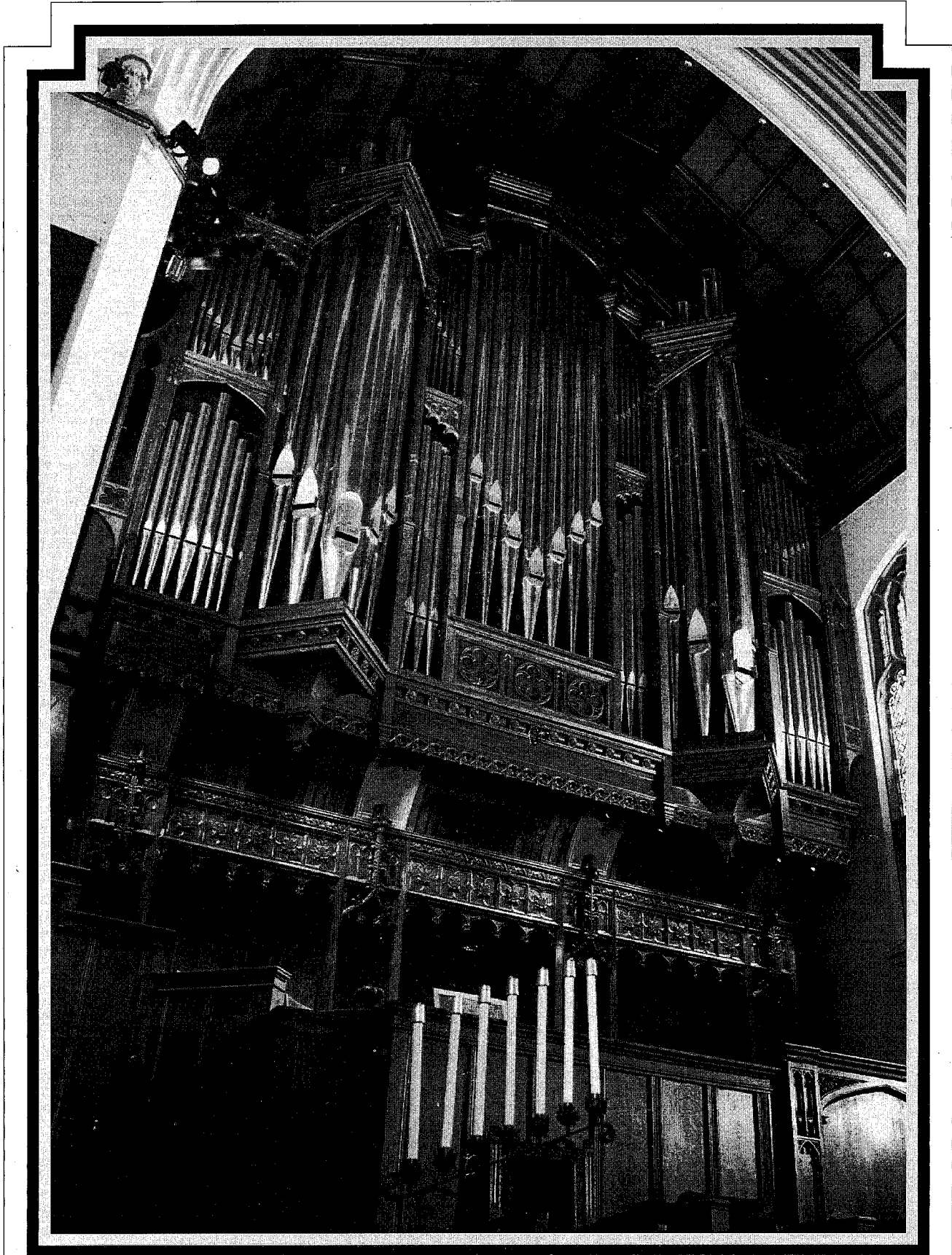


# THE DIAPASON

DECEMBER, 1994



First Presbyterian Church, Oakland, CA  
Specification on page 15

James Diaz wins Calgary

James Diaz was awarded first prize (Gold Medal and \$15,000 Can) in the Calgary International Organ Festival on October 13. He also received the \$7,000 concerto prize. Diaz was the first place winner of the 1994 Fort Wayne National Organ Playing Competition. A graduate student at the Cleveland Institute of Music, Mr. Diaz is studying organ with Todd Wilson, and is serving as assistant organist of St. Paul's Episcopal Church, Cleveland Heights, where he works under the direction of Karel Paukert. He graduated summa cum laude from the University of Michigan, where he studied organ with Robert Glasgow and piano with Dickran Atamian. He also served as organist of St. John's Episcopal Church in Detroit, and was first prize winner in the 1989 University of Michigan Undergraduate Organ Competition.



James Diaz

The Silver Medal and \$10,000 Can went to Alan Morrison of Philadelphia, PA; Bronze Medal and \$5,000 Can was awarded to Susanne Rohn, Waldshut,

Germany. Judges included Guy Bovet, Catharine Crozier, Terrence Fullerton, Naji Hakim, Susan Landale, Hugh McLean, and Todd Wilson. Simon Preston is Artistic Director of the Festival.

Trinity Episcopal Church, Santa Barbara, CA, is presenting its 10th season of Advent organ recitals. The series began November 27 with Bill Otis, and continues on December 4, David A. Gell; December 11, Mahlon Balderston; and December 18, Kevin Rose. For information: 805/687-0189.

The University of Redlands School of Music will present its 8th annual Redlands Organ Festival January 16-18. Featured artists and lecturers include Anthony Newman, Peter Planyavsky, John Walker, and Janet Harms. Topics include the music of Mendelssohn, the use of Gregorian chant in the works of Langlais, performance practice 1700-1830, and a video presentation of Jean Langlais. For information: Dr. Janet Harms, Redlands Organ Festival, School of Music, University of Redlands, P.O. Box 3080, Redlands, CA 92373-0999; 909/793-2121, ext 3264.

The Central Arizona AGO Chapter has announced a composition competition for a work to be performed at the 1995 Region IX Convention, "Summer Sound Splash," in Phoenix. Works should be for solo organ, SATB choir with organ, or treble choir with organ, between 7 and 10 minutes in length. First prize is \$500 and a stipend for transportation to the convention; second prize is \$250. Deadline for submissions is February 1, 1995. For information: Dr. Michael Mazzantenta, 4720 E. Clarendon, Phoenix, AZ 85018.

The Roman Catholic Diocese of Raleigh has announced a composition competition for settings of psalmody. The contest coincides with the diocesan-wide celebration of "The Year of the Eucharist." A prize of \$500 is offered, along with publication by Carolina Catholic Music. Deadline for entries is February 15, 1995. For complete rules, application form and selected texts, contact: Composition Contest, Diocesan Liturgical Commission, 300 Cardinal Gibbons Dr., Raleigh, NC 27606-2198.

Early Music Iowa's Tenth Annual Concert Series opened on September 2 with a recital by harpsichordist Arthur Haas performing Couperin's 8th Ordre and Bach's French Overture. The series continues on December 11 with Julane Rodgers, whose program, "The 12 Days of Christmas," will be performed on harpsichord and virginal. Bonnie Choi will present a harpsichord recital on March 12. The programs take place at the Old Capitol Museum, a restored his-

toric building on the University of Iowa campus. For information on the concerts or about the Iowa City Early Keyboard Society, contact: David C. Kelzenberg, 2801 Hwy 6 E, Suite 344, Iowa City, IA 52240.

The Diocese of Galveston-Houston will sponsor an Anthem Reading Conference on February 20-21 at the Cameron Retreat Center in Houston, featuring 150 anthems to complement the three-year lectionary. The sessions will include music from 44 publishers and 101 composers. Deadline for registration is January 10. For information: Office of Worship, 2403 E. Holcombe Blvd., Houston, TX 77021; phone 713/741-8760.

Winners have been announced from the International Chartres Organ Festival and Competition, August 16-September 4. Four finalists competed in interpretation and two in improvisation. The nine-member jury (Daniel Roth, Michel Bouvard, Loïc Mallie, Louis Robilliard, Jean Ferrard, Clyde Holloway, Edgar Krapp, André Luy, and Luigi-Ferdinando Tagliavini) awarded first prize in interpretation to Bruno Morin (France), and a second prize to Laszlo Deak (Hungary). No first prize was awarded in improvisation, but the second prize went to Gabriel Marghieri (France). Finalists in interpretation included Larry Visser, organist at the First United Methodist Church, Plymouth, MN.

The results of the 11th annual Brugge Organ Competition have been announced. First prize in the solo division went to David Yearsley (USA); 2nd prize Luca Antoniotti (Italy); 3rd prize Roberto Menichetti (Italy); and 4th prize ex-aequo Luca Scandali and Andrea Vannucchi (both of Italy). In the duo competition, first prize was awarded ex-aequo to Antonio Galanti & Andrea Vannucchi (Italy), and Annette Richards (England) & David Yearsley (USA); 2nd prize Hadrien Jourdan (Switzerland) & Christophe Leclerc (France); and 3rd prize Christophe Körber & Christian Richter (Germany). The jury included Jean Boyer, Dorothy de Rooij, Johan Huys, André Luy, Karl Maureen, and Luigi-Ferdinando Tagliavini.

The International Society of Organbuilders held its 18th International Congress in Heilbronn, Germany, June 26-July 2. The program included visits to organs and organbuilding shops in the Baden-Württemberg region. The

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Kurt Lueders, Ursula Trede-Boettcher, Eric Lebrun, Pamela Decker, Peter Bannister at ISO concert

closing concert on July 1 at St. Kilian's Church in Heilbronn was devoted to a performance of the five finalist pieces from the Society's 1st International Competition for Organ Composition, held in Montréal the year before: Valéry Aubertin, France (winner of the Special Jury's Award), *La Nuit de Nuits*; Peter Bannister, UK, *Morskje Oko* (The Eye of the Sea); Pamela Decker, USA (3rd prize), *Nightsong and Ostinato Dances*; Adrian Self, UK (2nd prize), *Partita*; and Hans-Peter Türk, Rumania, *Vexierspiel*. In addition to Mr. Bannister and Ms. Decker who played their own works, performers included Eric Lebrun (Paris), Kurt Lueders (Paris), and Ursula Trede-Boettcher (Mannheim).

At the Congress, Mark Venning of the firm Harrison & Harrison (Durham, UK) was elected President of the Society, succeeding Caspar Glatter-Götz (Germany), who had served the maximum of three

two-year terms. The next international congress is planned for the summer of 1996 in Cambridge, England. For information on the Society and its publications, *ISONews* and *ISO Yearbook*, contact: ISO Publications Office, Hotel La Royale, Martelarenplein 6, 3000 Leuven, Belgium; fax +32 16 29 52 52.

Friends of the Kotschmar Organ has announced a campaign to assist in the complete renovation and reconstruction of City Hall Auditorium in Portland, ME. Plans call for a reconstruction of the organ chamber at the rear of the stage approximating the original 1912 organ chamber's dimensions and thick, dense walls. This famous four-manual Austin (opus #323) instrument of 86 stops and 97 ranks is played regularly in an active recital and concert series. Donations to this one-time capital fundraising campaign, or inquiries about the campaign and renovation, can be addressed to Friends of the Kotschmar Organ, 30 Myrtle St., Portland, ME 04101; 207/772-0660.

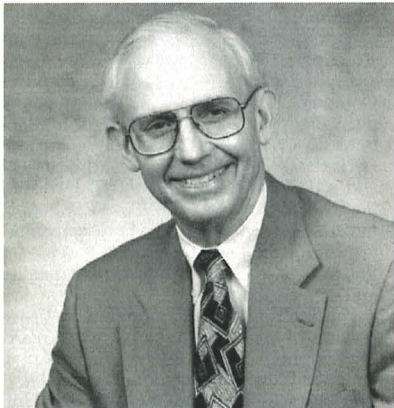
The Methuen Memorial Music Hall, Methuen, MA, presented its 49th season of evening organ recitals June 1 through September 28. Total series attendance grew by 15 percent over 1993. An audio cassette of selected highlights of the 1994 season is in production. Limited numbers of cassettes for the 1986 through 1993 seasons are available. For information: Edward Sampson, Methuen Memorial Music Hall, Inc., 38 Chestnut Ct., North Andover, MA 01845-5320.

## Appointments



Kimberly Ann Hess

**Kimberly Ann Hess** has been appointed director of music and college organist, Stonehill College, North Easton, MA, where her duties include directing the chapel choir, teaching in the fine arts department, and serving on the board of trustees for the E. Nakamichi Grant to the college. This past year Ms. Hess won first prize in two national organ competitions—the Arthur Poister Organ Competition sponsored by the Syracuse AGO Chapter; and the Gruenstein Memorial Organ Contest for Women, sponsored by the Chicago Club of Women Organists. She holds the MSM from the University of Notre Dame and a BFA in organ from Indiana University of Pennsylvania, and is currently a DMA candidate at the University of Illinois. Her teachers have included Michael Faris, Craig Cramer, and Carol Teti.



Carl Staplin

**Carl Staplin** was named as Head of the Keyboard Area at Drake University, Des Moines, IA. Dr. Staplin continues as coordinator for the programs in church music and music business. He has taught at Drake since fall, 1967. His choral setting of Psalm 47 was featured by the 700-voice Utah All-State Chorus in the Mormon Tabernacle last October. He served as regional councillor for AGO Region VI from 1984–88, and was for four years national collegiate organ chairman for the MTNA. During 1993 a concert of his choral and instrumental works was presented at First Christian Church, Des Moines, in honor of his 25th year as minister of music. He has recently made a CD recording of Bach's *Clavierübung III* on the Calcante label, performed on a new instrument by Lynn Dobson.

## Here & There

**Bradley Ellingboe**, Professor of Music at the University of New Mexico, was awarded the Medal of Saint Olav by His Majesty King Harald of Norway. This award, the highest given to a foreigner by Norway, was presented to Mr. Ellingboe on October 4 by the Honorable Anfin Uilem, Norwegian Consul General. Prof. Ellingboe is an acknowledged authority on the music of Norwegian composer Edvard Grieg, and has

three choral works reflecting Norway's musical culture published by Mark Foster of Champaign, IL.



David Farr

**David Farr** presented an organ recital and two workshops as part of the annual Napa Valley Keyboard Workshop held at Pacific Union College, Angwin, CA, July 31 and August 1. The recital included the Prelude and Fugue in E-flat of Bach, along with 12 chorale preludes; the audience sang the hymns on which the chorale preludes are based. Farr is executive director of the San Anselmo Organ Festival and organist of St. Ignatius Church in San Francisco. He is represented by Artist Recitals Promotional Service.



Peter Gorecki and Susan Armstrong

**Peter Gorecki's** *Improvisation on Czesc Maryji* (a Polish Marian hymn) was premiered on August 24 in a recital by Susan Armstrong at Mechanics Hall, Worcester, MA (four-manual 1864 Hook organ). Mr. Gorecki recently retired after serving for 30 years as organist of St. Stanislaus Church in Buffalo, NY.



John Gouwens

**John Gouwens** is featured on a new recording, *The Organ and Carillon of Culver*. Recorded on the Möller organ and the 51-bell Gillet and Johnston carillon of the Memorial Chapel at Culver Military Academy/Culver Girls Academy, the 68-minute CD is the first digital (DDD) recording of a traditional (minor third) carillon in North America. Gouwens, winner of the 1990 University of Michigan International Organ Performance Competition, has served as Academy Organist and Carillonneur since the fall of 1980. The recording features carillon works by Roy Hamlin Johnson, Emilien Allard, and Ronald Barnes, as well as Gouwens' own prize-winning *Prelude, Adagio and Fugue*. The organ selections include the Roger-Ducasse

*Pastorale*, the Finale of Widor's *Symphonie VIII*, "Méditation" from *Thaïs* of Massenet, and the Elgar *Imperial March*. The recording is available for \$15 (CD) or \$10 (cassette) plus \$2.00 s&h from the Culver Bookstore, 1300 Academy Rd., #101, Culver, IN 46511-1291; 219/842-8279; also available from the Organ Literature Foundation, Braintree, MA.

**Dan Locklair's** *A Spiritual Pair* (Diptych for Organ) received its premiere on September 18 by Marilyn Keiser at Christ Church Cathedral, New Orleans, LA, at the dedication of the cathedral's new Goulding & Wood organ. The composer's *Rubrics* was performed by Ms. Keiser at the National Convention of the Royal Canadian College of Organists, August 15 in Kitchen-er, Ontario.



Thierry Mechler

**Thierry Mechler**, of Lyon, France, made a brief concert tour in the U.S. last August. He played the dedicatory recital at St. Joseph Cathedral in Baton Rouge, LA, to commemorate the bicentennial of the founding of the parish; on the summer series at National City Christian Church, Washington, DC; and on the series at Methuen Memorial Music Hall. Mechler returns to the U.S. in February to play on the organ series at First Congregational Church, Los Angeles. He is represented in this country by Artist Recitals Promotional Service.

**Elwin Myrick** retired in September as organist at Central Presbyterian Church, Eugene, OR. Born in Oregon in 1914, Mr. Myrick received BMus and MMus degrees from the University of Oregon. He served as organist and choir director of Ebbert Memorial Methodist Church in Springfield, OR for 22 years, and as organist of Central Presbyterian for 25 years. He also taught at Northwest Christian College from 1949–79, and at the University of Oregon from 1953–59. He is a charter member and past dean of the Eugene AGO Chapter; a charter member of the Association of Disciples Musicians, and the Presbyterian Association of Musicians.

**Naomi Rowley** had an active summer with workshops on the pipe organ and music in worship in South Dakota, as well as workshops on repertoire and congregational singing. In the summer of 1995 Dr. Rowley will appear at the Region VI AGO Convention in Kansas City, and at the national convention of the Association of Lutheran Church Musicians in Denver. She continues as Cantor at St. Andrew Lutheran Church in Cedar Rapids, IA, and organ instructor at the Drake University Community School of Music in Des Moines.

**St. Mary's Priory**, Nauvoo, IL, hosted a Church Music Symposium on November 8, which included an organ masterclass conducted by Rudolf Zuiderveld of Illinois College. Forty-three organists from Illinois, Iowa, Missouri, and Wisconsin participated in the two-hour class, which dealt with historical styles of hymn accompaniment including English and Dutch practices, as well as organ technique, registration, and repertoire. The symposium also

included sessions on directing church music, choral and hymn text emphasis, and related topics, by Ralph Woodward of Brigham Young University. Symposium presenters and participants joined efforts for an evening choral and organ festival, which began with a demonstration of Gregorian chant by the Benedictine Sisters of St. Mary's Priory.



Illinois College presented Wolfgang Rübsum in its annual recital and masterclass last spring. Next year, Illinois College and MacMurray College will join forces to bring Frederick Swann and Joan Lippincott for an expanded event April 27–29, 1995. The featured instruments will be the 1952 Aeolian-Skinner organ of Merner Chapel, MacMurray College, and the 1979 Hart Sesquicentennial organ (Holtkamp tracker) in Rammelkamp Chapel of Illinois College. Co-directors for the event are Jay Peterson (MacMurray) and Rudolf Zuiderveld (Illinois).



Organa Europae

The 28th edition of the calendar **Organa Europae** is now available, featuring organs from 10 European countries: two instruments from Spain's Tierra de Campos (Palencia and Abarca de Campos); Liepaja in Latvia; Lambach in Austria; the Breton organ at St-Thégonnec and Luxeuil in the Franche-Comté; Tarczyn and the Garrison Church in Warsaw, Poland; Skokloster in Sweden's Uppland; two of the six organs at Mafra in Portugal; the legendary instrument at Passau Cathedral, Bavaria; Gloucester Cathedral in England; and the Grote Kerk at The Hague in the Netherlands. The 1995 calendar is available for \$27 air mail; back issues are \$19 each; the entire collection is \$445; available from Organa Europae, c/o Editions et Librairies Oberlin, 19 rue des Francs-Bourgeois, F-67081 Strasbourg Cedex, France; phone 88 32 45 83; fax 88 21 05 87.

**The Boston Organ Club** has announced the publication of a complete facsimile edition of Everett E. Truette's *The Organ*. Composer, writer and critic, Truette (1861–1933) published the first issue of *The Organ* in 1892. It contained illustrations, a "Mixtures" column with organological information and trivia, letters, stoplists, advertisements, biographies of contemporary organbuilders, music, technical articles, and other



The Organ

items. The full-size hard-bound volume will contain a complete run of the magazine (Vols. I & II, over 600 pp.), along with a biography of Truette and a list of subscribers to the facsimile edition; \$59.95 plus \$6.50 shipping; The Boston Organ Club, P.O. Box 571, Brushton, NY 12916-0571; 800/367-1888; fax 800/329-8322.

**Gloriae Dei Cantores** is featured on a new recording, *Leo Sowerby: American Master of Sacred Song*, on the Paraclete Press label (GDCD 016). The recording was made to commemorate the centennial of the birth of Leo Sowerby in 1995, and includes *Great is the Lord*, *Festival Musick*, *Three Psalms*, and numerous other works from the composer's choral and organ output. The two-CD set is available for \$31.98 (cassettes \$19.98) from Paraclete Press, P.O. Box 1568, Orleans, MA 02653.

**The Los Angeles Chamber Singers**, Peter Rutenberg, conductor, are featured on a new recording, *Shenandoah: An American Chorister 1890-1990*, on the Klavier label (KCD-11052). The program includes works of MacDowell, Barber, Stevens, Mechem, Rutenberg, and Erb. For information: Klavier Records, P.O. Box 177, San Juan Capistrano, CA 92693.

**St. Mark's Cathedral Choir** (Minneapolis, MN) is featured on a new recording, *A Song to David*, Oratorio in Five Parts for soloists, chorus, organ, narration, and congregational singing, music by William Albright, poetry of Christopher Smart, on the Gothic label (G 49066). Howard Don Small is the conductor, with Dean Billmeyer organist. The disc is the world premiere recording of a live performance of the work. For information: Koch International, 516/938-8080; Gothic Records, 714/999-1061.

**The St. Olaf Cantorei**, directed by John Ferguson, is featured on a new recording, *Te Deum—A Celebration in Song*, on the GIA label (GIA CD-321). The recording includes 24 selections by

Jennings, Duruflé, Scholz, Ferguson, Christiansen, Nelson, Stanford, and others. For information: GIA Publications, 7404 S. Mason, Chicago, IL 60638.

**Trinity Church**, Santa Barbara, CA, sponsored the eighth annual Abendmusik: Back to Bach, with music of JS and CPE Bach on August 28. Performers included Kevin Rose, Susanna Edlinger, David A. Gell, Bill Otis, Mahlon Balderston, Jeanne Claire Sangster, and Michael Burridge.

**GIA Publications** has announced the release of *Gather—Second Edition*. This new contemporary hymnal contains almost twice as much music as the original *Gather*, with many new songs from the last five years, as well as favorites of the past. For information: 708/496-3800.

**The Royal School of Church Music** has published a new volume of 20 anthems to celebrate the 300th anniversary of the death of Henry Purcell in 1995. *The Purcell Selection*, edited by David Patrick, ranges widely in style and mood, with some anthems extracted from larger works, and others flexible arrangements of the original. The goal was to provide a range of musically and textually satisfying short anthems within the capabilities of a large number of choirs. For information: tel 081-654-7676; fax 081-655-2542.

**De Clavicordio** represents the proceedings of the International Clavichord Symposium in Magnano in 1993, featuring articles by Bernard Tagliavini, Steiner, Mondino, Brauchli, Hogwood, Kottick, Benson, Bedford, and many others. For information: Istituto per I Beni Musicali in Piemonte, Via Ottavio Revel, 15, I-10121 Torino, Italy; tel/fax 011-56-28-601.

**Thomas-Pierce, Inc.**, of West Palm Beach, FL, has provided a new Trompette en Chamade for the Episcopal Church of Bethesda-by-the-Sea in Palm Beach. Hammered copper resonators of the existing stop were retained and polished, the wind pressure was raised considerably, and new reeds and shallots were fashioned by the tonal director of Austin Organs, Inc., David Broome. Thomas-Pierce represents Austin in Florida and Georgia.

A three-manual **Rodgers** pipe/digital combination organ has been installed in Johannuskappelle of the Missionswerk Church Complex in Karlsruhe, Germany. The installation is the work of Rick Anderson of Digital Music Systems, Portland, OR, who acted as consultant on the project, and Peter Stillhart, sales manager of Rodgers Distribution, Liestal, Switzerland.

Chicago's new United Center, new home of the Chicago Black Hawks and the Chicago Bulls, is also the home of one of the largest **Allen** digital theatre organs ever constructed. The old Chicago Stadium housed the famous 6-manual Barton theatre pipe organ. The new




Allen organ at Chicago's United Center

\$180 million complex with 28,000 seating capacity boasts an Allen organ with 22 audio channels and speakers in a special chamber; the sound is then transferred to the United Center's 65,000-watt house audio system. The organ's console features a black exterior, red interior and gold trim. The Bulls' and Blackhawks' logos are emblazoned on the front of the console. It is installed in a special booth on the seventh floor of the United Center adjoining the stadium press box.

**St. Clement's Choir, Philadelphia**, is featured on a new recording, *A White Christmas at Longwood Gardens*, on the Direct-to-Tape label (DTR9407CD). Director Peter Richard Conte has chosen a selection of sacred and secular numbers, from English carols to modern versions of *White Christmas* and a version in Latin of *Rudolph the Red-Nosed Reindeer* arranged by Philip Brunelle. Organist for the recording is Kenneth Cowan. Available for \$20.98 (includes shipping) from Direct-to-Tape Recording Co., 14 Station Ave., Haddon Heights, NJ 08035-1456; phone/fax 609/547-6890.

**MGG/Musik in Geschichte und Gegenwart** (Music in the Past and Present), the monumental 17-volume musical encyclopedia published between 1949 and 1979 by Baerenreiter, was released this fall in a new edition. It will eventually consist of 20 volumes: an 8-volume Subject Encyclopedia, and 12-volume Biographical Encyclopedia. Details are available from Foreign Music Distributors, 13 Elkay Dr., Chester, NY 10918; phone 914/469-5790; fax 914/469-5817.

**E.C. Schirmer** has announced the publication of *St. Stephen Counterpoint*, **Roger Bourland's** 1990 fantasia on the Advent hymn tune "St. Stephen" ("The King shall come when morning dawns"). It was commissioned for the late Leonard Raver to commemorate his 1966 consultancy with Thomas Dunn for the Beckerath organ at St. Stephen's Episcopal Church, Millburn, NJ. The very last of some 50 works premiered by Raver over his career, the piece received a final performance by him (5/4/91) at the "Organists Against AIDS" marathon sponsored by the New York City AGO at St. Peter's Lutheran Church in the Citicorp Building. The recital series at St. Stephen's Church is in its 25th season; McNeil Robinson performed November 6; Valentin Radu appears March 12; and Michael Gailit next May 7.



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## An update on Munetaka Yokota

by Herbert L. Huestis

Immediately after finishing his Opus 3 in Yuba City, CA [see "Munetaka Yokota: An Organbuilder with a Unique Vision" by Herbert Huestis, *THE DIAPASON*, August, 1991, pp. 12-13] Munetaka Yokota and his wife Elizabeth moved to Göteborg, Sweden, where he is guest professor at the School of Music and Musicology, Göteborg University.

They are immensely enjoying this second largest city in Sweden, "a beautiful coastal city with many islands." Munetaka has found many historical sites, "hidden behind the many hills and the rocky landscape, making a walk through the city a thrilling experience. Not to mention the fishmarket and wonderful seafood!"

He has this to say about his appointment as guest professor and his activities in a most unusual project:

The Göteborg University is planning to recreate a large 17th-century north German style organ in the most uncompromised manner ever attempted, as far as I know. The organ will be equipped with four manuals and pedal and will have 53 stops, and will be placed in one of the old churches in the city. This itself sounds quite ambitious, but many other unique features makes this project even more special.

Firstly, the project is to be a joint venture among three organ builders: technical and visual design, Henk van Eeken, Holland; organ construction (excepting pipes), Mats Arvidsson, Sweden; tonal design, pipe making and voicing, myself, USA. I am hired as a guest professor, and moved my entire shop and my family from California last spring in order to perform my tasks here in Göteborg, as I did in Chico.

Secondly, this project includes extensive research work before and during the construction process. Musicological research is a responsibility of Dr. Hans Davidsson of Göteborg University, a prominent young musicologist in Sweden, known for his doctoral dissertation on Mathias Weckmann. He is the main driving force for this project and is the project coordinator. The consultant is Harald Vogel. These five key people have already held numerous discussions, critical for the decision making process for this project, each contributing his expertise and experiences.

Thirdly, there is an unusually extensive portion of scientific research accompanying the project, which I have been asked to conduct. This is being done in collaboration with scientists from the Chalmers University of Technology, also in Göteborg; the metallurgy, material physics and acoustics of the room, organ, and pipes; as well as using the science of fluid dynamics in the research of wind systems, etc. I have been choosing the topics for research and overseeing the scientists' work. Since the topics are unusual and relatively unknown to scientists, I have found it necessary to put much effort into connecting, or redefining, the field of organ building (regarding specifically the techniques and materials used, as well as their acoustical relationship in the historic organs) to other scientific fields when analyzing the complexity within each subject and the integration of all.

During this year, I am spending most of my time for research (field work as well as lab work), documentation and design work. The production of the pipes will begin in the middle of next year. I have organized the research for our north German project to benefit research work on historical organs in general as well. Consequently, our work has interested others as we are being asked to do similar research in other situations here in Sweden as well as in Germany. For an organ builder, to have official permission to research organs defined as historical monuments, and considering the tight security for items in Europe, it is a dreamlike opportunity; you could imagine how exciting my life is during these months!

Munetaka Yokota may be reached at: School of Music and Musicology, Göteborg University, P.O. Box 5439, S-402 29 Göteborg, Sweden; tel +46 31 773 4041; fax +46 31 773 4007; residence: Spantgatan 8, S-418 71 Göteborg, Sweden; tel/fax +46 31 54 76 10.

### University of Redlands School of Music Eighth Annual

## REDLANDS ORGAN FESTIVAL

16 • 17 • 18 January 1995

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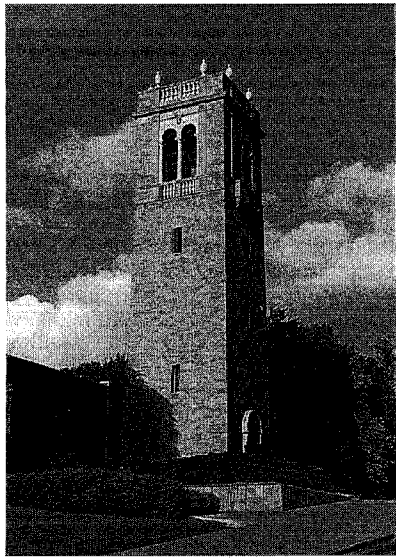
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Redlands Organ Festival, School of Music  
University of Redlands  
PO Box 3080, Redlands, CA 92373-0999  
(714) 793-2121 ext 3264

**Carillon News**  
by Brian Swager

**Profile: University of Wisconsin**

An 85-foot sandstone tower designed by state architect Arthur S. Peabody was erected in 1935 to house the University of Wisconsin's carillon. The tower sits on Bascom Hill of the UW Madison campus, along Observatory Drive.

It was the class of 1917 which first earmarked its Class Memorial for the purchase of bells, and the nine succeeding classes contributed to this "chime fund" as well. Carillons were rare in America in 1917. Chimes, however, were very popular. It was during this period that the American chime was expanding from its typical diatonic series of nine to twelve bells, to a larger, chromatic series capable of producing homophonic—rather than just monophonic—music. Also, by 1922, English bellfounders had



University of Wisconsin Memorial Carillon

made significant advances in the area of bell tuning, and began making carillons and exporting them to America. So, when sufficient funds had been collected from graduating classes (and the federal Public Works Administration), the University chose to build a free-standing tower and purchase a complete carillon.

The Gillett & Johnston Bellfoundry of Croydon, England, supplied the first 25 bells in 1936. The bourdon was a 3109-pound E-flat. The original plans called for the addition of six heavier bells and five lighter bells, along with a clock mechanism. In 1937 the five lighter bells arrived from England, but further expansion was several decades in the future.

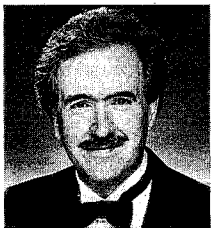
With 27 new Paccard bells in 1963, the carillon was expanded to four octaves and six of the original bells were replaced. In 1973, the Eijsbouts foundry of Asten, The Netherlands, replaced the 27 bells from 1963 and added five bass bells, bringing the total number of bells in the carillon to 56, with a bourdon of

B-flat weighing 6823 pounds. An automatic electrical clock mechanism for the 37 largest bells, connected to hammers mounted outside the bells, completed the installation.

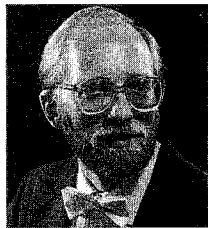
Lyle Anderson has been the University Carillonneur since 1986. He plays Sundays at 3 p.m. during spring, fall and summer sessions, and Wednesdays and Fridays at 1 p.m. during spring and fall semesters. A summer recital series featuring guest carillonners is held on Thursdays (7:30 p.m.) in July. Tours of the tower are given.

**Book Reviews**

**Reinboth, Fritz & Walter Reinboth III. Die Geschichte der Orgeln im ehemaligen Stiftsamt Walkenried und in Braunlage.** Berlin: Pape Verlag 1992 (=Norddeutsche Orgeln, Bd. 11). 156 pages incl. 19 plates.



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**Frankenberger, Heinrich: Die Orgeln im Fürstentum Schwarzburg-Sondershausen 1870-1883, edited by Wolfram Hackel from unpublished manuscripts. Berlin: Pape Verlag [1992], xvi, 160 pages. Price and availability as above.**

Each of these books contributes in its way to the pursuit of that elusive goal, a complete cataloguing of all the pipe organs in all of the major organbuilding countries.

The Reinboth book began as a contribution to local history and, in its final form, is a mixture of historical information and scholarly description of the organs in a small unified area. The former territories of the Cistercian monastery of Walkenried in the western Harz mountains comprised only a few villages, and the adjacent town of Braunlage was never a major center. The monastery's golden age was long past before the Cistercian Order accepted the presence of organs in church and its first instrument, in 1590, was only a positiv. By that time Walkenried was a poor Protestant theological school, and even that status lasted only until the late 17th century. Thus there has never been a major organ there.

The other places involved in this admittedly very small territory were never able to afford significant instruments, and from the standpoint of organbuilding the area has and had little to offer.

There are no surviving organs dating from earlier than the early 19th century, few proven remnants of earlier works in any of the extant organs, and no instruments of any size—none is larger than 20 stops. The authors deplore the fact that most of the instruments have been altered as a result of the so-called "organ reform," but it seems doubtful whether any of the organs examined here had great claims as significant 19th-century work, and the rebuilds certainly offer

greater flexibility.

The book, dealing with only six towns (7 churches), offers an almost fantastically complete, documented account of every known organ, past and present, in each church, and a full scholarly apparatus. Two 19th-century organbuilding families of some note worked in the area—Engelhardt and Knauf—and the famous organ firm of Furtwängler & Hammer (and its successor firm E. Hammer) was involved in some of the rebuilds.

Hackel's edition of Frankenberger is a more significant contribution to the history of organbuilding. The small territory of Schwarzburg-Sondershausen, not far from Erfurt in former East Germany, consisted of two separate areas, centered on Sondershausen and Arnstadt; it had a lively musical life and a pedagogical institute, where Reger once studied under Hugo Riemann. Frankenberger, a musician, composer, teacher, and organ consultant in Sondershausen, assembled, in 1870 and 1883, two manuscripts describing all the extant organs in the two parts of the small state. These manuscripts were frequently cited, notably by Flade, but never printed until Hackel published the present volume. Frankenberger's descriptions appear to have been remarkably reliable. Hackel has checked the organs listed in the manuscript—92 of them—and indicated what rebuilds or replacements have occurred, or, in some cases, what state the old instruments are in today. He stresses repeatedly the deplorable condition of many instruments as a result of lack of attention in relatively recent years. Regrettably, but understandably, Hackel has not expanded the book by giving the specifications of later replacements or rebuilds or by including organs in newer churches that did not exist in Frankenberger's time. Perhaps Hackel or someone else will undertake this task and so create a complete catalogue of organs in the area.

While there are remnants of older instruments, duly noted by Frankenberger in his historical comments, most

of the organs described in the manuscripts are 19th-century work, virtually all of them one- or two-manual instruments, some, however, of respectable size. The largest organs are two in Arnstadt; it is particularly interesting to have an account of the organ in the "Bach church" there as it existed before more recent rebuilds, when considerably more pipe-work from the instrument of 1703 existed than is the case today.

A number of notable builders turn up in this compilation: Daniel Streit, the Nordt family, J. F. Wender, and T. C. and H. G. Trost from the 17th and 18th centuries; J. F. Schulze, the families Holland, Knauf, Hesse, and Strobel from the 19th; and, of course, major firms like Sauer, Walcker, and Steinmeyer at a later date.

There are no tremendously important historical instruments in the area covered by this volume, but there are many sound organs by builders who play a respectable rôle in 19th-century organbuilding.

Neither of these books will attract many readers outside of Germany or even outside of the areas described. Their appeal will be limited to those with an interest in specific regions or perhaps specific builders, and to libraries that attempt to collect books that will provide complete historical coverage of the art of organbuilding. The Reinboth volume is, I think, of rather limited interest even on that basis, but Frankenberger's manuscript, carefully edited and supplied with the requisite scholarly apparatus, deserves attention.

—W. G. Marigold  
Urbana, IL

**Nancy Perloff, *Art and the Everyday Popular Entertainment and the Circle of Erik Satie*. Oxford University Press; xi + 227 pp., first published 1991; paperback 1993; \$15.95.**

I have always felt that there are two kinds of books: those that one cannot wait to put down, and those that one puts down reluctantly. This book is definitely of the latter category. The subject of this study is Erik Satie, one of the most fascinating figures of the early 20th century. Usually one thinks of Satie with regard to his short piano pieces, often entitled in clever, satiric fashion. These miniatures, with their subtle harmonies and frequent allusions to masterpieces of Western music, influenced such composers as Debussy, Ravel, and Stravinsky. But the present book considers Satie from a much wider perspective and offers fresh insights into his relationship with Cocteau and the impact that French and American popular music had on his style.

Satie, together with those that were influenced by him, countered what was viewed as the "fuzzy" and vague outlook of the Impressionists. Satie, Cocteau, Poulenc, and Milhaud preferred clear textures, mordant satire, and frequent transformations of popular styles of the day. Satie's ballet *Parade*, premiered in 1917 and based on a scenario by Jean Cocteau, inspired a profound change of outlook in French intellectual circles. It is *Parade* and this change of viewpoint that are the principal topics of *Art and the Everyday Popular Entertainment*.

Nancy Perloff has organized this book into six well-defined chapters, which move from a consideration of *Parade* to such subjects as Ragtime, influential

cabaret styles, and the role nostalgia plays in much popular art of the period. The sociological backgrounds of these popular styles are given full and illuminating consideration. For example, Perloff writes of the development of one of the most influential musical institutions as follows: "A popular institution which catered to shopkeepers, clerks, and other members of the lower and middle classes, rather than to an élite clientele, was the café-concert. Unlike the cabaret, the café-concert made no artistic claims: the tone of its repertoire was unabashedly coarse and down-to-earth" (p. 24). It is insights like these that challenge the reader to reconsider much French music of the 1920s.

In addition to the considerable amount of historical information and culture evidenced, Perloff demonstrates a wide knowledge of the repertoire of the composers studied, often citing little-known examples and providing detailed analyses. There are few musicians who know this terrain as well as Perloff, and most will be surprised to find how deeply popular idioms influenced such masters as Poulenc and Milhaud. Most of us are aware of how popular these composers can sound at times, but few of us, including myself, have ever understood why. Often Perloff makes specific comparisons between a section of a work and the given popular song or instrumental piece it uses as its reference. Musical examples are employed to highlight the discussion of the later chapters—frequently presenting parallel passages from related works.

Readers who wish to know about Milhaud, Poulenc, and Auric will find this book a valuable source of information. Indeed musicians of all sorts will not only find this book informative and intellectually stimulating, but also will come across references to many works that can be included in their repertoires. I cannot refrain from noting a personal interest that this book often refers to: the impact of comic styles. All too often we view great musical masterpieces from the exclusively serious point of view. A book like the present shows how important comic and popular styles were in the transformation of French music that occurred in the 1920s.

—Enrique Alberto Arias  
DePaul University  
School for New Learning

## Video and Book Review

**James Hansen, *Training the Parish Cantor*. Available from The Liturgical Press, St. John's Abbey, Box 7500, Collegeville, MN 56321-9989. VHS Video Cassette, \$59.50.**

There is a significant phrase on this video which concisely places it into context: "Thanks to the leaders of the Second Vatican Council, the Church has come again to recognize the amazing qualities of the Christian Assembly, and those ministers who facilitate its worship: Presider, Lector, Eucharistic Minister, Choir, and Cantor." Thus, the Roman Catholic publishing house The Liturgical Press has released video recordings that aim to provide training in these rôles, and resources such as *Training the Parish Lector* and *Leading the Community in Prayer* are among the videos that preceded *Training the Parish Cantor*.

The initial four minutes of this 52-minute video is intended for Pastors, Directors of Liturgy, or Directors of Music, who are seeking a resource to train and develop cantors for the parish. It offers fundamental suggestions for the

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development of a cantorial ministry, including what qualities cantorial candidates should possess, and how to select individuals who are able to serve in this capacity.

The major portion of the video recording is directed at cantors in particular. Its first goal is to deal with some basic skills and personal preparation. Defining the rôle of the cantor as chiefly responsorial in nature, appropriate gestures must be mastered to indicate the congregation's response. The narrator demonstrates such a gesture satisfactorily, but other cantors seen in action on this video tape are less successful at it. Some of the other basic skills, however, are demonstrated well throughout the tape: a graceful and dignified stance, clear enunciation, and enhancing the text through singing.

Following the basic skills is a discussion and demonstration of the ministry of the cantor in three broad categories:

- The Cantor as Teacher
- The Cantor at the Eucharistic Liturgy
- The Cantor at Other Liturgies

The first category proceeds from the assumption that the congregation must continually learn new music. The time to rehearse is normally shortly before the service commences, and the cantor's teaching rôle (chiefly in the realm of psalm antiphons) manifests itself here. Pointers are given to make the most of the short time available for this purpose.

Seeing the importance of the Mass, it comes as no surprise that the second category comprises the major part of the video. The cantor's importance in the various liturgical junctures of the Eucharistic Liturgy, from the entrance rite to the *musica sub communione*, is discussed in considerable detail. St. Augustine's dictum *qui cantat bis orat* is evident in the cantor's rôle in leading the psalmody. The video tape correctly asserts that in the primary music for the liturgy of the Word, the cantor functions as the leader of prayer. A logical extension of this understanding is the use of a cantor for the General Intercessions, although these are normally the domain of the deacon. The possibility of improvisation here, as well as in the Alleluia verse, is also explored.

Compared to the substantial attention accorded to the cantor's rôle in the Eucharistic Liturgy, the third category receives only passing attention. Essentially it asserts that for services such as Baptisms, Funerals, Marriage, Morning Prayer, Evening Prayer, etc., where music is appropriate but involvement of a choir is not possible, the cantor can serve as well.

In watching this video, one gets the impression that the rôle of cantor is chiefly confined to qualified women; only in one brief instance does the video show a man as cantor, but only the two women cantors are acknowledged at the conclusion of the program. This certainly could not have been intentional, since the author of the book on which this video is based is himself a cantor.

Another oversight is the omission of specifying the name of the narrator. As it is, one may be led to believe that the narrator is James Hansen himself; only from the closing credits can one learn that the narrator is in fact the Rev. Kevin Anderson.

However, these are only minor flaws in what is otherwise a fine resource for cantors in the Roman Catholic Church. This video recording has much to commend itself; and provides an excellent basis for developing a cantorial ministry.

**James Hansen, *Cantor Basics*. Available from The Pastoral Press, 225 Sheridan Street, N.W., Washington, D.C. 20011-1492. Paperback, 122 pp., ISBN 0-912405-81-3, \$9.95.**

For more than two decades, James Hansen has been an active promoter of the cantorial ministry. His activities in various schools and workshops for cantors have laid the foundation for this book, as it is an anthology of questions and answers which participants proffered in those sessions. In a way, therefore, the title may be somewhat misleading, as one does not find a methodical exposition of

cantor basics. Nevertheless, there are many interesting observations and helpful techniques to be found here.

The book addresses a total of 99 questions, covering a broad panorama of topics from "how children can assume the rôle of cantor at the liturgy" to "liturgy in a nursing home." One question, however, that is not answered is: "why 99 queries and answers; why not 100?" Another one that comes to mind is: "what is the over-all structure of the book?" It would make sense, for example, to group a question on singing at the 7:30 a.m. liturgy (nr. 4) together with one about singing at early Mass (nr. 54). Perhaps the apparent absence of an organizational plan to arrange the 99 questions and answers in a particular format is to convey a sense of the impromptu setting in which these originated.

As is to be expected, the quality of answers varies. Questions addressing a practical concern are generally met with thoughtful and helpful replies. For instance, the query "Is there an easier way to teach a song to the congregation?" initially receives the response "easier than what?", but then outlines a

*modus operandi* which deals effectively with the essential concern expressed.

However, when the query is more philosophical in nature, the answer is not always as satisfactory. For example, the first question in the book asks: "Why don't people sing at Mass?" Admittedly, answering this will take more than a few words, but surely a reference to James Day's *Why Catholics Can't Sing* would seem apropos. Similarly, when asked about the *raison d'être* for singing a psalm in the liturgy of the Word instead of a song (or hymn), the response is interesting, but does not really address the issue. In these cases one will do well to recall the author's comments in the foreword, where he states that the answers in this book represent the way in which he responded in a given situation where he was dealt the hand as it appears in the question.

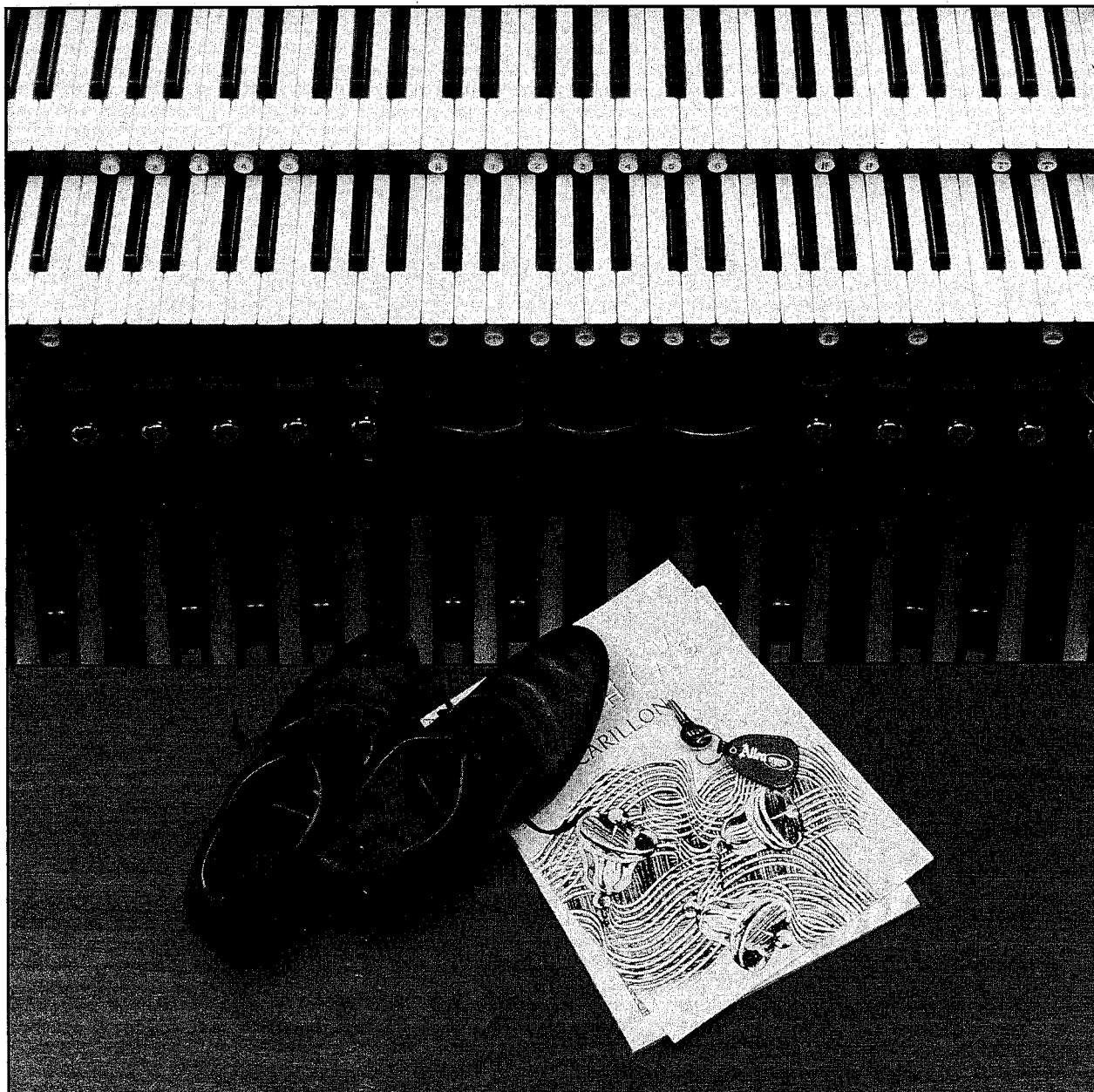
Considering the manner in which this book found its genesis, this book would provide for a suitable supplement to the video cassette *Training the Parish Cantor*. Its 99 questions and answers would in this way assume a heightened relevance in the mind of the reader.

However, the book is also very readable on its own merits, and those who have had some experience as a cantor will no doubt be able to relate to many of the issues raised. In fact, all who are concerned with music in the liturgy will find *Cantor Basics* of interest. James Hansen reasons that since music is normative to liturgy, participation is normative to music in the liturgy. In his words: "The phenomenon of the assembly singing together is what is at issue in this book. More specifically, it is about the rôle of the cantor to further the goal of a singing assembly, a singing congregation, a singing community."

—P. Janson  
Augustana University College  
Camrose, Alberta

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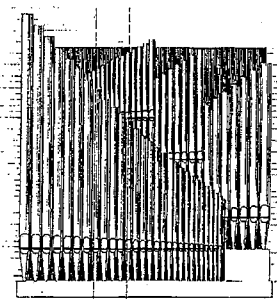
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All of the music in this edition is available in other editions. What is new in this reissue is that the editor has followed the 1693 published version of these chorales, some of which differ in detail from manuscript versions which served as the models for previous editions. Only one copy of the original publication is known to have survived. It is located at the Staatliche Hochschule für Musik und Darstellende Kunst in Berlin.

Many of the details of this music have been "modernized," i.e., treble clef replacing the soprano clef, placement of accidentals, the placement of parts on staves, missing rests and ties added. Happily, the beaming of notes has been left as found in the original edition, offering the modern organist perhaps new insights in the implications for continuity of musical motion. The result is a well laid-out, practical edition that is also scholarly.

The chorales included in this edition are *Ich ruf zu dir, Herr Jesu Christ; Wie schön leuchtet der Morgenstern; Nun lob mein Seel den Herren; Vater unser im Himmelreich; Wir glauben all an einen Gott; Fuga super Dies sind die heiligen zehn Gebot; Jesus Christus, unser Heiland, der von uns den Gotteszorn wandt; and the trio on Vom Himmel hoch da komm ich her.* All of the music is technically easy and practical for use in worship settings.

**Organ Variations on Six Chorales, Jacques Berthier. GIA Publications, Inc. G-3830, \$10.00.**

Jacques Berthier is perhaps best known as the composer of many Taizé songs. The appeal and immediacy of those Taizé songs is also found in these variations on German chorales. The six chorales are ones that are commonly found in major hymnals: *In dulci jubilo, Lobe den Herren, Mit Freuden zart, Valet will ich dir geben, Wachet auf, and Wer nur den lieben Gott.*

Berthier treats each chorale in a variety of ways. Many of the variations contain interesting chromatic diversions; others make use of striking rhythmic alterations. None of the pieces is difficult; indeed most can be read at sight with little or no difficulty. They are sure to please both the player and the listener.

—Jon Holland, DMA  
The Dalles, OR

warmth and range of tonal colors has never been so apparent, and the 206-rank organ's commanding presence is convincingly placed in a spacious stereo image. Klavier is to be congratulated for a wonderful sonic achievement.

Happily, the technical success serves a significant musical accomplishment. Clay Christiansen, an organist at the Tabernacle since 1983, has chosen a program displaying the eclecticism of Harrison's design concept. The printed notes provide specifications and registration examples as guides for this musical tour. But the disc is more than a digital organ crawl. The performances are consistently satisfying, attesting to the organist's knowledge, technique, and sense of style.

Dr. Christiansen's readings of the Mendelssohn and Reubke sonatas are among the best recorded versions. The Mendelssohn *Sonata No. 3* is heroic in both concept and volume. The meticulously gauged *accelerando* in the first movement fugue is terrifying in its relentless push to completion. The organist also recognizes the contemplative relationship between the quiet, unorthodox *andante* finale and the preceding cataclysm. Unfortunately, the long pause between movements (a performance choice or a tape editing decision?) dilutes the aural effect of the connection. The skilled sense of pacing heard in the Mendelssohn first movement again comes into play in the Reubke *Sonata on Psalm 94*. Structural concerns take precedence over virtuosic elements without obscuring them. Reubke's potentially gory, overwrought rhetoric is tamed, his powerful emotional and intellectual statement clarified.

Most of the remaining performances are equally rewarding. The strings and softer solo stops are often used to great effect. The Vierne and Saint-Saëns works receive thoughtful, dignified performances. The *Peer Gynt* transcription delightfully displays the organ's unexpected orchestral capabilities.

A few individual repertoire choices are disappointing. The transcription of a Kabalevsky piano piece highlights several interesting stops (including the seldom-heard harp and celesta), but it is mediocre music. A functional BWV 565 adds nothing notable to the work's out-sized discography; besides, one of the other preludes and fugues would better demonstrate the American Classic's way with Bach. Service music typical of that heard in the Tabernacle exemplify the organ's use in worship, but these pieces do not stand up to repeated home listening. Such concerns ultimately count for little when compared with the overall excellence of this highly recommended production.

—Randy Neighbarger  
Durham, NC

**New Recordings**

**The Pipe Organ of the Mormon Tabernacle, Salt Lake City.** Clay Christiansen, organ. Klavier KCD 11044. (Compact disc. DDD. "Live to Two Track Original Master Recording." TT=77:35)

Vierne: *1st Symphony*: "Final"; Elmore: *Rhythmic Suite*: "Pavane"; Saint-Saëns: *Prelude and Fugue in B Major*, Op. 99; Kabalevsky: *Variations*, Op. 40, No. 1; Mendelssohn: *Sonata in A Major*, Op. 65, No. 3; Grieg, arr. Christiansen: "Morning Mood," from *Peer Gynt*; Will C. McFarlane: *Reverie*; Bach: *Tocatta and Fugue in D Minor*, BWV 565; "Arioso" from *Cantata 156/Concerto*, BWV 1056; Hebble: *Toccatino Con RicoTino*; Reubke: *Sonata on Psalm 94*; Christiansen: *Extemporizations on Two Familiar Melodies*, "All Through the Night" and "Come, Come Ye Saints."

In 1988 Schoenstein & Co. completed a four-year renovation of G. Donald Harrison's *magnum opus*, the 1948 Mormon Tabernacle Æolian-Skinner. The recorded sound for the refurbished instrument's première feature disc is the best ever provided for this organ. The

tions) offers very helpful notes about the various composers. Since much, probably most, of this music has not been recorded previously, one wishes that there were some information about sources. The music from Einsiedeln is presumably still to be found in the excellent library of that famous monastery, but one would like to know a little about the private collections and perhaps about the accessibility of the works heard here.

The three performers, one Swiss, one Australian active in Switzerland, and an Italian—the last two both former students of the Schola Cantorum in Basle—are not very widely known. They all perform stylishly and neatly in repertory that is not overly demanding technically. Hulliger and Swanton make an impressive team in the four-hand music.

Mariastein is a monastery and minor pilgrimage site near Basle. The three organs are good but scarcely unusual; however, they all offer the clarity necessary for this music. The main organ, used for the four-hand works as well as in the works for three organs, is a three-manual of 39 stops built by Metzler in 1978. The organ in the monks' choir is a two-manual of 24 stops by Frey (1970), and the "Gnadenskapelle" (Chapel of mercy) has a one-manual and pedal of 10 stops by Roman Steiner (1988-89).

I see little point to the three-organ part of this recording. The chapel is a totally separate building, and even the two organs in the main church cannot easily be played together because of problems of communication. By a tricky arrangement of microphones and careful timing, the engineers have created a sound that does not really exist. They did their work well, and while the three instruments are not always *completely* together, I don't think the listener would be aware of the trickery if the notes did not explain it carefully and conscientiously!

Most of the music is skillful, essentially innocuous 18th-century music and no more. The best of the pieces for three organs are surely the Marianus Müller sonatas, but there are more exciting performances of Müller's works available. The four-hand music is a little more rewarding, and the sonatas by Sterkel and Vanhal, and particularly the Albrechtsberger "Praeludium & Fuge", would be fun to play.

There is much to be said for performances, whether on recordings or live, of organ music that is simply pleasant to listen to, and I found this disc quite enjoyable. Most listeners who listen to it without asking for more than this music can offer will probably enjoy it too.

**Vivaldi for Organ.** Played by Jean Guillou at the Kleuker-Steinmeyer organ of the Tonhalle, Zürich. Dorian DOR-90118. \$15.98.

The disc (about 60 minutes) contains the Bach-Vivaldi concertos in D Minor (BWV 596), C Major (BWV 594), and A Minor (BWV 593), plus Guillou's transcriptions of Vivaldi concertos in D Minor and D Major. Actually, either Guillou or the recording company should modify the indication "Guillou-Vivaldi" in the case of the D Major concerto, for this is the Bach-Vivaldi concerto in D Major found in the Peters Edition of Bach's transcriptions for keyboard (Bach-Konzerte für Klavier I, first piece), and Guillou has made only the minimal changes necessary for effective organ performance.

Regular readers of THE DIAPASON will realize that the members of the reviewing corps disagree strongly on the subject of Jean Guillou, and there is little point in continuing that discussion here. The performances are technically dazzling, with almost kaleidoscopic changes

**The three organs of the Monastery Church at Mariastein. Festal music for three organs and organ for four hands.** Played by Annerös Hulliger, Philip Swanton and Andrea Marcon. Koch/Swanton 3-1047-2. Available from Koch International, Musimail 1-800-688-3482. No price given.

The very full disc (76½ minutes) contains music for three organs from the Benedictine monastery of Einsiedeln (works by Carlo Goeury, Pietro di Valle, Marianus Müller, Anselm Schubiger, and two anonyma), and music for organ for four hands from Swiss private collections (works by Johann August Just, Johann Franz X. Sterkel, Tommaso Giordani, Johann Albrechtsberger, Johann Baptist Vanhal, and an anonymous composer).

The accompanying booklet (German with good English and French transla-

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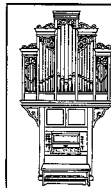
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of registration; without question, they are musically effective and fun to hear. Those who expect or demand performances more or less like those that either Vivaldi or Bach could have expected will not be happy. Vivaldi certainly did not expect numerous changes of orchestral sound in the course of one movement, while the assumption that Bach would have used all those combination pistons if he had had them is surely questionable.

The accompanying booklet (English, French, and German) includes a lot of information about the performer and about the organ, including Guillou's account of his aims when planning the rebuild. There is no information about the music played on the disc.

Kleuker, directed apparently by Guillou, rebuilt the famous old Steinmeyer of the Tonhalle. It is a 4-manual of 68 stops (about 90 ranks). On paper at least, the resulting specification is peculiar, and opinions as to the validity of Guillou's concept, explained in the booklet, will vary. I had not heard the rebuilt organ previously and cannot judge its overall effectiveness. It certainly does what Guillou wants here. The quality of Kleuker's work is always high and I have a very high opinion of other Kleuker organs I know.

Guillou's own transcriptions are not essentially very different from those by Bach. It should be emphasized that Guillou knows exactly what he is doing, and he does it brilliantly. Only occasionally does a search for effect fail to come off. The would-be pizzicato effect at the very beginning of the D Minor concerto is just funny, and a later use of a snarling reed (Cromorne?) in a rapid, multi-voice section is simply murky. The most dazzling performance is certainly in the fugue movement of the D Minor concerto, where the stop changes have to be heard to be believed. In the last movement of the same concerto, however, even Guillou's virtuosity is not enough to bring off a couple of manual changes without hurting the overall flow of the movement.

All of these concertos are fun to hear and fun to play. The only possible judgment on this recording is simple: those who like Guillou's interpretations or enjoy dazzling playing for its own sake will love this disc; those who have disliked other Guillou performances should avoid it. One might add that those who are not acquainted with the work of Guillou would find this a good chance to see what they think!

—W. G. Marigold  
Urbana, IL

**Louis Vierne: Works for Organ, Vol. 1. Wolfgang Rübsam at the E.M. Skinner Organ of Rockefeller Chapel, Chicago. (\* with The Millar Brass Ensemble, dir. Bruce Briney.)**  
\* *Marche Triomphale pour le Centenaire de Napoléon*, Op. 46; *Cinquième Symphonie*, Op. 47; *Pièces en Style Libre*, Op. 31, Vol. II (*Légende*; *Scherzetto*; *Arabesque*; *Choral*; *Lied*). RMC Classics CD 525. TT: 78'34" (DDD)

Oh Lordy, Lordy! A CD of Vierne, recorded on an organ which makes no pretense at being remotely authentic!

Never fear. Vierne, in fact, was a great admirer of E.M. Skinner, holding him to be the finest builder of his day. Thus, Rockefeller Chapel's famous Skinner, albeit considerably changed since its installation in 1928, may be said in many respects to be a pretty "authentic" vehicle for Vierne's music, the lack of gully Flûtes Harmoniques, scratchy Cambes and battery-acid Trompettes—and all the other so-called "Cavaillé-Coll" voices of too many organs built over the last few decades—notwithstanding.

Rübsam has chosen the Fifth Symphony for his debut on RMC—his own recording company. Others might have plumped for one of the earlier symphonies rather than the strong meat of the Fifth. Rübsam, however, plunges in *medias res*, giving a superlative account of Vierne's longest and, in many ways, most difficult organ symphony. It is a

fearsome work, resisting any attempts at superficial performance with stubborn vigor. (Contrast this with the Third Symphony, where a merely accurate reading will yield satisfactory results.) With its chromatic melancholy and Wagnerian shades, the Fifth is not only the longest but the most inscrutable of all the Vierne essays in this genre.

In this recording, tempi are relaxed, yet never flaccid. Rübsam has the musical and intellectual prowess to grasp fully and then articulate the tremendous architectural sweep of the music, while allowing the listener to perceive inner detail and color. Of course, Rübsam has long been renowned as a leading exponent of Bach: those who argue that convincing Bach playing is at the root of all good organ performance are here vindicated in grand style. (After all, the player with the cerebral and musical powers to unravel the mysteries of, say, the BWV 682 *Vater Unser* from *Clavierübung III* has the edge over mere mortals when it comes to peeling back the various layers of a work such as Vierne 5.)

The smaller works from the *Pièces en Style Libre* form a delightful contrast. The *Lied* is particularly noteworthy for the sumptuous stops heard at the beginning. How Vierne must have loved the symphonic glories of Skinner's instruments! The *Scherzetto* is suitably piquant, and the ravishing sounds heard

in the *Choral*, *Légende* and *Arabesque* show that Vierne's admiration of the American builder was no mere display of diplomatic niceties.

As recording engineer and producer, Rübsam lays all his cards on the table by opening with the finest version I have encountered of the *Marche Triomphale* for organ, brass and tympani. The brass playing is just the ticket: vivid, subtle and powerful. To be perfectly frank, I have always regarded this piece as little more than a fine bit of Gallic roistering, big on sound and fury but short on musical significance. Rübsam and his cohorts have persuaded me in no uncertain terms to abjure that former opinion. A spine-tingling account!

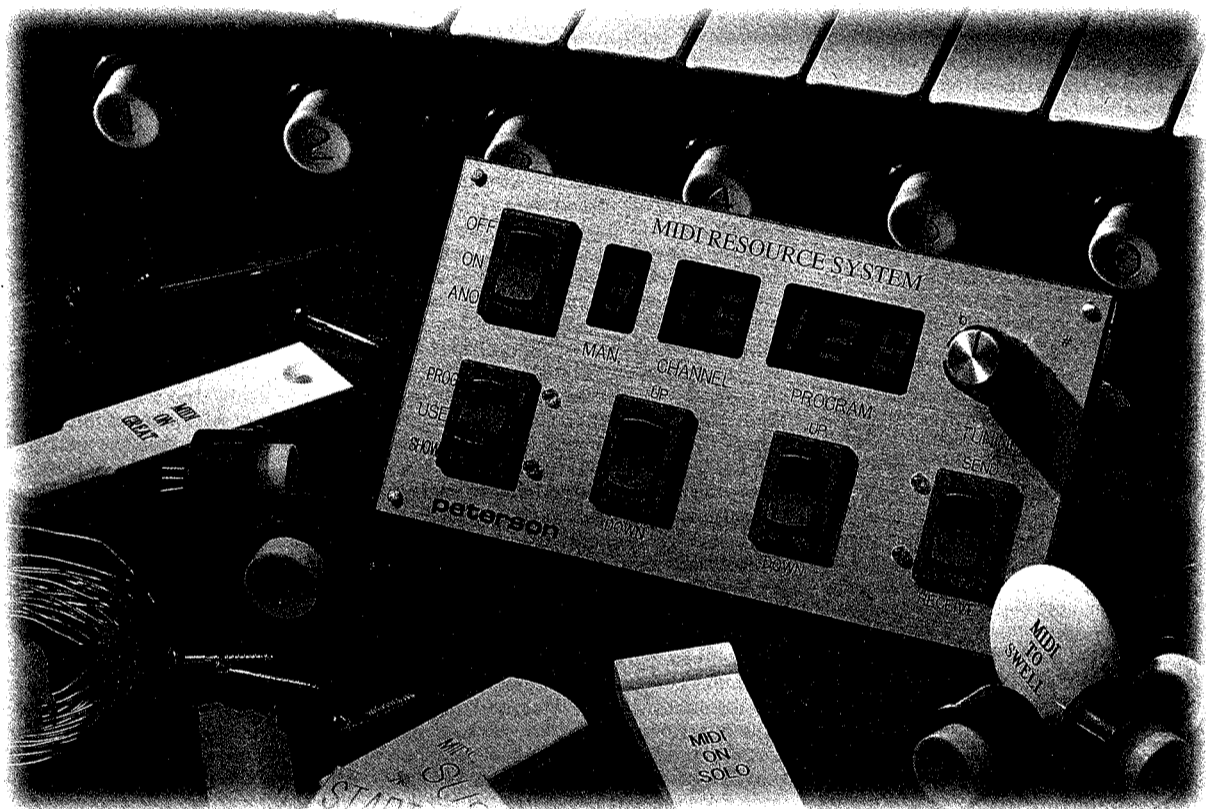
This is an exceptionally well-played and well-balanced program. The organ, which the University of Chicago is planning to restore, sounds magnificent; the recording is excellent; the choice of repertoire is a resounding success (finding suitable bedfellows for the Symphony is no mean feat); and Vierne's interests are represented in truly plenipotentiary fashion by Wolfgang Rübsam's extraordinary musicianship.

**J.S. Bach: Organworks (Vols. 2-8) played by Ewald Kooiman. Coronata COR 1313, 1413, 1513, 1613, 1713, 1813, 1913.**

Vol. 2: Triosonatas & Fantasias I; Vol. 3: Triosonatas & Fantasias II; Vol. 4: Orgelbüchlein I, Canzona, Allabreve, Preludes & Fugues; Vol. 5: Orgelbüchlein II, Preludes & Fugues, Pastorale; Vol. 6: 18 Chorales I, Partita, Prelude & Fugue; Vol. 7: 18 Chorales II, Partita, Prelude & Fugue; Vol. 8: Preludes & Fugues, Schübler Chorales.

Having built up an enviable reputation for his Bach interpretations over many a year, Ewald Kooiman has launched what surely will prove to be a major addition to the discography of this great corpus of music. (Volume I has already been reviewed in these pages by W. G. Marigold.)

Releasing a series of Bach recordings is, for the professional musician who plays the organ, a perilous affair. Watching one's creation move along the catwalk, eyed and mentally dissected by critics must be an unnerving if not harrowing experience. Honest, informed criticism is, of course, a *sine qua non* when evaluating any artist's work, especially if the broadening of public knowledge and taste is regarded as a major aim. However, as T.S. Eliot observed, "The majority of critics can be expected only to parrot the opinions of the last master of criticism." In practice, this means that a player of Bach's music will be nailed to the wall if he or she has the audacity to deliver performances which



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somehow deviate from the Musically Correct of the moment: the expected norm.

And what is the expected norm? Simply put, a way of playing that is deemed worthy of undivided attention and wholesale praise by the critical Politburo. This latter coterie includes not only those who have hung out their shingle, of whatever size, but also any person who feels moved to add his or her two cents' worth to the general discourse. This is only human: the minister, bemoaning the armchair theologian, delights in becoming an armchair musician of overwhelming sagacity; thus too the organist, bemoaning the armchair congregational expert, pronounces *ex cathedra* (also from the armchair, as it were) on who can and (by extension of this wondrous principle) can't play Bach, train a choir, etc., etc.

Does Kooiman fall into the "acceptable" category? Is he one of the "in" people when it comes to Bach? Undoubtedly, the Dutchman is at the leading edge when it comes to Bach playing; others—the list is representative, but by no means exhaustive—include Hans Fagius (Sweden), Ludger Lohmann (Germany), David Sanger (U.K.) and, closer to home, Wolfgang Rübsum. In addition to their formidable technical and musical arsenals, they bring a keen sense of practical scholarship to their music-making. Many have committed their thoughts to paper, including Kooiman, the author of some penetrating studies.

Kooiman's Bach is a flexible, living, breathing Bach. In company with those cited above, his concept of articulation encompasses the tonguing of a note by a flautist, or the plucking and bowing of a string by a string player; it is not restricted to hailstone-like staccato. Moreover, there is a true sense of a singing style, one that views contrapuntal textures in a horizontal rather than a purely vertical manner. Playing such as Kooiman's is, in effect, a true criticism of the musical score, seeking to elucidate and enlighten. Again, T.S. Eliot:

What we observe is partly the same scene, but in a different and more distant perspective; there are new and strange objects in the foreground, to be drawn accurately in proportion to the more familiar ones which now approach the horizon, where all but the most eminent become invisible to the naked eye. The exhaustive critic, armed with a powerful glass, will be able to sweep the distance and gain an acquaintance with minute objects in the landscape with which to compare minute objects close at hand; he will be able to gauge nicely the position and proportion of the

objects surrounding us, in the whole vast panorama.<sup>1</sup>

Those who like their Bach played in glib, tick-tock fashion, with the rhythmical "precision" (i.e. "rigidity") of an atomic clock, will not find Kooiman's to their liking. He is not in the business of musical data processing, merely typing prodigious quantities of notes into a keyboard. In this respect, his interpretations are highly individual, idiosyncratic. Although "idiosyncratic" has a pejorative smell to it nowadays, it is, in fact, a fine compliment to bestow upon a performer. Individual flair is much to be prized and encouraged; eccentricity, on the other hand, is a less welcome trait, indicating a degree of aberration. (It is a sorry state of affairs indeed when striking innovation and creativity are considered deviant behavior!)

On the other hand, there are times when the rhythmic flexibility or the articulation seem *de trop*. Naturally, when faced with a radically new (or even a slightly new) interpretation, one is inclined to cavil at the new way. With this Kooiman set, or at least with those discs to hand, some readings became firm favorites at once; others were persuasive, ingratiating themselves gradually; some, overearnest in their approach, refused to gel, even after repeated hearings over a number of weeks.

But here's where I'll stick my neck out: moments of occasional (and sometimes strong) disagreement are a small price to pay when one considers the rewards of such involved, personal and downright personable playing. One must speculate to accumulate; personally, I prefer players who risk the odd loss rather than stagnate in unadventurous non-growth. The listener too must be prepared to speculate by allowing his or her ears to truly absorb new ideas, new concepts.

Even one's favorite players don't hit the target every time; this is only natural. The Bach cycle in which every single piece is perfect in every way exists only in the minds of those who hold frighteningly antipodal views: x is lousy, y is perfect—and vice-versa. One expects Bach's output to elicit dissent among organists as to the ideal approach, the ideal organ and so forth. It is a poor show, however, when healthy debate disintegrates into the type of monolithic thinking that masquerades as music-critical assessment: If you don't play Bach the following way, like x—who gives definitive performances all the time because he's our guy—then you're a worthless, unmusical fraud. Should this means of persuasion not work, play the Romantic card. ("That sort of playing's just Romantic!") Or, if really in a corner, turn up the nose, sneer and say that the person plays Bach like Guillou does. (Note: Having listened to Guillou is not a prerequisite here.)

Kooiman uses four historic organs in these recordings: the Grote of Mariakerk, Meppel (vols. 2 & 3); the Grotekerk, Nijkerk (vols. 4 & 5); the Broederkerk, Kampen (vols. 6 & 7); and the Holzhey

organ in Weissenau, Southern Germany (vol. 8). The Dutch organs are north German in character; fine specimens indeed. The Weissenau instrument betrays influences both French and south German: its creator, Johann Nepomuk Holzhey, grew up near Ottobeuren, and no doubt knew Riepp's famous work in that city's Benedictine abbey.

The instrument in Nijkerk's Grote Kerk is especially appealing, and Kooiman's use of its tonal capabilities is equally attractive. Although the pedal possesses but one stop—a 16' Subbas, added in 1910—Kooiman produces a thoroughly convincing *Orgelbüchlein*, with skillful borrowing of manual stops via the pedal couplers. A fine lesson here to those with limited pedal departments at their disposal, since all registrations used are detailed in the accompanying liner booklet. Laudable too is Kooiman's ear for color and the 'right' sound: in *Der Tag der ist so freudenreich*, for example, the Cantus (Rugwerk Cornet) is accompanied on the Hauptwerk by the 16' Bourdon, 8' Principal and 8' Holpipp played an octave up, with the single pedal stop coupled to the accompanying manual. In an age when organists seem to have forgotten how to experiment in this manner, such ingenious and musical use of the instrument is greatly to be valued.

The best way to approach these recordings (or any recording, for that matter) is to set aside a period of time; throw away the CD remote control device; open one's ears and listen—as if in a live concert setting. Kooiman merits serious attention and demands concentrated effort from the listener; he does not play to the gallery in any way whatsoever. For this reason, the casual listener wanting to catch the flavor from the odd track here and there will be disappointed. The more one listens to Kooiman's playing, the more one becomes involved with what he is saying and doing. The commitment reaps handsome rewards, I assure you.

The recorded sound is good, and Kooiman's notes on the music and the organs (in English and German) make for interesting reading. What you get is wonderfully fresh, spontaneous playing. Some may gripe that the odd technical slip or blemish should have been edited out with antiseptic precision. These folk will also have a field day with the photos of Kooiman on pages 2 and 20 of the liner booklet: are they different or is page 20 a back-to-front version of page 2? Or is page 2 a back-to-front version of page 20? (Answers on a postcard to 221b Baker Street.)

Great Bach players of Kooiman's ilk are prepared to investigate, to go head-to-head in some cases with music of unfathomable depths. They take risks, shunning the path of easy, safe interpretations devoid of flair and musical commitment. Perhaps Kooiman is not 'safe' enough for many; perhaps he is ever-so-slightly too original, too vital—even if his methods are rooted in rich scholarly soil. However, those who prefer to sit in a cosy chair or loaf around at an organist's

meeting, shredding the work of others from the comfort of the sidelines, might heed the following admonition by President Theodore Roosevelt:

It is not the critic who counts, not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit actually belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, and comes short again and again; who knows the great enthusiasms, the great devotions, who spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement, and who at the worst if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who know neither victory nor defeat.<sup>2</sup>

—Mark Buxton  
Toronto, Ontario

#### Notes:

1. From *The Use of Poetry and Criticism in Selected Prose of T.S. Eliot*, ed. Frank Kermode, pp.86-87 (London: Faber, 1975).
2. From President Theodore Roosevelt's famous "man in the arena" speech, delivered at the Sorbonne, Paris, in 1910.

#### J. S. Bach. *Organ Works, Vol. 1: German Virtuosity & Italian Elegance.* George Ritchie, organist. Raven OAR-250. No price listed.

Contents: *Toccata and Fugue in F Major*, BWV 540; *Partita on Sei gegrüßet, Jesu gütig*, BWV 768; *Canzona*, BWV 588; *Prelude and Fugue in D Major*, BWV 532; *Pastorella in F Major*, BWV 590; *Fantasy and Fugue in G Minor*, BWV 542.

There are many reasons why one must own this recording. One reason is to hear the organ: Fritts-Richards Organ Builders, Op. 3, at St. Alphonsus Parish Church in Seattle, Washington. This organ is one of the most significant installations in recent years. Based on North-German principles of the late 17th and 18th centuries, it is an organ ideally suited to the music of Johann Sebastian Bach. Its sound is further enhanced by the resonant acoustics of the church.

Another reason is to hear the artist, George Ritchie. Dr. Ritchie possesses a flawless technique that neither draws attention to itself, nor detracts from the music in any way: his playing always sounds effortless. His performance is sensitive to musical and stylistic considerations.

The music included on the program provides a third reason for owning this recording. One might argue that the world does not need yet another recording of Bach organ works. That may be, but this is Bach as Bach intended his music to be heard.

The interesting and informative notes of the liner booklet are another reason to own this CD. Written by George Stauffer, the notes provide the reader with historical and technical information about each piece. Also included is a disposition of the organ, and a list of registrations used by Dr. Ritchie throughout the recording.

The world's best organ music, a world-class organ, and a premier performer all combine to make this collection a must for any serious collector of organ recordings. I commend this CD highly.

—Jon Holland, DMA  
The Dalles, OR

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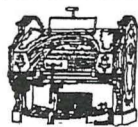
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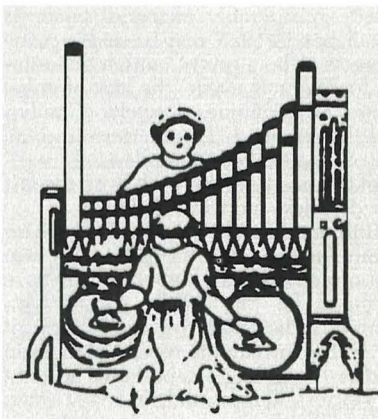
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## The University of Nebraska-Lincoln Organ Conference

Over 60 participants from ten states gathered in Lincoln, Nebraska, September 8-10, for the University of Nebraska's 18th annual Organ Conference. The timely theme of the conference, "The Future of Organ Instruction in U.S. Higher Education," was a matter of concern to the participants, primarily organ teachers from public and private colleges and universities.

Leaders for the conference were John Ferguson, Johnson Professor of Organ and Church Music and Cantor to the student congregation at St. Olaf College, Northfield, MN; James Moeser, Vice President for Academic Affairs and Provost of the University of South Carolina and immediate past-president of the American Guild of Organists; and Margot Ann Woolard, adjunct faculty member at UNL and Director of Music Ministries at First United Methodist Church of Lincoln.

Advance publicity stated that the conference would attempt "to discover the most fruitful questions to ask in charting a course for the future, rather than on issuing pronouncements and pat answers" to the problem of training organists for the present and future church music scene. That it did. And in the process of focusing on what questions to ask, participants seemed to gain a renewed sense of purpose for their work.

James Moeser stated as his purpose the provoking of discussion about change in the church and in culture during the last generation. With the familiar words of Psalm 137, "How shall we sing the Lord's song in a strange land?" Moeser focused attention on the present strange land of church music, where an invasion of mass culture has replaced theological depth and traditional hymns and anthems sung by organ, choir, and congregation—the "Lord's song" of our recent past—with cheap grace attended by equally cheap music performed with synthesized or recorded accompaniment and hand-held microphones. He recalled Martin Marty's declaration that we are living in "profane" times, and that for many the organ represents a church that they reject. The rejection of the organ is also tied to musical taste and aesthetics, the organ being too remote for an age of cultural banality.

Moeser also pointed out a number of internal ironies in our present situation: a shortage of organ students at a time when organ performance, as evidenced by recent competitions, has reached an almost unprecedented level of quality; a surplus of older, well-trained organists facing a shortage of desirable positions; and the high artistic quality of American organ building in an age of diminished public interest in the organ and ever-rising costs that threaten to put organ builders out of business.

In spite of the difficulties of the present situation, Moeser remains somewhat optimistic. He stated his belief that church music serves a basic human need, that it continues to speak to the human spirit, whether in the church or the concert hall, that the need for truth and beauty remains, and that the more change and stress we face as a society, the greater will be the need for depth in music. In the words of Peter Gomes, the music of the church is the good news of the church.

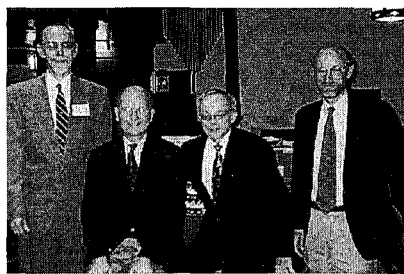
Following his remarks Moeser posed several of the promised questions: Where is church music headed? How should organists relate to "contemporary Christian" music, especially as teachers? How can we prepare students for the realities of the present-day church music situation? How can we preserve tradition without being reactionary or becoming a dead "museum" culture? These and other questions raised by participants led to some very lively and thought-provoking group discussions which gave those present a chance to test their own ideas against those of their

colleagues, and which produced some very cogent observations on topics such as the need for more seminary training in music and worship for pastors, the need for a mix of musical styles in present-day worship, the blurring of denominational lines, the notion that the church may be the only source of music education and live music-making available to many people, that fact that most of the music and speech we hear today comes through an amplification system, and the need for marketing a positive image for the organ, for example, to children, church groups, and music appreciation classes.

Moeser's second session dealt with changes in culture and the future of the organ as an instrument. He briefly surveyed the evolution of the American Guild of Organists from a New York City-centered, male-dominated organization to a national, inclusive one, trends of the past 30 to 40 years in college and university organ curricula (the present situation giving new meaning to the phrase "terminal degree"), and the present political and financial problems confronting symphony orchestras and subscription performances of classical music in general. Pointing out that the end of every century is an unstable time, he warned against a monolithic response to current changes, and counseled openness to the music of other cultures and an understanding of the dynamics of change, where what appears on the surface to be chaos may in reality be a higher order of organization, a paradigm shift.

Moeser also raised questions about the future of the pipe organ as an instrument—Will it eventually be supplanted by (inevitably) improved electronics? Will the new organs of today be the last great monuments of a culture? Will there be another renaissance of organ sound in the future?—and concluded by challenging us as organ teachers to prepare our students for the world as it exists without reducing our art to the level of "mall music," to accept and learn about modern technological advances without turning away from the traditions that we uphold, and to prepare students to deal with change and to re-educate themselves for a changing world as the need arises. Recalling Isaiah's great vision, Moeser declared that ultimate truth is a mystery that can be expressed only by art, and proclaimed his faith that art and music of great depth and beauty will always be needed to express the inexpressible. He likened modern teachers of church music to seraphim who must symbolically touch their students with this coal of faith so that they may respond, "Here am I, send me."

Margot Woolard discussed the organization and success of UNL's Church Organ Training Program, for which she serves as director. This program, founded in 1978, now trains an average of 25-30 church organists a year in Lincoln and five other Nebraska cities. The objectives of the program, an outreach of UNL's School of Music, are to teach basic organ technique, develop confidence in leading congregational singing, and teach simple organ literature. This is accomplished through weekly lessons with Woolard or one of the program's four other teachers, for which the organists pay a modest fee. The program carries no academic credit, but awards certificates based on year-end examinations. Since the program's inception 45 organists have earned certificates, several have gone on to enroll in music classes or organ study at UNL, several have joined the AGO, including three who have passed the AGO Service Playing Examination. There have been many positive responses from ministers in the mostly rural churches that the program serves. Woolard also described the Church Music Workshops that she and other UNL faculty conduct annually in various areas of the state to bring new ideas and techniques to the state's church



UNL 1994 Organ Conference: (l to r) Quentin Faulkner, James Moeser, John Ferguson, George Ritchie, (Margot Woolard not pictured)

musicians.

In addressing the topic "What Should an Undergraduate Organ Curriculum Be?" John Ferguson, like Moeser, spent quite a bit of time analyzing the present state of church music and its implications for the organist. He feels that American church music suffers from a confusion of purpose relating to the distinction between "church music" and "sacred music." He defines the former as music that enables the worshipper to approach God, primarily in a corporate assembly, and the latter as music with sacred text intended for performance by essentially professional musicians. He sees most college organ curricula as actually focusing on the performance of "sacred" music, both choral and organ, and equipping the student poorly for work in "church" music, where the student will have to use music as the servant of the word, interpret the word in music, and create good marriages between text and music.

He also suggested that what we usually call "contemporary Christian" music is actually not contemporary music at all, but the music of baby boomers attempting to regain their youth. Drawing on theories articulated by Kenneth Myers (in his book *All God's Children and Blue Suede Shoes: Christians and Popular Culture*), Paul Westermeyer, John Ylvisaker, and others, Ferguson pointed out that we have essentially three cultures from which to draw music today: high culture (the fine arts); folk culture; and pop culture, a sort of "lowest common denominator" that does not share the inherent values of the first two, and, as a result, neither relates well to the inherent truth of the gospel nor expresses the depth and range of emotion necessary to the proclamation of the entire scope of the Christian message. Of three common solutions to the problem of style in church music—(1) an expanded musical language for worship that attempts a variety of songs and ways of singing; (2) worship services in different styles to minister to different groups; and (3) the establishing of new congregations using new music—he prefers the first because it guards against splintered congregations. His ideal music loft would contain piano, synthesizer, bells, wind, stringed, and percussion instruments, singers, and the organ, which remains the best instrument for leadership of a variety of congregational song by a single person.

In terms of an undergraduate organ curriculum, Ferguson urged, first, the nurturing of the whole person and the whole musician, as the church musician must be a total musician, a generalist, and not merely an organist. He also urged the inclusion of contemporary musical practices, advances in technology like MIDI and music printing programs, cross-cultural musical experiences, composition, choral conducting, and organ skills that reach beyond the playing of literature to include techniques appropriate to the leading of congregational song.

This latter idea was explored in some depth in Ferguson's session entitled "Case Studies in Organ Pedagogy," where he outlined ideas and techniques for teaching hymn playing, improvisation, registration, practice techniques, etc. Instead of a service playing class, he uses part of the weekly private organ lesson for teaching practical skills in order to emphasize their importance and to allow each student to work at his/her own level, while using the studio class to

replace some of the time previously given over to interpretation of the literature in the private lessons. He compared the importance of organist's service playing skills with the practical orchestral playing skills taught by teachers of wind instruments. With his own students he tries to use organ literature that will be useful to them as service repertoire, citing as an example Dupré's *Cortège et Litanie* as a piece that a student could eventually use as a Palm Sunday prelude. He also encourages the inclusion of hymns on student recitals, and is probably one of only a few organ teachers today encouraging the use of the synthesizer in combination with the organ.

The group discussions that followed these sessions were likewise quite provocative, with debate on whether or not students should be allowed to study organ as a major without learning church service playing techniques when they claimed no interest in pursuing a church music career (Ferguson's question), and dialogue on topics like techniques and materials for teaching improvisation, teaching the non-major organ student, teaching organ students with no prior keyboard study, the general lack of adequate keyboard preparation exhibited by organ students (including majors) entering many schools, the influence of jazz teaching methods on organ improvisation instruction, and the evaluation and grading of improvisation study.

The musical event of the conference was a hymn festival on the theme "When in Our Music God is Glorified" at Grace Lutheran Church, where John Ferguson, assisted by the Lincoln Lutheran Choir under the direction of Cassandra McMahan, provided solid leadership for the enthusiastic congregation through his organ accompaniments and improvisations and hymn arrangements for choir, organ, brass, Orff instruments, life, and percussion. The synthesizer saw relatively limited use in a couple of organ improvisations and made a pleasant contribution, but seemed to add little that could not have been done with the organ alone. Ferguson's musical depth and highly personal style served to make the occasion an inspirational and memorable one as well as an outstanding working model for the ideas that he articulated in other conference sessions.

The time allotted for the conference sessions was filled with discussion of important issues facing organ teachers today, yet still other issues and questions remain to be addressed. The most basic question, of course, is will there actually be organ students to teach? And, assuming that we will be dealing with a reduced number of organ students for some years yet, will the quality of organ teaching suffer as retiring college organ faculty are increasingly replaced by part-time teachers, or as organ teachers are forced to diversify into other areas of music teaching? Will fewer schools be able to offer organ study in the future? And what direction(s) should graduate programs in organ take, especially as we attempt to prepare the organ teachers of the future? The University of Nebraska's Organ Conference took an important and solid first step in addressing the future of organ teaching at the colleges/universities level, but the topic has by no means been exhausted. Perhaps other conferences will be organized on this subject to help organ teachers, church musicians, and higher education officials deal with these and other related issues.

The University of Nebraska School of Music—Professors George Ritchie and Quentin Faulkner in particular—are to be commended for the smooth organization and success of their now well-established conference and its attention to topics of importance to organists, not just regionally, but in the country as a whole. The next UNL Organ Conference, on the topic of "Italian Influence in North German Organ Music," will take place October 5-7, 1995, with guest artists Luigi Tagliavini and Harald Vogel.

—John Brock  
University of Tennessee

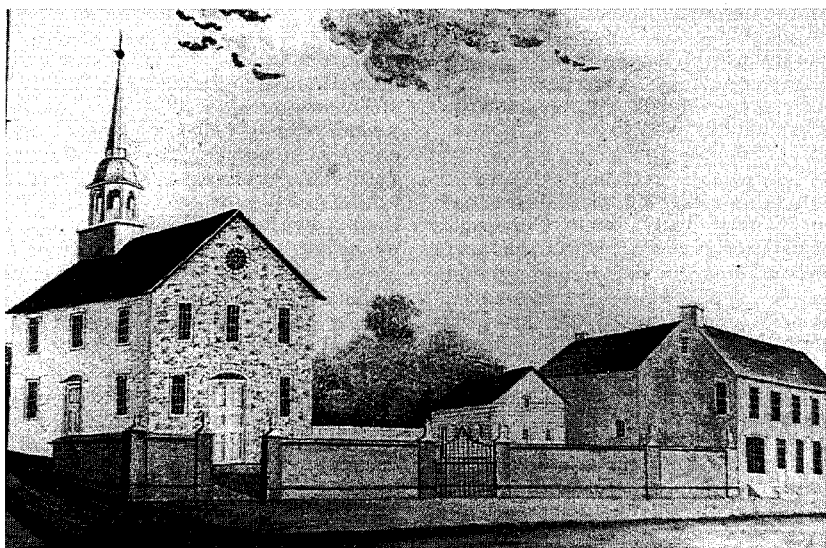


Fig. 1. Christ Lutheran Church as it appeared from 1762–1811. The Tannenberg organ was originally placed in this old stone church. Courtesy, Historical Society of York County.

## Pennsylvania-German Organ Roots:

David Tannenberg's last organ, which is now on display in the Historical Society of York County, was originally built for Christ Lutheran Church in York, Pennsylvania. This instrument has undergone numerous changes since its initial use one hundred ninety years ago. Its recent restoration has served to shed more light on the growing understanding of the style of the Pennsylvania-German organs and their relationship with antique organs found in Thuringia and Saxony.

Tannenberg was born on March 21, 1728 in Berthelsdorf, in Saxony.<sup>1</sup> He and his family belonged to the Unitas Fratrum, a religious order now known as the Moravians. For reasons having to do with religious freedom, he immigrated to Pennsylvania in 1749. At that time, he was skilled as a joiner. In 1757, he began assisting Johann Gottlob Klemm with the construction and installation of organs in Southeastern Pennsylvania. Klemm, also a Moravian, was born near Dresden in 1690.<sup>2</sup> Apparently, he learned organbuilding from his father but the complete chronicle of this is lacking and warrants further study. By the end of his life, Klemm had passed what he knew of his trade to Tannenberg who later supplemented that with Georg Andreas Sorge's treatise *Die geheime gehaltene Kunst der Mensuration der Orgelpfeiffen* or *The Secretly Kept Art of the Scaling of Organ Pipes*. As is indicated in the title, this deals almost exclusively with pipe scaling.<sup>3</sup> In 1765, Tannenberg—with the permission of the Moravian elders—began a career as a master organbuilder that spanned almost forty years. His surviving instruments, although small in number (only nine), are of the highest quality of craftsmanship and artistry—enough to rank him alongside famous builders such as Gottfried Silbermann. After a thorough

examination of these instruments, it is evident that Tannenberg constructed his organs squarely in the Central German organ building traditions in existence during Bach's time—a style to which he strictly adhered for his entire career. Some characteristics of this style include a variety of eight foot color within each manual division including string stops, a fully developed principal chorus on most organs, and the use of wood for the flute stops as well as for both pedal stops where there was always at least an eight foot with the sixteen foot. The pedal pipes for many of Tannenberg's organs were located at the back of the case and were unenclosed. There were, however, two types of organs constructed by Tannenberg. One type was for the Moravians: these he provided with even more eight foot color but with rarely a mutation and never any mixtures. These were intended to be used primarily as continuo instruments, as the Moravian congregations regularly used other instruments

in their services. The second type were those built for the Lutheran and the Reformed congregations, and these were the more traditional type intended to lead congregational singing. The Tannenberg at York, of course, falls into the latter category.

## A Tannenberg for the Lutherans

On January 7, 1795, Barbara Schmidt, a widow living in York, bequeathed in her Last Will and Testament, "... to and for the use of the Lutheran Congregation in the Borough of York all my Estate both real and personal . . . that part of the money arising from the sale of my Estate be applied as follows: part thereof towards the purchase of an organ for said congregation . . ." <sup>4</sup> Barbara Schmidt died on January 16, 1798 and two years later, the real estate was sold and the money used, at least in part, for an organ.<sup>5</sup> David Tannenberg was then commissioned to build this organ which was to cost 355 pounds, Pennsylvania currency.<sup>6</sup> It is interesting to note that Tannenberg had already constructed three organs in York: the first, a small three-stop instrument built in 1765 (or 1768) for the Moravian Congregation, another in 1780 for a "Mr. Fischer"—presumably for his residence, and again in 1784 when he provided one for the German Reformed Church. Mr. Fischer was apparently John Fischer, a York clockmaker as well as a skilled wood carver and an engraver.<sup>7</sup> He was a member of the Lutheran congregation and since he already was familiar with Tannenberg's work, might have had a part in the church's decision to purchase an organ from him. Moreover, Lewis Miller names John Morris and Charles Fischer as organists of Christ Church during this time in a watercolor he made of the interior of the church.<sup>8</sup> The latter was probably the son of John Fischer, providing a further connection. The organ for the German Reformed Church unfortunately burned in a fire in July of 1797 along with the entire church, but in the thirteen years of its existence, this instrument would undoubtedly have been well

known to the Lutherans. Therefore, it should be noted that in addition to Tannenberg's fame being widespread in this part of the country, there were already three instruments of his in the same town to testify to his work.

After construction of the organ was completed, members of the congregation were sent to Lititz to bring the organ back to York. This procedure was customary and it arrived in York in a covered wagon late in April of 1804.<sup>9</sup> The church building in which the Lutherans worshipped at this time had been constructed in 1762. It was a typical Pennsylvania-German church built of stone and was forty feet wide and sixty-seven feet long.<sup>10</sup> (Fig. 1) The interior contained a gallery on three sides and it was on one of these that Tannenberg placed his newly constructed organ. Two wedge shaped bellows were provided for the air supply and these were installed in the attic of the church. Another watercolor by Lewis Miller clearly shows the Tannenberg pumped by means of ropes which hung from the ceiling.<sup>11</sup> (Fig. 2) This seems to have been Tannenberg's preferred wind system arrangement, for with many of his instruments the bellows were placed in the attic. In fact, this was the arrangement of many Pennsylvania-German organs and may have merely been practical in order to keep the bellows from taking up valuable space. The work of installation took three weeks with Tannenberg and an assistant working daily. On May 17th, however, Tannenberg suffered a stroke and fell to the gallery floor striking his head. He died two days later on the morning of May 19 at the age of 76. The installation, however, was completed by one of his journeymen, John Hall, and the organ was publicly played for the first time at Tannenberg's own funeral service at 10 o'clock on May 21, 1804.<sup>12</sup>

## Alterations and Rebuilds

In this position, Tannenberg's organ remained for only seven years. In the spring of 1811, the old stone church was torn down, apparently due to its state of

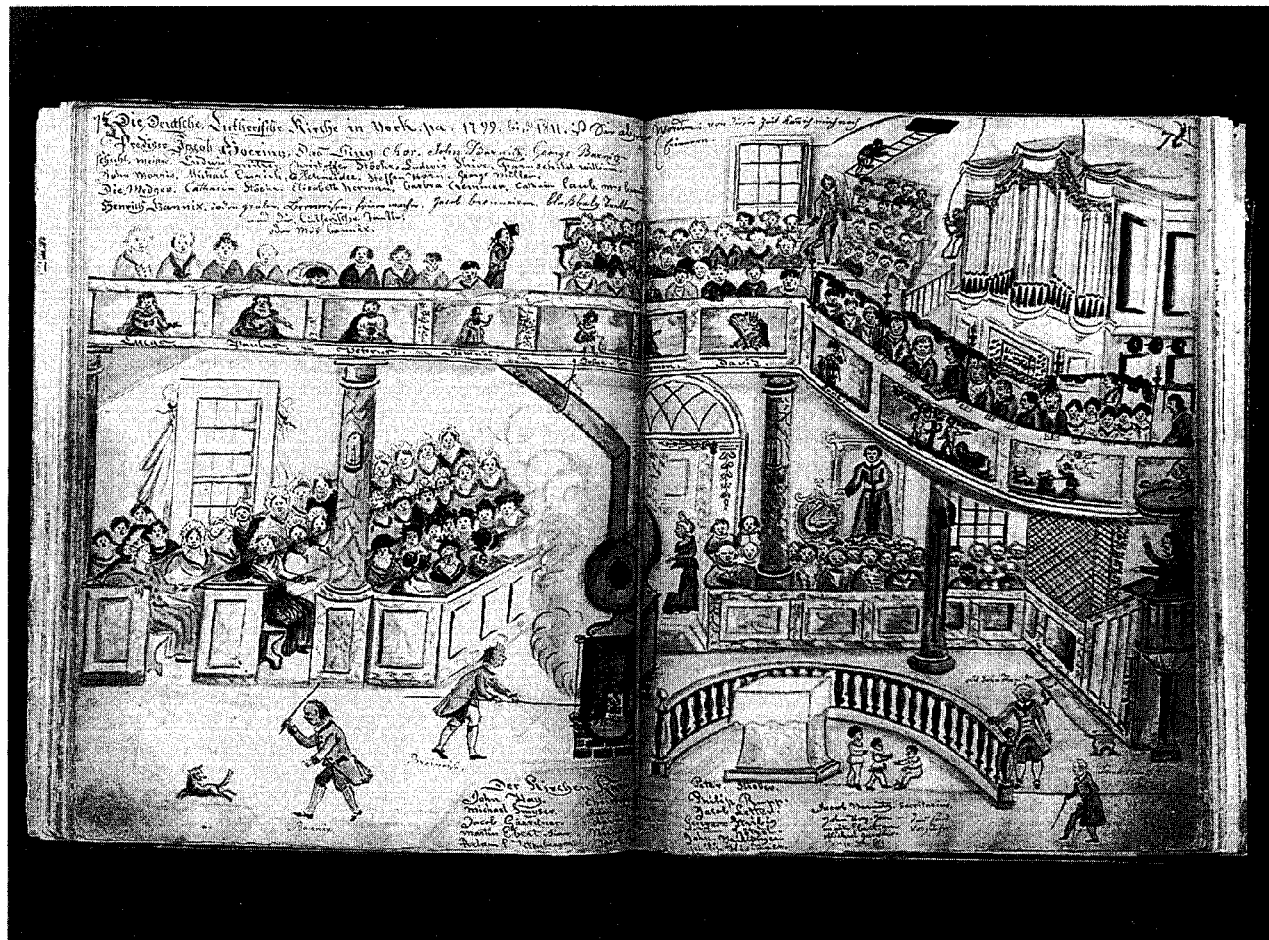


Fig. 2. Interior of the old stone church from a watercolor by Lewis Miller (c.1811). Clearly visible are the two ropes used to pump the organ. Courtesy, Abby Aldrich Rockefeller Folk Art Center, Williamsburg, VA.

Philip T. D. Cooper, a native of Maryland, attended Towson State University where he majored in music history and studied organ and harpsichord under Thomas Spacht. In addition, he has studied with Robert Bates (Stanford University) and has attended masterclasses with Harald Vogel (North German Organ Academy). Mr. Cooper has devoted the majority of his time to the study of 17th and 18th century keyboard repertoire and the applications of antique performance practices. He has given recitals on historic organs and has been broadcast by the Minnesota Public Radio. Mr. Cooper has researched the history and development of the old Pennsylvania organs. In addition he has conducted research into early American keyboard music.

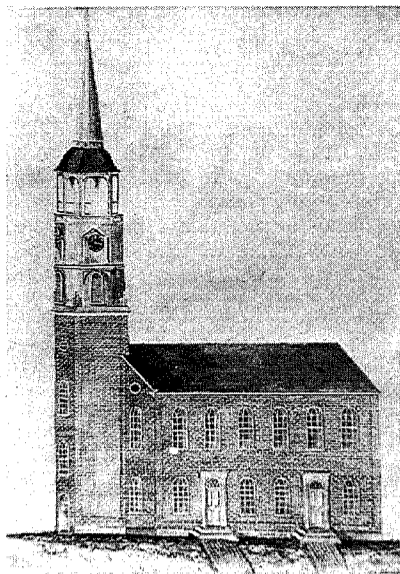


Fig. 3. The present brick church as it appeared in the early nineteenth century. Courtesy, Historical Society of York County.



Fig. 4. Interior of Christ Lutheran Church c.1900 showing the Tannenberg with the case shortened to fit under the ceiling. Courtesy, Historical Society of York County.

disrepair.<sup>13</sup> The cornerstone of the new and larger brick church was laid July 2, 1812 and when completed two years later, measured sixty feet wide and seventy-five feet long. (Fig. 3) The axis was north and south and there were galleries on the north, south and west walls. The Tannenberg along with the choir, was placed in the north gallery.<sup>14</sup> Apparently the two wedge bellows were transferred to the attic above the organ. No records remain that indicate who moved the organ, but conceivably it might have been Tannenberg's assistant and successor in Lititz, Johann Philipp Bachmann, who worked independently as an organbuilder from 1803 until about 1821.

For about sixty years, the Tannenberg organ remained unaltered in the new church. However, in 1874 the congregation elected to radically rebuild the interior of the church, dividing it into two stories. This was accomplished by the removal of the galleries and the construction of a new floor at that level. The first floor became the Sunday School and the church was upstairs.<sup>15</sup> It should be noted that in Pennsylvania, this was a very common rebuilding procedure for churches in the middle and late nineteenth century as a means of providing more space. The chancel along with the altar was moved to the south end and the Tannenberg was placed in a new gallery installed on the north wall. However, due to the shorter distance between the floor of the new gallery and the ceiling of the church, the case of the organ had to be reduced in height. This was done by removing sections of the front pilasters and mitering the facade pipes in the front tower. The case was also painted over in a dark color. A photograph taken about 1900 shows the organ in this state. (Fig. 4) Research through the church records has not revealed who performed this work or more importantly, if there were alterations made to the organ itself at this time. There is no evidence, however, to indicate that the two wedge bellows were not still in use after 1874, especially since the organ was still positioned on the north side of the church where the bellows were originally located.

In this state, the organ remained until 1893 when a new organ by Derrick Felgemacker was purchased. This new organ was placed in the chancel while the Tannenberg remained in the north gallery apparently unused.<sup>16</sup> Finally, in the summer of 1905, the Tannenberg was dismantled and removed from the church. It was rebuilt by Reuben Midmer and Son of New York and placed in the new Sunday School Chapel—The Bee Hive Chapel as it was called—which had been built in 1890.<sup>17</sup> Midmer replaced the pedal chest, the pedalboard as well as the entire pedal action and installed three tubular pneumatic chests using the old pipes. The manual chest remained but the old 8' Trumpete was replaced with an 8' Oboe with no lower octave. Also, by this time (or possibly earlier?) the Terz rank in the Mixtur was

removed. The old 8' Viola de Gamba was re-voiced as a Dulciana. A new keyboard replacing Tannenberg's reverse color keyboard was provided as were new stop knobs with Anglicized stop names. The entire manual chest was set on an internal framework instead of the case supporting the chest as in all Pennsylvania-German organs. The two wedge bellows were discarded and replaced by a nineteenth-century style reservoir. The wind pressure was raised slightly and the cut-ups were raised on the 8' Gedackt and the 4' Flaute and on some of the larger pipes. Since the new tubular pneumatic pedal chests were located at the sides of the organ, the bottom side panels were relocated to the front with added zinc facade pipes above them. Thus, the entire organ was no longer enclosed in a case but located behind a large facade. Finally, the entire case front was painted over in a still darker color. In this condition, the Tannenberg can be seen in several existing photographs. (Fig. 5)

The Tannenberg remained in The Bee Hive Chapel for forty years but was used only occasionally as it was then tuned slightly sharp and could not easily be used with other instruments. In the summer of 1945, The Bee Hive Chapel was renovated and the Tannenberg was dismantled and given to The Historical Society of York County. It was removed in the first part of August of 1945 by the organbuilder Fred Furst of York. For thirteen years it awaited its fate, stored in the carriage house belonging to the Historical Society.

#### The First Restoration

Immediately following the completion of The Historical Society's new building in 1958, many organ experts were called on to appraise the task of restoration and installation of the Tannenberg. It was the opinion of most organbuilders that it was not worth the effort and expense, but Furst accepted this task. It must be remembered that by this time in the United States, interest in the preservation of historic instruments was in its infancy. The Organ Historical Society had just been formed and its members had just begun to awaken in organists an interest in old mechanical action organs. Often in this period, restoration was primarily a process of repair or refurbishing with little attention paid to returning the instrument to its original condition or character.

Under the direction of J. William Stair, then director of the Historical Society, restoration of the Tannenberg began. Much of the work focused primarily on the case. The organ would once again be fully enclosed in a case but because the Midmer reservoir was to be placed under the manual chest, the case could not be restored to its original depth. Moreover, it was decided to also enclose the pedal pipes, but this necessitated doubling the depth of the case. After several considerations, it was decided to use the case of the 1800 Tannenberg in Old Salem,

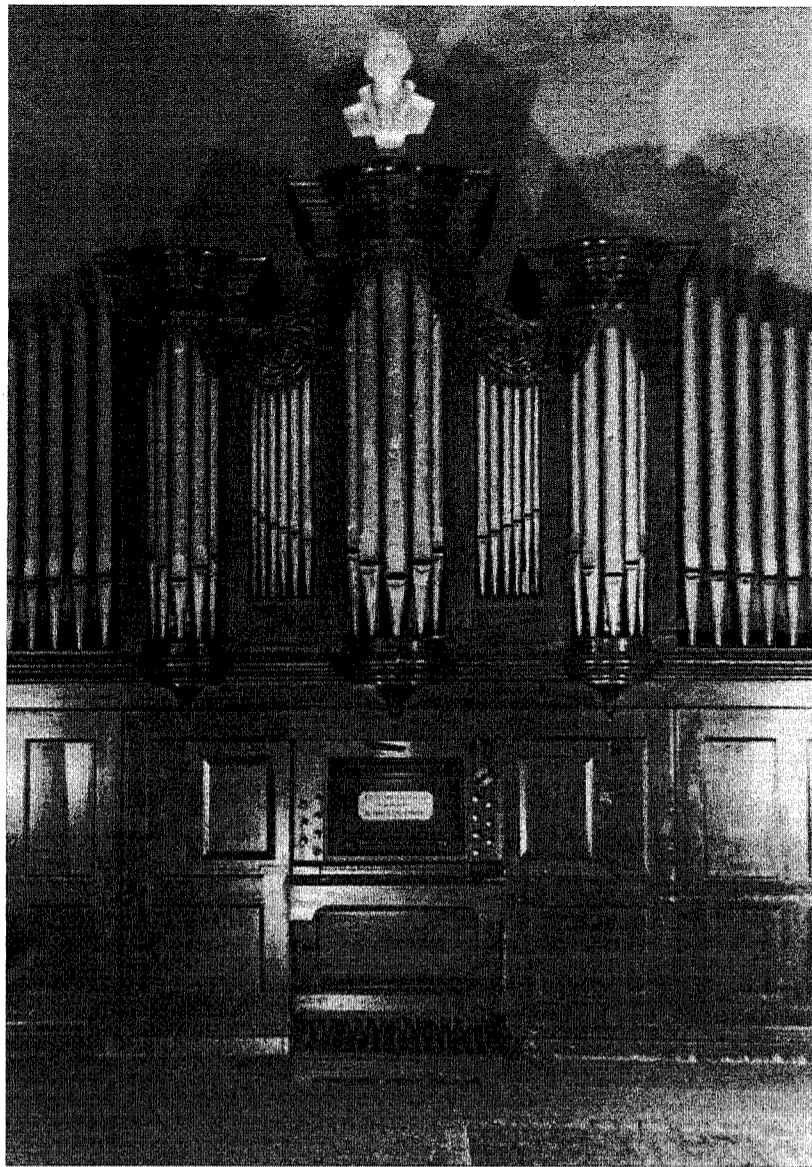


Fig. 5. The Tannenberg as it was situated in the Bee Hive Chapel. Note the side extensions of 1905. Courtesy, Historical Society of York County.

North Carolina as a model. Side panels and grill work were made reproducing those on the Old Salem Tannenberg. However, this instrument has two manual divisions and was itself extensively altered in 1870. The remainder of the York Tannenberg was cleaned and repaired but all of the other alterations done in 1905 were left intact.

When work was completed in 1959, the Tannenberg proudly sounded once again; this time in a large display room with over four seconds of reverberation. The organ was played publicly on May 19, 1959—the one-hundred fifty-fifth anniversary of the death of Tannenberg.<sup>20</sup> In this situation, the organ became well known to many through the recording made in 1959 by E. Power Biggs.<sup>21</sup> The author remembers listening to this recording countless times, enthralled by the still colorful and antique sounds enhanced by the splendid acoustics of the room.

#### The Restoration of 1989–90 by R. J. Brunner

Due to the recent growth of the York County Historical Society, space for exhibits had become a problem and modernization of the facilities in general had become more and more urgent. In 1985, the board of directors decided on a major rebuilding and re-organization of all facilities. The large room where the Tannenberg was located was to be divided into separate rooms necessitating the removal and relocation of the organ. Plans for the rebuilding of the museum were drawn up and it was decided to place the Tannenberg in the newly created, large foyer.

In this state of affairs, the author took over as consultant in the fall of 1986. A comprehensive restoration appropriate to the great historic value of this instrument was discussed. In addition, it was pointed out that in the past decade, there had been a vast amount of research on the Pennsylvania-German organs particularly with regard to the construction details and methods used by

Tannenberg and other builders.<sup>22</sup> Thus, it was then possible to seriously consider such a comprehensive plan. Until this could be accomplished, however, there were several problems to be overcome. First, an organbuilder had to be decided upon who would work within the parameters of such a restoration. After some discussion, the shop of R. J. Brunner and Co. was chosen to carry out the work. This particular organbuilding shop in Lancaster county has in the past decade carried out exemplary work in restoration, and in addition, has been especially trusted with regard to Pennsylvania-German organs. They had by this time completed restoration work on the 1800 Jacob and Christian Dieffenbach organ in the Berks County Historical Society as well as the two George Krauss organs in Old Norriton Church (near Norristown) and in Huff's Church. Thus, it seemed that Brunner's organbuilding shop was predestined to work on the York Tannenberg.

Another problem was the ever rising cost involved in this type of meticulous restoration work. This was to prove a more challenging problem and by the summer of 1987, it was necessary to break the project into three stages. Funds for stage one were obtained and in late July of 1987, the Tannenberg was removed by the Brunner shop. Work began on the organ early in 1989; because no additional funds were to be found, this was limited to stage one. The case was completely restored; the front pilasters were raised to their former height and the facade pipes in the center tower were unmitered. The side extensions, made in 1958, were removed and the back section of the impost as well as the three lower and three upper back panels were replicated. It was necessary to also replicate new upper side panels as the 1958 replacements contained joinery not consistent with the rest of the case. The internal framework installed in 1905 was removed and support rails and knee braces were reconstructed to allow the manual chest to

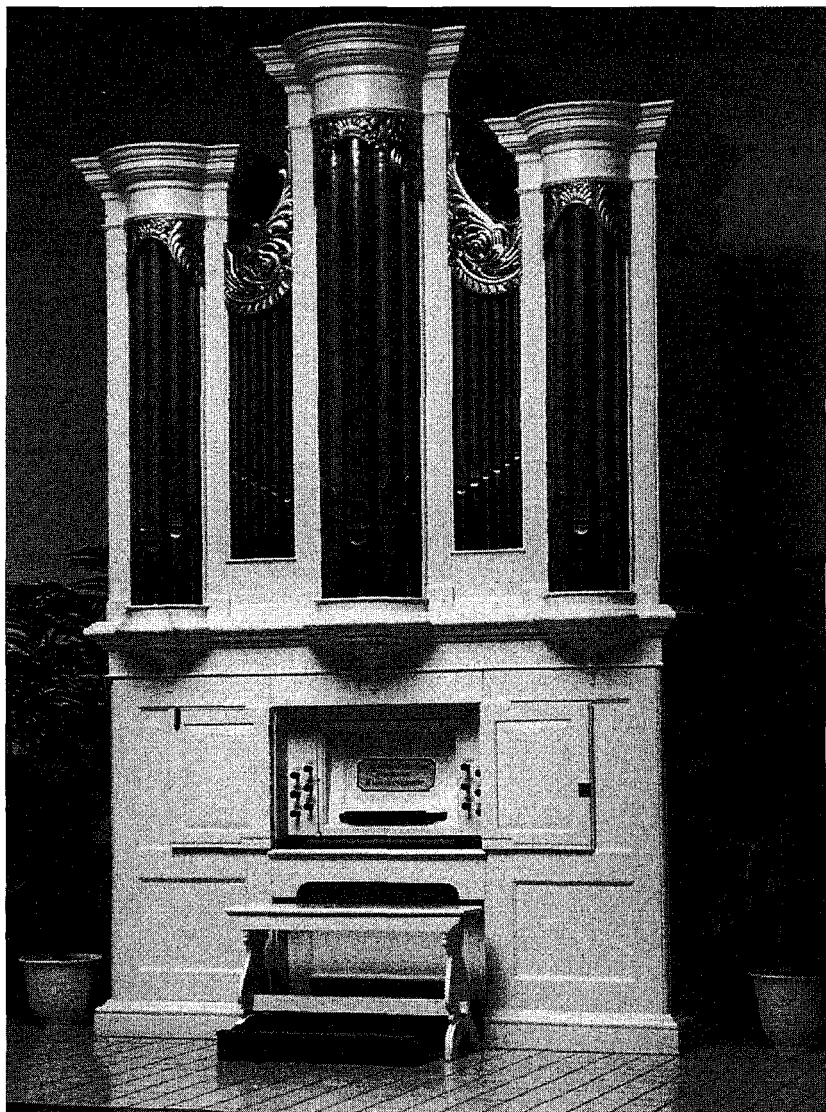


Fig. 6. The David Tannenberg organ in the Historical Society of York County built in 1804 for Christ Lutheran Church. Courtesy Historical Society of York County.

once again be supported entirely by the case. All the manual action and stop action as well as the manual chest was repaired as needed and new stop knobs were fashioned in the correct style, with new labels, hand lettered on parchment with the correct stop names and spellings.<sup>23</sup> Great care was taken so that all new work was made to match the original in every detail. In addition, all the pipes were restored. The 8' Viola de Gamba was made to speak as it did originally and those pipes that had their upper lips raised—especially those of the 4' Flaute. The windpressure was lowered so that the entire organ speaks on 56mm which more closely corresponds to the original wind. Finally, the pipes for the missing Terz rank in the Mixtur were reconstructed. This was one of the more interesting aspects of this restoration as it raises the question as to whether Tannenberg constructed all his mixtures containing three or more ranks with a Terz. This was a common practice among many organbuilders in Thuringia during Bach's time, so this characteristic in Pennsylvania-German organs does much to strengthen the idea that these instruments have their roots in this area of Germany. The organ was tuned in

equal temperament as this was the method advocated by Sorge and used by Tannenberg.<sup>24</sup>

Work on the York Tannenberg was completed early in 1990 and was rededicated in a recital on May 11 of that year. However, stages two (the pedal chest, action and pedal board) and three (the winding system) are still awaiting the necessary funding. Also, the missing 8' Trumpete must be replicated, but since there are no surviving examples of reeds from any Pennsylvania-German organs, this poses a unique problem from a restorer's point of view. For this, a research trip to Thuringia and Saxony may be necessary. It is hoped that funds will be available in the near future for this work so that at last this comprehensive restoration will be complete.

As a result of this recent work, another organ can be added to the growing list of Pennsylvania-German instruments that have recently been restored to their original character. The splendid sounds of this organ will be heard by the many people who visit the museum for generations to come and will serve as a vital link to a very important organ-building tradition from the early part of our country's history. ■

**Stoplevelist of the York Tannenberg:**

**Manual, C-f'' 54 notes**

- 8' Principal, 3-29 in facade
- 8' Gedackt, wood, stopped
- 8' Viola de Gamba, 1-9 Quintadena basses
- 4' Octav
- 4' Flaute, wood, open
- 3' Quinte
- 2' Sub Octav
- Mixtur
- 8' Trumpete

**Pedal, C-c' 25 notes**

- 16' Sub Bass, wood, stopped
- 8' Octav Bass, wood, open
- Coppel (Manual to Pedal)

Equal temperament  
Windpressure 56mm  
Pitch: a' = 445

**Mixtur composition:**

C-e 1 1/2' 1'  
f-b 2' 1 1/2' 1 1/2'  
c'-f'' 4' 3' 1 1/2'

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**Notes**

1. William H. Armstrong, *Organs for America, The Life and Work of David Tannenberg* (Philadelphia: University of Pennsylvania Press, 1967).
2. Ibid.
3. Georg Andreas Sorge, *Die geheime gehaltene Kunst der Mensuration der Orgel-Pfeiffen* (Lobenstein, 1760).
4. Will of Barbara Schmidt, January 7, 1795, York County Courthouse, York, PA.
5. *History of Christ Lutheran Church, Two Hundred and Fifty Years by the Grace of God* (York, PA: Anniversary Booklet, 1983, #17).
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8. Lewis Miller, *Sketches and Chronicles, 1796-1882* (York, PA: Historical Society of York Co., 1966).
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14. Ibid.
15. Ibid. #28.
16. Records in the Historical Society of York County.
17. *History of Christ Lutheran Church* (York, PA: Anniversary Booklet, 1983, #34).
18. Historical Society of York County, The Bar-

bara Schmidt Organ. An unpublished paper on the Tannenberg organ dated 1945.

19. Records in the Historical Society of York County. In the files, there is much correspondence concerning the fate of the organ. Many organbuilders' replies exist, including that of M.P. Möller, but only Fred Furst expressed the opinion that the project would be a success.

20. Historical Society of York County, The Barbara Schmidt Organ.

21. E. Power Biggs, *The Organ in America*, MS 6161 - Columbia Masterworks, 1960. This is a recording E. Power Biggs made on seven historic tracker organs in the summer of 1959, but over half the recording is of the Tannenberg in York.

22. James R. McFarland and Co. was responsible for most of the documentation on Tannenberg, which was largely accomplished between 1979 and 1982 during which time this company was engaged in the restoration of the 1787 Tannenberg in Litzitz, Pennsylvania. Other builders such as the Dieffenbachs and the Krausses have been documented in detail by R. J. Brunner and Co.

23. Since the contract of the York Tannenberg apparently has not survived, stop names are arrived at by referring to the spellings from existing Tannenberg contracts and letters as well as other references to Tannenberg stoplists.

24. Tannenberg followed Sorge's advice on the use of equal temperament at least with respect to the organs for Moravian churches as there is a letter from Tannenberg to the officials in Old Salem, North Carolina concerning the tuning of his instruments there. If one follows the directions given, the result is equal temperament.

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# New Organs



## Cover

**Rosales Organ Builders, Inc.**, Los Angeles, CA, has built a new organ, the firm's opus 16, for First Presbyterian Church, Oakland, CA. 63 stops, 77 ranks, 4,062 pipes; four double-rise weighted bellows; wind pressures of 3 $\frac{3}{4}$ ", 4 $\frac{3}{8}$ ", 6 $\frac{1}{2}$ ", and 17", from three

blowers totaling 5 $\frac{1}{2}$  horsepower. The carvings, mouldings, and cornices of the 1913 facade were retained, along with the 32' Open Wood and other bass registers. Most of the instrument plays from a direct mechanical action; some of the lower manual notes play from tubular-pneumatic action, while electric action is used for the four largest pedal stops and the Chamade. The console includes state-of-the-art registration aids, a piston sequencer, and MIDI capability.

### GREAT, Manual I

- 32' Prestant
- 16' Prestant
- 8' Principal
- 8' Flûte harmonique
- 8' Chimney Flute
- 8' Gamba
- 4' Octave
- 4' Spire Flute
- 2 $\frac{1}{2}$ ' Octave Quint
- 2' Super Octave
- 1 $\frac{1}{2}$ ' Tierce
- V Cornet (m.c., mounted)
- VIII Mixture
- 16' Bombarde
- 8' Trumpet
- 4' Clarion
- 16' Chamade (t.c.)
- 8' Chamade
- 4' Chamade (ext.)

### POSTIVE, Manual II

- 16' Bourdon
- 8' Principal
- 8' Gedeckt
- 4' Octave
- 4' Rohrpipe
- 3 $\frac{1}{4}$ ' Grosse Tierce
- 2 $\frac{1}{2}$ ' Nasard
- 2' Doublet
- 1 $\frac{1}{2}$ ' Tierce
- 1 $\frac{1}{2}$ ' Larigot
- VI Mixture
- 8' Trumpet
- 8' Cromorne
- 4' Clarion

### SWELL, Manual III

- 16' Bourdon
- 8' Geigen Principal
- 8' Flûte traversière
- 8' Bourdon
- 8' Viole de Gambe
- 8' Voix céleste
- 4' Principal
- 4' Flûte octaviante
- 2 $\frac{1}{2}$ ' Nasard
- 2' Octavin
- 1 $\frac{1}{2}$ ' Tierce
- 1' Piccolo
- IV Mixture (prep.)
- 16' Bombarde
- 8' Trumpet
- 8' Hautbois
- 8' Clarinet
- 8' Vox Humana

### PEDAL

- 32' Open Wood
- (32' Prestant)\*
- (21 $\frac{1}{2}$ ' Prestant Quint)\*
- 16' Open Wood
- 16' Prestant
- 16' Bourdon
- (10 $\frac{1}{2}$ ' Quint)\*
- 8' Octave
- 8' Flûte
- 8' Bourdon
- 4' Super Octave
- V Mixture (prep.)
- 32' Bombarde
- 16' Bombarde
- 16' Posaune
- 8' Trumpet
- 4' Clarion
- 8' Chamade (Great)
- 4' Chamade (Great)

### ANTIPHONAL (plays from Great & Pedal)

- 8' Principal
- 8' Stop'd Diapason
- 4' Octave
- 2' Fifteenth

\*Assignable to the drawknob *Pedal Quints*

**Ontko & Young Co., Inc.**, Charleston, SC, has built a new organ for Centenary United Methodist Church, Charleston. The sanctuary is a stuccoed brick structure in Corinthian style. Housed in a handsome case in the rear balcony was a two-manual mechanical action organ built by Simmons and Wilcox in 1845. Over the years, various changes were made to the organ, including installation of an electric blower. In the 1950s, when the organ was all but unplayable, local technician T. Howard Sheehan located a 1939 Moller organ of 8 ranks and installed it behind the original casefront. This organ remained only partially playable in September of 1989, when damage from Hurricane Hugo rendered it unplayable. After investigating electronic substitutes, the church engaged us to build a new organ, using what could be salvaged from the existing organ, and place it again behind the 1845 casefront. The new 9-rank instrument incorporates the restored console shell, swellbox, and 7 ranks of pipes. While the casefront was not refinished, the original facade pipes, silent since the 1950s, were restored to speech. The organ uses leatherless electric windchests, except for the Pedal 16' stop which uses electro-pneumatic actions. A Solid State Logic switching system controls the organ. The console was thoroughly rebuilt with new luminous touch stop controls and a dual-memory SSL combination system. The windpressure was lowered from 5" to 3 $\frac{3}{4}$ ", and all the old pipework completely revoiced. The original capped Horn was rebuilt by Trivo as a brilliant, but broad, French-style Trumpet. New flue pipework was built by Stephen J. Russell. The new Diapason and Principal are scaled and voiced to give a warm, singing tone; the Twelfth, rescaled from old pipes, is a hybrid flute/principal stop useful in the ensemble and as a solo mutation. Both the existing flute stops were

regulated to give clear, melodic tone, and the strings were reduced in volume, eliminating their original stridency. The final voicing and finishing were done entirely in the church sanctuary. Participating in the work were Allan J. Ontko, tonal design, installation, voicing and finishing; Edna L. Young, mechanical design, wiring, voicing and finishing; William A. Smith, windchest and console construction, installation; Vernon S. Elliott, assembly and installation. The organ was dedicated with a recital by local artist Gregory Howard Jones, and special music during the worship services directed by Thomasina Conyers.

### GREAT

- 8' Diapason<sup>1</sup>
- 8' Hohl Flute
- 8' Salicional (Sw)
- 4' Principal<sup>2</sup>
- 4' Open Flute (12 pipes)
- 2 $\frac{1}{2}$ ' Twelfth<sup>3</sup>
- 2' Fifteenth (12 pipes)<sup>4</sup>
- Mixture (Prep)
- 8' Trumpet (Sw)
- Chimes (18 tubes)

### SWELL

- 8' Stopped Flute
- 8' Salicional
- 8' Voix céleste
- 4' Wald Flute (12 pipes)
- 4' Viole (12 pipes)
- 2' Flageolet (12 pipes)
- 8' Trumpet (61 pipes)
- Tremulant

### PEDAL

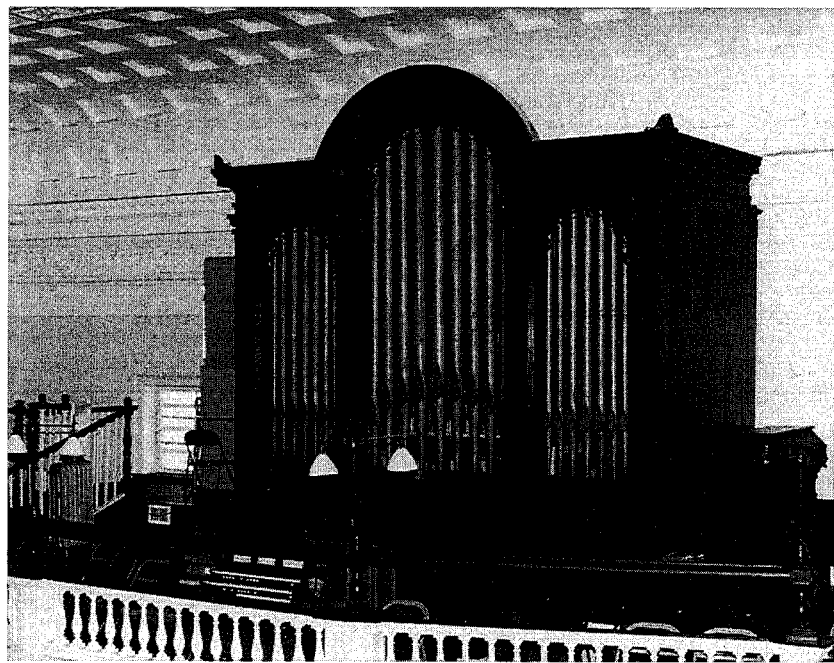
- 32' Resultant (32 notes)
- 16' Sub Bass
- 16' Lieblich Gedeckt (32 notes)<sup>4</sup>
- 8' Diapason (Gt)
- 8' Hohl Flute (Gt)
- 4' Diapason (Gt)
- 8' Trumpet (Sw)

<sup>1</sup> 1-29 existing case pipes, rest new pipes

<sup>2</sup> New pipes

<sup>3</sup> Existing pipes rescaled

<sup>4</sup> Double pressure from 16' Sub Bass



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**Guzowski & Steppe Organ-builders, Inc.** of Fort Lauderdale, FL, has recently completed installation of a new four-manual organ at St. Agnes' Episcopal Church, an Anglo-Catholic parish in the heart of "Overtown," a large black community in the city of Miami. The church desired an instrument, possibly "English" in character, appropriate to traditional Anglican worship as well as contemporary music, and, most importantly, capable of supporting the quite robust singing of its sizable congregation.

Of the present total of 36 ranks, 27 are successfully incorporated from two older instruments. The 1930 installation of M.P. Moller Opus 5874, II/10 is original to the 1,300-seat church. Except for one 12-note offset chest, most of the Moller pipechests were beyond repair due to extensive termite damage. In the new design, nearly all of the Moller ranks of pipework (plus two Durst ranks added in 1970) were worked into the new design, most of which were rescaled into different pitch values and mutations, extensively revoiced and new chestwork provided. On the encouragement of this builder, the church purchased the III/20, 1924, Austin Organ Company Opus 1258, originally installed at First Congregational Church, Winter Park, FL. This organ is completely rebuilt with a number of design changes, and the pipework revoiced. An additional 10 ranks of new pipework and appropriate new chestwork complete a cohesive, more contemporary specification and provide necessary brightness to the plenum. These ranks consist of new Principals, Mixtures, and a 12-note, 16' reed extension to the former Austin Great 8' Tuba, placed now in the Pedal at 16'/8'/4'.

The Moller facade, in the north transept, is original. These non-speaking pipes, once in gold finish, are painted in a rich dark bronze color with silver mouth faces. The four-manual console, installed in 1970, was gutted, rebuilt and modified for the new specification. Keying and coupling is now operated through a new Solid State Logic Coupler/Extension System. The fourth manual, presently silent, is prepared for an Antiphonal division of 10 stops. Two electronic 32' voices are also prepared. Given the added acoustic benefit of a rather "live" reverberant room, the organ has a very exciting sound with

numerous clean sounding choruses, a full, rich bass, a variety of colorful reeds, and a generous proportion of 8' solo/foundation stops.

**GREAT**

- 16' Bourdon
- 8' Open Diapason
- 8' Gross Flute
- 8' Gemshorn
- 8' Violonecello (Ch)
- 8' Melodia (Ch)
- 8' Dulciana (Ch)
- 4' Principal
- 4' Harmonic Flute (Ch)
- 2 1/2' Twelfth
- 2' Octave
- 2' Piccolo
- IV Mixture 1 1/2'
- 8' Trumpet (in Ch)
- Chimes
- Tremolo

**SWELL**

- 16' Lieblich Gedeckt
- 8' Open Diapason
- 8' Rohr Flute
- 8' Viole d'Orchestre
- 8' Voix Celeste (TC)
- 4' Octave
- 4' Flute
- II Sesquialtera 2 1/2'
- 2' Flageolet
- III Mixture 1'
- 8' Oboe
- 8' Vox Humana
- Tremolo

**CHOIR**

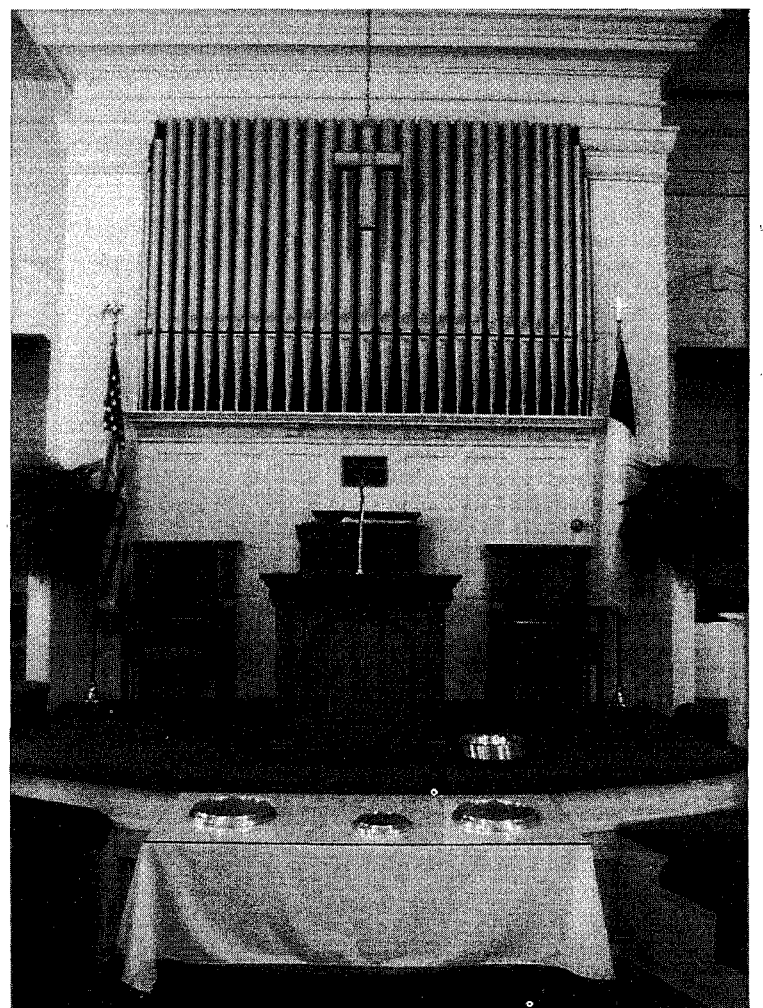
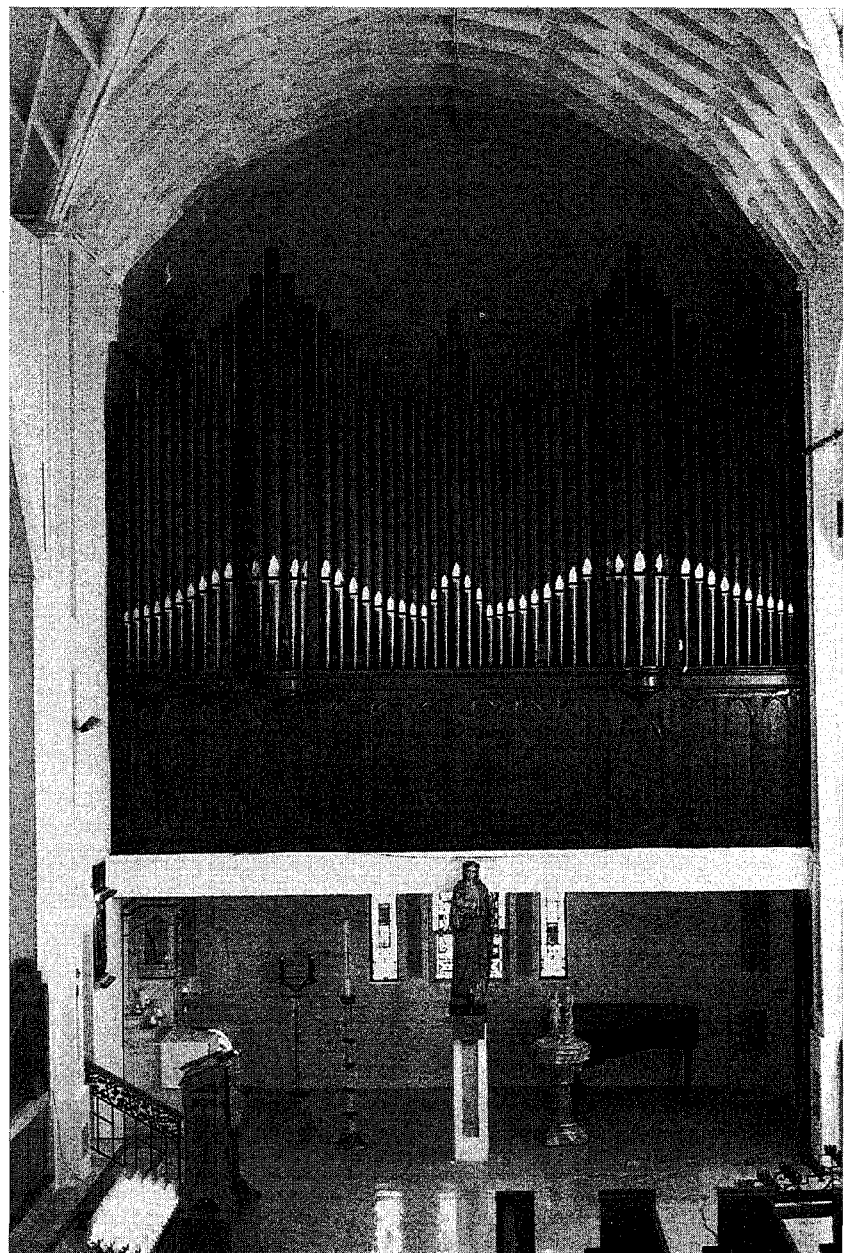
- 8' Violonecello
- 8' Melodia
- 8' Dulciana
- 4' Harmonic Flute
- 8' Clarinet
- Tremolo

**ANTIPHONAL**

(Prepared 10 stops, manual; 2 stops, Pedal)

**PEDAL**

- 32' Cornet (composed, to be replaced with 32' Contra Bass, electronic preparation)
- 32' Resultant
- 16' Double Open Diapason (ext Gt Gross Flute)
- 16' Bourdon
- 16' Lieblich Gedeckt (Sw)
- 8' Open Diapason
- 8' Gemshorn (Gt)
- 8' Bourdon
- 4' Octave
- 4' Flute (Gt)
- 32' Contre Bombarde (electronic, prep)
- 16' Contra Tuba
- 8' Tuba
- 4' Clarion



**GREAT**

- 8' Principal
- 8' Gedeckt
- 8' Dulciana
- 4' Octave
- 4' Flute
- 2' Superoctave
- Mixture III
- 8' Trompette
- 4' Clairon
- Chimes

**SWELL**

- 16' Bourdon
- 8' Rohrflote
- 8' Viole
- 8' Viole Celeste
- 4' Principal
- 4' Flute
- 2 1/2' Nazard
- 2' Octavin
- 2' Kleinflote
- 1 1/2' Larigot
- 1' Fife
- 16' Trompette
- 8' Trompette
- 8' Oboe
- 4' Oboe
- Tremolo
- Chimes

**PEDAL**

- 16' Bourdon
- 16' Lieblich
- 8' Principal Bass
- 8' Gedeckt
- 8' Rohrflote
- 4' Waldflote
- 2' Kleinflote
- 16' Trompette
- 8' Trompette
- 8' Oboe
- 4' Oboe

**Schaedle Pipe Organ Services** of Cincinnati, OH, has built a new organ for Macedonia Christian Church in Lexington, KY. After repeated problems with the former 1928 instrument, and repairs performed by various companies, the decision was made to completely reconstruct the organ, using the former console shell, the facade, and five of the original ranks of pipes. Thus, new chests with all-electric action, new blower and winding, entirely new console mechanisms, and six new ranks of pipes, along with new chimes, were incorporated in the construction of the new organ. All switching mechanisms and the combination action, as well as a new electronic bass tone generator, were manufactured by Peterson Electro-Musical Products. The organ was completed Easter, 1994, and the pastor of the church, Rev. Charles Lees, also often serves as organist. Other recent work by Schaedle includes St. John-St. Matthew U.C.C., Cincinnati, electric-rebuild-relocation, II/12; St. Catherine Church, Ft. Thomas, KY, rebuild-electric, II/9; and St. John Church, Loogetee, IN, electric, II/13.



# 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 DECEMBER**  
Charpentier Concert; St Mary the Virgin, New York, NY 8 pm (Also December 20)  
American Boychoir; St Ann's, Hoboken, NJ

**16 DECEMBER**  
**Thomas Handel**; Trinity Church, Boston, MA 12:15 pm  
American Boychoir; Trinity Cathedral, Trenton, NJ  
Brevard Boys Choir; First United Methodist, Brevard, NC 7:30 pm  
**Preston Smith**, with tenor; St Philip's Episcopal, Charleston, SC 12 noon  
The New Oratorio Singers; St Francis de Sales, Lake Zurich, IL 7:30 pm

**17 DECEMBER**  
Lueers, *Come to the Well*; Pleasant Hills Community Presbyterian, Pittsburgh, PA  
His Majesty's Clerkes; St Procopius Abbey Church, Lisle, IL 8 pm

**18 DECEMBER**  
Carol Service; Trinity Church, Boston, MA 4, 7 pm  
**Susan Armstrong**, with ensemble; Unitarian Church, Newburyport, MA 7:15 pm  
Lessons & Carols; South Church, New Britain, CT 4 pm  
Lessons & Carols; Church of the Holy Trinity, New York, NY  
Lessons & Carols; St Thomas Church, New York, NY 4 pm  
American Boychoir; Princeton Univ, Princeton, NJ  
Lessons & Carols; St John's Church, Washington, DC 11 am  
Lessons & Carols; First Presbyterian, Burlington, NC 5 pm  
Lessons & Carols; St Philip's Episcopal, Charleston, SC 9:30, 11 am  
The New Oratorio Singers; Divine Word Chapel, Techny, IL 5:30 pm  
Pinkham, *Christmas Cantata*; Fourth Presbyterian, Chicago, IL 8:30, 11 am  
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm  
Lessons & Carols; Fourth Presbyterian, Chicago, IL 6:30 pm  
Handel, *Messiah*; Trinity Lutheran, Des Plaines, IL 7 pm  
Handel, *Messiah*; Independent Presbyterian, Birmingham, AL 5 pm

**19 DECEMBER**  
Handel, *Messiah*; St Paul's Chapel, New York, NY noon, 1:15 pm  
Christmas Concert; St Ignatius Loyola, New York, NY 4 pm

**20 DECEMBER**  
Lessons & Carols; St Peter's Episcopal, Morristown, NJ 5:30 pm

**23 DECEMBER**  
**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
**David Woolsey**; St Philip's Episcopal, Charleston, SC 12 noon  
**Stephen Tharp**; Christ Church Cathedral, Indianapolis, IN 12:05 pm

**24 DECEMBER**  
Vivaldi, *Gloria*, with orchestra; St Philip's Episcopal, Charleston, SC 7, 10:30 pm

**30 DECEMBER**  
**Edwin Starnes**; Trinity Church, Boston, MA 12:15 pm

**31 DECEMBER**  
Lessons & Carols; Church of the Advent, Boston, MA 6 pm

**1 JANUARY**  
Lessons & Carols; St Paul's Cathedral, Worcester, MA 4 pm  
**Quentin Lane**; St Thomas Church, New York, NY 5:15 pm

**4 JANUARY**  
**Lorenz Maycher**, with piano; St Bartholomew's, New York, NY 6:30 pm

**6 JANUARY**  
**Casey Dunaway**; Trinity Church, Boston, MA 12:15 pm

**8 JANUARY**  
**Vaughn Watson**; St Thomas Church, New York, NY 5:15 pm  
Choral Evensong; Grace Church, Utica, NY 4 pm  
**Jeannine Cansler**, with trumpet; Cadet Chapel, West Point, NY 3:30 pm  
**Iain Quinn**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Choral Concert; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

**10 JANUARY**  
Nebraska Wesleyan Choir; Cathedral of St John, Milwaukee, WI 7:30 pm

**11 JANUARY**  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 3:30 pm  
**Douglas Reed**; Univ of Evansville, Evansville, IN 12:15 pm

**13 JANUARY**  
**Nancy Granert**; Trinity Church, Boston, MA 12:15 pm

**14 JANUARY**  
**Diane Meredith Belcher**, workshop; First Presbyterian, Ft Lauderdale, FL 10 am  
**Peter DuBois**, with orchestra; Municipal Auditorium, Charleston, WV 8 pm

**15 JANUARY**  
**Karen Schneider**; St Thomas Church, New York, NY 5:15 pm  
**Elizabeth Melcher**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Gerre & Judith Hancock**; Church of the Redeemer, Sarasota, FL  
**Diane Meredith Belcher**; First Presbyterian, Ft Lauderdale, FL 7:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**20 JANUARY**  
**Daniel Lamoureux**; Trinity Church, Boston, MA 12:15 pm  
**Mireille Lagacé**; St Mary the Virgin, New York, NY 8 pm  
**Diane Meredith Belcher**; St Mary's Episcopal, Memphis, TN 8 pm

**21 JANUARY**  
**Kim Heindel**, harpsichord; Univ of Maryland, College Park, MD 8 pm

**22 JANUARY**  
**Murray Somerville**; Yale Univ, New Haven, CT 8 pm  
**George Hubbard**; St Thomas Church, New York, NY 5:15 pm  
**Michael Farris**; SUNY, Buffalo, NY 5 pm  
**Zvi Meniker**; Duke Univ, Durham, NC 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Robert Jaeger**, church architecture lecture; First Presbyterian, Evansville, IN 3 pm  
**Richard Heschke**; Pilgrim Congregational, Duluth, MN 4 pm  
**William Teague**; Christ Church Cathedral, New Orleans, LA 4 pm

**27 JANUARY**  
**Justin Bischoff**; Trinity Church, Boston, MA 12:15 pm  
**Stephen Hamilton**, with orchestra; Church of the Holy Trinity, New York, NY 8 pm  
**John Weaver**; First Presbyterian, Wausau, WI 8 pm  
Choral Concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

**28 JANUARY**  
American Boychoir, with orchestra; Carnegie Hall, New York, NY  
**Gerre Hancock**, workshop; Westminster Choir College, Princeton, NJ 9:30 am  
Hagerstown Choral Arts; St John's Episcopal, Hagerstown, MD 7:30 pm  
American Boychoir; Christ Episcopal, Charlottesville, VA

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**Michael Farris**, workshop; First Presbyterian,  
Gainesville, FL 10 am

**David Craighead**, masterclass; St Paul's  
Episcopal, Cleveland Heights, OH 10 am

**George Ritchie**, workshop; Cleveland Museum,  
Cleveland, OH 10 am

29 JANUARY

**George Emblom**; St Thomas Church, New  
York, NY 5:15 pm

**Michael Farris**; First Presbyterian,  
Gainesville, FL 4 pm

**David Craighead**; Cleveland Museum, Cleve-  
land, OH 3:30 pm

**Daniel Pollack**; Cathedral of the Holy Angels,  
Gary, IN 3 pm

31 JANUARY

American Boychoir; Grace Episcopal,  
Gainesville, GA

**UNITED STATES****West of the Mississippi**

15 DECEMBER

Menotti, *Amahl*; Central College, Pella, IA 7:30  
pm

16 DECEMBER

Community Carol Sing-Along; Trinity Episco-  
pal, Santa Barbara, CA 7:30 pm

18 DECEMBER

Lessons & Carols; St John's Cathedral, Den-  
ver, CO 4:30, 7 pm

**Dave Hatt**; St Mary's Cathedral, San Francis-  
co, CA 3:30 pm

**Kevin Rose**; Trinity Episcopal, Santa Bar-  
bara, CA 3:30 pm

**James Welch**; LDS Church, San Bruno, CA  
7:30 pm

21 DECEMBER

Bach Christmas Concert; Powell Sym-  
phony Hall, St Louis, MO 8 pm

Handel, *Messiah*; First Baptist, Phoenix, AZ  
7:30 pm

22 DECEMBER

Handel, *Messiah*; Chandler Center, Chandler,  
AZ 7:30 pm

29 DECEMBER

**David Craighead**; St Mark's Episcopal, Little  
Rock, AR 8 pm

31 DECEMBER

**James Welch**; St Mark's Episcopal, Palo Alto,  
CA 8 pm

1 JANUARY

**Jeanette Wilkin**; St Mary's Cathedral, San  
Francisco, CA 3:30 pm

6 JANUARY

Epiphany Choral Concert; St John's Cathed-  
ral, Denver, CO 7 pm

8 JANUARY

**Davis Folkerts**; Central College, Pella, IA 3  
pm

Choral Concert; Concordia Seminary, St  
Louis, MO 7 pm

Camerata Sonora; Church of the Beatitudes,  
Phoenix, AZ 7 pm

Epiphany Lessons & Carols; St Mary's Cathed-  
ral, San Francisco, CA 3:30 pm

Durufle, *Missa Cum Jubilo*; All SS Episcopal,  
Beverly Hills, CA 9, 11:15 am

12 JANUARY

**James Welch**; Cate School, Carpinteria, CA  
5:30 pm

13 JANUARY

**James Welch**; St Mary's Episcopal, Lompoc,  
CA 7 pm

**Elizabeth & Raymond Chenault**; First Con-  
gregational, Los Angeles, CA 8 pm

15 JANUARY

**Allan Blasdale**, with soprano; St Mary's  
Cathedral, San Francisco, CA 3:30 pm

20 JANUARY

**Douglas Cleveland**; St John's Cathedral,  
Denver, CO 8 pm

22 JANUARY

**Douglas Cleveland**; St Mark's Episcopal,  
Shreveport, LA 4 pm

28 JANUARY

Phoenix Bach Choir; Wrigley Mansion Center,  
Phoenix, AZ 6:30 pm

29 JANUARY

**George Ritchie**; Christ Episcopal, Denver,  
CO 7:30 pm

**INTERNATIONAL**

23 DECEMBER

**Arno Hartmann**; St Augustin, Vienna, Austria  
6:15 pm

26 DECEMBER

**Michael Gallit**; St Augustin, Vienna, Austria  
11 am

22 JANUARY

**Peter Planyavsky**; St Joseph's Basilica,  
Edmonton, Alberta 3 pm

**Organ Recitals**

DAN ALWIN, Christ United Methodist  
Church, Rochester, MN, August 23: *Prelude  
and Fugue in E*, Buxtehude; *May God bestow  
on us His grace, Come Christian folk, Jesus I  
will never leave*, Walther; *Toccata, Adagio  
and Fugue*, Bach.

RUTH SAGGAU BENNING, Christ  
United Methodist Church, Rochester, MN,  
August 30: *Giga*, arr. Fox; *Rejoice beloved  
Christians*, Bach; *Jesus loves me*, arr.  
Benning; *March (Symphony-Cantata  
Ariane)*, Guilmant.

KRISTA BERGMAN, Christ United  
Methodist Church, Rochester, MN, August  
16: *Concerto in G*, Bach; "What a friend we  
have in Jesus" (*Three Gospel Preludes*), Bol-  
com; *Andante sostenuto (Symphonie Goth-  
ique)*, Allegro (*Symphonie VI*), Widor.

DOUGLAS CHAPMAN, with Richard  
Getting, violinist, and John Nordlie, organist,  
First United Methodist Church, Sioux Falls,  
SD, August 17: *Passacaglia and Fugue in c*,  
Bach; *Alles was du bist*, Nalle; *Concerto for  
Violin*, Mendelssohn; *Toot Suite*, PDQ Bach;  
selections from *Messa della Madonna*,  
Frescobaldi; *Variations on "Eventide"*,  
Chapman.

MELVIN D. DICKINSON, University of  
Louisville, Louisville, KY, September 11:  
*Toccata in d*, S. 565; *Ricercar in c a3*, S. 1079;  
*Herr Jesu Christ, dich zu uns wend*, S. 655;  
*Allein Gott in der Höh sei Ehr*, S. 663; *Komm,  
heiliger Geist, Herre Gott*, S. 651; *Nun danket  
alle Gott*, S. 657; *O Lamm Gottes unschuldig*,  
S. 656; *Jesus Christus, unser Heiland*, S. 665;  
*Prelude and Fugue in b*, S. 544, Bach.

DAVID FARR, Pacific Union College,  
Angwin, CA, July 31: *Prelude in E-flat*, S.  
552a; *Liebster Jesu*, S. 731; *Wachet auf*, S.  
645; Bach; *In dulci jubilo*, Liszt; *Ein feste  
Burg*, Rinck; *Passion Chorale*, Karow; *Es ist  
ein Ros*, Brahms; *Nun danket alle Gott*, Karg-  
Elert; *Rhosymedre*, Vaughan Williams; *Wer  
nur den lieben Gott*, Walcha; *New Britain*,  
Lasky; *Near the cross, Go tell it on the moun-  
tain*, Diemer; *Fugue in E-flat*, S. 552b, Bach.

WILLIAM D. GUDGER, St. Timothy's  
Episcopal Church, Winston-Salem, NC, Sep-  
tember 16: *Voluntary in D minor/major*, op.  
6, no. 1, Wesley; *for Trumpet* (Royal College of Organists Southgate Man-  
uscript), James; *Sonata in a*, Wq.70.4/H.85,

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CPE Bach; *Partite on Salzburg*, Pachelbel; *Vesper Voluntaries*, op. 14, Elgar; *Dalby's Fancy*, *Dalby's Toccata*, Howells; *Choral Song* (and Fugue in C), no. 3, Wesley.

HANS UWE HIELSCHER, Christ United Methodist Church, Rochester, MN, August 2: *Grand Choeur*, Spence; *Elegy*, Thalben-Ball; *Passacaglia in b*, West; *In a Monastery Garden*, Ketelbey; *Festival Toccata*, Fletcher.

FREDERICK HOHMAN, Methuen Memorial Music Hall, Methuen, MA, August 31: *Festival Prelude*, op. 67, no. 1, Parker; *Allegro vivace* (*Symphony No. 5*), Widor; *Andante con moto* (*Symphony No. 4*), Mendelssohn/Chipp; *Scherzo*, Hollins; *Prière*, Franck; *Toccata*, Durufé; *Toccata in F*, S. 540, Bach; *Romeo and Juliet Fantasy Overture*, Tchaikovsky/Lemare.

SYLVAIN HUNEULT, St. James United Church, Montréal, Québec, Canada, August 2: *Prélude et fugue en ré mineur*, Cellier; *Andante Pastorale in A*, Spence; *Suite Gothique*, Boëllmann; *Prélude, fugue et variation*, Franck; *Méditation*, Huneault; *Postlude*, Smith.

CALVERT JOHNSON, Cleveland Museum of Art, Cleveland, OH, September 25: *Conductor alme*, Baptista; *Ego flos campi*, Assandra; *Suite No. 2 in g*, de la Guerre; *Sonata No. 3 in A*, Martinez; *Sonata in f*, op. 1/3, Montgeroult; *Offertoire à Christ-Roi*, op. 171/1, Chaminade; *Prélude et Fugue en ut majeur*, op. 13, Demessieux; *Suite No. 1*, Price.

BRIAN JONES, with Susan Krasner, violin, Methuen Memorial Music Hall, Methuen, MA, August 17: *Grand March from Tannhäuser*, Wagner/Wier; *Fugue*, *Canzona and Epilogue*, Karg-Elert; *Allegretto (Sonata in e-flat)*, Parker; *Concert Overture in c*, Hollins; *Toccata and Fugue in d*, op. 98, Lemare; *Spring Song*, Mendelssohn/Eddy; *Prelude and Fugue in E-flat*, op. 121, Jongen; *The Girl with the Flaxen Hair*, Debussy/Roques; *Final (Symphony No. 6)*, Vierne.

JENNIFER A. LESTER, Methuen Memorial Music Hall, Methuen, MA, September 14: *Prelude and Fugue on the name of Alain*, op. 7, Durufé; *Sonata No. 8 in e*, op. 132, Rheinberger; *Adagio in E*, Bridge; *Land of Rest, Were you there?*, Sowerby; *Promenade*, Gnomus; *Promenade, Il vecchio Castello*, Baba Yaga, The Great Gate at Kiev (*Pictures at an Exhibition*), Mussorgsky/Wills.

ARDYTH LOHUIS, with Robert Murray, violin, Big Moose Chapel, Old Forge, NY,

August 22: *Solo V*, Stanley; *Colonial Dances*, anon; *Overture (Sechs Stuecke*, op. 150), Rheinberger; *Romanze in G*, op. 26, Svendsen; *The Battle of Prague*, Kotzwara; *Ballade*, Sowerby; *Variations on "Slane"*, Bender; *Contemplation*, op. 117, no. 3, Ravanello; *Souvenir d'Amerique: "Yankee Doodle" Variations Burlesque*, op. 17, Vieuxtemps.

EDWARD LUDLOW, with Anita Ludlow, Lowrey Memorial Baptist Church, Blue Mountain, MS, September 6: *Sonata a due organi*, Lucchinetti; *Prelude and Fugue in G*, S. 541, Bach; *Cantabile*, Franck; *Plainfield*, Best; *Rathbun*, Cassler; *Jefferson*, Johnson; *Hursley*, Johnson; *Constellations I*, Hambræus; *Andante and Allegro (Duet)*, Wesley.

THIERRY MECHLER, Methuen Memorial Music Hall, Methuen, MA, August 24: *Pictures at an Exhibition*, Mussorgsky/Mechler; *Symphonic Tale: Peter and the Wolf*, Prokofiev/Mechler; *Improvisation in French style*.

JACK MOHLENHOFF, with Pat Penn, flutist, First United Methodist Church, Sioux Falls, SD, August 10: *Litanies*, *Trois Mouvements*, Alain; *Danse de la Chèvre*, Honegger; *Choral No. 3 en la mineur*, Franck.

KARL E. MOYER, with Susan Moyer, cello, Round Lake Auditorium, Round Lake, NY, August 21: *March on a theme of Handel*, Guilman; *Pastorale*, Franck; *Prelude and Fugue on a theme of Vittoria*, Britten; *As the dew from Heaven distilling*, Daynes/Schreiner; *Prière*, Saint-Saëns; *Sonata in e-flat*, Parker.

THOMAS MURRAY, Westminster United Church, Winnipeg, Manitoba, Canada, May 1: *Sinfonia from Cantata No. 29*, Bach; *Canon in A-flat*, *Sketch in D-flat*, Schumann; *Variations on a Burgundian Noel*, Fleury; *Toccata and Fugue in F*, S. 540, Bach; *Grand Choeur Dialogue*, Gigout; *Chanson de Nuit*, Elgar; *Sonata in f*, Mendelssohn.

FRANCES NOBERT, University of Southern Colorado, July 6: *Toccata and Fugue in d*, S. 565, Bach; *Choral Variations and Finale (Sonata No. 6)*, Mendelssohn; *In Praise of Humanity*, Hampton; *Chaconne*, Ochse; *Variations on "Praise to the Lord"*, Ahrens; *Fantasy and Fugue in B-flat*, Boëly; *Cortège et Litanie*, Dupré; *Prelude, Fugue and Variation*, Franck; *Scherzo Symphonique*, Guilmant.

MASSIMO NOSETTI, St. James United Church, Montréal, Québec, Canada, August 9: *Tuba Tune*, Cocker; *Prelude from Lohengrin*, Wagner/Lemare; *Allegro (Symphony No. 6)*, Widor; *Scherzo*, Gigout; *Troisième*

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Choral, Andriessen; *Siciliano for a high ceremony*, Howells; *Toccata di concerto*, op. 59, Lemare.

NICHOLAS PAGE, Central Methodist Church, St. Saviourgate, York, England, July 12: *Prelude in Classic Style*, Young; *Overture: Jubilee*, von Weber/Best; *Concerto in a*, Vivaldi/Bach; *Schmücke dich, o liebe Seele*, Koch; *Prelude on "Sine Nomine"*, Sowerby; *An Irish Phantasy*, Wolstenholme; *The Grasshoppers' Dance*, Bucalossi; *Babbling*, Maclean/Shepherd; *The Waltzing Cat*, Anderson; *Plymouth Suite*, Whitlock.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, September 7: *Echo*, Scronx; *Placare*, Verschraegen; Two chorale preludes, *Allegro* (Trio Sonata No. 1), Bach; *Matines*, *Communion*, Alain; *Postludium*, Janáček.

RICHARD PEEK, Friendship Baptist Church, Charlotte, NC, September 18: *Praeludium in d*, Pachelbel; *Nun freut euch, Jesu joy of man's desiring*, *Fugue in g*, Bach; *Basse et dessus de trompette*, Clérambault; *Flute Solo*, Arne; *In dir ist Freude*, Bach; *Magnificat V*, Dupré; *Grand Choeur Dialogue*, Gigout; *Three Hymn Improvisations*, Peek; *Scherzetto*, Vierne; *Cigüe*, Peek; *Adagio*, *Toccata (Symphonie V)*, Widor.

SYLVIE POIRIER & PHILIP CROZIER, St. Sebastian Church, Bonn-Poppelsdorf, Germany, July 20: *Sonata d-moll*, Merkel; *A Fancy for Two to Play*, Tomkins; *Concerto a-moll*, S. 593, Bach; *Lyric Melody*, Gibbs; *Toccata de la Libération*, Saint-Martin; *Andante*, Wesley; *Toccata Française* (sur le nom de Helmut), Bölling.

WILLIAM PORTER, Methuen Memorial Music Hall, Methuen, MA, September 21: *Choral No. 1 in E*, *Choral No. 2 in b*, *Choral No. 3 in a*, Franck; *Symphony in four movements*, improvisation.

IAIN QUINN, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, July 10: *Kyrie*, *Gott Vater in Ewigkeit*, S. 669, *Prelude and Fugue in G*, S. 541, Bach; *Romance in f*, op. 10, *Barcarolle in g*, op. 10, Rachmaninoff; *Moto di Gioia*, op. 27, Howard; *Sonata No. 6*, Mendelssohn; *Introduction and Passacaglia in d*, Reger.

DOUGLAS REED, University of Evansville, Evansville, IN, August 30: *Magnificat on the Fifth Tone*, Scheidt; *Praeambulum in D*, Scheidemann; *Canzona in G*, Buxtehude; *Nun komm, der Heiden Heiland*, S. 599, *Vom Himmel hoch da komm' ich her*, S. 606, *Liebster Jesu, wir sind hier*, S. 706, *Erbarm dich mein, o Herre Gott*, S. 721, *Jesus Christus, unser Heiland*, S. 666, *Komm Gott, Schöpfer, heiliger Geist*, S. 631, *Jesu meine Freude*, S. 610, *Fugue in g*, S. 578, Bach; *Joie et clarté des Corps Glorieux*, Messiaen; *Sicilienne*, Duruflé; *Clair de lune*, *Toccata*, Vierne.

MARK M. RING, Christ United Methodist Church, Rochester, MN, August 9: *Prelude and Fugue in g*, Dupré; *In Paradisum*, Lesur; *Elves*, Bonnet; *Finale (Symphonie VI)*, Vierne.

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GILLIAN WEIR, Myerson Center, Dallas, TX, July 11: *Three Noels*, Dandrieu; *Concerto in d*, S. 596, Vivaldi/Bach; *Variations on Mein junges Leben hat ein End*, Sweelinck; *Sonata Eroica*, Jongen; *Apparition de l'Eglise éternelle*, Messiaen; *Andante (String Quartet)*, Debussy; *Moto-Toccata*, Heiller; *Naiades*, Vierne; *Moto Ostinato, Finale* (Sunday Music), Eben.

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Evanston, IL, August 28: *Praeludium in E*, Lübeck; *The angel host came from heaven*, S. 607, *Lamb of God*, S. 618, Bach; *What a friend we have in Jesus*, Bolcom; *O sacred head now wounded*, Brahms; *Fantasia in G*, Pachelbel; *Fantasia and Fugue in g*, S. 542, Bach.

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**1953 ten-rank Hillgreen-Lane;** 1965 three-rank Cannarsa/Reisner; 1968 TC-1 solid state Allen; for price and complete specs, send SASE to Virgil Cannarsa & Assoc., 335 Orchard Ave., Altoona, PA 16602.

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City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

# Karen McFarlane

## Artists

12429 Cedar Road, Suite 5  
 Cleveland, Ohio 44106  
 (216) 721-9095/9096  
 (216) 721-9098 (FAX)



William Albright



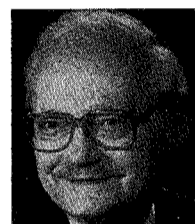
Diane Meredith  
Belcher



Guy Bovet +



Stephen Cleobury\* +



David Craighead



Michael Farris



Gerre Hancock\*



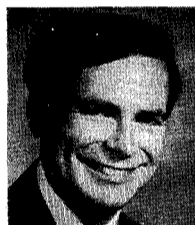
Judith Hancock



Martin  
Haselbock +



David Higgs



Clyde Holloway



Peter Hurford



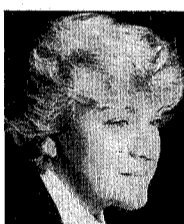
Marilyn Keiser



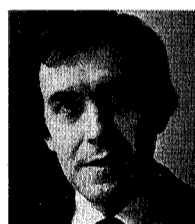
Susan Landale +



Olivier Latry +



Joan Lippincott



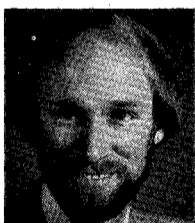
Thomas Murray



Peter Planyavsky +



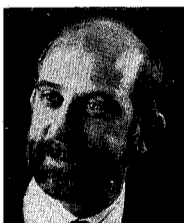
Simon Preston\* +



George Ritchie



Daniel Roth



Larry Smith



Donald Sutherland



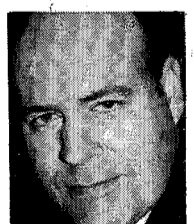
Frederick Swann



Ladd Thomas



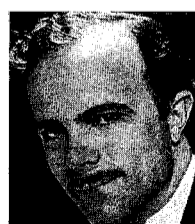
Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

**Choral Conductors\***  
 George Guest  
 David Hill  
 Martin Neary

+ = available 1994-95