

# THE DIAPASON

JULY, 2005



Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania  
Cover feature on page 23

## Here & There

**Washington National Cathedral** continues its summer organ recitals on Sundays at 5 pm, immediately following Evensong: July 3, Joby Bell; 7/10, Marek Kudlicki; 7/17, Ken Cowan; 7/24, Brian Jones; 7/31, William Neil; August 7, Anne Horsch; 8/14, Patrick Kabanda; 8/28, Gerald Gifford.

On Monday, July 4, 11 am, Erik Wm. Suter, cathedral organist, presents the Annual Independence Day organ concert. For further information: 202/537-6216; <www.cathedral.org/cathedral/>.

**Chicago Botanic Garden**, Glencoe, Illinois, continues its series of carillon concerts on Mondays at 7 pm: July 4, Wylie Crawford; 7/11, Tim Sleep; 7/18, Stefano Colletti; 7/25, Carlo van Ulft; August 1, Jim Fackenthal; 8/8, Sue Bergren; 8/15, Justin Ryan; 8/22, Malgosia Fiebig. For information: 847/835-5440; <www.ohwow.org>.

**The Cathedral of St. Patrick**, New York City, presents its summer organ recital series on Sundays at 4:30 pm: July 10, Paul Skevington; 7/17, Christopher Hatcher; August 7, David McCaffrey; 8/21, A. Lee Barlow; September 4, Ross Wood; 9/18, Dong-ill Shin. For information: 212/753-2261 x245; <Shcspc@aol.com>.

**The Cathedral of St. Mary of the Assumption**, San Francisco, continues its organ recitals on Sundays at 3:30 pm: July 10, Faye DeLong; 7/17, David Brock; 7/24, Eric Mairlot; 7/31, Christoph Tietze, with soprano; August 21, Don Auberger; 8/28, Richard Pilliner. For information: 415/567-2020 x 213; <Orgelchris@yahoo.com>.

**The Illinois American Choral Directors Association** presents its summer ReTreat, July 13-15 at Illinois Wesleyan University, Bloomington, Illinois. Presenters include Anton Armstrong, Lynne Gackle, and Jeff Johnson. The schedule includes reading sessions, masterclasses, breakout sessions, rehearsals, concerts, and a hymn festival with Phil Spencer. For information: 309/556-3591; <www.il-acda.org>.

**CONCORA** will hold its festival workshop July 17-24 at St. John's Episcopal Church, West Hartford, and St. Joseph Cathedral, Hartford, Connecticut. Rehearsal sessions take place each day, with a concluding concert on Sunday, July 24, at 4 pm. The program includes Thomson, *Alleluia*; Bruckner, *Ave Maria*; Lauridsen, *O Nata Lux*; Vierne, *Kyrie (Messe Solonelle)*; Demente, *Magnificat*; von Dohnányi, *Locus Iste*; Brahms, *Lass dich nur nichts nicht dauren*; and Finzi, *God is gone up*. For information: 860/224-7500; <www.concora.org>.

**The Indiana Choral Directors Association** will hold its summer conference July 20-22 at the University of Indianapolis, Indiana. The schedule includes reading sessions, interest sessions, directors chorus, childrens chorus, middle school chorus, with presenters Joseph Flummerfelt, Rollo Dilworth, Axel Theimer, and Greg Gilpin. For information: 317/698-8665; <www.in-acda.org>.

The annual **Summer Organ Academy** will be held in Ponte in Valtellina, Italy, July 27-29. Masterclasses take place on the Bizzarri (1519)/Antegnati (1589)/Prati (1657) organ in the Chiesa Madonna di Campagna, restored in 1993 by Marco Fratti. Presenters include Pamela Ruitter-Feenstra (Italian, German, and French confluences in the keyboard works of J. J. Froberger) and Maurizio Croci (Italian early 17th-century repertoire). For further information: <www.academieorgue.ch/>.

**Organ Promotion** has announced upcoming events: South German Organ

Academy, July 29-31; Ottobeuren Organ Festival, September 24-28; Regensburg Academy, October 13-15. For information: <www.mg-music.com>; <www.organpromotion.org>.

**Longwood Gardens**, Kennett Square, Pennsylvania, presents carillon concerts as part of its Festival of Fountains performances: July 30, Malgosia Fiebig; August 6, Tiffany Ng; 8/13, John Widmann. For information: 610/388-1000; <longwoodgardens.org>.

**The Festival Musica Antica a Magnano** takes place August 1-September 9 in Magnano, Italy: August 1, Lars Ulrik Mortensen, harpsichord, with baroque orchestra; 8/5 and 6, Georges Kiss, harpsichord, with cello and flute; 8/12, Gustav Leonhardt, organ; 8/13, Gustav Leonhardt, harpsichord; 8/18 and 19, LaReverdie; 8/26 and 27, soprano, guitar and percussion; September 2 and 3, Bernard Brauchli and Georges Kiss, clavichord, harpsichord, and organ; 9/4, Bernard Brauchli and Georges Kiss, harpsichord and fortepiano; 9/9, lute. For information: <mam.biella.com>.

**Trinity Episcopal Church**, Santa Barbara, California, continues its music series: August 6, La Música Antigua de España fiesta concert; 8/28, Abendmusik featuring music of Buxtehude and central European composers. For further information: 805/965-7419; <www.trinitysb.org>.

**The First Congregational Church**, Orwell, Vermont, will present its 22nd annual organ recital on August 7 at 7:30 pm. The program will feature Frank B. Stearns of Greenville, Pennsylvania, performing on the church's 1864 Hook organ. For information: 802/948-2117.

**The AGO National Pedagogy Conference** takes place September 11-14 at the University of Notre Dame in Indiana. The conference will focus on works of Buxtehude and is part of the yearlong celebration of the new Fritts organ at Notre Dame (II/35). Performers include John Brock, Matthew Dirst, James David Christie, Craig Cramer, William Porter, Christa Rakich, David Yearsley, and Wolfgang Zerer; lectures by Kerala Snyder, John Brock, Leon Couch, Michael Dodds, Ibo Ortgies, and Pamela Ruitter-Feenstra. For information: <marketplace.nd.edu/cce/>.



Winthrop Aeolian-Skinner

**Winthrop University**, Rock Hill, South Carolina, has launched a campaign to save their Aeolian-Skinner organ. The university hopes to raise \$400,000 during the organ's 50th year. The contract for the organ was signed in 1952, and the organ was completed in 1955, one of the last Aeolian-Skinner organs on which Donald G. Harrison worked. Virgil Fox played the dedication recital in November 1955. Other guest artists over the years have included Marie-Claire Alain, Robert Anderson, Robert Baker, David Craighead, Catharine Crozier, Fernando Germani, Anton Heiller, Jean Langlais, Simon Preston, and many others. David Lowry serves as college organist.

The organ's wiring and pneumatics suffer from age, rendering the organ increasingly difficult to keep in working order. A detailed restoration is planned.

## THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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For information: 888/219-1791;  
<www.winthrop.edu/organcampaign>.

**Central Synagogue**, New York City, received a gift of \$1 million from Michael and Zena Wiener to create a concert series in memory of their son Gabe, a classical music producer who died in 1997 at the age of 27. The Wieners had earlier given \$2 million to the synagogue for a new organ (Casavant, 55 stops, 74 ranks) in Gabe's honor, after a fire gutted the sanctuary in 1998. The concert series features organ, choral and other classical music. For information: <www.centralsynagogue.org>.

**The Ruth and Clarence Mader Memorial Scholarship Fund** has announced that Jonathan B. Hall and Scott M. Hyslop have been selected to receive research grants in 2005. Mader Fund grants range from \$200 to \$1000, and preference is given to projects leading to publications related to organs or organ music. Both 2005 grants were awarded to assist in the completion of studies that are in advanced stages of preparation. Dr. Hall is completing a comprehensive biography of Calvin Hampton, while Scott Hyslop is preparing a book and CD on the life and work of Paul Manz.

Information about Ruth and Clarence Mader Memorial Scholarship Fund research grants may be obtained from the website <www.maderfund.com>, or

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from Dr. Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #C-38, Pomona, CA 91767; e-mail: <ocochse@worldnet.att.net>.

**The Philadelphia Music Project** has awarded grants to 20 local music organizations. Grants totalling \$960,395 will result in 167 events, including 32 world premieres. They range from \$12,140 to the Doylestown School of Music and the Arts to \$160,000 to the Philadelphia Orchestra. Other recipients include the Choral Arts Society of Philadelphia (\$30,000), Kimmel Center for the Performing Arts (\$40,000), Mendelssohn Club (\$30,000), and Philomel (\$30,000). For information: <www.philadelphiamusicproject.org>.

**Organ Promotion** presented an organ masterclass with Thierry Escaich at St. Etienne du Mont in Paris, March 31-April 3. Escaich is *titulaire* organist of the great organ (4 manuals, 86 register) of St. Etienne du Mont and professor at the Conservatoire Supérieur in Paris. The masterclass focused on works of Franck, Durufle, and Escaich and improvisations. A group of over 60 participants from Germany, France, Denmark, Japan and the USA took part in the class, along with organ visits, lectures and recitals.

Active participants also had the opportunity to take part in improvisation lessons with the organ students at the

Conservatoire. In addition, there were 18 organ visits including Notre-Dame, St. Eustache, La Madeleine, Trinité and in Versailles. The conclusion of the course was a participants' recital in St. Etienne du Mont with works by Franck, Durufle and Escaich, and improvisations, and presentation of certificates by Thierry Escaich. The event was organized by <www.ORGANpromotion.org>.

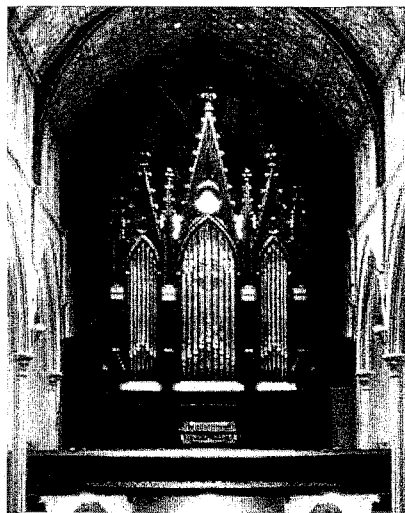
**South Parish Congregational Church** in Augusta, Maine, celebrated the 139th birthday of its 1866 E. & C.G. Hook organ during worship on March 13, as they received a citation recognizing the extraordinary historic value of the instrument from the **Organ Historical Society**. John Bishop, executive director of the Organ Clearing House, represented the OHS in presenting the plaque. Cindy Hale, a member of South Parish, and Jay Zoller, of the Andover Organ Company and organist of South Parish, received the plaque on behalf of the congregation. Following the worship service, Mr. Bishop presented an illustrated lecture on the history of the Hook firm titled "Two Hooks and a Hastings: the story of a great company," that



John Bishop presents the OHS Citation for the Hook organ to Cindy Hale and Jay Zoller of the South Parish Congregational Church (photo credit: South Parish Congregational Church)

included the story of Frank Hastings establishing a utopian worker's community as he moved the firm to a new factory in Weston, Massachusetts, after the deaths of Elias and George Hook.

Jay Zoller played several voluntaries including Felix Mendelssohn's *Sonata I in F Minor*, and the church's choir, under the direction of Virgil Bozeman, sang "As the Hart Pants" by Mendelssohn. The opening hymn was "Arise, O King of Grace, Arise," known to be sung



A view of South Parish Congregational Church and its Hook organ (photo by William T. Van Pelt III)

by the congregation at the original service of dedication of the organ. Virgil Bozeman also sang "If with all your hearts" from *Elijah*.



Ken Cowan

the American Guild of Organists, the Organ Historical Society, and the Royal Canadian College of Organists. His awards include first prizes at the Royal Canadian College of Organists' National Competition and the Yale Institute of Sacred Music National Competition.

Cowan's appointment is one of a number of changes in Westminster's organ faculty. Faculty member **Stefan Engels** has accepted a position as professor of organ at the Hochschule für Musik und Theater Felix Mendelssohn Bartholdy in Leipzig, Germany. One of Engels' final accomplishments at Westminster was planning a German organ tour during which several students will visit and play organs in major venues throughout Germany. **Diane Meredith Belcher**, who has been a full-time assistant professor of

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(front row) Christopher Urban, Kirstin Synnestvedt, Christine Kraemer, William Aylesworth; (back row) Leon Nelson, Merlin Lehman, John Bryant

The 20th annual "Organ-fest" took place on February 20 at First Presbyterian Church, Arlington Heights, Illinois. "Organ-fest" was first presented in 1985 at First Presbyterian Church, Deerfield, Illinois, where Leon Nelson was director of music. The program honored the anniversary of the birth dates of Bach, Handel and Schütz, and featured William Aylesworth, Christine Kraemer, Michael Krentz, Merlin Lehman, and Kirstin Synnestvedt, with Lee Nelson as host. The following year

John Bryant joined the team, replacing Michael Krentz; Lee Nelson also joined as performer. These six organists have carried on the tradition faithfully every year. Along the way, the associate organist at the church also participated, including Bill Crowle, Beverly Sheridan, Jan Burns, Jason Klein, and most recently Christopher Urban. When Lee Nelson took the position in Arlington Heights in 1994, the program moved to the newly formed concert series there.



Gordon and Barbara Betenbaugh (First Presbyterian Church and Cantate), Peggy Haas Howell (St. John's Episcopal Church and St. Cecilia Singers), Michael McCarthy (Washington National Cathedral), Ann Coulter (St. Paul's Episcopal Church), Allen Huszti (Canticum Novum of Cantate), and J. William Greene (Holy Trinity Lutheran Church)

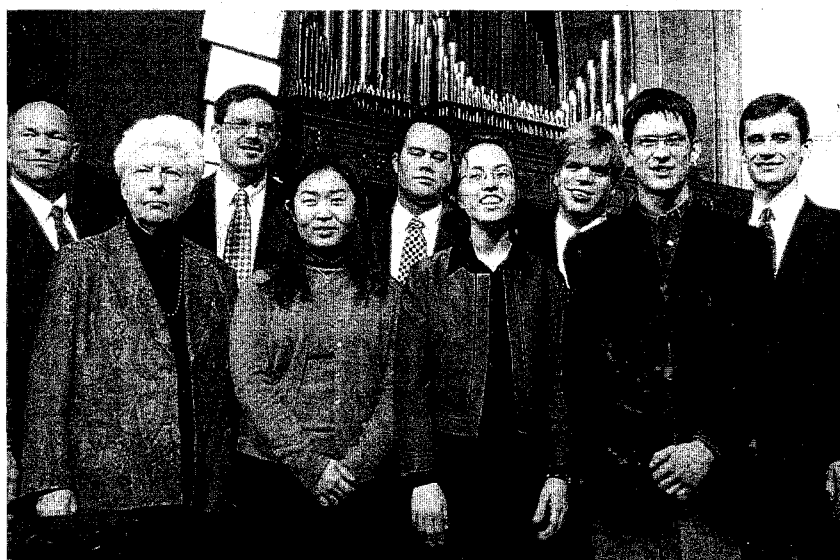
The First Presbyterian Church of Lynchburg, Virginia, presented an English Choral Festival on April 17. Michael McCarthy, British conductor/singer and new director of music at Washington National Cathedral, was the guest conductor for a chorus of 150 voices. The concert was preceded by a weekend of rehearsals. Other participating choirs included Cantate, the Choir of Central Virginia, St. Paul's Episcopal Church,

St. John's Episcopal Church, the Cecilia Singers, and Holy Trinity Lutheran Church, all of Lynchburg.

Gordon and Barbara Betenbaugh are organists/choirmasters at First Presbyterian Church. Concerts there with guest conductors in 2006 will feature the choral music of Ralph Vaughan Williams and in 2007 the choral music of Herbert Howells.

## Appointments

**Kenneth Cowan** has been appointed to a full-time position in the organ department at Westminster Choir College of Rider University. An adjunct faculty member for the past four years at Westminster, Cowan is one of the most sought-after young organists in North America. He has performed solo recitals across the United States and Canada and has been featured at conventions of



(l to r) Poister Competition judges Jonathan Biggers, Roberta Gary and Christopher Marks; contestants Sunny Son, David Schout, Isabelle Demers and Christopher Jacobson; 1st place winner Bálint Karosi; 2nd place M. Jonathan Ryan

The 2005 Poister Competition took place on March 5 at St. Paul's Episcopal Cathedral, Syracuse, New York. Six finalists played for three judges in two sessions.

The winner, **Bálint Karosi**, is a student of James David Christie at Oberlin Conservatory. He previously studied in Budapest with Janos Palur and received the master's in organ performance in 2000. He then studied with Lionel Rogg and was awarded the Prix de Virtuosité in organ in Geneva in 2001. He is organist at historic First Church in Oberlin.

**M. Jonathan Ryan** was awarded second place. He is a master's candidate at Eastman, studying with David Higgs, and holds a bachelor's degree in organ performance from the Cleveland Institute of Music, where he studied with Todd Wilson. He is director of music and choirmaster at St. Anne Church (RC) in Rochester, New York.

The other finalists, selected from a field of thirteen applicants, were Sunny Son, a master's candidate at the University of Kansas, where she studies with James Higdon; David Schout, who holds the M.M. degree from the University of Michigan where he studied with Robert Glasgow and James Kibbie;

Isabelle Demers, who studies with Paul Jacobs in the master's program at Juilliard; and Christopher Jacobson, a master's candidate at the Eastman School, studying with David Higgs.

Judges for the finals were Roberta Gary, Professor of Organ and Head of the Division of Keyboard Studies, Cincinnati College-Conservatory of Music; Jonathan Biggers, Link Professor of Organ and Chairperson of the Department of Music at Binghamton University, New York; and Christopher Marks, Assistant Professor of Organ and Music Theory, Hendricks Chapel Organist and University Organist at Syracuse University. Members of the panel for the taped preliminary round were Bonnie Beth Derby, Dr. Allison Evans Henry and Glenn Kime.

In this 30th year of the Poister Competition, both first and second place winners will play winner's recitals. Bálint Karosi is scheduled for October 11, 2005, in Crouse Auditorium at Syracuse University on the historic Holtkamp organ built for Arthur Poister in 1950. Jonathan Ryan will play as part of the Malmgren Concert Series at Hendricks Chapel on February 26, 2006, on the 1952 Holtkamp there.

ART  
IN ITS PERFECTION  
IS NOT OSTENTATIOUS;  
IT LIES HID  
AND WORKS ITS EFFECT,  
ITSELF UNSEEN.

Joshua Reynolds

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Congregation Emanu-El  
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**For more information, contact Joyce Robinson, 847/391-1044, <jrobinson@sgcmail.com>.**

organ for the past two years, has been appointed to St. Mark's Episcopal Church in Philadelphia. She will remain as a member of the organ faculty with a reduced teaching load and will continue her active performing schedule.



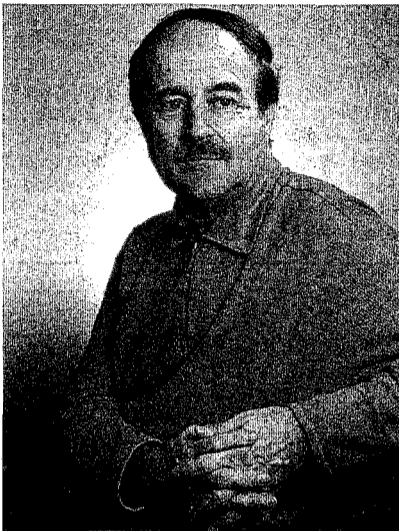
Andrew Henderson

**Andrew Elliot Henderson** has been appointed director of music and organist at Madison Avenue Presbyterian Church, New York City, succeeding Dr. John Weaver, who served the church with distinction for 35 years. Mr. Henderson will lead the church's adult and youth choirs in addition to directing the weekly St. Andrew Music Society concert series and St. Andrew Chorale. He is a doctoral candidate at the Juilliard School and was the assistant organist at the Church of St. Ignatius Loyola, New York, from 2001–2005. A native of Thorold, Ontario, Canada, he holds an MA degree in music from Cambridge University where he was organ scholar at Clare College, Cambridge, from 1996–1999. Through the Institute of Sacred Music he earned an MM in organ performance from Yale University. A Fellow of the Royal Canadian College of Organists, Mr. Henderson was a finalist in the 2002 Concours de Chartres and was the laureate of the RCCO National Competition held in Ottawa in 2003.

Henderson continues as an adjunct assistant professor of organ at Westminster Choir College, where he teaches graduate courses in organ literature, and as organ instructor at Teacher's College, Columbia University. His teachers have included John Tuttle, Barrie Cabena, David Sanger, Thomas Murray and John Weaver.

## Here & There

The music of **Samuel Adler** is featured on a new recording, *A Prophecy of Peace: The Choral Music of Samuel Adler*, sung by Gloriam Dei Cantores (Paraclete Press GDCD 036). Highlights of the CD include the premiere recording of Adler's *Transfiguration Mass* for choir, organ and brass, commissioned by Gloriam Dei Cantores, along with *A Prophecy of Peace, Psalm 24, Proclaim God's Greatness, L'cha Dodi, I Think Continually of Those, Psalm 124*, and other works. For information: 800/451-5006; <www.paracletepress.com>.



Bernard Brauchli

**Bernard Brauchli** is featured on a new recording, *Música Portuguesa para Teclado dos Séculos XVI e XVII*, on the Dargil label. Recorded on a Portuguese clavichord from the second half of the 17th century, the program includes works of de Paiva, Carreira, Coelho, Alvarado, da Cruz, Araújo, and Madre de Deus. For information: <bbrauchl@worldcom.ch>.

**Raymond H. "Bud" Clark**, of San Diego, has completed an edition of the *Proper of the Time* by Tomás Luis de Victoria, with English texts and the alternatim chant verses laid out in full, verse by verse—part of an edition of the Office Hymns of Victoria and Palestrina. The files are available electronically in .sib or .pdf formats, at a cost of \$10 per hymn, which includes permission to make unlimited copies. A list of titles is available: <qulisma@cox.net>.



Stephen Hamilton and Mainstreet Brass

The Mainstreet Brass quintet appeared with organist **Stephen Hamilton** of the Church of the Holy Trinity (Episcopal), New York City, on Friday, April 22, in Octave Hall at Allen Organ Co.'s world headquarters near Allentown, Pennsylvania. Pictured in the photo are (back row, left to right) Shari Gleason-Mayrhofer, horn; Stephen Hamilton; Kevin Long, trumpet; Ronald Demkee, tuba; (front row) Bryan Hay, Donald Hughes.

**Dan Locklair's** *The Gift of Music* was premiered on May 8 by the Winston-Salem Children's Chorus, Barbara Beattie, conductor, at St. Timothy's Episcopal Church, Winston-Salem, North Carolina. The work is a setting of a poem by Fred Chappell, North Carolina poet laureate, and was written to celebrate the chorus's 10th anniversary.

On May 1, Locklair's *Gloria* for choir, brass and percussion was performed at First United Methodist Church, Birmingham, Alabama, by the church's Chancel Choir and members of the Alabama Symphony.



Aaron David Miller

**Aaron David Miller** recently played the dedicatory concerts on the newly restored 1926 E. M. Skinner organ in the Toledo Museum of Art Peristyle Theater. In two sold-out evening concerts with the Toledo Symphony, conducted by Chelsea Tipton II, Miller and the orchestra performed the Poulenc *Concerto for Organ and Strings* and the Saint-Saëns *Symphony No. 3* to great acclaim. Steven Cornelius, music critic for the *Toledo Blade*, had the following to say: "Soloist Aaron David Miller closed the first half of the program with a dazzling improvisation and the second half with a partially orchestrated rendition of J. S. Bach's G Minor Fugue. The evening was an unquestioned success. Miller . . . showed himself to be an engaging soloist. His voicings were colorful, his use of rhythm vitalizing." On Saturday morning, a children's concert took place to introduce children to this "new" instrument. Dr. Miller showed off the various voices and performed some solo repertoire, including the Toccata from Widor *Symphony V*.

**Sylvie Poirier and Philip Crozier** play a concert tour in Germany this summer: July 31, St. Gudula Kirche, Rhede,

## Lecture highlights:

Organ architect Eric Gastier –  
*Overcoming difficult architectural situations and communicating with building architects*

Organist John Walker –  
*A plea for user-friendly console controls*

David Warther/Michael Morvan –  
*Using legally-sourced ivory in new keyboard work*

## Featured artists:

*John Walker at Shadyside Presbyterian Church*

*Chelsea Chen at Heinz Memorial Chapel*

Closing banquet cruise around Pittsburgh's skyline aboard the *Party Liner* riverboat.

Post-convention tours include St. Paul's Cathedral (the landmark four-manual Rudolf von Beckerath organ of 1962) and the Organ Supply Industries facility in Erie, Pennsylvania.

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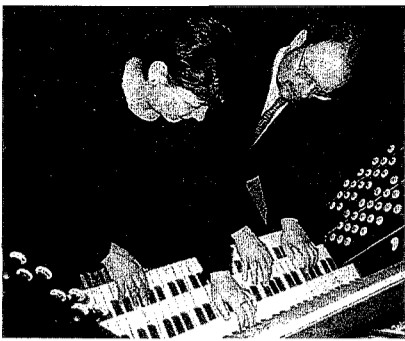
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**Sylvie Poirier and Philip Crozier**

Germany (8 pm); August 7, Barockkirche St. Franziskus, Zwillbrock, Germany (4 pm); 8/10, Brandenburg Cathedral, Germany (8 pm); 8/14, St. Vicelin, Neumünster, Germany (5 pm); 8/15, Propsteikirche St. Nikolaus, Kiel, Germany (8 pm). For information: 514/739-8696; <philipcrozier@sympatico.ca>.

**Godwin Sadoh's** hymnbook *E Korin S'Oluwa* has been published. It is a col-

lection of fifty indigenous African hymn tunes with keyboard accompaniment. Copies may be obtained from the publisher, Wayne Leupold Editions, 800/765-3196; <wleupold@msn.com>; <www.wayneleupold.com/>.

**Gil Shohat's** oratorio *Songs of Bathsheba* was premiered by the Milwaukee Symphony, a chorus of 175 and soprano soloist Twyla Robinson on April 22 and 23. The 90-minute oratorio is based on Psalm 51 and was commissioned by the Soli Deo Gloria Foundation in Chicago. Shohat is artistic director of the Israel Chamber Ensemble, composer-in-residence of the Israel Symphony Orchestra Rishon Lezion, and head of music of the Israel Festival. For information: <www.gilshohat.com>.

**Thomas Trotter** is featured on a new recording, *Sounds Phenomenal: Thomas Trotter Plays Virtuoso Organ Music at Symphony Hall, Birmingham*, on the Symphony Hall label (SHCD3). Recorded on the 4-manual Klais organ



**Thomas Trotter** (photo credit: Adrian Burrows)

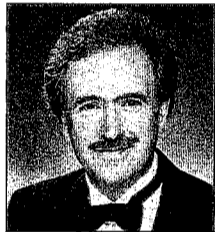
at Symphony Hall, Birmingham, England, the program includes Locklair, *Rubrics*; Schumann, *Three Canons* from op. 56; Bach, *Prelude and Fugue in D*, BWV 532; Liszt, *Prelude and Fugue on BACH*; Wammes, *Miroir*; and Guil-mant, *Sonata No. 1*. For information: <www.ohscatalog.org>.



**John Weaver** at his first Kotzschmar performance, 1956

The Friends of the Kotzschmar Organ has a loyal friend in guest organist **John Weaver**, who will be performing for the 50th consecutive summer on Tuesday, August 2 at 7:30 pm. The concert will be played on the Kotzschmar Organ at Merrill Auditorium in Portland's City Hall. Weaver's program will include Mendelssohn's *Second Sonata* and Reubke's *Sonata on the 94th Psalm*,

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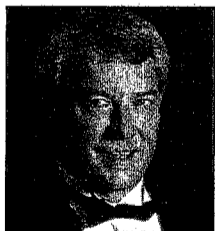
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and Former Associate  
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a piece he played on his first concert on the Kotschmar organ in 1956. His wife, Marianne Weaver, will play flute for the *Sonata in A Major* from Vivaldi's "Il Pastor Fido," with friend Susan Poliacik playing cello. In addition, Dr. Weaver will include a number of his own compositions as well as other works from his vast repertoire of memorized material.

Weaver retired in May from his position as music director and organist at Madison Avenue Presbyterian Church in New York City, a position he has held since 1970. He was head of the organ department at the Curtis Institute of Music in Philadelphia from 1972 to 2003, and also chair of the organ department at The Juilliard School from 1987 to 2004. He became one of the founding members of the Friends of the Kotschmar Organ's twenty-five years ago and has served on the Board's Advisory Committee for many years. This summer's 50th performance on the Kotschmar Organ is scheduled to be his final performance on this organ. Weaver spoke of his upcoming visit to Portland and his final concert, "I am so looking forward to this last concert on the stage at City Hall. Thank you for the opportunity to go out with style!"

For more information, call Russ Burleigh at Brown Fox Printing, 207/883-9525.

## Nunc Dimittis

**William C. Huffman**, of Virginia, Illinois, died on April 16 at Heritage Manor South in Beardstown. He was 78. Born on May 14, 1926, in Cass County, he married Catherine Braner on September 14, 1946, in Jacksonville. He was a graduate of Arenzville High School and served with the U.S. Navy during World War II. During the war he served as organist for chapel services aboard the USS *Bosque* in the Pacific. He began playing the organ as a small child on an old reed pump organ at a small country church. He served as a church organist for over 70 years, most recently at Virginia United Methodist Church. He farmed in Cass County for 60 years. A past president and 20-year member of the Virginia School Board, he served on the committee which founded Lincoln Land Community College and was a former member of the Cass County Zoning Board. Funeral services were held on April 19 at Virginia United Methodist Church. Rudolf Zuiderveld of Illinois College served as organist for the service. Mr. Huffman is survived by his wife Catherine, a son, two daughters, and six grandchildren.

## Here & There

**A-R Editions, Inc.** has announced the publication of *Daniel Read: Musica Ecclesiae*, edited by Karl and Marie Kroeger. The three volumes are part of the Recent Researches in American Music series. *Musica Ecclesiae* comprises 405 pieces, arranged for three or four voices, with instrumental support from the organ. Most are European pieces that Read edited and harmonized, but 26 are his own tunes, never before published. The edition includes a historical introduction, Read's extensive discussion of musical rudiments, critical commentary, and indices. For information: <www.areditions.com>.

**Bärenreiter-Verlag** announces two new free CDs. *Bärenreiter Choral Music*, SPA242, is a promotional CD presenting selected pieces from the recent "Choir & Organ" series of large-scale choral work arrangements (e.g., Vivaldi, *Gloria*; Mozart, *Requiem*), along with selections from the "Christmas a cappella" collection (BA 7573) and from Bach's *St. Mark Passion* and Pergolesi's *Vespers of the Blessed Virgin Mary*. Also included is a listing of Bärenreiter's large-scale vocal works, with musical examples. *Chormusik in Hülle und Fülle*, SPA 299, is a CD-ROM offering information on choral music from six centuries—both single titles and works from larger collections. Information includes names of composers, authors of texts, level of difficulty, setting, and duration; <www.baerenreiter.com>.

**Oxford University Press** has announced the release of *Musica Dei donum*, a new early music series that presents hidden gems of the Renaissance choral repertoire. Each edition will be printed in clear modern notation with accompanying notes by performers and scholars in the early music field. *Musica Dei donum* features works that are closely associated with prominent early music ensembles. The notes, written by the performers, present their hands-on perspective of how they approach these works. Additional materials include an introduction to each work and its composer, a discographic reference to the ensemble's performance of the work, and a new parallel Latin-English text translation commissioned by Jeremy White. Sally Dunkley and Francis Steele, members of the Tallis Scholars and other ensembles, are overall series editors: Josquin Des Prez, *Gaude Virgo* (SATB, 3868512); Orland de Lassus, *Musica*

*Dei donum* (AATBarBarB, 3868172); Philippe de Monte, *Super Flumina Babylonis* and William Byrd, *Quomodo Cantabimus* (SSAATTBB, 3868164). For information: <www.oup.com>.

**Lammas Records** has issued two compact discs featuring the organ of Blackburn Cathedral. *Sounds Parisian* (LAMM 175D) includes works of Messiaen, Vierne and Hakim performed by David Bednall; on *Sounds of Celebration* (LAMM 182D), Kevin Bowyer plays works of Paul Fisher, including "Three Fancies for Pedal and Left Hand." For information: 01904 624132; <www.lammas.co.uk>.

**AEMMPubs**, a publishing project of Columbia College Chicago's Arts, Entertainment & Media Management Department, has announced three titles relating to the arts and arts management. *Understanding the Music Business: A Comprehensive View, 3rd ed.*, by Irwin Steinberg and Harmon Greenblatt, AEMM 103-0903, \$28.50, examines the music industry's past, present and future, and covers contracts, copyright, publishing, cable radio, and online distribution. *Quotations for Artists, Performers, Managers & Entrepreneurs, 5th ed.*, compiled and edited by Chuck Suber, AEMM 101-0903, \$24.95, offers over 1,000 quotations regarding the arts and arts management. *Dictionary for Artists, Performers, Managers & Entrepreneurs (The Arts-Related Vocabulary of Columbia College Chicago), 3rd ed.*, compiled and edited by Chuck Suber, AEMM 102-0902, \$24.95, includes vocabulary used by professionals in the arts and arts management. For information: <www.aemmpubs.com>.

**Fabry Inc.**, Fox Lake, Illinois, has announced the spring 2005 edition of its newsletter, *The Tuners Report*. The newsletter includes updates on current projects including those for Christ Community Church, Zion (new pipe façade); Marytown Kolbe Shrine, Libertyville (Aeolian-Skinner rebuild, tonal additions, solid state updating); Lutheran Church of the Good Shepherd, Palos Heights (remove, rebuild, revoice and enlarge the present Holtkamp organ); and many other projects. Fabry has rebuilt the organ at St. Gregory Catholic Church, Chicago, after fire and water damage, with a rebuilt console from storage, all new windchests, reservoirs and blowers. Upcoming projects take place in Illinois, Wisconsin, Indiana, and Michigan. For information: 888/811-1992; <www.fabryinc.com>.

## In the Wind

by John Bishop

In last month's issue of *THE DIAPASON* we started to recount the fictional story of one church's experience with the process of purchasing and installing a new pipe organ. We pick up the tale this month as the new organ actually arrives at the church.

Note: All fiction is based on reality. While many of the episodes are derived from past experience, this narrative can be described as a reflection on an actual project that is nearing completion at this writing. Christ Church in New Haven, Connecticut is installing an important new organ built by Lively-Fulcher Organbuilders of Rocky Mount, Virginia. The Organ Clearing House arranged for the sale of the previous organ and prepared the striking building (designed by Henry Vaughan) for the new instrument with the renovation of the organ chamber and other related projects. These thoughts are not offered as an actual account of the project but those who participated will recognize vignettes...

### Here it comes!

The organ committee worked hard to plan the day. The organ would arrive in a huge truck at one o'clock on Sunday afternoon. The pastor's sermon recalled the words of the *Besançon Carol of the Advent*:

People look East, the time is near  
of the crowning of the year.  
Make your house fair as you are able,  
Trim the hearth and set the table.  
People look East and sing today,  
Love the Guest is on the way.

He reminded us how hard we work to dress up our houses, both domestic and spiritual, for the coming of the Lord and suggested that the huge effort to purchase this new organ is an expression of that preparation.

After worship we had a pot-luck meal. The organ committee showed us videos that had been taken at the organbuilder's workshop during the open house last month. It was fun to see our fellow parishioners in that different setting. They showed slides of the people who work at the shop so we'd know them a little when they arrived, and they showed photos of the organ as it stood in the workshop.

When the meal was finished we went outside and sat on the steps and the truck came around the corner right on time. What a special moment. Our church has been working toward this for years. The organ committee spent almost two years studying before making a recommendation to the parish. The organbuilder had to finish a couple of instruments before building ours, and once they started it took most of a year to finish it. And now this new instrument, a work of art created just for us, was sitting outside our church.



Unloading the console

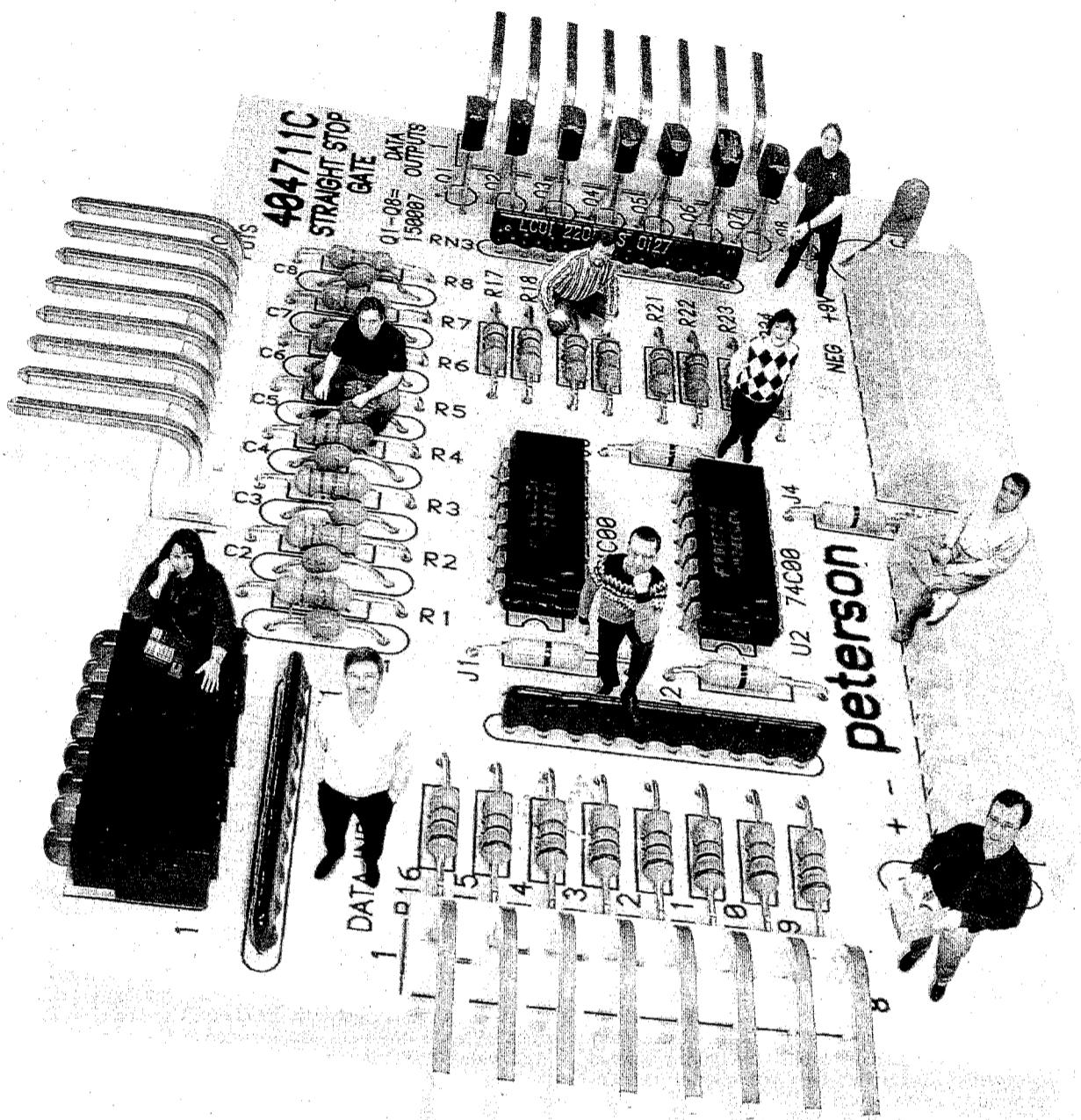
The truck driver opened the doors and we could see myriad fascinating shapes wrapped in blankets. Here and there a few pieces were exposed—we could see immediately that they were built with great care by skillful people. A ramp was set up from the truck to the church's

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porch. Ropes and straps were untied and the first few pieces came off the truck. They let us carry some of them. As the parts were carried into the church, the blankets were draped across the backs of the pews. Four hours later, the church was full of the most extraordinary collection of crates, finished lumber, and mysterious gizmos. We wandered around looking at it amazed that anyone could possibly make sense out of it all. The organbuilders seemed confident enough. They walked around with us saying *this is the Great windchest . . . this is the back panel of the Swell Box . . . here are the slider motors of the Swell and Choir . . . the façade pipes are in these crates—never touch them with your fingers . . .*

### Hoist away

The next week was an energetic flurry. Scaffolding was erected, hoisting equipment was hung in the organ loft. The workers opened crates and sorted out piles of structural parts. They took measurements and made marks on the floor and started sorting and lining up the organ parts. The floor frame was put in place in the chamber—they explained that the frame positioned the organ in the church and provided the locations for the organ's legs and the various other parts that would be located on the floor of the organ. The biggest pipes of the pedal division would be against the walls



Installing bass pipes

of the chamber. Their windchests were put in place and the racks that would support the pipes were assembled and screwed to the walls. The biggest pipe would be first. It was rolled across the

floor on dollies, tied to the hoist with canvas slings, and guided up through the opening into the chamber. It took eight workers to stand it up and hook it to the rack above the windchest. Imagine, all that bulk for one note! Someone said, *"it's a very special note."*

### It's alive

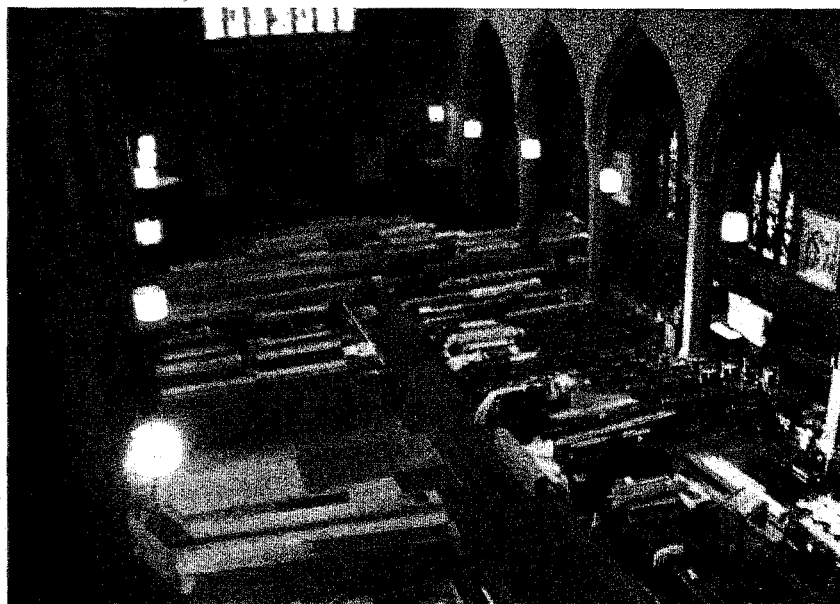
Heavy pieces of framework followed and in no time we could see the outline and bulk of the instrument. The windchests were hoisted into place, positioned by dowels. They were obviously very heavy, but it was amazing to see how carefully the workers handled them. Some of the workers carried the organ blower down the stairs to the basement. The electricians arrived and starting running wires to the blower, the organ console, and the organ chamber. The blower was turned on for the first time. The bellows came up, a few machines moved—like they were coming to attention. Someone from the church remembered scenes in the movies when the mad scientist throws a big switch, there's a lot of noise, lightning, and smoke, and the monster strapped to the table opens its eyes. The organ came to life.



Organ blower

The organbuilders crawled around inside the organ adjusting things, and pretty soon it was quiet in the organ. They tested notes and we could hear air blowing from holes in the windchests. And those big bass pipes were played for the first time. You could feel the sound from the floor through your feet. If you sat in a pew you could feel the sound through your back and backside. The organ came to life.

A few days later they were opening crates, unpacking pipes, and handing them up into the organ. There were thousands of them. Everyone was wearing gloves. Row after row of gleaming pipes stood in the organ looking like a choir waiting for its conductor. They tested notes. We could tell that it was rough and unfinished sounding. One of



Organ parts in the nave

the workers joked, *tuned at the factory*. Another asked, *where's that can of Perma-tune?* They rough-tuned a couple of ranks and we could hear how wonderful it would be. The organ came to life.

Two weeks after the organ arrived, the nave was cleaned up, the crates were gone, the blankets were folded and stacked (there were hundreds of them), the scaffolding was down, and everything looked great. All but two of the organbuilders went home. Those two settled in to a couple months of careful methodical work. One was up in the organ manipulating the pipes, the other sitting at the console.

Thousands of pipes. Each pipe got special individual attention. Each time they both listened. Sometimes they weren't satisfied with the sound of a pipe and agreed to come back to it. The one at the console kept a list. Watching and listening to them was a lesson in concentration. Sometimes we could hardly tell the differences they were listening for—but they sure could. Someone from the organ committee remembered the meeting in which they were told how different organs could be. This kind of careful attention must really set an instrument apart from "the usual."

Each pipe was made to sound right, one at a time. Each pipe was made to sound right in the church and with the other pipes in the stop; and each stop was made to sound right with the other stops. When a two-foot stop sounded good with the chorus but was too loud to use without the Mixture, they voiced it again. Gradually the organ was transformed. It had sounded like a street fair at first—now it was becoming refined. The organ's voicers are just like coaches

of diction, of manners, of refinement, and of excitement. *Remember Rex Harrison and Julie Andrews, "She's got it. By George, she's got it!"*

### It's finished

We've heard little bits and pieces of organ music coming from the sanctuary. We've heard just enough that we're sure it's going to be terrific, but we can hardly wait to *really* hear it. We can hardly wait to sing with it. The organbuilder was very clear—we wouldn't use the organ until it was ready. He wanted our first impression to be based on something he was satisfied with—anything as complicated as this has thousands of things that could go wrong. That confirmed our knowledge that we were working with an artist who really cared about his work. And besides, *we already know what a cipher sounds like!*

So we waited. The organ committee kept us up to date about the progress. We knew that our organist was spending time with the organbuilder and we could sense that she was excited. Finally, one Sunday during worship one of the members of the organ committee announced that the organ was finished and we would use it in worship for the first time next week.

The church was packed. The new organ looked great. We had all seen the drawings and models of the design, but we were not prepared for the effect of the real thing. The effect was increased because we had gotten used to seeing tools, boxes, and other gear in the church, and for the first time since the organ was delivered everything was neat and clean. We started with a hymn. The organ's sound was clear and natural.

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When we started to sing we felt as if our voices were part of the organ—or that the organ was part of our voices. It was like drafting behind a truck on the highway—the sound came from our mouths without effort. We knew right away . . .

### It's part of the family

It's been two years since the new organ arrived. Two Christmases, two Easters, two summers full of weddings. But it's not just back to normal. First of all, we haven't seen the organist run across the front of the church to try to fix a cipher. There was one Sunday when something went wrong and they had to call in the organbuilder, but it was fixed right away and no one seemed worried about it. But more important, our worship is really different. The music is alive and that makes the services alive. Our singing gets better and better—there's nothing like a good leader. Our organist is practicing a lot and often letting us know how exciting this is for her. And when she plays we can tell.

We've started a concert series. It didn't take long for our community to realize that our church was a good place to go to hear music. It's not that we think we're running a concert hall but it's great to have so many visitors. *Someone once said that there's no such thing as bad publicity—but there really is nothing like good publicity.*

*The purchase of a new pipe organ is a gift that one generation gives to those that will follow. How many venerable organs do we celebrate today that represent a story like this experienced by those who came before us? A new organ is a symbol of strength, of vision, and of faith. A new organ is an expression of excellence—a manifestation of human skills and workmanship. A new organ is the introduction of a new chapter in the life of any church—a lifetime experience for those who participate in it, and an opportunity to combine a parish's identity with both its past and its future.*

*"The Past Becomes the Future"—a double meaning. Every moment of our*

*lives we are moving between the past and the future. The future of a community of worship must be both informed and unfettered by its past. A tricky balance to be sure, but when you get it right you know it.*

*But, what if your church has a fine organ that's falling apart? Not every old organ needs to be replaced. Some churches own older instruments that are just as good or better than new—they simply can't tell because they don't work. And an organ is not necessarily a poor instrument just because it doesn't happen to work. There are countless modern examples of organ committees whose study has led to the restoration of their existing organ, and there are many outstanding organbuilders who specialize in shepherding a venerable organ through a rebirth or renaissance. Our narrative is just as appropriate for the rebirth of an old organ as for the commissioning of a new instrument.*

*Whichever choice is right for your church, the decision will take plenty of time, effort, advice, and money. The result of committing all that treasure of human and financial resources will be the gift your parish leaves to your children.*

## Music for Voices and Organ

by James McCray

### Rally Sunday: The Church Choir's Return

O come, let us sing unto the Lord: let us heartily rejoice in the strength of our salvation.

Psalm 95:1

Most church choirs have some kind of schedule change during the summer—singing less, or not at all. This is not a bad thing, and, in fact, it provides an opportunity for a gala return. After some time away, most members are

eager to return to their musical labors of love. Singing is a vital part of their life, and singing in church services is as important a contribution to God as their monetary offering. The rehearsals for the annual "Rally Sunday" mean seeing friends and catching up on summer activities while enjoying coffee/cookies during pre- or post-rehearsal times; these moments are a type of bonding for both new and former choir members. The return of the church choir to the service is a gala event not only for them, but for the minister and the congregation. The choir's presence enhances congregational singing and the entire service. Furthermore, hearing a beautiful choir expands the emotional reactions of everyone. As G. K. Chesterton said, "Happiness is a mystery, like religion, and should never be rationalized."

The distractions of summer usually reduce the size of the choir and that affects the quality of the performance. Rally Sunday signals the ending of the halcyon days of summer. It is the beginning of the fall Sunday School classes, the myriad of church meetings, and the return of the church choir. It should be a festive Sunday, and the music sung during the service should have not only a positive spin, but reflect the excitement that permeates throughout the bustling church.

Some ideas for this Sunday are:

- Add a brass choir to make the music as celebrative as Easter
- Use a processional that symbolically expresses a return
- Include a hymn concertato in which the congregation and choir sing together
- Employ a text that suggests the words music, join, celebration, etc.
- Have a dramatic introit and benediction.

Be reminded of the words of the philosopher, Alfred North Whitehead, who said, "The worship of God is not a rule of safety—it is an adventure of the spirit." Welcome back to another year!

**The Church's One Foundation**, arr. Stan Pethel. SATB, keyboard, and optional 3 B-flat trumpets, trombone, bass trombone or tuba, 5-octave handbells, timpani, and suspended cymbal, Coronet Press of Theodore Presser, 392-42362, \$1.50 (M-).

This majestic setting of Samuel Wesley's great hymn will be a festive opener for any Rally Sunday. The choral parts are very easy, often in unison or two parts; there is a soprano descant on the final verse. The instrumental music opens with a fanfare that sets an exciting mood for any service. The music moves through a key change and later has an unaccompanied stanza. All instrumental parts are available from the publisher (392-42362B, \$1.50 each).

**Here within This House of Prayer**, K. Lee Scott. SATB, organ, and flute, Augsburg Fortress, 0-8006-7723-4, \$1.90 (M).

There are several verses in diverse arrangements. The first half of each is in minor then changes to major as the text warrants. The flute part is busy, soloistic, but not difficult; its music is included on the back cover. The anthem has a light lilt to it with some divisi for the women. Delightful setting.

**Refuge and Strength**, Mark Hayes. SATB and keyboard or optional

**flute, horn, trumpets, trombone, bass trombone, and percussion**, Beckenhurst Press, BP1716, \$1.75 (M).

This fast, energetic piece is another setting by Hayes that will become a standard for the choir that usually sings unison, relatively easy music. The rhythmic instrumental parts help drive the setting. This Psalm 46 text is associated with Reformation Sunday, so doing the entire work on Rally Sunday offers the opportunity to use the final section of two pages duration ("God is our refuge and strength") as an introit for that October Sunday. Exciting and well-crafted music.

**Let Saints on Earth in Concert Sing**, Paul Leddington Wright. SATB and organ, Oxford University Press, A463, no price given (M+).

Marked "Vivace e ritmico," this anthem based on texts of Charles Wesley and Walsham How has some divisi, some unaccompanied singing, frequent unison singing, and an interesting organ accompaniment on two staves but with use of pedals. There is a section that includes the congregation; the piece concludes with a dramatic Alleluia.

**All Hail the Power of Jesus' Name**, arr. John Ferguson. SATB, organ, brass quartet, and optional congregation, Selah Publishing Co., 425-873, \$2.50 (M-).

The congregation sings throughout the six verses of this anthem. The organ music is on three staves with the limited brass use indicated by small notes. The choral parts are very easy with limited four-part writing.

**Come into God's Presence**, Paul Inwood. SSATB unaccompanied, GIA Publications, G-5820, \$1.40 (M).

Originally written as an introit (and still useful that way), this setting has a recurring Alleluia motive, usually sung by the tenor section as a connecting link to the full choir text. There are two main sections and an Amen coda. The music is somewhat pensive yet attractive.

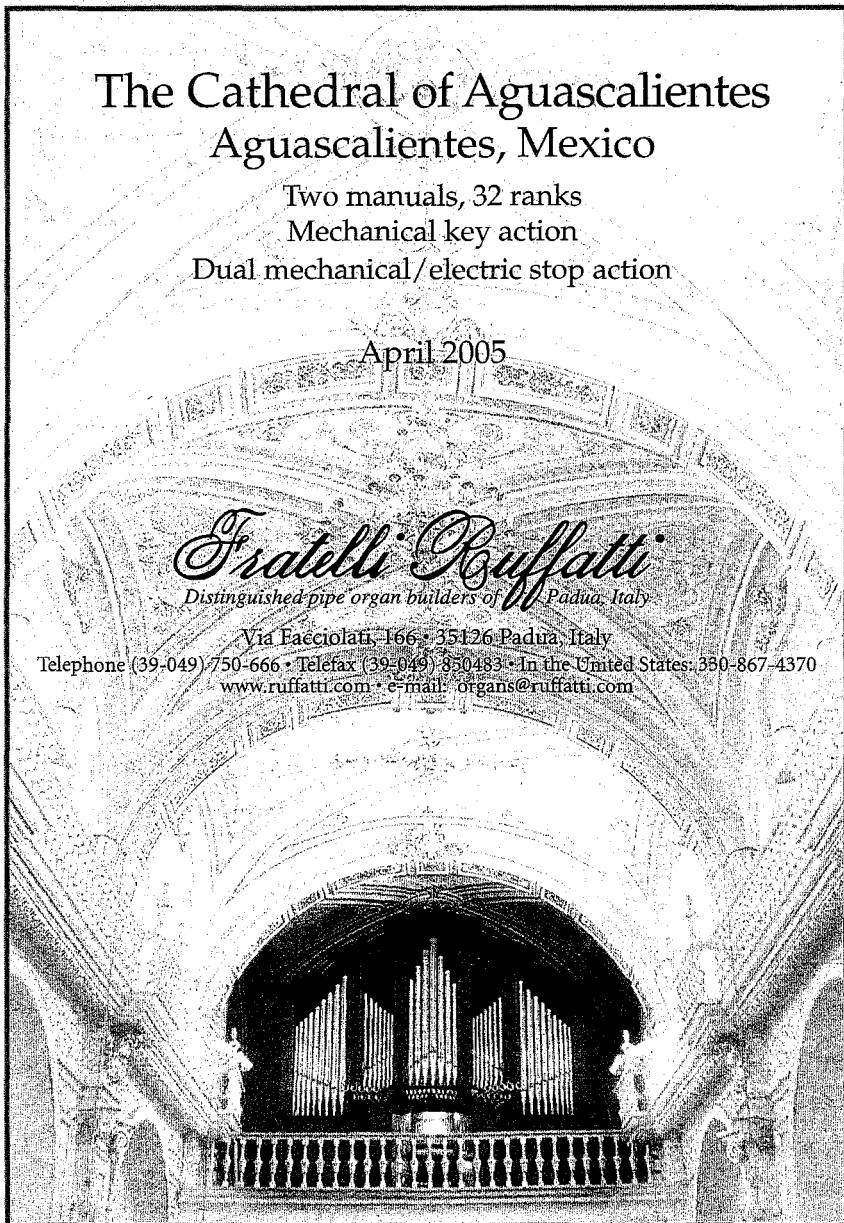
**When in Our Music God Is Glorified**, arr. Bruce Neswick. Unison/two part with organ, congregation, and optional B-flat trumpet, Choristers Guild, CGA1030, \$1.85 (E).

The congregation sings on two of the four verses with the fourth having a choral descant. The trumpet obbligato does not play all the time; its part is transposed on a separate page at the end of the score. The congregational part may be duplicated for inclusion in the bulletin. The traditional melody is maintained throughout. This easy setting would be a lovely hymn for Rally Sunday.

**God of Our Fathers**, arr. Paul Salamunovich. SATB, keyboard, three trumpets, Alliance Music Publications, Inc., AMP 0543, \$1.30 (E).

There are three verses for this very simple hymn-tune arrangement. The trumpets play only on the first two verses. The third verse divides women's music into three parts and the men's into four; the keyboard part doubles the vocals. This pragmatic setting is very easy for everyone.

**Christ Is Made the Sure Foundation**, arr. Dennis Larson. SATB, organ,



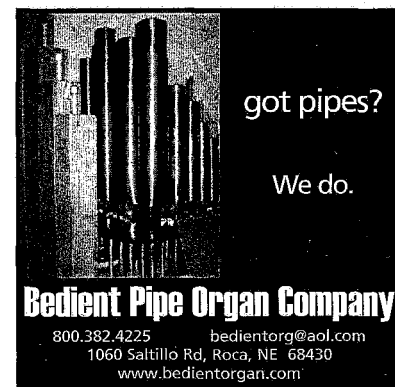
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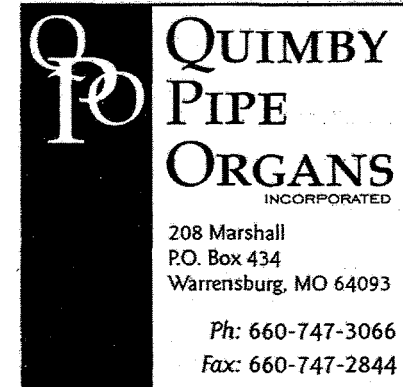
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two trumpets, timpani, and optional congregation, Augsburg Fortress, 0-8006-7724-2, \$1.75 (M-).

Based on the hymn tune *Eden Church*, this arrangement begins with a fanfare-like instrumental introduction. Instrumental parts are published separately at the end of the choral score, and there is a congregational page that may be duplicated for the bulletin. There are four verses with the congregation singing on the first and last. The choir rarely sings in four parts and their music is primarily melodic. An easy setting with one unaccompanied verse for the choir.

**For the Beauty of the Earth, arr. Bradley Ellingboe. SATB and piano, Neil Kjos Company, 9010, \$1.30 (E).**

Ellingboe's arrangement will work well with a small church choir. The music is easy, somewhat repetitive, and has limited four-part writing. The keyboard accompaniment is very simple.

## Book Reviews

**François Couperin and 'The Perfection of Music', by David Tunley. Burlington, VT: Ashgate Publishing, 2004. 172 pages, \$79.95.**

Late in the last century, the British Broadcasting Corporation published a series of Music Guides, monographs on major composers that describe particular works and their significance in the general history of music. By 1982, 48 Guides—from J. S. Bach to Hugo Wolf—had been released; the author of the present work, David Tunley, Department of Music, University of Western Australia, wrote one on François Couperin (1668–1733). This slim volume of 104 pages consists of four sections: Couperin and His Times, Sacred Music, Chamber Music, and Music for Harpsichord. Tunley's present book, which is the subject of this review, is an updated and expanded version of the earlier Guide; Chapters 2 and 3 (see below) are entirely new, while the others have been extensively revised.

This book consists of six chapters that integrate both historical description and musical analysis. Seven appendices cover related topics, among them: a list of Couperin's works, the prefaces to his works both in the original French and in English translation, the dance forms in Couperin's music, and his table of ornaments; three specialized sections are excerpts from relevant documents by writers of the time. An extensive bibliography of 91 titles concludes the book.

Chapter 1, "Couperin and his Times," provides a general overview of the musical context in which Couperin flourished. Although little is known about the details of Couperin's personal life, his professional life was mainly bounded by the church, the court, and teaching; he also associated with writers, painters, and actors. One important event was Couperin's appointment as organist of the Royal Chapel of King Louis XIV, who was knowledgeable in music. The influence of Italian music was being felt at this time, and its combination with the moods, manners, and social dances of the court undoubtedly influenced Couperin's musical compositions, with their easy and natural grace. Couperin's amalgam of French and Italian styles and forms is evident in his trio sonatas and harpsichord pieces. A large part of this chapter consists of a detailed description of seventeenth-century French musical forms and practice, with specific reference to notational peculiarities, rhythmic ornamentation, melodic ornamentation, tempo and expression, and arrangements and transpositions.

Chapter 2, "The French Lyrical Style," traces the influence of poetry on music through several publications of the seventeenth century, and comments on its expression in admired human qualities such as physical and moral courage, and social graces like polite and witty conversation within a courtly atmosphere. Clearly, many of the musi-

cal works of the time were written for a sophisticated rather than a popular audience. The dance also strongly influenced the formation of French melodic style, both in vocal and instrumental music. The ordered symmetry of French lyricism is seen in melodic shape, as in the 'arch', the ascent to the peak and the gentle descent to the cadence. The chief reference in this chapter is to Louis Couperin (1626–1661), the uncle of François, whose style often combines simplicity with refinement, but generally lacks sequential patterning.

Chapter 3, "Italian Influences on the French Classical Style," traces the development of a distinctive French national musical style. The Italian aspect was due to the Italian connection at the French court, along with the king's acquired taste for this alluring music. Couperin's appointment as part-time organist at the Royal Chapel in 1693 undoubtedly provided him with the opportunity to experience these influences directly. Some of the features of Italian music—melodic patterns, harmonic progression, hierarchical chordal relationships, and modulation—are reminiscent of Corelli. The sacred works of other Italian composers attracted almost all composers in France, and these inspired a vogue for works that mixed "the delicacy of French music with the vivacity of Italian music," according to Jean-Baptiste Morin (1677–1745). These cantatas pre-

ceded Couperin's declared intention to unite the French and Italian styles, as expressed in his *Apothéose de Lully* (1725).

Chapter 4, "Sacred Music," opens with a discussion of the two organ masses, the *Messe pour les paroisses* (Parish Mass) and the *Messe pour les couvents* (Convent Mass), preceded by a brief account of the kind of instrument for which Couperin wrote. The tonal design of seventeenth-century French organs differed from German practice in variety and color, including the use of mutations and standardization of registration. The liturgical function of the two organ works is revealed in their formats and use resembling that of a choir in responsorial singing. At the same time, the organ masses are satisfactory for concert performance, insofar as their structures resemble a suite of contrasting pieces of twenty-one short movements, sometimes with improvisatory aspects.

The greater part of the remainder of this chapter discusses Couperin's thirty surviving motets in some detail, referring to their vocal and instrumental textures, within the context of French and Italian styles, illustrated by appropriate musical examples.

Chapter 5, "Chamber Music," covers the instrumental ensemble music that Couperin composed in the later years of his life when he was under the influence of the Italian instrumental style: *Les*

*Nations* (four ordres), *Concerts royaux* and *Concerts nouveaux* (the former written for the pleasure of the king, as the title suggests), *Le Parnasse ou L'Apothéose de Corelli*, *L'Apothéose composée à la mémoire de l'incomparable Monsieur de Lully*, *Pièces de violes*, and vocal chamber music. The latter category includes secular songs for one or more voices, vocal duets, and four trios in a popular style that conveys the heartiness of a drinking song, along with certain bawdy elements—all of which reveal a human quality not evident in Couperin's other more aristocratic works.

Chapter 6, "Works for Harpsichord," unfolds in six sections: French Harpsichords, Couperin's Publications of Harpsichord Pieces, Ornamentation, Pictorial and Programmatic Elements, Forms, and Style in Couperin's Harpsichord Works. Tunley's opening observation is a plea for authenticity in performance in his judgment that Couperin's pieces do not transfer well to the piano. This is due to a variety of factors, chiefly the technical demands of the ornamentation, along with the brilliant and contrasting tones of a two-manual harpsichord<sup>1</sup> that cannot be duplicated on the piano.

The discussion of Couperin's fanciful titles of these works yields numerous intriguing explanations of their origin in the names of famous figures of the day,<sup>2</sup> and such diverse objects as butterflies,

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alarm clocks, windmills, bells, and costumes worn by guests at a masked ball; some involve allusions to literary and theatrical events. Couperin's whimsical artifice of substituting 'x's for vowels in *Mxnstrndxx* (Ordre 11) is a reference to the *Ménestrandise*, a powerful guild of Parisian instrumentalists that attempted to prevent non-members (including Couperin) from teaching the harpsichord.

Tunley's thoroughly researched document, linking musical structures and expressive aspects, exhibits a level of musical sensitivity seldom encountered in historical works of this kind; he is quite authoritative in the world of French Baroque music.

Although this highly readable volume lacks a concluding chapter, the author's perceptive remark in its final pages provides an appropriate overview:

The harpsichord pieces as a whole provide a never-ending source of fascination, as much in their imaginative strokes as in the sheer range of musical experience they convey. Yet, while the prevailing mood of his harpsichord music is one of good humour and courtly grace, the dark shadows that sometimes fall over its pages remind us that here is a reflection not just of an idealised world, but that of our own. (118)

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

#### Notes

1. Couperin remarks on this characteristic in his preface to the *Pièces de clavecin* (Premier livre, 1713):

The harpsichord is perfect in its range and brilliant in itself; but as one cannot swell or diminish its sound, I shall always be grateful to those, who, through consummate art sustained by taste, can manage to make the instrument capable of expressing feeling; it was to this end that my predecessors dedicated themselves, quite apart from their beautiful compositions. . . . (131)

2. One departure is *Sœur Monique* (Ordre 18), whose apparent innocence disguises the fact that it is a portrait of a woman of ill-repute (109).

## New Recordings

**J. S. Bach. *The Ascension Oratorio and Two Festive Cantatas BWV 11, 51 & 34*. The Bach Choir of Bethlehem with The Bach Festival Orchestra. Greg Funfgeld, conductor; Ann Monoyios, soprano; Daniel Taylor, countertenor; Frederick Urrey, tenor; and Christopher Nomura, baritone. Dorian Recordings. DOR-90306; available from 800/DORIAN-6 or <www.dorian.com>, \$16.99 plus shipping.**

Are you weary and heavy laden? Then listen to a true healer—Bach! That's my

doctor's advice who listens to Bach first thing in the morning and when he gets home from a stressful day at the office. A good prescription and antidote for any circumstance, and you would do well to begin with this dynamic, energized recording by the Bach Choir of Bethlehem. What enthusiasm comes from this renowned choir, the professional orchestra and world class soloists—with excellence all around!

The Bach Choir of Bethlehem, Pennsylvania, founded in 1898, is the oldest Bach choir in America. They gave the first complete performances of the *Mass in B Minor* and the *Christmas Oratorio* in this country. Every May they have a Bach Festival that draws people from around the world. You can check out their concert schedule at <www.bach.org>.

We are used to hearing our Bach "lean" these days, but the 95 volunteer members under the expert, vibrant leadership of Greg Funfgeld sing with amazing agility, and the size and depth of their group is only apparent in the grandeur of the chorales. Their repertoire is impressive and includes 133 cantatas, all of the motets, and 15 of Bach's larger works. They have appeared on *CBS Sunday Morning* and have sung in concert halls in Philadelphia, Boston, Munch, Berlin, and the Thomaskirche in Leipzig, as well as at Carnegie Hall and the Kennedy Center.

This disk contains three joyous cantatas: BWV 11 *The Ascension Oratorio (Lobet Gott in seinem Reichen)*, BWV 51 *Jauchzet Gott in allen Landen!*, and BWV 34 *O ewiges Feuer, O Ursprung der Liebe*. The accompanying booklet contains expert commentary by Robin A. Leaver, former president of the American Bach Society and on the faculty of Westminster Choir College of Rider University, Princeton.

*The Ascension Oratorio* is a dramatic opener. As an oratorio it is one of three works that Bach created for Christmas, Easter, and the Ascension. Don't think Handel here, but of the format for the *St. John* or *St. Matthew Passion* with a lively opening chorus followed by tenor evangelist recitatives that relate the narrative of Christ's Ascension, arias that provide the individual spiritual reflection, and the chorales that express the congregation's vibrant faith.

Bach's *Oratorium Festo Ascensionis Christi* was composed in the spring of 1735 immediately following the first performance of the *Christmas Oratorio*. The biblical narrative is a conflation of texts drawn from Luke, Acts, and Mark. The oratorio contains eleven movements focused around the chorale in movement six which is the fourth stanza of Johann Rist's hymn *Du Lebensfürst, Herr Jesu Christ*.

The opening chorus "Lobet Gott in seinen Reichen" (Praise God in his Kingdom) is a dazzler with virtuoso writing for trumpets and timpani in D Major. There follows a succession of recitatives, arias and chorale settings, so characteristic of Bach's writing, inspired by the moment and the text with stirring eloquence and then closing with a chorale in a brilliant flourish of trumpets and timpani.

Cantata BWV 51 *Jauchzet Gott in allen Landen!* (Praise God in All Lands) from 1730 was written for the 15th Sunday after Trinity or "for any time." It is an amazing virtuosic piece for soprano solo and equally skilled obbligato instruments, especially the trumpet in the opening and Alleluia arias. It may have been conceived for the precocious 12-year old Christoph Nichelmann, then a member of the Thomanerchor, as astonishing as that might seem. No doubt it was better that this treacherous masterpiece was sung by a fearless youth than an adult who would have every reason to tremble! Soprano Ann Monoyios rises to the challenge and provides moments of sheer beauty. The only solo that comes close to this vocal gauntlet is Mozart's famous and glorious *Exsultate jubilate* (K. 165).

Cantata BWV 34 *O ewiges Feuer* (O Eternal Fire) was originally written for a wedding, perhaps of a clergyman, 20 years earlier than this 1745 incarnation reworked for Pentecost, which transforms the imagery from the eternal love between a couple to the fire of the Spirit. The opening chorus captures that "fire" (*Feuer*) of Pentecost in bristling string writing and the "eternal" (*ewiges*) expressed by extended notes. The tender alto aria "Wohl euch, ihr auserwählten Seelen" (Rejoice, You Chosen Spirits) is captivating in its simplicity with flutes and muted strings. The cantata concludes with an exhilarating chorus afire with trumpets and timpani and thus rounds out this thrilling trio of Bach at his best, who always creates a truly "new song."

If you can, go to Leipzig. But if you can't, you will not be disappointed in going to Bethlehem!

—Joel H. Kuznik

**John Stanley: *The Complete Voluntaries for Organ*. Played by Margaret Phillips on four historic English organs. 2 CDs, Regent RECCD190; <www.regentrecords.com>.**

John Stanley (1712–86), the blind organist of the Temple Church in London, studied with John Reading and Maurice Greene, taking from them the use of solos for Trumpet, Cornet, Horn and Vox Humana as the second move-

ment of the English voluntary. Also highly renowned for his skills at improvisation, he published three sets of voluntaries (10 per set) as opp. 5–7 in 1748, 1752 and 1754, continuing reprints attesting to their popularity throughout the 18th century; from his generation only the two sets of 12 voluntaries in the same style and the book of interludes published by Starling Goodwin some twenty years later approach Stanley in quantity, although not in quality. His near contemporary, John Keeble, displays a much closer acquaintance with the language of the rococo and galant in his four sets of 6 Select Pieces published ca. 1776. Each set also contains voluntaries in the form of a prelude and fugue, probably intended to be played at the conclusion of the service; the great majority of the first movements are slow and imitative, much in the style of the Italian *durezza e ligature* as popularized through the chamber sonatas of Corelli.

On this double CD set Margaret Phillips brings us the first complete recording of the voluntaries, playing them on four historic English organs, three of which are in London. St. Helen, Bishopsgate, was built by Thomas Griffin in 1742, and after many alterations was reconstructed by Goetze and Gwynn in 1995—three years after serious damage from a terrorist bomb. Fortunately the Great flue chorus and Cornet contain pipes from the original, as do the Choir Stopped Diapason, Principal and Flute and the Swell Open & Stopped Diapasons, Principal and Trumpet. The Choir Cremona contains pipes from 1810. St. James, Bermondsey, was built by James Chapman Bishop in 1829 and also restored by Goetze and Gwynn, in 2002. One of the larger organs of the period, the Great contains a Clarion, the Choir flues up to Fifteenth, and a Bassoon/Cremona (split between bass and treble). St. Mary, Rotherhithe, was built by John Byfield in 1764 with numerous changes in the 19th century before being restored by Mander and then Goetze and Gwynn in 1991. The Great chorus to Sesquialtera, Choir flues and Swell Stopped Diapason, Principal and Trumpet contain pipes from 1764, as does a very rare 16' Double Diapason on the Swell (to tenor C). The final instrument is in St. Peter and St. Paul, Blandford Forum (a small town in Dorset in South West England), built in 1794 by George Pike England, altered during the 19th century, and partly restored by Mander in 1971. The Great chorus to Mixture and Cornet, the complete 5-stop Choir organ (flues to Fifteenth) and the Swell Diapasons, Principal and Mixture contain pipes from 1794. The instruments at Bishopsgate and Bermondsey contain the long octave in the bass in the Great and Choir, and at Bermondsey the Swell stops function down to tenor G, the rest of the compass being supplied by the Choir stops.

Margaret Phillips wisely plays a selection of voluntaries from the three sets

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on each instrument, so that we can hear how different makers voiced their stops, the Cornets perhaps offering the greatest variety in tone and volume. The great majority of the voluntaries are in two movements, but especially successful is the concerto-style op. 5, no. 8 with its first Allegro's vibrantly rhythmic opening in octaves being punctuated by passages of scales and arpeggios played by the RH on the Choir accompanied by a single line on the Swell, overlapping the passagework. The Adagio, with its throbbing chords beneath a sustained line of either whole notes or sixteenths, is followed by a fugal movement where full organ alternates with passages on the Swell; an exciting section includes oscillating broken triads on the Swell alternating with chords on the Great before a return to the fugal subject beneath half-note suspensions.

Several of the voluntaries survive in an earlier form in the voluminous manuscript collections of Stanley's teacher John Reading. The opening voluntary of the first set is a four-movement work: a two-movement trumpet voluntary followed by a slow movement for the Swell and a movement that alternates Swell and 4' Flute, although here the LH remains on the Choir Stopped Diapason rather than both parts being played on the Flute.

There is not enough space to describe each voluntary, but some of the highlights include the delightful dialogue between Hautboy and Cremona in op. 6, no. 1 (played at Bermondsey), the two voluntaries for the newly introduced Corno, op. 6, no. 4, and op. 7, no. 6, the latter containing more of the typical thirds and sixths, also played at Bermondsey using the Swell French Horn—a powerful register!—and the Trumpet in dialogue with the Cremona from op. 7, no. 2 played at St. Helen. While the great majority of the Cornet movements are indeed boisterous, there is still sufficient rhythmic variety in the accompaniment to make for interesting comparisons, e.g., op. 5, no. 4. Particularly striking is the virtuoso writing in op. 5, no. 6 in D-minor with its *moto perpetuo* scale passages and arpeggios, all carefully articulated with clarity, as is the writing in two parts in op. 5, no. 3. The transparent and light voicing enables us to hear the skilful although sometimes loose writing in the several fugal movements with maximum clarity.

Two of the Cornet voluntaries (op. 6, no. 3 and op. 7, no. 1) contain both the double stroke sign normally played as a shake beginning on the upper note, and the abbreviation *tr* in close proximity; here Margaret Phillips interprets the former as a mordent, as per Geminiani's *A Treatise of Good Taste in the Art of Musick*, 1749, which makes good musical sense. Margaret Phillips has chosen to play the ornament of a wavy line with a slash through it as a three note mordent, as suggested in Heck's *The Art of Fingering*, 1766, rather than the four-note ornament beginning with the lower auxiliary as was still included in tables well into the 18th century. In several places additional ornaments are played in a most stylish manner, and at appropriate points, cadenzas improvised, giving us a splendid example of how it should be done. Most importantly, every ornament sounds like an essential part of the melodic line, so crisp and clean is the playing. While Margaret Phillips takes the slower movements at a brisker pace than many players, the imitative writing is always clear, the legato effective, and the fast movements positively sparkle at the chosen tempo, all subtle nuances in the writing being carefully pointed. One passage of particular note for its very unusual demands that are negotiated with seeming ease is in the second movement of op. 7, no. 4, in the two sequences in which the RH plays on the Swell, the LH plays a slow whole-note line on the Great, and also "thumbs down" onto the Choir for the Cremona to take the middle part.

This collection contains music of the highest quality in the numerous forms prevalent in England in the mid-18th century, and the playing is also of the

highest quality on instruments that are eminently suited to these pieces; in just a few places registrations are not in the strictest accordance with the later treatises of Marsh, Blewitt and Linley (the Fifteenth being drawn without the Twelfth), but in almost every piece we can learn how these pieces would have been played in the mid to late 18th century. The joy of hearing trumpets before increased wind pressures, beautifully nasal and tangy Cornets, mellow Cremonas, and liquid flutes as well as the corresponding Echos of the first two, is scarcely to be surpassed.

The control of the Swell pedal also reveals the highest care in giving dynamic shape to the melodic lines, and most certainly avoids the lament of the later treatise writers of mere sawing up and down! The accompanying booklet gives specifications, registration of each piece, and a good brief description of the development of the English voluntary.

Perhaps these pieces are not to be listened to in one sitting, but are really so varied and "moreish" that a whole CD could quite easily slip by. We owe many thanks to Margaret Phillips, the engineers and to the tuners for enabling us to hear these pieces in as authentic a setting as possible. Perhaps she could be prevailed on to record some of the other noteworthy English composers of the period such as Bennett, Keeble and Dupuis.

—John Collins  
Sussex, England

**Hommage à Widor: Programme inspiré du concert d'inauguration. Philippe Delacour aux Grandes Orgues de Notre-Dame de Metz. Fugatto FUG 003.**

*Toccata and Fugue in D minor*, BWV 565; *Chorale Prelude "O Mensch beweine dein Sünde groß,"* BWV 622, Bach; *Trois pièces*, op. 29: *Prélude, Cantilène, Scherzando de concert*, Pierné; *5ième Symphonie*, op. 42 no. 1: *Allegro vivace, Allegro cantabile, Andantino quasi allegro, Adagio, Toccata*, Widor.

**Marcel Dupré. Philippe Delacour aux Grandes Orgues de Notre-Dame de Metz. Fugatto FUG 004.**

*Prélude et fugue en sol mineur*, op. 7; *Variations sur un Noël*, op. 20; *Symphonie-passion*, op. 23: *Le monde dans l'attente du Sauveur, Nativité, Crucifixion, Résurrection*; 79 *Chorals*, op. 28: No. 9 *Christ qui est la lumière du jour*, No. 12 *Christ gisait dans les liens de la mort*, No. 15 *Christ qui nous rend heureux*, No. 25 *Ressuscité est le saint Christ*, No. 28 *Le Fils de Dieu est venu*, No. 33 *Ardemment j'aspire à une fin heureuse*, No. 37 *Je t'appelle, Seigneur Jesus*, No. 41 *Dans une douce joie*, No. 50 *Kyrie Christ consolateur de l'univers*, No. 75 *Nous chrétiens; Six antiennes de Noël: Ecce Dominus veniet, Omnipotens sermo tuus, Tecum principium, Germinavit, Stella ista, Lumen ad revelationem.*

**Marcel Dupré (1886–1971). Philippe Delacour aux Grandes Orgues Saint-Maurice de Freyming-Merlebach. Fugatto FUG 001.**

*Prélude et fugue en si majeur, Prélude et fugue en sol mineur, Ave Maris Stella 1, Ave Maris Stella 2, Ave Maris Stella 3, Ave Maris Stella 4, Berceuse, Crucifixion, Creator alme, Jesus Redemptor, A solis Cardine, Audi benigne, Pange lingua, Iste Confessor, Placare, Ecce Dominus, Tecum principium, Annonciation, Regina coeli, Vitrail.*

All three compact discs available from the Organ Historical Society (\$14.98 each plus shipping), 804/353-9226; <www.ohscatalog.org>.

Philippe Delacour, a pupil of Marie-Claire Alain, is the organ professor at the Conservatoires in Metz and Freyming, and is *titulaire* of the Église de Notre-Dame de Metz and the Église de Saint-Maurice, Freyming-Merlebach in Lorraine, France. He is the founder of the Concours International d'Orgue de Lorraine, and of the Festival International "Orgues sans Frontières."

Two of the compact discs are recorded on the 1846 Antoine Sauvage organ at Notre-Dame de Metz. Sauvage came from Metz. In the late 1830s he was working in Paris for Cavallé-Coll building the new organ for the Abbey of Saint-Denis. André Bouxin, a leading cabinetmaker, built the Saint-Denis organ case. An unexpected result of this

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collaboration was that on October 8, 1840 Sauvage married Bouxin's daughter. In 1842 Antoine Sauvage left the employment of Cavallé-Coll, moved home to Metz with his new bride and started his own organ firm. Meanwhile, long before, in 1730, Jean Nollet had built an organ for St. Simeon's Church in Trèves. In 1803 this instrument was moved to Notre-Dame de Metz. In 1846 Sauvage built a new three-manual organ for Notre-Dame de Metz inside Nollet's old casework. He seems to have learned a great deal from working for Cavallé-Coll, and the organ is a very fine one. A curious feature, however, is that owing to the small size of the old *Positif-de-dos* case, room had to be found for Sauvage's *Positif* division inside the main case. The *Positif* is thus unusually small in comparison with the *Grand Orgue* and *Récit*. The Cavallé-Coll-Mutin firm was responsible for a rebuild in 1903. By this time Alsace-Lorraine had temporarily passed from France to Germany as a consequence of the Franco-Prussian War. Pro-French feeling tended to run high, so it is not surprising that a Parisian organbuilder was chosen for the work. More recently in 1983 the Sauvage organ was restored by Bernard Aubertin of Courtefontaine. The Notre-Dame de Metz organ currently has three manuals and 50 ranks.

The first of the compact discs is intended as a reenactment of Charles-Marie Widor's inaugural recital on August 17, 1903, after the Notre-Dame de Metz organ had been rebuilt by Cavallé-Coll-Mutin. This has the disadvantage of including the inevitable *Toccata and Fugue in D minor* and Widor *Toccata*, although in fairness it should be said that these pieces were probably not quite as hackneyed in 1903 as they are now over a century later. Furthermore, although very well registered, the Widor *5ième Symphonie* might be said to drag a little in places, particularly in the first movement where some of the tempi seem uncertain. Probably the most interesting repertoire on this recording is the *Trois pièces* of Gabriel Pierné. These are noteworthy not least because it was relatively unusual for Widor to include any music at recitals except for his own compositions and those of J. S. Bach. Pierné's inclusion in the recital at Metz may have had something to do with the fact that he lived there for some years and that his cousin was also an organist in the town. Pierné, who succeeded his teacher César Franck as organist of Sainte-Clothilde in Paris, is highly thought of in France as an all-round musician. He did not, however, have much interest in the organ. He composed little in the way of organ music, and resigned his post at Sainte-Clothilde, mostly out of boredom, after a mere eight years. His few surviving organ compositions are nonetheless extremely fine. When performing the Pierné pieces on this recording Philippe Delacour's heart seems very much in what he is playing. The *Prélude* from Pierné's *Trois pièces* is a virtuosic and exciting piece that probably represents the high point of this compact disc. The

*Cantilène*, played as a Trompette solo and accompanied on the very pretty flutes of the Metz organ, is no less impassioned. The *Scherzando de concert* is another virtuosic piece and once again well played. If this is a worthwhile recording at all, it is worthwhile for these three Pierné pieces.

The second and third compact discs are devoted to works of Marcel Dupré. Philippe Delacour seems to be much more in his element playing Dupré than Bach and Widor. At the beginning of the second CD he gives a very exciting performance of the *G minor Prelude and Fugue*, and follows this with an equally fine one of the *Variations on a Christmas Carol*, which gives him an opportunity to show off the varied colors of Sauvage's Metz organ. The main work featured on the second recording is Dupré's *Symphonie-passion*, in which Delacour demonstrates that the Metz organ is capable of some quite massive effects. The *Symphonie-passion* was published in 1924, based on an improvisation Dupré performed on the Wanamaker Organ in Philadelphia during his first American tour of 1921. Much of the rest of the recording is taken up with Dupré's 79 *Chorales*, which I feel are less well known than they deserve to be. They were written as exercises for Dupré's students. As they are on average very short works of about a minute each, all 79 would just about fill a single recording. (As far as I am aware, Jeremy Filsell in his Guild recordings of the complete works of Dupré is the only artist who has attempted this on a single CD.) Delacour includes ten of them on this particular recording. Truth be told, they are rather strange compositions to have been composed by a Roman Catholic, having much more in common with the Protestant chorale preludes than with most of the French romantic repertoire. They are nonetheless extremely interesting. As is often the case with didactic works they are written in highly contrasted styles. Some, for example, like Nos. 9 and 41, are evocative of the impressionistic chorale improvisations of Karg-Elert, while others such as Nos. 28 and 27 are in the more classical idiom of J. S. Bach. The recording ends with the more mystical and liturgical *Six antiennes pour le temps de Noël*. Delacour's performance of *Germinavit* is particularly fine.

The third of the compact discs is recorded on the organ of Saint-Maurice, Freyming-Merlebach, the other church at which Philippe Delacour is *titulaire*. The leaflet does not give the specification of the organ, but I gather that it is the *magnum opus* of organbuilder Frédéric Haerpfer, and that it was constructed in 1930. Like the Metz organ it was recently restored by Bernard Aubertin. It has 30 stops—although it sounds much larger—and (ptubular-) pneumatic action. I think the stoplist is probably more eclectic, more in the neoclassique style, than the Metz organ. It is, nonetheless, a fine sounding instrument.

There is quite a bit of repertoire—the *Prélude et fugue en si mineur*, *Crucifix-*

*ion* (from the *Symphonie-passion*) and two of the *Six antiennes pour le temps de Noël*—that is common to the two Marcel Dupré recordings. So far as the duplications are concerned, there is little to choose between the two performances, and although they are performed on two different organs, the two instruments also seem equally suitable. The third compact disc has the advantage of being laid out so as to present the works in the order Dupré composed them. The compositions range from the op. 7 *Préludes et fugues*, composed in 1912 while Dupré was still a student, to his last work, op. 65 of 1969, called *Vitrail* and inspired by the rose window at St. Ouen's Cathedral in Rouen, where his father, Albert Dupré, had been organist. I would particularly recommend the third compact disc, therefore, as providing an emblematic collection of Dupré's organ music in chronological order, and demonstrating well how his compositional style evolved over a lifetime of teaching and concertizing.

—John L. Speller  
St. Louis, Missouri

## New Organ Music

Wilm Geisman et al. (edd.), *Freiburger Orgelbuch. Musik für Gottesdienst, Konzert und Unterricht. Band 1: Hauptteil. Stuttgart: Carus Verlag, 2004 (Carus 18.075). 223 pp., €49.50.*

During the past twenty or so years, the German music publisher Carus has become one of the premier European publishers of (sacred) choral music, published in handsome *urtext* editions, often with good singing translations in English. But Carus has much more to offer: any organist seriously interested in Rheinberger, for example, will turn to this publisher for their excellent edition (essentially facsimiles of the first editions) of the organ works (available in expensive hard-cover volumes as part of the Rheinberger Complete Works edition, but now also in more reasonably priced individual volumes).

The full title of the present collection reads in translation: *Freiburg Organ Book: Music for Worship, Concert, and Teaching*. "Freiburg" refers to the Roman Catholic diocese in South Germany for which the collection is primarily intended (the editors are all full-time church musicians in the Freiburg diocese). The German church-music system includes a large number of part-time professional organists with serious training and an officially recognized diploma. This book will presumably be used in organ courses as part of that training, since the 95 pieces offer a nice overview of European organ music from the late Middle Ages to the present day. But although few of the great organ composers are missing, the editors have successfully tried to choose lesser-known works that are often hard to find other than in expensive scholarly editions. Two works of contemporary composers as

well as a short fantasia by Kittel appear in print for the first time here.

The book is organized by geographical areas ("national" styles, one might say) and chronologically within each of those sections. Each "chapter" opens with a general introduction about organ culture in this particular area; notes on the individual pieces are found in the back of the book. The first part, devoted to Germany and Austria, includes no less than 48 pieces—indeed more than half the book's content. These range from selections from the *Buxheimer Orgelbuch*, Arnolt Schlick (the beautiful *Maria zart*), and Hans Buchner to Rheinberger (a nice setting of *O Haupt*), Karg-Elert, Bornefeld, and others. J. S. Bach is included with the "little" E minor ("the Cathedral"), a somewhat neglected piece, perhaps, in recent years.

The eight works from England include voluntaries by Blow, Boyce, and Elgar, Wesley's pretty *Air and Gavotte*, and a lovely *Folk Tune* by Percy Whitlock. From France, no Couperin or de Grigny, but Marchand, Dornel, and Calvière along with a seventeenth-century anonymous composer. The Romantic school is represented by lesser-known compositions by Franck, Dubois, Boëllmann, and others. Particularly nice is the inclusion of two preludes on Gregorian chants by Jeanne Demessieux. Who wouldn't fall in love with the *Rorate coeli* at first hearing? The short toccata on the *Veni Creator*, too, is effective and appealing. Not everyone will use the same words to describe the little prelude by Jean-Pierre Leguay, but as an example of twelve-tone technique (not too often encountered in organ music), it certainly serves a purpose.

The eight pieces from Italy range from Magnificat versets by Frescobaldi to Bossi's *Chant du soir*. The combined chapter on The Netherlands and Belgium offers Sweelinck, of course—although his *Pavana lachrymae* can hardly be considered a liturgical organ piece—along with Ruppe (a rondo finale à la Haydn), Lemmens, Mailly, and a friendly wedding march by Aart de Kort, organist of the Roman Catholic Cathedral in Rotterdam. Scandinavia is represented with a single work by Oskar Lindberg. Finally, from Eastern Europe, there are two movements from the organ mass by Zoltán Kodály and *Festivo I* by the excellent Czech composer Petr Eben.

Strangely missing in this European anthology are Spain and Portugal. It's hard to believe that the editorial committee completely overlooked this large and often rather appealing repertoire, but I can think of no other explanation. As far as individual composers go, there are obviously many that could have been included but aren't (just a handful of my personal favorites: Stanford, Tournemire, Duruflé, Peeters, Henk Badings). On the other hand, the mild emphasis on South German composers is certainly justified given the character (and the title) of the collection.

All the pieces are presented in immaculate *urtext* quality: there are no editorial tempo markings, registrations,

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or fingerings; suggestions for registration are often found in the notes on the individual pieces, however. The engravings look nice, only a few pages are perhaps a little "crowded" (the price one pays for avoiding page turns). A couple of pieces using three staves (with the third one for the pedal) could equally well be played effectively on manuals only; in these cases, notation on two staves would probably have been preferable.

The intros to the various chapters are generally informative, even if sometimes slightly unbalanced (the essay on The Netherlands and Belgium mentions only the sixteenth-century organ builders Hendrik Niehoff and Cornelis Gerritszoon—no Bätz, van Dam, Adema, or Flentrop, to mention only a few of the outstanding Dutch builders of the past 250 years). The notes on the individual pieces are usually helpful. In the case of Fischer's beautiful *Chaconne in G major* (really a harpsichord piece), the suggestion to play the bass in the pedal is welcome; but what to do when this becomes practically impossible a little later on in the piece? I also missed a few words on the rosary as background for this little-known masterpiece.

American organists with an interest in the European repertoire will, I think, welcome this book. Since most of the pieces are not particularly challenging, the collection is a handy source for every-Sunday preludes, postludes, and interludes and many pieces are equally useful for concerts. But most of all, I believe this book can be invaluable in teaching practice, particularly for the undergraduate organ student who wants to get an overview of almost six centuries of European organ music (and for the college professor who doesn't mind hearing something *else* for a change). The single drawback of the book for non-German readers—the text is in German only—can easily be remedied by the publisher by inserting an English translation for the international market. A CD with selections from the book, played by some of the editors on organs in the Freiburg diocese, is also available (Carus 18.075/99).

A companion volume (*Band 2: Musik zum Hallelujah*, Carus 18.075/10) contains organ introductions for the Alleluia before the reading of the gospel. Since these pieces are almost exclusively based on more-or-less-contemporary tunes from the German Roman Catholic hymnal (only a few are based on Gregorian chants), this second volume is probably of relatively little interest for organists outside Germany and Austria.

—Jan-Piet Kruijff  
Aaron Copland School of Music,  
Queens College, CUNY

**Muffat-Ebner: Complete Works for keyboard, Vol. II, edited by Siegbert Rampe; Bärenreiter BA 8460.**

In an earlier issue of THE DIAPASON (January 2004) I reviewed the first volume of the new edition by Siegbert Rampe of the complete works for keyboard by Georg Muffat and Wolfgang Ebner, and am delighted that the second and final volume has appeared in time to enable us to celebrate the 300th anniversary of the death of Muffat. This volume contains a further 75 pages of musical text and the customary thorough introduction in English and German including brief biographies, information on the sources used, helpful notes on performance practice including Muffat's idiosyncratic ornamentation signs (although see caveat below), and notes on individual pieces. A critical commentary is printed after the musical text.

The volume contains two partitas (both in F) by Muffat considered to be of certain authenticity, as well as some partita movements in F and just two bars of a toccata all considered "of uncertain authenticity." The first authentic partita opens with a slow chordal prelude followed by a Ballet, Gavotte, Menuet and Rigadon. The

second partita opens with a Prelude which impresses from the start with its vigorous scale passages and roulades. A second Prelude offers scope for demonstrating the inflectional powers of the clavichord in its six-part chords. The traditional suite movements follow, a Gavotte and Menuete [*sic*] being inserted before the Gigue with dotted 6/8 rhythms, the set finishing with a piece in 3/4 entitled *Les Pephouses*.

Rampe has conjectured that the set of movements published here as "of uncertain authenticity" may well belong to the first authentic work; certainly the Sarabande, Minuette, Burlesca, Rigadon and piece entitled *La Folle* go well with the other movements in the same key. The most substantial piece is the da capo Passacaglia [*sic*], its cumulative increase in speed through eighth notes, triplets and sixteenths requiring some careful practice to allow some of the harmonic subtleties to be heard.

The edition also contains the Ciaccona, Passacaglia and the variations entitled "Nova Cyclopeias Harmonica" from his printed collection *Apparatus Musico-organisticus* of 1690, all of which are readily available in modern editions and a facsimile. Indeed it is in these pieces where the editorial standard slips somewhat; there are several printing errors with regards to ornaments in particular, as well as a few

pitch errors. It is also a pity that Rampe uses a / to indicate subdivision of bars, this giving the impression visually at times of it being some kind of diacritical sign for an ornament; not all players are so experienced as to be able to differentiate this sign from the genuine / for an appoggiatura! Incidentally, the introduction errs in stating that Muffat does not make use of the appoggiatura, since / does indeed appear in the works here printed from the *Apparatus*. Comparison with the facsimile is recommended. Despite the editor's comments on which instruments he considers appropriate for these pieces, the first two at least sound magnificent on the organ.

By Ebner we are offered a *Tocatta in G minor*, its 4/4 time prelude opening leading into a double fugue in 12/8, both subjects being combined in the final section. A brief, more improvisatory *Tocatta in D minor* with its written out arpeggios in the opening bars may be just the first part of a longer work. The main work by Ebner in the volume is the set of 36 variations on the 2-part aria in A minor composed by the Emperor Ferdinand III. The first twelve variations are mainly in 4/4 time, with the ninth in 6/4 and the eleventh in 12/8. The second and third set of twelve are headed Courante and Sarabande respectively. Virtuoso runs abound throughout and the invention rarely flags. Here indeed is a work

calculated to enable the player to show off not only his dexterity but also the quality of his instrument. The works of certain authenticity close with a *Courante in D*.

Among the works of uncertain authenticity are two short preludes that do not rise above the average. Ascribed to Ebner are a *Partita in A*, its fugal Gigue being especially tricky, an interesting Allemand, four Courantes and three Sarabandes. Also included are the *Fugue and Caprice in G* from Roberday's collection of 1660. The brief treatise on figured bass is well worth studying, although the German Gothic script is hard to read in places and there is no translation.

Many of the dance movements presuppose the use of the short octave, but Ebner's *Partita in A* requires a low F# and C#. Once again Siegbert Rampe and Bärenreiter deserve our thanks for making these works available in an excellent well laid-out edition, which, despite the comments above, basically fulfils scholarly and practical requirements, and leaves us wondering how many more such compositions by Muffat and Ebner have been lost completely. Although several of the pieces offered here are demanding, careful study is amply repaid as the pieces come to life beneath the fingers.

—John Collins  
Sussex, England

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Reflections on the Philosophical, Metaphysical and Practical Aspects of Dual Temperament in the Pasi Organ at St. Cecilia's Cathedral, Omaha, Nebraska  
Symposia held April 7-9 by the University of Nebraska-Lincoln and the Westfield Center

Herbert L. Huestis

In 1993, over 30 organ builders met in Tempe, Arizona to discuss the significance of "The Historical Organ in America" and to ponder the future of historically informed organ building. Twelve years later, a new Martin Pasi organ in Omaha's St. Cecilia Cathedral is the realization of a future that could only be a matter of conjecture a decade ago. Pasi's Opus 14 is a magnificent achievement—musical, spiritual and architectural.

In 2005, from April 7-9, the University of Nebraska-Lincoln School of Music and the Westfield Center held a symposium entitled "The Organ as Mirror of Religion and Culture—Temperament, Sound and Symbolism." This symposium was also sponsored by the Schola Cantorum of St. Cecilia Cathedral in Omaha, Nebraska. The new Pasi dual temperament organ made these far-reaching discussions possible in a way one could only dream of a decade ago.

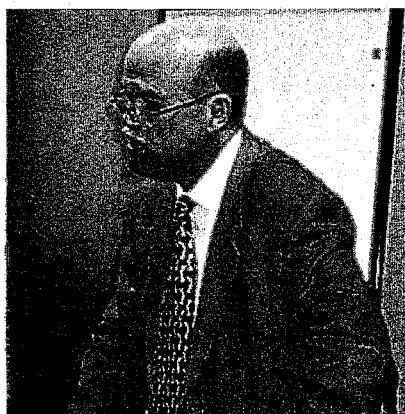
I must admit that since dual temperament is a rare undertaking in organ building, I thought of it as an experimental and possibly excessive luxury. After a thorough acquaintance with this fine instrument, its setting and its players, I find that dual temperament is extremely practical in its application to church music, both old and new. This was a big surprise. After attending the symposium, I felt that it was possible to reflect on three aspects as they relate to the new Martin Pasi organ: philosophical, metaphysical and practical.

My first impressions in this magnificent cathedral were hardly philosophical. I marveled at the sound of the organ, the splendid acoustic and the phenomenal artistic decoration and design of the church. This is truly an extraordinary space, where the celebration of both sonic and visual art is evident throughout the building. Once my ears were filled with the vocal sound of the organ, I felt purity and harmony beyond expectations. The effect of meantone tuning is visceral. It calms the nerves and soothes the soul! Whatever understanding of "temperaments" I carried into this space evaporated in a sense of sheer sound and harmony. So much for reading about temperaments in the context of western civilization and pouring over comparative charts. Pure sound is pure sound!

The rather complex symposium entitled "The Organ as Mirror of Religion and Culture" opened April 7 with a recital by Kevin Vogt, director of St. Cecilia Cathedral Schola Cantorum. Interspersed between organ selections was a reading of John Dryden's "Ode to Saint Cecilia" given by Marie Rubis Bauer, also an organist of the cathedral. The immediacy and impact of the music and spoken word set the stage for discussions of philosophy and culture



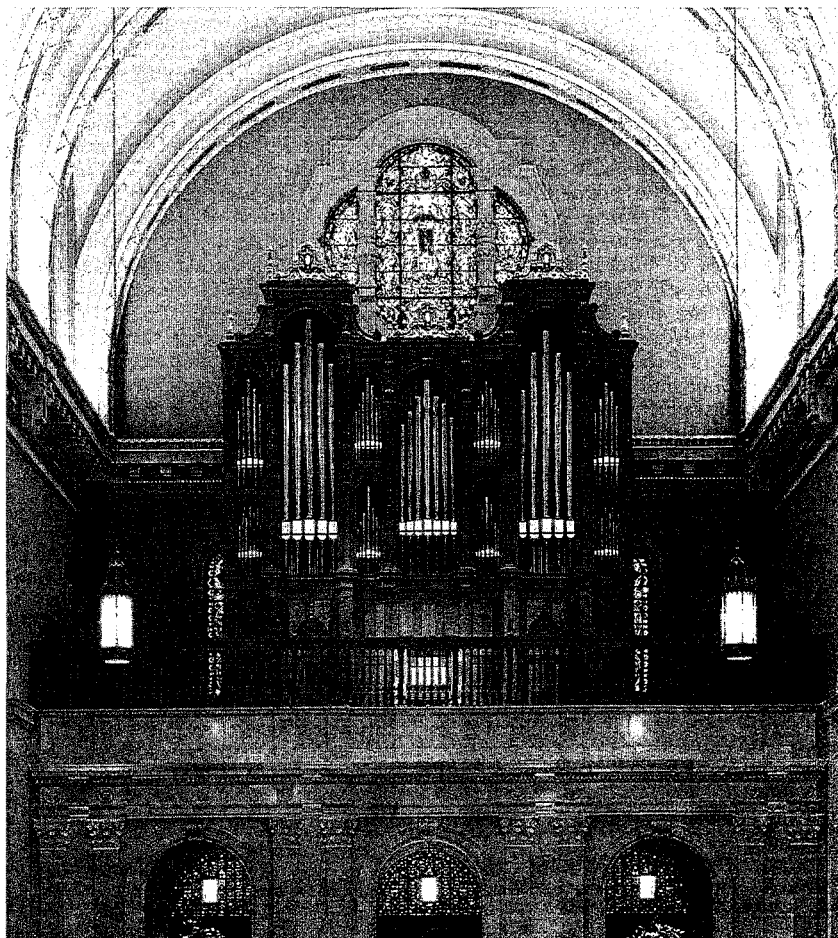
Kevin Vogt



Calvin Bower

which followed. A presentation called "The Organized Cosmos" was made by Quentin Faulkner (University of Nebraska-Lincoln), followed by discussions of philosophy and organ music. Calvin Bower (Notre Dame University) gave a talk entitled "Sign, Reference, and the Communion of Saints: First Steps Toward an Aesthetic of Sacred Music," which emphasized the "transcendent" nature of church music. Music, at the moment of its inception in the church, "transcends" for a brief moment the worlds of temporal and spiritual reality, residing for a transient period of time in both spheres. This is the "communion" or the magic of the moment—pretty heady stuff for a lowly organist and scribe.

That evening, we repaired to a concert by Hans Davidsson (Eastman School of Music), David Dahl (Pacific Lutheran University, emeritus), and



Martin Pasi Opus 14



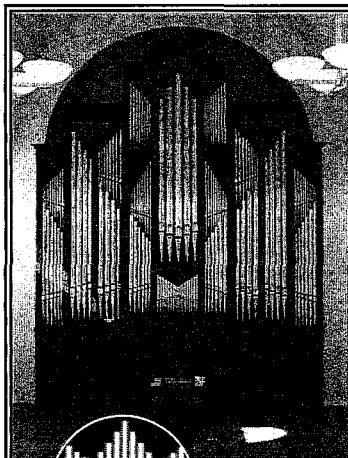
St. Cecilia Cathedral



Hans Davidsson

bination of beautiful vocal tone and purity of tuning in the organ had a complex physiological and psychological effect. One's attention was drawn so forcibly to the organ that time was forgotten. The music of Matthias Weckmann came to life as if it had been composed yesterday. Bach's works took on a whole new meaning.

Kevin Vogt, which featured works by Matthias Weckmann, J. S. Bach and David Dahl. The ancient philosophers believed in the melding of the mind and body, and I had no doubt that the com-



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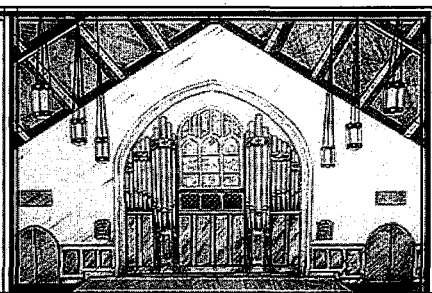


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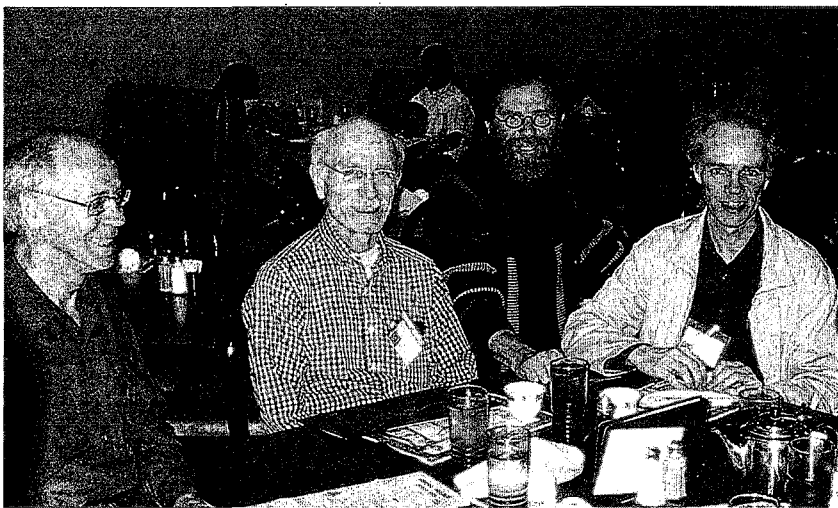


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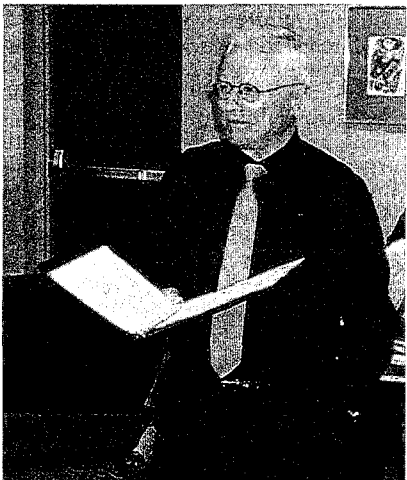
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Hellmuth Wolff, John Brombaugh, Hal Gober, Ibo Ortgies



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Martin Pasi and John Brombaugh

Friday, April 8, Hans Davidsson offered several presentations on the subject of "The Harmony of the Spheres," which explored what he called "sacred geometry" or the patterns of construction that organ builders knew throughout the ages. He explained that these "building blocks" enabled the building of cathedrals and organs in times past, much like cow barns in our own time, built by common folk without the aid of drawings or architects. Organ building had a practical, intuitive nature that made it possible for builders to construct monumental organs without the aid of drawings or architects, just like the cathedrals that housed them and the stained glass that adorned them.

With these thoughts fresh in our minds, we attended Solemn Vespers with improvisation by Susan Ferré in alternation with Gregorian chant. Again, inspiration came from well-established patterns and style (like "barn building"). There was an uncanny ease with which the improvised musical examples fleshed out the philosophical discussions we had just heard. It seemed that the Westfield Center folks were on the same wavelength as the academics.

Metaphysical aspects of the organ were further explored by Fr. Anthony Ruff of St. John's Abbey. Along these lines, a unique presentation on "The Organ as Symbol" was made by Charles S. Brown. Curiously, he also took up the metaphor of barns, and took the participants on a "Pilgrimage through Round Barns." This rather far-reaching discussion of the symbology of the organ touched on discussions of eschatology, folk religion and masks in aboriginal cultures. All this did not lose sight of the organ as a unique instrument, embedded in a very long history of western civilization. Panel discussions gave the opportunity for much storytelling. Many participants were able to give an account of their own unique experiences of "organ encounters," some rather touching.

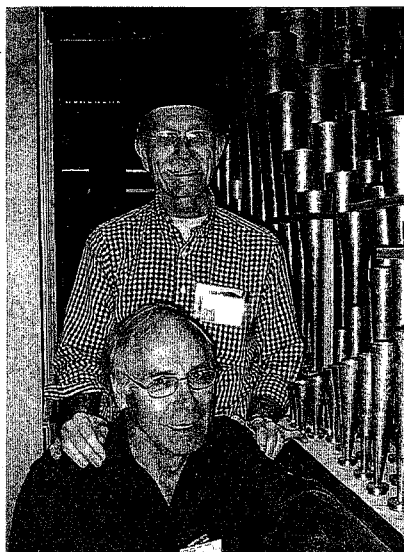
Temperament was a significant subject of formal presentations. On April 9, Ibo Ortgies gave a synopsis of his study of tuning as it pertains to the works of Dietrich Buxtehude and his contemporaries. He presented a picture of 17th- and 18th-century performance practice that was extremely compatible with

meantone tuning and did not at all support the idea that "well-tempered" tuning was necessary for the performance of this music. In fact, a central part of his thesis seemed to refute the notion that Buxtehude had the Marienkirche organ retuned in well-temperament. In his words, that seemed not to be the case, despite the fact that it was widely assumed to be true.

Along these same lines, Hans Davidsson made presentations on the new four-manual 17th-century North German organ at Göteborg University, Göteborg, Sweden. This is now the largest meantone organ on the continent, and goes a long way to support Ortgies' thesis that meantone tuning was far and away the most common tuning clear through the 18th century. Along with these insights, Bruce Shull of Taylor & Boody Organbuilders gave a presentation on the newly discovered Bach/Lehmann temperament, which opens up new avenues for the appreciation of Bach's music. This audience, already committed to early music, was able to appreciate such information and insight and see its application in the daily recitals and musical examples of the symposium.

These presentations stretched the mind of every listener in preparation for a concert of new music for the organ by Robert Bates. I confess that I was apprehensive about modern music performed on a meantone organ. How could contemporary music work on an organ that captured the tuning of the 17th and 18th centuries? Bates presented works by Arvo Pärt, György Ligeti, Joan Tower, Naji Hakim, and his own *Chromatic Fantasy* and *Charon's Oar*. Would he explore the dark, dissonant side of meantone tuning? With this question in mind, I discovered the genius of an artist committed to beauty and yes, the "metaphysical" properties of this organ in our time. The concert was followed by a reception and listeners could regain their poise. This was a not-to-be-forgotten experience!

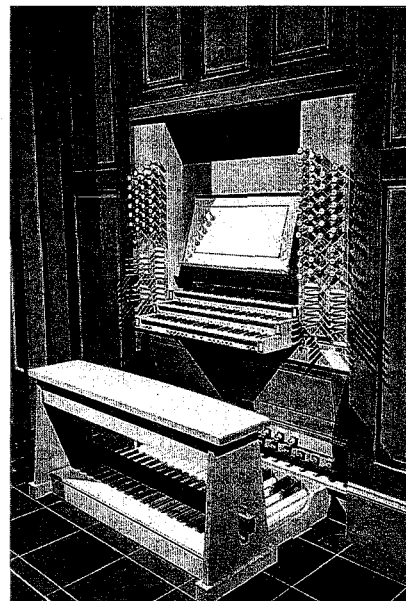
There was still an unanswered question: Was a dual temperament organ a luxury in the worship service? A number of participants stayed an extra day to find out. St. Cecilia Cathedral is a very large church, and the two services were filled with many families, young children, a seeing-eye dog, and, fortunately, a group



John Brombaugh and Hellmuth Wolff

of nuns from the entire community. The music was simple, straightforward and traditional. Kevin Vogt played the service, and I marvelled at his ability to shift effortlessly between the meantone and well-tempered divisions of the organ, depending on the nature of the music. Modal compositions came to life in meantone tuning—not surprising, but what a rare opportunity to hear "ordinary" church music with such an "authentic" flavor. The simplest psalms and congregational responses jumped off the page with fresh meaning and inspiration. In this sense, it underscored the absolute practicality of dual temperament. Tuning that makes ordinary church music appeal to hardened traditionalists surely deserves to be called a practical application.

So there it was: philosophy, metaphysics and practical application—all explored through in-depth lectures and discussions, elegant performances and appealing church services in less than a week. These events came together smoothly through the efforts of all the individuals who contributed so mightily



Pasi keydesk

to this fine symposium. They included Quentin Faulkner, George Ritchie, Susan Ferré, Hans and Ulrika Davidsson, David Dahl, John Koster, Bruce Shull, Roger Sherman, Ibo Ortgies, Kevin Vogt, Marie Rubis-Bauer, Charles Brown, Calvin Bower, John Koster, Gene Bedient, John Brombaugh, Fr. Anthony Ruff, Robert Bates and of course, Martin Pasi, organbuilder. ■

*Herbert L. Huestis is a graduate of the Eastman School of Music, where he studied organ with David Craighead 40 years ago. After a stint as a full-time church organist, he studied psychology and education at the University of Idaho, where he obtained his Ph.D. in 1971. He spent time as a school psychologist, and was subsequently lured back into the organ world and took up pipe organ maintenance with his wife Marianne and son Warren. For some years he has specialized in reed voicing, and as he approaches retirement spends more and more time tuning pianos. Ironically, his interest in temperaments comes from developments in piano tuning, where 19th-century tuning styles have been recovered in the manner of a lost art.*

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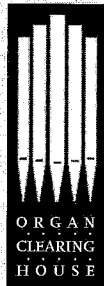
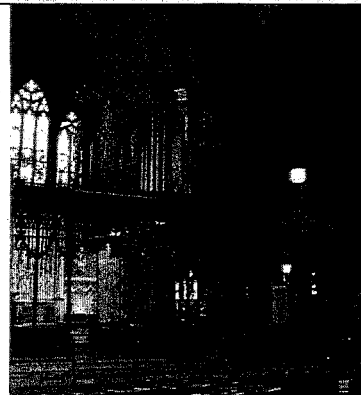
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# The Rise and Fall of a Famous Collaboration: Marcel Dupré and Jeanne Demessieux

Lynn Cavanagh

Mention the name of the French organist-composer Jeanne Demessieux (1921–68) and someone will broach a tantalizing question from the history of the Paris organ world: why in 1946 did Marcel Dupré bring to a sudden end both his five-year-long artistic collaboration with Jeanne Demessieux and the close friendship he and his wife shared with the Demessieux family? No one knows, but recently rediscovered primary sources shed light on the matter.

The basic scenario was unusual. In the wake of her Paris Conservatory first prize in organ in 1941, Demessieux underwent an intensive postgraduate program of organ study with Dupré. Under his supervision she acquired an enormous repertoire and prodigious improvisation skills. Meanwhile, she was Marcel Dupré's collaborator in seeking new frontiers for pedal technique and new directions in composition for the organ. Demessieux's long-overdue public debut, a February 1946 recital of works by Bach, Franck, Dupré and herself, created a sensation. That spring, Demessieux performed the remainder of the six-recital series that Marcel Dupré and his wife, Jeanne Dupré, had planned for her. These programs were played entirely from memory and always on a specially restored and regulated Cavaillé-Coll organ, its console placed to evoke the scene of a piano recital. Audience reaction suggests that her debut series bestowed renewed glory on Dupré's powers to bring organists to ever new heights of virtuosity and creativity at their instrument. Immediately after recital number six, near the beginning of June, the Duprés left on a North American recital tour, one of the aims of which was to undertake advance publicity for another stage of the Demessieux project, her planned North American debut. Yet, from their return to France at the end of December 1946 onward, the Duprés refused ever again to speak to Jeanne Demessieux.

To the mutual friends who then entreated him, Marcel Dupré withheld all word of explanation.<sup>1</sup> Demessieux, who, according to her friends and family never completely recovered from the trauma of rejection, remained, to the end of her life, entirely at a loss to understand what caused her dearest friends to repudiate her.<sup>2</sup>

Six years after her death, in 1974, her older sister, Yolande Demessieux (1908–2000), provided material to the organist-composer-musicologist Christiane Trieu-Colleney (1949–1993), including Jeanne Demessieux's journals and surviving correspondence, for a biography.<sup>3</sup> As well as describing every aspect of Demessieux's formation and career, this book undertook discussion of possible causes of the Duprés' *volte-face*, which was a blow to Demessieux's parents and sister, too. Having to walk a narrow path between satisfying Yolande Demessieux's desire for justice and not stating anything too embarrassing or controversial, Trieu-Colleney offered several, hypothetical, carefully phrased explanations. Most attempted, on the basis of evidence available to her, to find a bone of contention between the former collaborators, but without, in the end, appearing to favor one particular reason for the rift more than any other.<sup>4</sup>

Dupré's only available words on the matter are in a handwritten memo, to an unknown addressee, concerning his wish that some of his correspondence be suppressed. In translation, the entire memo reads:

Here are the reasons for which we wish that these few letters do not appear:

1st Messiaen—the criticisms are just, but severe for him. I like him personally *very much*. Please let this remain secret.

2nd Mlle Demessieux—Although during the years after her prize I worked with



Marcel Dupré during Benediction, on the occasion of the inauguration of the grand organ of St-Louis de Vichy by Monsignor Jacquin, Bishop of Moulins, October 17, 1943. (Photo: Lapi. Collection of the Association des Amis de l'Art de Marcel Dupré, 8 rue Emile-Gilbert, 75012 Paris.)

her for nothing, she was unworthy of me and Madame Dupré. This wound has never healed. I don't need to say more. You can guess.<sup>5</sup>

These words, even if they do not tell us exactly what happened, do make it clear that something caused the Duprés to lose all respect for their former protégée. Moreover, the final two, short sentences suggest that Marcel Dupré expected his intended reader would be able to deduce in what way Demessieux had proved to be undeserving of their charity and respect.

Having the benefit of this statement from Dupré, the same primary sources that were available to Trieu-Colleney—including the journal of events and conversations Demessieux kept during the period December 1940 through December 1946<sup>6</sup>—and a cushion of elapsed time, I present in this article a picture on which to base a theory of what brought about the end of the Dupré-Demessieux collaboration. Three concurrent situations will be examined: the general state of the Paris organ world, the nature of the relationship between Marcel Dupré and other Paris organists; and the nature of the relationship between the Dupré family and Jeanne Demessieux. Information on all three, as well as on Demessieux herself, emerges from events and conversations recorded in the latter's journal for the six-year period cited above. In the remainder of the article, I will set the historical scene, outline the scenarios that emerge from the journal and, in conclusion, point to the likely cause of the abrupt end to the collaboration.

## A Perspective on the Paris Organ World, circa 1920–1960

Since the heyday of the 1890s, when attendance at organ recitals in public halls in Paris and the fame of Parisian organ tribunes on a Sunday were at their height, the role of organ music in the city's musical life had gradually waned. In the period between the wars, it was increasingly evident that one of France's greatest exports, organ playing, was continuing to lose prestige relative to other musical genres, and doing so even in its own capital. Meanwhile, at the start of this period the organs of France were the victims of disrepair, the First World War, a decline in excellence in organ-building and modifications to historic instruments that were sometimes ill-conceived.

After World War I, there were two contrasting viewpoints among Paris organists as to where the future of the organ and its repertoire lay.<sup>7</sup> One viewpoint was that of Dupré (1886–1971), a protégé of Alexandre Guilmant



Jeanne Demessieux, Marseille, 1948. (Archives of the Association "Les Amis de Jeanne Demessieux," 10–12 rue de l'Ermitage, 78000 Versailles.)

(1837–1911) and Charles-Marie Widor (1844–1937) and, through them, heir to the performance practice of the Belgian organist Jacques-Nicolas Lemmens (1823–81).<sup>8</sup> Dupré believed he had demonstrated, in his successful domestic and international careers, that the way to renew and maintain the glory of the French organ school was by continuing the interdependent evolutions of organ technique, composition for the organ and organ building, and to do so in the same directions as had led French organists to their original world acclaim. For Dupré this meant grooming organists who could rival the great pianists in technical brilliance and interpretive charisma, and mentoring future generations of composers for the organ. In his mind, revitalization of the French organ school called for studying the principles of the nineteenth-century organ builder Aristide Cavaillé-Coll in order that the best French Romantic organs could be restored according to their original designs. In the design of new organs, it depended upon making up for having recently fallen behind British builders (Henry Willis)<sup>9</sup> and American builders (E. M. Skinner)<sup>10</sup> in pursuit of technology that would allow the organ to continue to increase its dynamic and timbral flexibility.<sup>11</sup>

On the other hand, coming up just behind Dupré were the careers of a lineage of French organists who were personally interested in quite an opposite set of goals. Among these goals were cultivation of the vast French Baroque organ repertoire and the recovery of early keyboard technique. The most influential proponents of early organ music were the organist André Marchal (1894–1980)<sup>12</sup> and the musicologist Norbert Dufourcq (1904–1990).<sup>13</sup>

Marchal, like Dupré, enjoyed an international concert and recording career, and was a sought-after teacher by students from North America and other parts of Europe as well as France. Unlike Dupré, he was not a direct descendant of the Lemmens-Widor heritage. Marchal's performance style is described by a friend of his, the British music critic Felix Aprahamian, as follows: "Having rejected an untraditional Romantic approach to Bach early in his career, his later resistance to the equally false aesthetic of metronomic intransigence and excessive staccato made him a sometimes wayward but always sensitive Bach player."<sup>14</sup> His repertoire ranged from the medieval era to Messiaen, but omitted the big organ works, particularly the organ works of Liszt, and Dupré's large-scale compositions for organ.<sup>15</sup> Unlike other famous French organists born prior to 1925, he

was not himself a composer.

Dufourcq, a close friend of Marchal, was, foremost, a highly knowledgeable historian of French music and early organ building in France, and a scholarly editor of early organ music. He shone as an engaging, if also polemical, writer and speaker. His visibility rose further when he collaborated with Marchal in several famous series of lecture-recitals that occurred in Paris, elsewhere in France and beyond.<sup>16</sup> Dufourcq was one of the founding members, in Paris in 1926, of the society "Les Amis de l'Orgue,"<sup>17</sup> one of the aims of which was to encourage a new style of organ-building.<sup>18</sup>

Marchal and Dufourcq, in collaboration with the organ builder Victor Gonzalez (1877–1956), spearheaded the twentieth-century organ reform movement in France.<sup>19</sup> Beginning with organs the Gonzalez company built from about 1930, theirs was an attempt to unite in one instrument the tonal requirements of German and French Baroque organ music, and Romantic and modern organ music, using principles of organ design that they termed *néo-classique*.<sup>20</sup> These principles were, at first, used both in the renovation of existing Baroque- and Romantic-era instruments, and in the building of completely new instruments.<sup>21</sup> Between the wars, as organs needed to be restored or replaced, the aim to create an all-purpose instrument resulted in some controversial rebuildings of Romantic and Baroque organs alike.<sup>22</sup> A prominent example in Paris was the 1937 Gonzalez organ, built for the concert hall of the Palais Chaillot, which incorporated the pipework of the Cavaillé-Coll organ that had existed in the former concert hall on the same site.<sup>23</sup>

The two streams of organists in France in the first half of the twentieth century did not coexist peacefully. Dupré had many harsh critics from among adherents to Marchal and Dufourcq. They accused him of metronomic playing of an unmusical sort<sup>24</sup> and excessively fast tempos. They did not like his phrasing and claimed his registrations were flawed by heaviness.<sup>25</sup> When teaching, "he showed himself to be fiercely opposed to certain interpretations, to certain aesthetics; this attitude could not but irritate those who were warm-blooded."<sup>26</sup> According to Dufourcq, Dupré defended "technologie passéiste" in organ design.<sup>27</sup> Writing in 1971, Dufourcq summed up his critique by saying that it would not have been logical for everyone to follow Dupré because many others were "very interested in progress."<sup>28</sup>

On the other hand, Marchal and his students came under criticism from Dupré's supporters for neglecting the cultivation of virtuosity and ignoring most of the big organ works in existence. From the point of view of Marchal's detractors, when playing Bach, he, and organists like him, employed inappropriate rubato and an idiosyncratic mélange of different sorts of detached articulation.<sup>29</sup> The neoclassic organ, to the supporters of Dupré, rendered an equal disservice to Bach, the Romantic repertoire and modern organ composition. Moreover, the organ reform movement in France fostered misunderstandings of the principles of Cavaillé-Coll (e.g., it was responsible for the notion that Cavaillé-Coll aimed to voice stops in imitation of orchestral instruments, and the notion that he made no use of mutations and mixtures); thereby the neoclassic movement furthered the neglect of Cavaillé-Coll's ideals.<sup>30</sup>

The ideological differences between Paris organists resulted in acrimonious disputes on commissions to restore organs.<sup>31</sup> Combined with the baser human emotions, such as egotism and envy, they also caused an unconscious,

and not-so-unconscious, forming of cliques of loyalty, for example, when church positions and teaching posts came open.<sup>32</sup> Competition in the Paris organ world was strong and ruthless.<sup>33</sup>

### Dupré's Relationships with Others in the Paris Organ World

Demessieux's journal of 1940-46, in which she strove to record events exactly as they occurred, and conversations as nearly verbatim as possible, provides insights into Dupré's relationships with other Paris organists. From Dupré's point of view, a major cause of enmity toward him and his goals was his colleagues' jealousy of his abilities and achievements. He judged that their resentment began in earnest following the display of his musical powers in his pioneering 1920 series of Bach recitals. In the following words he warned Demessieux what to expect as a result of her own debut:

"... At your age I, too, saw that the old could be jealous of the young. (I am jealous of no one, you know.) Later I knew the jealousy of colleagues, and now, as you well know, I know the jealousy of the young. Not that I mind. You will see!..."<sup>34</sup>

He did, though, feel keenly the malice of others that he attributed to jealousy:

"I have reached the age of fifty-seven without having attained my goal, which is peace. I will have accomplished so much, and all I've gotten in return is insults, insults."<sup>35</sup>

Having become distrustful of his colleagues, he privately believed that the society "Les Amis de l'Orgue" had been set up expressly to oppose his viewpoints.<sup>36</sup> On the other hand, sometimes being too trusting of others' motives caused him grief: in the following excerpt from Demessieux's journal, Bernard Gavoty<sup>37</sup> tells her how one of Dupré's friendships turned to enmity:

In the train, he [Gavoty] had a lot to say about the "great affection" that, at one time, joined Dupré and Vierne, and that was ruined by "some third persons, playing a role in their life." "These two great men," he called them, which shocked me.

It was like a thorn in Dupré's side that in the first half of the twentieth century a generally negative attitude toward the recent Romantic era of music caused early- and modern-music enthusiasts alike to disparage post-Romantic organ composition and the symphonic organ.<sup>39</sup> As a Monsieur Provost, whom Demessieux identifies as a friend of Dufourcq and member of "Les Amis de l'Orgue," made a point of saying to her one day, "When [Dupré's] Symphony in G minor is played, I will whistle."<sup>40</sup> Dupré, for his part, was not someone to forgive those he regarded as his enemies. Demessieux's account of a concert by Dupré, one of a series of Bach recitals in 1945, begins as follows:

Yesterday at St. Philippe [-du-Roule]. Organ was fine. Dufourcq and Marchal were there together. A splendid concert. When Dupré came down, Dufourcq and Marchal went to him. We [Dupré et al.] turned our backs on them.<sup>41</sup>

Gavoty was telling her nothing that she did not already know when he said, "Dupré and Marchal are enemies until death."<sup>42</sup>

In short, Dupré by 1941 was disappointed and bitter. As successful as had been his career beyond Paris, his ideas on organ building, his style of playing and his organ compositions were the butt of spiteful comment by a faction of Paris organists and by the students of those organists.<sup>43</sup> He also suffered the disrespect of many of his Parisian composer colleagues for being the author largely of instrumental works, particularly works for organ, and of no works for musical theatre, the staging of which was *de rigueur* for a French composer to enter the upper echelons of repute.<sup>44</sup> True, among Paris organists he wielded a sort of power for having succeeded Gigout as professor of the Paris Conservatory organ class in 1926 (a position he

garnered with the strong backing of Widor). But he subsequently suffered from the lack of respect shown to him by many of his Conservatory students, the larger part of whom naturally came from other organ teachers. Demessieux recorded in her journal:

Calmly, Dupré again spoke to me of his enemies; [JD:] "They have not let up?" MD: "They are worse than ever. There is an organization against me, like there was one against Liszt, against Chopin, against Busoni. I only have 'half-students'; they are set up against me. In organ concerts at the [Palais de] Chaillot, only the simplest of my works is tolerated..."<sup>45</sup>

Dupré sensed himself at a dead end: by 1941, after fifteen years as professor of the Paris Conservatory organ class, he despaired of ever finding a young musician who was both suitably gifted and interested in his ideas about the organ. That despair gradually lifted with the appearance of an exceptional student.

### Jeanne Demessieux

Demessieux's ambition, from her childhood, was a dual career as composer and concert pianist.<sup>46</sup> At the Paris Conservatory, her pianism and interpretive flair flourished under renowned performer-teachers Lazare-Lévy (1882-1964) and Magda Tagliaferro (1893-1986), while her theory teachers, Noël Gallon (1891-1966) and Jean Gallon (1878-1959), anticipated the day that she would carry off the Prix de Rome in music composition.<sup>47</sup> After receiving first prizes in harmony (1937), piano (1938) and fugue (1939), she entered a composition class and—originally meant to be a supplementary endeavour—the organ class.<sup>48</sup> By the example of Dupré, she was drawn more and more to the organ, but not without a real regret that the organ lacks such a treasure of Romantic-era music as the piano has.<sup>49</sup> In neither background nor temperament was Demessieux suited to exploring early music or early keyboard technique; but as a twenty-year-old she played neglected organ works such as Liszt's *Fantasia and Fugue on "Ad nos, ad salutarem"* with amazing panache and interpretive insight.

Barriers soon rose before her. In 1941, although flushed with the success of her unanimous first-prize showing in that year's Paris Conservatory organ competition, she was immediately afterward disillusioned by the intransigence of the musical establishment on the composition jury: its members had derided her submissions semester after semester. She had reason to suspect that in the 1941 Paris Conservatory composition competition the women competitors were deliberately "shut out" but, taking into account the wider situation, her own case may have had as much to do with, first, becoming known as an organist, and second, being known as a favorite student of that *bête-noire* Dupré. By the summer of 1941, her self-esteem as a composer had plummeted, making her long-held career plans suddenly seem less certain.

### The Grand Scheme

By 1941 Dupré had observed Demessieux's musicianship for five years and knew that in ability, background training and musical temperament she was his dream student. He saw that, beyond being the most gifted, perfectly trained and hardworking musician he had ever known, this young organist was capable of picking up where he must eventually leave off in the continuing evolutions of organ technique and writing style for the instrument. For five more years Dupré would be convinced of this, even while he repeatedly shook his head over the irony (to his way of thinking) of finding this musician in a woman.

For her part, Demessieux had no doubts that Dupré was the only organ teacher with whom she would ever wish to study, and that he made no idle promise in guaranteeing her a brilliant career as a concert organist, composer and teacher. In formal discussions Dupré received Demessieux's guarantee that

she would dedicate her entire being to the common aims they shared. An agreement was struck between the two families: the Demessieux family would have to be willing to commit their daughter's time and energies to this further period of apprenticeship; Jeanne Dupré would play as active a role in managing the formation of Demessieux's career as she had taken in the management of her husband's career thus far.

The Duprés formulated and undertook their plans for launching Demessieux because they had confidence in her and because Marcel Dupré sincerely believed that he, and not the anti-Romantic faction of organists, had the correct idea of how to preserve and enhance the reputation of their art. Nevertheless, Dupré was human enough that, for the calumny and misery he perceived his enemies to have caused him, he also wanted revenge.<sup>50</sup> This was an aim with which Demessieux, as much his wife and daughter, had complete sympathy. The Dupré-Demessieux expectation appears to have been that ideological disputes would be settled by the proclamation of a clear winner, this in the form of an undisputed audience favorite. Demessieux's debut and subsequent career were meant to prove certain points: first, the preference of general audiences for listening to Bach and Romantic music (as opposed to large doses of early music), particularly when played by a first-class virtuoso and on a Cavallé-Coll-style instrument; and second, the superiority of Dupré's pedagogical principles—for Demessieux was the product of Dupré's organ teaching and none other's. In short, the debut and the career of a dynamic young French organist and composer, who unreservedly shared Dupré's ideals, were expected to shame his critics. Dupré would be compensated for having felt ostracized since the 1920s and, through their parallel careers, the honored place of the organ in western music would gradually be restored.

How had they thought to ensure these results?

—By leaving no stone unturned in Demessieux's preparation, of course, but also by maximizing the impact of her first public concert appearance.

How?

—By a strategy that alternated suppression of information with information leaks.

Except for church services (where the full extent of her powers was not evident), for nearly five years following her last appearance in a Paris Conservatory organ competition, Demessieux did not play in public. Principal organist of her own parish, Saint-Esprit (1933-62), with the responsibility of assuring the organ-playing there, she allowed Dupré to put a word in with her parish priest because he wished that she be free from time to time to take his place in the more prestigious tribune of Saint-Sulpice. Here was the instrument where, near the start of the century, Widor had convinced himself that Dupré would be his principal supply organist and his successor.<sup>51</sup> Generally, it worked to Dupré's purposes that—when he was away and Demessieux could play at Saint-Sulpice—in the tribune (as well as Madame Dupré) were both his admirers among the church-going laity and others who were "spying" (as Dupré regarded appearances of particular adherents of the opposing faction). According to their affiliation, these witnesses reported back to him or to his detractors the growing marvel of Demessieux's improvisations in traditional forms.

In other ways, Demessieux was a mystery to Paris musicians and recital goers. Like her peers, who played debut and follow-up recitals and made radio broadcasts during this period, she too received invitations to perform in public venues following her Paris Conservatory first prize. (By modern standards, there was no lack of organ recitals taking place in France during the German occupation.) She received an invitation from Dufourcq to play a recital in the series he regularly organized at the Palais Chaillot (1943-44 season)<sup>52</sup> and another from Gaston Litaize, who, suggesting a pro-

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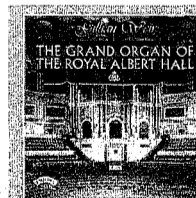
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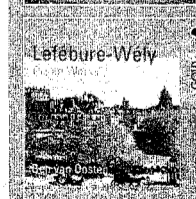
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gram made up entirely of early music, wanted her to play for a radio broadcast and a recital at the Palais Chaillot.<sup>53</sup> Nevertheless, she refused these proposals, not only for ideological reasons, but to withhold revelation of her abilities as a concert organist until the day conditions in Paris were ideal and European borders were open again. From the nature of invitations to perform at Chaillot, and from other overtures for collegiality,<sup>54</sup> it gradually became evident to Demessieux that an attempt was being made to attract her into the "orbit of Dufourcq"<sup>55</sup> and even to gain control of her debut as a concert organist.

The Duprés' plans for her debut depended heavily on the existence of the right organ in the right setting—a concert hall with a Cavallé-Coll organ in prime condition—apparently non-existent in Paris in the early 1940s. Dupré undertook to persuade the associates of the Salle Pleyel to shoulder the expense of restoration of its Cavallé-Coll organ and repositioning of the organ console. At a crucial stage in his negotiations with the Salle Pleyel associates, it appears that friends of the Chaillot-Dufourcq faction laid a trap for Demessieux, the falling into which—if she and Jeanne Dupré had not had their suspicions—would have unmasked Dupré's ulterior motive—that the Salle Pleyel instrument should fit his and Demessieux's ideals for her debut recital series—thereby ruining the impact of his arguments to the Salle Pleyel associates.<sup>56</sup> After being alerted by his wife, Dupré scrambled to ensure that other possible forms of interference during his meeting with the associates of the Salle Pleyel were also averted, with the result that his hopes for the organ were, in time, successfully realized.

### The Collaboration

What kinds of contact existed between Jeanne Demessieux and the Dupré family during this five-year period? In addition to her own practicing, composing, teaching, editing, and liturgical duties, once or twice a week Demessieux spent several hours at the Dupré home in the Paris suburb of Meudon, hours that were occupied by a multitude of activities. She gradually performed for her mentor all of the major Bach and post-Bach organ repertoire, along with a sprinkling of early music favorites and select modern works; she listened to Dupré perform. They conferred over an anthology for organ students and an edition of Handel's organ concertos they were jointly preparing for publication; at other times they played and discussed the twelve organ études that Dupré wrote during 1942–1943 to challenge Demessieux's technique.<sup>57</sup> In the area of organ building, they surveyed Dupré's knowledge of organs in different countries along with some major treatises on organ building; each time a new phase of his own invention, a memory system of electric combination action, was installed on the Meudon organ, they tested its possibilities.<sup>58</sup> Dupré and Demessieux critiqued the recent recitals of other organists and discussed strategies for Demessieux's

career. She listened to Dupré, or Dupré and his daughter Marguerite together, play the orchestral transcriptions he wrote for their personal enjoyment and, in turn, the Duprés listened to and discussed Demessieux's organ compositions. Over a period of three years, she presented on the Meudon organ, before an audience of the Demessieux and Dupré families, a series of twelve semi-formal recitals; occasionally, she was asked to play for visiting close friends and relatives of the Duprés.<sup>59</sup> As well, Dupré and Demessieux frequently discussed the process of musical composition, and theology vis-à-vis musical composition. A significant amount of time was spent studying the English language under Jeanne Dupré.

### Affection, Admiration and Favoritism

Amidst all these activities, Demessieux and her parents were accepted *en famille* at meals and times of relaxation.

When members of the two families did not see each other for a couple of days, they were in contact by telephone. They attended concerts together; when the concert was in a public recital hall, Demessieux, with or without her parents, might be a guest of the Duprés in their specially appointed box. The Duprés (husband and wife) and Demessieux's parents treated each other as among the closest of friends. The three members of the Dupré family bestowed on Jeanne the same formal gestures of affection they did upon each other. In her journal, after four years of this relationship, "Madame Dupré" became "Mammy"<sup>60</sup> (as distinct from "Maman"); Marcel Dupré, however, she always referred to by his complete name, his surname or, when she addressed him, as "Master."

While Jeanne and Marguerite Dupré were lavish in their compliments of Demessieux's musicality,<sup>61</sup> Marcel Dupré was yet more lavish, bordering on fulsomeness in his praise.<sup>62</sup> Nevertheless, there is no basis for doubting the utter sincerity of his remarks. The likely reason for their extravagance is that, being from a generation that believed it biologically impossible for the finest woman's mind to equal the finest man's mind (as he had admittedly thought), he repeatedly found it difficult to believe his eyes and ears. The tone of his compliments of her musicianship make it evident that Dupré was overwhelmed with wonder: he was amazed by his good fortune to have a student whose musical instincts and abilities were analogous to his; as well it was highly gratifying that, because of her confidence in him and oneness of mind with him, she was willing to follow every detail of his instructions. Dupré was equally amazed by the combination of her appearance as a slightly-built woman, her expertise as a musician and her general intelligence. The change in atmosphere he had experienced—from artistic isolation to fruitful collaboration—created, I would argue, an elation similar to that of being romantically in love. To speculate that he also loved Demessieux in a way that

amounted to disloyalty toward his spouse would seem gratuitous. Suffice it to say that Jeanne Dupré's warmth of manner toward one whom she had virtually made an adopted, second daughter,<sup>63</sup> and her oneness of mind with her husband on the importance of Demessieux's career to the Duprés' purpose in life, hardly left room for her finding fault with her husband's rationally motivated absorption in his collaboration with a colleague. The organist Pierre Labric, who was at this time an acquaintance of the Duprés and a student of Demessieux, firmly believes that the later-rumored notion that Madame Dupré became jealous of Jeanne Demessieux is highly implausible.<sup>64</sup>

Many journal entries make it clear that Marcel Dupré took fierce pride in his prediction that people would soon be saying "the student has surpassed the teacher."<sup>65</sup> There is also no doubt that, among Dupré's other students who earned their first prize in organ during the war years, there were young organists who were envious of the ability and status Demessieux derived from her collaboration with him. In public Dupré appeared almost to cultivate this envy by displaying his intimacy with Demessieux's parents and speaking of her with special pride to other young organists and their parents. This group's resentment probably grew as a result of occasions when parents asked Dupré to take on their daughter in a role similar to Demessieux's, or do some "string-pulling" that might procure a concert engagement for their son, yet he always found an excuse to deny the request.<sup>66</sup>

Similarly, one of his favorite ploys in a public place was to introduce, from among the people in his party, the little-known Demessieux in a casual fashion to an acquaintance and then add something to the effect of "Jeanne Demessieux is the greatest organist in the world."<sup>67</sup> It is easy to imagine that the resulting rumors would antagonize the anti-Dupré faction.

Demessieux's Salle Pleyel debut series in 1946 was indeed a fitting climax to the teasers that had been sent out.<sup>68</sup> Those present at any of the six recitals heard the consummate clarity of her articulation, her sensitive musicianship, her comprehensive command of the organ literature, her unprecedented pedal technique and the paradoxical polish of her improvisations on themes submitted to her immediately before; they also observed her cool self-control. Recital number one included the première of her own composition, *Six Études*, the execution of which proved that what the sonorities of Chopin and Liszt ask of the wrists in suppleness and control can also be asked of the ankles and wrists simultaneously.<sup>69</sup> At the conclusion of the last recital of the series, listeners were awed by excerpts from another Demessieux composition, her modernistic and mysterious *Sept Méditations sur le Saint-Esprit*.<sup>70</sup> While her recital series was in progress, Demessieux was already in direct communication with a government department regarding funding for touring outside the country;<sup>71</sup> through one of Dupré's agents a recording contract had been proposed<sup>72</sup> and there was an offer of an engagement with the BBC.<sup>73</sup> In view of the tremendously favorable publicity, the director of the Salle Pleyel must have been very pleased to agree to underwrite another six-concert Jeanne Demessieux series the following year. The difference was that by 1947 and the second series of six recitals the Duprés were no longer involved.

### The Search for Fault Lines in the Collaboration

Demessieux's journal does not bear out Trieu-Colleney's theory that, by

1946, she was weary of Marcel and Jeanne Dupré's micro-management of her career, and rebellious of some of the plans put forth for her first North American tour.<sup>74</sup> Admittedly, none of their correspondence from the summer and autumn of 1946 has come to light; but neither does Demessieux comment in her journal entries for that period on any business dealings with the Duprés. From notes that Trieu-Colleney typed when doing research for her book, it is clear that for part of the chapter entitled "The Rupture" she drew upon views that originated in two letters written to Yolande Demessieux by a mutual acquaintance of the Dupré and Demessieux families, Jean Berveiller.<sup>75</sup> From the wider subject matter and tone of each letter, Berveiller was evidently indignant over Dupré's refusal to break his silence on the cause of the rupture; in a well-meant effort to be helpful to the Demessieux family by means of these letters, Berveiller searched for every uncharitable interpretation of Dupré's attitude toward Demessieux's career that he could imagine. Trieu-Colleney's statement that Dupré would, perhaps, even have liked to "Americanize" Demessieux—to show her off like a film star in Hollywood—is one of several such off-hand remarks in Berveiller's letters to Yolande Demessieux. The tenor of both his letters was that, from his point of view, her sister was better off in her sudden independence from Dupré.

Demessieux's journal entries, on the other hand, for as often as they express her good fortune to have the benefit of the collaboration with Dupré, never hint, as Trieu-Colleney does, that the younger organist felt she was being made to work in the shadow of someone else.<sup>76</sup> Nor does her journal suggest, as Berveiller assumed she must have, that she ever felt constrained from being herself. On the contrary, to submit even temporarily to constraint would have been uncharacteristic, for, in her accounts of her dealings with people generally, Demessieux comes across as strongly in charge of what she herself thought and someone who gloried in her individuality. That she and Dupré happened to think alike on the future of the organ, and have a common mission, was part of the marvel of it all. Dupré, for his part, knew when to bow out. When they said their last goodbye at a Paris train station in June 1946, he affirmed: "I am no longer your 'Master'! I am your old friend, and I will stay that way."<sup>77</sup>

Ironically, these words marked the last occasion upon which they ever shook hands. To reckon why, we must, first of all, underline how extremely important the collaborators' oneness of mind had become to Dupré's sense of purpose in life. The following incident is illustrative. During final preparations for her first Salle Pleyel recital, in a meeting of all persons involved in producing the event, a technician grumbled that it had not been possible to adjust the organ's pedal action as requested because what Demessieux had asked for and what Dupré had demanded were inconsistent with each other. Dupré took strong exception to this remark, saying, "I will thank you to note something for your guidance: between Jeanne Demessieux and me, there is not, and there will never be, any differences of opinion! It's strange how someone has me saying something I've not said!"<sup>78</sup> Similarly, Demessieux's journal shows time and time again that, both in public and in private, the collaborators' mutual trust and respect were very important, to all members of the Dupré family.<sup>79</sup> The day following her debut, she noted down the following conversation:

[JD:] "Following my first success, I shall remain faithful to you in my art; you can



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count on me! I swear this." . . . Dupré reacted with an indefinable expression: "I know, oh! I know." We were walking; he stopped: "Marguerite said to me this morning, 'Jeanne Demessieux will be faithful to you.' I have never doubted it. I know you. And you know that I will be your support and your defence against our enemies." If our affection and our trust could possibly have been strengthened, they were that afternoon with this mutual profession of faith.<sup>80</sup>

It is evident from the above that Demessieux's utter loyalty was foundational to her adoption by the Dupré family and had become a cornerstone of Dupré's happiness.

### The Downfall

What, then, destroyed the family's impression of Demessieux's worthiness? The Duprés must have come to believe that Demessieux had said or done something disrespectful of Marcel Dupré's art or person. How could this be? From reading the journal Demessieux wrote during the years 1941-46, I believe that Trieu-Colleney came closest to an explanation for the rupture (and she, too, may have believed this) when she wrote: "In the final analysis, friends, then Jeanne herself, more or less sensed the calumny of individuals who, searching to destroy this outstanding amity, profited from a propitious moment . . ."<sup>81</sup>

To explain the reference to calumny, it is time to recapitulate what has been demonstrated concerning the Paris organ scene, and about the roles in it of Dupré and Demessieux during the five years of the grand scheme. An intellectual and psychological war for the allegiance of students and audiences was underway between proponents of two opposing visions of the organ and its repertoire. Dupré was so convinced of the rightness of his beliefs in the future of the organ that he regarded any display or espousal of an artistic principle inconsistent with his own as a personal affront. Equally intransigent, members of the opposing side maintained that they, and only they, stood for progress. From the point of view of this faction (and with deliberate provocation from Dupré) Demessieux was the "spoiler" among young Paris organists: a performer who was able to attract attention to herself without participating in the fashion for neoclassicism, and who honestly respected Dupré's vision of a modern organ and modern organ repertoire. To those who hated what Dupré stood for, Demessieux's achievements, beginning with her Paris Conservatory first prize in organ, constituted an anti-revolutionary influence and an intolerable anomaly. She needed either to be brought in line, or put out of commission, by any means possible.

Evidence of a concerted and ongoing effort to do so has been cited from her journals. Because she avoided the social circles that included Dupré's detractors, their members badgered her with invitations to soirées. After she declined to play at Chaillot, supporters of the neoclassic Gonzalez organ at Chaillot plotted to derail plans for renovation of the Salle Pleyel Cavallé-Coll organ. Because, in her words and in her musical practice, she praised Dupré, his intellectual adversaries became vicious in needling her about him. Having exalted Dupré and damaged the prestige of the neoclassic cause with her Salle Pleyel debut, she invited yet more determined efforts to disempower her.

The Paris organ world knew that the tangible emblems (not to mention the economic lifeline) of Demessieux's future success in Paris depended upon Dupré's leverage in the choices of his eventual successors at the Conservatory and at Saint-Sulpice. From Dupré's boasting, they knew he attached utmost personal importance to her oneness of mind with him. Meanwhile, it was natural for Dupré to assume that, for all he had done on Demessieux's behalf thus far, he had earned her strict allegiance to his lonely social position among Paris organists. This need for utter personal loyalty and Dupré's tendency to suspect

and distrust his colleagues had become two sides of the same coin. The tendency to suspect and distrust others had been to his and Demessieux's advantage in the Salle Pleyel organ renovation incident, but this paranoia could just as well be turned to their adversaries' advantage.

Logically, during the Duprés' absence in the summer and fall of 1946, those who were resentful of the public success of the Dupré-Demessieux collaboration, or who feared it would cause further strategic setbacks to the neoclassic cause, would have brought to bear the most effective tactics to destroy that collaboration. The "propitious moment" was a juncture when Marcel and Jeanne Dupré were most susceptible: the nadir of fatigue after six months of travel by train and ocean liner, the end of a period of intense work that included championing Demessieux in North America. For "Mlle Demessieux" to have proven "unworthy" of their efforts on her behalf, as Dupré would eventually view the whole affair, the likely explanation is that, upon their return to France, someone conveyed to them (in person, or by letter) information of a word or action by Demessieux that appeared disrespectful of Marcel Dupré.

What could this be? Probably an out-of-context (or fictitious) remark attributed to Jeanne Demessieux, or perhaps one of her actions, slanderously reinterpreted. It is futile to think we can know exactly what form this slander took. As a mere possibility, I point to the fact that in the summer of 1946 Demessieux finally agreed to accept, on one occasion, a repeatedly extended invitation to a dinner party at the home of a Monsieur Régner, whom she describes as a friend of Dufourcq.<sup>82</sup> She recorded in her journal that she did not have a pleasant time that evening, perhaps an indication of what directions the conversation took. Her presence at this gathering could be truthfully reported and its implications could have been given a traitorous spin.

Why would Dupré accept at face value a mere report of a traitorous action, or words, by Demessieux? Like the example just mentioned, the words or incident may have had a basis in undeniable fact that blurred the edges of truth and falsehood. Why would he not have given her the benefit of the doubt? The stark contrast between his most recent labors on Demessieux's behalf and the first news he had of her upon returning home was like a slap in the face that would have upset his judgment as to who, truly, had deceived him. The seed of suspicion would have progressively wounded his self-esteem: if Dupré even suspected that Demessieux had said or done something disparaging of his musical likes and dislikes, his thoughts on the matter would likely set off in an uncontrollable mental spiral; as a result of this mental spiral, far from giving her the benefit of doubt, his next thought would be to imagine that she had long been insincere in her regard for his ideas ("[a]lthough during the years after her prize I worked with her for nothing, she was unworthy of me and Madame Dupré").

Why did he not confront her with his anger? It was consistent with his customary stance toward people who offended him to match the extremity of his reaction to the extremity of the offense: we know that he was not on speaking terms with those who had offended him by some remark made or stance taken. Evidence of unashamed betrayal would, then, be matched by ruthless rejection. If Dupré believed Demessieux had betrayed him, even in one small matter, he would not have thought it necessary to tell her how he now felt; he would not even have been able to address her.

For Dupré to destroy a close friendship and do so irrevocably was not without precedent. As a young man he had revered and aided Vierne, his beloved master in the study of improvisation; but by the time Demessieux came to study organ and improvisation with Dupré, he (as the result of influence by

a deliberate troublemaker, if Gavoty is to be believed) had little if any regard for Vierne, so that, as an excerpt from Demessieux's journal has already shown, she had no notion of the greatness of the late organist of Notre-Dame-de-Paris. It was in character that, once Dupré's regard for Demessieux had been tarnished, he never examined or rethought his initial reaction.

Dupré was too embittered and, probably, too humiliated to reveal what had angered him. Berveiller's final, regretful words on the matter to Yolande Demessieux were that, for his unexplained repudiation of Jeanne Demessieux, "impartial" public opinion was solidly against Dupré. Berveiller added:

For this, I hold responsible certain feminine influences (I do not speak of his wife) that, without any personal advantage to be gained, are compromising him ridiculously. I've written to tell him so, just as I think! Without success, of course!<sup>83</sup>

Berveiller's perception that the actions of an unnamed woman were further compromising Dupré's credibility cannot be confirmed (Demessieux's journal ends abruptly at the end of December 1946 with mention that the Duprés were expected to return any day). Nevertheless, after the many occasions on which Dupré had gloated over his pride in Demessieux's accomplishments in front of those who were skeptical or envious of his claims—for instance, before the parents of other students—it is difficult to imagine that no one would have succumbed to the temptation to publicly ridicule him for his change of stance toward his former protégée.

### Afterword

Despite the trauma she underwent at the beginning of 1947, Demessieux never disavowed her admiration for, and her debt to, Marcel Dupré.<sup>84</sup> Meanwhile, she struggled to forge new links with incumbents of Paris organ tribunals and directors of Paris recital series, none of whom ever forgot that she had first presented herself in Dupré's image.<sup>85</sup> In

1948 she played a thirteenth Salle Pleyel recital; in 1952 she was heard live and in radio rebroadcasts with the Orchestre radio-symphonique conducted by Eugène Bigot, performing, among other works for organ and orchestra, the première of her own *Poème* and the première of Langlais's *Concerto*. Paris organ critics never ceased to shower praise on her recordings and live performances. Nevertheless, during the 1950s, although she concertized intensively in France, Europe and the British Isles (as well as making three North American tours<sup>86</sup>), and the French capital remained her home base, she only very occasionally enjoyed the privilege of being featured in a Paris organ recital. She also had difficulty getting permission to make recordings on that city's church organs.<sup>87</sup> Belatedly, this changed in 1962, when she was named principal organist of the Cavallé-Coll organ of the Church of the Madeleine.<sup>88</sup> The year 1963 was also a turning point: Dufourcq invited her to play a Bach recital in his series "Les Heures Liturgiques et Musicales de Saint-Merry," which she did, to enthusiastic acclaim.<sup>89</sup> Never in good health, just five years later she succumbed to cancer.

Dupré, despite the wound he said would never heal, paid his last respects to Demessieux: he attended her funeral at the Madeleine in 1968.<sup>90</sup>

### Notes

1. "I cannot tell you what happened between us" (Dupré to Jean Berveiller, quoted in correspondence from Berveiller to Yolande Demessieux, 16 Feb. 1948). All correspondence cited, other than correspondence directly with the author of this article, was viewed courtesy of Daniel Picotin of Bordeaux in June 2003. All translations, unless otherwise noted, are by the present author.
2. Personal conversation with the late Goosen van Tuijl, former student of Jeanne Demessieux and friend of Yolande Demessieux, in 's Hertogenbosch, the Netherlands, 13 May 2003.
3. The circumstances are recounted in Christiane Colleney, "In Memoriam Jeanne Demessieux (1921-1968): Vingtème anniversaire," *Jeunesse et Orgue*, no. 70 (1988): 9.
4. Christiane Trieu-Colleney, *Jeanne Demessieux: Une vie de lutttes et de gloire* (Avignon: Les Presses Universelles, 1977), 29-32. Out of print.
5. Undated. Translation by Graham Steed in

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## Cover feature

### Rieger-Organbau GmbH, Schwarzach, Austria Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania

It rarely happens that a 30-year old organ is taken down and replaced by a new one. It is even more startling when the organ taken down was a landmark in organ building during the *Orgelbewegung* movement, with 68 stops, 98 ranks on four manuals. At least for us it was the first time that we did so, in 2004 in Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania. For Christoph Glatter-Götz, president of Rieger from 1977 to 2003, this organ marks the beginning and the end of his career with Rieger: in 1975, as his first project with Rieger, he took part in the voicing process. The contract for the new organ was the last for him to sign before handing over the company to his former head of operations, Wendelin Eberle.

There were several reasons for the decision to replace this organ. The first one was musical: the high standard of church music at Bryn Mawr Presbyterian Church demanded an organ of the same versatility and wide range of musical possibilities. The church was especially interested in having an organ that would inspire and support the singing of its congregation and renowned choir.

The second was the acoustics of the church: porous Guastovino tiles on the walls, a sound-absorbing ceiling and cork floors resulted in a reverberation time close to zero. The old organ was scaled and voiced to fit this environment. Over the years, several attempts to improve the acoustics resulted in an acoustical environment, which, while improving the higher frequency response in the room, proved inhospitable to the organ.

Finally, there was the mechanical aspect: this organ was one of the first very large instruments with a detached, mechanical console. In addition, there were too many stops in too small a case, which made maintenance very difficult.

With the decision to replace the old organ, the church decided to address the deficiencies in the acoustic and to provide climate control so that the new organ would live in a hospitable environment. The church's bold decision to replace the old organ and to totally renovate the sanctuary has born much fruit. The new organ truly sings in this grand old Gothic space.

The conditions proved to be ideal in many more ways, too. A collaboration between organists Jeffrey Brillhart and Olivier Latry, organ builder Lynn Dobson and Rieger-Organbau was extremely fruitful and led to a concept of an organ with 59 stops (83 ranks) on three manuals and pedal.

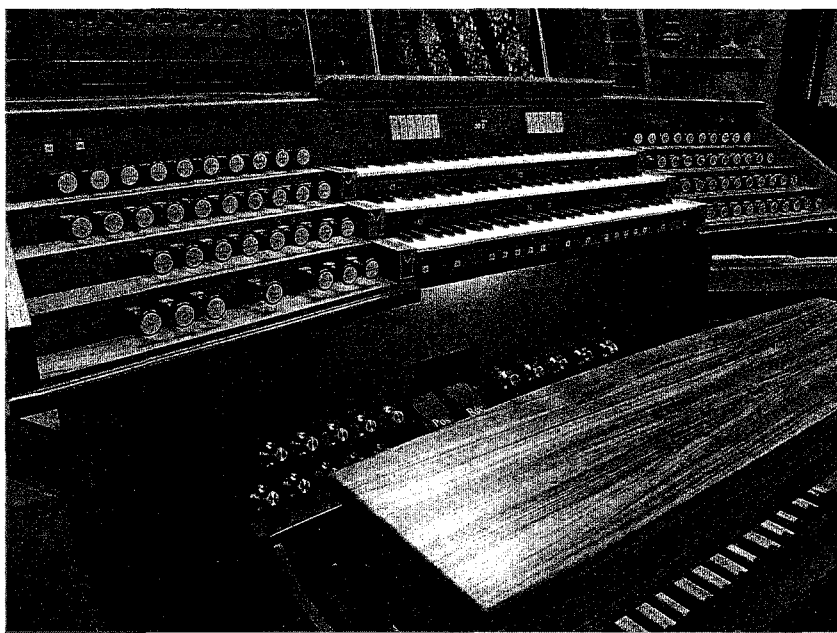
Totally the organ is inspired by the greatest examples of French symphonic organ building. The first test of the French symphonic organ is that of the *fonds d'orgue*. This organ's four 16-foot manual flue stops and twelve 8-foot flue stops excel in creating a sound that is both noble and filled with gravity. Frenchman Michel Garnier, one of Rieger's three voicers, achieved a *fonds d'orgue* that is startling in its array of tonal effects.

Each manual has a complete set of reed choruses, ranging from a full-length 32-foot Bombarde in the pedal to a 16-foot Corno di Bassetto in the Positif expressif. Two mounted Cornets, numerous mutations, and Mixtures in both the classic and romantic style, combine to create a full organ that is powerful without being bombastic, and at all times musical.

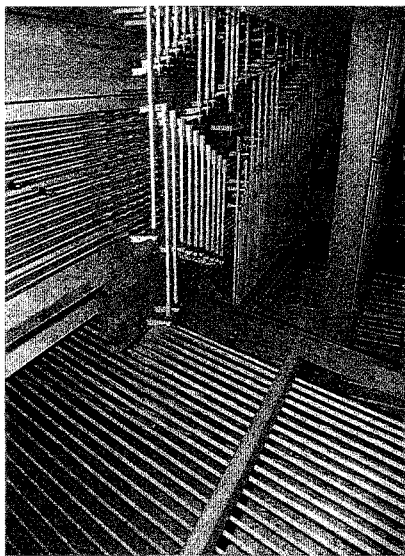
Visually, Rieger took its cues from the church's soaring Gothic space, which hints at the grandeur of the French Gothic churches housing the masterpieces of Aristide Cavaillé-Coll. This casework, all made in solid oak, contains 4,000 hours of labor; one man alone worked an entire year to carve all the ornaments.



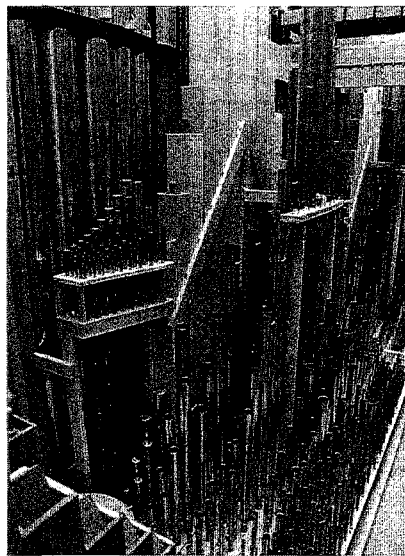
Casework



Console



Trackers



Inside pipework

In technical terms this is an instrument with slider chests and tracker action. The couplers are mechanical, too, but can be played electrically as well. At the same time there are electric couplers 16' and 4' for every manual. Including this second electric action makes possible the addition of MIDI, pedal divide, and sostenutos. The combination system offers space for 1,000 combinations plus three inserts each, for 16 users. Theoretically, this is a total of 64,000 combinations.

All through these 30 years, Rieger Organbau and Bryn Mawr Presbyterian Church have enjoyed a warm relationship. We are delighted to continue this relationship and we are grateful for the opportunity this project offers and the

commitment and open mind of all involved.

I also want to thank all the workers at Rieger, who built this organ with great enthusiasm and pride.

May this organ lift up everybody's heart and praise the Lord with a joyful noise!

—Wendelin Eberle  
Rieger-Organbau

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Austria  
tel: 0043 5572 58132-26  
fax: 0043 5572 58132-6  
www.rieger-organbau.com

#### Grand Orgue (I. C-c4)

- 16' Montre
- 16' Bourdon
- 8' Montre
- 8' Gambe
- 8' Flûte harmonique
- 8' Bourdon
- 4' Prestant
- 4' Flûte
- 2½ Quinte
- 2' Doublette
- 2½ Fourniture IV-V
- 1' Cymbale V
- 8' Cornet V
- 16' Bombarde
- 8' Trompette
- 4' Clairon

#### Positif expressif (II. C-c4)

- 16' Bourdon
- 8' Montre
- 8' Salicional
- 8' Unda maris
- 8' Bourdon
- 4' Prestant
- 4' Flûte à cheminée
- 2½ Nazard
- 2' Quarte de Nazard
- 1½ Tierce
- 1½ Larigot
- 1' Piccolo
- 1½ Plein Jeu IV-V
- 16' Corno di Bassetto
- 8' Trompette
- 8' Cromorne
- Tremblant

#### Récit (III. C-c4)

- 16' Quintaton
- 8' Gambe
- 8' Voix celeste
- 8' Flûte
- 8' Cor de Nuit
- 4' Principal
- 4' Flûte octaviane
- 2½ Nazard
- 2' Octavin
- 8' Cornet V
- 1½ Plein Jeu V
- 16' Bombarde
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon
- Trémolo

#### Pédale (C-g1)

- 32' Soubasse
- 16' Contrebasse
- 16' Soubasse
- 10½ Quinte
- 8' Violoncelle
- 8' Flûte
- 4' Flûte
- 32' Contrebombarde
- 16' Bombarde
- 16' Basson
- 8' Trompette

**Couplers (mechanical):** II/I 8', III/I 8', III/II 8', I/P 8', II/P 8', III/P 8'

**Couplers (electric):** II/I 8', III/I 8', III/II 8', I/P 8', II/P 8', III/P 8', I 4', I 16', II 4', II 16', III 4', III 16', I/P 4', II/P 4', III/P 4', Alt. couple

**Combination System:** 1000 generals, + 3 inserts each, x 16 users, ID card Sequencer, General Cancel, Division Cancel

**Special:** Zimbelstern, Sostenuto, Pedal divide  
Rieger Tuning System, MIDI

#### Wind pressures:

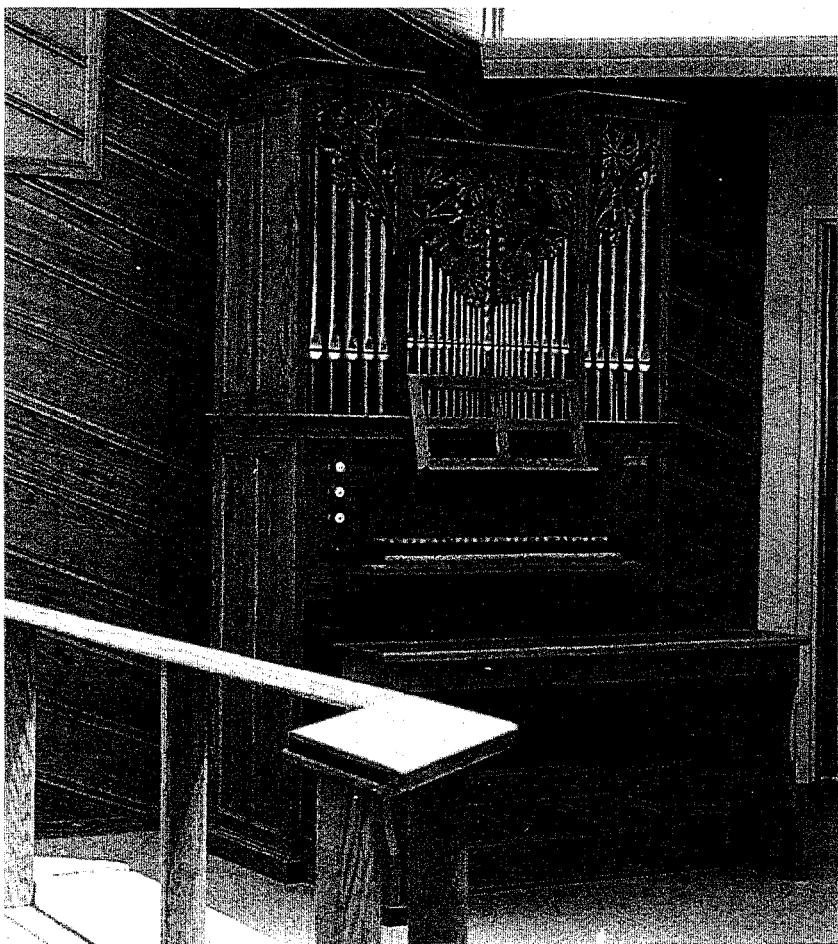
- Grand Orgue 95 mm
- Positif expressif 85 mm
- Récit 100 mm
- Pédale 95 mm

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contact Joyce Robinson,  
847/391-1044,  
<[jrobinson@sgcmail.com](mailto:jrobinson@sgcmail.com)>.

# New Organs



**Bedient Pipe Organ Company,  
Roca, Nebraska, Opus 67  
Holy Cross Evangelical Lutheran  
Church, Rocklin, California**

A Boston model from Bedient's Legacy Line is in Rocklin, California, near Sacramento. The instrument features mechanical action and comprises three

sets of pipes, a keyboard of 56 notes and a pedalboard of 30 notes. The pedal is permanently coupled to the manual.

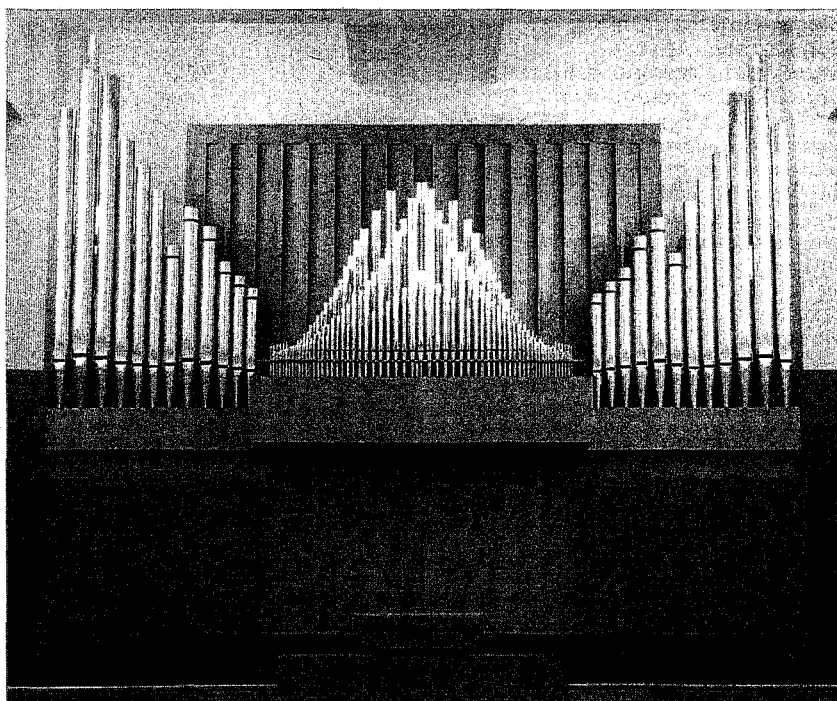
The organ has seventeen wood pipes made of poplar and 151 metal pipes made of an alloy of tin and lead for a total of 168 pipes. Façade pipes have mouths gilded with 23-carat gold leaf. Casework is made of white oak, and pipe shades are hand carved of white gum.

**MANUAL**

- 8' Gedeckt
- 4' Rohrflute
- 2' Praestant

**PEDAL**

Manual to Pedal coupler



**Glück New York,  
New York, New York  
New York Stake Center, The  
Church of Jesus Christ of Latter-  
Day Saints, New York, New York**

Located directly across Broadway from Lincoln Center for the Performing Arts and The Juilliard School of Music, the building houses New York's new Mormon Temple, as well as this chapel, which serves several wards. The small accompanimental organ arose from a collaboration between Dr. Clay Christiansen, organist at the Mormon Tabernacle since 1982, and Sebastian M. Glück, tonal and artistic director of the firm.

The instrument speaks from a lofty position behind the rostrum of this large worship space within the New York Stake Center. The spare, contemporary visual design was the preference of the client and their architect, Frank Fernandez. Educated as an architect, Mr. Glück was involved early in the planning stages of the chapel in order to achieve visual balance, optimal placement, and a resonant acoustic.

The pipework is made of 50% tin, with the bass octaves of the larger ranks constructed of zinc. Poplar is the timber of choice for the Pedal flutes and the Swell Stopped Diapason. Haskell reentrant tubes are used for the lowest notes of the Pedal 16' Contra Bass. The pipes speak from electro-pneumatic slider-and-pallet soundboards, with tra-

ditional electro-pneumatic pouch wind-chests for the duplexed and extended stops.

**GREAT (I)**


- 16' Double Gemshorn (Sw)
- 8' Open Diapason
- 8' Chimney Flute
- 8' Gemshorn (Sw)
- 8' Gemshorn Céleste (Sw)
- 4' Principal
- 2' Fifteenth
- 8' Trumpet (Sw)

**SWELL (II)**

- 8' Gemshorn
- 8' Gemshorn Céleste
- 8' Stopped Diapason
- 4' Gemshorn (ext)
- 4' Spindle Flute
- 2 3/4' Nazard
- 2' Recorder
- 1 3/4' Tierce
- 16' Trumpet Bass (ext)
- 8' Trumpet Tremulant

**PEDAL**

- 16' Contra Bass
- 16' Sub Bass
- 10 3/4' Contra Quint (Sub Bass)
- 8' Principal (Gt)
- 8' Bass Flute
- 8' Gemshorn (Sw)
- 4' Fifteenth (Gt)
- 4' Flute
- 11 Piffaro (4' + 2') (Sw)
- 16' Trumpet Bass (Sw)
- 8' Trumpet (Sw)
- 4' Clarion (Sw)



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INCORPORATED

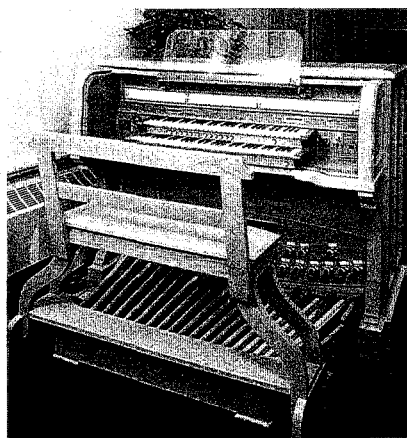
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**Fabry Inc., Fox Lake, Illinois  
First Congregational Church,  
Huntley, Illinois**

Fabry Inc. recently completed a total rebuild of this instrument. The organ was dismantled and returned to our shop facility for this project. Originally we were contracted to rebuild the existing main chestwork; however, upon inspection, we decided it was more economical to build totally new main chests than rebuild the existing main chests.

The remainder of the rebuild included all new electric valve manual main chests produced by Fabry Inc., electric expression motors, two multiplex relays, electric tremolos, stainless steel slide tuners, re-leathered main reservoirs, three new offset wind supply reservoirs, a new

blower unit and reservoir, and total solid state conversion of console. An 8' Trumpet, a four-rank mixture, and chimes were added in the Great, and a 2 3/4' Sesquialtera II was added in the Swell.

Fabry Inc. would like to thank Richard Allen, chairman of the music committee, who handled all negotiations and coordinated the entire project. Vernon Studt is organist of the church.

David G. Fabry built all the new chestwork and console. Crew leader Joseph Poland handled the reinstallation.

—David J. Fabry

**GREAT**

- 8' Diapason
- 8' Gross Flute
- 8' Gemshorn
- 8' Dulciana
- 4' Octave
- 4' Flute Harmonic
- 2 3/4' Twelfth
- 2' Fifteenth
- IV Mixture
- 8' Trumpet
- Chimes
- Tremolo

**SWELL**

- 16' Bourdon
- 8' Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix celeste
- 4' Principal
- 4' Flute traverso
- 2 3/4' Sesquialtera II
- 8' Cornopean
- 8' Oboe
- Tremolo

**PEDAL**

- 32' Resultant
- 16' Diapason
- 16' Bourdon
- 8' Diapason
- 8' Flute
- 4' Choral Bass
- 4' Flute
- III Mixture (prep)

**Couplers**

- Gt 16-UO-4
- Sw/Gt 16-8-4
- MIDI/Gt, Sw, Ped
- Sw 16-UO-4
- Gt/Ped 8-4
- Sw/Ped 8-4



# Calendar

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

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

## UNITED STATES East of the Mississippi

15 JULY  
**Paul Jacobs**, masterclass; Edenton Street United Methodist, Raleigh, NC 2:30 pm

16 JULY  
**Thomas Murray**; St. Thomas Episcopal, Taunton, MA 7:30 pm  
Mazaika; Dorflinger Sanctuary, White Mills, PA 6 pm  
**Paul Jacobs**; Edenton Street United Methodist, Raleigh, NC 7:30 pm  
**Felix Hell**; Independent Presbyterian, Savannah, GA 7 pm  
**Stefano Colletti**, carillon; The Culver Academies, Culver, IN 4 pm

17 JULY  
**Brian Jones**; Church of the Pilgrimage, Plymouth, MA  
**Christopher Hatcher**; Cathedral of St. Patrick, New York, NY 4:30 pm  
**Ken Cowan**; Washington National Cathedral, Washington, DC 5 pm  
**Gregory Hamilton**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Yoon-Mi Lim**; Sacred Heart Co-Cathedral, Charleston, WV 2 pm  
**R. Monty Bennett**; Winthrop University, Rock Hill, SC 7:30 pm  
**Stefano Colletti**, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

18 JULY  
**Stefano Colletti**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

19 JULY  
**Christopher Ganza**; First Parish Church, Brunswick, ME 12:10 pm  
**Ron Rhode**; Portland City Hall, Portland, ME 7:30 pm  
**Yuko Hayashi & Jon Gillock**; Old West Church, Boston, MA 8 pm  
Mazaika; Lees-McRae College, Banner Elk, NC 7:30 pm

20 JULY  
**Brian Jones**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Nancy Siebecker**; St. Bernard's Catholic Church, Appleton, WI 12:15 pm  
**Sarah Mahler Hughes**; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 JULY  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

24 JULY  
**Anthony Newman**; Church of the Transfiguration, Rock Harbor, Orleans, MA 3:30 pm  
CONCORA; St. Joseph Cathedral, Hartford, CT 4 pm  
**Brian Jones**; Washington National Cathedral, Washington, DC 5 pm  
**Felix Hell**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Ralph Tilden**; Boone United Methodist, Boone, NC 4 pm  
**Jane Cain**; Davidson College Presbyterian, Davidson, NC 7:30 pm  
**Mark Lee**, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

25 JULY  
**Carlo van Uift**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

26 JULY  
**Kevin Birch**; First Parish Church, Brunswick, ME 12:10 pm  
**Frank Rippl**; Trinity Lutheran, Appleton, WI 12:15 pm

27 JULY  
**Mamiko Iwasaki**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Joan Lippincott**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Blake Doss**; First Congregational, Appleton, WI 12:15 pm  
**Sister M. Arnold Staudt**; Sinsinawa Mound, Sinsinawa, WI 7 pm

30 JULY  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon  
**Malgosia Fiebig**, carillon; Longwood Gardens, Kennett Square, PA 7 pm  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

31 JULY  
Bach Choir & Players; Holy Trinity Lutheran, New York, NY 7 pm  
**William Neil**; Washington National Cathedral, Washington, DC 5 pm  
**Richard Fitzgerald**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Stephen & Susan Talley**; Covenant Presbyterian, Charlotte, NC 7:30 pm  
**Jim Fackenthal**, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

1 AUGUST  
**Jim Fackenthal**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

2 AUGUST  
**Sharon Shull**; First Parish Church, Brunswick, ME 12:10 pm  
**John Weaver**; Merrill Auditorium, Portland, ME 7:30 pm  
**Anne Horsch**; King's Chapel, Boston, MA 12:15 pm  
**Robert Barney**; Old West Church, Boston, MA 8 pm

3 AUGUST  
**Anne Horsch**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**John Skidmore**; St. Joseph Catholic Church, Appleton, WI 12:45 pm  
**Aaron Burmeister**; Sinsinawa Mound, Sinsinawa, WI 7 pm

4 AUGUST  
**Gerre Hancock**; Asbury First United Methodist, Rochester, NY 8 pm

6 AUGUST  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon  
**Tiffany Ng**, carillon; Longwood Gardens, Kennett Square, PA 7 pm

7 AUGUST  
**Gerre Hancock**; Church of the Transfiguration, Orleans, MA 3:30 pm  
**Frank Stearns**; First Congregational, Orwell, VT 7:30 pm  
**David McCaffrey**; Cathedral of St. Patrick, New York, NY 4:30 pm  
**Anne Horsch**; Washington National Cathedral, Washington, DC 5 pm  
**Jin Sun Cho**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Larry Stratemeyer**; Cathedral Church of St. Patrick, Charlotte, NC 7:30 pm  
**Sue Bergren**, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm

8 AUGUST  
**Sue Bergren**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

9 AUGUST  
**Randall Mullin**; First Parish Church, Brunswick, ME 12:10 pm  
**Erik Wm. Suter**; Merrill Auditorium, Portland, ME 7:30 pm  
**Gregory D'Agostino**; Old West Church, Boston, MA 8 pm

10 AUGUST  
**Frederick Teardo**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Mary Kay Easty**; First Congregational Church, U.C.C., Appleton, WI 12:15 pm  
**Ellen Bowlin**; Sinsinawa Mound, Sinsinawa, WI 7 pm

13 AUGUST  
**John Widmann**, carillon; Longwood Gardens, Kennett Square, PA 6 pm

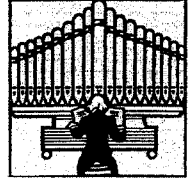
14 AUGUST  
**Patrick Kabanda**; Washington National Cathedral, Washington, DC 5 pm  
**Anne Horsch**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

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•Charles Austin; Plaza Presbyterian, Char-  
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Justin Ryan, carillon; Rockefeller Memorial  
Chapel, Chicago, IL 6 pm

15 AUGUST  
Justin Ryan, carillon; Chicago Botanic Gar-  
den, Glencoe, IL 7 pm

16 AUGUST  
Gabriel Dessauer; Merrill Auditorium, Port-  
land, ME 7:30 pm  
Gail Archer; King's Chapel, Boston, MA  
12:15 pm  
Elizabeth Harrison; Old West Church,  
Boston, MA 8 pm

17 AUGUST  
Susan Ferré; Methuen Memorial Music Hall,  
Methuen, MA 8 pm  
Erik Wm. Suter; Shepherd of the Bay Luthera-  
n, Ellison Bay, WI 8 pm  
Keith Williams; All Saints' Episcopal, Apple-  
ton, WI 12:15 pm  
Ruth Tweeten; Sinsinawa Mound, Sinsin-  
awa, WI 7 pm

20 AUGUST  
Gordon Turk; Ocean Grove Auditorium,  
Ocean Grove, NJ 12 noon

21 AUGUST  
A. Lee Barlow; Cathedral of St. Patrick, New  
York, NY 4:30 pm  
Myung Ja Cho; Basilica of the National  
Shrine of the Immaculate Conception, Washing-  
ton, DC 6 pm  
•Lester Ackerman; Myers Park United  
Methodist, Charlotte, NC 7:30 pm  
Malgosia Fiebig, carillon; Rockefeller Memo-  
rial Chapel, Chicago, IL 6 pm

22 AUGUST  
Malgosia Fiebig, carillon; Chicago Botanic  
Garden, Glencoe, IL 7 pm

23 AUGUST  
Paul Jacobs; Merrill Auditorium, Portland,  
ME 7:30 pm  
Daryl Bichel; Old West Church, Boston, MA  
8 pm  
Bruce Barber, with trumpet; St. James  
Cathedral, Chicago, IL 5:45 pm

24 AUGUST  
James David Christie; Methuen Memorial  
Music Hall, Methuen, MA 8 pm  
Tom Trenney; Ocean Grove Auditorium,  
Ocean Grove, NJ 7:30 pm  
Daniel Schwandt; Lawrence Memorial  
Chapel, Appleton, WI 12:15 pm  
Melanie Moll; Sinsinawa Mound, Sinsinawa,  
WI 7 pm

27 AUGUST  
Gordon Turk; Ocean Grove Auditorium,  
Ocean Grove, NJ 12 noon

28 AUGUST  
Gerald Gifford; Washington National Cathed-  
ral, Washington, DC 5 pm  
Ronald Stolk; Basilica of the National Shrine  
of the Immaculate Conception, Washington, DC  
6 pm  
Ralph Tilden; St. Mary of the Hills, Blowing  
Rock, NC 4:30 pm  
•John Apple, Lance Burnette, Joseph Gar-  
rison, & Patty McBrayer; Westminster Presby-  
terian, Charlotte, NC 7:30 pm

30 AUGUST  
David Wickerham; Merrill Auditorium, Port-  
land, ME 7:30 pm  
Leonardo Ciampa; Old West Church,  
Boston, MA 8 pm

31 AUGUST  
Nigel Potts; Methuen Memorial Music Hall,  
Methuen, MA 8 pm  
Don Kinnier, silent film accompaniment;  
Ocean Grove Auditorium, Ocean Grove, NJ  
7:30 pm  
Matthew Walsh; Lawrence Memorial Chapel,  
Appleton, WI 12:15 pm  
Rodney Roskom; Sinsinawa Mound, Sinsin-  
awa, WI 7 pm

### UNITED STATES West of the Mississippi

15 JULY  
Rastrelli Cello Quartet; James Arthur Vine-  
yard, Raymond, NE 7:30 pm  
Joshua Haberman; Christ Church, Episco-  
pal, Tacoma, WA 12:10 pm

16 JULY  
Rastrelli Cello Quartet, workshop; University  
of Nebraska School of Music, Lincoln, NE 2 pm

17 JULY  
Rastrelli Cello Quartet; Brownville Concert  
Hall, Brownville, NE 2 pm  
David Brock; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm  
Carol Williams, with tenor; Balboa Park, San  
Diego, CA 2 pm

18 JULY  
Gordon Stewart; Balboa Park, San Diego,  
CA 7:30 pm

19 JULY  
Paul Jacobs; St. Joseph's Cathedral, Vermil-  
ion, SD 7 pm

24 JULY  
Eric Mairlot; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm

25 JULY  
Dennis James; Balboa Park, San Diego, CA  
7:30 pm

28 JULY  
Craig Cramer; Mt. Angel Abbey, St. Bened-  
ict, OR 6 pm, also 7/29

31 JULY  
Christoph Tietze, with soprano; Cathedral of  
St. Mary of the Assumption, San Francisco, CA  
3:30 pm

1 AUGUST  
Chelsea Chen & Tom Trenney; Balboa  
Park, San Diego, CA 7:30 pm

8 AUGUST  
Simon Preston; Balboa Park, San Diego, CA  
7:30 pm

13 AUGUST  
James Welch; The Conference Center, Tem-  
ple Square, Salt Lake City, UT noon, 2 pm

15 AUGUST  
Gordon Turk; Balboa Park, San Diego, CA  
7:30 pm

19 AUGUST  
Jonathan Young; Christ Church, Episcopal,  
Tacoma, WA 12:10 pm

21 AUGUST  
Don Auberger; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm

22 AUGUST  
Gabriel Dessauer; Balboa Park, San Diego,  
CA 7:30 pm

28 AUGUST  
Richard Pilliner; Cathedral of St. Mary of the  
Assumption, San Francisco, CA 3:30 pm  
Buxtehude Abendmusik; Trinity Episcopal,  
Santa Barbara, CA 3:30 pm

29 AUGUST  
Carol Williams, with San Diego Master  
Chorale; Balboa Park, San Diego, CA 7:30 pm

### INTERNATIONAL

15 JULY  
Gillian Weir; Lichfield Cathedral, Lichfield,  
England 12 noon  
Jacques van Oortmerssen; Trinity College  
Chapel, Cambridge, England 1:15 pm

16 JULY  
Gerald Gifford; Doncaster Minster, Doncast-  
er, England 7 pm

17 JULY  
David Higgs; Oundle School Chapel, Oun-  
dle, England 5 pm  
Alessandro Bianchi; Westminster Cathed-  
ral, London, England 4:45 pm  
Daniel Cook; Westminster Abbey, London,  
England 5:45 pm

18 JULY  
Daniel Moutt; Jesus Church, Oundle, Eng-  
land 7:30 pm  
John Scott Whiteley; St. Bartholomew's,  
Leeds, England 7:30 pm  
Peter Planavsky; St. Andrew's United  
Church, London, ON, Canada 8 pm

19 JULY  
Stephen Tharp; Grote Kerk St. Bavo, Haar-  
lem, The Netherlands 8:15 pm  
Roy Massey; Leicester Cathedral, Leicester,  
England 8 pm  
Robin Jackson & Maureen McAllister; St.  
David's Hall, Cardiff, Wales 5:30 pm  
Jane Parker-Smith; Westminster Abbey,  
London, England 7 pm  
Sunyi Shin; St. James United Church, Mon-  
treal, QC, Canada 12:30 pm  
Peter Richard Conte; Trinity Lutheran, Lon-  
don, ON, Canada 8 pm  
Tomoko Miyamoto; Minato Mirai Hall, Yoko-  
hama, Japan 12:10 pm

20 JULY  
Paul Hale; Southwell Minster, Southwell,  
England 7:30 pm  
James Mooney-Dutton; Norwich Cathedral,  
Norwich, England 8 pm  
Patrick Russell; Grosvenor Chapel, London,  
England 7:30 pm  
Andrew Fletcher; Collegiate Church of St.  
Peter, Ruthin, England 8 pm  
William Whitehead; Oundle School Chapel,  
Oundle, England 9 pm

21 JULY  
**Malcolm Galloway**; York Central Methodist, York, England 12:30 pm

22 JULY  
**Clive Driskill-Smith**; Fotheringhay Church, Fotheringhay, England 9:30 pm

23 JULY  
**Mattias Wager**; Oundle School Chapel, Oundle, England 11:30 am  
**Ian Hare**; Beverley Minster, Beverley, England 6 pm  
**Theodore Saunders**; Doncaster Minster, Doncaster, England 7 pm  
**Carlo Curley**; Chingford Parish Church, Chingford, England 7:30 pm  
**Stephen Farr**; St. John the Evangelist, Islington, England 7:30 pm  
**Nigel Potts**; Halgrimskirkja, Reykjavik, Iceland 12 noon, also 7/24 at 8 pm

24 JULY  
**Gabriel Marghieri**; Cappella di S. Marta & Chiesa di S. Giacomo, Campertogno, Italy 9 pm  
**Matthew Martin**; Westminster Cathedral, London, England 4:45 pm  
**Paul Derrett**; Westminster Abbey, London, England 5:45 pm

26 JULY  
**Robin Jackson & Maureen McAllister**; Winchester Cathedral, Winchester, England 1:10 pm  
**Ivan Linford**; Leicester Cathedral, Leicester, England 8 pm  
**James O'Donnell**; Westminster Abbey, London, England 9 pm  
**Wesley Warren**; St. James United Church, Montreal, QC, Canada 12:30 pm

27 JULY  
**Kevin Bowyer**; Christ Church Cathedral, Oxford, England 7:30 pm  
**Hartwig Barte-Hanßen**; Norwich Cathedral, Norwich, England 8 pm  
**Roger Fisher**; Collegiate Church of St. Peter, Ruthin, England 8 pm  
**Junko Wada & Eriko Kotaka**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

28 JULY  
**Wijnand Van de Pol**; Chiesa di S. Anna al Montrigone, Borgosesia, Italy 9 pm  
**Catherine Ennis**; Exeter College Chapel, Oxford, England 1:15 pm

29 JULY  
**Roman Perucki**, with violin; Chiesa di S. Giovanni Evangelista, Foresto, Italy 9 pm

30 JULY  
**Roman Perucki**, with violin; Chiesa di S. Maria Assunta, Salussola, Italy 9 pm  
**Philip Paul**; York Central Methodist, York, England 3:30 pm  
**James Lancelot**; Gloucester Cathedral, Gloucester, England 7:30 pm  
**Simon Lumby**; Doncaster Minster, Doncaster, England 7 pm

31 JULY  
**Felix Hell**; Protestant Church, Assenheim, Germany 6 pm  
**Sylvie Poirier & Philip Crozier**; St. Gudula, Rhede, Germany 8 pm  
**Sandro Carnelos**, with trumpet; Chiesa di S. Lorenzo, Crevola, Italy 9 pm

**Roman Perucki**, with violin; Chiesa di S. Maria Assunta, Salussola, Italy 9 pm  
**Martin Knizia**; Westminster Cathedral, London, England 4:45 pm  
**Huw Morgan**; All Saints Church, Blackheath, England 5:30 pm  
**Norman Harper**; Westminster Abbey, London, England 5:45 pm

1 AUGUST  
**Lars Ulrik Mortensen**, harpsichord, with orchestra; Chiesa parrocchiale di Magnano, Magnano, Italy 9 pm

2 AUGUST  
**Heinz-Peter Kortmann**, with flute; Chiesa di Santa Croce, Rassa, Italy 9 pm  
**Andrew Kirk**; Leicester Cathedral, Leicester, England 8 pm  
**Johannes Geffert**; Westminster Abbey, London, England 7 pm  
**Isabelle Demers**; St. James United Church, Montreal, QC, Canada 12:30 pm

3 AUGUST  
**Mario Duella**; Chiesa di SS. Giovanni e Giuseppe, Mollia, Italy 9 pm  
**Simon Lindley**; Christchurch Priory, Dorset, England 7:30 pm  
**Erling Witt**; Norwich Cathedral, Norwich, England 8 pm

4 AUGUST  
**Robert Grudzien**, with panflute; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

5 AUGUST  
**Robert Grudzien**, with flute; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm  
**Georges Kiss**, harpsichord, with flute and cello; Chiesa parrocchiale di Magnano, Magnano, Italy 9 pm, also 8/6  
**Joseph Fort**; SS. Peter and Paul, Godalming, England 1 pm

6 AUGUST  
**Pierre Perdigon**; Chiesa di S. Giovanni Battista, Alagna, Italy 9 pm  
**James Vivian**; Beverley Minster, Beverley, England 6 pm  
**James Lancelot**; St. George's Chapel, Windsor Castle, Windsor, England 6:30 pm

7 AUGUST  
**Sylvie Poirier & Philip Crozier**; Barockkirche St. Franziskus, Zwillbrock, Germany 4 pm  
**Felix Hell**; Marienstiftskirche (Pfalz), Trier, Germany 8 pm  
**Elmar Jahn**; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm

**Simon Bell**; Albert Hall, Nottingham, England 2:45 pm  
**Naji Hakim**; Farnborough Abbey, Farnborough, Hampshire, England 3 pm

8 AUGUST  
**Paul Cristian**; Chiesa di S. Margherita, Balmuccia, Italy 9 pm  
**Charles Harrison**; Lincoln Cathedral, Lincoln, England 7 pm  
**Carlo Curley**; All Souls, Langham Place, London, England 7:30 pm

9 AUGUST  
**Leo Matzerath**; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm

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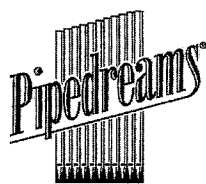
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1919-1998



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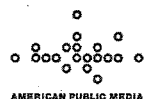
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**Scott Shaw;** Leicester Cathedral, Leicester, England 8 pm  
**Stephen Disley;** Westminster Abbey, London, England 7 pm  
**James Taylor;** St. James United Church, Montreal, QC, Canada 12:30 pm

10 AUGUST  
**Sylvie Poirier & Philip Crozier;** Brandenburg Cathedral, Brandenburg, Germany 8 pm  
**Adriano Falconi;** Chiesa di S. Stefano, Piode, Italy 9 pm  
**Julian Thomas;** Norwich Cathedral, Norwich, England 8 pm  
**Gordon Stewart;** Southwell Minster, Southwell, England 7:30 pm  
**Francesca Massey;** Notre Dame de France, London, England 7:45 pm

11 AUGUST  
**Aitor Olea Juaristi,** with trumpet; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

12 AUGUST  
**Mirko Ballico;** Chiesa di S. Antonio Abate, Brugaro, Italy 9 pm  
**Gustav Leonhardt;** Chiesa parrocchiale di Magnano, Magnano, Italy 9 pm

13 AUGUST  
**Aitor Olea Juaristi,** with trumpet; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm  
**Gustav Leonhardt,** harpsichord; Chiesa romanica di San Secondo, Magnano, Italy 9 pm

14 AUGUST  
**Sylvie Poirier & Philip Crozier;** St. Vicelin, Neumünster, Germany 5 pm  
**Bradley Hunter Welch;** Chartres Cathedral, Chartres, France 3 pm  
**Ennio Cominetti;** Chiesa di S. Antonio, Borgosesia, Italy 9 pm  
**David Berry;** St. Paul's Anglican Church, Esquimalt, BC, Canada 2 pm

15 AUGUST  
**Sylvie Poirier & Phillip Crozier;** Propsteikirche St. Nikolaus, Kiel, Germany 8 pm

16 AUGUST  
**Mark Batten;** Leicester Cathedral, Leicester, England 8 pm  
**Daniel Cook;** Westminster Abbey, London, England 7 pm  
**Yves-G. Préfontaine;** St. James United Church, Montreal, QC, Canada 12:30 pm

17 AUGUST  
**Stephen Farr;** Norwich Cathedral, Norwich, England 8 pm  
**Gordon Stewart;** Christchurch Priory, Dorset, England 7:30 pm  
**Daniel Moulit;** Grosvenor Chapel, London, England 7:30 pm  
**Andrew Scott;** St. Margaret's, London, England 7:30 pm

18 AUGUST  
**Peter Dyke;** Hereford Cathedral, Hereford, England 7:30 pm

21 AUGUST  
**Michael Bonaventure;** Westminster Abbey, London, England 5:45 pm  
**Geoffrey Thornburn;** St. Paul's Anglican Church, Esquimalt, BC, Canada 2 pm

23 AUGUST  
**Robin Jackson & Maureen McAllister;** Leicester Cathedral, Leicester, England 8 pm  
**Todd Wilson;** Westminster Abbey, London, England 7 pm  
**Scott Bradford;** St. James United Church, Montreal, QC, Canada 12:30 pm

24 AUGUST  
**Kiyoshi Nakauchi;** Minato Mirai Hall, Yokohama, Japan 12:10 pm  
**John Pryer & Philip Smith;** Alexandra Palace, London, England 7:30 pm

27 AUGUST  
**Felix Hell;** Friedenskirche Evekling, Werdohl, Germany 7 pm

28 AUGUST  
**Felix Hell;** Johanneskirche am Nussberg, Iserlohn, Germany 6 pm  
**Leon Charles;** Westminster Abbey, London, England 5:45 pm  
**Jonathan Holmes;** All Saints Church, Blackheath, England 5:30 pm  
**Tristan Rhodes;** St. Paul's Anglican Church, Esquimalt, BC, Canada 2 pm

29 AUGUST  
**Martin Setchell;** Norwich Cathedral, Norwich, England 11 am  
**Christopher Newton;** St. Bartholomew's, Leeds, England 11 am  
**Philip Scriven;** Liverpool Cathedral, Liverpool, England 11:15 am

**Nigel Ogden;** Southwell Minster, Southwell, England 3:30 pm  
**Alan Spedding;** Beverley Minster, Beverley, England 6 pm

30 AUGUST  
**Jonathan Gregory;** Leicester Cathedral, Leicester, England 8 pm  
**Erik Reinart;** St. James United Church, Montreal, QC, Canada 12:30 pm

## Organ Recitals

DAVID BRIGGS, First Presbyterian Church, Nashville, TN, March 7: *Toccata and Fugue in d*, BWV 565, Bach; *Mein junges Leben hat ein End*, Sweelinck; *Fantaisie in E-flat*, Saint-Saëns; *Improvisation: Triptique Symphonique*, Briggs; *Solemn Prelude for the Fallen*, Elgar, arr. Adkins; *Flight of the Bumblebee*, Rimsky-Korsakoff, arr. Nagel; *Toccata*, Prokofiev, arr. Meyer; *Psalm Prelude, Set 1, No. 1*, Howells; *Prelude and Fugue in G*, BWV 541, Bach.

JOHN EGGERT, Concordia University, St. Paul, MN, March 13: *Praeludium in g*, Tunder; *Variations on Herr Jesu Christ, dich zu uns wend*, Böhm; Chromhorne sur la taille, Dialogue sur les grands jeux, Elevation (*Mass for the Convents*), Couperin; *Variations on What Wondrous Love Is This*, Eggert; *Fantaisie for Organ*, Callahan; *Christ Is Arisen*, Skaalen.

JULIE M. FORD, The Cathedral of the Holy Angels, Gary, IN, April 3: *Sonata in f*, op. 65, no. 1, Mendelssohn; *Miniature*, Langlais; *Rejoice*, Goemanne; *Andante in F*, K. 616, Mozart; *Praeludium in C*, BuxWV 136, Buxtehude; *The Old Rugged Cross*, Wood; *Kum ba Yah*, Diemer; *Soon I Will Be Done*, Taylor.

THOMAS FOSTER, St. James Episcopal Church, Fairhope, AL, March 4: *Livre d'Orgue*, DuMage; Minuetto, Scherzo (*Dix Pièces*), Gigout; *Prélude au Kyrie*, Theme et Variations (*Hommage à Frescobaldi*), Langlais; *Symphonie VI*, op. 42, Widor.

MICHAEL GAGNE, Grace United Methodist Church, Lake Bluff, IL, March 6: *Prelude in C*, BWV 547, Bach; *Four Flute Clocks*, Haydn; *Jubilation Suite*, Young; *Toccata*, Peeters.

DAVID HERMAN, with Julie Nishimura, piano, The University of Delaware, Newark, DE, March 6: *Concerto in F*, op. 4, no. 5, Handel; *Concerto in G*, S. 592, Bach; *Sonata in D*, K. 288, *Sonata in C*, K. 255, Scarlatti; *Salve Regina (Four Marian Antiphons)*, op. 50, Routh; *Victimae Paschali Laudes*, Phillips; *Spitfire Prelude*, Walton, arr. Morrell; *Duet Suite for organ and piano*, Bédard; *Meditation on Akatombo (Three Japanese Sketches for Organ)*, Bovet; *Toccata in G*, Dubois.

SARAH MAHLER HUGHES, organ and harpsichord, Ripon College, Ripon, WI, March 16: *Suite in a*, Kerll; *Partita on Was Gott tut, das ist wohlgetan*, Pachelbel; *Toccata and Fugue in F*, BWV 540, Bach; *Toccata and Fugue in E*, Krebs; *Gaitilla de mano izquierda*, Durón; *Sonata in g*, López; *Elevación*, Hernandez; *Fuga sopra un soggetto*, Bovet; *Toccata on Nun danket alle Gott*, Hovland.

CALVERT JOHNSON, Arizona State University, Tempe, AZ, March 20: *Praeludium und Fuga in C*, BWV 545, Bach; Aus tiefer Not schrei ich zu dir (*Sechs Choräle*, op. 67, no. 3), Herzogenberg; *Fugue in a-flat*, WoO 8, Herzliebster Jesu (*Elf Choralkonzerte*, op. 122, no. 2), Brahms; *Fugue a 5 in b-flat*, Erschienen ist der herrlich' Tag, Smyth; *Sonate III*, Hindemith; *Passacaglia*, Copland; *Praeludium und Fuge*, op. 16, no. 2, C. Schumann; *Prelude in F*, Hensel; *Sonata in F*, op. 65, no. 1, Mendelssohn.


VANCE HARPER JONES, with Betty Curtis, Centenary United Methodist Church, New Bern, NC, March 6: *Prelude and Fugue in e*, Bruhns; *Adagio*, op. 57, no. 11, Rinck; *Prelude and Fugue in b*, BWV 544, Bach; *Two Pieces for Organ Duet*, Jordan; *Love Lifted Me*, Pethel; *Friends*, Utterback; *Blues X*, Sadowski; *Kitten on the Keys*, Confrey.

HERMAN JORDAAN, Evangelical Lutheran Church, Frederick, MD, April 3: *Three Organ Pieces*, Temmingh; Song of an old woman in her hut at dawn (*Afrika Hymnus*), Grové; *Choral No. 1 in E*, Franck; *Naïades (24 Pièces de Fantaisie, Suite IV)*, op. 55, Vierne; *Zweite Sonata*, op. 60, Reger; Etude de Concert (*Douze Pièces Nouvelles*, op. 7), Bonnet.

ALAN MORRISON, First United Methodist Church, Schenectady, NY, March 13: *Toccata in F*, BWV 540, Bach; *Fête*, Langlais; *Andante sostenuto (Symphony No. 9)*, Widor; *Scherzo*, op. 2, Durufé; *Choral No. 3*, Franck; *Suite for Organ*, op. 70, Creston; *Mountain Music*, Stover; *In Mystery and Wonder*, Locklair.


JOHN OBETZ, Southminster Presbyterian Church, Prairie Village, KS, March 6: *Sonata in A*, op. 65, no. 3, Mendelssohn; *Two Dances to Agni Yavishita, Postlude for the Office of Compline, Litanies*, Alain; *Mankind*, Bewail Thy Grievous Sins, *Sheep May Safely Graze*, Bach; *Verbum supernum prodiens*, Kemmer; *O God of Love (The Ghosts of Versailles)*, Corigliano, arr. Dirksen; *Choral No. 3*, Franck.

GEOFF PAUTSCH, St. John of the Cross Church, Western Springs, IL, March 20: *Toccata in e*, Pachelbel; *Toccata per l'elevazione*, Frescobaldi; *Prelude in g*, Bach; The Prodigal Son (*Three Gospel Scenes*), Biery; *Prière à Notre-Dame (Suite Gothique)*, Boëllmann; *Vater unser im Himmelreich*, Dupré, Böhm; *Prayer (Tannhäuser)*, Wagner; In der halle des Bergkönigs (*Suite I, Peer Gynt*), Grieg; *Lamento (Trois Pièces)*, Barié; *Introduction and Toccata in G*, Walond; *Adagio, Allegro assai vivace (Sonata No. 1)*, Mendelssohn.

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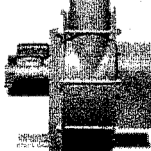
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WILLIAM PETERSON, College of the Holy Cross, Worcester, MA, April 3: *Toccata super In te, Domine, speravi*, Scheidt; *O Gott, wir danken deiner Güte, Fuga in d*, Jesus Christus, *unser Heiland*, Scheidemann; *Canonetta*, BuxWV 171, *Praeludium in g*, BuxWV 148, *Buxtehude; Dies sind die heiligen zehen Gebot*, BWV 678, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Fugue in E-flat*, BWV 552b, Bach.

CHRISTA RAKICH & PETER SYKES, Old West Church, Boston, MA, March 21: *Komm, heiliger Geist, Herre Gott*, BWV 651, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Schmücke dich, o liebe Seele*, BWV 654, *Nun danket alle Gott*, BWV 657, *Von Gott will ich nicht lassen*, BWV 658, *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, *Nun komm' der Heiden Heiland*, BWV 659, 660, 661, *Komm, heiliger Geist, Herre Gott*, BWV 651, *Jesus Christus unser Heiland*, BWV 665, 666, *Allein Gott in der Höh' sei Ehr*, BWV 662, 663, 664, *An Wasserflüssen Babylon*, BWV 653, *O Lamm Gottes, unschuldig*, BWV 656, Bach.

DAVID SCHRADER, St. Giles' Church, Northbrook, IL, March 12: *Ricercar in 3 Parts (Musicalisches Opfer*, BWV 1079), Bach; *Overture in Messiah, Suite in E*, Handel; *Two Sonatas in C, K. 420 & 421*, Scarlatti; *Concerto in A*, BWV 1055, Bach, transcr. Horton; *Ricercar in 6 Parts (Musicalisches Opfer*, BWV 1079), Bach; *Three Sonatas in D, K. 490, 491, 492*, Scarlatti; *Fugue in G, C231*, *Fugue in g, G264*, Handel; *Prelude and Fugue in e*, BWV 543, Bach.

JANE PARKER-SMITH, Spivey Hall, Morrow, GA, March 4: *Morceau de Concert*, op. 24, Guilman; *Adorazione*, Ravanello; *Sketches on Negro Spiritual Songs*, Antalfy-Zsiross; *Elfes*, Bonnet; *Finale (Symphonie No. 7 in a, op. 42)*, Widor; *Toccata*, Lanquetuit; *Romance (Symphonie No. 4, op. 32)*, Vierne; *Symphonic Poem Orpheus*, Liszt, transcr. Guillou; *Scherzo Symphonique*, Cocherneau, transcr. Filsell.

ERIK WM. SUTER, Madison Street United Methodist Church, Clarksville, TN, March 4: *Improvisation sur le Te Deum*, Tournemire, arr. Durufé; *Aria*, Manz; *What a Friend We Have in Jesus!* (*Gospel Preludes*, Book 1), Bolcom; *Impassioned (Three Temperaments)*, Paulus; *Deux Esquisses*, Dupré; *Prelude and Fugue in C*, BWV 547, Bach; *Mein junges Leben hat ein End*, Sweelinck; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Finale (Nedelni Hudba)*, Eben.

RICHARD WEBSTER, The Presbyterian Homes, Evanston, IL, March 28: *Toccata on O Filii et filiae*, Farnam; *Christ lag in Todesbanden*, BWV 695a, Bach, Telemann; *Saraband for the Morning of Easter*, Howells; *Moto Ostinato*, Eben; *Triptych for Transfiguration*, Webster.

BRADLEY HUNTER WELCH, Busch-Reisinger Museum, Harvard University, Cambridge, MA, March 13: *Toccata and Fugue in d*, BWV 565, Bach; *Tierce en taille (Suite du deuxième ton)*, Guilain; *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, Bach; *Nocturne, Jig for the Feet ("Totentanz") (Organbook III)*, Albright; *Ciaccona in e*, BuxWV 160, *Buxtehude; Wer nur den lieben Gott läßt walten*, BWV 647, *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu vom Himmel herunter auf Erden*, BWV 650, Bach; *Variations on O laufet, ihr Hirten*, Drischner; *Prelude and Fugue in D*, BWV 532, Bach.

CAROL WILLIAMS, Trinity College, Hartford, CT, March 15: *Sonata No. 1, Hindemith; Dankpsalm*, Reger; *Variations on a theme by Paganini for Pedals*, Thalben-Ball; *Toccata*, Paponaud; *Ballet*, Debussy, transcr. Roques; *Te Deum*, *Petite rapsodie improvisée*, *Choral-Improvisation sur le Victimae Paschali (Cinq Improvisations)*, Tournemire.

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**Reflections: 1947-1997**, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

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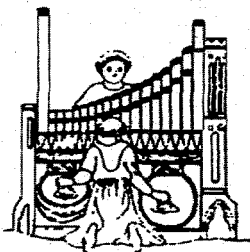
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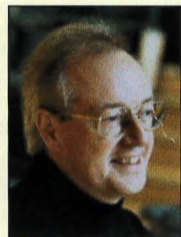
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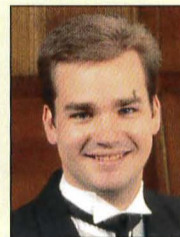
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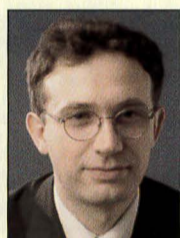
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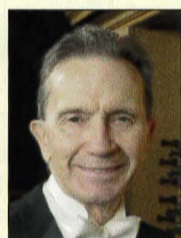
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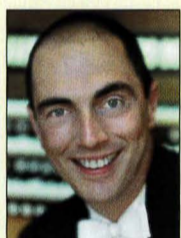
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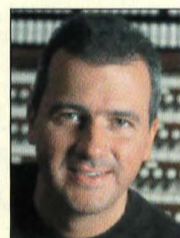
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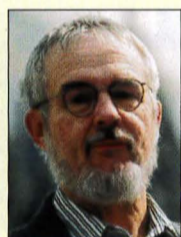
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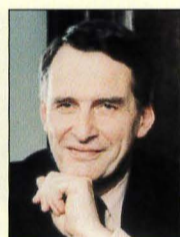
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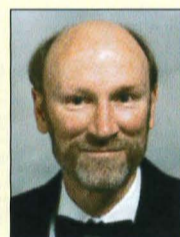
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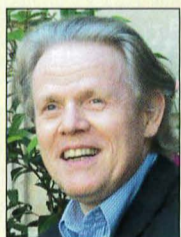
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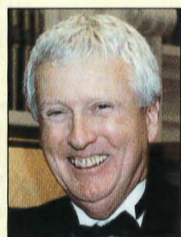
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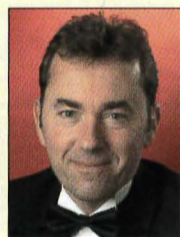
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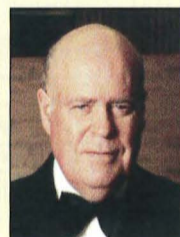
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