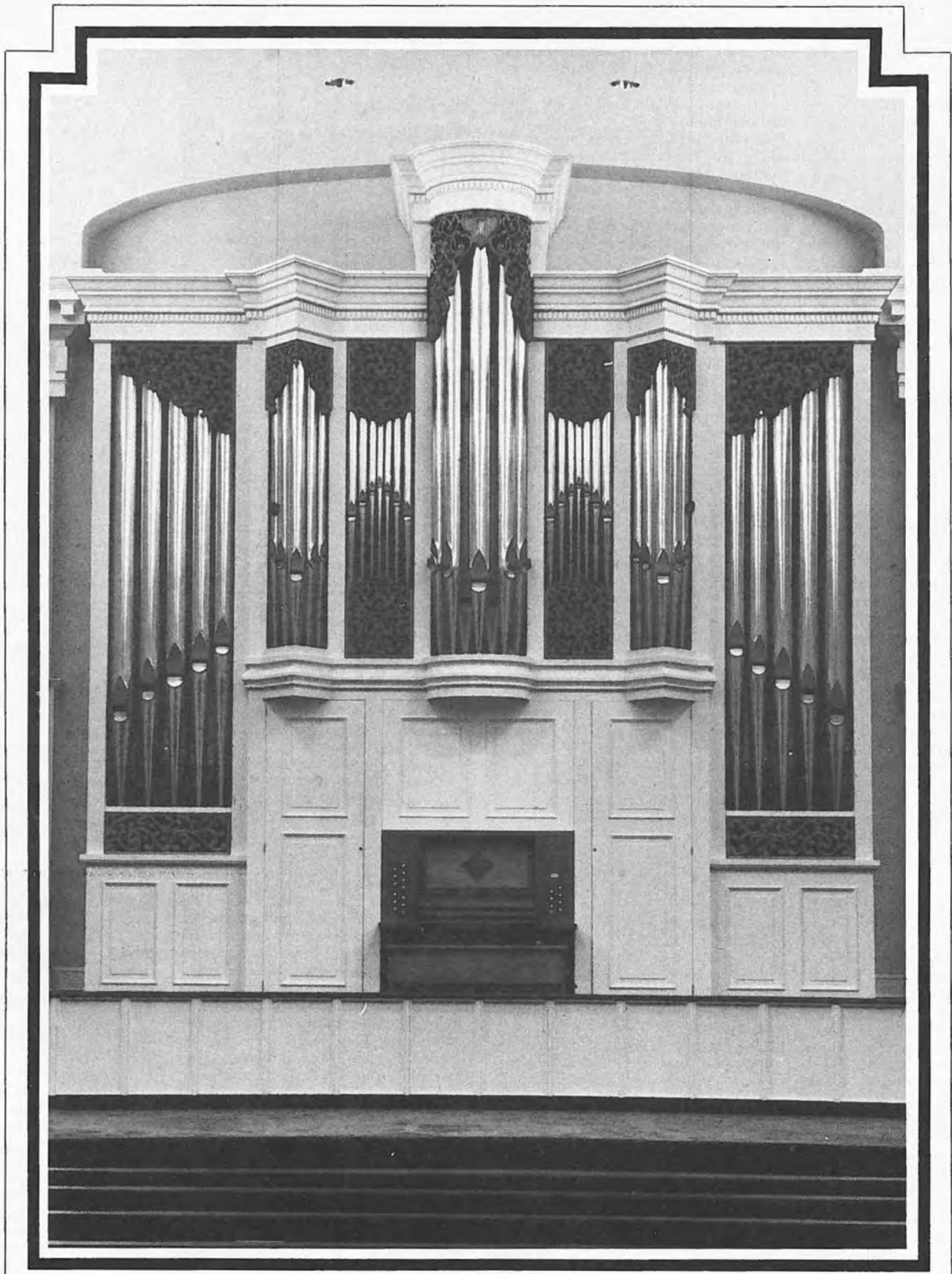


THE DIAPASON

NOVEMBER, 1984



Meredith College Chapel, Raleigh, NC
Specification on page 11

Book Reviews

Lottermoser, Werner. *Orgeln, Kirchen und Akustik (Organs, Churches and Acoustics)*, Volume 1: *Die akustischen Grundlagen der Orgel (The Acoustical Bases of the Organ)*. 160 pp., 20 x 22 cm. Photos, diagrams, tonal spectra. DM 110. Volume II: *Orgelakustik in Einzeldarstellungen (Organ Acoustics in Individual Descriptions)*. 212 pages, 20 x 22 cm. Photos, diagrams, tonal spectra. DM 110. Specialty series *Das Musikinstrument*. Vol. 16 I/II. Vols. I and II in a case DM 200.

At the request of readers of the first (1966) edition, Lottermoser divides his latest work into two volumes. The first contains introductory chapters, while the second describes investigations of old and new organs.

The work is primarily the result of the author's research, first at the University of Tübingen, later as head of the laboratory for musical acoustics of the Federal Physical-Technical Institute in Braunschweig and Berlin, until his retirement in 1971. It deals mainly with the practical problems of organ building from the standpoint of physics, and with the author's participation in capturing and preserving the sound of valuable historic organs by electro-acoustical means. The research includes measurements of sound levels, of sound spectra of organ pipes, of the phenomena at the onset of pipe speech, of frequency variations, of temperaments, etc., as well as of the acoustic properties of rooms in which organs are heard. Thus the set is intended for organ builders, organ experts, and for all friends of the organ who are interested in its sounds, but especially its acoustics.

The author's fondness for the organ goes back chiefly to the Gottfried Silbermann instrument formerly in the Frauenkirche of his native Dresden. This he heard and was occasionally permitted to play as a boy. Its fine sound inspired him to later concern himself with the matter of organ acoustics.

Lottermoser proposes to deal with a number of questions to which he says acoustical research has often helped find the answers. Among them: 1) How and how much does the room influence organ sound? 2) Wherein is the sound of a baroque organ different from that of others? 3) What are the characteristic properties of a sliderchest organ? 4) Can one influence the onset of speech from the key in a tracker organ? 5) What effect do less costly pipe materials have on the sound?

Some highlights from Volume I, admittedly taken out of context:

1) Experience shows that for organ music a room should have not less than 2 seconds reverberation, which benefits speech as well as the organ.

2) The pipe is important at the onset of speech; the room is important in continuing or dying sound.

3) The upper limit of hearing in young people with undamaged hearing is about 20,000 Hz. This drops with increasing age to perhaps about 4000 Hz, i.e., the top notes of a 4' stop tuned to A=440 Hz.

4) In full organ the sound level is usually about 80 decibels. Organ sounds of 90 dB can usually be endured only for a short time. It is remarkable that organists and congregations get used relatively quickly to sounds that are too loud.

5) In very live rooms it is better to register faster note sequences with 8' + 2' + 1', also 1 1/2' and 2/3', also Mixtures, Scharffs, or Cimbels because these stops begin and stop sounding more quickly in the room.

6) The combination of a Gedackt poor in overtones with a Quinte 2 1/2' produces a greater effect than the combina-

tion of a Principal 8' rich in overtones and a 2 1/2' rich in overtones.

7) A very big sound conceals the frequencies of sound lying above it. Hence in the organ the middle voices in polyphonic playing can be covered or concealed by too big a Pedal.

8) Electronic tuners are fine. Without them laying a good temperament is quite difficult.

9) Resultants work acceptably well with pitches borrowed from tempered ranks, even at note c' [e.g., Diapason 16' and 10 1/2' from a Bourdon 16'].

10) It takes time for the sound of a pipe to develop fully after the key is depressed. Certain articulation noises may be beneficial for hearing the sound in a big room.

11) Sound absorbers affect low, middle, and high frequencies. Wood panels over empty spaces absorb lows, perforated panels or sheets over absorptive materials absorb middles, and porous materials such as carpets absorb highs.

12) In baroque rooms where there are many sound suckers for low frequencies the sounds in the reverberation are brighter.

12) Reverberation time is defined as that time in seconds in which the sound pressure in the reverberation decreases to 1/1000 of its initial value. This means a decrease of about 60 dB.

14) Albert Schweitzer always played slowly in big rooms, which other organists criticized but which most listeners liked. The playing tempo and the reverberation period are in inverse proportion to one another.

15) Modern building materials enable the room to be built to have almost any acoustical result without cramping the architect's style.

16) Experience shows that longer reverberation times can absolutely be advantageous for speech as well as for organ music if the maximum of the reverberation characteristic lies in the middle frequency ranges and the lower ones are not emphasized.

17) In tracker action the complete key fall takes 50 milliseconds, for a median key speed of 10 cm/sec. The key takes about 200 msec to return and come to rest.

18) If note channels in a slider chest have smaller cross sections the flow velocity in them is greater and the pipes speak faster. Gottfried Silbermann built relatively narrow channels, hence the cembalo-like quick speech of his pipes, but this is purchased at the cost of a greater pressure drop when full organ is played.

19) The sound output of organ pipes is proportional to the amount of wind they use.

20) The higher the cut-up of a pipe the more fundamental its sound.

21) The smoother the inside walls of a pipe body the better the formation of the pipe sounds.

21) The sound spectra of narrow-scale pipes show many overtones and those of wide-scale pipes show fewer.

22) Long, thicker, but narrower reed tongues produce more intensive sounds but ones having fewer overtones. Wider but thinner tongues produce less intensive sounds, but ones richer in overtones. [Also compare high and low pressure reed voicing: e.g., Henry Willis and H. G. Klais.]

23) Tests show that clearly perceptible acoustical effects occur in use of different pipe materials.

24) In pipes made of synthetic materials the walls must not lose too much vibration energy to the outer air.

25) The sound of modern organs often seems sharp and harsh, especially in full organ or when many pipes are speaking, especially in Principals. In contrast, the Principals of organs by the old masters often show few admixtures

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

of the noise elements that cause this.

Volume II reports acoustical investigations on instruments from various geographic regions and eras of musical history to show what kind of acoustical phenomena occur in European organs that have become famous because of their sound. Among them: baroque organs in Upper Swabia (Weingarten, Ochsenhausen, Ottobeuren, Obermarchtal), North German baroque organs (Lübeck/St. Jakobi, Stade, Neuenfelde, Hamburg), A. Silbermann organs (Arlesheim, Mauersmünster, Ebersmünster), and G. Silbermann organs (Freiberg, Reinhardtsgrimma, Dresden).

While older recordings and tapes of radio and TV broadcasts may not always seem ideal as source material for such research in view of continually advancing technology, these are sometimes the only sources that we have from which we can tell what a particular instrument sounded like, e.g., the G. Silbermann in the Dresden Frauenkirche, destroyed in 1945.

Such research does not stop with the analysis of things past but also provides modern organ building with available objective bases that make it easier to

build instruments that are tonally highly qualified. Thus actual voicing procedures can be corrected on the basis of measurements made during the voicing process, while taking fully into account the room acoustic.

The report of the restoration of the tonal picture of the Gottfried Silbermann in the Katholische Hofkirche in Dresden is especially impressive.

These volumes are comprehensive and thorough and reveal to us just how complex the instrument really is that most of us think we can judge so handily. The author assumes that his readers will have the basic knowledge of a university graduate [German!], particularly in mathematics, but the many formulas and equations are presented as proofs, not to cause confusion, and for the scholar such documentation is important. Both books are handsomely gotten up and are printed on glossy paper, which benefits the half-tones, spectrums, and other graphs, but often makes reading difficult because of reflections. A comprehensive and more precise bibliography would be helpful, as would a general index. The brackets above are the reviewer's.

—Homer D. Blanchard

1984 Gruenstein Memorial Contest Winner

Maria Moshinskaya-Wagner was named winner of the Gruenstein Memorial Contest sponsored by the Chicago Club of Women Organists. The Russian-born keyboard artist emigrated to the United States at the age of 16, subsequently received a piano scholarship at the University of Houston, won the Houston Music Teachers Association competition in piano, and graduated in 1981. She is currently a scholarship graduate student in organ at Rice University, studying with Clyde Holloway. Twice she has been the recipient of the Frederick Royal Gibbons Memorial Award at Rice. The CCWO presented Ms. Moshinskaya-Wagner in recital on November 4, at the Church of the Ascension, Chicago. Second place was won by Sarah Heaslett, Birmingham, AL. Other finalists included Roberta Wong, North Baltimore, OH, and Louise Wilson, Gaithersburg, MD. Judges for the contest were William Aylesworth, Margaret Kemper, and Dorothy Lyall.



Maria Moshinskaya-Wagner



Diane Bish

Diane Bish has completed a three-week concert and television tour of Europe where she made seven filmings for her international television program "The Joy of Music." Special programs were filmed in Sion, Switzerland, on the oldest playable organ in the world; St. Martin's Church, Garmisch-Partenkirchen, Germany; Benedictine Beuren, the oldest monastery in Bavaria; and other locations throughout Switzerland. "The Joy of Music" is now seen in Holland, Germany, Belgium, and Japan, as well as across the United States on VHF and cable stations.

Lakeshore Avenue Baptist Church, Oakland, CA, is sponsoring an **Anthem Competition** as part of the celebration of the 125th anniversary of its founding. The winning anthem will be sung at the festival service in November, 1985, and a \$500 prize will be awarded for the best four-part (SATB) anthem. The winner will also receive an offer of publication from G.I.A. Publications, Inc., Chicago, IL. Deadline for entries is May 1, 1985. For further information contact: Anthem Competition, Lakeshore Ave-

nue Baptist Church, 3435 Lakeshore Avenue, Oakland, CA 94610.

A year-long celebration will mark the 100th anniversary of the School of Music of **DePauw University**, Greencastle, IN. The School of Music traces its roots to 1884 when it was among the professional schools called for in the elaborate expansion program envisioned by Washington C. DePauw. As part of the celebration, the organ compositions of Van Denman Thompson, a member of the School of Music from 1911 to 1956 and director for 19 of those years, were performed by Charles Heaton (class of '50) in his centennial program at Gobin Church October 24. Among the many choral and instrumental programs offered over the year will be a performance of Faure's *Requiem*, conducted by Joseph Flummerfelt (class of '58) of Westminster Choir College. Arthur Carkeek (class of '48), professor of organ and theory at DePauw, will present a lecture/recital on March 21 entitled "Three Hundred Years of J. S. Bach."

The fifth annual **Interfaith Concert** will be held November 19 at the National Shrine of the Immaculate Conception, Washington, D.C. The concert, sponsored by the Interfaith Conference of Metropolitan Washington, will feature selected choirs and soloists from the Protestant, Jewish, Roman Catholic, Orthodox Christian, and other faiths. Choirs will combine in a final anthem under the direction of Paul Callaway, music director emeritus of the Washington Cathedral Choral Society.

Terry Charles, curator of the organ and concert artist of the Kirk of Dunedin, Dunedin, FL, will be honored for his 200th concert on the Kirk Organ Series on December 17. His annual "Christmas Fantasy" concert is now repeated seven evenings.

Ludger Lohman of West Germany opened the 1984-85 series of organ concerts at the Memorial Church, Harvard University, on September 28, marking the organist's first American tour. A student of Anton Heiller and Marie-Claire

Alain, and the winner of the "Concours de Chartres" in 1982, he was appointed Professor of Organ at the Musikhochschule in Stuttgart in 1983.

Brian Swager was named winner of the Chicago Chapter AGO student competition. In addition to a cash prize, he was presented in recital. Swager recently completed the M. Mus. at Indiana University, studying organ with Larry Smith and carillon with Linda Walker Pointer. He has been awarded a Fulbright grant to study at the Koninklijke Beiaardschool, "Jef Denyn" (Royal Carillon School) in Belgium for the 1984-85 academic year.

James Johnson has been selected to receive a \$5,000 Massachusetts Artists Fellowship in music composition. Johnson currently serves as Museum Organist at the Busch-Reisinger Museum of Harvard University.



Brian Swager

The 62nd annual meeting of the **Marjetta, OH, Bach Society** was held July 30 at Cisler Terrace, home of the late Thomas H. Cisler, founder of the society. The program was announced in traditional manner with chorales played by a brass ensemble. To open the meeting, all joined in singing "Now thank we all our God," accompanied by brass.

From the organ works of Bach, "Our Father Who Art in Heaven" (*Catechism Chorales*) and the *Fantasia in G* were played by Sarah H. Buchert. Fugue III and Canon IV from the *Art of Fugue* were played by George Weckman. Ka-

thy McCune and Carleton Sperati played the "Crab" Canon from the *Musical Offering*. The *Sonata in E-flat* for flute and cembalo was played by Jill and William Hemminger. Excerpts from the cantatas and oratorios of Bach were presented in the sequence of the church year by a choir and an instrumental ensemble.

The traditional closing numbers of the program were "Come, Sweet Death," played on oboe by Betty Rae Smith, and Bach's last composition, "Before Thy Throne I Now Appear," played by Lillian E. Cisler.

The **Organ Literature Foundation** has announced the publication of its Catalogue "S". This new catalogue lists 531 books of which 34 are new items; 269 theatre organ records of which 52 are new; 100 entries in the band organ music box section; and 403 new classical recordings for a total of 1627 in that section. The catalogue is available for \$1.00 or 4 international reply coupons (refundable with the first order) from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

Theodore Presser Company has been appointed by Richard Schauer Music Publishers of London, England, and Hamburg, Germany, to represent the sales and performance catalogs of N. Simrock, D. Rahter, and Anton J. Benjamin in the United States, its territories and possessions, and Mexico.



Terry Charles

Pipedreams*

November 5: Wolfgang Rübsam in recital, Christ Presbyterian Church, Edina, MN.

November 12: Americana Revisited, with William Van Pelt.

November 19: Guy Bovet in concert, House of Hope Presbyterian Church, St. Paul, MN.

November 26: Cherry Rhodes in recital, Hennepin Avenue United Methodist Church, Minneapolis, MN.

December 3: Americana Revisited. Concert performances on historic instruments by American builders recorded in Maine, Connecticut, South Carolina, and New York under the auspices of the organ Historical Society.

December 10: Nöels de France. A program of French organ music for the Christmas season from various records.

December 17: An Organist's Christmas. A variety of music from domestic and imported recordings.

December 24: Calvin Hampton in concert. The late organist-composer recorded at the Plymouth Congregational Church, Minneapolis, MN.

December 31: Music from St. Mark's, Minneapolis. Conversation with and performances by Cathedral organist Howard Don Small.

*Produced by Minnesota Public Radio.

1984-85 SEASON

European Organists

Gillian Wier, Sept./Oct. '84 & Mar. '85
 Ernst-Erich Stender, Oct. '84
 Jean-Louis Gil, Oct./Nov. '84 & Apr. '85
 August Humer, Feb. '85

American Organists

Robert Clark · Michael Corzine
 Raymond Daveluy · Roberta Gary
 Robert Glasgow · Richard Heschke
 David Hurd · Huw Lewis
 McNeil Robinson · John Rose
 Larry Smith · Herndon Spillman
 John Chappell Stowe · Marianne Webb

Planists

Thomas Brown · Thomas Richner

Harpsichordist

Robert Edward Smith
 Apr. '85, Atlantic Coast tour

Classical Guitarists

Bruce Banister
 Apr. '85, East & Midwest
 Giovanni Dechiaro
 Mar. '85, Southeast

Harp/Flute Duo

Chrysolith, Oct. '84, New England
 & Feb./Mar. '85, California

Future Seasons

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Appointments

Susan Randall has been appointed Assistant Professor of Organ at Houghton College, Houghton, NY. Currently completing the doctor of musical arts degree at the Eastman School of Music, she has studied organ there with Russell Saunders. Previous instructors include Delbert Disselhorst and Doris Hill. While a student at Eastman, Randall received the Ann Anway Memorial Organ Scholarship and the Performer's Certificate. She was also a finalist in the 1982 AGO national competition and winner of the 1978 Gruenstein Memorial Contest sponsored by the Chicago Club of Women Organists.



Susan Randall

John G. Marberry has been appointed Organist at the Cathedral of St. Paul (R. C.) in Birmingham, AL. He leaves positions as organist-music director at the Lutheran Church of Vestavia Hills and Temple Emanu-el, Birmingham. Marberry is a graduate of Birmingham-Southern College and Southern Methodist University, and has done graduate work at Northwestern University. His organ teachers include Sam Batt Owens, Minnie McNeil Carr, Robert Anderson, and Karel Paukert. He continues on the fine arts faculty of Ramsay Alternative High School in Birmingham.



Brian Jones

Brian Jones has been appointed Director of Music and Organist at Trinity Church, Boston, MA. He leaves positions as Director of Music at Wellesley Congregational Church, Wellesley, MA, and head of the music department at Noble & Greenough School, Dedham, MA. He will retain his position as Director of the Dedham Choral Society. Jones holds the bachelor of music degree from Oberlin Conservatory, where he studied with Haskell Thomson, and the master of music from Boston University, studying with Jack Fisher. His two-record set *A Boston Organ Tour* has received critical praise, and his recording of organ and piano duets with Andrew Gordon, pianist, will soon be released by AFKA Records.

Jerry Ulrich has been appointed Assistant Professor of Music and Director of Choral Activities at Ashland College, Ashland, OH, following the retirement of Calvin Rogers. Ulrich holds the bachelor of music degree from Eastern Illinois University, the master of music degree in choral conducting from Southern Methodist University, and is currently a candidate for the doctor of musical arts degree from the University of Cincinnati College-Conservatory of Music. Prior to coming to Ashland College, he taught in the Fulton County School system in Atlanta, GA.

Larry Reynolds has been appointed Music Director for the Church of St. Stephen the Martyr (Episcopal), Edina, MN. He leaves House of Hope Presbyterian Church in St. Paul, where he served as choir school director and assistant organist since 1982.

Timothy McKee has been appointed organist-director of music of Irvington Presbyterian Church, Irvington, NY. He succeeds Mrs. Mary Elizabeth Jenkins who recently retired after 25 years of service to the church. McKee has just completed a year's study with Marie-Claire Alain in Paris, and will continue his studies as a graduate student of Leonard Raver at the Juilliard School.



Timothy McKee

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Bach Events

An ambitious celebration of the Bach anniversary is that planned by **St. Mary's College of Maryland** in historic St. Mary's City. Beginning in September, 1984, and culminating in April, 1985, the series offers nine concerts, 13 lectures, two college-level courses, and several performances of the *B-Minor Mass*. Tercentenary directors are **Michael Phelps**, assistant professor of music at St. Mary's and organist at Trinity Episcopal Church, and **Larry Vote**, also assistant professor of music at St. Mary's.

Herman D. Taylor is performing the complete Bach organ works from memory during 1984-85. Presently university organist and professor of music at Dillard University, New Orleans, LA, he holds degrees from Chicago Musical College of Roosevelt University, Chicago, and the University of Michigan. The recitals take place throughout the United States and in Munich and Berlin, West Germany; Cambridge, England; and Mulhouse, France.

A new film and video production celebrating the music of J. S. Bach is being released by Lutheran Film Associates (LFA) in time for the 1985 observance of the 300th birthday anniversary. "**In Search of Bach**" is a one-hour, color presentation featuring the Bach Aria Group. The film was composed from events which took place at the first Bach Aria Festival and Institute in 1981 at the Stony Brook, Long Island campus of the State University of New York. For information on availability, contact the LFA Library, 10466 Plano Road, Dallas, TX 75238; (800) 527-3211.

St. Paul's Cathedral, Syracuse, NY, is celebrating the 300th birthday anniversary of J. S. Bach with a series of organ recitals including over 200 works. The featured artists are **Dr. Richard Konzen**, organist-choirmaster of the First Presbyterian Church, Syracuse, and **George Decker**, organist-choirmaster at St. Paul's. The series was launched September 23 at 5:00 p.m. and continues on Tuesdays at 12:10 p.m. through 1985. The last recital of each month is a "Bach Break" performed by guest artists.

Nunc Dimittis

John Cook died on August 12 after a long illness.

Born in Maldon, Essex, England, in 1918, he studied at Christ's College, Cambridge and at the Royal College of Music, London. Before moving to North America, he was conductor of the Old Vic Theatre orchestra and organist-choirmaster at Holy Trinity Church, Stratford-on-Avon. In 1954 he was appointed organist-choirmaster at St. Paul's Cathedral, London, Ontario, and concurrently acted as music director of

the Stratford Ontario Shakespeare Festival. Cook came to Boston in 1961 as music director at the Church of the Advent, a position he held until 1968. In 1965 he joined the music faculty of MIT, retiring in 1982.

Cook's music reflects his lifelong involvement with the church and the theatre. He composed many anthems and Mass settings in addition to several organ compositions. His theatre music includes incidental music and songs for several Shakespeare plays.

New Handbell Music

by Leon Nelson

Hungarian Dance No. 5, Johannes Brahms, arranged by Martha Lynn Thompson. Published by the American Guild of English Handbell Ringers, the Lorenz Corp. (sole distributor), AG 45011, \$1.50 (M-).

Here is a well written arrangement of the traditional dance we have heard so many times. It is set for 4 or 5 octaves with nice, thick upper chords against the tonic/dominant bass pattern. All of the elements of the dance should bring an enthusiastic response.

A Beginner's Book of Handbell Music for Two Octaves, Sallie Lloyd. Beckenhorst Press, Inc., HBC-1, \$3.95 (E).

This is a helpful volume for starting a new choir of novice bell ringers. Very elementary at the beginning, it gradually becomes a little more musically sophisticated near the end. Highly recommended; it contains everything you need to get started under one cover. The preface includes several rules for ringing as well as a suggested bell assignment for two octaves—8 ringers.

Sakura Melody Fanfare, arranged by Katsumi Kodama. American Guild of English Handbell Ringers, Inc., the Lorenz Corp. (sole distributor), AG 4035, \$1.25 (M).

This melody, based on an old Japanese Song, was arranged and used as the fanfare for the entering of the crown Prince and Princess of Japan at the First International Abilympic held in Tokyo in 1981. If you want a piece in your repertoire that is flavored with the Japanese musical idiom, this is highly un-

usual music that everyone should enjoy. It is well scored for four octaves.

Away In A Manger, arranged by Betty B. Garee. American Guild of English Handbell Ringers, Inc., the Lorenz Corp. (sole distributor), AG 45013, \$1.50 (M+).

This setting is based on the two tunes by James E. Spilman and William James Kirkpatrick. It is written for 4 or 5 octaves of bells, and although the counter-accompaniment seems busy with a host of parallel triplets throughout the arrangement, if the dynamics are applied as noted, this could be a very lovely and effective Christmas piece.

Jubilate! Douglas E. Wagner. The Sacred Music Press, No. S-HB23, \$1.25 (E+).

Based on a traditional Russian hymn, this march-like arrangement is sure to be a big hit in the service music idiom. It is written for three octaves and could easily be mastered by most choirs. As is the case with a lot of recent bell music, the price is hard to justify for 2 or 3 pages of music.

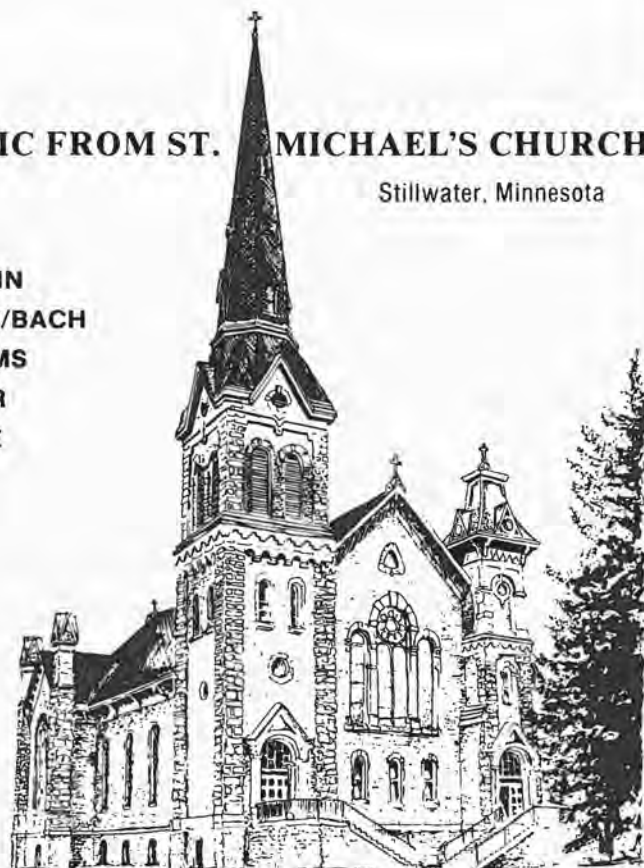
Fantasia in G Minor, J. S. Bach, transcribed and adapted by Douglas E. Wagner. Beckenhorst Press, Inc., HB 44, \$.90 (M-).

This transcription is taken directly from the organ fantasia and is well written for three octaves of bells. The arrangement isn't as elaborate as the organ version, but the nature of the piece with its delicate suspensions lends itself successfully to bells.

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The Pedal Piano, Part II

Schumann and the Pedal Piano

Karrin Ford

Of a number of nineteenth-century musicians who included the pedal piano as a performance option in their works (including Liszt, Boëly, Boëllmann, Richter, Gottschalg, Gigout, Massenet, and Saint-Saëns), only three composers (Schumann, Alkan, and Gounod) wrote specifically for the instrument and, of this group, only three collections by Robert Schumann (*Studien*, Op. 56; *Skizzen*, Op. 58; and *Sechs the Fugen über den Namen BACH*, Op. 60) are actively programmed today. Schumann's first acquaintance with the *Pedalflügel* seems to have occurred in 1843, with a 29-note pedal mechanism constructed for his private use by Louis Schoene, a Leipzig instrument maker, designed to be attached to an upright piano. When, later that same year, he was installed as teacher of piano and composition at the newly founded Leipzig Conservatory under the direction of Mendelssohn, he introduced the pedal piano into that institution, which in its first ten years of existence did not have an organ. Subsequently, Schumann persuaded Mendelssohn to initiate classes on the instrument for the preparation of organ students.

After moving to Dresden early in 1845 and initiating a therapeutic study of contrapuntal technique, Schumann once again had a pedal mechanism attached to his grand and began to compose works especially suitable for the hybrid instrument. Of his use of the pedal piano, Clara Schumann writes:

On April 24 [1845], we obtained on hire a pedal to be attached below the pianoforte, and from this we received great pleasure. Our chief object was to practice organ playing. But Robert soon found a higher interest in the instrument and composed some *Studies* and *Sketches* for it, which are sure to find favor as something quite new.¹

In late April, 1845, Schumann wrote his publisher, Whistling, that there was "something new" to his discovery and asked for advertisements in the musical papers, adding: "One cannot be fast enough in such things, or the [first] best person will capture the idea . . . I put some emphasis on the idea and think that as time goes by, it could bring a new impetus in piano music. One can make really wonderful effects with it."²

Word of the *Pedalflügel* first appeared in Schumann's *Neue Zeitschrift für Musik* on May 24, 1845, where the

instrument received favorable notice:

Some *Studies* and *Sketches* for the pianoforte and pianoforte with pedal will shortly be published from Robert Schumann. We would like to remind our readers that in our opinion, when once this combining of instruments finds general acceptance, performers will have the opportunity not only to return to the earlier art and bring classical organ works into private homes, but also discover many different uses for the piano and accomplish new effects.³

These remarks contrast sharply, however, with the first review of the *Studien* in the *Zeitschrift* by C. F. Becker, who clearly thought conventional piano would have been more effective for their performance:

This misshapen colossos, doesn't it stop lovely duets from entering a charming, intimate music room, filled with beings who are used to interpreting such compositions? One should not despise a simple grand; yes, a [single] piano is sufficient.⁴

Upon closer examination, it would seem that the pedal piano for which Schumann wrote had pulldown pedals and that all components were affected equally with regard to dynamics. While markings are numerous, they always appear simultaneously in all three regis-

ters. Moreover, Schumann is careful to avoid the simultaneous use of one note by both manual and pedal, an impossibility on a pulldown model. The many instances of dynamic shading and interpretive nuance in both Op. 56 and 58, while difficult to approximate on the contemporary organ, would have been easily accomplished on the *Pedalflügel*. On the other hand, their conspicuous absence in Op. 60, plus the prevailing polyphonic texture, extended length, and "seamless," linear writing, gives credence to the thought that this opus was certainly conceived for organ, although headed "für Orgel oder Pianoforte mit Pedal."

Given the fleeting success of the pedal piano and Schumann's exaggerated visions of its future, it is doubtful that Op. 56 and 58 were often performed on their intended medium. While the exact extent of its use is unknown, the number of *Pedalflügels* in Germany at this time was surely not great. (By contrast, the contemporary French *pédalier* appears to have enjoyed far greater popularity, soaring to record numbers by 1850.) Quite possibly, Schumann himself realized upon reflection that the little-known medium could give his works neither the publicity nor exposure they required.⁵ That he continued to play the instrument seems evidenced by a letter to Mendelssohn dated October 22, 1845, concerning the latter's newly composed *Six Sonatas*, Op. 65: "Only the other day, we became quite absorbed in your *Organ Sonatas*, unfortunately at the pedal piano, but even without the title page, we should have discovered that they were by you . . ."⁶

In retrospect, the *Pedalflügel* remained little more than a footnote in

the history of keyboard instruments. Even as a practice device, the advent of automatic organ blowing irreversibly diminished its utility, and would-be adherents were no doubt discouraged by its noise, clumsiness, and size. Always waging a head-to-head battle with the piano on one hand and organ on the other, the instrument failed to capitalize on its unique capabilities and gradually faded into oblivion. Nevertheless, it remained an important aid to many nineteenth-century musicians and, as such, deserves greater attention. ■

NOTES

1. Berthold Litzmann, *Clara Schumann: An Artist's Life*, trans. Grace E. Hadow, 2 vols. (London: MacMillan and Company, 1913), 1:403.

2. Karl H. Wörner, *Robert Schumann* (Zürich: Atlantis Verlag, 1949), p. 136.

3. Gustav Jansen, ed., *Robert Schumann's Briefe* (Leipzig: Breitkopf und Härtel, 1904), p. 540. Apparently, Whistling did not share Schumann's enthusiasm, for on May 14, Schumann again writes, imploring the publisher to provide additional publicity: "The slowness of the advertisements about the *Pedalflügel* could be fatal to me. . . I only hope that they will be published very soon." Perhaps because of Whistling's reluctance, Schumann turned to Kistner for publication of Op. 58.

4. Carl Friedrich Becker, "Für den *Pedalflügel*," *Neue Zeitschrift für Musik* 49 (December 16, 1847), p. 1. Becker's remarks would seem to be all the more pungent, since he was Professor of Organ at the Leipzig Conservatory and had doubtless had ample exposure to the pedal piano there.

5. Shortly before her death in 1896, Clara Schumann published two-hand arrangements of selections from both Op. 56 (Nos. 2, 4, 5, and 6), and Op. 58 (Nos. 1, 3, and 4). Early in 1895, she wrote in a letter to Brahms: "I am beginning to arrange some of Robert's pedal piano pieces for two hands, as I always play them. I have often been asked for them, and now Eugenie [Schumann's daughter] is pressing me to do it." See Berthold Litzmann, *Letters of Clara Schumann and Johannes Brahms, 1853-1896* (New York: Vienna House, 1971), p. 297.

6. William Leslie Sumner, "Mendelssohn and the Organ," Forward to the composer's *Sonata II*, Op. 65 (London: Peters/Hinrichsen, n.d.), p. 2.

This article will be continued in the December issue.

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The Chorale Preludes of Helmut Walcha

David Burton Brown

The eighty-eight *Choralvorspiele für Orgel* of Helmut Walcha are representative of the many noteworthy collections of chorale-based compositions for organ in the German Protestant tradition. Walcha composed the *Choralvorspiele* over a thirty-five year period, from 1944 to 1979. These keyboard miniatures can be used in either a liturgical or a concert setting. The C. F. Peters Corporation of Frankfurt, Germany, publishes the set in four volumes. It is the intent of this article to acquaint the reader with Walcha's *Choralvorspiele* as a body of organ compositions. Space does not permit the examination of all eighty-eight works. Therefore, six examples have been chosen to represent stylistic aspects of the collection.

Some authoritative material on the life of Helmut Walcha follows, but the reader is advised to investigate Paul Jordan's article, "Helmut Walcha: Artist-Teacher,"¹ for more information on Walcha's personal life. A specification of the organ in Dreikönigskirche, Frankfurt-am-Main, the instrument for which this collection of *Choralvorspiele* was composed, is listed. Thereafter, a study of the six representative chorale preludes is provided, including historical information about the chorale melody and chorale text on which the composition is based, where available, its intended use in the church year, the type of setting Walcha has chosen, and the registration required. Aspects of symbolism are commented upon in cases where a symbolic reference is in keeping with the text.

In a letter to the writer, Walcha states:

The symbolism in my chorale preludes is always to be inferred from the text. It would be impossible for me to comment on each symbolic usage in the *Choralvorspiele*.²

Walcha has no apparent systematic musical language which is analogous to that of J. S. Bach as codified by Albert Schweitzer.³ However, according to the composer, aspects of this collection of *Choralvorspiele* have been patterned after the *Orgelbüchlein* of Bach—certain motives within these organ pieces are derived from chorale preludes of the same title in the *Orgelbüchlein*.⁴

By way of clarification, the terms "chorale" and "hymn" as used here refer to text alone. Chorale melody or hymn melody will refer to the music written to accompany a given text. It is difficult to discern from some sources whether the writer is referring to the text or the tune; this is especially true in John Julian's *A Dictionary of Hymnology*.⁵ Delineation of text or tune will be made wherever possible. Also by way of clarification, the terms "chorale prelude" and "choralvorspiele" refer to the same body of organ compositions which are constructed with the use of chorale melodies as their bases.⁶

Many attempts have been made to place the various types of chorale prelude settings in organized categories. Theorists and music historians consistently disagree on the number of chorale prelude types and their classification. I have chosen to follow the eight types of organ chorales outlined in the *Harvard Dictionary of Music* by Willi Apel.⁷ This list includes: 1) *cantus firmus* chorale; 2) chorale motet; 3) chorale fugue; 4) melody chorale; 5) ornamented chorale; 6) chorale canon; 7) chorale fantasia; and 8) chorale partita.

Walcha overwhelmingly prefers the *cantus firmus* type of setting: sixty-one

of the eighty-eight chorale preludes in this collection are of the *cantus firmus* variety; twelve are chorale canons; five are melody chorales; four are chorale motets; three are ornamented chorales; and three are fantasias.

Biographical Facts

The following biographical material is taken from a short, privately published article about Helmut Walcha.⁸ This will help to clarify some of the misunderstandings concerning Walcha's life, since standard references such as *Grove's Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart* disagree on pertinent facts.

Helmut Walcha was born in Leipzig on October 27, 1907, the son of a postal official. He did not enter public school until the age of seven because of difficulties with his eyes caused by a smallpox vaccination. During his childhood years, the eye condition developed into a strong nearsightedness.

When Walcha was thirteen years old, his musical ability was detected by a family acquaintance who was a member of the Gewandhaus Orchestra. The friend recommended training, which ultimately led to music as Walcha's choice of profession. After only one year's study of piano and violin, Walcha was able to pass the entrance examination of the Leipzig Conservatory. There, at the age of fourteen, he began his first organ lessons, the youngest student at that renowned institution. Walcha's failing sight forced him to develop his powers of memorization at the organ from the very beginning. At this same time it was also discovered that he possessed an unusual ability to improvise, having mastered improvisation after only a few hours of instruction.

In 1929, Walcha assumed the position of organist at Friedenskirche in Frankfurt-am-Main. In 1934, he accepted an academic position at the Frankfurt Conservatory. By April of 1938, Walcha was promoted to the position of Professor of Music. His organ concerts at Friedenskirche had grown in popularity among the Frankfurt people. These concerts were collectively entitled "Bachstunden" (Hours of Bach). In the fall of 1943, the Friedenskirche and its organ were destroyed by bombs; in the spring of 1944 the Conservatory and its organ met a similar fate. Walcha was forced to evacuate Frankfurt for the country. He found a temporary home near Hanau with the parents of a student in the parsonage of Brückhobel.

Walcha was able to return to Frankfurt in autumn of 1945, where he resumed his *Bachstunden*, although, since no suitable organ was available, a harpsichord had to be used. On October 1, 1946, Walcha became the organist at

the Dreikönigskirche, the single surviving Lutheran church in the inner city. At Easter, 1947, Walcha became Chairman of the Church Music Department and reopened the Conservatory at Frankfurt. In the summer of 1947, using the small organ of the Saint Jakob Church in Lübeck, Walcha began recording for the Archiv productions of Deutsche Grammophon Gesellschaft.

In 1952, Walcha began an extensive study of *Art of The Fugue* by J. S. Bach, which he performed in its entirety at the Dreikönigskirche on May 16, 1954. Long tours from 1953 on took Walcha to Scandinavia, Holland, Belgium, France, England, and Switzerland. Unfortunately, he was never able to accept numerous invitations to tour in Italy, Spain, and the United States.

New tracker-action organs were installed at both places of his professional activity in Frankfurt. The conservatory received a new instrument from the workshop of Rudolph von Beckerath of Hamburg in 1959. The Dreikönigskirche boasted of a new Karl Schuke organ, built in Berlin in 1961.

In 1967 the Bundes President awarded Walcha the Bundes Service Cross, First Class, on the occasion of his sixtieth birthday. Because of the advent of stereo technology, Walcha re-recorded many of J. S. Bach's organ works for the Archiv productions of Deutsche Grammophon Gesellschaft on the Schnitger organ in Alkmaar, Holland. In 1972, Walcha retired from teaching at the Conservatory. In 1975 he ended his strenuous recital activity, which over the years had led him to eighty-five German cities and forty-five cities in other parts of Europe.

Walcha ended his recording activity in 1977 with the completion of three recordings of his organ repertoire from Sweelinck to Buxtehude on the reconstructed Arp Schnitger organ in Cappel. Today he continues to serve as organist at the Dreikönigskirche in Frankfurt for Sunday Vespers, where he frequently performs his chorale preludes and free improvisations for worship.

Organ Design and Registration

At the end of the second volume of *Choralvorspiele*, Walcha provides us with some information as to the capabilities of the Schuke organ in the Frankfurt-am-Main Dreikönigskirche.⁹ Following are some direct extractions from the English translation by Paul Jordan.

These chorale preludes are addressed to the Christian congregation, offering instrumental elaboration on the texts and tunes of hymns. Regular and unceasingly varied chorale prelude improvisation, as required by the Lutheran worship which I have served for several decades, forms their background. While suited for use in much of the organist's practical work, they are conceived essentially for performance right before the hymn, to stimulate and enliven subsequent singing.

The registrations, one submitted for each prelude, were arrived at on the new organ of the Dreikönigskirche in Frankfurt-am-Main. This instrument, built according to my conceptions and wishes, realizes my ideas on sound so fully that I decided to use its properties to convey an impression of the sonorities appropriate to my pieces. Since stop names given out of context may prompt only vague notions of sound, I am supplementing the registrations by including the organ's complete specifications and a brief description of its qualities.

Later in the appendix of this second volume, Walcha provides a careful listing of the specifications of the above organ, with some other comments.¹⁰ A

picture accompanies the specification list. The organ is equipped with mechanical key action and electric stop action. There are six general pistons, with a setter button. The Brustwerk is equipped with swell-shades. The Hauptwerk dominates the center space of the organ case, with the Oberwerk directly above and the Brustwerk directly below. The pedal towers stand on either side of the Hauptwerk and form the outside perimeters of the organ case. The specification is as follows:

HAUPTWERK

16' Quintadena
8' Prinzipal
8' Spielflöte
8' Rohrflöte
4' Oktave
4' Nachthorn
2 1/2' Nassat
2' Oktave
2' Flachflöte
Mixture, 5-6 rks.
8' Trompete

OBERWERK

8' Metallgedeckt
8' Quintadena
4' Prinzipal
4' Rohrflöte
2 1/2' Quintflöte
2' Oktave
2' Nachthorn
1 1/2' Terz
1' Sifföte
Scharff, 4 rks.
16' Rankett
8' Krummhorn
Tremulant

BRUSTWERK

8' Holzgedeckt
4' Blockflöte
4' Quintadena
2' Waldflöte
Sesquialtera, 2 rks.
1 1/2' Quinte
1' Oktave
Cymbel, 3 rks.
8' Regal
4' Regal
Tremulant

PEDAL

16' Prinzipal
16' Subbass
10 1/2' Quintbass
8' Oktave
8' Gedeckt
4' Oktave
4' Koppelflöte
2' Bauernflöte
Rauschpfeife, 3 rks.
Mixture, 5 rks.
16' Posaune
8' Trompete
4' Schalmel
2' Cornett

In the appendix to the second volume, Walcha gives details about sounds of the organ.¹¹

The Prinzipal choruses, strong and radiant, forthright though polished, healthy but never thick or coarse, contrast well with the highly colorful flutes. The latter, especially Rohrflutes and conical stops, are exceedingly bright and transparent in the upper registers, while their lower tones, particularly those of the Spielflöte 8' in the Hauptwerk, have great warmth, project beautifully, and form excellent bases for combination with other stops. Among the various beautiful reeds, the Trompete 8' of the Hauptwerk, uniquely slender, rich in overtones, and highly mobile, deserves special mention.

Later Walcha has the following to say about the use of stop footages.¹²

(For the pedal combinations), the lowest footage in each stop combination, being responsible for the position of voices within the polyphonic edifice, may not be omitted nor supplemented by deeper footages. Disregard of this component would

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result in distortion, particularly of the many pedal parts meant to fulfill soprano, alto, or tenor function and not to provide a bass. The lowest given footage should also be observed in registering for the manuals.

In the next paragraph, Walcha comments on his interpretation of some of his most frequently used stop combinations.

The Prinzipal chorus, in my use of this term, always includes one or more of the mixtures, Rauschpfeife, Cymbel, etc., in addition to the Prinzipals 8', 4', and 2'. Organo pleno specifies the combination of all Prinzipal choruses by coupling to the Hauptwerk, with optional addition of single large reeds or the reed choruses; in no cases does this term call for the indiscriminate summation of all available stops.

The Choralvorspiel

Mit Ernst, O Menschenkinder, the fourth chorale in the first volume (page 8), typifies Walcha's setting of a chorale motet. The title in English is "Ye sons of men in earnest." The origin of this chorale melody dates from 1642 when it first appeared in *Preussische Fest-Lieder*.¹³ It is the only hymn of Valentin Thilo (1570-1620) to be translated into English. The text is derived from Luke 3: 4-5. *Mit Ernst, O Menschenkinder*, for Advent usage, was published in 1704 in Freylinghausen's *Gesangbuch* and in subsequent German hymnbooks.

The imitative material which precedes each phrase of the chorale moves along in eighth notes, while the *cantus firmus* appears in quarter notes. The order of entry in each phrase is tenor, alto, bass, and the *cantus firmus* soprano. The imitative entrances alternate between the tonic, G minor, and dominant, D Major. Observe the relationship between the opening tenor voice and the soprano *cantus firmus* which appears two bars later (examples 1 and 2), an instance of "Vorimitation."

Four distinct imitative sections appear in the piece; the first is repeated to make five phrases. The last three bars draw the work to a close with the use of rising and falling accompanimental material, the shape of which resembles the contour of the chorale.

Walcha is not specific in his registrational demands with this organ chorale. The soprano *cantus firmus* is to be played on Zunge (reed) 8' with tremulant, while the accompanimental voices of the manuals are to be played on 8' and 4' stops and the pedal on 16', 8', and 4' stops.

A representative chorale fantasia is *Den die Hirten lobten sehre*, the sixth prelude in the first volume (page 14). A common English title is "Shepherds came, their praises bringing." Text and melody of this Christmas carol come

from a 14th century source.¹⁴ The long-short values of this *cantus firmus* are reminiscent of late, triple-meter medieval melodies. The modern version of the chorale was first found in *Leisentritt*, 1567.¹⁵

There are many canonic treatments of the *cantus firmus* in this work. The first phrase is freely used in canon at the octave in measures 1-8. The second phrase appears in canon at measure 10, while the third appears in measure 20, and the fourth in measure 34. The first phrase is reiterated beginning in measure 43, but there are lapses in the canonic activity. Fragments of melody in pseudo-canonic usage appear throughout.¹⁶ Example 3 demonstrates this loosely canonic feature. Walcha calls this composition a pastorale. The registration called for is simple: both manual voices are to be played on Blockflöte 4', while Gedeckt 8' is used in the pedal.

Herzliebster Jesu, was hast du verbrochen is the tenth chorale prelude in the first volume (page 22). An English title is "O dearest Jesus, what hast Thou broken?" The chorale melody was composed by Johann Crüger and first appeared in *Neues Vollkommliches*, published in Berlin in 1640. The text is by Johann Heermann (1585-1647), published at Breslau in 1630 as part of *Devoti Musica Cordis*. J. S. Bach (1685-1750) used this chorale and its melody in his St. Matthew and St. John Passions, and it is still a favorite in Germany.¹⁷

This setting is a *cantus firmus* chorale in which the melody is heard in four phrases against two ostinatos, each six measures in length and reiterated a total of nine times. The melody is in the soprano (right hand), while the left hand is comprised of two voices which make up an ostinato. Example 4 presents the left-hand ostinato. The pedal ostinato is a single voice, characterized by quarter notes and rests (example 5).

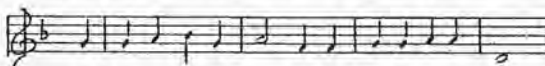
The *cantus firmus* is heard on Krummhorn 8' with tremulant, while the left-hand ostinato is played on Gedeckt 8'. The pedal uses Subbass 16' and Flöte 4'.

Walcha often uses ostinatos to construct a composition. In so doing, the harmonic progression of a piece tends to recur with each reiteration of the ostinato. Six chords comprise the harmonic structure of this chorale prelude, one chord for each measure of the ostinato. The tonality of the composition is G minor, which is reinforced by a tonic pedal point throughout the entire composition. The progression is simple, consisting of tonic (i) to subdominant (iv) to dominant (here functionally executed by the Neapolitan sixth chord) and a return to tonic (i). Walcha often employs the Neapolitan sixth chord in his preludes. The flattened second-degree of

Example 1. Opening tenor voice: "Mit Ernst, O Menschenkinder."



Example 2. Soprano cantus firmus: "Mit Ernst..."



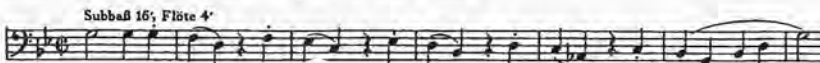
Example 3. "Den die Hirten lobten sehre."



Example 4. Left hand ostinato: "Herzliebster Jesu."



Example 5. Pedal ostinato: "Herzliebster Jesu."



the Neapolitan sixth allows for a half-step motion back to tonic (here represented by A-flat moving to G in the pedal). This effect is smoother than the direct motion of dominant to tonic.

The tenth chorale prelude in volume two (page 30) is *O wir armen Sünder*, the only well-known chorale and melody of Hermann Bonn (1504-1548), a student of Martin Luther. The English title is "O we poor, lost sinners." Bonn was an early zealot of the Reformation. This text and melody first appeared in 1542; they formally date from 1588 in the *Magdeburg Gesangbuch*.¹⁸

O wir armen Sünder is set as a two-voice chorale canon with an independent third voice in the left hand derived from the *cantus firmus*. Example 6 displays the first four bars of the left-hand voice. This countermelody resembles an ostinato, especially for the first half of the piece. It does not recur strictly but is made up of three descending patterns which reappear.

After a nine-bar introduction, the first phrase of the *cantus firmus* appears in strict canon at the fifth in the right hand. There are interludes of left-hand countermelody until all five phrases of the chorale have been canonically treated. The last three bars dispense with the ostinato-like patterns in the left hand, bringing the composition to a cadence with a Neapolitan sixth chord. The left hand descending patterns seem to portray the fall of man which is in keeping with the title that addresses 'lost sinners.' The countermelody of the left hand requires the Quintadena 16' and Nachthorn 4', while the canonic *cantus firmus* makes use of Krummhorn 8' and tremulant.

Wir danken dir, Herr Jesu Christ, dass du fur uns gestorben bist is the seventh chorale prelude in the third volume (page 19). The English title is "Lord Jesus; we give thanks to Thee, that Thou hast died to set us free." This is the only well-known chorale and melody of

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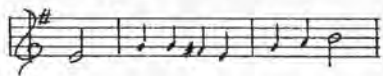
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Example 6. "O wir armen Sunder."



Example 7. "Wir danken dir..."



Example 8. Pedal accompaniment: "Wir danken dir..."



Example 9. Countermelody: "O Gott, du frommer Gott."



Example 10. Cantus firmus, first phrase: "O Gott, du frommer Gott."



Example 11. Cantus firmus, third phrase: "O Gott, du frommer Gott."



Christoph Vischer (1520-1597).¹⁹

Although the *cantus firmus* does not begin until the third beat of the composition, this is a melody chorale. Walcha refers to *Wir danken dir* as an "Orgel choral." The three accompanimental voices—alto, tenor and bass—are constructed of similar patterns characterized by a six-note motive loosely derived from the *cantus firmus*. Example 7 is the first phrase of the *cantus firmus*, while example 8 shows the first phrase of pedal accompaniment with the six-note motive in brackets. Walcha states that the motive is taken from the chorale

prelude of the same name in the *Orgelbüchlein* of J. S. Bach.²⁰

The sixteenth chorale prelude in the fourth volume (page 46) is a setting of *O Gott, du frommer Gott*, a prayer of supplication set to a hymn tune. The English translation is "O God, Thou Faithful God." This hymn and its tune are by Johann Heermann and first appeared in *Devoti musica cordis*, a Breslau publication. Heermann wrote the chorale and its melody for private or family devotions.²¹

The chorale prelude is made up of three manual voices without pedal in

the style of a *cantus firmus* chorale. The *cantus firmus* itself is heard in four phrases in the right hand, which consists of two voices. The soprano contains the *cantus firmus*, while the alto harmonizes the same in a note-against-note fashion. Against this, there is a single voice of countermelody in the left hand; this voice is an elaboration and elongation of the first phrase of the *cantus firmus* consisting mainly of conjunctly running eighth and sixteenth notes, with some leaps (mostly fifths and octaves) and a few dotted patterns. Notice the similarity between the first two bars of the countermelody seen in example 9 and the first phrase of the *cantus firmus*, shown in example 10. In the relationship of the top two voices, the alto always enters with the *cantus firmus* soprano but consistently cadences a few beats later. Example 11 displays this tendency in the third phrase statement of the *cantus firmus*.

The left hand countermelody uses Spielflöte 8', Nasat 2 1/2', and Flachflöte 2'. The *cantus firmus* voices of the right hand are to be played on a cornet registration: Gedeckt 8'; Rohrflöte 4'; Quintflöte 2 2/3'; Nachthorn 2'; and Terz 1 1/2', plus tremulant.

Summary

In examining the total collection of eighty-eight Choralvorspiele, several general features emerge. The average length of these pieces is 43 measures, with a common usage of 36, 48 and, less commonly, 24 measures. These numbers correspond to multiples of four, the most common length of chorale phrase.

Walcha seems to prefer G Major, F Major, and D Major to other tonalities, with a somewhat less frequent use of D Minor. This underscores his preference for uncomplicated key signatures which well complements his usage of a thin linear style of four voices or less. Rarely does he pile up thick tonalities like Reger, for instance. In these works, Walcha shows no preference for any particular time signature. However, he does lean toward a uniform feeling of two large beats per measure.

In keeping with his tendency toward simplicity, Walcha's registrational requirements often involve only one to two stops per voice. Rarely does he specify elaborate combinations. A few registrations regularly recur including Ged-

eckt 8', Rohrflöte 4', Quintflöte 2 2/3', and Sifflöte 1' on the Oberwerk. Another commonly used combination is Gedeckt 8', Prinzipal 4', Terz 1 1/2', and Sifflöte 1', also on the Oberwerk.

Helmut Walcha has made one of the most noteworthy 20th-century contributions to the tradition of chorale-based organ compositions; his works deserve frequent performance. ■

NOTES

1. Paul Jordan, "Helmut Walcha: Artist-Teacher," *The American Organist*, Vol. 18, No. 2 (February 1984), p. 44-48.
2. This quotation is a freely paraphrased extraction from a letter postmarked November 25, 1982, in which the composer briefly answered questions which the writer directed to him. W. Eugene Davis, Professor of English at Purdue University in West Lafayette, IN, has provided the translation.
3. Albert Schweitzer, *J. S. Bach*, translated by Ernest Newman (London, Adam & Black, 1923), p. 56-74.
4. Helmut Walcha, *Choralvorspiele*, Vol. III (Frankfurt, C. F. Peters, 1966), p. 19.
5. John Julian, *A Dictionary of Hymnology*, 2 Vols. (New York: Dover Publications, 1957).
6. Elsewhere (especially in the British Isles), the term "organ chorale" also refers to the same type of composition.
7. Willi Apel, *Harvard Dictionary of Music*, 2nd ed., s.v. "Chorale."
8. *Bachstunden, Festschrift für Helmut Walcha* (Frankfurt-am-Main: Evangelischer Presseverband, 1978), p. 174-178.
9. Helmut Walcha, *Choralvorspiele*, Vol. II (Frankfurt: C. F. Peters Corp., 1963), p. 62.
10. *Ibid.*, p. 64.
11. *Ibid.*, p. 62.
12. *Ibid.*, p. 62.
13. Julian, *Dictionary*, op. cit., Vol. II, p. 1163-64.
14. *Lutheran Service Book and Hymnal*, Lutheran Commission on Liturgy and Hymnal (Minneapolis: Augsburg Publishing House, 1958), hymn #68.
15. *The Oxford Book of Carols*, Percy Dearmer, ed. (New York: Oxford University Press, 1922), p. 174.
16. I use the term "pseudo-canonic" to describe a compositional device which Walcha consistently uses. As the prefix "pseudo" implies, the canon is neither perfect nor long-lasting; however, these episodes are more than simple imitation. Walcha wishes to give the impression of canon.
17. Julian, *Dictionary*, op. cit., Vol. I, p. 415.
18. *Ibid.*, Vol. I, p. 163.
19. *Ibid.*, Vol. II, p. 1446.
20. "Das Motiv stammt aus dem gleichnamigen Orgelchoral des Orgelbüchleins von J. S. Bach."
21. Julian, *Dictionary*, op. cit., Vol. I, p. 833.

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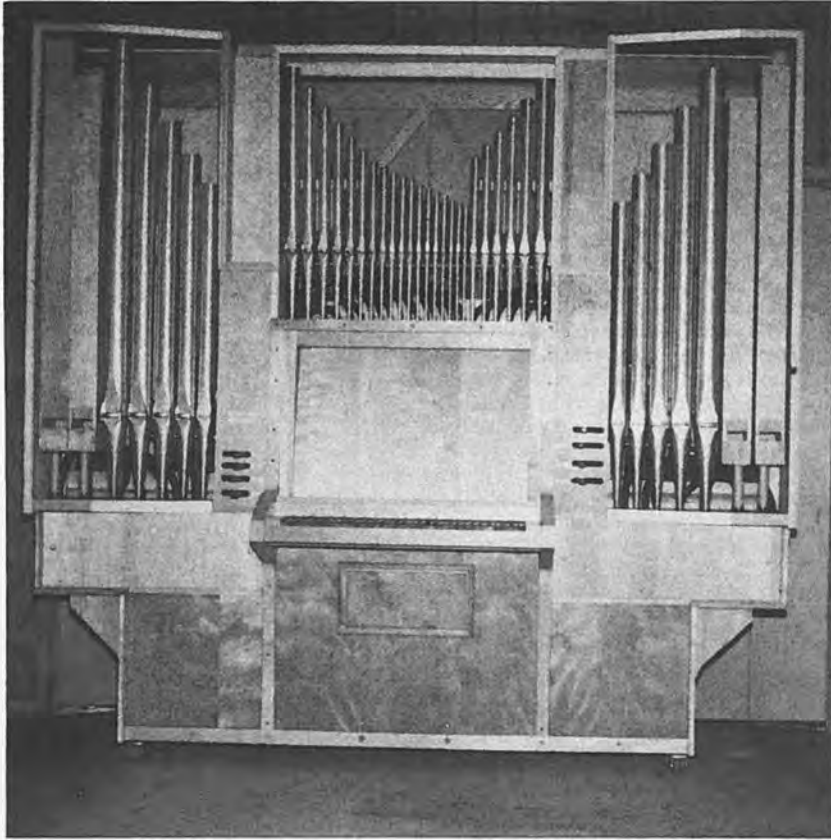
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| 2' Octave | |
| 2' Flachflöte | |
| III Mixture | PEDAL |
| 8' Trompete | 16' Rohr Gedeckt |
| Chimes | 8' Principal |
| | 8' Rohrflöte |
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| | 4' Rohrflöte |
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greater flexibility in registration. Keyboard naturals are covered with walnut; sharps are maple. Wind pressure is 2 inches. The key compass is 54 notes. Vernon Breitreutz and Madolyn Douglas-Fallis are principals of the firm.

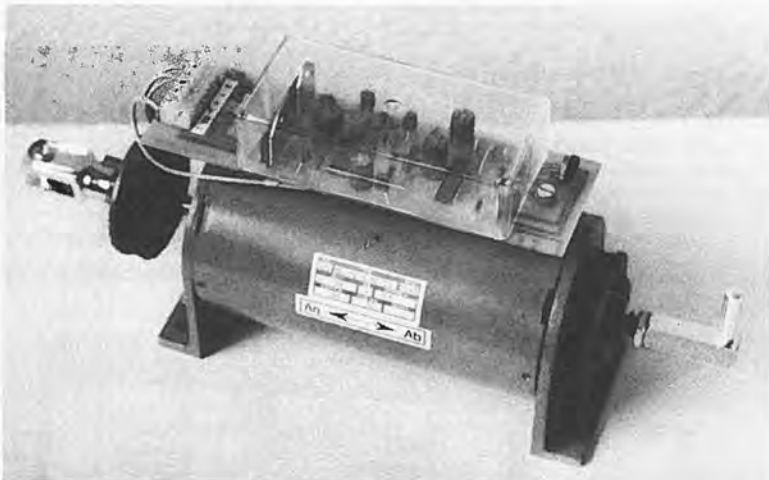
MANUAL

- 8' Gedeckt
- 4' Praestant
- 4' Spillflöte
- 2' Gemshorn



Jan van Daalen, Minneapolis, MN, has installed a new organ at Jehovah Evangelical Lutheran Church, St. Paul,

MN. The instrument speaks from a case of white oak with the facade of pipes from the Praestant 16' and 8'.



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 - 4' Octave
 - 4' Spillflute
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 - Cornet III*
 - 2' Principal*
 - Mixture V*
 - 8' Trompeta*
 - 8'-4' Clarin-Claro*
 - Tremolo
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- 8' Gedeckt
 - 4' Rohrflute
 - 2 1/2' Quinte*
 - Sesquialtera II*
 - 2' Octave
 - 1' Flageolett*
 - 1 1/2' Octave-Cymbal*
 - 8' Trechter Dulcian
 - Tremolo
 - Brustwerk-Stabilizer

- ### SWELL
- 8' Viol-Principal
 - 8' Bourdon
 - 8' Celeste
 - 4' Italian Principal
 - 4' Flute-Traverso
 - 2' Octave*
 - 2 1/2' Quartane*
 - 2' Gemshorn
 - 1 1/2' Quint*
 - Acuta IV*
 - 16' Basson
 - 8' Trompette
 - 8' Oboe
 - Tremolo
 - Swell-Stabilizer

- ### PEDAL
- 16' Praestant
 - 16' Subbass
 - 8' Open-Bass
 - 4' Choral-Bass
 - 2 1/2' Rauschquinte*
 - Mixture V*
 - 16' Posauna
 - 8' Trompet
 - 4' Schalmey
 - Pedal-Stabilizer

*Double draw

Cover:

Andover Organ Co., Methuen, MA, has installed a new organ in the chapel of Meredith College, Raleigh, NC. The organ case, designed by Donald H. Olson, contains pipe shades of carved cherry. Mechanical design was by Benjamin G. Mague. Tonal design and finishing was by Robert J. Reich. The dedicatory recital was played by Dr. W. David Lynch of Meredith College.

- GREAT**
 16' Bourdon
 8' Principal
 8' Chimney Flute
 4' Octave
 4' Flute
 2' Fifteenth
 Mixture IV-V
 8' Trumpet

- SWELL**
 8' Violin Diapason
 8' Stopped Diapason
 4' Spire Flute
 2' Principal
 Sharp III
 Sesquialtera II
 16' Clarinet
 8' Oboe
 Tremolo

- PEDAL**
 16' Double Open Diapason
 16' Bourdon
 8' Octave
 4' Chorale
 16' Trombone
 8' Trumpet

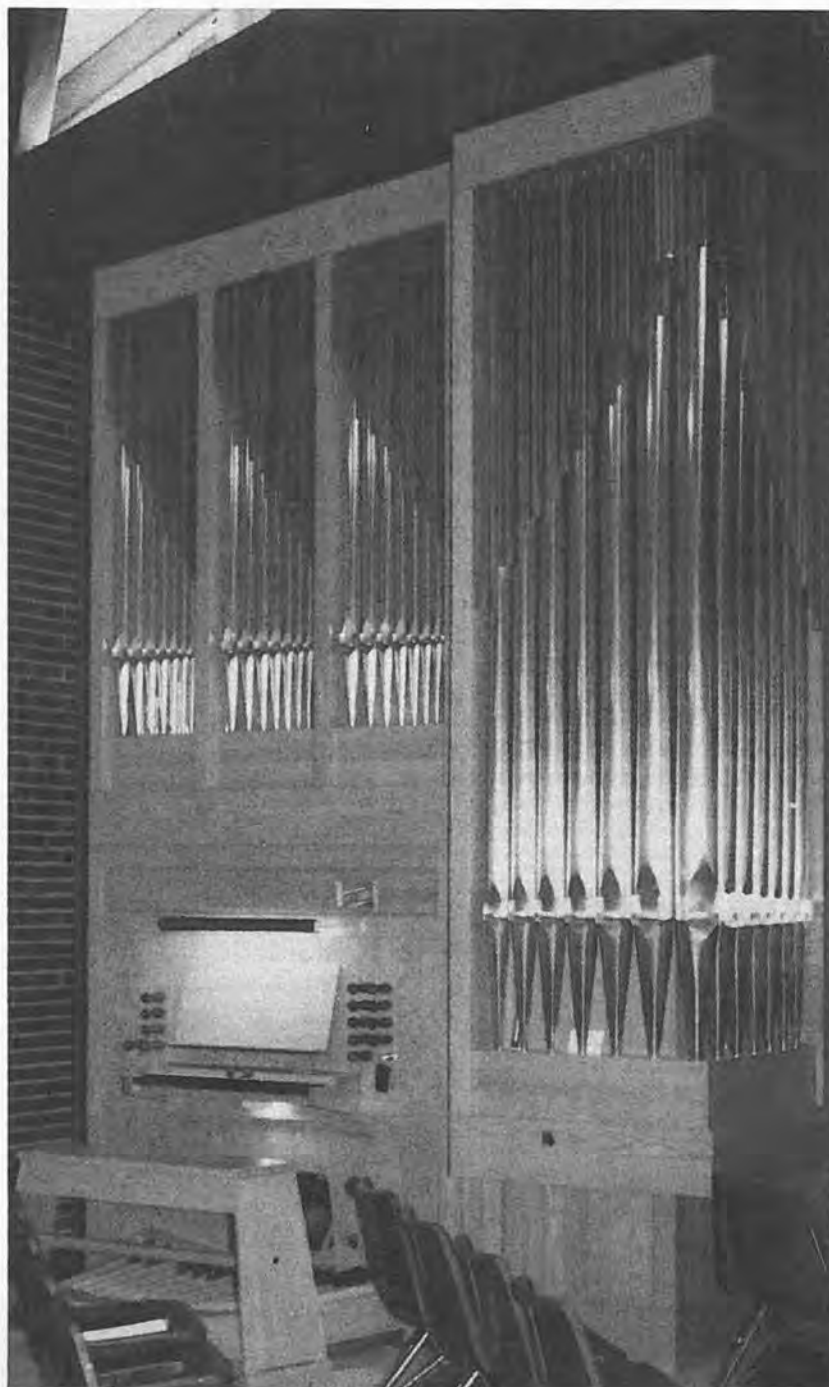
Casavant Frères, St. Hyacinthe, Quebec, has completed a new organ for Christ the Lord Lutheran Church, Elgin, IL. The one-manual instrument features mechanical key and stop action, and consists of 13 ranks. Three stops are divided between bass and treble, and all stops are under expression except the Praestant. The case is made of oak with walnut drawknobs. Pipe shades are of oiled mahogany. Manual naturals are ebony with sharps of rosewood capped with ivory; pedal naturals are maple with sharps of rosewood.

The installation was completed by Normand Giard and Gaetan Robert with the assistance of Carroll Hanson. Tonal design was under the direction of Jean-Louis Coignet. Dr. Naomi Rowley played the dedicatory recital.

- MANUAL**
 16' Bordun
 8' Praestant
 8' Rohrflöte*
 4' Oktave
 4' Spillflöte*
 2' Oktave*
 Sesquialtera II
 Mixture IV-V
 Tremulant

- PEDAL**
 16' Bordun (by transmission)

*Divided between bass and treble



The Hendrickson Organ Company, St. Peter, MN, has completed the installation of a 2-manual and pedal tracker organ for the First Congregational Church of West Chicago, IL. Comprised of 14 stops and 17 ranks, the instrument is free-standing in the center of the balcony.

Because of the low ceiling height of 12 ft. 9 in., it was necessary to arrange

the organ in the old American tracker fashion with the Great at the front and the Swell directly behind it; Pedal towers are at the sides. The tracker action is floating to compensate for weather-induced changes. Manual compass is 56 notes; pedal compass of 30 notes is according to AGO measurements. Winding is nearly steady and temperament is almost equal.

- GREAT**
 8' Prestant
 8' Bourdon
 4' Octave
 2' Waldflöte
 1' Mixture IV

- SWELL**
 8' Gemshorn
 8' Celeste
 4' Spillflöte
 2' Principal
 1 1/2' Quint
 8' Schalmey
 Tremulant

- PEDAL**
 16' Subbass
 8' Prestant
 16' Fagott

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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****16 NOVEMBER**

Henry Lowe; Christ Church, Cincinnati, OH 8 pm

David Gehrenbeck; Illinois Wesleyan University, Bloomington, IL 8 pm (also 17 Nov.)

Diane Bish; Trinity Lutheran, Princeton, MN

17 NOVEMBER

James Johnson; Busch-Reisinger Museum, Cambridge, MA 4 pm

RSCM Workshop; Zion Lutheran, Spring City, PA 9 am

18 NOVEMBER

Christa Rakich, Univ of Connecticut, Storrs, CT 4 pm

John Weaver; First Baptist, Rome, NY
Music of Schütz and Bach; St James the Less, Scarsdale, NY 4 pm

Music of Weelkes, Wm. Smith; St Thomas, New York, NY 4 pm

Pierce Getz; St Thomas, New York, NY 5:15 pm

Nancianna Parrella, with choir; Holy Trinity Lutheran, New York, NY 5 pm

Jeffrey Lynn Walker, Trinity Cathedral, Trenton, NJ 3:30 pm

Cj Sambach; Cathedral of St Francis, Metuchen, NJ 4 pm

Howells Tribute; United Methodist, Red Bank, NJ 4 pm

Beth Zucchino; National Cathedral, Washington, DC 5 pm

Stephen Schaeffer; Covenant Presbyterian, Charlotte, NC 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

John Riehle; St Paul's Episcopal, Milwaukee, WI 2:30 pm

Congress Brass Ensemble; Park View Lutheran, Chicago, IL 4 pm

Robert Anderson; Independent Presbyterian, Birmingham, AL 4 pm

Marianne Webb, hymn festival; St Paul UCC, Belleville, IL 9 am, 11 am

Nancy Lancaster; House of Hope Presbyterian, St. Paul, MN 4 pm

Nancy Bock Brzezinski; Christ Church Cathedral, New Orleans, LA 4 pm

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

21 NOVEMBER

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

25 NOVEMBER

John Rose; Ebenezer Lutheran, Willimantic, CT 3:30 pm

Music of Tomkins, Tye; St Thomas, New York, NY 4 pm

Sharon Rose Dryer; St Thomas, New York, NY 5:15 pm

Frederick Grimes; with choir; Holy Trinity Lutheran, New York, NY 5 pm

Cj Sambach; Lutheran Church of the Atonement, Asbury Park, NJ 4 pm

Bach Festival; St John Lutheran, Highland Hts, OH 10 am

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Stephen Hamilton; Independent Presbyterian, Birmingham, AL 4 pm

26 NOVEMBER

David Higgs; West Liberty State College, West Liberty, WV 7:30 pm

27 NOVEMBER

Music of Morley, Tomkins, Whyte; St Thomas, New York, NY 5:30 pm

Christa Rakich; Univ of Pennsylvania, Philadelphia, PA 8 pm

28 NOVEMBER

Music of Francis Jackson; St Thomas, New York, NY 12:10 pm

29 NOVEMBER

Donald Sutherland; Wingate College, Wingate, NC

30 NOVEMBER

Todd Wilson; Holy Rosary, Lawrence, MA 8 pm

Donald Sutherland, masterclass; Wingate College, Wingate, NC

Handel, *Messiah*, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL (also 1 Dec.)

1 DECEMBER

Marian Ruhl; Busch-Reisinger Museum, Cambridge, MA 4 pm

Bach Society of Baltimore; Our Lady of Perpetual Help, Woodlawn, MD 7:30 pm

RSCM Workshop; Church of the Epiphany, Danville, VA 9 am

2 DECEMBER

Christa Rakich; Bates College, Lewiston, ME 8 pm

Handel, *Messiah*; St James the Less, Scarsdale, NY 3:30 pm

Lessons & Carols; Christ & St Stephen's, New York, NY 11 am

Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm

Music of Palestrina, Byrd, Weelkes; St Thomas, New York, NY 4 pm

Judith Hancock; St Thomas, New York, NY 5:15 pm

William Klimas; Trinity Cathedral, Trenton, NJ 3:30 pm

Bach Society of Baltimore; Holy Comforter Lutheran, Govans, MD 4 pm

+ **Robert Glasgow**; First Baptist, Greenville, SC 6:30 pm

Carlene Nelhart; Coral Ridge Presbyterian, Ft Lauderdale, FL 3 pm

Cj Sambach; First United Church of Christ, Carlisle, PA 9:30 am, 1:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

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Bach, Handel & Schütz; Second Presbyterian, Indianapolis, IN 5 pm

Herman D. Taylor; Jackson State Univ, Jackson, MS 4 pm

Music for Advent; Christ Church Cathedral, New Orleans, LA 4 pm

4 DECEMBER

Music of Wesley, Rose, Stanford; St Thomas, New York, NY 5:30 pm

5 DECEMBER

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

CJ Sambach; Wyoming Seminary, Kingston, PA 7 pm

6 DECEMBER

Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 7, 8 Dec.)

8 DECEMBER

James Johnson; Busch-Reisinger Museum, Cambridge, MA 4 pm

Menotti, *Amahl*; Fairmount Presbyterian, Cleveland Heights, OH 7 pm (also 9 December)

9 DECEMBER

CJ Sambach; United Church of Phelps, Phelps, NY 9:30 am, 7 pm

Donald Joyce; St John the Evangelist, New York, NY 3 pm

Music of Farrant, Gibbons, Barnard, Byrd; St Thomas, New York, NY 4 pm

Michael Roush; St Thomas, New York, NY 5:15 pm

Nanclanne Parrella, with choir; Holy Trinity Lutheran, New York, NY 5 pm

Handel, *Messiah*; Chevy Chase Presbyterian, Washington, DC 3 pm

Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL

Lessons & Carols; Lutheran Church of the Good Shepherd, Lancaster, PA 11 am

Atlanta Bach Choir; Druid Hills Presbyterian, Atlanta, GA 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Handel, *Messiah*; First Presbyterian, Nashville, TN 7:30 pm

Choral Concert; First Congregational, Columbus, OH 4 pm

Respighi, Ferris; Our Lady of Mt Carmel, Chicago, IL 7 pm

11 DECEMBER

Music of Purcell, Gibbons, Barnard; St Thomas, New York, NY 5:30 pm

12 DECEMBER

Britten, *Ceremony of Carols*; St Thomas, New York, NY 12:10 pm

14 DECEMBER

Choral Concert with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL (also 15 Dec.)

16 DECEMBER

David Hurd; St James Cathedral, Brooklyn, NY 3:15 pm

Frederick Grimes, with choir; Holy Trinity Lutheran, New York, NY 5 pm

Music of Stanford, Rose, Britten; St Thomas, New York, NY 4 pm

Arthur Lawrence; St Thomas, New York, NY 5:15 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Vivaldi, *Gloria*; Park Ridge Community Church, Park Ridge, IL 10:30 am

17 DECEMBER

Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 18, 20, 21 Dec.)

18 DECEMBER

Handel, *Messiah* (complete); St Thomas, New York, NY 7:30 pm

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

19 DECEMBER

Britten, *Ceremony of Carols*; Metropolitan Museum, New York, NY (also 20, 21 December)

Community Carol Sing; St Thomas, New York, NY 12:10 pm

21 DECEMBER

The American Boychoir; Trinity Cathedral, Trenton, NJ 7:30 pm

23 DECEMBER

Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm

Carol Service; Holy Trinity Lutheran, New York, NY 5, 7:30 pm

Lessons & Carols; St Thomas, New York, NY 4 pm

Charles E. Brown; St Thomas, New York, NY 5:15 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

25 DECEMBER

Bach, *Christmas Oratorio* (I, II, III); Holy Trinity Lutheran, New York, NY 5 pm

30 DECEMBER

Nanclanne Parrella, with choir; Holy Trinity Lutheran, New York, NY 5 pm

Music of Batten, Morley, Handel; St Thomas, New York, NY 4 pm

Jonathan Tuuk; St Thomas, New York, NY 5:15 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

UNITED STATES

West of the Mississippi

16 NOVEMBER

Guy Bovet; Lake City Union Church, Lake City, IA 8 pm

John Rose; First United Methodist, Palo Alto, CA 8:15 pm

Anne & Todd Wilson, duo recital; The Crystal Cathedral, Garden Grove, CA 8 pm

18 NOVEMBER

Peter Hurford; Webster Groves Presbyterian, Webster Groves, MO

David Spicer; First Presbyterian, Lincoln, NE 7 pm

Antone Godding; Grace United Methodist, Winfield, KS 3 pm

Eileen Coggin; St Frances Cathedral, Oakland, CA 4 pm

19 NOVEMBER

John Rose, masterclass; Northern Arizona Univ, Flagstaff, AZ 1 pm

20 NOVEMBER

John Rose; Northern Arizona Univ, Flagstaff, AZ 8 pm

25 NOVEMBER

Frederick Swann, with orchestra; Sun-Dome, Sun City, AZ

28 NOVEMBER

Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 12 noon

2 DECEMBER

Choral Concert; Plymouth Congregational, Minneapolis, MN 7 pm

5 DECEMBER

Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 12 noon

8 DECEMBER

Robert Anderson, masterclass; Southwest Texas State Univ, San Marcos, TX 9 am

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Honegger, *Christmas Cantata*; First Presbyterian,
Lincoln, NE 7 pm

Robert Anderson; Southwest Texas State Univ,
San Marcos, TX 4 pm

Lloyd Holzgraf; First Congregational, Los Angeles,
CA 4 pm

12 DECEMBER

Diane Bish; Colonial Presbyterian, Kansas City,
MO

Samuel Swartz; Immanuel Presbyterian, Los Angeles,
CA 12 noon

14 DECEMBER

Pacific Chorale; Santa Anna High School, Santa
Anna, CA 8:30 pm (also 15 December)

15 DECEMBER

Choral Concert; Grace Cathedral, San Francisco,
CA 4 pm (also 16 Dec.)

16 DECEMBER

Handel, *Messiah*, with orchestra; St Thomas Aquinas,
Dallas, TX 7:30 pm (also 17 Dec.)

19 DECEMBER

Samuel Swartz; Immanuel Presbyterian, Los Angeles,
CA 12 noon

23 DECEMBER

Handel, *Messiah*, with orchestra; SMU, Dallas, TX
7:30 pm

30 DECEMBER

David Spicer; First Presbyterian, Lincoln, NE 7
pm

31 DECEMBER

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

INTERNATIONAL

15 NOVEMBER

Elaine Pudwell; St Paul's, Toronto, Ontario
12:10 pm

16 NOVEMBER

Gillian Weir; Christchurch Cathedral, Christchurch,
New Zealand 8 pm

18 NOVEMBER

Gillian Weir; Dunedin Cathedral, Dunedin, New
Zealand 3 pm

23 NOVEMBER

Gillian Weir, with orchestra; Napier Cathedral,
Napier, New Zealand 8 pm

28 NOVEMBER

Gillian Weir; St James's Church, Lower Hutt,
New Zealand 8 pm

29 NOVEMBER

Barry Peters; St Paul's, Toronto, Ontario 12:10
pm

4 DECEMBER

Gillian Weir; Seitoku Gakuen, Japan 1, 3 pm

5 DECEMBER

Gillian Weir; Seitoku Gakuen, Japan 3, 6 pm

6 DECEMBER

Daniel Hansen; St Paul's, Toronto, Ontario
12:10 pm

8 DECEMBER

Gillian Weir; NHK Hall, Tokyo, Japan 3 pm

10 DECEMBER

Gillian Weir; Symphony Hall, Osaka, Japan 7
pm

12 DECEMBER

Gillian Weir; Miyagi Gakuen, Sendai, Japan 6:30
pm

13 DECEMBER

Mark Buxton; St Paul's, Toronto, Ontario 12:10
pm

14 DECEMBER

Gillian Weir; Kassui Univ, Nagasaki, Japan 6:30
pm

16 DECEMBER

Gillian Weir; Koseinenkin Hall, Kokura, Japan 6
pm

27 DECEMBER

T. Woolard Harris; St Paul's, Toronto, Ontario
12:10 pm

New Recordings

Maurice Duruflé; *Requiem*. Minnesota Center Chorale directed by Philip Welter; Charles Echols, organist. The Liturgical Press, St. John's Abbey, Collegeville, MN 56321.

The Duruflé is given a sympathetic and musical performance. The chorus is well trained and realizes the dynamic contrasts effectively—beautiful pianissimo singing, reaching to heights of dramatic intensity as required. There is a sensitivity to the dramatic style, and the rich colors of the organ accompaniment supply a full romantic sound appropriate to the work. Some may miss the accompaniment for orchestra in the recording that Duruflé himself conducted, but the organ here lends a truly ecclesiastical effect. Both soloists are good; we liked the baritone rather better than the mezzo soprano. There is a good

sense of phrasing and dynamics, good intonation, and a feeling of spaciousness. The final *In Paradisum* has a lovely floating quality.

Grandeur: *The 19th Century Organ*. Dr. Kim Kasling playing the Johnson organ at the Church of Good Counsel, Mankato, MN. The Liturgical Press, St. John's Abbey, Collegeville, MN 56321. Liszt: *Preludium und Fugue über das Thema B-A-C-H; Ave Maria*; Reger: *Ach, bleib mit deiner Gnade*; Franck: *Fantaisie in A Major*; Alain: *Ballade en Mode Phrygien*.

Dr. Kasling has a good feeling for the excitement of the virtuosic style of the B-A-C-H without losing the dignity and dramatic sense of the work. He has a sure technical command and handles the organ well. Liszt's big works eclipse

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the little gems such as the *Ave Maria*. Reger's short setting of *Ach bleib mit deiner Gnade* fills out the side. He gives a fine, commanding reading of the Franck; the piece hangs together well with his rhythmic freedom that is never distorted and his judicious use of rubato. This is playing in an expressive style well suited to Franck, with a faithful rendering of the composer's indications. He strays out of the 19th century to include a charming little work of Jehan Alain. Alain's use of neo-modalism embraces not the ecclesiastical modes but the Greek modes of greater antiquity.

The Organ in Steinfeld Basilica, played by Paul Heuser. Arsica No. 1106. Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$1.50 postage per order. Kittel: Variations on *Wer nur den lieben Gott*; Telemann: *Concerto in g*; Böhm: *Vater unser*; Rinck: *Prelude and Fugue on B-A-C-H*; Rüppe: *Concerto in C*; Heuser: *Improvisation, Three Paraphrases on Christ ist erstanden*.

The Balthasar König organ in the Basilica of Steinfeld is the instrument for this recital of 18th-century German organ music. The Kittel variations are good workaday writing typical of the period; the Telemann is only moderately interesting; the Böhm is unusual for its steady accompaniment of eighth-note chords under an embellished melody. Rinck's *Prelude and Fugue* is typical late Baroque though he was writing in an already dated style. Rüppe's *Concerto* has made the transition into true Rococo and is quite a charming piece with more excitement than the preceding numbers. Heuser's improvisations convince us further of his musicality; he employs a modal flavor with a wandering melody accompanied by somewhat impressionistic chords—a worthwhile addition to the record and a decided touch of originality. The entire disc is well performed and recorded.

Organ Music from the Baroque Church of St. Maximilian in Düsseldorf, played by Paul Heuser. Arsica No. 905, Organ Literature Foundation, \$11.00 plus \$1.50 postage. Brahms: *Prelude and Fugue in g*; *Schmücke dich*; Schumann: *Fugues on B-A-C-H*, Op. 60, Nos. 2 and 5; *Canon in A-flat*; Mendelssohn: *Fugue in f*; Variations on *Wie gross ist des Allmächtigen Güte*; *Andante in D*; *Fugue in e*.

The organ was most recently rebuilt in 1977 by Oberlinger. This is an extremely good sampling of German romantic music which we feel is uneven in quality if not in performance. The *Schmücke dich* is an artistic rendering and the two Schumann fugues show nice contrast. These unfamiliar Mendelssohn pieces (we must remember that he wrote much more for organ than the Six Sonatas and Three Preludes and Fugues) are well written; Mendelssohn's mastery of counterpoint is unquestioned. They are certainly well played but still a bit square; the E minor fugue is more interesting because of the rhythmic nature of the subject.

French Organ Music from the Neusser Münster, played by Paul Heuser. Arsica No. 1204, Organ Literature Founda-

tion, \$11.00 plus \$1.50 postage. "One of the few great romantic organs in the Rheinland," built in 1907, last renovation in 1981, 4 manuals, 86 registers. Saint-Saëns: *Prelude and Fugue in E-flat*; Franck: *Andantino in g*; Vierne: *Stèle pour un enfant défunt*; *Carillon de Westminster*; Duruflé: *Prelude and Fugue on the Name ALAIN*; Alain: *Second Fantaisie*; Widor: *Toccata (Sym. 5)*.

Here is a splendid recording of 19th and 20th century French music. While the Saint-Saëns is of lesser quality, it is well worth a listen. The Franck is admittedly an inferior piece from the pen of the master, usually relegated to things like *L'Organiste* for harmonium. From here things get better. The little known *Stèle* is a pleasant romantic piece; the *Carillon de Westminster* is well played but is not always registered à la Vierne—the organ has a Germanic sound and is rather muffled. He ignores Vierne's ritards and sometimes produces a jerky effect. The Duruflé proves his feeling for the French style, though the fugue commences a bit fast. The Alain is musically played with good interpretive insight. In the Widor the organ continues to lack a clean sound; it is noticeably out of tune which, as some may contend, makes it sound more French. Our criticisms are minor since we find this a very good record.

The Organ in the Basilica of Düsseldorf-Kaiserswerth, played by Paul Heuser. Arsica No. 810, Organ Literature Foundation, \$11.00 plus \$1.50 postage. Rudolf von Beckerath organ, 1976. Mozart: *Adagio-Allegro-Adagio*, K. 594; *Andante in F*, K. 616; *Fantasia in f*, K. 608; Hummel: *Prelude and Fugue in c*; *Ricercare in G*; *Capriccio in E-flat minor*; *Un poco Andante in A-flat*; *Fugue in E-flat*.

A superb record including those wonderful pieces written by Mozart in the last year of his life for a mechanical clock organ. The playing is technically sure and rhythmically alive. The *Andante* is a straightforward reading—musical and free of mannerisms. In the *Fantasia* he handles the considerable technical difficulties with ease. The organ is an excellent instrument, well recorded with great clarity. Hummel's works are nicely showcased; the *Ricercare* is noteworthy for its long chromatic subject and its inversion. It is good contrapuntal writing worth hearing, and would be better known if Hummel were not eclipsed by his greater contemporaries. We commend Heuser for recording these pieces.

Raritäten: Little Known Works of J. S. Bach. Paul Heuser, St. Pantaleon, Cologne, organ rebuilt by Klais in 1963. Arsica No. 1007, Organ Literature Foundation, \$11.00 plus \$1.50 postage. *Prelude and Fugue in a*, BWV 907; Chorales BWV 762, 710, 702, 739, 715, 755, Anh. 77, 744, 741, 694, 765.

All of the playing is good in this assortment of pieces that many organists will have looked at but probably never tried. There is perhaps a good reason why they have remained unknown except to those who have insisted on playing the complete works. The record shows intelligent playing but is lacking the spirit which would make the music come alive.

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► **Henk Klop improvises on the Cavallé-Coll organ in the St. Augustine Church in Amsterdam. Festvo 083, Organ Literature Foundation, \$11.00 plus \$1.50 postage. Carillon, Adagio (Communio), Scherzando, Offertoire (Allegretto), Prière, Sortie (Fanfare).**

Klop, born in 1946, shows himself a descendant in the line of the French improvisers—his style has a sound more French than Dutch in a neo-romantic vein. The *Carillon* uses some dissonance but is still tonal, ending in a C major chord. The *Adagio* uses romantic colors and harmony—while he uses imitation it is basically a sentimental song without words. The *Scherzando* is reminiscent of Dupré's earlier harmonic style. In this streamlined age he perhaps finds it too time-consuming to commit his ideas to paper. Many clichés of the late romantic French style are used without real workmanship. The *Prière* has a cloying thickness; there is a good deal of the banal and hardly anything of the 20th century. This may be entertainment of a sort but one wonders about preserving it for posterity.

Homage to Charles-Marie Widor: Herman van Vliet plays the Müller organ in the Oude Kerk in Amsterdam. Festivo 087, Organ Literature Foundation, \$12.00 plus \$1.50 postage. Symphony No. 5; Marche Nuptiale; Serenade.

There are occasional rhythmic irregularities but the playing is rather square, lacking the rhythmic accents which belong to this symphonic music. The organ, a fine instrument, is not French romantic—especially lacking is a lovely string celeste so necessary for the beautiful fourth movement. His failure to use 16' manual stops in the famous toccata leads to a top-heavy and rather scrappy sound for this great old warhorse; he plays with great speed but fails to achieve brilliance. The *Marche Nuptiale* joins the ranks of many wedding marches in its banality; the *Serenade* has a certain charm but lacks the worth of some of the slow movements of the symphonies; it qualifies as a harmless song without words. Van Vliet succeeds in drawing some lovely romantic sounds out of the organ; basically the playing is intelligent and very acceptable.

—Robert Lodine

Organ Recitals

RICHARD COFFEY, English Road Baptist Church, High Point, NC, August 19: *Toccata and Fugue in D Minor*, Bach; *Works for Automatic Flute Clock*, Haydn; *Canon in B Minor*, Schumann; *Carillon de Westminster*, Vierne; *Postlude for the Office of Compline*, Alain; *Martyrdom*, Willan; *David's Lamentation*, Read; *Amazing Grace*, Wyton; *Toccata (Symphony V)*, Widor.

JANET KRELLWITZ, First Presbyterian Church, Garden Grove, CA, June 3: *Rejoice, beloved Christians; Come, Savior of the Gentiles; Toccata, Adagio and Fugue in C Major*, Bach; *Pastorale*, Franck; *Sonata Quattordici*, Brown; *Theme and Variations*, Andriessen; *Double Fantasy; Song of Peace*, Langlais; *Thou art the Rock*, Mulet.

MAREK KUDLICKI, First United Methodist Church, Brevard, NC, May 3: *Pièce d'orgue*, Marchand; *Fugues No. 1, 2, 3, and 4 from Six Fugues on B-A-C-H*, Op. 60, Schumann; *Fantasy*, Gorski; *Polish Fantasy*, Op. 9, Nowowiejski; *Improvisations on a Polish Church Hymn "Holy God"*, Surzyński.

MARVIN MILLS, Christ Church, Alexandria, VA, July 21: *Toccata in F Major*, S. 540; *Schmücke dich, o liebe Seele*, S. 654; *Prelude and Fugue in A Minor*, S. 543, Bach; *Trois Pièces*, Op. 29: *Prélude, Cantilène, Scherzando*, Pierné; *Cantabile (Symphonie II)*, Vierne; *Wie schön leuchtet uns der Morgenstern; Christus, der ist mein Leben*, Op. 69; *Toccata in D Minor*, Op. 59, No. 5, Reger; *Fugue (Sonata on the 94th Psalm)*, Reubke.

KARL E. MOYER, University of Pennsylvania, Millersville, PA, July 29: *Voluntary in C*, Purcell; *Pastorale*, Chadwick; *Clair de lune (Trois Impressions)*, Karg-Elert; *Scherzo for Mechanical Organ*, Beethoven; *As Pants the Hart*, Parry; *The Entertainer*, Joplin; *Prelude and Fugue in G Major*, Bach; *Sonata No. 5 in C Minor*, Op. 80, Guillemant.

GRANVILLE MUNSON, St. Stephen's Episcopal Church, Richmond, VA, July 11: *Concerto No. 2 in B-flat*, Handel; *Toccata for Flutes*, Stanley; *Fantasy and Fugue in G Minor*, Bach; *Carillon*, Sowerby; *Scherzo (Symphony II)*, Vierne; *Fugue, Kanzone and Epitoge*, Karg-Elert.

RUTH SAGGAU, Christ United Methodist Church, Rochester, MN, June 19: *Toccata, Coci; Love was when*, Wyrzten; *Suite for Organ*, Near; *Hornpipe*, arr. Johnson; *Prière*, Mulet; *Cortège Académique*, Macmillan.

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