

# THE DIAPASON

JANUARY, 1995



St. Timothy's Episcopal Church, Cincinnati, OH  
Specification on page 13

## Letters to the Editor

### Murder mysteries and the organ

Brooks Grantier's splendid letter (November, 1994) will surely be appreciated by each and every *Organisticus holmesiensis* who reads THE DIAPASON.

As a member of that breed, I wonder whether Mr. Grantier—or any of your readers, for that matter—has ever been able to lay his hands on a copy of Holmes' celebrated monograph on the Polyphonic Motets of Lassus?

I am convinced that the study will be quite "the best and the wisest" on that fascinating subject.

Mark Buxton  
Toronto, ON, Canada

### Clifford Beguelin

Many thanks for the fine and interesting biography of Clifford Beguelin by R.E. Coleberd in the October issue. Due

to the efforts of such writers as Mr. Coleberd, Barbara Owen and others, valuable organbuilding history has finally become appreciated and is now saved in writing for future generations of organlovers. Too bad extensive interviews of such famous American builders such as the Hook brothers, John W. Streere, etc., were not accomplished before their deaths. We can only guess what many organ tuners' stories really were! Those of us involved in this fascinating and unique occupation have our own tales to tell—to those who really want to hear them! Mr. Beguelin is to be congratulated for his part in American organ history!

Alan D. McNeely  
The McNeely Church Organ Co.  
Waterford, CT

## Here & There

**The Association of Anglican Musicians Region III** will hold its Midwinter Conference February 19–20 at St. Peter's Church, Philadelphia, PA. With the theme, "Heaven and Earth Are Joined: Finding Transcendence in Worship," the conference will be geared for all who plan liturgies, taking into consideration the many individual levels of resources and skill. The schedule for Sunday includes an organ recital by Michael Stairs, Evensong, and a festive banquet followed by a Candlelight Order for Compline. Monday continues with practical work sessions on conceiving, planning, and executing liturgies. A Festival Eucharist will close the event with Peter Conte as organist. For information: Mr. Vernen Williams, Registrar, 213 Kensington Ave., Trenton, NJ 08618.

**Bowling Green State University** will hold its 21st annual organ competition March 4. A panel of judges will select the winner who will receive a \$4,000 scholarship to the College of Musical Arts. Each contestant will be allowed 15 minutes of playing time; repertoire should include one work of J.S. Bach, and one composition written since 1750. Deadline for applications is February 12. For information: Dr. Vernon Wolcott, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290; 419/372-2192 or 419/372-2181.

**Rockefeller Chapel of the University of Chicago** has announced its 1995 musical events: March 5, Lenten Vespers, U of C Chorus, Edward Funk, conductor, works of Palestrina, Lassus, Josquin; April 1, U of C Motet Choir, Bruce Tammen, conductor, works of Bach, Lassus, Weisgal; April 9, Hanna Lee, organist, works of Bach, Liszt, Vierne, Alain; April 14, Hadyn, *Seven Last Words*, Chapel Choir and University of the Shores; April 30, Bruce Neswick, works of Howells, Messiaen, Holby; May 14, Wolfgang Rübsam; May 26, "The Ten Plagues" from Handel's *Israel in Egypt*, U of C Chorus. For information: 312/752-1191.

**Carthage College** will hold its annual Organ Festival and Scholarship Competition on March 28–29, with an award of \$10,000 for an undergraduate organ major. Guest clinician will be **Alice Parker**. The schedule includes an opening chapel service, a masterclass, open rehearsal, organ competition, and closing concert. For information contact Dr. Susan Klotzbach, Carthage College, 2001 Alford Park Dr., Kenosha, WI 53140-9984; 414/551-5859.

**The sixth annual Cape May Festival** takes place May 14–June 25. With

over 20 concerts in six weeks, the festival includes orchestral, chamber, jazz, pops, early music, and more, sponsored by the Mid-Atlantic Center for the Arts in association with the Cape May Institute. Artistic director is Stephen Rogers Radcliffe. For information: 609/884-5404.

**June in Buffalo**, the annual festival and conference devoted to emerging composers of new music, will take place June 5–11 at the University of Buffalo. The festival will celebrate the 20th anniversary of its founding by composer Morton Feldman and its 10th year of artistic direction by composer David Felder. Commemorative concerts will feature the music of Feldman, Earle Brown, Christian Wolff, and John Cage. For information: 716/645-2626.

**The 15th annual Bach Aria Festival and Institute** takes place June 11–25 at the University at Stony Brook. The schedule includes concerts, recitals, lectures, masterclasses and open rehearsals, with members of the Bach Aria Group in residence, including continuo player Yehudi Wyner. For information: Bach Aria Festival and Institute, c/o Bach Aria Group, P.O. Box 997, Stony Brook, NY 11790; 516/632-7239.

**The Aston Magna Foundation for Music and the Humanities** will host the 12th annual cross-disciplinary Aston Magna Academy under the direction of Raymond Erickson, June 18–July 8, at the Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ. The academy will bring together approximately 80 scholars and artists to explore the topic, "Cultural Cross-Currents: Spain and Latin America, ca. 1550–1750." The focus of the program will be on Spanish culture from the peak of the Golden Age up to the Enlightenment and its transformation in the New World, especially colonial Mexico and Peru. Faculty lectures, demonstrations and masterclasses will be supplemented with discussion groups, readings of drama, poetry and music, presentations by participants, and classes in historical dance. Twenty-two NEH fellowships are available for full-time humanities faculty at American colleges; limited scholarship assistance from non-Federal sources is also available. For information: Joseph Darby, Academy Administrator, 120 W. 44th St., #1001, New York, NY 10036-4020; tel 212/819-9123; e-mail jzd@cunyvms1.gc.cuny.edu.

To mark the 750th anniversary of the city of Haarlem, the **International Organ Competition Foundation** is organizing a once-only Bach interpretation competition, July 1–4, on the Müller organ in the Grote or St. Bavo Church. The jury members include

# THE DIAPASON

A Scranton Gillette Publication

Eighty-sixth Year: No. 1, Whole No. 1022  
Established in 1909

JANUARY, 1995  
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the International Society for Organ History and Preservation

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622. Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$18; 2 yr. \$27; 3 yr. \$36 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$28; 2 yr. \$43; 3 yr. \$60. Single copies \$6 (U.S.A.); \$8 (foreign).

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

Second-class postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

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**Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.**

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Guy Bovet, Piet Kee, Ewald Kooiman, Gustav Leonhardt, and Ludger Lohmann. The winner will receive the Haarlem Bach Prize, consisting of 15,000 Dutch guilders, as well as recitals on the Bavo organ and a number of other representative Dutch organs. Each finalist will receive a certificate, 1,000 Dutch guilders, in addition to reimbursement for travelling expenses. All selected participants will receive lodging for the complete period. The competition will include four rounds: Preliminary round, a selection from audio cassette tapes; First round, July 1, a maximum of 15 selected participants; Second round, July 3, eight participants; and Final round, July 4, four participants. Organists who wish to compete must be under 35 years of age, and must have completed a professional training: solo-diploma or master's degree. For information: Stichting Internationaal Orgelconcours, Postbus 3333, 2001 DH Haarlem, The Netherlands; tel 023-160574; fax 023-160576.

**The 16th annual Organ Study Tours of Europe**, with Dirk Bakhuyzen, director, take place July 24–August 7, visiting The Netherlands and Northern Germany. Cities include Amsterdam, The Hague, Madurodam, Scheveningen, Rotterdam, Delft, Gouda, Alkmaar, Haarlem, Kampen, Zwolle, Nijkerk, Münster, Osnabrück, Lüneburg, Hamburg, Lübeck, Stade, Bremen, Oldenburg, Groningen, Uithuizen, Leens, Bolsward, and others, with organs by Bätz, Metzler, Marcussen, Niehoff, Moreau,

Schnitger, Müller, Van Deventer, Huess, Timpe, Hinsz, and others. For information: Mr. Dirk Bakhuyzen, P.O. Box 7082, Grand Rapids, MI 49510; 616/534-0902.

**The Incorporated Association of Organists** will host its 1995 Organ Festival in Huddersfield, England, July 31–August 5. This week-long event will feature a range of instruments to hear and play including Huddersfield Town Hall and St. Paul's; tours of local JJ Binns organs; and lectures on JJ Binns, Max Reger, and Training Girls' Voices. Resident artists include Andrew Dean, Ludger Lohmann, Johannes Geffert, John Scott Whiteley, Darius Battiwalla, Margaret Phillips, Simon Lindley, Alan Spedding, Paul Stubbings, and others. An evening orchestral concerto concert will feature works of Poulenc, Bossi and Albinoni. For information: Philip Brereton, Secretary, IAO Organ Festival 1995, 18 Duffins Close, Shawclough, Rochdale, Lancs OL12 6XA, England; tel 0706 43575.

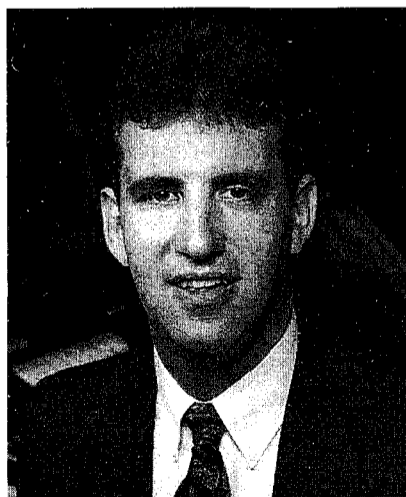
**The results of the 12th Swiss Organ Competition**, held September 20–29 on the organs of St. Nicholas Church in Fribourg and St. Pierre-aux-Liens Church in Bulle, have been announced. The jury included Ludger Lohmann, François Seydoux and Guy Bovet. No first prize was awarded; second prize went to Vita Kalnciema (Latvia) and Nariné Simonian (Armenia); third prize to Anja Hendriks (Netherlands).

## Appointments



**Michael Farris**

**Michael Farris** has been appointed Associate Professor of Organ at the Eastman School of Music, Rochester, NY. During the 1993-94 academic year, Farris was visiting associate professor at Eastman, in addition to serving as chairman of the organ department at the University of Illinois, Urbana-Champaign. He received the 1993 University Scholar Award for distinction as a faculty member of the University of Illinois, where he taught since 1989. Farris' *French Fireworks: The Symphonic Organ*, a compact disc of 19th and 20th-century French works, was released by Delos in 1988. The disc, *Michael Farris at Southern Methodist University*, released last year by Gothic, is a premiere recording of the Fisk organ, op. 101, and features works of Bach, Bruhns, Mozart, Liszt, Mendelssohn, Schumann, and Pärt. While a student, Farris won the MTNA Collegiate Artist Competition, the Fort Wayne Competition, and the 1986 National Young Artist Competition of the AGO. Farris received the DMA, the Performer's Certificate, and the Artist's Diploma from Eastman, where he was a student of Russell Saunders. He completed his undergraduate degree at Southern Methodist University as a student of Robert Anderson, and the MMus and Performer's Certificate at Indiana University as a student of Wilma Jensen and Larry Smith. Michael Farris is represented by Karen McFarlane Artists.



**Victor Fields**

**Victor Fields** has been appointed organist and choirmaster of St. John Lutheran Church and School, York, PA, where he will direct the adult choir, play the 41-stop, 1993 rear gallery Schlicker organ, as well as schedule the school's chorus for Sunday performances. Fields was educated at Mansfield (PA) State College, The Peabody Conservatory of Music, and the University of Cincinnati. His principal teachers include Kent Hill, Donald Sutherland, David Mulbury, and Roberta Gary. He has also studied in masterclasses with Jean Langlais and Gillian Weir. He has served as accompanist with various choral and orchestral

ensembles including the Baltimore Symphony Chamber Chorus and the Cincinnati International Festival Chorus. He has served Episcopal, Lutheran, and Presbyterian churches in Pennsylvania, Maryland, Virginia, and Ohio, and has served on Episcopal diocesan music commissions in Maryland and Pennsylvania. Mr. Fields currently serves as a member and accompanist with the Bel Canto Singers of York, PA, and is also working with Columbia Organ Works, Inc., Columbia, PA, specializing in organ rebuilding, renovations, additions, tuning and maintenance.



**Michael Gailit**

**Michael Gailit** has been appointed full-time instructor of organ at Salzburg Music University "Mozarteum" for the fall semester (1994-95), during the sabbatical leave of Prof. Elisabeth Bigenzahn-Ullmann. He continues his posts as principal organist of St. Augustine's Church, Vienna, and as full-time piano instructor at Vienna Music University. Gailit is represented in the U.S. by Concert Artist Cooperative. His next tour to the U.S. takes place in May, 1995.



**Christopher Garven**

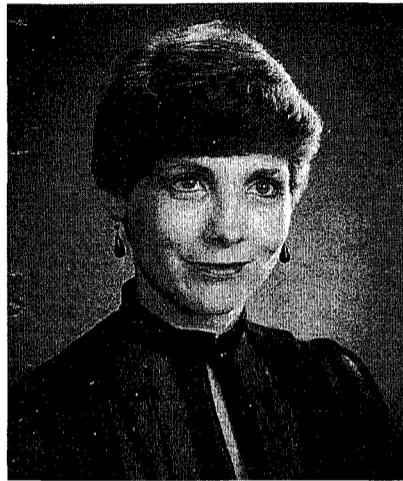
**Christopher Garven** has been appointed Organist/Associate Music Director at Cedar Springs Presbyterian Church, Knoxville, TN, where he will play the church's 1989 IV/80 Schantz organ. Mr. Garven previously served as Organist/Associate Director of Music at Ormond Beach First Baptist Church in Florida, and before that as Director of Music at the "Old Pine Street" (Third Presbyterian) Church in Philadelphia. He holds degrees in Bible and organ performance from Philadelphia College of Bible, and a master's degree in organ from Westminster Choir College. His organ teachers have included Roy Brunner, Joan Lippincott, and Robert Carwithen.

**Haig Mardirosian** has been appointed Organist and Choirmaster at the Church of the Ascension and St. Agnes, Washington, DC, an Anglo-Catholic parish with a long tradition of liturgy and music. Mardirosian continues as Professor of Music at The American University in Washington, where he has taught composition, music theory, musicianship, and music literature for 20 years. He concertizes under the auspices of Phillip Truckenbrod Concert Artists, West Hartford, CT. His recordings as



**Haig Mardirosian**

soloist, conductor and composer are available on the Centaur and Gothic labels, and his choral and organ works are published by Morning Star Music and CPP/Belwin. His reviews and articles have appeared in *Fanfare* and *The American Organist*.



**Mary Preston**

**Mary Preston** has been appointed curator of the Lay Family Organ at the Meyerson Symphony Center, Dallas, TX, succeeding the late Paul Riedo. She assumed her new duties in September, 1994, after returning from a European concert tour which included performances at cathedrals in Gdansk, Berlin, and Merseburg, and at St. Nikolai Church in Leipzig and the Lichtenstein Palace in Prague. Preston performed at the Meyerson Center several times in 1994, including a concert with the Dallas Symphony Orchestra for the AGO national convention. She continues as Director of Artistic Ministries and Organist of King of Glory Lutheran Church in Dallas, and is represented by Phillip Truckenbrod Concert Artists.

organs. Gober started the firm in 1985 in Montréal, specializing at first in tonal finishing for several builders of tracker organs. After voicing several dozen new trackers in historical styles in Canada, the US, Germany, and Switzerland, Gober turned to focus on the design and building of new tracker organs. The firm completed a two-manual, 15-stop instrument for St. Giles Presbyterian Church in Samia, Ontario, in 1991. Recently they have built a two-manual, 5-stop house organ for the John Van Leeuwen Studio in Newmarket, Ontario. Under construction is a 14-stop instrument for St. Sosa Lee, Roman Catholic Parish in Etobicoke, Ontario.



**Christina Harmon**

**Christina Harmon** has announced two workshops at the Schola Cantorum in Paris, France. The French Organ Music Seminar will take place July 8-17, featuring lectures and demonstrations of the great Paris organs, including Notre Dame, St. Sulpice, and St. Clotilde, with presentations by Philippe Lefebvre, Daniel Roth, and Marie-Louise Langlais. A three-day improvisation seminar at Notre Dame will be part of this event. The second workshop is the Schola Arts Camp, a 6-day event for teens, with classes held at the Paris Conservatoire, the Schola Cantorum, Notre Dame, and Ste. Clotilde. Advanced students will have an opportunity to perform on a concluding recital at Ste. Clotilde. Instructors include Marie-Louise Langlais, Jacques Taddei, Wilma Jensen, Pierette Mouldous, and Lynne Davis. For information, contact: Christina Harmon, P.O. Box 12068, Dallas, TX 75225.



**Hans Uwe Hielscher**

**Hans Uwe Hielscher** completed a carillon/organ tour during the summer of 1994. His tour started in Montréal, Canada (Oratoire St. Joseph), and included east coast engagements in the U.S.: Trinity College, Hartford, CT; Smith College, Northampton, MA; Riverside Church, NYC; National Cathedral, National Shrine, and National City Christian Church in Washington, DC; Luray Caverns and the Netherlands Carillon, Arlington, VA; other concerts took place at the Mayo Clinic and Christ United Methodist Church, Rochester, MN; Baylor University, Waco, Central Christian Church, San Antonio, Texas Tech University, Lubbock, and the Steam Plant in Houston, TX. Hielscher has served as organist and director of music at the Marktkirche in Wiesbaden, Germany, since 1979. He is also municipal organist at the Kurhaus Concert Hall in Wiesbaden. His next U.S. tour takes

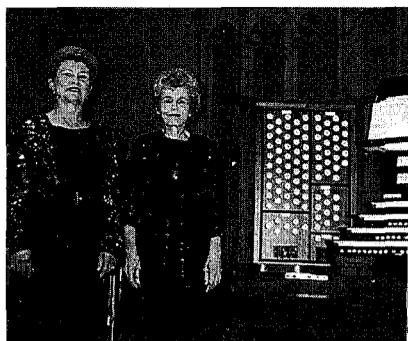
## Here & There



**Halbert Gober**

**Halbert Gober**, organbuilder, has announced the opening of his new organbuilding and pipemaking shop in Toronto, where the company will continue building historically-oriented tracker

place in February and March, 1995, represented by Artist Recitals Concert Promotional Service.



K. Dean Walker and Wilma Jensen

**Wilma Jensen** was joined by percussionist K. Dean Walker for the American premiere of *Cinq Variations sur le Theme d'Amour* by Yvonne Desportes at the First Presbyterian Church, Oklahoma City, OK, on October 14, 1994. The concert marked Ms. Jensen's return to First Church as part of its Anniversary Concert Series, which featured former organists of the church. During her years as organist at First Presbyterian, she often performed organ and percussion works with Ms. Walker as guest artist. This work was written for and dedicated to the duo in 1971. Portions were performed shortly after its inception, but October 14 marked the first performance of the work in its entirety. The 35-minute work uses multiple percussion instruments, including marimba and vibraphone. The composer gives each letter of the alphabet a pitch equivalent in order to spell French words, which are indicated in the score. Each variation has a theme which represents its own French word: I. L'Amour Maternel; II. L'Amour Conjugal; III. L'Amour Filial; IV. L'Amour de Dieu; V. L'Amour de la Patrie, in addition to the "Amour" theme which appears in all variations.

Wilma Jensen conferred with Madame Desportes on details of the score in May 1993 in Paris, shortly before the composer's death. The first half of the program was played by Jensen alone, and included works of Franck, Tournemire, Howells, and Karg-Elert. Ms. Jensen is organist/choirmaster of St. George's Episcopal Church, Nashville, and on the organ faculty of Vanderbilt University.



Massimo Nosetti

Italian organist **Massimo Nosetti** has been added to the international roster of artists represented by Phillip Truckenbrod Concert Artists. He is scheduled to make his next North American tour in spring 1996. Nosetti is Director of Music at the cathedral in Turin, Professor of Organ and Composition at the National Conservatory of Cuneo, Professor at the Liturgical Music Institute in Turin, and Titular Organist at the Sanctuary of St. Rita in Turin. He studied organ, choral conducting, and composition at the Italian national conservatories in Turin and Milan, as well as privately with G. Carnini, P. Pidoux, and Jean Langlais. He is a published composer of numerous works for organ and choir, and his first compact disc has recently been released.



Rayner Brown and Cherry Rhodes

*Suite Cherry* by **Rayner Brown** was premiered by **Cherry Rhodes** at Los Altos United Methodist Church, Long Beach, CA, on October 2, 1994. Dedicated to Miss Rhodes, the four-movement work is based on the tune "Sweet Georgia Brown." It was performed on the historical Wm. B.D. Simmons organ (1852), the oldest organ west of the Mississippi River. Rayner Brown is Professor Emeritus at Biola University and has received annual ASCAP awards for the past 21 years for his contributions to American music. Cherry Rhodes is Adjunct Professor of Music at the University of Southern California.



Gillian Ward Russell

**Gillian Ward Russell** has been awarded a PhD degree from the University of Leicester (Music Faculty) for her research into the organ music and major choral works of William Russell (1777-1813). Born in Maldon, Essex, England, she is active as an organist, teacher, and conductor, and has performed recitals in Europe, North America, and the U.K.

**The University of Evansville** Department of Music has announced the Neu Chapel Scholarship, worth up to \$3000 per year and available to an entering freshman organ major or other qualified organ or keyboard student. The scholarship may be awarded in addition to other university academic scholarships which range from \$2000 to \$5000 per year. The recipient of the scholarship will assist in various duties associated with the Neu Chapel music program and will work directly with the University Organist, the Director of Choral Activities, and the Chaplain. For information, contact: Dr. Douglas Reed, Professor of Music, University Organist, Department of Music, University of Evansville, 1800 Lincoln Ave., Evansville, IN 47722; 1-800/423-8633, ext 2754; fax 812/479-2101.

**The American Boychoir Presser Treble Choral Music Study Center** was inaugurated September 30 during the 7th Annual Conference on Choral Training at the American Boychoir School. The result of the efforts of James Litton, Nancy Plum, Maria Denison, and The Presser Foundation in Bryn Mawr, the center houses resource materials, recordings, and music for treble choirs, open to the public by appointment. For information, contact Maria Denison at the school, 609/924-5858, ext 37.

**The National Library of Wales** is to house the archive of Welch composer **William Mathias**. The composer, who died in 1992, wrote music in all genres. His orchestral and chamber works are regularly performed; his church music is well known; he is one of the few composers to have a premiere announced in a story on the front page of the *New York Times*, and his anthem for the wedding of the Prince and Princess of Wales, *Let the People Praise Thee, O God*, has become one of his most performed choral settings. The Mathias Archive will hold compositional sketches, manuscript full scores, correspondence, recordings, press clippings, and a bust sculpted by Christine Roberts. The Archive will be available to students of Mathias' music, and is the gift of his widow and daughter, Yvonne and Rhiannon Mathias. For information: Mr. Jeffrey A. Bishop, Oxford University Press, 212/679-7300, ext 7166.

**The Church of St. Ignatius Loyola**, New York City, presented the New York premiere of **Arvo Part's** *Miserere* on November 9, 1994, with the Choir and Orchestra of the church under the direction of **Kent Tritle**. The program also included Monteverdi's *Laetatus Sum* and Stravinsky's *Mass*, as part of its Sacred Music in a Sacred Space series.

**National Museums & Galleries on Merseyside** has announced the publication of *European Musical Instruments in Liverpool Museum*, edited by **Pauline Rushton**. The book is the first published such catalogue, and includes the well-known collection of the Liverpool firm of organbuilders, Rushworth and Dreaper Ltd. The catalogue is divided into seven sections, covering keyboards, organs, free-reed, wind, stringed, percussion, and mechanical instruments. There is a separate entry for each of the 119 instruments, including a full description, details of the maker's stamp or mark, dimensions, provenance, and references. Technical specifications have been included for all keyboard instruments, with details of their compasses, stringing, scaling, and actions. Most of the entries are illustrated with a black and white photo, and eight are accompanied by color plates; 182 pp., 110 black & white photos, 8 color photos; £14.95; for information: National Museums & Galleries on Merseyside, P.O. Box 33, 127 Dale St., Liverpool, L69 3LA, U.K.; tel 051-207-0001; fax 051-207-3759.

**Breitkopf & Härtel** has announced the release of several new editions: Handel, *Konzert für Orgel und Orchester* (PB 5215); Scheidt, *Tabulatura Nova I* (EB 8565); in *Ewigkeit dich loben 3* (EB

## The Young Organists Cooperative

### Roster

David Arcus	David Oliver
Polly Brecht	Craig Phillips
Patrick Hawkins	Cynthia Roberts-Greene
Michael Kaminski	Pamela Ruiters-Feenstra
Karen Larson	Nancy Ypma
Jeff R. McLelland	

### For information contact

Post Office Box 103  
Worcester, MA 01602  
(508) 754-1168

### The University of Michigan Historic Organ Tours in 1995

Marilyn Mason, Director

with concerts scheduled at several sites

TOUR XXXII to PORTUGAL and SPAIN June 13-22

Contact: DESTINATIONS TRAVEL, P.O. Box 997, "Kevin"  
Ann Arbor, MI 48106  
Telephone: (800) 826-8165

TOUR XXXIII to HOLLAND, CZECHOSLOVAKIA and AUSTRIA Aug. 3-15

Contact: CONLIN-FABER TRAVEL, P.O. Box 1270, "Gloria"  
Ann Arbor, MI 48106-1270  
Telephone: (800) 426-6546

The University of Michigan 17th International Organ and Church Music Institute, July 5-14, 1995.

Guests: Elinore Barber, Antoine Bouchard, Robert Jones, Georges Robert Josef Seraphim and the U. of M. Faculty.

8573); and Reger, *Weihnachten* op. 145/3 (KM 2270). For information: tel (0611) 45008-0; fax (0611) 45008-59/60.

In memory of Cleveland harpsichordist **Doris Ornstein**, **The Cleveland Museum of Art** has acquired an Italian-style harpsichord built by **Tony Chinnery**. The instrument's dedicatory concert, on October 12, 1994, was given by harpsichordist **John Gibbons** and soprano Christine Brandes. For information: 216/421-7340.

**The Organ Literature Foundation** has announced the release of its new Catalogue "CC". The 64-page catalogue lists 772 books, 45 of which are new items; 603 theatre organ records (76 new); 243 band organs-music box recordings (22 new); 3,942 classical recordings (393 new); and 64 video cassettes. Send \$2.00 (foreign \$3 or 5 international reply coupons sea-mail; \$4 or 9 coupons airmail): 45 Norfolk Rd., Braintree, MA 02184-5918; tel 617/848-1388.

**Johannus Orgelbouw** has announced its new line of deluxe models under the name "Sweelinck." The company has also introduced the Johannus CH-26, a 4-manual drawknob organ with HDSP multichannel technology; options include two multichannel thousand-watt boosters for larger churches. The organs come with a 10-year guarantee on the boards and after-sales service from local representatives. For information: Johannus Orgelbouw b.v., Morsestraat 28, 6716 AH Ede, The Netherlands; tel 011-31-8380-37403; fax 011-31-8380-22238.

## Carillon News

by Brian Swager

### Festival at Bok Tower

The annual International Carillon Festival at Bok Tower Gardens near Lake Wales, Florida, will take place February 11-19, 1995, featuring guest carillonneurs Anna-Maria Reverté (Barcelona, Spain), Geert D'hollander (Antwerp, Belgium), George Gregory (San Antonio, Texas), Larry Weinstein (Dayton, Ohio), resident carillonneur Milford Myhre, and assistant carillonneur William De Turk.

The Festival will include daily 3 pm recitals, a special moonlight recital on Valentine's Day, February 14, displays and videotapes from the Anton Brees Carillon Library, and social gatherings with the artists and colleagues.

For detailed information, contact Bill De Turk, ICF Coordinator, Bok Tower Gardens, 1151 Tower Blvd., Lake Wales, FL 33853-3412; phone: 813/676-1408; fax: 813/676-6770.

### 1994 GCNA Congress

The fifty-second Congress of the Guild of Carillonneurs in North America was held at Brigham Young University in Provo, Utah, June 8-11, 1994. Eighty-nine people attended.

The opening recital was played by the congress hosts: Don Cook, organ professor and university carillonneur at BYU; and Russell Sorensen, master's degree candidate in organ, and assistant carillonneur at BYU. Also performing recitals were John Gouwens, organist and carillonneur at Culver Military Academy in Culver, Indiana; Karel Keldermans, carillonneur of the Thomas Rees Memorial Carillon in Springfield, Illinois; Bernard Winsemius, city carillonneur of Haarlem and Amsterdam, organist at the New Church in Amsterdam, and professor at the Rotterdam Conservatory (organ) and the Dutch Carillon School; Lisa Lonie, carillonneur of Trinity Church in Holland, Pennsylvania; and David Hunsberger, assistant carillonneur at the University of California, Berkeley, and organist-choirmaster at St. John's Presbyterian Church in Berkeley.

Four candidates played successful examination recitals: Herbert Colvin, carillonneur at Baylor University; David Long, assistant carillonneur at Brigham

Young University; Brandon Blazo, student at the University of Michigan; and David Osborn, assistant carillonneur at the University of California, Berkeley. Guidelines for future examinations, as well as scores for the required pieces, are available from new coordinator: Carol Jickling Lens, 6234 South Lima Way, Englewood, CO 80111.

There was a variety of presentations. Three noted composers of carillon music—Ronald Barnes, Albert Gerken, and Roy Hamlin Johnson—contributed their "Perspectives on Creating Music for Carillon." William De Turk and Milford Myhre discussed the GCNA archives and the Brees carillon library at Bok Tower Gardens. Richard Watson spoke over the renovation of the BYU carillon. Andrea McCrady and Gloria Werblow reported on "Money and the Carillonneur." Brian Swager moderated a discussion on the development of teaching materials.

The final day of the congress was held in Salt Lake City. John Longhurst demonstrated the organs of the Mormon Tabernacle and Assembly Hall. The BYU Faculty Jazz Quintet performed at the congress banquet.

Officers of the Guild are Larry Weinstein, President; Gloria Werblow, Vice President; David Hunsberger, Recording Secretary; Janet Tebbel, Corresponding Secretary; Michael Hall, Treasurer. Members-at-large of the board



Congress hosts: Russell Sorensen and Don Cook



New Carillonneur members: David Osborn, Brandon Blazo, Herbert Colvin, and David Long

are Robin Austin, Don Cook, John Courter, George Gregory, Karel Keldermans, and Sally Slade Warner.

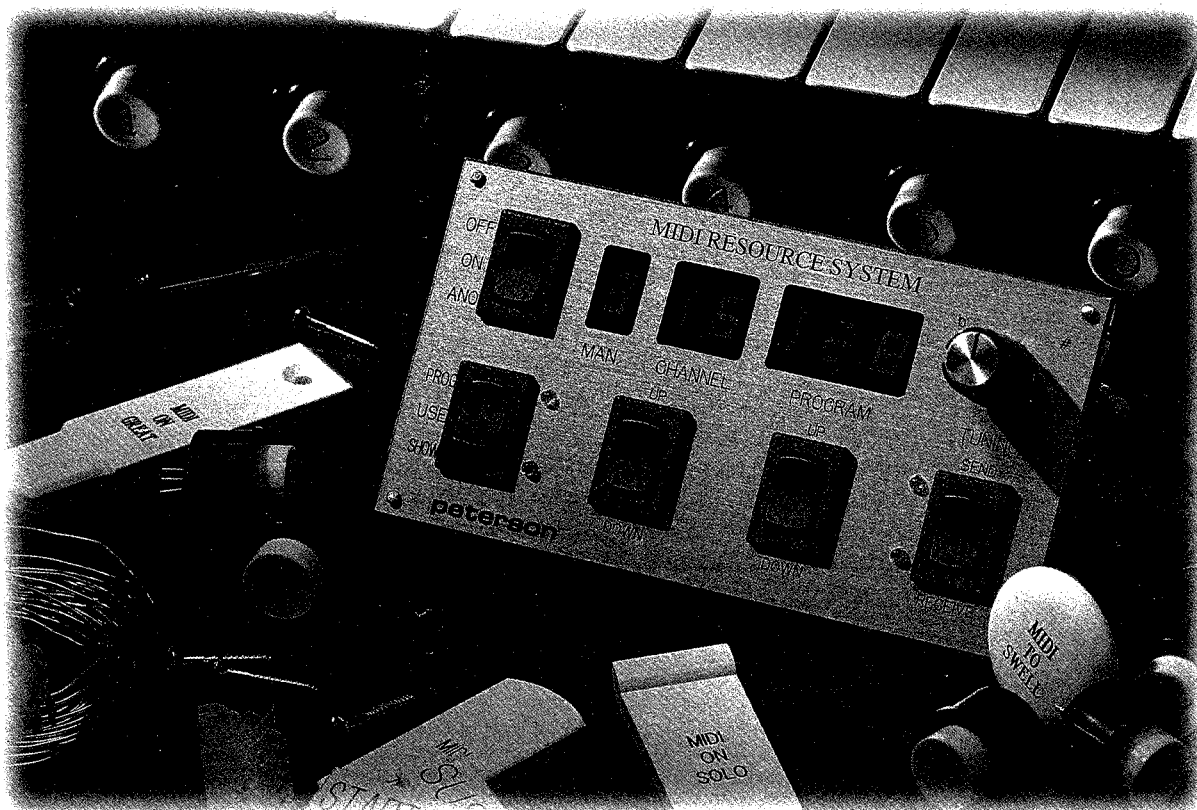
Theophil Rusterholz was voted an Honorary Member in recognition of his four decades of service to the Guild. Honorary membership was also conferred on the following, who have generously supported the installation and maintenance of carillons: William D. Biggs, William T. and Kathryn M. Gossett, Richard and Mary Ann Wallace, Elizabeth Wallace McClean, and Shirley Wallace Sarver.

Lee Hoiby's *Theme and Variations* was commissioned by the Guild's Johan

Franco Composition Fund and was given its premiere performance at the congress by John Gouwens. Allan J. Ontko's *Cortege* was premiered by Russell Sorensen. Edward Nassor's *Campanella II* was premiered by Lisa Lonie.

The 1995 Congress of the GCNA will be held at Princeton University, 21-25 June. Future congresses are scheduled: 1996 in Cohasset, Massachusetts; 1997 at the University of Kansas; 1998 at the University of California, Berkeley.

GCNA membership information is available from Brian Swager, School of Music, Indiana University, Bloomington, IN 47405 [bswager@ucs.indiana.edu].



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## Music for Voices and Organ

by James McCray

### Remembering Henry Purcell: 1659-1695

1995 will mark the three-hundredth anniversary of the death of Henry Purcell, and a year when there are certain to be many performances of his music. His contributions to church music are numerous, and it is hoped that most church choirs will commemorate this anniversary with the inclusion of some of his music in their repertoire. He left us 65 full and verse anthems, morning and evening services, and an additional 35 works not from the Bible, as well as many other settings that could be employed in the church.

Purcell was one of England's most important composers; many feel that England's leadership in church music died with him and was not truly resurrected until the beginning of this century with Vaughan Williams, Holst, and Britten. Of course there are many composers who wrote music during those 250 years, but very few of Purcell's stature. Except for Elgar and some Stanford, much Victorian music remained insipid and has fallen into obscurity.

Today, most British choirs perform Purcell's music with great frequency and enthusiasm. His anthems and canticles receive repeated use throughout the church year. In America, several works receive frequent performances; works such as *Rejoice in the Lord Alway* (Bell Anthem), *Hear My Prayer, O Lord*, and *Jehova, Quam Multi Sunt Hostes* can be found in church and college choirs. Madrigal groups often sing his setting of *In These Delightful Pleasant Groves*.

His church music has received fine performances on recordings. Hyperion Records has now released *The Complete Anthems and Services* in several volumes of CDs. These would be very useful to choral conductors as they choose and prepare repertoire.

What is it about Purcell that has made his music endure? He will be remembered in many areas, but one which stands out is his effective setting of the English language. For centuries English composers wrote their church music in Latin. It was only in the previous century that they changed religious direction and composers were reworking their thinking at the end of the Renaissance to accommodate Henry's new church. Purcell's setting of English was the culmination of that change. It was Purcell in the generation before Handel (1685-1759) who showed how the words could be dramatized into effective meaning. Purcell's shaping of the vocal lines, his mid-Baroque dotted rhythm and long melismatic phrases, and his careful attention to the length of the vowel/consonant in terms of note choice and duration gave a clearer understanding to the text/music.

**The Purcell Selection, ed. David Patrick. The Royal School of Church Music, AB 43, approximately \$13 (7 pounds) (M).**

This fine collection contains 20 anthems with a wide range of mood and style; some are from larger works. It has a lovely cover and clear printing. Included are works for SAB, ST/AB, and other combinations, but the majority are for

SATB and have organ accompaniment. Favorites such as *Sound the Trumpet*, *The Bell Anthem*, and *Remember Me* are included with some which may be less known. It truly is a feast! Highly recommended—the cost is only about \$.70 an anthem.

**The Heavenly Angel Host, ed. John B. Haberman. SATB, optional TB or SA solos, and keyboard, Neil Kjos Pub., #8698, \$.95 (M-).**

There are optional orchestra parts which are available (#8698X). This Christmas work is contrapuntal with the voice lines doubled in the keyboard. The middle section has a solo or semi-chorus interlude, then full choir returns at the end. The music is jubilant and rhythmic.

**Lord, Now Lettest Thou (Nunc Dimittis), ed. Norman Greyson. SATB with keyboard, Bourne Co., B238634-358, \$.85 (M-).**

After the broad SATB opening there is a short section for divisi treble voices which then expands and adds the men. The Gloria Patri is a canon ("four in two"). The keyboard part doubles the voices.

**Purcell Sacred Music: Part I, Eight Early Anthems, ed. Peter Dennison under supervision of Purcell Society. Novello No. 15 1013 (Theodore Presser selling agent), \$96.00 (M).**

The price is probably prohibitive for most American church choirs. This scholarly, authoritative edition is Volume 13 in the complete works of Henry Purcell and contains complete scores including the orchestra parts where appropriate. There are full and verse anthems, and several are for divisi choirs. Some have very wide ranges for the voices. Excellent but expensive.

**My Heart Is Inditing, ed. Peter Dennison. SASATBBB with SSAATBBB soli, strings, and organ, Novello #67046208 (Theodore Presser), \$6.75 (M+).**

This Coronation Anthem dates from 1685. The score contains the instrumental string parts (full score), which are important to the performance. The music is a jubilant celebration and ends with a contrapuntal Alleluia. It is a scholarly edition and highly recommended to community choirs.

**Our Father Almighty, ed. Walter Barrie. SATB and Keyboard, Lawson-Gould, #52226, \$.70 (M).**

The editor suggests that the keyboard music could be transcribed and performed on strings; its music doubles the voice lines for the most part. The English text was added by the editor and we are not certain from where this comes, but the setting is very suitable and usable for church choirs.

**Thou Knowest, Lord, arr. Laurence Davies. SA and keyboard, Oxford University Press, E128, \$.70 (E).**

The alto could be sung by a soprano and this short, homophonic setting could be used as a duet. The keyboard plays chords beneath the voices to add a more complete sound to the music. Very easy.

**Thou Knowest, Lord, ed. James McKelvy. SATB with organ, Mark Foster Music Co., MF 234, \$.75 (M-).**

The SATB setting was composed in

1695 and would be an excellent choice for your commemoration since it will be 300 years old too. It was composed for the funeral of Queen Mary and then later sung at Purcell's funeral. There is a very brief keyboard opening (Solemn March) and closing (Canzona) which could be omitted. The music is homophonic with parts doubled in the organ. Easy enough for most church choirs.

## Book Reviews

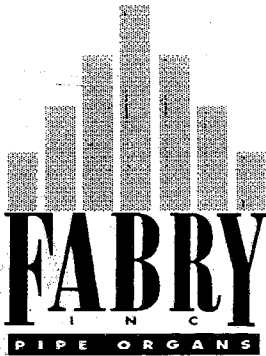
**Aspects of Keyboard Music: Essays in Honour of Susi Jeans, edited by Robert Judd. Oxford: Positif Press, 1992. 190 pages, paper covers. No price given. Publisher: 130 Southfield Road, Oxford, England, OX4 1PA.**

Festschrift [Ger.]. A collection of articles by colleagues and pupils issued as a tribute to a scholar. . . . Normally, the publication is on the occasion of a landmark birthday . . . and contains articles on a variety of topics and often a bibliography of the honored scholar's writings.<sup>1</sup>

This volume of essays fits the definition of a *Festschrift* exactly; the first edition was presented to the English musicologist-organist Lady Susi Jeans on the occasion of her 75th birthday in 1986. The contents reflect her interests in early keyboard music, authentic performance practice, and organ preservation. In addition to the 11 articles on these topics, there is a brief introductory essay on Susi Jeans' influence on the tonal design of British organs and stylistically-correct organ playing,<sup>2</sup> as well as a bibliography of her writings: 56 articles published in music journals and magazines between 1950 and 1991; over 30 articles, chiefly in early English keyboard composers, in music dictionaries (including *The New Grove*); seven editions of 17th and 18th century organ music; and a title list of a selection of reviews. All of the writers—British and North American scholars—have been influenced by Susi Jeans in some way over the past decades, and their essays constitute lasting testimonies of their gratitude to and respect for their mentor.

Although the articles are arranged alphabetically according to the writers' names, the following classification reveals the areas of musicology served by their contributions:

**Performance practice:** "Dom Bédos, Engramelle, and Performance Practice," by Peter le Huray, deals with some specific problems in baroque ornamentation, derived from Engramelle's diagrams of Balbastre's performances and barrel organ pinning systems. "The English Beat," by H. Diack Johnstone, considers problems of the Purcellian interpretation ("Rules for Graces," 1699) of the compound ornament in which a mordent is preceded by a slightly prolonged auxiliary note. "J.S. Bach and the *Livre d'orgue* of Nicolas de Grigny," by Christopher Kent, discusses the scope and significance of Bach's alterations of accidentals, ornaments, and rhythm in his copy of the organ collection. "A New Completion for Bach's Unfinished Fugue BWV 906/2," by Davitt Moroney, offers a 24-bar completion, based upon Bach's precise indications for postulating a conclusion, of a composition whose



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style and form has preoccupied scholars for years. "The Eighteenth-Century British Keyboard Concerto After Handel," by Timothy J. Rishon, discusses the spread of popularity of this form and their performances on organ or harpsichord in pleasure gardens, taverns, and provincial music festivals, with an appendix of the concertos of 95 composers.

**Music compositions:** "The Organ Works of Heinrich Nicolaus Gerber," by Hugh J. McLean, was inspired by Lady Jeans' edition of this composer's *Four Inventions* (Novello, 1974), and discusses the provisional dating of the original manuscript, along with its stylistic features. "Thomas Swarbrick—The End of a Line," by Betty Matthews, reviews the productive career of the well-known English organ-builder (c. 1679–1752) who apprenticed to Renatus Harris and was the last member of an illustrious organ-building tradition. "Continuo Accompaniment for Full Voices: Some Explanations, Difficulties, and Embarrassments in the Music of Peter Philips," by John Steele, focuses on this little-known figure in 16th-century English music (1560–1630), who was the most famous English composer in Northern Europe for half a century, and includes a brief discourse on the use of organ pedals in "full voice" continuo accompaniment. "Oxford, Christ Church Mus. Ms. 89: Techniques of Verset Composition," by Richard Vendome, deals with the compositional types, formal aspects, and stylistic elements of the largest source of Spanish Netherlands music from the early 17th century.

**Organ history:** "How Did the Organ Come to be a Church Instrument? Further Questions about Music and the Church of Rome," by Peter Williams, examines the evidence and conclusions collected so far in the attempt to resolve this complex puzzle; remaining problems relate to the sounds of early organs, their location in churches, and the range of organ types. "Michigan's *Klingendes Wunder*: The Fisk Re-creation of a Silbermann at the University of Michigan," by Marilyn Mason, gives the reasons for the choice of the Silbermann model—the only Silbermann-style instrument in the United States and one of Charles Fisk's last projects—and the changes required for the contemporary recital-hall setting.

The great majority of these articles are intensely scholarly treatments of specialized topics in historical musicology, thus defining the scope of the probable audience for this collection. However, a few of broader subject matter—British keyboard concertos and those in the organ history category—will appeal to organists and general readers.

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

#### Notes

1. *The New Harvard Dictionary of Music*, 1986 ed.
2. Lady Jeans' organ recitals included regular performances for the BBC after the war and concert engagements around the world. She performed on the four-manual, 61-stop Hill, Norman & Beard organ in St. Luke's Anglican Church, Winnipeg, on May 17, 1961. Her program included a mix of early and recent organ compositions:  
Theme and Variations (dedicated to Susi Jeans) / Hendrik Andriessen (b. 1892)  
Two Studies / Andriessen  
Two Fantasies sur le Jeu d'hautbois fantasie / Louis Couperin  
Prelude and Fugue in G Minor / Buxtehude  
English Organ Music  
Trumpet Voluntary / Anonymous c. 1700  
Voluntary for Double Organ / John Blow (1642–1708)  
Voluntary (Diapason-Cornet) / John Robinson (1682–1762)  
Prelude and Fugue in A Minor / Bach  
Chorale Preludes / Bernhard Reichel (b. 1901)  
Herriehbster Jesu, was hast du verbrochen  
Wie schön leuchtet der Morgenstern  
Toccata Francesca (dedicated to Susi Jeans) / Augustinus Kropfreiter (1936)  
Coincidences abound. In the following year, two of the contributors to this Festschrift also performed in Winnipeg: Marilyn Mason, University of Michigan, on April 12, 1962, and Hugh J. McLean, Vancouver, on October 2, 1962.

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## Software Review

**All-Music Guide, Great Bear Technology; 1994. 1100 Moraga Way, Moraga, CA 94556. \$49.95.**

To use the *All-Music Guide* one needs an IBM compatible computer with at least 2MB of RAM, a hard disk with 10MB of free disk space, Windows 3.1 or later, and a mouse. A CD ROM version is now available. Refunds are given within 60 days if the user is not completely satisfied. With the aid of the manual and on-line help, the program is usable by someone with personal computer and Windows experience.

The publisher states this is "A Music Lover's Guide to the Best CD's, Tapes, and LP's of All Time . . . the powerful, easy-to-use interactive edition of the best selling 1,175-page guide—the bible of music lovers everywhere". According to the manual, the *All-Music Guide* lists thousands of recordings (35,000) and provides ratings of groups and artists (6,000) across more than twenty-five music categories. The categories are

Classical, Jazz, Celtic & British Isles, Cajun-Zydeco, Vocal, Rap, Hip Hop, Reggae, Gospel, World Music, Blues, 20th Century Avant-Garde, Christmas, Bluegrass, Folk, Soundtracks & Cast Records, Women's Music, Contemporary Instrumental, Easy Listening, Gay Music, Children's, New Age, Rock, Pop, Soul, Music Videos, and Country & Western. The manual also gives information about each genre.

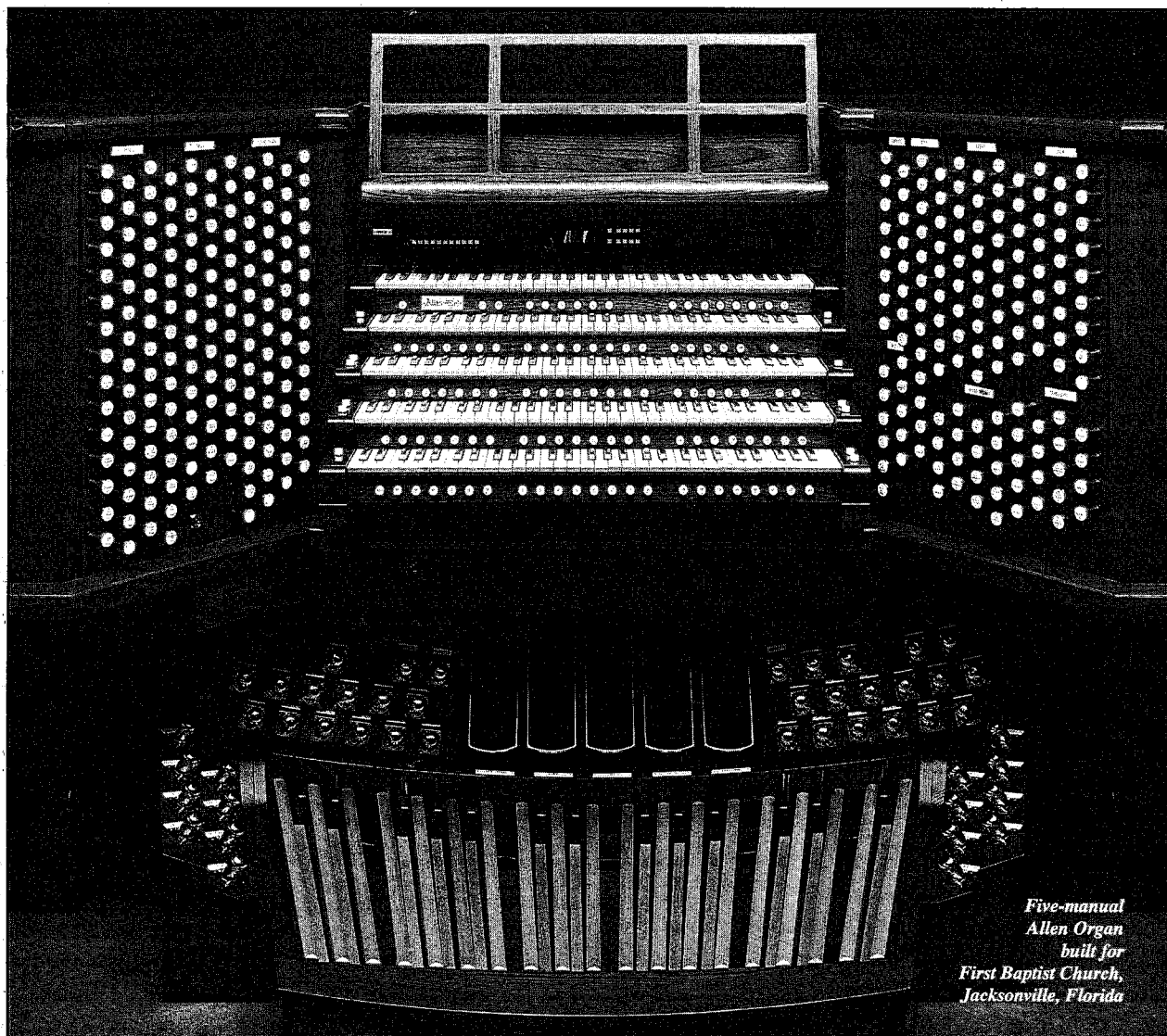
The wide range of music categories and the scope of the undertaking is impressive. Shortcomings in selection criteria and comprehensiveness notwithstanding, the publisher's efforts are to be encouraged because the idea has potential.

Aside from the worth of the concept and the potential, there are a number of questions that arise. The first question is what is the intention and scope of this product? The title of the program, "All-Music Guide," implies that this is a comprehensive listing of artists, recordings, etc. But a different statement written on the box that tells us this is "A music lover's guide to the *Best CD's, Tapes and LP's of All Time*." (emphasis added) Therefore, is it comprehensive,

or is it selective? The information with the software does not provide the answer to these questions.

The second question has to do with the basis for deciding which composers and which works should be included—or excluded. In the list of composers and performing groups under the Classical genre, for example, there are some striking omissions or oversights. Some of the composers conspicuously absent are Penderecki, Babbitt, Bassett, Varèse, Riecha, Dittersdorf, and Webern. (Yet Alban Berg and Schoenberg, usually associated with Webern's era, and Carl Stamitz, often associated with Dittersdorf, are present.)

Organists might appreciate finding Duruflé and Marcel Dupré included but be disappointed that Jehan Alain is missing. Alain's exclusion can be contrasted with Alain's inclusion in a recent issue of *Opus*, the Schwann publication familiar to seekers of in-print recordings. (*Opus* includes nine of Alain's works.) Granted that *Opus* and the *All-Music Guide* may have different intents, but this comparison suggests this Guide is not "all-music" except, per-



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haps, in the categories included.

To delve further into the concern for comprehensiveness and selection, William Grant Still, an early African-American composer, is included. In his case, it is peculiar that his *Afro-American Symphony* is mentioned in the biographical section about the composer but not listed in compositions/albums by the artist. There are, in fact, only two recordings mentioned for William Grant Still, while the listing in *Opus* shows fifteen different pieces and sixteen recordings in print.

With Samuel Barber, the listing excludes, for example, the Cello and Violin Concerti, *Symphony No. 2*, and the opera, *Vanessa*, but includes seven other pieces. This contrasts with forty-eight listings in Schwann's *Opus*.

Being "out-of-print" does not explain the omission of recordings or composers, because in some genres, such as Pop and Jazz, certain out-of-print recordings were listed and identified as such. This also is an unfortunate omission because sincere collectors of music from any genre value, and often are seeking knowledge of, out-of-print recordings.

This software offers ratings of recorded performances. For example, there is a five-level rating system:

(G) *Best of Genre* Should be part of any collection of the genre;

(A) *Best of Artist* Classic Album, prime stuff;

(B) *Good* Representative of the artist;

(C) *Okay* Passable. May contain some good material;

(D) *Poor* Oops! Should be avoided. The explanatory comments about the levels and performances/albums reflect a casual style that might turn off some and turn on other potential users. In addition, some descriptive comments lack usefulness and even substance. Examples are: "A typical work for Soprano and Orchestra" and "The beauty of . . . 's voice is enhanced by the accompaniment of the composer." (*Knoxville, Summer of 1915*, for Sopra-

no and Orchestra by Barber). Several statements about Bartok's *Concerto for Orchestra* are: "This sounds more Hungarian to me than the others," "This recording has plenty of profile," and this recording is ". . . intensely musical in a special way." These and other comments about pop or jazz composers/performers seem to express subjective evaluations, without including the basis for the reviewers' enthusiastic comments.

A second question concerns the basis for selecting reviewers. The publisher states, "You get insights of the best music critics in the country—over 80 veterans of national magazines including: *Down Beat*, *Goldmine*, *Stereo Review*, *Spin*, *Pulse*, and others . . ." While the names of reviewers are listed, we have no information about them, we do not know in which magazines each reviewer published, how were they chosen, or what type of review they were asked to provide. One cannot assess the reviewer's credibility without knowing their background, knowing where to find examples of their work or, at least, how they were chosen.

Wouldn't the worth and credibility of the reviews be higher if many or all were from well-regarded publications? Setting aside the difficulty of finding and obtaining clearance for the use of published reviews, a question is, "Shouldn't one expect to find such reviews if the software's content is credible enough to be considered seriously?" Beyond this, we can wonder if a reviewer has written for *Stereo Review*, for example, does that say that a specific review for the *All-Music Guide* is equal in quality? Does it tell us if that reviewer was invited to review a second time for *Stereo Review*?

There are other pertinent questions, one of which is, "Who is the audience that the publisher has targeted?" If the audience includes everyone, shouldn't the publisher take into consideration that audiences differ? If that is true, then the selection of reviewers, composers, recordings, etc. might show

awareness of these differences. As it is, some segments of the "audiences" might find this material satisfactory and others will not find it so at all.

In conversations with the publisher, the publisher appears to be interested and committed to improving and developing this potentially valuable source. To develop this, the publisher also must have the financial resources and conceptual necessities in order to choose contributors and make changes that will develop the potential. If this were to be accomplished, a formidable challenge still remains, can the publisher keep current with timely software updates at a reasonable cost to users?

—Joseph L. Casey, Ph.D.  
DePaul University, Chicago, IL

## New Recordings

**Duetto—Early Music for Keyboard Four Hands.** Quentin and Mary Murrell Faulkner. Pro Organo CD 7049 [DDD], 61:14 total playing time. Available from Pro Organo Direct Sales, P.O. Box 6494, South Bend, IN 46660; tel 1-800/336-2224; fax 219/271-9191. \$15 postpaid.

Contents: W. F. Bach: *Duetto* (harpsichord and fortepiano); Soler: *Concerto II in A minor* (positiv and gallery organs); G. Gabrieli: *Canzon Sol Sol La Sol Fa Mi a 8* (positiv and gallery organs); Hassler: *Laudate Dominum* (Psalm 150) from *Cantiones Sacrae* (1591) (positiv and gallery organs); Carlton: *A Verse for two to play on one virginal or organ* (harpsichord four hands); Tomkins: *A Fancy for two to play* (harpsichord four hands); Mozart: *Adagio and Allegro*, K. 594 (positiv organ four hands) and *Allegro and Andante*, K. 608 (gallery and positiv organs).

This is a delightfully different recording in which Quentin Faulkner, Steinhart Distinguished Professor of Organ and Music Theory/History at the University of Nebraska-Lincoln, teams up with spouse Mary Murrell Faulkner in a program which contrasts most of the possible combinations with their four hands and the four early keyboard replicas (two organs, one harpsichord and one fortepiano) at their disposal. The effervescence which leaps out immediately in the opening *Duetto* by Wilhelm Friedemann Bach continues throughout the disc, aided largely by the ordering of the selections so as to provide maximum contrast of instrument combinations. The two works for harpsichord four-hands are charming in their simplicity and exude as good a recorded harpsichord sound as I have yet heard. The Soler *Concerto* is well matched to the tonal attributes of the two organs in this recording.

All instruments featured show that their builders gave serious consideration to replicating the historic properties of earlier models. The two small organs heard were built by Gene Biedent and their specifications are given in the CD booklet. The harpsichord is a copy of a Flemish transposing double-manual harpsichord from 1638, built by Philip Tyre and Cynthia Goudzwaard. The fortepiano, by Philip Belt, was fashioned after a piano reportedly owned by Mozart (circa 1780), originally built by Viennese builder Johann Walter. The

tuning temperaments are not specified.

All four of the instruments add a dimension of authenticity to these performances of early music; however, the same organ tuning which smiles so gracefully upon the Gabrieli and Hassler works (both late 16th-century) also tends (in my view) to snarl a bit when these same organs are used for Mozart's free-wheeling romps to distant keys (common by the late 18th century). What we have here then, is not just a fine recording, but also a good litmus test for opinions on the appropriateness of this style of organ tuning and winding when applied to the more recent literature. If one favors unequal temperament and slightly variable wind applied to music from all periods, the Mozart selections will be as good a demonstration as any to prove the argument. If, on the other hand, one desireth not this tuning for post-1750 music, this same recording could lend equal fuel to the opposing view. Regardless of one's pre-disposition, one cannot argue that the performances are competently rendered, with some especially elegant moments in the slow portions of the K. 594 *Adagio*.

Inasmuch as this album reveals some charming early works, as well as an alternative interpretation to the oft-taken "organo pleno" approach suggested by most organ solo arrangements of Mozart's *Fantasy* K. 608, the disc is good material for the serious listener and student. For this mostly armchair music critic, the disc would be just as good for providing a gentle, but stately backdrop while taking afternoon tea with friends.

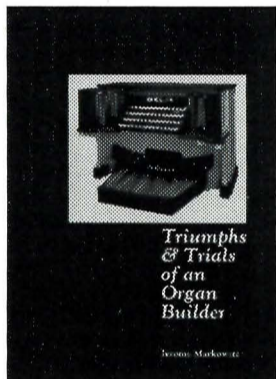
—Bernard Durman

**J.S. Bach (1685–1750): The Well-Tempered Organ—Preludes & Fugues 1–16 (BWV 846–861) from The Well-Tempered Clavier.** John Wells plays the Létourneau organ at St. Paul's Collegiate School, Hamilton, New Zealand. TT: 74'21" (Ribbonwood RCD 1006).

John Wells pleads here on behalf of the organ as a viable medium for this familiar repertoire. An Englishman who trained at King's College, Cambridge and Indiana University (under Oswald Ragatz), Wells now resides in New Zealand, where he has made noteworthy contributions to that country's musical life.

Writing in the liner notes, Wells says that "the organ is a perfectly suited medium" for the '48,' adding that it is "at least as suitable as the piano." Thus the burning question: How successful is the marriage? Granted, some pieces are particularly 'at home' on the organ, the C sharp minor fugue being one that springs to mind. Others sound ill at ease: the C minor prelude, for example, played on a manual plenum (with a pedal 16' Bassoon for lengthy pedal points), sounds jumbled, Wells' clean fingerwork notwithstanding. The C major prelude makes use of two contrasting 8' flutes on alternate manuals, although the resulting echo effect might have been more cogent had a livelier (more fitting) tempo been adopted. As it is, the sluggish speed imparts a deliberate gravitas to a piece which, thanks to the influence of Gounod's concupiscent handiwork, seems forever to have been robbed of its virginal purity.

The available tonal resources of the Létourneau are employed in compre-



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hensive manner. "There is little that is unusual in the routine stop-planning of any late Baroque work," writes Wells. "I have used registration changes sparingly and preserved the manualiter character of the works except in a few instances where I considered the use of 16ft tone in keeping with the spirit of the work." Some of Wells' registrations are quite delightful: his version of the F major fugue en trio is an engrossing affair, and, in similarly French manner, the *fugue sur la trompette* treatment of the E minor fugue enhances the dramatic tenor of this remarkable piece. Registrations seem less successful in a number of the preludes, perhaps because these, generally speaking, fare less well on the organ than do the fugues.

Wells states that "The organ brings out the character of the different pieces uniquely well because of its wide tonal and dynamic range (as compared to that of the harpsichord or clavichord)." True, although one could say that the organ actually changes the character of certain works by dint of registrations used. For my part, I prefer to hear these differences of character brought out on the harpsichord or clavichord (or piano, for that matter) by consideration and use of rhetoric, *inégalité* and *Affekt*, for example. Readers will differ too as to whether the organ, with its infinite sustaining power, is indeed the ideal instrument for some of this music. In some instances, I can't help but think that it isn't, but I am all for Wells during those revelatory moments when fine detail is illuminated, here and there.

The instrument (mechanical action) played here was built in 1991 by Orgues Létourneau Ltée of Canada, and consists of fifteen speaking stops spread over two manuals and pedals; it is tuned to modern equal temperament. (Listeners will decide for themselves whether a less clinical tuning is more suitable for the performance of these works.) It receives little or no help from what appears to be a very dry acoustic indeed; a little 'give' surely would have been appreciated by the builder, not to mention the player and the listener.

Full registrations are given for all the works, and John Wells' notes are informative and thought-provoking. My major quibble is with the recording itself, imparting as it does an unaccustomed (Létourneau's organs are renowned for their exemplary finesse in matters tonal) steeliness to the sound of the organ. Those who have played and heard this particular Létourneau certainly affirm that the instrument's voicing is refined, with no hint whatsoever of the unyielding.

In spite of Wells' written and musical advocacy, I fear that I am unable to accede to his position that the organ is "perfectly suited" to these pieces; I shall stand by my preference for Leonhardt's exquisite harpsichord '48' on Deutsche Harmonia Mundi. Nevertheless, the playing is good, and despite my reservations about the recording, some lovely sounds are coaxed from the Létourneau.

—Mark Buxton  
Toronto, Ontario

**Glass Organ Works: Music of Philip Glass. Donald Joyce, Organist. Catalyst CD 09026-61825-2. No price listed.**

Contents: *Dance IV for Organ; Mad Rush; Dance II for Organ; Contrary Motion; Satyagraha* (Act III conclusion, arr. Riesman).

Donald Joyce is one of the world's leading proponents of contemporary organ music. His love of this music and his virtuoso technique are combined in this recording to bring the music of Philip Glass to life.

With one exception, the music heard on this recording was composed during the late 1970s and 1980. *Dance IV* and *Dance II* are from a larger work entitled "Dance," created for choreographer Lucinda Childs. These extended pieces, both over 20 minutes in length, are ecstatic studies in Glass' musical style involving a conflict between highly energetic keyboard figurations and static harmonies.

*Mad Rush* is, by contrast, much more meditative in nature. Its seven sections alternate between serene and tempestuous. Composed in 1969, *Contrary Motion* represents an earlier style of Glass' composition in which a rhythmic figure is continually expanded. The last work in this collection is an arrangement by Michael Riesman of the finale from Glass' opera *Satyagraha*. It stands out as the highlight of the CD in its subtle beauty.

The organ used in this April, 1993, recording is the monumental 108-rank Anton Heiller Memorial organ in the Collegedale Church of Seventh Day Adventists, Collegedale, Tennessee. The recording attests to the versatility of the instrument built by John Brombaugh and Associates. The disposition of the instrument is included in the liner booklet, along with informative program notes by Tim Page and Donald Joyce.

The music of Philip Glass is not to everyone's liking. However, those who appreciate the music of this most eloquent practitioner of minimalism will find in this collection a brilliant recording featuring one of the finest virtuoso organists of our day. Highly recommended.

—Jon Holland, DMA  
The Dalles, OR

## New Organ Music

**Eight Hymn Preludes for Organ, Emma Lou Diemer. Augsburg Fortress, 11-10349, \$7.00.**

Emma Lou Diemer has chosen eight hymn tunes from vastly differing cultural traditions in putting together this delightful collection. They include: O Waly, Waly (English), Prospect (Southern United States), Kum ba Yah (African American), New England (New England), Somos del Señor (Spanish), Lacquiparale (Native American-Dakota), Shalom, Chaverin (Israeli), and Isla del Encanto (Puerto Rico). Several of these settings are the only published chorale preludes on their hymn tunes known to this reviewer. If your church uses any of these tunes, this collection is one worth considering.

These pieces are all written in Diemer's delectable style. Most are of moderate difficulty, with their rhythmic complexity posing the greatest problems. The effort required to work out the rhythms is well worth the result. They are great fun to play, and church and concert audiences are sure to enjoy these pieces.

—Jon Holland, DMA  
The Dalles, OR

## New Handbell Music

**Resounding Joy, an original composition for 3 octaves of handbells by John F. Wilson. Agape, code no. 1722, \$2.25 (E+).**

The mood of this piece is the same as the title—joyful and resounding, with thick repeated chords alongside a milder pizzicato motive with the same driving rhythm. It is in the key of C with few accidentals, so it sounds more difficult than it is. Highly recommended.

**Rondo Brillante, an original composition for 3-5 octaves by Arnold B. Sherman. Agape, code no. 1724 (D).**

This piece begins quite simply, with half-note chords in the treble that are joined by a bass foundation; gradually the harmony spreads through the five octave range. There is a lovely adagio section that takes the music back to the original motif now in minor. The fun begins with a moving eighth-note pattern in bass octaves while all sorts of special effects are going on in the treble, including "ring/table" and mallets. This piece is difficult, indeed, but it is saved by the fact that it is in key of C with just a handful of black notes. A wonderful, new commission for any choir of better than average players.

—Leon Nelson

# OrganNet Report

by Herbert L. Huestis

**Advanced organbuilding materials: Ceramic Clavichords and Stone Organs**

One of the more intriguing threads in Piporg-1 cyberspace came with the subject heading of "Advanced materials in organ building." It started with a discussion of "perflex", that 1970s new-age material that was supposed to replace leather in electric organ actions. Unfortunately, it had a bad habit of self-destructing as if on a time clock—whether it was in the organ or sitting on a supplier's shelf! Of course it gave a lift to the burgeoning tracker revival, but for the organ builders who used it and the purchasers who experienced its deterioration, it was a curse.

What was this material? Some answers surfaced on the OrganNet. David Calhoun of Seattle, Washington wrote:

I have it in the back of my mind somewhere that this or similar materials were actually developed for medical purposes, in particular for use as heart valve material. Of course in that application it would be expected to flex forever, but would be protected from oxygen, ozone, and probably from the loss of volatiles and plasticizers. Can anyone confirm the peculiar history of the material?

Materials testing is tricky, as anyone who recalls the recent hot discussion on leather curing around the OHS circles can attest.

Some additional insights came from Bon Smith of New Haven, CT:

I worked at the Austin factory during the Perflex episode. It was made by Union Carbide and was originally used for water bags to be dropped out of planes to troops during the Vietnam War. I heard it was also used in capacitors made for NASA.

It was a very difficult era for those builders who pioneered its use. Perflex was not introduced just to use something new, but because of the fear that the leather available at the time was of poor lasting quality and was only going to get worse. At one point, some organ leather in NYC failed within five years.

From "perflex" the discussion turned to PVC, Orgaflex, plastic impregnated wood products, graphite, foam slider seals, Delrin, Lexan and Teflon. There were observations on the Teflon bushings that are used by John Brombaugh and steel organ frames that work well for Fisk.

References were made to paper organ pipes, and of course, the famous bamboo organ. This led to another entry by David Calhoun of Seattle, WA:

Once upon a time, while visiting David Rothe at Chico State in California, I was approached by an art student from a class which was making instruments of ceramics. She wanted advice on making a ceramic clavichord.

Apart from what would have been a noisy action, I was unable to figure out how to mould the strings.

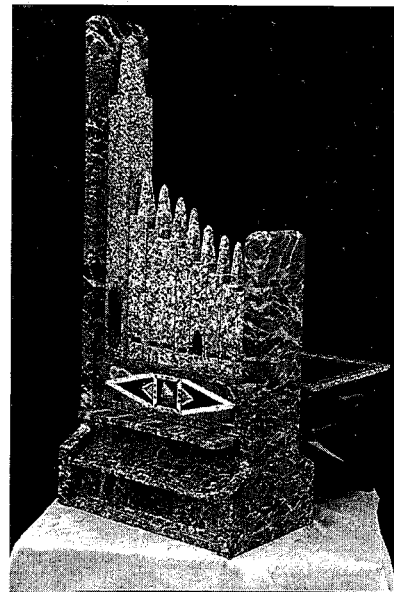
I'm not making this up, you know.  
charlie cembalo

Some months before, I had been corresponding with Peter Rodwell of the International Organ Federation in Madrid, Spain, about a most unusual organ building project—an organ built almost entirely of stone. Here is his description of the work of a Spanish organ builder, Ivan Larrea, on a project to build a stone organ:

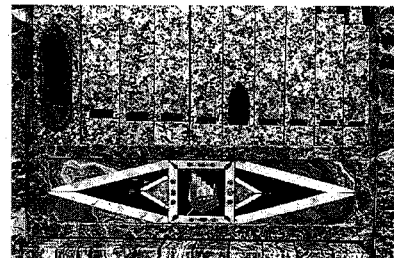
**Project to build an organ of stone**

Over the ages, a wide variety of materials has been used for building organ pipes, but metal and wood have remained virtually the only materials to be widely used by organ builders. Now, however, a young Spanish organ builder has pioneered the use of stone, not only to build pipes but to build an entire organ!

Ivan Larrea, of Madrid, Spain, has built a small prototype portative of stone and is working on plans for a full-sized



Stone organ by Ivan Larrea



Detail of stone organ

instrument (two manuals and pedals), also entirely of stone. He is currently negotiating with church and government departments with a view to building the full-sized instrument for Madrid's Almudena Cathedral, inaugurated by the Pope in the summer of 1993.

Ivan's background is in lapidary, the art of working in precious and semi-precious stones, in which he holds a degree. Apart from his knowledge of the mineral world, this qualification has given him an unusually high degree of manual dexterity and a painstaking attention to detail as well as the ability to work to a high degree of precision.

Ivan has also long been fascinated by organs. He has worked as an unpaid apprentice to several Spanish organ builders and built a number of small organs of wood before embarking on his stone organ project. He has also worked on the restoration of a number of historic organs in Spain.

The idea of building an organ of stone seemed a natural combination of his skills and interests, but he claims other advantages for the material. It is, of course, immensely durable and will easily outlast wood and metal. It is hardly affected by changes in temperature and humidity—in fact Ivan would dearly love to build a stone organ in a natural cave, where no wood and metal combination would survive for long. With the right equipment, it can be worked to a very high degree of precision. And of course many types of stone are highly decorative. Curiously, it is not as heavy as one would expect—Ivan has samples of stone which is as light as aluminum but stronger, making it ideal for trackers, pallets, etc.

Unsurprisingly, Ivan's initial attempts to find a sponsor for his project met with a high degree of disbelief, not only from organ builders but from church and state authorities. In short, nobody believed it was possible. Ivan therefore decided to build a small prototype to demonstrate the feasibility of his ideas.

The result was the small portative shown in the photographs. It was designed specifically to be portable, allowing Ivan to take it with him into the offices of possible sponsors and demonstrate it on the spot rather than trying to persuade busy executives to visit his workshop.

The portative has just ten stopped

# Some Aspects of Chorale-Playing

## in the 17th and 18th Centuries

C. H. Edskes

translated from the Dutch by Rudolf Zuiderveld

*This article was originally published in Jaarboek voor de Eredienst van de Nederlandse Hervormde Kerk, 1967-1968, pp. 147-164, published for the Raad van de Eredienst van de Nederlandse Hervormde Kerk, Boekencentrum N.V., 's-Gravenhage.*

Thanks to the results of musicological research, we are constantly reaching a better understanding about the musical practices of earlier times. Nevertheless, information concerning chorale playing has remained relatively scarce. But this fact seems quite explainable. In the realm of musical activities, chorale playing does not play the most spectacular part. Organists carried out this facet of their work without leaving conspicuous directions. By contrast, we are somewhat better informed about their activities in concertizing. Chorale playing was evidently not important enough to enlighten with detailed treatises. This is especially true for the 17th and the first part of the 18th centuries. After this time some information becomes available, and a beginning is made with the publication of the later often disreputable chorale books.

In this article we will not discuss the way in which organists harmonized the church songs. The treatment of the "cantional settings" in the harmonic sense by the organist, although interesting enough, we wish to pass over here, and instead deal exclusively with the

*C. H. Edskes, an organ expert living in Groningen, the Netherlands, has been an advisor for the restoration of numerous historic organs in northern Europe, including the great organs of the Martini-church, Groningen, the New Church, Amsterdam, and the Jacobi-church, Hamburg.*

*Rudolf Zuiderveld is Professor of Music at Illinois College, Jacksonville, IL, where he is also College Organist and Chair of the Music Department; he is organist of the First Presbyterian Church of Springfield, IL.*

### ► OrganNet Report

pipes and is built entirely of stone apart from parts such as springs and the bellows, for which stone would be an obviously unsuitable material. The remainder—pipes, pallets, action, keys and casework—are all of a variety of stones, with granite being used for the pipes themselves.

As the close-up photo shows, for a prototype it is finished to an unusually high degree of detail which even includes a tiny marquetry picture of a portative, surrounded by inlaid semi-precious stones, in the panel above the keys. The portative is some 60 cm high and weighs about 25 kg.

Of course, the most important question of all concerning the stone organ is, how does it sound?

The small portative produces a flutey timbre which I can best describe as "authoritative." Stone reflects sound far more than wood or even metal, and the first surprise on hearing the portative is its volume. The tone is soft but very pure and very clear, although this is a function of voicing as well as the material from which the pipes are made. Ivan also demonstrates a 4' open flute which has the same soft but clear sound.

Surprisingly, it would appear from the admittedly limited experiments made to date than many of the same parameters which apply to wooden pipes are also valid for stone ones. Lack of funding prevents extensive experimentation, but it initially appears that factors such as scaling and voicing differ very little. Ivan is convinced that any timbre which can be produced with metal or wooden pipes can also be produced with stone pipes. Reeds, too, could theoretically be built entirely of stone, apart, of course, from the tongue itself.

The other question arising from the use of stone is, how do you work with it?

Here, of course, Ivan has the advantage. Special skills and equipment are required to work in stone: Ivan uses a high pressure water jet (at 4000 times atmospheric pressure, traveling at twice the speed of sound), which can slice through 10 mm thick granite like the proverbial hot knife through butter (and

manner in which they were realized on the organ.

The process of Reformation in the northern Netherlands took, as is well known, a good deal of time. Decades passed before the provinces went over to the new official teaching. However, the completion of this process did not mean that all individuals had just become full-blown Calvinists. This was apparent also with organists. Until far into the 17th century various organists retained the Roman Catholic belief. It is not known whether our national musical symbol, Jan Pieterszoon Sweelinck, went over to Calvinism. After the Reformation was accomplished, the organists' liturgical function disappeared, and only the concertizing function remained.

it can remove careless fingers far more quickly and neatly than a saw). Diamond-tipped drills and diamond-coated abrasive disks also feature strongly in his toolkit. None of this stuff is exactly cheap and it all takes a high degree of skill plus an intimate knowledge of stone, to use. These are dying arts: few people can work with stone to the high degree of precision and detail required, and one of Ivan's side ambitions with his project is to revive these skills and teach them to a new generation of artisans.

Apart from the physical aspects of cutting, shaping and polishing, the techniques are mostly the same as those used for wood. The pipes in the portative, for example, are built using the same construction as would be used for rectangular wooden pipes, including the use of (very special) glue to hold the parts together.

Peter Rodwell continues on the OrganNet:

I must admit that when I first heard of his project, I didn't believe it. I couldn't imagine how anyone could make an organ pipe, let alone windchests, etc., using stone. After seeing, hearing and playing the portative, plus the many other pipes he has made, and discussing the whole matter with him in depth over several months, I can see the many advantages of this material. I can also understand that traditional organ builders find the idea ludicrous, due to their unfamiliarity with stone.

The full-size organ now being planned will have 11 stops, 2 manuals and pedals. Not content with building it out of stone, Ivan has also designed a mechanical wind chest which allows any stop to be played from any keyboard, or from more than one keyboard simultaneously. Tonally, it is in the Spanish Baroque tradition (yes, you can build en chamade reeds from stone, apart from the reed itself!). He estimates it will take two years to build.

To follow this saga, stay tuned on the OrganNet. In the meantime, here are some fascinating photographs of the first stone organ. I have heard a tape of it, and can attest that the little portative does its job admirably.

I don't think the ceramic cembalo got off the ground, however. ■

It is then also understandable that many organists definitely did not hasten to become Calvinists. Especially at the beginning of Calvinism, they would have considered it a threat to their existence. This is understandable because the establishment of Calvinism was initially completely negative from the viewpoint of the organ. Calvinism also brought with it the introduction of the Genevan Psalter. Since the use of the organ was not tolerated initially in the context of the Calvinistic worship service, the psalm melodies were sung without instrumental accompaniment. The leadership of the singing was given to a "voorzanger," the precentor. Undoubtedly it must have caused great difficulty, just as today, to introduce the new melodies. In comparison with the preceding period, the element of folk-song was a nearly new point of view. The institution of precentor did not work in such a manner that the singing of psalms came to an amicable result. In order to get out of these difficulties, organs were gradually reintroduced in the first half of the 17th century, with, as is well known, the attendant problems. Even after the introduction of organs as accompanying instruments, things did not progress satisfactorily. This can be noticed specifically in a request by the Groningen organist Cornelis de Jong in the year 1685.<sup>1</sup> In this request he offered his services to "correct the disorder as much as is possible, during the singing of the psalms in the respective churches here, especially with the unpracticed voices." He urged the singing of "the Psalms of David positively in the meter." As a means to "assist" the organ in this, he orders the employment of 20 to 25 orphans "instructed and having strong voices and to be placed next to the choir" in the Martini-church, from the side of the organ to help the precentor in his goal to strengthen the congregational voice and to accustom them to the meter." [\*The choir area of the Martini-church is in the East end, the organ against the tower at the West end of the church. RZ.] Besides giving a view of the state of psalm singing, the request of Cornelis de Jong also gives an especially pleasant precedent of the employment of a choir in a time when this practice was considered impossible.

As organists gradually regained their liturgical function, they were confronted with the problem of accompanying congregational singing. Here they were presented with organs that practically everywhere originated in the time before the Reformation. Although organ building activity was still developing in this period, it remained restricted for the most part to repair and maintenance, as organs were utilized only in the concertizing sense. The manual compass of these instruments ran mainly from F, G, A, B (B-flat), H (B-natural), to g<sup>2</sup> and a<sup>2</sup>. On larger organs, the Great often had a contra-octave also. In this case the compass amounted to an ample four octaves, in the other case barely three octaves. The pedal keyboard was generally only "aangehangen"—attached or coupled. With the presence of a contra-octave, the pedal was connected with its first octave. In case an independent register was disposed in the pedal, one found mostly a Trompet 8'. In singular instances there were more registers, but typical bass registers scarcely appeared. The pedal compass ran usually from F, G, A, B (B-flat), H (B-natural), to c<sup>1</sup> or d<sup>1</sup>.

The Great consisted almost exclusive-

ly of plenum registers. Initially these could not be used individually, later they were playable separately. In case a Rugpositief was present, plenum registers were found there, mostly lying an octave higher than in the Great. Alongside we find flutes and reeds. In the Bovenwerk (Oberwerk) we usually find many wide flute registers, supplemented by an individual Praestant, with, as a mixture, just a Cimbel. Moreover, one or more reeds were to be found. In the absence of a Rugpositief and a Bovenwerk, we occasionally find a Borstwerk (Brustwerk). Here mostly singular registers were to be found, frequently one or more reeds, supplemented with individual plenum or flute registers. In order to most efficiently utilize the space in the organ case, the registers of a well-outfitted division were divided among two, sometimes even more chests. The second chest was placed above the lower. The wind channels of the higher chest were fed through a conduit from the channel of the lower chest. If a similar chest was provided with its own trackers and wind supply, then an independent keyboard appeared, as was often the case with the Bovenwerk. On the upper chest stood mostly flute and reed registers; the lower chest had mainly plenum registers, sometimes supplemented with a reed. From the viewpoint of the wind supply, it was not possible to simultaneously use all registers present on both chests. In the Gothic time, when organs consisted chiefly of plenum registers that could be used only as the Praestant alone or as a complete plenum, the organs were already intensively used for the accompaniment of Gregorian chant. But they were also used in combination with other instruments. That the organ was used primarily to accompany the vocal element can be understood from various factors beginning with the compass of keyboards that does not exceed the normal vocal range. When the contra-octave is present this is extended by only an octave. Also, the strength of the principal chorus with its many unison pipes—especially in the discant—is clearly directed to obtaining a choral effect. The scaling progression of the principal stops also points in this direction. In the bass these were relatively narrow to very narrow, in the treble, on the contrary, wide to very wide. The resulting sound progression is related to the human voice. Also the voicing of these organs was strongly vocally directed. Through high wind pressure and relatively high to very high pipe cut-ups, an intensive tone with relatively few overtones was achieved.

The placement of the pipes on the windchests, mirrored in the organ facades, was also witness to a vocal approach. The bass, tenor, and treble are clearly distinguishable. One can say that the organ was initially a large choral voice. Above all in the Renaissance, when organ building in the Netherlands went through an unprecedented blossoming, the sound palette was considerably enlarged. Through the addition of various flute and reed stops of all types, a whole picture arose that was strongly reflective of what was found in the practice of church music, i.e., the choirs—"cantorij." Next to the vocalists we also find instrumentalists, mirrored in the flute and reed stops of the organ. The tutti of the choir reflected the Great manual-work, coupled or not to the Bovenwerk, while the Rugpositief is comparable to a "Favoritchor" of selected voices.

Thus the sound of the Renaissance

organ differed from the late-Gothic organ merely in that it had considerably more flute and reed stops. The sound of the plenum registers did not in principle diverge from that of the late-Gothic instrument. They were designed using the same scaling principles and voicing. The sound of the plenum was generally strong to very strong, mostly necessary to fill to some degree the large church spaces. Indeed there was very powerful singing, especially in Gothic times. Michael Praetorius speaks in the connection even of "Shreyhäse"<sup>2</sup> [screaming or shrieking]. The flute stops were mostly of wide to very wide scales. They produced a very full and round sound. The reeds were especially strong and penetrating in the bass, such that they were frequently combined with other voices, especially flute stops, in order to round out the sound. This was the type of organ with which organists would have to accompany the folksong. Because of the strongly vocal direction of the sound, these organs were undoubtedly suitable for their new task. However, they were not built for the accompaniment of massive congregational singing; the smaller organs would have especially demonstrated this. Under the influence of a flourishing economy in the first half of the 17th century, but also because of the reintroduction of the liturgical use of the organ, a greater activity in organ building arose. Many organs were enlarged or renewed. The starting point of organ building remained the same, however. The keyboard compass was enlarged and extended, but the sound-ideal remained fundamentally the same. The pedal received more attention as an independent keyboard, but the Great retained its importance. There was thus a great measure of continuity. This was interrupted only by the introduction in the Netherlands of the North-German Baroque organ by Arp Schnitger. Schnitger's work was continued by his sons and students, such as Christian Vater and Rudolf Garrels; thus the organ culture in the Netherlands became chiefly defined by organ builders originating in Germany. The North-German Baroque organ was primarily meant to be a representative concert instrument. It breathed an entirely different spirit from the ancient Netherlands organ. Conspicuous differences are the spacious Pedal; here the bass function of the Great was transferred to the Pedal. The more brilliant sound was, above all, considerably thinner than in the Netherlands organ. Except in the mixtures, the double-choir principals disappeared. The scaling was narrower especially in the higher range of the prestants. The flute stops were likewise narrower. The reeds, especially the trumpets, were notably rounder and fuller in tone but also less powerful. They were used to round out the relatively thin plenum. The essential difference between the two organs came down to this: that the North-German organ had an outspoken instrumental character, in contrast to the vocally directed sound of the Netherlands organ. In spite of the great advantages in the area of concertizing, the North-German organ was less suitable as an accompanying instrument for congregational singing. The substantial differences of the two organ types came to fore in the organ quarrels originating from the rebuilding in North-German style of the organ in the St. Laurens-church of Alkmaar in 1724 by Frans Casper Schnitger.

The organ built by Schnitger's pupil Christian Vater in the Oude (Old)-church of Amsterdam, begun in 1724, was already entirely rebuilt in 1738. Noticeably, to a fairly strong degree there was a reversion to the Netherlands organ, in which the trebles of the plenum stops were supplied with double choirs, as was said "de voys te versterken"—to strengthen the voice. Also the rest of the work was to a large extent directed to strengthening the discant, by which melodies in the treble could be made perceptibly clearer during the congregational singing.

From the work of German organ-builders established in the Netherlands, such as Rudolf Garrels and Christian Müller, it seems that they more or less adapted to the traditional manner of Dutch organ playing.

Following this summary sketch of organ building, above all in the 17th and 18th centuries, we can take up the performance practice. It will be principally concerned with registration for accompanying congregational singing.

As an example of this, representative of an organ coming from the pre-Reformation time, we find the organ in the Nicolai-church in Utrecht. This instrument that survives, although not in playable condition, had the following disposition in 1733.<sup>3</sup>

#### Middenklavier or blokwerk

- 16' Prestant
- 8' Octaaf
- 4' Octaaf
- 2' Octaaf

#### Bovenwerk

- 8' Holpijp
- 4' Prestant
- 4' Fluit
- 2' Gemshoorn
- 3' Quintfluit
- Tertiaan
- Sifflet

#### Rugwerk

- 8' Prestant
- 8' Quintadeen
- 4' Octaaf
- 4' Fluit
- 2' Octaaf
- 2' Fluit
- Sesquialter disc.
- Mixtuur

#### Pedaal

- 8' Trompet

The stops are given with their then prevailing foot designations. The manuals of this organ begin at F, the pedal at C.

In an instruction<sup>4</sup> for the organist, the following is said concerning the use of the registers for congregational singing: "To the principal sound must be used in the Bovenwerk Prestant 4', Holpijp 8'; the middle- or Blokwerk; in the Rugwerk Prestant 8', Quintadeen 8', Octaaf 4', Mixtuur, Sesquialter; in the Pedal Trompet when it is well regulated; the manuals coupled. N.B. When few people are in the church, the Bovenwerk can be subtracted, very few people the Blokwerk alone."

What is striking here? The first priority is that the registrations are dependent on the size of the congregation, rather than being first of all dependent on the text of the psalm. In the second place, the accompaniment is always based on the 16', regardless of the congregation's size. In the third place, there is ample use of the couplers. To strengthen the range where the cantus is laid, the Sesquialtera (discant) is used.

Concerning this register the organist Veldcamps communicates the following:<sup>5</sup> "know that here in Holland the divided sesquialteras are used alone in the superius to strengthen the voice, which one ordinarily plays with only one note during the congregational singing, in order to lead the people, and (by giving them the tone in the mouth) to help them to sing."

Alongside the exposition on the use of the Sesquialtera, we find here the observation that "ordinarily" the chorale melody was "uitkomend gespeeld," i.e., soloed out.

However, in the Utrecht sources we do not find this. It does appear from this material that the Bovenwerk and Rugpositief stops, which were divided over upper and lower windchests, were used in such a manner that no tuning difficulties would appear.

The aforementioned Veldcamps<sup>6</sup> provides us with still other information: this appears in an "instruction for the use of all registers of the new organ in the city of Gouda, made by F. Moreau in the year 1736."<sup>7</sup> The specification of the organ has an 18th-century character. Along with North-German influences, Dutch influences are also recognizable. The instruction gives the following specification:

#### Manuaal

- 16' Prestant
- 8' Prestant
- 8' Holpijp
- 6' Quint
- 4' Octaaf
- 4' Fluit
- 2' Superoctaaf
- 2' Mixtuur VI
- 2' Tertiaan II
- 8' Cornet IV
- 16' Trompet
- 16' Dulciaan
- 8' Trompet

#### Rugwerk

- 16' Prestant disc
- 8' Prestant
- 8' Holpijp
- 8' Quintadena
- 4' Octaaf
- 4' Roerfluit
- 3' Quint
- 2' Superoctaaf
- 1½' Sesquialtera
- 4' Cornet VI
- Mixtuur VI
- Scherp VI-VIII
- 8' Trompet
- 8' Dulciaan

#### Bovenwerk

- 8' Prestant
- 8' Baarpijp
- 8' Holpijp
- 8' Quintadena
- 4' Octaaf
- 4' Fluit
- 3' Nasard
- 2' Superoctaaf
- 2' Gemshoorn
- 1' Sifflet
- 1' Mixtuur VI
- Cimbel III
- 8' Vox Humana
- Tremulant

#### Pedaal

- 16' Prestant
- 16' Bourdon
- 12' Roerquint
- 8' Prestant
- 4' Octaaf
- 2' Superoctaaf
- 3' Mixtuur VI
- 16' Bazuin
- 16' Trompet
- 8' Trompet
- 2' Cornet

#### Manuaal of middenklavier

- 16' Prestant
- 8' Prestant
- 8' Holpijp
- 6' Quint
- 4' Octaaf
- 2' Superoctaaf
- Mixtuur VI
- 16' Trompet
- 8' Trompet

#### Rugwerk of onderklavier

- 16' Prestant disc.
- 8' Prestant
- 8' Holpijp
- 4' Octaaf

- 3' Quint
- 2' Superoctaaf
- Mixtuur VI
- Cornet VI
- 8' Trompet

#### Pedaal

- 16' Prestant
- 12' Roerquint
- 8' Prestant
- 4' Octaaf
- 2' Superoctaaf
- Mixtuur VI
- 16' Trompet
- 8' Trompet
- 2' Cornet

The Rugpositief may be coupled to the Great (Manuaal), the Pedal likewise to the Great. In a service with a small congregation the registers can be chosen as follows:

#### Manuaal

- 16' Prestant
- 8' Prestant
- 4' Octaaf
- 2' Superoctaaf
- Mixtuur VI
- 16' Dulciaan

#### Rugwerk

- 8' Prestant
- 8' Quintadena
- 4' Octaaf
- 4' Roerfluit
- 2' Superoctaaf

#### Bovenwerk

- 8' Prestant
- 8' Holpijp
- 4' Octaaf
- 2' Superoctaaf

#### Pedaal

- 16' Bourdon
- 8' Prestant
- 4' Octaaf
- 2' Superoctaaf
- 8' Trompet

The left hand can be played at one's discretion on the Rugpositief or on the Bovenwerk. The right hand is coupled to the Great on which the cantus is played.

The organist of the Gouda organ was apparently badly informed about the art of registration. Veldcamps' instruction already testifies to this, but the matter doesn't stop there. Also, the Rotterdam-Laurens-church organist, Nic. Woordhouder<sup>8</sup> concerned himself in this matter. In a letter about the organ, dated 21 May 1736,<sup>9</sup> he says the following about registration: "for a well-attended church service, draw out for the Great Prestant 8', Holpijp, Octaaf, Superoctaaf, Quint, Cornet, Trompet 8'; for the Rugpositief the Prestants, Holpijp, Quintadena, Octaaf, Superoctaaf, Mixtuur, Cornet, Trompet 8'. Couple this together, if one finds that the Rugpositief alone is too weak, but when I use the Rugpositief alone for the voice I would never bring the basses of my left hand on to the Great, but on the Boven-clavier, as I always do on my organ; and if there is a Trompet, as in mine, I would not think twice, because 8 good stops like Prestant, Baarpijp, Quintadena, Holpijp, Octaaf, Superoctaaf, Mixtuur, Cimbaal can help much if there is a good Pedal

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with it consisting of both Prestants, Bordon, Octaaf, Superoctaaf, Mixtuur, Trompet 8'; but the left hand played on the Rugpositief is of no use and is also no good; it is my observation that the organist is so obstinate, if one plays on the lower-keyboard and finds it too weak, then one can at first resume with the coupling and bring the left hand on the middle-keyboard . . . " Thus far the directions of Woordhouder.

The Gouda examples are without question deemed representative for the situation in the beginning of the 18th century. They are from the hands of organists who in their time held important positions in the organ world of that time.

Although it was undoubtedly immersed in 17th- and 18th-century thought, considering the material, it does not seem difficult to understand the overall tendency.

The basic idea lies in the fact that the congregation sings in octaves. That means that the men sing generally an octave lower than the women and children. To give sufficient support to the singing, regarding the organ sound, building up of the octaves must as much as possible be sought. With an eight-foot basis as beginning point, this means that the cantus comes to lie in the tenor. This tenor can through addition of other stops be filled in by octaves. It is moreover possible to harmonize a chorale melody so that the cantus lies in the tenor, indeed the cantus moves between certain boundaries. The result will be, in fact, that the cantus is no longer clearly perceived by a less trained ear. I may in this connection point to an analogy with choral settings. An organist can fairly easily work around this problem, by soloing out the melody on another keyboard. The bass part must then be played on the Pedal. The tenor can also be played on the Pedal, and the other voices on the keyboards. The restricted pedal range limits the sound possibility for such a performance practice. It thus seems obvious that organists grasp simple solutions after understanding all the various possibilities. This is then also found by transposing the cantus to the "superius" with the use of 16' register as a basis. The manual-works of many organs were usually based on the 16'. In this case an instrument was considered to be complete.

Michael Praetorius says that an organ that is based on 16' is a "Ganz-Werck"; if the basis is 8', then there is mention of a "Halb-Werck," and with a 4' division, the term "Viertel-Werck" is used.<sup>10</sup>

As we have already seen by the registration writings for the Nicolai-organ in Utrecht, the chorale is always based on 16'. Due to the Blokwerk found there, which thus prohibits registration possibilities, there is no other choice. The sound of the Blokwerk was added to and filled in by coupling the Bovenwerk and Rugpositief. The couplers thus play an important role. The Utrecht source does not speak of playing with a soloed-out cantus. The treble would well have sounded clearer by using the Sesquialtera register found there. This voice speaks only in the treble. In order for the treble to be still more prominent, without having to play on two manuals, the couplers were frequently divided into bass and discant. So we find in correspondence from 1726 to the organ builder Andries Duyschot for repairing the Amersfoort Joris-church organ the following: "a coupler must necessarily be

made so that the middle keyboard can be played on the lowest keyboard, and that this coupling can halve by the left and right hand, it is very necessary for use with the church singing."<sup>11</sup>

For the same reason, registers such as Mixture and Trumpet were frequently divided into bass and treble. Next to the Sesquialtera, the Cornet was very much loved as a treble stop. In the second half of the 17th century and in the 18th century, this register was frequently added in order, as it were, to "cut through" the singing. In the registration examples the Cornet was never used alone, but in combination with many other registers, most often the Trumpet.

Veldcamps' registrations are consistently built on a 16' basis for the cantus. If there is a large congregation then he combines three of these registers, namely the Great Prestant 16' and Trumpet 16', and on the Rugpositief, again Prestant 16' discant. Moreover the 16' element in the sound was further strengthened for acoustical reasons by using the Quint 6'. With a smaller congregation, Veldcamps always uses two 16' registers from the Great, i.e., Prestant and Dulciaan. With a large congregation the Rugpositief is coupled to the Great, and the Great to Pedal coupler was also pulled out. The left hand plays on the Rugpositief, the cantus on the Rugpositief-coupled Great, and the bass on the Pedal which is coupled to the Great. The cantus and the bass are thus obviously stronger than the accompanying voices in the left hand. With a smaller congregation, the pedal coupler was not used, and the left hand played by choice on the Rugpositief or Bovenwerk. The cantus was again on the Great, coupled to the Bovenwerk or Rugpositief.

The registration models of Woordhouder deviate in a number of points. From the register names that he mentions, it is again probable that he has the Gouda organ in mind. From his examples, it seems evident that he more or less wants to discount the possibilities of his Rotterdam Laurens-organ. The Rotterdam organ was essentially older and different in set-up from the Gouda organ.<sup>12</sup>

Woordhouder proceeds for "a church with many people." This preference concentrates on the Rugpositief and the Bovenwerk. These keyboards had many stops, while the Great had relatively few registers.<sup>13</sup>

He plays the chorale on the Rugpositief, and if this is too weak, then through coupling, the Great is brought into play. He bases the discant on 16'. Next to the other registers of the Rugpositief he speaks about the plenum foundations, that is to say, the Prestant 16' disc. and Prestant 8'. If the cantus is soloed out on the Rugpositief, then he advises against playing the accompanying voices on the Great, but, as he does on the Rotterdam organ, he uses the Bovenwerk. In this case, in Rotterdam he makes use of the Trompet 8'. Since the Gouda organ does not have this register on the Bovenwerk, he recommends the use of 8 registers from this work, though an adequate pedal registration must also be taken care of. Woordhouder is a declared opponent of the use of the Rugpositief as an accompaniment keyboard.

His letter shows that the Gouda organist does play the accompaniment on the Rugpositief, probably as instructed by Veldcamps—a practice Woordhouder considers unsuitable. It is not

fruitful to review the truth of Woordhouder's remark, and that Veldcamps' viewpoint is a new element. It is also possible that Woordhouder's remark is a veiled attack on Veldcamps. Furthermore, Woordhouder says that the coupler to the middle (Great) keyboard must be pulled on when the Rugpositief is too weak, with the left hand playing on the Great. This statement is confusing; it may indeed have meant that the Rugpositief was too weak, and that the coupler was drawn and the left hand brought to play on the middle keyboard, while the cantus was played on the Rugpositief. This implies that there must have been a pull-down coupler between Rugpositief and Great. [i.e., a Great to Rugpositief coupler. RZ.] Were this not the case, and indeed the left hand was played on the Great, sounding too strong with respect to the right hand—the result can hardly have been Woordhouder's purpose. The Gouda organ actually did not have a pull-down coupler between Rugpositief and Great, but had a shove-coupler instead which was divided into bass and discant.<sup>14</sup> It is possible that Woordhouder made a mistake here, unless he meant that in this case both hands play on the Great, and that the shove-coupler connecting the Rugpositief was on only in the discant.

It is a remarkable fact that Woordhouder does not profit from the Great 16' registers. This is in contrast with Veldcamps.

He does use a Quint, which was really a 6'; however this may also have been an error. Woordhouder may have intended a Quint 3' here.

This omission of the 16' registers from the Great possibly goes back to the Rotterdam organ. The Great there was based on a Prestant 8', and the only 16' we find here is a Bourdon. Also, there is no mention of manual couplers, although there is a pedal coupler. With regard to Woordhouder's opinion, this may have played a decisive role. It is striking for all times, that organists, regarding their views, strongly identify with the organ that they regularly play.

Another remarkable fact is that with the Gouda registrations the Prestant 8' is always combined with another 8' such as Holpijp and Quintadeen. Woordhouder recommends a combination of four 8' stops for the left hand on the Bovenwerk. The reason must have been that the basis of a single Prestant was deemed too small. The "Aequalverbot" common especially in 18th-century Germany—which was the rule forbidding the combination of two or more registers of the same pitch level—was evidently never valid for the Dutch organist. Also the reeds were used for the accompaniment of congregational singing in combination with a large number of voices. The much loved 16th- and 17th-century use of the Trumpet 8' in the pedal is also found in the 18th century, although in combination with other voices. It is apparent that the 16' pedal reeds only became available later in pedal divisions. On the whole, Woordhouder does not mention such a reed.

We find that the registration concepts with regard to the chorale are in a pronounced sense mirrored in the organ dispositions. Men held to this far into the previous (19th) century, along with incidental changes. After organ building was dominated by Romanticism, this relationship came to an end.

It is regrettable that there is no data known about chorale registration on organs that are not based on 16'. In general such organs were found in smaller churches, where the problem of a clearly perceptible cantus was less important. Nevertheless this does not necessarily shut out the possibility that no effort was made to bring the cantus to a 16' level. By playing the cantus an octave lower on another manual this was easily possible. Only on an organ based on 4' was this practically impossible.

Before seeing all this again in the light of contemporary organ building, I would like, in a very summary fashion, to give thought to another facet of chorale playing: that is to the performance practice.

In the first place, consider the pedal.

As a ground rule it can be stated that each foot stays in its own region. The so-called toe-heel playing was not applicable. The playing of a number of tones in the same area was performed with one foot. Through this manner of performance, the tones came to stand more or less detached from each other. Strict legato playing in the modern sense was thus not possible. Thus a greater clarity was achieved. Also, wrong musical accents, to which toe-heel playing gives rise, were avoided in a natural manner. The modern manner of pedal playing frequently leads to a great degree of indistinctness, especially in the larger acoustical spaces. This is connected with the fact that reverberation for low frequencies is in general fairly long. Thus with the old pedal technique the tones on one side come to stand slightly apart from each other, and this acoustical difficulty is to a large degree avoided.

The modern legato manual technique was also unknown. For figured chorales with the cantus in the bass or the soprano, this was also performed with the so-called little finger. Here is, thus, the mention of the "pink." These tones also came to stand loose from each other, which caused a large degree of clarity. Finger substitution was not applied. The whole effect can best be compared with that of listening to the playing of a lute or guitar.

If the cantus is soloed out, then considerable use is made of the second, third, and fourth fingers, with a preference going to the exclusive use of the third finger. In this case, the tones again came to stand loose from each other. Large melodic leaps as, for instance, a fifth, were also preferably played by one finger, whereby the third finger again fulfilled an important role. Concerning the over- and under-movement of the fingers there is little that needs to be said, since this scarcely appears in chorale playing.

In summary, it can be said that, as well as by registration as by performance practice, the greatest possible clarity was striven for, without thereby altering the natural pace of the music. In oversight, the enormous gulf between the earlier and contemporary practices becomes apparent. This also applied to organ building. On the basis of the entire reorientation in organ building, men have returned chiefly to the North-German Baroque organ. If, in this light, seen under all circumstances, it was a fortunate grasp, cannot yet be answered yes or no. A number of critical remarks can be made. With the return to the North-German Baroque organ, one must realize that we have to do here in the first instance with a representative concert instrument. Too little attention has probably been paid to the aspect of congregational singing.

In this connection looking to organ literature was a primary focus. The vocal effect in organ sound was thereby too far lost sight of. With the reorientation, too much emphasis was generally placed on the most characteristic qualities of the North-German organ, above all the great overtone richness. Through an exaggerated accumulation of overtones an image has arisen that inclines toward caricature. The sound is considerably further removed from the vocal element than in the North-German organ itself. In practice it is also evident that similar instruments, especially as concerns the melodic performance, are definitely not ideal.

These phenomena, understandably, yes even inevitably, are symbolic of the reaction to the previous period, which in reality delivered worse instruments. By no means can one speak badly of this, provided that for the future correct conclusions can be drawn.

In this connection also, the present way in which accompanying congregational singing is done must be critically reviewed.

There is in practice still a necessity to make the cantus clearly perceptible for church goers. In this connection it is striking that there never has been so



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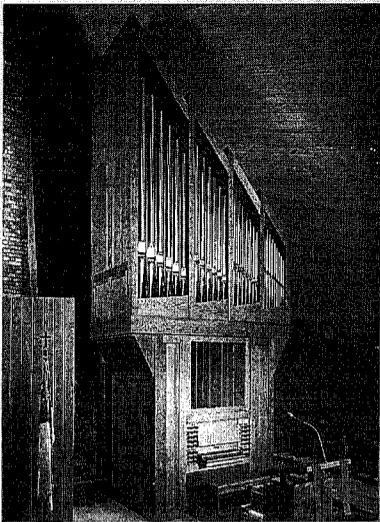
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# New Organs



## Cover

**Charles Ruggles**, Berea, OH, has built a new organ, the firm's opus 23, for St. Timothy's Episcopal Church, Cincinnati, OH. The free-standing case is of walnut-stained white oak. The organ features mechanical key and stop action. Manual compass 56 notes, pedal 30 notes; flat non-radiating pedalboard; tuned in "Bach" temperament, H.A. Kellner, 1978; wind pressure 70 mm manual, 100 mm pedal. Most of the pipes are of 96% lead; the 8' Principal is 75% tin; the Gedackt 8' is of walnut and maple; the Subbass 16' and the lowest 12 notes of the Trombone 16' are of poplar. Wind is supplied from a single wedge-shaped bellows, fed by a 1HP blower.

**GREAT**  
16' Bourdon  
8' Principal  
8' Rohrflöte  
4' Octave  
4' Flute  
2 3/4' Quinte  
2' Octave  
1 3/4' Tierce  
Mixture V  
8' Trumpet

**SWELL**  
8' Principal  
8' Gedackt  
8' Gamba  
4' Octave  
4' Spitzflöte  
2' Gemshorn  
1 1/2' Larigot  
Plein Jeu IV  
8' Dulcian  
16' Vox Humana

**PEDAL**  
16' Subbass  
8' Octave  
8' Bourdon  
4' Choralbass  
16' Trombone  
8' Trumpet

**The Fabry Organ Co.**, Fox Lake, IL, has completed re-leathering and renovating the Möller organ at First United Methodist Church, Woodstock, IL. The firm completed the following changes and additions: solid state shade action, electric tremolos, solid state chamber relays, electrification of the chime system, and solid state conversion of the console (32 memory system); all solid state equipment is from Peterson Electro-Musical Products. Tonal additions consisted of an independent 8' Principal and 8' Oboe for the Great, with pipework and chestwork from A.R. Schopp's Sons. Fabry refinished the existing console and installed it on a movable platform. The Fabry crew included David J. Fabry, David G. Fabry, Joseph Poland, and Jeffrey Wennerstrom. Organist of the church is Mrs. Grace Hajeck. Photo by Sudio.

## GREAT

8' Principal  
8' Bordun  
8' Salicional (Sw)  
4' Principal  
III Mixture  
8' Oboe (new)  
Tremolo  
Chimes

## SWELL

16' Rohr Gedeckt  
8' Rohr Flute (ext)  
8' Salicional  
8' Voix celeste (TC)  
4' Nachthorn  
2' Blockflöte  
1 1/2' Quinte  
16' Trompette  
8' Trompette  
Tremolo

## PEDAL

32' Untersatz (wired)  
16' Bordun  
16' Rohr Gedeckt (Sw)  
8' Spitz Prinzipal  
8' Rohr Flöte (ext)  
4' Oktav (ext)  
16' Trompette  
8' Trompette (ext)



## ► Edskes/Zuiderveld

much interest for the introduction of melody instruments. The trumpets that are at present so frequently heard, are a sign of things to come.

A decline has come in recent time, in imitation of the German-originating "Accompaniment Settings" ("Begleitätze"), to accompany the congregation with strongly thinned-out harmonies, which are often also provided with changing and passing tones. However, they give insufficient support for the singing of the congregation. Only when a choir is present, that can take over a part of the task of the organ, can use be made of similar methods. This is in our land only occasionally the case.

It seems to me that it is certainly worth the effort to consider in depth the accompaniment practice of the 17th- and 18th-century organists. This does not necessarily have to go in the direction of uncritical adoption of their methods, but it may well contribute to reorientation in this area. Take notice of the many new melodies, which already now and possibly in the future will increasingly confront the churchgoer—a primary concern for organists. ■

*The translator wishes to acknowledge the help of John Brombaugh and C.H. Edskes in obtaining accurate translations of organ terms and rendering the article in idiomatic English.*

## Notes

1. Gemeente archief Groningen, *Stadsresoluties 1685*.
2. Michael Praetorius, *Syntagma musicum*, part II *De Organographia*, facs. ed. 1958, p. 102.
3. Dr. M. A. Vente, *Bouwstoffen tot de geschiedenis van het Nederlandse orgel in de 16de eeuw*, 1942, p. 171.
4. Idem., p. 171.
5. Veldcamp, *Onderrichtinge*, Almar 1727, p. 35.
6. Aeneas Egbertus Veldecamp(s) from 1706 to 1718 organist of the Great-church in Arnhem, and from 1718 to 1741 organist of the Great-church of The Hague.
7. C.C. Vlam en M.A. Vente, *Bouwsteenen voor een geschiedenis der toonkunst in de Nederlanden*, deel I, Utrecht 1965, pp. 73-77.
8. Nicolaas Woordhouder from 1707 to 1720 organist of the Pieters-church in Leiden, from 1720 organist of the Laurens-or Great-church in Rotterdam.
9. Gouda Kerkvoogdij archief, portef. 50 A. Communication Dr. M.A. Vente of Utrecht.
10. Michael Praetorius, *Syntagma Musicum*, part II, *De Organographia*, s. 105. [page 105]
11. C.C. Vlam en M.A. Vente t.a.p. p. 30.
12. J.W. Enschedé, *Het orgel in de St. Laurenskerk te Rotterdam*, *Rotterdamsch Jaarboekje*, 9, Rotterdam 1911, blz. 139. [page 139]
13. The Rugpositief had 17 registers, the Bovenwerk 14, and the Great 7.
14. *Beschryving van het uitmuntend orgel te Gouda*, Gouda 1774, p. 196.

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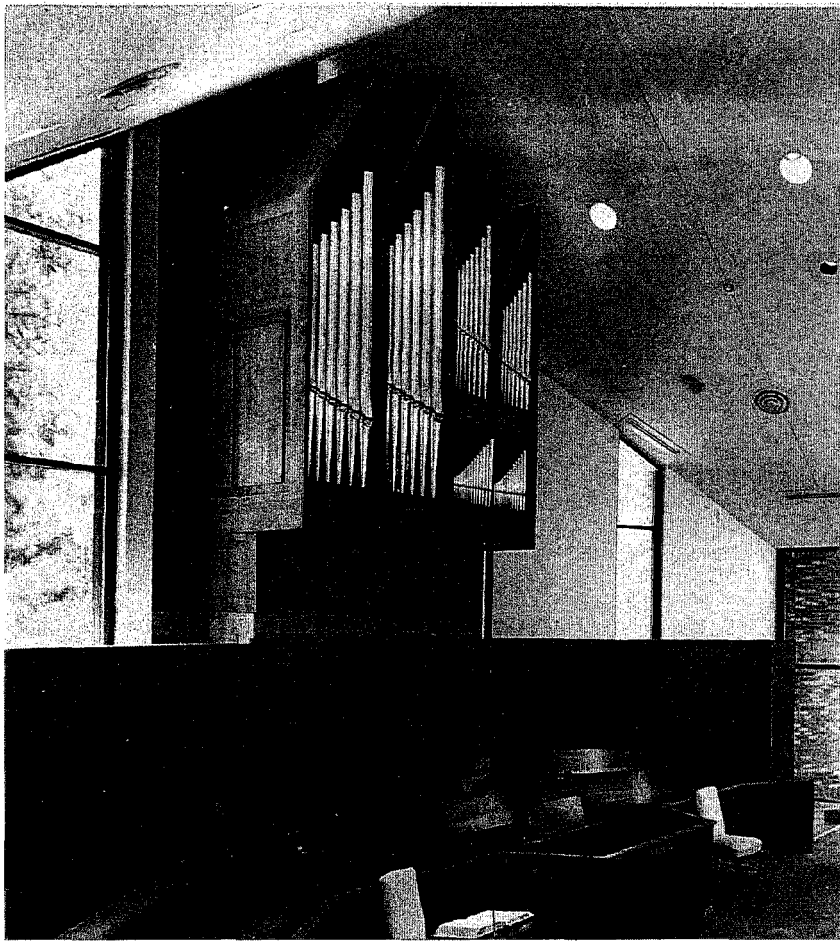
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**Redman Organ Company**, Fort Worth, TX, has built a new organ, its opus 63, for Covenant Presbyterian Church, Petersburg, VA. This organ was designed to occupy no floor space. It is located on the low wall behind the choir. The Swell is located behind the Great with a duplex chest. This allows all the pedal, except for Subbass and Fagott, to be borrowed from the Great. Channel dividers allow this to be done without flap valves and ensure reliable long-term functioning of this feature. The 90% burnished tin facade pipes come from the Great 8' Principal. The Great 2' Superoctave is borrowed from the Mixture to extend the tonal flexibility of this rather small organ. Robust scaling and voicing provide an exciting sound in this dry acoustic. Chiff and other speech noises are minimized. Equal temperament and steady wind are used, as well as 61/32 note compass and standard dimension manual keyboards and stan-

dard AGO concave and radiating pedal-board. Although based on mechanical key action and slider chests, this organ is a modern, eclectic instrument intended to fill the musical needs of this Presbyterian church for hymn singing. It presents well a variety of organ literature used for service playing. 18 stops, 17 ranks, 955 pipes; 16 generals, 8 divisionals, 8 channels. Photo by William T. Van Pelt.

#### GREAT

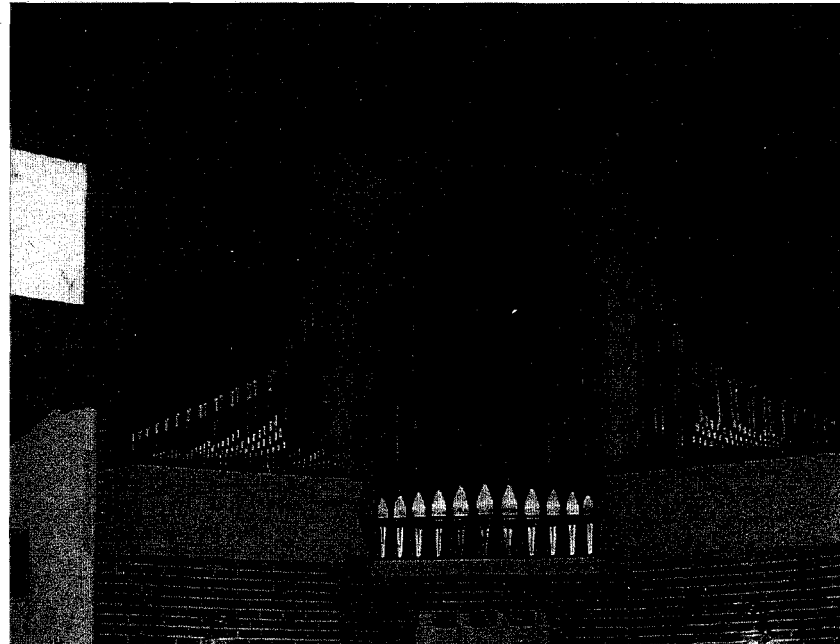
- 8' Principal (facade)
- 8' Rohrflöte
- 4' Octave
- 2' Superoctave (from Mixture)
- 1 1/2' Mixture IV
- 8' Trompette
- Tremulant

#### SWELL

- 8' Holzgedeckt
- 8' Salicional (TC)
- 8' Celeste (TC)
- 4' Principal
- 4' Koppelflöte
- 2' Spitzflöte
- 8' Oboe
- Tremulant

#### PEDAL

- 16' Subbass
- 8' Principal (Gt)
- 8' Rohrflöte (Gt)
- 4' Octave (Gt)
- 16' Fagott



**Lewis & Hitchcock**, Vienna, VA, has completed its opus 272 for Heritage Presbyterian Church, Alexandria, VA. The organ features flamed copper facade pipes in front of the Swell box, with Great and Pedal pipes exposed on the sides. Consisting of 13 ranks, the organ is built in the firm's "Ensemble Organ" style: the chorus of the organ is provided, and flexibility is gained by making these basic stops available across two manuals and pedal:

#### Exposed

- 8' Bourdon
- 4' Principal
- 1 1/2' Mixture III

#### Enclosed

- 8' Gemshorn
- 8' Celeste to
- 4' Rohrflöte
- 2 3/4' Quint
- 2' Octavin
- 1 1/2' Tierce
- 8' Trumpet
- 8' Oboe to

The organ is scaled and voiced to emphasize the chorus aspect; sufficient flexibility is gained by judicious duplexing and extension. The church committee was led by Jeff Taylor. The pastor of the church is Bill Kosanovitch. The music director is Ernest Johnson, and the organists are Judy Huff and Deborah Lambert. The organ was designed by Gerald Piercey and Larry Ramberg. The construction crew was headed by David McCahan, assisted by Dave Selby, Steve Bartley, Steve Algire, Henry Brissette, Dick Cook, Jason Conley, Bob Copeland, Steve Kimble, Bob Meyer, Willard Morris and Carl Schwartz. Voicing was done by Charles McManis, assisted by Steve Bartley and Dave Selby.

#### GREAT

- 16' Gemshorn
- 8' Principal
- 8' Bourdon
- 8' Gemshorn
- 4' Principal
- 4' Rohrflöte
- 2' Octavin
- 1 1/2' Mixture III
- 8' Trompette
- Chimes
- Swell Coupler

#### SWELL

- 8' Rohrflöte
- 8' Gemshorn
- 8' Celeste
- 4' Principal
- 4' Rohrflöte
- 2 3/4' Nazard
- 2' Octavin
- 1 1/2' Tierce
- 1 1/2' Larigot
- 16' Trompette
- 8' Trompette
- 8' Oboe
- 4' Trompette
- Tremolo

#### PEDAL

- 32' FauxBourdon
- 16' Bourdon
- 16' Gedeckt
- 8' Principal
- 8' Bourdon
- 8' Gemshorn
- 4' Principal
- 4' Rohrflöte
- 2' Octavin
- 16' Contra Trompette
- 8' Trompette
- 4' Oboe
- Great Coupler
- Swell Coupler

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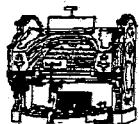
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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, • = RCCO centre event, += new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

### 15 JANUARY

**Peter Sykes**; St Ignatius Loyola, New York, NY 4 pm  
**Karen Schneider**; St Thomas Church, New York, NY 5:15 pm  
**Kenneth Dorsch**; St John's Episcopal, Hagerstown, MD 7 pm  
**Elizabeth Melcher**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Mark Laubach**; Market Square Presbyterian, Harrisburg, PA 4 pm  
**Cj Sambach**; Neffsville Mennonite Church, Lancaster, PA 7 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

### 17 JANUARY

**Jesse Eschbach**, workshops; Trinity Presbyterian, Atlanta, GA 10 am, 8 pm

### 20 JANUARY

**Daniel Lamoureux**; Trinity Church, Boston, MA 12:15 pm  
**Mireille Lagacé**; St Mary the Virgin, New York, NY 8 pm  
**Erik Suter & Jared Johnson**; Downtown United Presbyterian, Rochester, NY 8 pm  
**Diane Meredith Belcher**; St Mary's Episcopal, Memphis, TN 8 pm

### 21 JANUARY

**John Walker**, masterclass; Hitchcock Presbyterian, Scarsdale, NY 4 pm  
**Kim Heindel**, harpsichord; Univ of Maryland, College Park, MD 8 pm  
 Chicago Baroque Ensemble; St Giles Episcopal, Northbrook, IL 8 pm

### 22 JANUARY

**Erik Suter & Jared Johnson**; First United Methodist, Pittsfield, MA 4 pm  
**Murray Somerville**; Yale Univ, New Haven, CT 8 pm  
**George Hubbard**; St Thomas Church, New York, NY 5:15 pm  
**John Walker**; Hitchcock Presbyterian, Scarsdale, NY 4 pm  
**Michael Farris**; SUNY, Buffalo, NY 5 pm  
**David Wilson**, with brass; Grace Episcopal, Silver Spring, MD 7 pm  
**Zvi Meniker**; Duke Univ, Durham, NC 5 pm  
**Cj Sambach**; St John's Episcopal, Tampa, FL 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

### 23 JANUARY

**Erik Suter & Jared Johnson**; Wellesley Village Congregational, Wellesley, MA 7:30 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  
**Erik Suter & Jared Johnson**; St Paul's Episcopal, Chestnut Hill, PA 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  
**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  
**John Weaver**, workshop; First Presbyterian, Wausau, WI 10 am

### 29 JANUARY

**George Emblom**; St Thomas Church, New York, NY 5:15 pm  
**Erik Suter & Jared Johnson**; East Liberty Presbyterian, Pittsburgh, PA 3 pm  
**Michael Farris**; First Presbyterian, Gainesville, FL 4 pm  
**David Craighead**; Cleveland Museum, Cleveland, OH 3:30 pm  
**Mark Scholtz**; Calvary Episcopal, Cincinnati, OH 5 pm  
**Daniel Pollack**; Cathedral of the Holy Angels, Gary, IN 3 pm

### 31 JANUARY

American Boychoir; Grace Episcopal, Gainesville, GA

### 3 FEBRUARY

**Patricia Snyder**; Trinity Church, Boston, MA 12:15 pm  
**William Albright**; Asylum Hill Congregational, Hartford, CT 8 pm  
**Douglas Cleveland**; Community Church, Durham, NH 8 pm  
**Arthur Lawrence**; Church of the Good Shepherd, New York, New York, NY 8 pm  
**Keith S. Reas**; St Mark's Episcopal, Washington, DC 8 pm  
**Gillian Weir**, with orchestra; Toledo Museum of Art Peristyle, Toledo, OH 8 pm (also February 4)  
**Phillip Chandler**; St William, Naples, FL 11:30 am

### 4 FEBRUARY

**Diane Bish**; Christ United Methodist, Greensboro, NC 8 pm  
**Gillian Weir**, masterclass; Collingwood Presbyterian, Toledo, OH 10 am

### 5 FEBRUARY

**Choral Evensong**; St Luke's Cathedral, Portland, ME 3:40 pm  
**Barbara Bruns**, with ensemble; St John's Episcopal, Gloucester, MA 4 pm  
**Nancy Granert**; Church of the Advent, Boston, MA 5:30 pm  
**Walden Moore**; Yale Univ, New Haven, CT 8 pm  
**Peter Stoltzfus**; St Thomas Church, New York, NY 5:15 pm  
**Wayne Marshall**; Mt Carmel Baptist, Philadelphia, PA 4 pm  
**Michael Stairs**; Longwood Gardens, Kennett Square, PA 2:30 pm  
 Pequea Valley Chamber Singers; Good Shepherd Lutheran, Lancaster, PA 7 pm  
**Robert Clark**; Duke Univ, Durham, NC 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Todd Wilson**, with soprano; Church of the Covenant, Cleveland, OH 8 pm  
**Larry Smith**; United Church of Christ, Kent, OH 7:30 pm  
 The American Boychoir; St Gregory's Episcopal, Boca Raton, FL 4 pm  
**David Higgs**; Principia College, Elmhurst, IL 2:30 pm  
 Vaughan Williams, *Five Mystical Songs*; Independent Presbyterian, Birmingham, AL 4 pm

### 8 FEBRUARY

Machaut, *Mass of Notre Dame*; St Ignatius Loyola, New York, NY 8 pm  
**Douglas Reed**; Univ of Evansville, Evansville, IN 12:15 pm

### 10 FEBRUARY

**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
**Susan Landale**; Holy Trinity Lutheran, Akron, OH 8 pm  
**Todd Wilson**; First United Methodist, Oak Ridge, TN 7:30 pm

### 11 FEBRUARY

The Aulos Ensemble; St Paul's Church, Chestnut Hill, PA 8 pm  
**Mary Fenwick**; Christ Lutheran, Allentown, PA 3 pm  
 The Woodley Ensemble; St Columba's Episcopal, Washington, DC 8 pm

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12 FEBRUARY

**Henry Hokans**, with trumpet; St Luke's Cathedral, Portland, ME 3 pm  
Gregg Smith Singers & Concora; South Church, New Britain, CT 7:30 pm  
**Lewis Brunn**; St Thomas Church, New York, NY 5:15 pm  
**Jan Overduin**; SUNY, Buffalo, NY 5 pm  
**Mary Fenwick**; Christ Lutheran, Allentown, PA 3 pm  
Hymn Festival; West End United Methodist, Nashville, TN 7 pm  
**David Hurd**; Church of the Most Holy Trinity, August, GA 3 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Robert Shepfer & Martin Ellis**; Second Presbyterian, Indianapolis, IN 8 pm  
Ralph Vaughan Williams Concert; First Presbyterian, Evansville, IN 3 pm  
Edwin Winters, psychotherapist, workshop on "Developing Your Professional Image"; St Matthew's Lutheran, Wauwatosa, WI 3 pm  
Chicago Brass Choir; Trinity Lutheran, Des Plaines, IL 7 pm  
**Kimberly Marshall**; Cathedral Church of the Advent, Birmingham, AL 2:30 pm  
**Mark Buxton**; Christ Church Cathedral, New Orleans, LA 4 pm

13 FEBRUARY

**Douglas Cleveland**; Prospect Presbyterian, Maplewood, NJ 8 pm

15 FEBRUARY

**Robert Glasgow**; Church of the Holy Trinity, New York, NY 8 pm

16 FEBRUARY

**Robert Glasgow**, masterclass; Church of the Holy Trinity, New York, NY 9:30 am

17 FEBRUARY

**Bruce Adami**; Trinity Church, Boston, MA 12:15 pm  
**Mark Dwyer**; Church of the Advent, Boston, MA 8 pm  
**David Craighead**; Mercer Univ, Macon, GA  
**Stephen Schnurr**; St Paul Roman Catholic Church, Valparaiso, IN 7:30 pm  
**Todd Wilson**; Northwestern Univ, Evanston, IL 7:30 pm  
Widor, *Messe a deux choeurs*; Mt Carmel Church, Chicago, IL 8 pm

18 FEBRUARY

His Majestie's Clerkes, Mallinkrodt Chapel, Wilmette, IL 8 pm  
**Todd Wilson**, masterclass; Northwestern Univ, Evanston, IL 9 am  
**David Hurd**, workshop; Concordia College, St Paul, MN 10 am

19 FEBRUARY

**Joan Lippincott**; Harvard Univ, Cambridge, MA 3 pm  
**David Bower**; St Thomas Church, New York, NY 5:15 pm  
Sowerby Centennial Concert; Grace Episcopal, Nyack, NY 7:30 pm  
**Douglas Cleveland**; Asbury First United Methodist, Rochester, NY 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
His Majestie's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm  
**John Walsh**; Our Lady of the Snows, Belleville, IL 3 pm  
Concordia Seminary Chorus; Zion Lutheran, Belleville, IL 4 pm  
**David Hurd**; Concordia College, St Paul, MN 3:30 pm

21 FEBRUARY

**Frederick Swann**; Park Place Church of God, Anderson, IN 7 pm

22 FEBRUARY

Choral Concert; St William, Naples, FL 7 pm

24 FEBRUARY

**David Arcus**; Trinity Church, Boston, MA 12:15 pm  
Britten, *Noye's Fludde*; Grace Episcopal, Silver Spring, MD 7 pm (also February 25, 4 pm)  
+**David Higgs**; St Andrew's Episcopal, Tampa, FL 7:30 pm

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**Stephen Schaeffer**, with violin; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

25 FEBRUARY

**David Higgs**, masterclass; St Andrew's Episcopal, Tampa, FL 10 am  
**Frederick Swann**, workshop; St Paul's Episcopal; Cleveland Heights, OH 10 am  
**Christa Rakich**; St Giles Episcopal, Northbrook, IL 8 pm

26 FEBRUARY

**David Hurd**; St Ignatius Loyola, New York, NY 4 pm  
Purcell, *Te Deum*; Church of the Good Shepherd, New York, NY 11 am  
**Stephen Tharp**; St Thomas Church, New York, NY 5:15 pm  
**Phillip Compton**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Maurice Clerc**; Duke Univ, Durham, NC 5 pm  
**Frederick Swann**; Cleveland Museum, Cleveland, OH 3:30 pm  
**Robert Clark**; Calvary Episcopal, Cincinnati, OH 5 pm  
Apollo Chorus; St Peter's Church, Chicago, IL 3 pm  
**Marilyn Keiser**; Fourth Presbyterian, Chicago, IL 6:30 pm  
Tenth Annual "Organ-Fest"; First Presbyterian, Arlington Heights, IL 4 pm  
**Stephen Hamilton**; Southern Illinois Univ, Carbondale, IL 3 pm

28 FEBRUARY

Mendelssohn, *Elijah*; Church of the Covenant, Cleveland, OH 8 pm  
**Douglas Cleveland**; Valparaiso Univ, Valparaiso, IN 8 pm

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

15 JANUARY

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

18 JANUARY

**Lynn Moser**; Scottish Rite Cathedral, Tucson, AZ 12:15 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  
**Michael Moreskine**; St Mary's Cathedral, San Francisco, CA 3:30 pm

23 JANUARY

**Dean Billmeyer**; Southern Methodist Univ, Dallas, TX 8:15 pm

24 JANUARY

**Douglas Cleveland**; Douglas Residence, Houston, TX 7:30 pm

25 JANUARY

**Janet Miller**; Scottish Rite Cathedral, Tucson, AZ 12:15 pm

27 JANUARY

**George Ritchie**; Christ Episcopal, Denver, CO 7:30 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  
**Craig Benner**; St Mary's Cathedral, San Francisco, CA 3:30 pm

3 FEBRUARY

**Todd Wilson**; Southwestern College, Winfield, KS 7:30 pm  
**James Welch**; Univ Mission Church, Santa Clara, CA 7:30 pm  
**Thierry Mechler**; First Congregational, Los Angeles, CA 8 pm

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4 FEBRUARY

**Todd Wilson**, workshop; Southwestern College, Winfield, KS 9 am

5 FEBRUARY

**G. Dene Barnard**; Westminster Presbyterian, Lincoln, NE 7:30 pm

**John Singer**, shakuhachi; St Mary's Cathedral, San Francisco, CA 3:30 pm

**Craig Phillips**; All SS Episcopal, Beverly Hills, CA 5 pm

**Euny Kim**; Immanuel Presbyterian, Los Angeles, CA 5 pm

7 FEBRUARY

**Beth Harrison**; Stanford Univ, Palo Alto, CA 8 pm

10 FEBRUARY

**Eric Plutz**; St John's Cathedral, Denver, CO 8 pm

11 FEBRUARY

**Marianne Webb**, workshop; Boston Ave Methodist, Tulsa, OK 10 am

**Marilyn Keiser**, workshop; Church of the Epiphany, Dallas, TX 10 am

Phoenix Bach Choir; First United Methodist, Phoenix, AZ 8 pm

12 FEBRUARY

**Delores Bruch**, with percussion; Univ of Iowa, Iowa City, IA 3 pm

**Marianne Webb**; Boston Ave Methodist, Tulsa, OK 5 pm

**Marilyn Keiser**; St Michael & All Angels Episcopal, Dallas, TX 8 pm

**Rulon Christiansen**, with flute; St Mary's Cathedral, Cheyenne, WY 2 pm

**Richard Elliott**; St Mark's Cathedral, Salt Lake City, UT 5 pm

Valley Chamber Chorale; Church of the Beatitudes, Phoenix, AZ 7 pm

**David Higgs**; Christ United Methodist, Tucson, AZ 3 pm

Phoenix Bach Choir; First United Methodist, Mesa, AZ 4 pm

Ariel Chamber Players; St Mary's Cathedral, San Francisco, CA 3:30 pm

**James Welch**; Whittier College, Whittier, CA 3 pm

14 FEBRUARY

**Susan Landale**; First United Methodist, Ft Collins, CO 7:30 pm

15 FEBRUARY

**Mary Lou Barker**; Scottish Rite Cathedral, Tucson, AZ 12:15 pm

**Hans Hielscher**; Pasadena Presbyterian, Pasadena, CA 12:10 pm

16 FEBRUARY

**Mary Preston**, with orchestra; Meyerson Center, Dallas, TX 8:15 pm (also February 17, 18, 19)

17 FEBRUARY

**Susan Landale**; St John's Cathedral, Denver, CO 8 pm

**James Johnson**; Palmer Memorial Church, Houston, TX 8 pm

**William Albright**; First Christian, Eugene, OR 7:30 pm

19 FEBRUARY

**Chris Nemecek**; Trinity United Methodist, Little Rock, AR 6:30 pm

Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

**David Craighead**; Church of the Incarnation, Dallas, TX 5 pm

**Hans Hielscher**; St John Episcopal, Sacramento, CA 4 pm

St Thomas Choir; Loyola Marymount Univ, Los Angeles, CA

20 FEBRUARY

**Shayne Doty**; Southern Methodist Univ, Dallas, TX 8:15 pm

21 FEBRUARY

**Matthew Dirst**; Stanford Univ, Palo Alto, CA 8 pm

St Thomas Choir; All SS Episcopal, Beverly Hills, CA 8 pm

22 FEBRUARY

**Carolyn Bean**; Scottish Rite Cathedral, Tucson, AZ 12:15 pm

24 FEBRUARY

Concordia Seminary Chorus; Trinity Lutheran, Freistatt, MO 7:30 pm

Choral Concert; St John's Cathedral, Denver, CO 8 pm

25 FEBRUARY

Concordia Seminary Chorus; St Paul Lutheran, Ft Worth, TX 7:30 pm

Cambridge Singers; Mt Olive Lutheran, Santa Monica, CA 7:30 pm

26 FEBRUARY

Concordia Seminary Chorus; Zion Lutheran, Dallas, TX 8, 10:30 am

Concordia Seminary Chorus; St Paul Lutheran, Austin, TX 7 pm

Cambridge Singers; Pasadena Presbyterian, Pasadena, CA 3 pm

27 FEBRUARY

Concordia Seminary Chorus; Immanuel Lutheran, Giddings, TX 7:30 pm

28 FEBRUARY

Concordia Seminary Chorus; St Paul Lutheran, McAllen, TX 7 pm

### INTERNATIONAL

15 JANUARY

**Erik Suter & Jared Johnson**; St Giles Presbyterian, Sarnia, Ontario 4 pm

17 JANUARY

**Erik Suter & Jared Johnson**; St James Anglican Cathedral, Toronto, Ontario 1 pm

18 JANUARY

**Erik Suter & Jared Johnson**; St Paul's Anglican, Toronto, Ontario 12:10 pm

22 JANUARY

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

## Organ Recitals

ROBERT ANDERSON, Stiftskirche, Baden-Baden, Germany, September 25: *Toccata e-moll, 3 Verse über "Nun freut euch,"* Weckmann; *Pange Lingua, en taille à 4, Fugue à 5, Récit du Chant, de Grigny, Paraphrase-Carillon (L'Orgue Mystique No. 35, In Assumptione B.V.M.),* Tournemire; *Agnus Dei, Marín; At Matins, At Vespers, At Compline (The Book of Hours),* Pinkham; *Praeludium, Zwillich; O Mensch, bewein, S. 622, Fantasie und Fuge c-moll, S. 537, Bach.*

COLIN ANDREWS & JANETTE FISHELL, Methuen Memorial Music Hall, Methuen, MA, September 28: *Brandenburg Concerto No. 3 in G, S. 1048* (arr. Fishell); *Passacaglia and Fugue in c, S. 582, Bach; Variations de Concert, op. 1, Bonnet; Mars, the Bringer of War (The Planets),* Holst/Fishell; *Le Monde dans l'attente du Sauveteur (Symphonie Passion),* Dupré; *Méditation (Trois Improvisations),* Vierne/Duruflé; *Finale (Nedelná Hudba),* Eben; *The Procession of the Sardar (Caucasian Sketches),* Ippolitov-Ivanov/Fishell; *Russian Sailors' Dance (The Red Poppy),* Glière/Fishell.

BRIAN ARANOWSKI, Trinity-by-the-Cove Episcopal Church, Naples, FL, October 23: *Pastorale, S. 590, Bach; IV-Allegretto (Four Sketches),* Sonata in c, op. 65, no. 2, Schumann.

F. ALLEN ARTZ, III, Cathedral of the Sacred Heart, Newark, NJ, October 23: *Chaconne in g, L. Couperin; Wo Gott zum Haus, Peeters; Vom Himmel hoch, Pepping; Erhalt uns, Herr, Bender; Sonata in B-flat, Mendelssohn; Prelude and Fugue in A, S. 536, Bach; Schönster Herr Jesu, Schroeder,*

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THOMAS BARA, Central United Methodist Church, Lansing, MI, September 25: *Prelude and Fugue in G*, S. 541, *Nun komm, der Heiden Heiland*, S. 659, Bach; *Variations on "Est-ce Mars."* Sweelinck; *Sonata* op. 65, no. 1, Mendelssohn; *Sonata for Organ*, op. 86, Persichetti; *Clair de lune*, Vierne; *Allegro (Symphonie VI)*, Widor.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, October 9: *Improvisation*, op. 150, no. 7, Saint-Saëns; *Partita on "Nun komm, der Heiden Heiland,"* Kropfreiter; *Choral no. 3 in a*, Franck; *Praeludium für Orgel*, Kodály; *Prelude and Fugue in E-flat*, S. 552, Bach; *Cantique, Fête, Langlais*.

LORRAINE S. BRUGH, College Church, Wheaton, IL, October 16: *Trio Sonata in E-flat*, Bach; *Prelude and Fugue in C*, Böhm; *Choral in E*, Franck; *Wunderbarer Koenig, Meinen Jesum lass ich nicht, Wer nur den lieben Gott*, Reger; *Moto Ostinato, Eben; Dieu parmi nous*, Messiaen.

JAMES G. CASEY, Cathedral of the Holy Angels, Gary, IN, October 23: *Prelude and Fugue in G*, S. 541, Bach; *Allein Gott in der Höh sei ehr; Schmücke dich, o liebe Seele; O Jesu Christ, mein's wäheres Licht, Manz; Lied, Vierne; Wondrous Love*, Pinkham; *Sonata IV*, Mendelssohn; *Rosace, Carillon-Sortie, Mulet*.

PHILIP CROZIER & SYLVIE POIRIER, Parish Church of St. Mary & St. Nicholas, Wilton, England, August 3: *Sinfonietta*, Bédard; *A Verse*, Carleton; *Prelude and Fugue in B-flat*, Albrechtsberger; *Sonata in d*, Merkel; *Suite Montréalaise*, Jackson; *A Fancy for two to play*, Tomkins; *Toccata Française*, Bölling.

ROBERT DELCAMP, with Susan Rupert, soprano, Cathedral of St. Philip, Atlanta, GA, October 23: *Salve Regina, Terziani; Four Versets on "Ave maris stella,"* Dupré; *Five Lieder*, Wolf/Reger; *Six Versets on the Magnificat*, Dupré.

STANISLAS DERIEMAERKER, Cleveland Museum of Art, Cleveland, OH, October 16: *Brande champagne*, van Soldt; *Prelude and Fugue in G*, van den Kerckhoven; *Andante in e*, Fiocco; *Fugue in C*, van den Gheyn; *Pasacaglia in c*, S. 582, Bach; *Choral No. 2 in b*, Franck; *Marche triomphale in D*, Lemmens; *Scherzo in G*, Verschraegen; *Music for Organ*, op. 8, Deriemaeker; *Final in D*, Lemmens.

JAMES DRAKE, Utah State University, October 11: *Allegro (Symphony #6)*, Widor; *Clair de lune*, Vierne; *Fanfare and Gothic March*, Weitz; *Chorale and Recessional*, Ashdown; *Toccata in F*, S. 540, Bach; *Arioso*, Handel; *Toccata in D*, Christiansen; *Antiphon #3*, Dupré; *Finale (Symphony #8)*, Widor.

GLENDON FRANK, St. Johannis-Kirche, Rothenburg ob der Taube, Germany, Sep-

tember 18: *Toccata XI*, Muffat; *Sonatas*, K. 288 and 328, Scarlatti; *Herzliebster Jesu*, Brahms; *Partita Sei gegrüßet, Jesu gütig*, Bach.

HENRY FUSNER, First Presbyterian Church, Nashville, TN, September 30: *Symphonie VI*, Widor; *Basse de Cromorne, Flûtes, Caprice sur les grands Jeux (Suite du deuxième ton)*, Clérambault; *Erbarnt dich, mein, o Herre Gott*, S. 721, *Prelude and Fugue in E-flat*, S. 552, Bach; *Requiescat in pace*, Sowerby; *Carillon de Westminster*, Vierne.

JUDITH & GERRE HANCOCK, The Baptist Temple, Charleston, WV, July 24: *Fantasia in f*, K. 608, Mozart; Two Sonatas for Double Keyboard, Pasquini; *O whither shall I flee, Art thou, Lord Jesus, from heaven to earth now descending, My soul doth magnify the Lord* (Schübler Chorales), Bach; *A Duet for Organ*, Wesley; *Prelude and Fugue on ALAIN*, Duruflé; *Sonata*, Merkel.

CALVERT JOHNSON, John Carroll University, September 27: *Entrada de clarines, Canción de clarín, Orta canción, Canción de clarín*, Martín y Coll; *Diferencias sobre el canto del Caballero, Tiento III, Cabézón; Pange lingua, Tiento lleno de 4 tono, Heredia; Versos de 6 tono, Batalla de 6 tono, Jimenez; Tiento de falsas de 2 tono, Tiento de 1 tono, Bruna; Gaitilla de mano izquierda, Durón; Pascualles de primero tono, Tiento XIV, Cabanilles; Sonata para la Corneta Real y el eco, Sonata de 1 tono, Lidón.*

JOAN LIPPINCOTT, St. Stephen's Episcopal Church, Wilkes-Barre, PA, May 22: *Festival Fanfare*, Leighton; *Passacaglia in c*, S. 582, Bach; *Fantasia in f*, K. 608, Mozart; *Choral varié sur le theme du Veni Creator*, Duruflé; *Symphonie VI*, Widor.

THIERRY MECHLER, St. Joseph Cathedral, Providence, August 14: *Symphonie 8*, Widor; *Improvisation in the French style on "Les Saints et les Anges,"* Mechler.

THOMAS MURRAY, First United Methodist Church, Santa Barbara, CA, June 10: *Toccata and Fugue in F*, S. 540, Bach; *Canon in A-flat*, op. 56, no. 4, *Sketch in D-flat*, op. 58, no. 4, Schumann; *Grand Choeur Dialogue*, Gigout; selections from *Eptigrams*, Kodaly; *Sonata on the 94th Psalm*, Reubke.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, September 14: *Concerto in a*, Vivaldi/Bach; *Prelude and Fugue in G*, Bach; *Preludes I, II, III*, Bloch; *Impetuoso*, Wiedermann. September 21: *Fantasia in g*, Kuchar; *Fugue in a*, Seger; *Prague Fantasy, Mácha; Variations on "Under the Green Linden Tree,"* Sweelinck; *El flautista alegre, Toccata*, Noble. September 28: *Diferencias sobre el canto del cavallero, Cabezon; Prelude on a Czech Christmas Song, Lullaby for Mita*, Wiedermann; *Land of our birth*, Vaughan Williams; *Choral III in a*, Franck.

SIMON PRESTON, Westminster United Church, Winnipeg, Manitoba, October 23: *Variations de Concert*, op. 1, Bonnet; *Prelude and Fugue in D*, Bach; *Sonata Eroica*, Jongen;

*Toccata (Symphony V)*, Widor; *Sicilienne*, Duruflé; *Salamanca*, Bovet; *Fling (Six Irish Dances)*, Gardner; *Variations on a Patriotic Theme*, Ives.

IAIN QUINN, Methuen Memorial Music Hall, Methuen, MA, July 13: *Introduction and Passacaglia in d*, Reger; *Elegie*, Masson; *Romance in G*, Beethoven/Best; *Concerto in a*, S. 593, Bach; *Sonata in d*, Mendelssohn; *Romance in f*, Barcarolle in g, Rachmaninov/Quinn; *Choral III in a*, Franck.

CHRISTA RAKICH, Hope Lutheran Church, New Castle, DE, September 25: *Fantasia in g*, S. 542, *Trio Sonata #5 in C*, S. 529, *Fugue in g*, S. 542, Bach; *Prelude in F*, F. Mendelssohn; *Sicilienne*, von Paradis; *All things bright and beautiful, Wonderful words of life, Praise our father*, Diemer; *Sonata #4*, Mendelssohn.

HAZEL SOMERVILLE, Methuen Memorial Music Hall, Methuen, MA, September 7: *Fanfares*, Hampton; *Variations on Old Psalm-Tunes: Forth in thy name, O Lord, I go; O Lord, turn not away thy face; By the waters of Babylon; God moves in a mysterious way*, Dyson; *Prelude and Fugue in c*, S. 546, Bach; *Prelude on "Brother James's Air,"* Wright; *Prelude on "Union Seminary,"* Callahan; *Revelations*, Pmkham; *Saraband for the Morning of Easter*, Howells; *Prelude in b*, op. 19, no. 2, Paine; *Mein Jesu der du mich, O Gott du frommer Gott*, Brahms; *Fantasy*, op. 78, Mathias.

JOHN & MARIANNE WEAVER, Kirk in the Hills, Bloomfield Hills, MI, April 17: *Concerto in F*, op. 4, no. 4, Handel; *Suite Modale*, Bloch; *Fantasia and Fugue in g*, S. 542, Bach; *Rhapsody for Flute and Organ*, Weaver; *Grand Pièce Symphonique*, Franck.

MARIANNE WEBB, Southern Illinois University, September 16: *Praeludium in C*, Böhm; *Nun komm der Heiden Heiland*, S. 659, Bach; *Fantasia in f*, K. 608, Mozart; *Prélude et Fugue*, op. 99, no. 3, Saint-Saëns; *Adagio (Symphonie V)*, Allegro (*Symphonie VI*), Widor.

GILLIAN WEIR, South Church, New Britain, CT, October 30: *Concerto in d*, S. 596, Bach; *Four Dances*, Antwerpener Tanzbuch; *Dies sind die heiligen zehn Gebot*, S. 678, Bach; *Sonata on the 94th Psalm*, Reubke.


ANNE & TODD WILSON, Riverside Baptist Church, Jacksonville, FL, May 6: *The Ride of the Valkyries*, Wagner, arr. Dickson/Lockwood; *Concerto No. 3 in G*, Soler; *The Alexander Variations*, Hampton; *Grand-Choeur Dialogue*, Gigout; *Vocalise*, Rachmaninoff/Bird; *Suite from Carmen*, Bizet/Biery.

TODD WILSON, Ohio Wesleyan, Delaware, OH, September 25: *Allegro moderato (Drei Tonstücke*, op. 22), Gade; *Voluntary in F*, Stanley; *Tuba Tune*, Lang; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Variations on America*, Ives; *There is a happy land, I love thee my Lord*, Shearing; *Variations on a Noël*, Dupré.

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**Yearsley, David**, wins first prize in the Brugge Organ Competition. Dec 2

Obituaries

**Blankenship, Ted, Jr.** Mar 5  
**Bruce, Dwight J.** July 4  
**Buechner, Nelson.** July 4  
**Bufano, Anthony Angelus.** \* Sep 4  
**DeLong, Richard.** Nov 4  
**Downes, Ralph.** Apr 10  
**Edler, Brett A.** Nov 4  
**Hammack, James E.** Nov 4  
**Hawkins, Margaret.** Apr 4  
**Jennings, Royal Dwight.** \* Mar 5  
**Mews, Douglas.** Feb 4  
**Nemo, Michael.** Feb 4  
**Reid, William N.** July 4  
**Shirley, George A.** Nov 4  
**Swartz, Samuel John.** \* May 4  
**Way, David Jacques.** Apr 4

Organ Stoplists

**Andover**  
 Old Dominion University, Norfolk, VA. 2/15 tracker, \* Sep 1, 15  
 Pilgrim Congregational, Sherborn, MA. 2/18 tracker, \* July 15 (E. & G.G. Hook)  
**Bedient**  
 First Christian, Lincoln, NE. 1/3 tracker, \* May 16  
 St Cecelia's Cathedral, Omaha, NE. 1/3 tracker, \* May 16  
 St. Rita RC, Dallas, TX. 2/34 tracker, \* Apr 1, 16

Organ Stoplists

**Berghaus**  
 Grace Lutheran, Evanston, IL. 2/12, \* Nov 16  
 Trinity Lutheran, Columbus, OH. 3/53, \* Feb 20  
**Bigelow**  
 Victory Lutheran, Mesa, AZ. 3/60 tracker, \* Aug 16  
 Zion Lutheran, Madison, WI. 1/15 tracker, \* Feb 1, 18  
**Bond**  
 First Congregational, Corvallis, OR. 2/18 tracker, \* May 1, 14  
**Buzard**  
 St Matthew Roman Catholic, Champaign, IL. 2/31, \* Sep 1, 19  
 Union United Methodist, Belleville, IL. 2/26, \* Feb 19  
**Fabry**  
 Calvary United Methodist, Jackson, MI. 3/27, \* May 16 (Bennett)  
 First Christian, Galesburg, IL. 3/37, \* June 16 (Moller)  
 St Mark's Lutheran, Lindenhurst, IL. 3/25, \* Mar 15  
 St Paul's Lutheran, Waukegan, IL. 3/36, \* Oct 20 (rebuild)  
**Fisk**  
 Caruth Auditorium SMU, Dallas, TX. 3/70 tracker, \* Mar 1, 10-11  
**Fowler**  
 St Luke's United Methodist, Dubuque, IA. 3/36, \* Mar 16 (Farrand & Votey)  
**Garland**  
 St Stephen Presbyterian, Ft Worth, TX. 4/93, \* June 15 (Moller)  
**Goulding & Wood**  
 Trinity United Methodist, Lafayette, IN. 2/33, \* Nov 16  
**Guzowski & Steppe**  
 St Agnes Episcopal, Miami, FL. 3/36, \* Dec 16  
**Harrison & Harrison**  
 Emmanuel Episcopal, Chestertown, MD. 2/29 tracker, \* July 14  
**Hochhalter**  
 Montavilla United Methodist, Portland, OR. 2/27, Apr 16  
**Huestis**  
 St. John's Lutheran, Chehalis, WA. 2/12 tracker, \* Aug 15 (Koehnken and Grimm)  
**Janosik**  
 Janosik Residence, San Gabriel, CA. 2/11, \* June 16  
**Jernigan & Sanders**  
 S.C.I. Settegast-Kopf Funeral Home,

Sugar Creek, TX. 2/11, \* Apr 16  
 South Main Baptist, Pasadena, TX. 2/24, \* Oct 20 (Wicks)  
 St Mary's Cathedral Basilica, Galveston, TX. 4/41, \* Sep 15 (Pilcher)  
**Kney**  
 Augustana University College, Camrose, Alberta. 2/15 tracker, \* July 16  
 Lenoir-Rhyne College, Hickory, NC. 2/25 tracker, \* Sep 16  
 United Methodist, Northfield, MN. 2/17 tracker, \* June 1, 15  
**Koppejan**  
 Christian Reformed Church, St Albert, Alberta. 2/14 tracker, \* Feb 18  
 Noort Residence, New West Minster, British Columbia. 2/11 tracker, \* Apr 16  
**Marceau & Associates**  
 All Angels Episcopal, Issaquah, WA. 3/10, \* July 16  
 Augustana Lutheran, Portland, OR. 3/32, \* Sep 16  
**Moller**  
 Chapel by the Sea Presbyterian, Ft Meyers Beach, FL. 3/24, \* Aug 16  
**Nordlie**  
 St Matthew Evangelical, Janesville, WI. 2/22 tracker, \* Aug 15  
**Ontko & Young**  
 Centenary United Methodist, Charleston, SC. 2/11, \* Dec 15  
**Orgues Létourneau**  
 St Matthew's Episcopal, Richmond, VA. 2/28 tracker, \* May 14  
 United Church, Bridgewater, Nova Scotia. 2/17 tracker, \* Mar 16  
 Wesley United Church, Thunder Bay, Ontario. 3/42, \* Feb 20 (rebuild)  
 Young United Church, Winnipeg, Manitoba. 2/36 tracker, \* Aug 1, 15

**Redman**  
 Faith Lutheran, Hot Springs Village, AR. 2/11 tracker, \* Oct 20 (Hook & Hastings, Op.935)  
 Laurel Heights United Methodist, San Antonio, TX. 4/61 tracker, \* July 1, 15  
 Trinity Church, New Orleans, LA. 3/78 tracker, \* May 15  
**Rosales**  
 First Presbyterian, Oakland, CA. 3/77 tracker, \* Dec 1, 15  
**Schaedle**  
 Macedonia Christian, Lexington, KY. 2/24, \* Dec 16  
**Schlicker**  
 St Andrew's Lutheran, San Mateo, CA. 2/15, \* Jan 14  
**Taylor & Co.**  
 Lawrence University, Appleton, WI. 1/3 tracker, \* Jan 14  
**Visser-Rowland**  
 First Methodist, Fort Smith, AR. 2/12 tracker, \* Feb 18  
**Wicks**  
 Sacred Heart Church, Glyndon, MD. 2/20, \* Mar 15  
**Wolf**  
 Knox College, University of Toronto. 3/41 tracker, \* Nov 1, 15

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# Karen McFarlane

## Artists

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 (216) 721-9098 (FAX)



William Albright



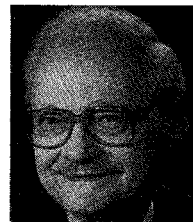
Diane Meredith  
Belcher



Guy Bovet +



Stephen Cleobury\* +



David Craighead



Michael Farris



Gerre Hancock\*



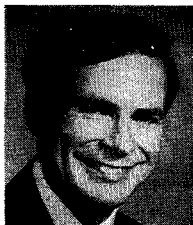
Judith Hancock



Martin  
Haselbock +



David Higgs



Clyde Holloway



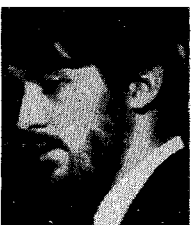
Peter Hurford



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



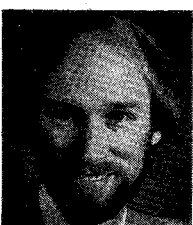
Thomas Murray



Peter Planavsky +



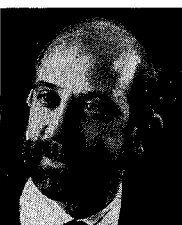
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George Ritchie



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Frederick Swann



Ladd Thomas



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