith, Friedell; St Thomas Church, New York, NY 5:30 pm

**23 NOVEMBER**

Music of Murchie; St Thomas Church, New York, NY 12:10 pm

Albert Russell; St John's Church, Washington, DC 12:10 pm

**24 NOVEMBER**

Durufle, *Missa cum Jubilo*; Calvary Church, Memphis, TN 9 am

**27 NOVEMBER**

Choral Concert; St Thomas Church, New York, NY 4 pm

Joseph Graffeo; St Thomas Church, New York, NY 5:15 pm

Karel Paukert; Cleveland Museum of Art 2 pm

Mozart, *Requiem*; St John's Church, Washington, DC 11 am

Robbe Delcamp; Independent Presbyterian, Birmingham, AL 4 pm

**29 NOVEMBER**

Music of Ayleward, Purcell; St Thomas Church, New York, NY 5:30 pm

**30 NOVEMBER**

Emily Gibson; St John's Church, Washington, DC 12:10 pm

Music of Byrd; St Thomas Church, New York, NY 12:10 pm

**1 DECEMBER**

Ann Labounsky, Robert Croan, organ & voice; Duquesne Univ Pittsburgh, PA 12:30 pm

Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also Dec 2, 3, 12, 13, 15, & 16)

**2 DECEMBER**

Handel, *Messiah*; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also 3 Dec)

**4 DECEMBER**

Advent Evensong; Cathedral of the Incarnation, Garden City, NY 4 pm

*Messiah* sing-along; Church of St James the Less, Scarsdale, NY 3:30 pm

Beth Zucchino; St. Patrick's Cathedral, New York, NY 4 pm

Lessons & Carols; Lutheran Church of the Good Shepherd, Lancaster, PA

Puccini, *Messa di Gloria*; First Presbyterian, Ft Lauderdale, FL 5 pm

Feast of Carols & Pudding; Fairmount Presbyterian, Cleveland Heights, OH 5, 7 pm

Handel, *Messiah* sing-in; Victory Theater, Dayton, OH 3 pm

Larry Smith; Fourth Presbyterian, Chicago, IL 6:30 pm

Ferris Chorale, Britten premiere; St James' Cathedral, Chicago, IL 7 pm

Lessons & Carols; St Paul & The Redeemer, Chicago, IL 4 pm

Handel, *Messiah*; Calvary Church, Memphis, TN 8 pm

**7 DECEMBER**

Michael Lindstrom; St John's Church, Washington, DC 12:10 pm

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# Calendar

## 9 DECEMBER

Peter Brown; First Congregational, Great Barrington, MA 8 pm  
Boar's Head Feast; Calvary Church, Memphis, TN 7:30 pm

## 10 DECEMBER

Christmas Concert, with orchestra; Our Lady of Perpetual Help, Woodlawn, MD 8 pm (also 11 Dec. 4 pm)  
Boars Head Festival; Concordia College, Ann Arbor, MI 4, 7:30 pm (also Dec. 11)

## 11 DECEMBER

Messiah Sing-in; First Presbyterian, Ft Lauderdale, FL 5 pm  
Distler, *Advent Music*; Seventh-Day Adventist, Kettering, OH 8 pm  
Carol Festival; First Congregational, Columbus, OH 4 pm  
Vaughan Williams, *Hodie*; First Presbyterian, Nashville, TN 4 pm

## 12 DECEMBER

Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm (also 14 Dec)

## 14 DECEMBER

Albert Russell; St John's Church, Washington, DC 12:10 pm  
John L. Hooker, with brass; Calvary Church, Memphis, TN 12:05 pm

## 18 DECEMBER

Lessons & Carols; Church of St James the Less, Scarsdale, NY  
Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm  
David McK. Williams, *Pageant of the Holy Nativity*; St Bartholomew's, New York, NY 4 pm  
Carol Service; United Methodist, Red Bank, NJ 4 pm  
Lessons & Carols; St John's Church, Washington, DC 11 am  
Lessons & Carols Festival; Cathedral of St Thomas More, Arlington, VA 7:30 pm  
Choral Concert; First Presbyterian, Ft Lauderdale, FL 9:30, 11 am  
Choir & Brass; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
Buxtehude concert; Trinity Cathedral, Cleveland, OH 1 pm  
Lessons & Carols; Christ Church, Cincinnati, OH 5 pm  
St-Saëns, *Christmas Oratorio*; Park Ridge Community Church, Park Ridge, IL 10:30 am  
Christmas Choral Concert; Independent Presbyterian, Birmingham, AL 4 pm

## 20 DECEMBER

Britten, *Ceremony of Carols*; Christ Church, Cincinnati, OH 12:10 pm

## 21 DECEMBER

Respighi, *Laud to the Nativity*; Calvary Church, Memphis, TN 12:05 pm

## 24 DECEMBER

Saint-Saëns, *Christmas Oratorio*; Fairmount Presbyterian, Cleveland Heights, OH 10:30 pm  
Britten, *Ceremony of Carols*; Calvary Church, Memphis, TN 10:30 pm  
Lessons & Carols; Independent Presbyterian, Birmingham, AL 4 & 6 pm

## 31 DECEMBER

Boar's Head & Yule Log; Christ Church, Cincinnati, OH 5 pm (also Jan 1, 2:45 & 5 pm)

## UNITED STATES

### West of the Mississippi

## 18 NOVEMBER

Choral Concert, Haydn, Mozart; St John's Cathedral Denver, CO 8 pm  
Joyce Jones; St Brigid's Roman Catholic, San Francisco, CA 8 pm

## 19 NOVEMBER

Brahms, *Requiem* CSUN Student Union, Northridge, CA 8 pm

Gillian Weir, masterclass; First Presbyterian, San Diego, CA 10 am

## 20 NOVEMBER

Marek Kudlicki; Plymouth Congregational, Minneapolis, MN 7 pm  
Mozart, *Solemn Vespers*; Immanuel Presbyterian, Los Angeles, CA 4 pm  
Gillian Weir, First Presbyterian, San Diego, CA 4 pm

## 21 NOVEMBER

\*Robert Glasgow; Village Presbyterian, Prairie Village, KS 8 pm  
James Kibbie; Holy Family Church, Ft Worth, TX  
\*William Porter; St Mark's School, Dallas, TX 8:15 pm

## 22 NOVEMBER

Metropolitan Singers; St John's Cathedral, Denver, CO 12:0 pm  
\*Robert Glasgow, masterclass; St Paul's Episcopal, Kansas City, KS 10 am

## 25 NOVEMBER

James David Christie; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm

## 27 NOVEMBER

+Carlene Neihart; St Paul's Lutheran, Independence, MO 7:30 pm

## 30 NOVEMBER

Beth Zucchini; First Presbyterian, Oakland, CA 12 noon

## 4 DECEMBER

St John's Schola Cantorum; St John's Cathedral, Denver, CO 7 pm  
John Fenstermaker, John Renke; Grace Cathedral, San Francisco, CA 5 pm

## 5 DECEMBER

\*Gaylord Carter; Wilshire United Methodist, Los Angeles, CA 8:15 pm

## 8 DECEMBER

Handel, *Messiah*, with orchestra; St Mark's Cathedral, Seattle, WA 8 pm (also 9, 10 Dec)

## 10 DECEMBER

A Renaissance Feast; St John's Cathedral, Denver, CO 6:45 pm  
Lloyd Holzgraf; First Congregational, Los Angeles, CA 4 pm

## 11 DECEMBER

Vaughan Williams, *Hodie*; First Presbyterian, Lincoln, NE 4 pm  
Lloyd Holzgraf; First Congregational, Los Angeles, CA 4 pm

## 13 DECEMBER

Britten, *Ceremony of Carols*; St John's Cathedral, Denver, CO 12:10 pm

## 16 DECEMBER

Richard Purvis; St Brigid's Roman Catholic, San Francisco, CA 8 pm

## 17 DECEMBER

Choral Concert; Grace Cathedral, San Francisco, CA 4 pm (also 18 Dec)

## 18 DECEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 5 pm

## 31 DECEMBER

John Renke; Grace Cathedral, San Francisco, CA 10 pm

## INTERNATIONAL

## 25 NOVEMBER

Gillian Weir; Thompson Hall, Toronto, Ontario, Canada 8 pm

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## Appointments



Robert Frank Gilbert has been appointed director of music and organist at the First Congregational Church, Wallingford, CT. He will serve as choirmaster for two adult choirs and a children's choir, and establish a concert series. Mr. Gilbert is a native of Springfield, NJ and received bachelor degrees in both organ and music education from the Hartt School of Music where he

studied organ with Harmon Lewis and John Holtz. While at Hartt he was selected as a University Scholar. He did research in the organ music of J.S. Bach and presented a lecture-recital.

He is presently chairman of the Hartford AGO Chapter's Professional Concerns Committee and a recent winner of their biannual organ playing competition. Mr. Gilbert leaves a similar position at St. Paul's Lutheran Church, Wethersfield, CT.

Lew Martin has been appointed organist-choirmaster at Gardner Memorial United Methodist Church, North Little Rock, AR. The 1100 member church has a music program that includes three choirs, two bell choirs and a series of special music services. Mr. Martin is a former dean of the Springfield, MA AGO Chapter.

Edward Schaefer has been appointed instructor and acting chairman of the music department at Marymount College of Kansas, Salina, KS. He received the BM, MM, and MSM from Southern Methodist University, and is a doctoral candidate in liturgical music at Catholic University of America. He has taught previously at Catholic University, the University of Notre Dame, and the National Association of Pastoral Musicians in Washington, DC.

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## Here & There

The 61st annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, home of the late Thomas H. Cislter. The program was announced with chorales played by a brass choir, after which all present joined in singing "Now Thank We All Our God."

The chorale prelude "Christ, Comforter of the World" and the Fantasia in G were played by Roberta Overmeyer Gibbs. From the Art of Fugue, the Canon at the Twelfth was played by Barbara K. Beittel. The Trio Sonata from the Musical Offering was played by an ensemble.

Selections from the cantatas and oratorios were performed in the sequence of the Church Year. The traditional closing numbers of the program were his melody "Come, Sweet Death," played on the solo violin by Richard Sears, and Bach's last composition "Before Thy Throne I Now Appear," played by Lillian E. Cislter.

A special award of recognition, the Nellie Huger Ebersole Award for Excellence in Church Music in Michigan, was established by the 1983 Church Music Workshop of Michigan State University. The initial award was presented on July 13 to Dr. Ebersole, a pioneer and leader in church music. The honor was also given to Talmage L. Turner in recognition of his outstanding contributions in the field. The two church leaders have also received state and national acclaim for their total of more than 125 years of service to church music.

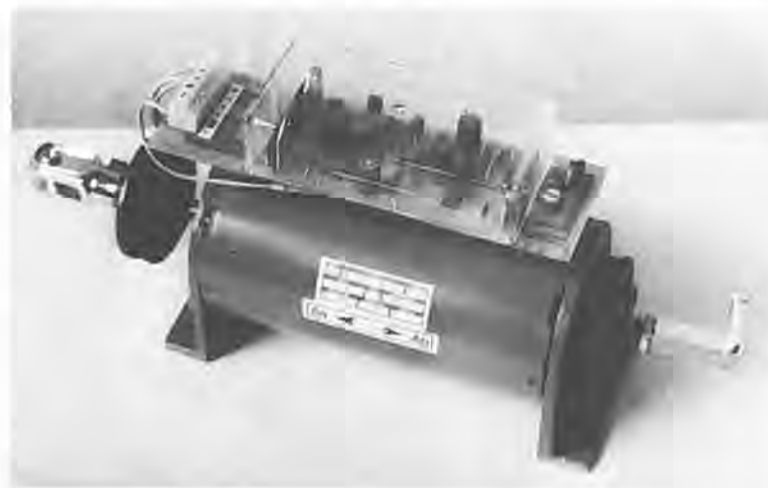
Dr. Ebersole was co-founder and director of the Art Center Music School in Detroit, was director of music for the Detroit Council of Churches, taught at the Detroit Institute of Musical Art, and was director of the Waldenwoods School of Church Music. She has served as director of music for many churches and recently established a School of Church Music in Detroit.

Talmage Turner organized and directed many band and choral organizations, was assistant director of the Detroit Negro Opera Company, president of the Detroit Musician's Union, and of the Church Music Guild. He founded and directed the Talmage Turner Chorale and recently retired as the director of music for the Broadstreet United Presbyterian Church.

## Nunc Dimittis

Albert R. Rienstra died on Aug. 9 in Point Pleasant, NJ. He was 85. A graduate of the Worcester Polytechnic Institute, Worcester, MA, he retired in 1957 from Bell Laboratories after 37 years. He was involved in church music as a choir director and organist for more than 50 years and was a member of the National Association of Organists which later merged with the AGO. In 1969 he was named chairman of a committee which served as a liaison between the Acoustical Society of America, of which he was a member, and the American Institute of Architects. He had been a consultant in church acoustics for a number of years and had written many papers on that subject.

Loton E. Springstead, AAGO, died on August 8 in Red Hook, NY at the age of 59. A native of Cobleskill, NY he graduated from Tufts University and studied with E. Power Biggs and Everett Titcomb. At the time of his death he was Dean of the Hudson-Catskill Chapter of the AGO, in which he had been a long-time and active member. He was organist-choirmaster of the Episcopal Church of the Messiah, Rheinbeck, NY, a member of the Music Committee of the Diocese of New York, and on the faculty of Bard College, Annandale-on-the-Hudson.



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Raymond and Elizabeth Chenault, St. Stephen's Episcopal Church, Richmond, VA, July 27: *Variations on an Easter Theme (O Filii et Filiae)*, John Rutter (World premiere—written for Mr. and Mrs. Chenault); *Requiescat In Pace*, Sowerby; *Prelude on Sowerby's "Rosedale"*, Raymond Chenault; *Sonata in C Minor, Op. 56*, Guilman; *Pastorale and Aviary*, Myron Roberts; *Carillon de Westminster*, Vierre; *Ave Maria, Ave Maris Stella*, Langlais; *Toccata for Two*, Arthur Willis.

*bastre; Herzlich tut mich verlangen*, Brahms; *Gelobt sei Gott im höchsten Thron*, Pepping; *Prelude and Fugue in B Minor, BWV 544*, Bach; *Choral No. 3 in A Minor*, Franck; *Postlude pour l'Office de Complies*, Alain; *Prelude and Fugue in B*, Dupré.

Larry Smith, First Christian Church, Des Moines, IA, April 24: *Prelude and Fugue in D Major, S. 532*, Bach; *Dialogue sur les Grands jeux, Duo, Récit de Tierce en taille, Dialogue*, Grigny; *Concerto in B-flat, Op. 4, No. 2*, Handel; *Fantaisie en la majeur*, Franck; *Prelude and Fugue in B, Op. 7*, Dupré.

Simon Preston, Cleveland Museum of Art, May 11: *Voluntary for double organ*, Purcell; *Fantasia*, Gibbons; *Canonic variations on "Vom Himmel hoch, da komm' ich her."* S. 769, Bach; *Fantasia in F Minor, K. 608*, Mozart; *Sonata on the Ninety-fourth Psalm*, Reubke; *Allegro vivace* from Symphony No. 5, Widor.

James Kibbie, Trinity Cathedral, Trenton, NJ, Sept. 18: *Suite évocatrice, op. 74; Cinq Improvisations: Petite rapsodie, Cantilène, Improvisation sur le "Te Deum," Fantaisie-Improvisation sur "l'Ave maris stella," Choral-Improvisation sur le "Victimae paschali,"* Tournemire.

Jared Jacobsen, Cathedral of SS Peter & Paul, Washington, D.C., April 10: *Choral-Improvisation sur le "Victimae Paschali,"* Tournemire; *Three settings of "My soul longs to depart in peace,"* Bach, Jacobsen, Langlais; *Prelude and Fugue in E-flat, S. 552*, Bach; *The Burning Bush*, Berlinski; *Prelude to "Die Meistersinger von Nürnberg,"* Wagner-Warren.

Marilyn Mason, West Side Presbyterian Church, Ridgewood, NJ, March 6: *Magnificat du Troisième Ton*, Guilain; *Trois Chorals*, Franck; *Three Gospel Preludes* (1981), Bolcom.

Douglas L. Butler, Holy Rosary Church, Portland, OR, May 13: *Prelude and Fugue in E-flat, S. 552*, Bach; *Messe pour les Paroisses: Fugue sur les jeux d'anches, Récit de Chromhorne, Dialogue, Couperin; Toccata per l'Elvazione, Frescobaldi; Al Post Communio Co' flauti, Zipoli; Prelude and Fugue in G Minor, Mendelssohn; Festival Fanfare*, Leighton; *Choral Song and Fugue in C Major, S.S. Wesley; Study in A-flat, Op. 56, No. 4*, Schumann; *Sonata in A Minor, Op. 2*, Thuille; *Sweet Sixteenths*, A Concert Rag, Albright.

Elizabeth Gearhart Farr with Ava Ordman, Trombone, and orchestra, Mayflower Congregational Church, Grand Rapids, MI, May 24: *Introduction, Passacaglia and Fugue in E Minor, Op. 127*, Reger; *Little Sonata No. VI for Trombone and Organ*, Will Gay Bottje; *Kammermusik No. 7, Op. 46, No. 2*, Hindemith.

Philip Crozier, Christ-St. John Church, West New York, NJ, April 16: *Voluntary in A*, Selby; *Praeludium in F, Op. 698, No. 1*, Czerny; *Prelude and Fugue in C Minor*, Mendelssohn; *Impromptu, Vienne; Improvisation (Suite Médiévale)*, Langlais; *Fantasia in F Minor*, Mozart; *Toccatina for Flute*, Yon; *Partite diverse sopra "De Lofzang van Maria,"* Post; *Esquisse No. 1 in E Minor*, Dupré; *Prelude and Fugue in E Minor*, Bruhns; *Trio Sonata No. 4 in E Minor, S. 528*, Bach; *Sortie in B-flat*, Lefebvre-Wely.

Melville Cook, Metropolitan United Church, Toronto, June 20: *Concerto No. 3 in B Minor*, Walther; *Four Sketches, Op. 58*, Schumann; *Variations on "Victimae Paschali Laudes,"* Jiri Ropez; *Two Rhapsodies, Opus 17, Nos. 1 and 3*, Howells; *Invocations, Op. 35*, Mathias; *Toccata, Fugue and Hymn, Op. 28*, on "Ave Maris Stella," Peeters.

Christopher Hathaway, Alamo Heights Presbyterian Church, San Antonio, TX, July 1: *Festival Toccata, Two Short Pieces*, Hathaway; *Passacaglia*, Copland; "Wondrous Love"—*Variations on a Shape-note Hymn*, Barber; *Variations on "America,"* Ives; *Improvisation*.

Norm Selby, Cathedral of St. Peter-in-Chains, Cincinnati, OH, May 15: *Master Tallis's Testament*, Howells; *Second Organ Sonata, Op. 21*, Arnell; *Capriccio*, Doppelbauer; *Intermezzo, Fuga a tre soggetti in fa minore*, Rheinberger; *Méditations sur le Mystère de la Sainte Trinité: VI*, Messiaen; *Sept Improvisations, Op. 150, Nos. 2, 4, 7*, Saint-Saëns.

Robert Burns King with Olive Jenkins, Harp, Seneca Presbyterian Church, Seneca, SC, May 15: *Andante and Chorale*, Lefebvre; *The Cuckoo*, Daquin; *Zepher*, Salzedo; *Dialogue*, Grigny; *Song in the Night*, Salzedo; *Three Dances*, C.P.E. Bach; *Berceuse (from Suite Bretonne)*, Dupré; *Toccata and Fugue in D Minor, S. 565*, Bach; *Passacaglia*, Handel; *Allegro*, Carvalho; *Giga*, Seixas; *Arta in Classic Style*, Grandjany.

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Robert Luther, Immaculate Conception Church, Faribault, MN, March 6: *Prelude and Fugue in D Major, BuxWV 139*, Buxtehude; *Wachet auf, ruft uns die Stimme, BWV 645*, In dulci jubilo, BWV 608, Bach; *Vom Himmel hoch da komm' ich her*, Walcha; *Noel "Joseph est bein Marië"*, Bal-

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