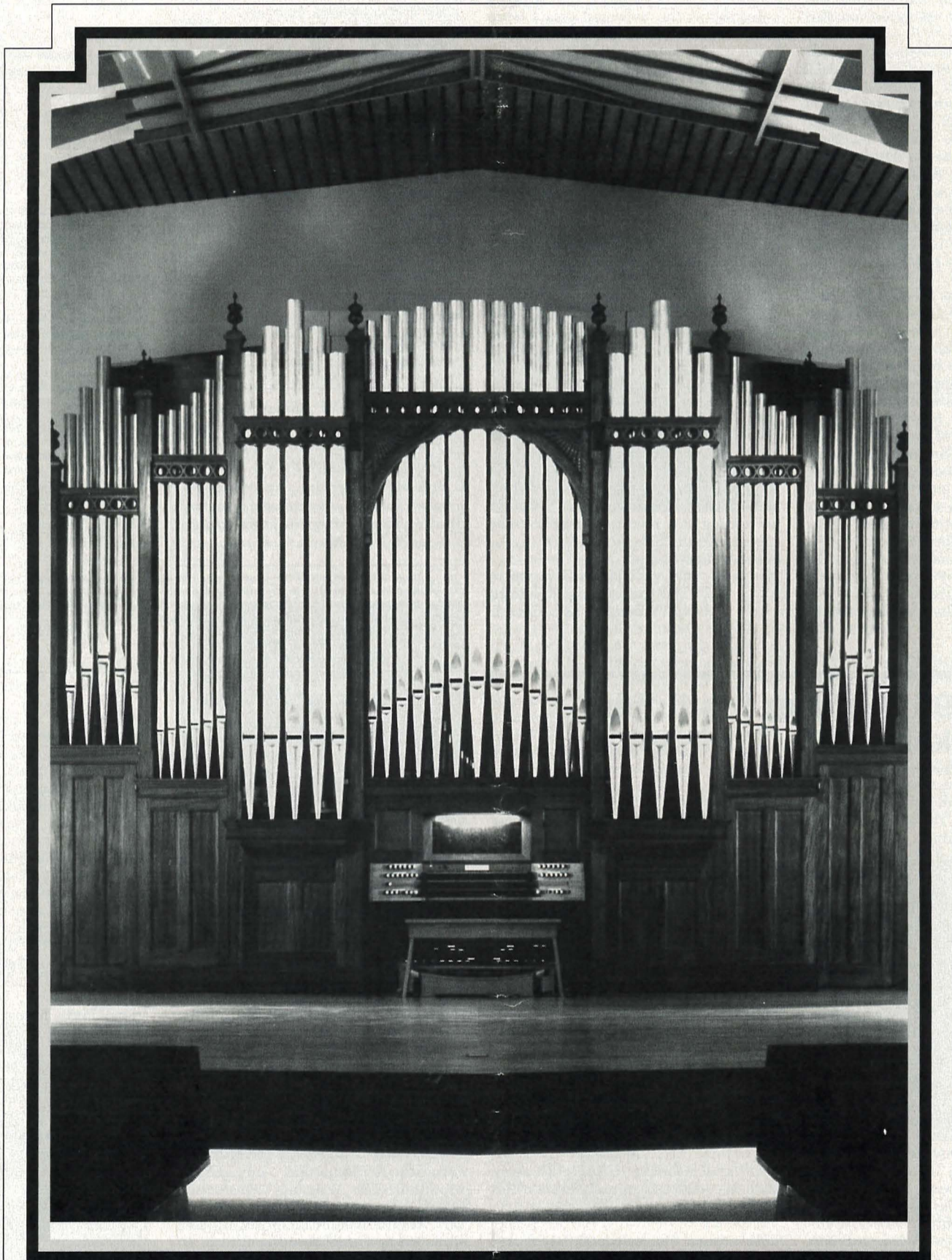


THE DIAPASON

MARCH, 1995



St. Anne's Chapel, Marylhurst College, Portland, OR
Specification on page 18

Silbermann correction

It is not clear whether the mistake stems from the material being reviewed or the reviewer himself, but James B. Hartman's piece in the January 1995 issue (Book Reviews, pp. 6-7) errs in stating that the Fisk Silbermann-style organ at the University of Michigan is the only such instrument in the United States. Not the only one, it is not even the first. Our instrument Opus 24, completed 1984, is closely patterned on the Silbermann organ in Grosshartmannsdorf, including scaling, materials, and mechanical design. It is presently in storage, having suffered damage from flooding due to a broken water main, but should be restored to operation later this year.

Munetaka Yokota's organ at the California State University in Chico (Opus 2, 1990) is also closely patterned on the larger 2-manual instruments of Gottfried Silbermann, although he admits that he deviated from the model in some respects in order to better suit the organ for the music of J. S. Bach. Nevertheless the look, feel and sound must be quite closely related to Silbermann.

Both of these instruments are discussed extensively in *The Historical Organ in America* published by the Westfield Center.

I was amused by Herbert Huestis' description of Ivan Larrea's stone organ in *OrganNet Report* (January, p. 9). Like the case of a dog walking on its hind legs, we don't expect the result to be excellent, although it appears Larrea has accomplished that as well. In any case I doubt he will find many copying his efforts. The choice of materials usually employed to build organs, particularly the pipes, has resulted from an effort to find those which produce the best results at the lowest cost, and very importantly, with the greatest ease. Stone may make beautiful sounds and be extremely durable and reliable, but the difficulty of making it do that completely overshadows its virtues.

George Bozeman, Jr.
Deerfield, NH

The reviewer replies:

George Bozeman, Jr. questions the accuracy of information contained in my recent review of *Aspects of Keyboard Music: Essays in Honour of Susi Jeans*, where I alluded to Marilyn Mason's article, "Michigan's *Klingendes Wunder*: The Fisk Re-creation of a Silbermann at the University of Michigan," describing the organ as "the only Silbermann-style instrument in the United States . . ." This is a close but elliptical paraphrase of Professor Mason's assertion that "The Michigan organ is *currently* the only Silbermann-style organ of its kind in the United States . . ." (p. 92, emphasis added.)

Insofar as the collected essays were presented in typescript form to Lady Jeans on 25 January 1986, the articles themselves probably were invited and prepared in the preceding 12 to 18 months, perhaps sometime in 1984, the year of completion of the Bozeman Opus 24. Therefore it appears that Professor Mason's claim might have been true at the time of writing ("currently"), although that exact date is unknown. The 1992 publication date of essays written six years earlier is a contributing factor to the misunderstanding, for a reader understandably might assume that any truth claims in the articles still persisted. However, the fact that the Fisk organ was installed and finished between May and August 1985 clearly concedes temporal priority to Mr. Bozeman's 1984 instrument, in retrospect.

It seems that truth is elusive and sometimes relative, and I might have inadvertently contributed to its shiftiness by omitting the qualifiers "currently" and "of its kind," although I am not at all clear what the latter phrase adds to or subtracts from the truth of the matter. Nevertheless, thanks to Mr. Bozeman for setting the record straight on the appearance of "Silbermann-style organs in the United States."

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

THE DIAPASON

A Scranton Gillette Publication

Eighty-sixth Year: No. 3, Whole No. 1024
Established in 1909

MARCH, 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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1995 Summer Institutes Workshops & Conferences

Bach Week 1995

June 5-9. Columbia College and Lutheran Theological Southern Seminary, Columbia, SC.

Intensive week of lectures on performance practice, masterclasses, and performances; topic this year is the complete *Clavierübung III*; also daily classes in the Alexander Technique. Edmund Shay, Roberta Gary, Ludger Lohmann, Robert Hawkins, Laury Christie.

Contact: Dr. Edmund Shay, Columbia College, 1301 Columbia College Dr., Columbia, SC 29203; 803/786-3810.

Montreat Worship and Music Conferences

June 18-24, June 25-July 1. Montreat, NC.

Planned and sponsored by the Presbyterian Association of Musicians, the Montreat Conferences feature worship, seminars, masterclasses, ensembles, classes. J. Melvin Butler, Paul Westermeyer, David Craighead, Larry Peterson, others.

Contact: 1995 Montreat Conference on Worship & Music, Presbyterian Association of Musicians, 100 Witherspoon St., Louisville, KY 40202-1396; tel 1-800/572-2257; fax 704/669-2779.

16th Course on Interpretation of Spanish Organ Music

July 5-13. University of Salamanca.

Concerts, lessons, practice, excursions; sessions take place in the Old and New Cathedral of Salamanca on three historic instruments, and in the University Chapel, which has an 18th-century organ. The program will focus on the works of Correa de Arauxo. Faculty Guy Bovet.

Contact: Cours d'Interpretation, Mlle Marisa Aubert, CH-1323 Romainmôtier, Suisse.

12th FFAO Congress

July 9-14. Provence, Côte d'Azur, France.

The Fédération Francophone des Amis de l'Orgue congress features 18 organs and 18 recitalists, including Michel Chapuis, Louis Robilliard, René Saorgin, Jacques Taddéi and others.

Contact: Mrs. Michelle Guéritey, Secrétariat Général FFAO, 35, quai Gailleton, 69002 Lyon, France; tel + fax 78 92 82 83.

15th annual Bach Aria Festival and Institute

June 11-25. University at Stony Brook.

Concerts, recitals, lectures, masterclasses, open rehearsals; study of the ensemble arias from Bach's cantatas, masses and passions; masterclasses on the solo keyboard, violin, cello literature, and chamber music. Yehudi Wyner, continuo.

Contact: Bach Aria Festival and Institute, c/o Bach Aria Group Assoc., Inc.,

P.O. Box 997, Stony Brook, NY 11790; 516/632-7239.

25th Cours d'Interpretation de Romainmôtier

July 16-30. Romainmôtier, Switzerland.

Classes, concerts, lessons, masterclasses; Marie-Claire Alain (French Noëls, Jehan Alain, bk. III); Michel Big-nens (Frescobaldi, Arauxo); Bovet (J. S. Bach); David Sanger (free course and English music). Classes given on the Alain family organ, now installed after restoration in a building next to the Abbey Church, and on the 1706 Italian organ in the Maison du Prieur.

Contact: Cours d'Interpretation d'Orgue, Mlle Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier; tel 41-24-53 17 18; fax 41-24-53 11 50.

Sacred Music Conference

July 17-21. Pacific School of Religion.

Presented in association with the Presbyterian Association of Musicians and the Fellowship of United Methodists in Worship, Music, and Other Arts; workshops on music ministry, choral, handbells, organ, worship. Joyce Jones, David Morales, others.

Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709; 1-800/999-0528.

Summer Harpsichord Workshops

The University of Michigan.

July 17-21, harpsichord music of J. S. Bach: concerti and other works. July 24-28, harpsichord music of William Byrd.

Private lessons, small group work ses-

sions, and large group performance classes. Edward Parmentier.

Contact: Edward Parmentier, School of Music, University of Michigan, Ann Arbor, MI 48109-2085; 313/764-2506, 313/665-2217.

12th Aston Magna Academy

June 18-July 8. Rutgers University.

Cross-disciplinary academy under the direction of Raymond Erickson; approximately 80 scholars in the humanities will focus on the topic "Cultural Cross-Currents: Spain and Latin America, ca. 1550-1750." Donald Joyce, organ; Raymond Erickson, John Gibbons, and Lionel Party, harpsichord.

Contact: Joseph Darby, Academy Administrator, 120 W. 44th St., #1001, New York, NY 10036-4020; 212/819-9123; e-mail: jzd@sunysms1.gc.cuny.edu

32nd Early Music Festival Bruges

July 29-August 12. Bruges, Belgium.

Recitals, seminars, masterclasses, demonstrations; 11th International Harpsichord Week (July 29-August 5) includes harpsichord and fortepiano competition, exhibition of keyboard instruments, concerts.

Contact: Festival Office, C. Mansionstraat 30, B-8000 Brugge, Belgium; tel (0)50/33 22 83; fax (0)50/34 52 04.

8th International Summer Organ Conservatoire

July 30-August 13. St-Antoine L'Abbaye, Isère, France.

Program includes 45 hours of masterclasses on the Scherrer (1748)/Aubertin

(1992) organ at St-Antoine L'Abbaye. André Isoir, Nigel Allcoat, Ewald Kooiman.

Contact: Nigel Allcoat, I.S.O.C., 6, Aston Lane, Burbage, Hinckley, Leicestershire LE10 2EN, England; tel 0(+1)455-63 24 64; fax 0(+1)455-25 00 45.

IAO Organ Festival

July 31-August 5. Huddersfield, England.

The Incorporated Association of Organists hosts its annual festival; concerts, masterclasses, lectures, evensong. Ludger Lohmann, Johannes Geffert, John Scott Whiteley, Andrew Dean, Margaret Phillips, others.

Contact: Philip Brereton, Secretary, IAO Organ Festival 1995, 18 Duffins Close, Shawclough, Rochdale, Lancs OL12 6XA, England; tel 0706-43575.

8th annual Corsi di Musica Antica

August 17-27, Magnano, Italy.

Features 16th to 18th-century keyboard music, organology, voice and choir. Bernard Brauchli, Lorenzo Ghielmi, Georges Kiss, Alberto Galazzo, Jörg Gobel, Thomas Wälti. A number of historic keyboard instruments will be featured.

Contact: Corsi di Musica Antica a Magnano, Via Roma 48, I-13050 Magnano (BI), Italy; tel 39-15-2-33-06; fax 41-21-728-70-56.

Southern Methodist University Harpsichord Workshop

August 13-19. Fort Burgwin, NM.

Masterclasses on the harpsichord music of Purcell, Frescobaldi, Buxtehude, la Guerre; vocal techniques; introduction to the harpsichord. Larry Palmer, Barbara Baird (harpsichord), Patti Spain (voice).

Contact: Dr. Larry Palmer, Division of Music, SMU, Dallas, TX 75275; 214/768-3273; 214/350-3628.

Symposium: The Antwerp Music Printers

August 23-25. Antwerp, Belgium.

The symposium takes place on the anniversary of the death of Hubert Waelrant (1595), and includes papers on music printing in the 16th century. Chairman is Henri Vanhulst.

Contact: Flanders Festival-Antwerp, Stadhuis, 2000 Antwerp, Belgium; tel 32/3/220 83 26; fax 32/3/220 86 57.

Third International Bach Festival

September 3-9. Amsterdam, Haarlem, Alkmaar.

The program includes daily classes, workshops, masterclasses on historic organs. Andrea Marcon, Jacques van Oortmerssen, Hans van Nieuwkoop. Themes are Baroque performance practice, and tempo in Baroque music.

Contact: Stichting Internationaal Schnitger Orgelconcours, p/a Louise Henriëttestraat 14, 1814 XD Alkmaar, Holland; tel 31.72.119255; fax 31.23.326347.

Appointments



Hugh McLean

Hugh McLean has been appointed Minister of Music of All Saints Episcopal Church, Winter Park, FL. Assisted by two associate organists, he will direct three adult and two children's choirs. Previously he served for 17 years as

organist and choirmaster of Ryerson United Church, Vancouver, B.C., Canada, and for a similar length of time at the Church of St. John the Evangelist, London, Ontario. He recently retired as Professor of Organ and Music History, Faculty of Music, University of Western Ontario, London, where he had served as Dean of Faculty 1973-1980. McLean studied organ in Winnipeg and Vancouver with the late Dr. H. Hugh Bancroft and at the Royal School of Church Music, London, with Sir William Harris, Arthur Benjamin and Dr. W.S. Lloyd Webber. Later he became the first Canadian to win the Dr. A.H. Mann Organ Scholarship to King's College, Cambridge, under the late Dr. Boris Ord. Besides degrees in organ/musicology from Cambridge, he became a Fellow of the Royal College of Organists, and received the Fellowship of the Royal College of Music. He made his professional debut at the Royal Festival Hall, London, playing the Malcolm Arnold *Organ Concerto* with Sir Adrian Boult and the Royal Philharmonic Orchestra. He gave the Canadian premieres of the two Hindemith *Organ Concertos*, and introduced much other organ music to Canadian audiences in many years of broadcasting for the C.B.C.

Leon Nelson has been appointed Chapel Organist for North Park College in Chicago, where he has served on the music faculty as instructor in organ and teacher of music history since 1985. The college just completed the installation of a new 3-manual, 57-rank Balcom and Vaughan pipe organ in its new 600-seat Anderson Chapel. The chapel was completed and dedicated in October, 1993, with the organ being completed and dedicated June 30, 1994, for which Nelson played the dedicatory recital. Responsibilities include playing for weekly chapel services as well as overseeing the use and maintenance of the organ. In August, 1994, Nelson was appointed Director of Music of the First Presbyterian Church of Arlington Heights. Future recitals on the North Park organ include Michael Farris on May 19.



William Picher

William Picher has been appointed Director of Music/Organist at the Cathedral Church of St. Jude the Apostle in St. Petersburg, FL. He formerly served as Diocesan Musician and Director of Music/Organist at the Cathedral of the Immaculate Conception in Portland, ME. A Portland, ME native, Dr. Picher holds music degrees from the University of Maine, Eastman School of Music and Catholic University of America. He has served as organist at St. Peter's Church in Waldorf, MD, and St. Ignatius Church in Oxen Hill, MD, and also served for eight years with the United States Navy Band in Washington, DC. While in Portland, he was organist at the historic State Theatre, where he performed frequently on the theatre's Wurlitzer organ. Dr. Picher is a former director of the Diocese of Portland chapter of the National Association of Pastoral Musicians. He is a composer member of B.M.I., a voting member of the National Association of Recording Arts and Sciences (Grammy Awards), and has several works for brass and organ which have been published.

Iain Quinn has been appointed Director of Music at the Church of the Intercession, New York City. In March, after two appearances at Alice Tully Hall, he will play in Seattle, San Francisco, and New York again, and return to London, England for recitals at St.-Martin-in-the-Fields, Fairfield Halls, and St. Stephen Walbrook. Quinn will then take part in the Michigan Bach Festival, play a Handel concerto with the Camerata Orchestra of New York, appear in Chicago in April, and perform the Poulenc Concerto with New York's Schubert Music Society in May. In June he will represent the United Kingdom in the fifth International Organ Festival in Tokyo, and will then spend two weeks playing concerts and recording in Belgium.

Here & There

Merrill Davis III played the dedication recitals on the new Rieger-Kloss organ at the Church of St. Daniel the Prophet, Wheaton, IL on February 18 and 19. Installation was arranged through Euro Musik Corporation, Bloomingdale, IL. For information: 1-800/216-7426.



Steven Egler

Steven Egler, Professor of Music at Central Michigan University, is on sabbatical leave during the 1995 spring semester, during which time he is studying with Charles Ore (improvisation and interpretation) at Concordia College, Seward, NE, and with Quentin Faulkner (17th and 18th century music) at the University of Nebraska at Lincoln. A member of the C.M.U. music faculty since 1976, Dr. Egler teaches organ, organ literature, church music, pedagogy, and advanced English composition. Egler, along with Edward Kvet, Director of the School of Music, and Michael Perrault of Casavant Frères, is currently designing an organ for the university's new recital hall. Ground breaking ceremonies took place in September, 1994, and completion of the building is scheduled for the Fall of 1997. Dr. Egler serves as director of music and organist at First Presbyterian Church, Mt. Pleasant, MI, and Education Coordinator for Region V of the AGO. He holds BMus, MMus and DMA degrees from the University of Michigan, where he was a pupil of Robert Glasgow.

The world premiere of *Hues for Orchestra* (Three Brief Tone Poems) by Dan Locklair took place October 27-29, 1994, performed by the North Carolina Symphony Orchestra.

On December 6, 1994, Robert Sutherland Lord played the last concert on the 1970 Möller organ at Heinz Chapel of the University of Pittsburgh, before its restoration and enhancement by the Reuter Organ Company. The inaugural concert of the new installation is scheduled for September 22, 1995.

Wiehland Meinhold will be available for concerts in America during the last two weeks of October, 1995. He studied at the Franz Liszt Conservatory in Weimar from 1977 to 1983. After taking his diploma at the Budapest Music Academy, he was appointed city organist



Wiehland Meinhold

at St. Marien Church in Mühlhausen in 1985. In that year he was given a research assistantship for organ at the Weimar Conservatory and a special teaching post 1987-89. He also studied harpsichord at the Academy of Arts in Berlin. Since 1992 he has been harpsichordist and soloist of the Thüringian Chamber Orchestra Weimar. For information: Wayne Earnest, St. David Lutheran Church, 132 St. Davids Church Rd., West Columbia, SC 29170; tel 803/356-3035; or contact Meinhold directly at 99924 Neue Strasse 3, D/O Mühlhausen, Germany; tel 011-49-36-017-0021.

The Murray/Lohuis Duo (Robert Murray, violin; Ardyth Lohuis, organ) was featured on a Canadian radio broadcast on November 13. Robert Conway, host of the "A la carte" program on station CFRC-FM, Queen's University at Kingston, Ontario, selected works from their two CD recordings. The Duo's discs are on the Raven label, OAR-200 and 230, available from the Organ Historical Society (804/323-9226).

Last October David Palmer began a retrospective of the organ music of Olivier Messiaen with a performance of *Les Corps Glorieux*. Over the next two or three years he will play the complete organ works on several instruments in Detroit, among them the Cathedral Church of St. Paul, St. Jude's Catholic Church, and Old St. Mary's Church. The next concert, at St. Jude's Church, will feature *L'Ascension* and *Messe de la Pentecôte*.

Wolfgang Rübsam is featured on a special CD release by RMC on the Fisk organ at Southern Methodist University, recorded during the AGO National Convention in July 1994. The program includes works of Bach, Buxtehude and Reger, and is available free of charge by sending \$2.50 for first class shipping to RMC Classics, 46 South, 700 East Co. L. Rd., Valparaiso, IN 46383.



Gail White (Dean) and Marianne Webb (clinician) at Southern Illinois workshop

Marianne Webb presented an organ repertoire workshop on seasonal service music November 8 for the Southern Illinois AGO Chapter. Founding Dean of the chapter, Miss Webb is represented by Phillip Truckenbrod Concert Artists.

On December 10 & 11, James Welch joined the Omaha Symphonic Chorus for its 49th annual Carols by Candlelight program at First Congregational Church in Omaha, under the direction of Craig Jessop.

St. Mary's Cathedral, San Francisco, CA, will present Louis Vierne's six Organ Symphonies in its weekly recital series, in commemoration of the composer's 125th birthday. The programs take place at 3:30 pm: March 5, Symphony No. 1, Christoph Tietze; March 12, Symphony No. 2, James Garner; March 19, Symphony No. 3, Christoph Tietze; March 26, Symphony No. 4, Ronald McKean; April 2, Symphony No. 5, David Hatt; April 9, Symphony No. 6, David Hatt. On April 16 Christoph Tietze will perform Widor's *Symphonie Romane*. For information: 415/567-2020, x213; fax 415/567-2040.

The 4th Organ Academy at Kloster Steinfeld, Eifel, takes place March 19-25, featuring an organ training course combined with body work. The main focus will be on the relationship between body awareness and expressive competence in organ playing. Faculty includes Winfried Berger (organ) and Anna Kuwertz (body work). For information: Winfried Berger, Vosshaar 18, D-48291 Telgte-Westbevern, Germany; tel (0 25 04) 8 86 50; fax (0 25 04) 8 86 75.

The combined choirs from **First Presbyterian Church**, Arlington Heights, IL (Leon Nelson, conductor), and **Glenview Community Church**, Glenview, IL (William Schnell, conductor), will perform Mendelssohn's *Elijah* on March 19 in Glenview and on March 26 in Arlington Heights. For information: 708/255-5900.

The University of Evansville will hold a Sacred Music Weekend March 24-28. Tomas Thon, organist from the Czech Republic, will perform Eben's *Job* for organ and narrator on March 24; the Choir of Gonville and Caius College, Cambridge University, under the direction of Geoffrey Webber, will perform during University Worship on March 26, and will be in residence for choral workshops on March 27; a concert of music for organ and instruments will feature Naji Hakim's *Duo Concertante for Organ and Piano* on March 25; and concerts by the University of Evansville Kantorei and Concert Choir, under the direction of Johnny Poon, will take place March 26 and 28. The weekend will also include lectures and presentations on music for small organ, early American psalmody and hymnody, handbell techniques, and choral repertoire. For information: Dr. Douglas Reed, Music Dept., University of Evansville, 1800 Lincoln Ave., Evansville, IN 47722; 1-800/423-8633; fax 812/479-2101.

Lindenwood Christian Church will hold its Church Music Extravaganza 1995 on March 25. Clinicians include Wallace Hornday, Dan Miller, and staff musicians Gary Beard and Chris Nemeck. For information: Chris Nemeck, Dept. of Music, Lindenwood Christian Church, 2400 Union Ave. at East Parkway, Memphis, TN 38112; 901/458-1652; fax 901/458-0145.

The Plymouth Music Series will celebrate the 60th birthday of composer Conrad Susa with a concert of his music on March 25 at the Ted Mann Concert

Hall. The Twin Cities' Gay Men's Chorus will join the chorus and instrumentalists of the Plymouth Music Series. To hear Philip Brunelle give a three-minute introduction to the concert with excerpts of the music, call Dial-A-Preview, 612/673-9050 and enter 9405. For ticket information: 612/690-6700.

Mount Olive Lutheran Church, Minneapolis, MN, and the Lutheran School of Theology at Chicago have announced the **Ruth and Paul Manz Scholarship**, awarded annually for an organ student who wishes to pursue a career in church music. Applicants must not have reached their 28th birthday by January 1, 1995. The deadline for applications and tapes is April 15. For information: Ruth & Paul Manz Scholarship Fund, Lutheran School of Theology, 1100 E. 55th St., Chicago, IL 60615; 312/753-0700; fax 312/753-0782.

His Majestie's Clerkes and the Chicago Baroque Ensemble will join forces to perform in a Purcell Tercentenary concert on April 22 at 8 pm in Grace Episcopal Church, Oak Park. Commemorating the 300th anniversary of Purcell's death, the program will be repeated on April 29 at Mallinckrodt Chapel, Wilmette, and on April 30 at Quigley Chapel, Chicago. For information: 312/461-0723.

Columbia College and Lutheran Theological Southern Seminary will present **Bach Week 1995** June 5-9. The week will include lectures on performance practice, masterclasses and performances of the music of J.S. Bach. This year the faculty will discuss and perform the complete *Clavierübung III*. There will also be daily classes in the Alexander Technique. Faculty includes Edmund Shay, Roberta Gary, Ludger Lohmann, Robert Hawkins, and Laury Christie. For information: Dr. Edmund Shay, Columbia College, 1301 Columbia College Dr., Columbia, SC 29203; tel 803/786-3810.

The First International Organ Contest of the City of Paris will take place September 10-17, open to organists of all nationalities who are under the age of 35 on December 31, 1995. The competition rounds take place in different churches in Paris. The prizes awarded by the Paris Town Hall are Grand Prix for Performance 60 000 F; Grand Prix for Improvisation 60 000 F; Prize for interpretation of the imposed piece 10 000 F; the Jehan and Olivier Alain Prize of 10 000 F for the best interpretation of a work by Jehan Alain; the Maurice Duruflé Prize of 10 000 F (work by Duruflé); Jean Langlais Prize of 10 000 F (work by Langlais); and Yvonne Loriod Prize of 10 000 F (work by Messiaen). Deadline for applications is April 30. For information: A.N.D.C., 5, rue Bellart, 75015 Paris, France.

The 13th Swiss Organ Competition takes place October 3-12, on organs of the Pauluskirche, Predigerkirche and the Kartäuserkirche of the Waisenhaus. A maximum of 12 organists will be selected from cassette recordings. They will play one or several concerts in Switzerland October 3-5. A pub-

lic interpretation course will then be given October 7-8 by Michel Chapuis, Ewald Kooiman and Rudolf Kelterborn. The competition takes place October 9-11. First prize 3000 Swiss francs; 2nd prize 2000 Sf; 3rd prize 1000 Sf. The deadline for applications and cassette recordings is May 15. For information: Swiss Organ Competition, Ms. Marisa Aubert, Ch-1323 Romainmôtier, Switzerland; tel (41)(0) 24-53-17-18; fax (41)(0) 24-53-11-50.

Plans for a joint film project have been announced by the Associated Pipe Organ Builders of America (APOBA), American Guild of Organists (AGO), American Institute of Organbuilders (IOA), Organ Historical Society, and the American Theatre Organ Society (ATOS). The organizations have banded together to produce a one-hour production for professional distribution to educational institutions and broadcast companies. The film seeks to expand the appreciation of the pipe organ to a large, diverse audience. Costs for the project are estimated at \$350,000 for professionals to shoot, record, edit, and distribute the film. The film project committee members include Victor Schantz, Jonathan Ambrosino, Gene Bedient, René Marceau, Sandra Soderlund, and Jeff Weiler. For information: Victor Schantz, Schantz Organ Company, P.O. Box 156, Orrville, OH 44667; tel 216/682-6065; fax 216/683-2274.

Friends of the Wanamaker Organ report the following update on the Wanamaker organ restoration. Last fall Peter van der Spek was appointed to succeed the late Nelson E. Buechner as supervisor of organ maintenance. Samuel Whitcraft was appointed his assistant. The staff reports that the console will be completely finished in time for the July 1996 OHS convention. The restoration of the water-damaged Echo organ is continuing at the Mann & Trupiano shop in Brooklyn, NY, and is also scheduled to be completed in time for the OHS convention. Technician Carl Loeser, a New Jersey subcontractor, is continuing the restoration of the Ethereal division—on 25-inch wind—which was also water damaged during store renovations five years ago. For information: Ray Biswanger, 610/519-1348. Friends of the Wanamaker Organ, Inc., is an independent, nonprofit corporation chartered in 1992 to support the world's largest playable pipe organ and its music program. Tax deductible contributions of \$15 or more entitle members to *The Stentor*, the society's quarterly newsletter and newsmagazine. For information: 224 Lee Circle, Bryn Mawr, PA 19010-3726.

The Organ Historical Society has announced the publication of *English Cathedral Music in New York: Edward Hodges of Trinity Church*, by **John Ogasapian**; 244 pp. cloth, \$29.95. The book is the first full-length study in over a century of Edward Hodges (1792-1867), British composer, essayist, and organist who emigrated to New York in 1838 to become music director at Trinity Church and built the first professional, English cathedral-style music program in America. For information: OHS, P.O. Box 26811, Richmond, VA 23261; 804/353-9226.

Gloriae Dei Cantores is featured on a new recording, *Sincere in Memoriam—Josef Gabriel Rheinberger Masses and Motets*, on the Paraclete label (GDCD 018). The highlight of the recording is Rheinberger's 8-part a cappella Mass in E-flat, op. 109. Also included is the Mass in F, op. 190 for men's voices, the Mass in G, op. 187 for women's voices, and the three a cappella motets from op. 133. Elizabeth C. Patterson is the conductor, with David Chalmers, organist. The release is available on CD (\$14.95) and cassette (\$9.95). For information: Paraclete Press, P.O. Box 1568, Orleans, MA 02653; 503/255-4685.

Robert Coates is the composer of new organ music published in Norway: *Kyrie Eleison*, Variations for Organ on a Norwegian liturgical melody, published by Østnorsk Musikkforlag (Nordre Langgate 1B, 9950 Vardø, Norway; price N.Kr. 70); and *Fire Orgelmeditasjoner* (Four Meditations for Organ), published by Cantando Musikkforlag (Normannsgt. 24, 4014 Stavanger, Norway; price N.Kr. 75). For information: tel (+47) 71276075.

Theodore Presser Company has published *Five Short Choral Works* by **Adolphus Hailstork**, issued as individual octavos for unaccompanied SATB choir: *I Will Sing of Heaven*, *Nocturne*, *Crucifixion*, *The Cloths of Heaven*, and *The Lamb*. For information: 610/525-3636, x41.

Nunc Dimittis

Jan Oskar Bender died at his home in Hanerau, Germany on December 29, 1994, following a short illness. He was born in Haarlem, Holland on February 3, 1909, and moved to Lübeck, Germany in 1922. He studied in Leipzig with Karl Straube and in Lübeck with Hugo Distler, completing his "A" Prüfung in Church Music in 1935. After positions as Organist, Kantor and Kirchenmusikdirektor in Aurich, Langen, and at the Michaeliskirche in Lüneburg, he accepted a position as Assistant Professor at Concordia Teachers College in Seward, NE in 1960. From 1965-76, he was Professor of Composition at Wittenberg University in Springfield, OH. He was awarded the Canticum Novum Award by Wittenberg University in May 1975, and later that month Concordia Teachers College awarded him an honorary Doctor of Letters degree. In 1976, he retired and moved to Hanerau, Germany, but came back to the United States to teach at Valparaiso University (Spring 1979), Gustavus Adolphus College (1979-81) and Lutheran Theological Southern Seminary (Spring 1982). Gustavus Adolphus College awarded him the Gustavus Fine Arts Award in May 1979, and he was named an Honorary Life Member of the Association of Lutheran Church Musicians in 1987.

Professor Bender was a widely published composer of music, mostly church music for organ or choir, with over 1500 compositions in 114 opuses. His works are published by several publishers in the United States and Germany, and continue to be performed widely. He was also a frequent organ recitalist during his career, and a teacher of composition. The funeral service for Jan Bender was conducted at the Severinkirche in Hademarschen, Germany on January 4, 1995.

Richard T. Gore, retired chair of The College of Wooster (OH) music department and nationally known organist and composer, died December 15, 1994, at the age of 86. Gore, who was the Olive Williams Kettering Professor of Music emeritus, taught at Wooster from 1945 until his retirement in 1974. He was a Fellow of the AGO, and more than 30 of his organ and choral compositions were published by Gray, J. Fischer, Concordia, G. Schirmer, Chantry and others. A native of suburban Washington, DC, he studied at the Juilliard School and Columbia University, where he majored in English and German and studied composition with Seth Bingham. He taught at New York University and Mount Holyoke College before completing his doctorate at the Eastman School of Music. Prior to joining the Wooster faculty, he taught for six years at Cornell University. Gore spent three of his sabbatical leaves from Wooster in Europe, principally Berlin, editing and composing and specializing in the study of Bach's works with his compilation, "Advent Oratorio," drawn from cantata movements, published by Concordia. A memorial service was held January 14 at First Presbyterian Church of Wooster.

The University of Michigan Historic Organ Tours in 1995

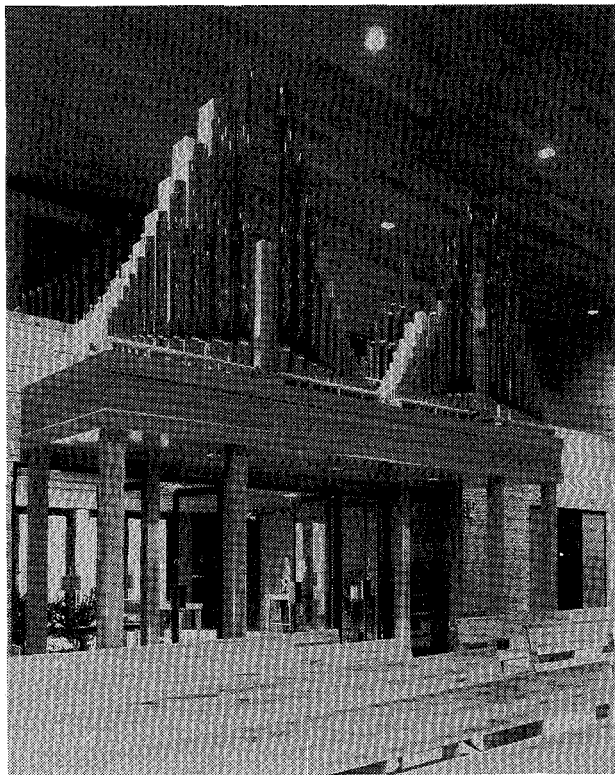
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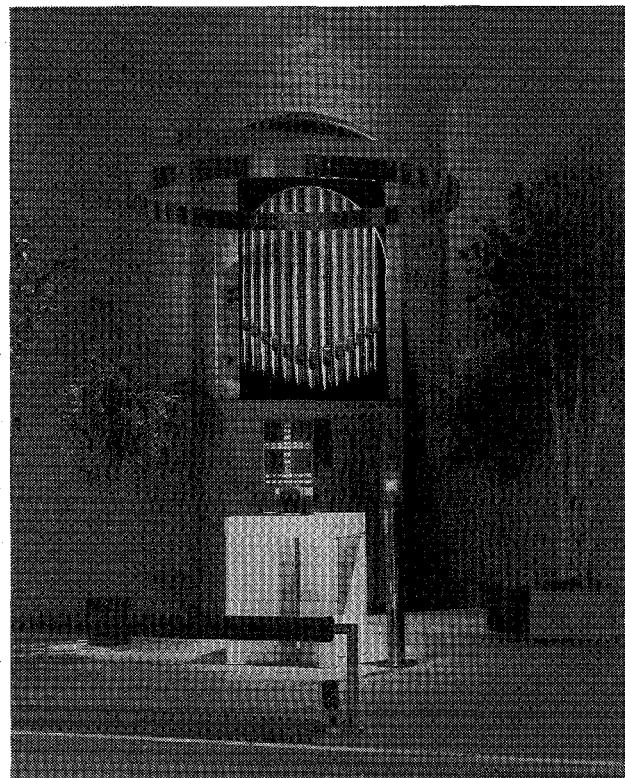
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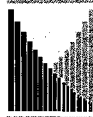
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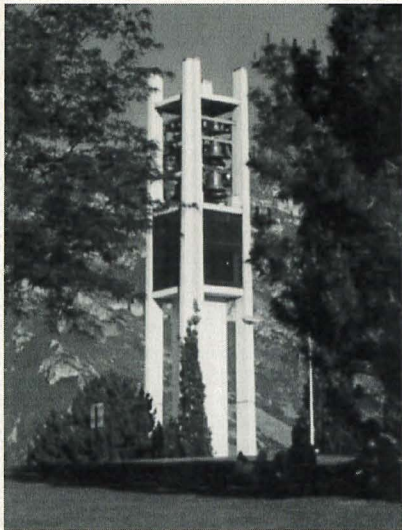
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Carillon News by Brian Swager



Centennial Carillon, Brigham Young University

Profile: Brigham Young University

In commemoration of the 100th anniversary of Brigham Young University in Provo, Utah, the Centennial Carillon and Tower were built in 1975. The tower, designed by Fred L. Markham, stands 97 feet high from a plaza. Under the plaza are two practice rooms. The Verdin Company installed the instrument comprising 52 Petit & Fritsen bells. The range extends from tenor C (4730 lbs.) through e³ (21 lbs.), and is chromatic with the exception of tenor C#. A renovation project, completed in 1993, included the installation of new playing and practice keyboards, new cast-iron clappers, and a radial transmission system.

The instrument is played daily at noon

for 30 minutes, before and after devotional assemblies at the nearby Marriott Center, and for occasional special recitals. University carillonneur Don Cook shares the playing responsibilities with two paid student carillonneurs, Russell Sorensen and David Long. The *Come, come, Ye Saints* theme and the half-hour strikes are rung automatically.

1994 World Congress

The ninth World Carillon Congress took place 11–15 July in Chambéry, the historic capitol of the Savoy region in France. Our hosts were Jean-Pierre Vitot, carillonneur of Chambéry, and Alfred Lesecq, president of the French Guild of Carillonneurs. Representatives were present from each of the nine guilds that are members of the World Carillon Federation: American, Australian, Belgian, British, Danish, Dutch, French, German, and Swiss. In all, nearly 200 people from 16 countries attended. The focal point of the Congress was the new, 70-bell, Paccard carillon which hangs in the castle of the Dukes of Savoy. The modern convention center, *Le Manège*, was the site of numerous meetings, papers, presentations, exhibits, and sumptuous meals. Simultaneous translations in English, Dutch and French were provided for guild presentations and papers.

Hundreds of people attended the recitals which were presented each evening on the castle carillon. An enormous screen was suspended from the castle wall onto which closed-circuit television images of the performers were projected. Additional afternoon recitals were played on three mobile carillons: the French and Swiss instruments were stationed near *Le Manège*, and the Dutch carillon was set up on the square adjacent to the city hall. Recitalists representing the Guild of Carillonneurs in North America were Robin Austin, John Courter, Margo Halsted, David Hunsberger, and Brian Swager. Their pro-



Castle (of the Dukes of Savoy), Chambéry, France



Eijsbouts mobile carillon in front of Chambéry City Hall

grams featured the original carillon works of American composers Samuel Barber, Ronald Barnes, John Courter, George Crumb, John Ellis, Lee Hoiby, Roy Hamlin Johnson, John Pozdro, Hilton Ruffy, Larry Wheelock, and Gary White.

Each guild made a presentation describing the status of the carillonneur and the cultural role of the carillon in their respective countries. The keyboard commission reported on the problems of keyboard standardization. Carillon-related videos were viewed. Topics of papers included contemporary music on the carillon, the Russian bell association, Leen 't Hart and his influence on carillon music worldwide, and a new perspective on the evolution of the carillon art in America. A special concert in the Malraux Concert Hall included music for (mobile) carillon and instruments.

The Lithuanian Guild of Carillonneurs was welcomed as a member of the World Carillon Federation. Two Scandinavian organizations united to form the Nordic Society of Campanology and Carillon (Nordisk Selskab for Campanologi og Klokkespil/NSCK), covering the whole Nordic area, which includes Denmark, Sweden, Norway, Finland, the Faroe Islands, Iceland, and Greenland.

The next Congress of the World Carillon Federation will be held in Aschaffenburg, Germany, July 29–August 2, 1996, with the Aschaffenburg Carillon continuing through August 4. Future congresses are scheduled: 1998 in Louvain and Mechelen, Belgium; and 2000 in Springfield, Illinois.

Harpichord News

by Larry Palmer

Nunc Dimittis

Madeleine Momot Aldrich, known to her friends as "Momo," died in Kaneohe, Hawaii, on November 25, 1994, at the age of 97. Born in Epinal in the Vosges region of France, she served as Wanda Landowska's secretary-companion from 1927 until her marriage to American harpsichordist and musicologist Putnam Aldrich in 1931. After Putnam's retirement from Stanford University, Mr. and Mrs. Aldrich retired to France, where he died in 1975. Two years later Momo visited their only child, daughter Allegra, the wife of Rasjad Tarantino who was teaching school in Kailua on the island of Oahu. When the Tarantinos left for California the following year, Momo decided to remain in Hawaii, where she spent the rest of her life.

One of the pleasures of this life was sharing her memories. I came to know of Momo when Virginia Pleasants suggested that I ask her to contribute to THE DIAPASON's Landowska centenary issue of July, 1979. Momo responded with her charming memoir "Reminiscences of St. Leu," detailing life at Landowska's school of ancient music near Paris. During my first visit to Honolulu in 1979 I went to meet Momo. In the years that followed, during many visits and talks together she shared a number of interesting stories and showed me rare photographs, information which found its way into the book I was writing, *Harpichord in America: A 20th-Century Revival*. When the book was published by Indiana University Press in 1989, it was only fitting that I should dedicate it to Momo!

To honor her memory, a "Momo Scholarship" has been established by the Alliance Française of Hawaii. Proceeds from the scholarship will be used to assist musicians, teachers, and students who wish to study in France. Further information may be requested from, or contributions in Momo's memory sent to the Alliance Française of Hawaii, P. O. Box 10037, Honolulu, HI 96816-0037.

—Larry Palmer

Dorothy Lane died of cancer on March 30, 1994. She was 84. At the time of her death she was living in the Hyde Park area of Chicago, near the University of Chicago. Dorothy Lane was one of the pioneers in the American revival of the harpsichord, and was among the earliest professors of the instrument at any American university. For many years she was on the faculty of the School of Music at Northwestern University, where she taught a highly-regarded course in 18th-century performance practices as well as offering harpsichord instruction.

In addition to faculty recitals, touring, and recording, she gave subscription concerts of chamber music in her home near Harms Woods, a converted horse stable with solid walnut plank flooring. Here, in the former hayloft with its high ceiling and panelled walls, an audience of approximately 100 could hear musicians such as Ray Still, oboe, and Lili Chookasian, contralto, performing Baroque music together with Dorothy Lane. Through her teaching and performing, Lane exerted a profound influence on several generations of students.

—David Harris

British Clavichord Society

Some sixty clavichord players, builders, and enthusiasts gathered on June 19 at the Bate Collection in Oxford, courtesy of the Faculty of Music and Jeremy Montagu, curator, for the purpose of forming a clavichord society. The prime moving forces for a British society came from the success of the Dutch Clavichord Society founded eight years ago, from Paul Simmonds, and from the special interest in recent English clavichord recitals.

The meeting was chaired by Peter

► page 8

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► Harpsichord News

Bavington and was preceded by a short musical program played by two outstanding exponents of the clavichord, Paul Simmonds and Derek Adlam. Three instruments were played, two fretted and one unfretted (all built by Karen Richter of Lewes in East Sussex and lent by Paul Simmonds).

The purpose of this initial meeting was to discuss the nature of the proposed society, its purpose and aim, dues, what types of programs and where meetings should be held, how to exchange information, and how to cooperate with other clavichord organizations. Volunteers for a steering committee were solicited. A pro-tem secretary and treasurer were chosen, and application forms for membership were available by the end of the business session.

Joel Speerstra played a short program on the Hass clavichord of the Bate Collection, followed by a coffee hour and inspection of the various instruments of the collection, with a special focus on the clavichords.

The clavichord has its own unique appeal, and is heard too infrequently. The new society will provide opportunities for listening, sharing of information, and, possibly, instruction at all levels. It will be yet another facet of the early music movement, one not yet represented. On a sad note, the June 15 death at 46 of the outstanding keyboardist and scholar Christopher Kite has already deprived the fledgling group of a fine player and prospective member. Doubtless he would have been present at this inaugural get-together.

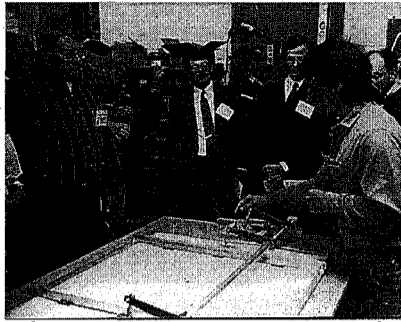
—Virginia Pleasants

Bruges 1995

The eleventh international harpsichord week in Bruges, Belgium, is scheduled for July 29–August 5, 1995. Jury members for the harpsichord and fortepiano competitions are Abraham Abreu (Caracas), Jesper Christensen (Basel-Lyon), chairman Johan Huys (Ghent), Geoffrey Lancaster (Sydney), Gustav Leonhardt (Amsterdam), Davitt Moroney (Paris), Gordon Murray (Vienna), and Ludger Remy (Bremen). An extensive instrument exhibition is the usual fare, as is a full schedule of concerts. This year these will be devoted to Bach and his contemporaries and to Purcell and the English Restoration composers. For competition rules and repertoire, and/or booking information, contact the Festival Office, C. Mansionstraat 30, B-8000 Brugge, Belgium. Telephone (0)50/33 22 83; Fax (0)50/34 52 04.

AIO Convention

October 9-12, 1994



AIO convention participants at the Goulding & Wood organ shop

The American Institute of Organ-builders held its annual convention October 9-12 in Indianapolis, IN. The meeting featured a number of lectures that addressed topics of concern to American builders. Three musical events and a well-planned tour of the Goulding & Wood shop rounded out the convention schedule. Sunday's visit to Christ Church Cathedral included a demonstration of both the 1990 Hellmuth Wolff chancel organ and the 1992 Taylor & Boody gallery organ, followed by a Choral Evensong with the Choir of Men and Boys under the direction of Frederick Burgomaster. Frederick Hohman played a program of transcriptions on the 1912 Steere/1988 Goulding & Wood organ at First Presbyterian Church in Franklin, and Marilyn Keiser performed on the 1942 Aeolian-Skinner at First Christian Church in Columbus.

Woodworking technology and engineering issues were addressed in a number of this year's lectures. John Boody discussed the basics of good milling practice and provided a video tour of his shop's unique milling and drying facility. Structural engineer John Seest elaborated on design techniques that can improve an organ's structural stability. Michael Dresdner, a nationally recognized woodworking authority, lectured on premium wood finishing products and application methods.

Other lectures included Michael Bigelow's presentation of mechanical-action duplexing possibilities, Jack Sievert's summary of state sales tax and licensing requirements, and Richard Ratcliffe's detailed explanation of the MIDI specification and its capabilities. Thomas Wood, Brian Fowler and Ran-

dall Dyer were featured in a panel discussion on small unit organ design that highlighted a number of thoughtful approaches to stoplists with duplexed voices.

At the closing banquet, certificates of appreciation were awarded to convention committee members John Goulding and Thomas Wood (co-chairmen), Larry Caldwell and Sara Wood (registration), James Miller (treasurer), John-Paul Buzard (brochure), Mark Goulding (exhibits), and Shawn Burgess-Keith (transportation). Three members who successfully completed their AIO examination received their certificates: Shawn Burgess-Keith, Tim Drewes, and John Dower.

—Howard Maple

San Anselmo Organ Festival

July 5-8, 1994

The 1994 San Anselmo Festival proved to be a success under the leadership of Win Mauzy, Sally Johnson, John Pagett, and Layten Heckman, all of whom filled in when David Farr, executive director, fell ill early in the conference. The festival opened with John Pagett, minister of music at First Congregational Church, Berkeley, CA, presenting an overview of the history of the French organ world—composers, compositional styles, instruments, musical forms, organ registrations, and churches. The week's headliner, Marie-Claire Alain, concluded the morning session with stories of the Alain family, as well as playing some recordings of Jehan's piano music. James Denman, a PhD candidate in music theory at the University of Washington, presented his topic, "Jehan Alain, synthetic modes, and the octatonic scale," at St. Stephen's Episcopal Church in Belvedere, using a handout of numerous musical examples. Tamara Still, a DMA candidate at the University of Washington, performed a recital reflecting synthetic modes as discussed by Mr. Denman. Ms. Still played works of Hampton, Alain, Heiller, and Messiaen on the Froebienus organ at St. Stephen's, and provided detailed program notes. That evening, Mme Alain performed a concert entitled "A musical evening at the Alain home in 1938." Held at the festival's primary venue, First Presbyterian Church of San Anselmo, the program included the U.S. premiere of *Microludes* by Olivier Alain.

Wednesday morning took the group to St. John's Presbyterian Church in Berkeley for a masterclass on the John Brombaugh organ, with performers Paul Woodring and Cynthia Rapacke. Mme Alain discussed French organ repertoire, registrations, fingering, and provided inspirational coaching. On Wednesday afternoon, the group ventured to The First Unitarian Church of Berkeley, in Kensington, where Mme Alain presented a lecture and masterclass on Jehan Alain's organ music. Suzanne Stoterau performed the *Choral Dorian*, and Deborah Friauff offered the *Première Fantaisie, Deuxième Fantaisie, Suite, Intermezzo, and Trois Danses*. The evening concert featured the San Francisco Chamber Singers under the direction of Paul Jacobsen.

Thursday morning Jesse Eschbach of the University of North Texas gave a detailed presentation entitled "Marie-Claire Alain the Teacher." He discussed the life and accomplishments of Mme Alain and presented the different recordings made by her of the Bach *Tocatta in d minor*. Pianists Tamara Still and Peggy Kelly Reinburg presented a lecture-masterclass-recital on "The piano music of Jehan Alain: pedagogy and performance." A meeting then followed of the Alain Association in America (for information contact Deborah Friauff, 413 Soule Ave., Ann Arbor, MI 48103), and a lecture-demonstration by vocalist Sally Johnson and organist Layten Heckman entitled "The vocal and choral music of Jehan Alain." Mme Alain then discussed her brother's chamber music. The evening concert at First Presbyterian offered instrumental and vocal chamber music of Jehan Alain, featuring the Bridge Sextet and Exeter String Quartet with Nancy Knop; flute, Maggie Poole, bassoon, and organist John Pagett.

The last day of the festival featured Norma Stevlingson (University of Wisconsin-Superior), currently engaged in a project on the manuscripts of Alain, in dialogue with Mme Alain. Discussion included the Alain organ, lost manuscripts, published errors, and the cataloging of his music. Peggy Kelly Reinburg (Seattle Pacific University) ended the morning session with a lecture-recital on "Selected works of Jehan Alain and their liturgical potential." The closing recital featured Mme Alain at Grace Cathedral in San Francisco (Aeolian-Skinner op. 910, designed by G. Donald Harrison, 1934), performing works of Bach, Albert and Jehan Alain, and an improvisation. The Board of Directors of the San Anselmo Festival are to be commended for a successful conference in a beautiful setting.

—George Anton Emblom

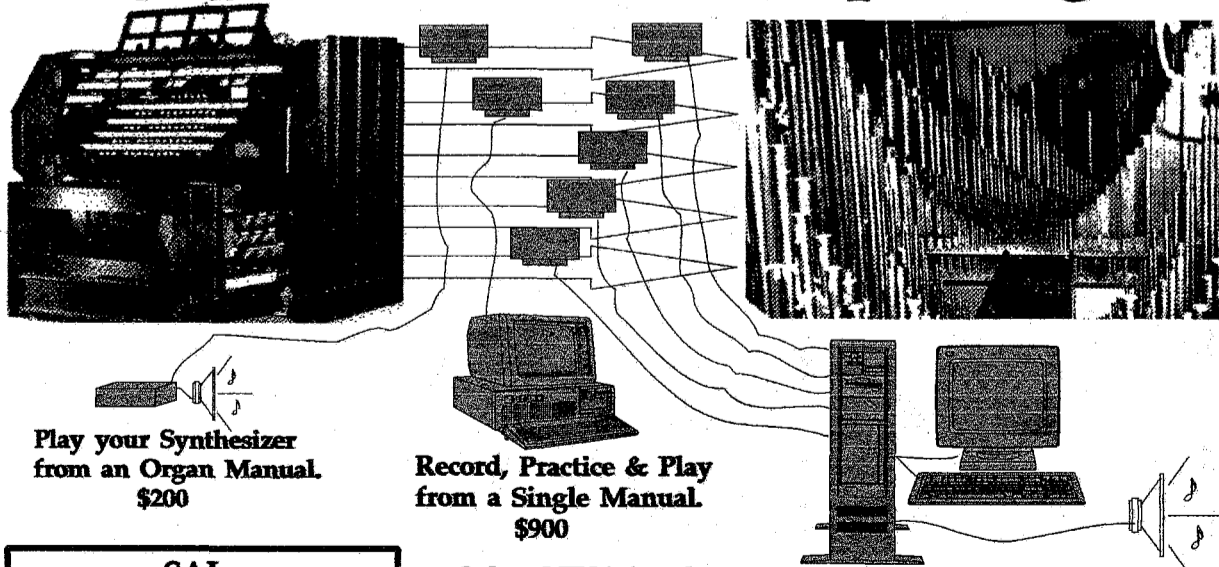
George Anton Emblom, a graduate of St. Olaf College and the University of Missouri at Kansas City Conservatory of Music, serves as Sub-Dean of the San Francisco AGO chapter, keyboardist for the San Francisco Choral Society, and director of music at St. Mark's Episcopal Church in Berkeley, CA.

Book Reviews

Diane Peacock Jezic, *Women Composers—The Lost Tradition Found*. The Feminist Press at The City University of New York (first ed., 1988; 2nd ed., 1994), 250 pp., xxx; cloth \$35.00; paperback \$14.95. For information: 212/360-5790.

It is only in the last ten years that the history of women composers has received the attention it deserves. There have been women composers as early as the Middle Ages, but they have always played a subservient role to men composers. The usual myth states that men are "intellectual, logical, capable of abstract thought, and the superior of the sexes." Women, on the other hand, are felt to be "weak, irrational, interested only in domestic chores, and clearly inferior to men." These notions result from prejudices that have been a part of western society from the classical era to the

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present. These prejudices, in turn, have influenced attitudes towards women as composers. The present book is meant to demonstrate that there have been gifted women composers of every period, despite the difficulties they have faced, and that they have written music that deserves modern performance.

Women Composers first appeared in 1988 and was a labor of love on the part of its author, who died of cancer in 1989. The present edition, prepared by Elizabeth Wood, an associate of Dr. Jezic's, expands and corrects the first edition. It is written and structured in such a way that it can be used in the college classroom. The book begins with an historical introduction, followed by a series of articles on individual composers from the Middle Ages to the present. As one might expect, the greater number of articles deals with more recent composers, such as Barbara Kolb and Ellen Taaffe Zwilich. Each article includes a biographical summary, a more detailed biography of the composer, followed by a general analysis of a selected work, available on an accompanying recording. The last portion of the article presents a selected list of works, a discography, and selected biography. Thus one has a clear overview of each composer and her work.

Most of the names are unfamiliar, even to professional musicians. Who has heard, for example, of the baroque composer Isabella Leonarda (1620-1704) or of Louise Reichardt (1779-1826), a contemporary of Beethoven's? On the other hand, most know something about Fanny Mendelssohn Hensel, Clara Wieck Schumann, and Lili Boulanger. But I, for one, have heard only a few works by these more famous names—and I suspect this is common. We are all aware that Fanny Mendelssohn and Clara Schumann took second places to their more famous brother and husband, respectively. Few of us, however, know much about the very impressive accomplishments of these gifted women. This book helps correct this situation.

Every effort has been made to present information as clearly and succinctly as possible. As the introductory material notes, this book is intended for classroom use, where it can supplement music appreciation and history texts. There are several appendixes which are intended to increase its value as a teaching tool. The authors are to be applauded for their effort to present a wide range of composers, works, and ideas in such a way.

My objections to the book are few and are certainly outweighed by its value. Not all the texts for the songs are given in the original language. In a future edition all texts should be presented—perhaps parallel columns would help save space. On p. 20 in a discussion of an aria from an opera by Francesca Caccini, the famous daughter of Giulio, it is stated that there is a kind of *hocket* at the ends of the verses. Actually what one has here is the characteristic early baroque *trillo*, or repeated-note ornament before the final pitch. A *hocket* is altogether different. I do not see the value of taking so much space for Appendix 1, which shows how many times women are cited in standard texts. It comes as no surprise that women composers are rarely mentioned. We know this already. Also, Appendix 3 which presents a list of women composers in parallel fashion to famous men composers is of slight value. I wish that this space had been used to present a more comprehensive list of women composers. In a future edition of this book, and I hope one appears, it would be nice to have more composers included, to have a longer, more detailed introduction, and to have more valuable appendixes. Even though this book is accompanied by a series of cassettes, musical examples would have clarified some of the comments made regarding individual works. Could one have a short anthology at the end of the book? So many of these works are unavailable and interesting that such an anthology (in addition to the several mentioned in the book itself) would be a happy inclusion. But all in all, this book does a great ser-

vice at a time when we are becoming more aware of feminist issues, and of great women authors, painters, and thinkers.

—Enrique Alberto Arias
DePaul University
School of New Learning

***In Search of Musical Excellence: Taking Advantage of Varied Learning Styles*, by Sally Herman. Dayton, OH: Roger Dean Publishing Company, 1994. 127 pages. \$25.00.**

In the field of education generally, before the advent of instructional development programs, teachers mainly taught as they themselves had been taught, by the imitative use of techniques—good, bad, or indifferent—acquired by osmosis from their mentors in the classroom. Today, however, the development of a broad range of pedagogical strategies, accompanied by thoughtful reflection on past practices and current needs, has contributed to greater efficiency and effectiveness in classrooms everywhere. While most of these strategic initiatives apply to curricula having a high intellectual, cognitive, and verbal content, their application to teaching in the performing arts generally, and music in particular, is less obvious. Perhaps the reason is that the real-world problems of the classroom or performance stage are not often dealt with in the technical domain of empirically-researched knowledge.

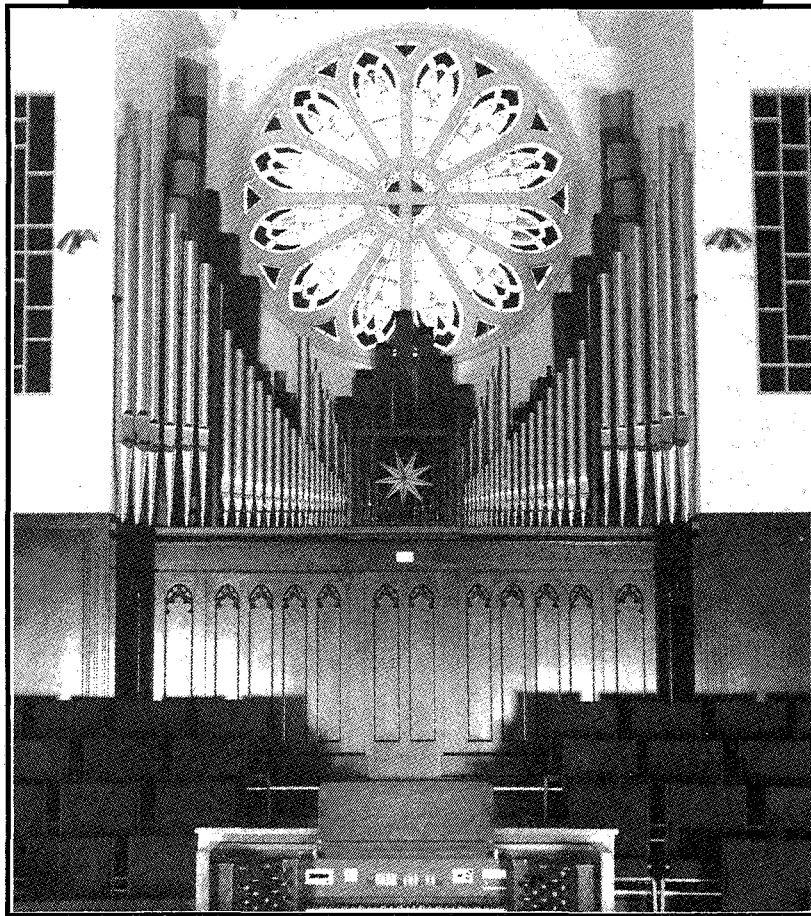
Nevertheless, there are common basic questions in both areas: What is the nature of the learner? What is the purpose of the curriculum? What is the role of the teacher? What is the educational mission? Teachers everywhere can arrive at their own personal answers to these questions by first assessing their own teaching styles. They must reframe problems as they arise daily and construct a new reality for dealing with them, consistent with perceived students' needs. This reflection-in-action approach is a problem-solving activity which keeps the diverse needs of student-learners at the center of the process.

The challenges facing directors of youth choirs often seem unsurmountable: too little rehearsal time; the singers' initial lack of vocal artistry, finesse, and general musicianship; the problems of channeling teen-age enthusiasm into self-disciplined performance; typical juvenile personality characteristics ranging from excessive talkativeness to retiring shyness; the diverse requirements of students' different learning styles; and the need to develop and maintain group standards and morale. Sally Herman's thoroughly practical manual advocates an experimental approach for the development of master teachers who can elicit higher levels of choral performance from young singers. It introduces methods and concepts for increasing musical skills, identifies the relationship between personality temperaments and learning

styles, and presents helpful classroom techniques. It also offers a variety of choral rehearsal strategies to accommodate student differences in the interests of good musicianship.

The luxury of experimentation in successful teaching can only be achieved through time-saving strategies of good planning over the program year, choice of selections, allotment of rehearsal time, and preparation of lesson plans. Actual rehearsals must involve teaching sight-reading skills, narrowing the list of instructional concepts, and substituting gestures for verbal explanations.

One of history's renowned sages, Lao-tsu, remarked: "He who knows others is wise; he who knows himself is enlightened." The attainment of the complementary states of wisdom and enlightenment is addressed in a core chapter on the psychology of personality temperaments and their relevance to different learning styles.¹ Four categories of contrasting personality tendencies—introversion vs. extroversion, sensible vs. intuitive, thinking vs. feeling, judgmental vs. perceptive, and their combinations²—provide the foundation for dealing with behavioral and performance problems in actual student rehearsals, such as maintaining discipline, involving students in group activities, building confidence, making choices, meeting deadlines, combating boredom, and developing positive attitudes. Since the majority of teachers are said to exhibit the sensitive/judgmental life style (practical,



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observant, outcome-oriented, etc.), there is a tendency for them to favor students with similar temperaments. Therefore, the enlightened teacher should possess self-discipline and develop an awareness of a variety of approaches to balance the learning needs of students with different temperaments. A "Temperament Sorter" test is included for teachers who want to identify their own personality traits for the purpose of making adjustments in their teaching styles.

A large section of the book deals with ways for simplifying concepts for expressive singing and eliciting musical decisions from the printed score. The intangible topic of musical expressiveness is approached through the presentation of a series of exercises and a summary of effective rules for dynamics, diction, and articulation, with occasional references to one or another of the relevant personality temperaments. Photographic illustrations of posed student models demonstrating physical interpretations of the essential concepts and techniques provide helpful visual analogies. A support video is also available.

A complementary chapter examines several musical scores for the specific application of the general rules, often introduced to students by quasi-musical "gimmicks" whose gradual removal leaves them with a basis of autonomous decision-making in expressive singing. The analysis of one complete choral work is accompanied by suggestions for score-marking to assist memorization and the development of suitable conducting gestures.

A brief concluding coda to the whole discussion expands personal teaching horizons through suggestions for the use of nonverbal techniques, gestures, and facial expressions, even to the stage of teaching an entire class period or rehearsal without saying a single word.

The expressed purpose of this book is "not to examine anything with great thoroughness, but rather to 'plant seeds'" (p. 112). Given this modest disclaimer, some misgivings about the applicability of the personality temperament categories can be set aside.³ While the classification adopted is only one of a number of similar personality inventories that could have been used, it serves as a suitable foundation for understanding the practical examples that follow. Also, while it may be expecting too much to demand that teachers achieve penetrating insights into the psychological make-up of individual members of a large choir, an awareness of the relevance of this approach will open windows of understanding into the bearing of these factors on different learning styles. Music teachers and choral directors will welcome Sally Herman's practical introduction to musicianship through the flexible, experimental techniques she has developed throughout her thirty-year career as a teacher, lecturer, choir director, and clinician.

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

Notes

1. These are directly derived from David Keirse and Marilyn Bates, *Please Understand Me: Character and Temperament Types* (Del Mar, CA: Prometheus Nemesis Book Company, 1978; 5th ed., 1984). The senior author (whose name is consistently misspelled "Kiersey" throughout), a clinical psychologist and diagnostician of dysfunctional behavior, adapted the pioneering Meyers-Briggs Type Indicator system, based upon the work of Carl Jung, to the matter of classifying personality types.

2. The four basic functions in Keirse's system are derived from the work of Carl Jung (*Psychological Types*, 1971). Jung maintained that the familiar extroversion-introversion dichotomy operates in combination with two rational functions (thinking and feeling) and two irrational functions (sensation and intuition). We tend to favor one of the four functions in conscious adjustments: if our superior function is rational, our auxiliary function will be irrational, and conversely. Jung assumed that every-

one uses both attitudes and the four functions in some way; the less-favored or less-developed functions simply tend to operate with less conscious control.

3. The preoccupation with personality types is as old as Plato's three components of the soul and Hippocrates' four temperaments, even reflected in present-day popular but scientifically-discredited astrology which attempts to relate horoscopes to personal rhythms and newer psychological concepts. While the different methodologies of contemporary personality typologies have been criticized as unproved speculations involving artificial, trivial, and seemingly untestable concepts, it is admitted that they offer an essential adjunct to narrowly-empirical research findings and provide valuable insights for the description, explanation, prediction, and alteration of human behavior. See *Encyclopedia of Psychology*, 1984 ed., s.v. "Personality Theories," "The Development of Personality," "Personality Types."

Hymnal Reviews

New Hymns for the Life of the Church: To Make Our Prayer and Music One. Music by Carol Doran; words by Thomas H. Troeger. Published by Oxford University Press, 1992.

This hymn collection promises to be a worthy companion to Doran and Troeger's first book of hymns, *New Hymns for the Lectionary: To Glorify the Maker's Name* (Oxford, 1986). The present collection offers fresh tunes and thoughtful texts which respond to many of the important social, pastoral, and theological issues of today. Divided into three sections, the book contains 25 hymns which address life cycle needs, special congregational needs, and theological and social needs. Hymns speak to topics often overlooked in traditional hymnody such as expression of grief, abuse, different kinds of families, and social justice.

The tunes are not always easy, but would be accessible to most congregations "if the music is properly presented." To that end, the authors offer suggestions for introducing new hymns and arrange the hymns so that the melody and text are printed on the left hand page for clarity of reading. The accompaniment appears on the right hand page. While this format simplifies reading for the singer, it complicates the task of the accompanist who must follow the accompaniment and text on opposite pages.

In addition to the hymns, Doran and Troeger provide an introduction which includes information on historical precedents, musician/clergy leadership, and nurturing the life of the church. Also included are notes on each hymn as well as indices of meter, scripture, first line, pastoral need, special occasions, liturgical seasons, and alternative tunes. These alternate tunes are familiar ones which could be used with some of Troeger's texts written in established meter. The authors suggest this as part of the process which leads the congregation to singing both these new tunes and new texts "as the full impact of these hymns rests in the integration of word and music."

Soli Deo Gloria: A Collection of Hymns Texts by Carolyn Lott Monohan. (Second edition, 1992) Published by Douglass Boulevard Christian Church, Louisville, Kentucky. \$10.00.

This fine collection contains 35 hymn texts which address the cycle of the liturgical year, stewardship, peace with justice, world peace, and family. Most are wedded to familiar tunes. For example, "Hymn to Joy" is set with an Epiphany text, "Austrian Hymn" with a Christmas text, and "Puer Nobis Nascitur" with a poem of praise.

The collection is spiral bound and

presents the four-part harmonization with complete text on the left hand page and the text alone on the right hand page. While practical, the format also functions to highlight the poetic nature of hymnody.

In the foreward church musician Paul Richardson writes that "hymns form a nexus . . . between the individual vision and the corporate activity." Monohan's texts reflect this in their fresh, individual voice which both proclaims the Gospel and responds to it in a language which is theologically accessible.

Hymnal: A Worship Book (Brethren Press, Faith and Life Press, Mennonite Publishing House, 1992).

This hymnal was compiled with the aim of celebrating and expanding the singing tradition of the Church of the Brethren, the General Conference Mennonite Church, and the Mennonite Church in North America. In this hymnal the music and poetry of the church's rich past are augmented by the inclusion of African-American, Asian, Native American, Hispanic, and African hymns, as well as those written in a contemporary idiom.

The hymns are arranged according to texts which address worship in word and deed, baptism, the Lord's Supper, faith journey, life and ministries of the church, and days of life. For the most part, the hymns are arranged in four-part harmony; however, some appear in unison and many include guitar chords.

In addition to hymns, this book contains numerous worship resources such as scripture readings, prayers, ceremonies for special occasions, and responsive readings. Two other books provide support for worship leaders. There is an "Accompaniment Handbook" which suggests performance directions particularly for those hymns which are stylistically new, and a "Hymnal Companion" which provides notes about each hymn.

—Brenda Lynne Leach
Boston, MA

New Organ Music and Recording

The Washington Organ Book. Gothic G 49059. Available from Gothic Records, Inc., P. O. Box 1576, Tustin, CA 92681. No price listed.

The Washington Organ Book. Compiled by Daniel E. Gawthrop. CPP/Belwin, Inc., CB 00681, \$10.95.

Contents: Haig Mardirosian, *Fantasia-Improvisation Christ ist erstanden—Christus vincit*; Robert Grogan, *Variations on "Morning Song"*; Russell Woolen, *Meditation*; Daniel E. Gawthrop, *Rodomontade*; Lawrence P. Schreiber, *Cantilene pour Rampal*; Douglas Major, *Concertino*.

The Washington Organ Book is a compendium of organ music from six prominent Washington, DC composers. This collection offers up a platter of treats from Washington musicians which far exceeds the offerings from some of the other sectors of our nation's capitol. The availability of this collection in both printed and recorded form provides the listener with a unique reminder of the limitations of printed music. As performers and listeners, we often assume that the printed page represents exactly the composer's wishes. Here, though, we are afforded the opportunity to not only read what the composer wrote, but to also hear six composers interpret their own music while comparing what is heard to what is written.

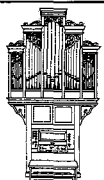
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pieces will emerge as masterpieces, but they are all worthy additions to the body of organ repertoire. The *Fantasia/Improvisation* by Haig Mardirosian combines two Easter themes or tunes. The work reverberates with the verve of Alain and the sweeping symphonic gestures of Widor. Robert Grogan's beautiful *Variations on "Morning Song"* would be useful in both a concert setting and a worship service. The individual movements could be performed at various times throughout a service. Great music sometimes comes in small packages as is evidenced by Russell Woollen's *Meditation* and Lawrence P. Schreiber's *Cantilène pour Rampal*. The *Meditation* is a peaceful work making use of imitation which gives way to a simple melody. The move to a new tonality near the end of the work points the listener to new directions. The *Cantilène* was written in honor of the distinguished flutist Jean-Pierre Rampal and features the organ's flute stops.

The largest work in this collection is the *Concertino* by Douglas Major, who admits being influenced by French music as he composed this work. The first of the three movements is a Chorale reminiscent of the Chorales of César Franck. The musical elements of the Chorale are further developed in the subsequent movements, first introspectively in the Reflections, then exuberantly in Celebration. A personal favorite in this collection is *Rodomontade* by Daniel E. Gawthrop (who also served as the compiler for the edition). The work has a part for an optional narrator (not heard on the recording) who reads a whimsical yet informative monologue designed to introduce children to the organ. For more sophisticated audiences, the piece probably works best without narration. Each of the four movements is well proportioned. The work starts with a Fanfare which demands full chorus reeds and a loud solo reed. The Adagio contrasts principals playing a fugue with a wash of luscious string sounds. Flutes are featured in an elegant Gigue. The Finale employs the plenum and reeds in another fanfare like movement which brings the work to an exciting close.

Not all excellent composers also excel at playing an instrument and vice versa. So much more the wonder then that we should be blessed with two excellent collections of music, one written and the other recorded. The six composers have contributed admirable additions to the organ repertoire, and have also combined to create a wonderful concert of their works recorded on the Great Organ in Washington National Cathedral.

—Jon Holland, DMA
The Dalles, OR

New Recordings

Die Grosse Orgel in der St. Marien-Kirche zu Rostock. Played by Joachim Vetter. Motette CD 11651. No information about price or availability.

The fairly short (52 minutes) disc contains a variety of works from the 19th and 20th centuries, some of them relatively unknown: *Scherzo aus der Nullten Symphonie* (Anton Bruckner); *Drei Choralbearbeitungen aus op. 67* (Max Reger); *Fantasia und Doppelfuge über "Ein feste Burg ist unser Gott"* (Hans Fährmann); *Sonate Nr. 1 d-Moll op. 11* (August Gottfried Ritter); *Liturgische Stücke* (Jacques Berthier); *Introduktion und Improvisation über "Wachet auf, ruft uns die Stimme"* (Harald Genzmer).

The Bruckner symphony in question is the unnumbered one written in the years 1864–1868, and the highly successful transcription is by Erwin Horn, who chose not to try to imitate orchestral sounds but to produce an authentic-sounding organ work. The result is technically difficult, but very effective. The three Reger chorale preludes—"Straf

mich nicht in deinem Zorn," "Warum sollt ich mich denn grämen," and "Werde munter, mein Gemüte"—provide the chance to hear some extremely nice solo stops. These very useful pieces are more elaborate and harmonically richer than the more often played chorales from op. 135a.

Hans Fährmann (1860-1940) was a Dresden organist and teacher and a prolific composer. His *Fantasia und Doppelfuge* was written about 1900; it is a late-Romantic work with clear echoes of Wagner, but it is an impressive show-piece and the double fugue is really striking. A. G. Ritter (1811-1885) is a little better-known, and several of his organ works crop up on recital programs in Germany. Ritter studied with Hummel, among others; he was organist at churches in Erfurt, then at the Merseburg Cathedral, and from 1847 until his death at the cathedral in Magdeburg. The five-movement sonata (1845) shows little concern for formal sonata form, and critics have pointed to the multi-movement preludes and fugues of Buxtehude as models. Since Ritter was an early editor of organ works of the North German school, this is quite believable. In any case, this is interesting music that compares very well to much better known organ works from the 19th century. It deserves to be heard often. The

two slow movements are quite lovely and could well be played alone.

Berthier (born 1923) has written a considerable body of music, including 50 *pièces d'orgue*, for the French Protestant monastery at Taizé, in Burgundy. Vetter plays five short liturgical pieces from this collection. They range in length from 38" to 1'15" and can only be described as short, evocative sketches. Vetter finds nicely varied registrations. The Genzmer movement heard here is fairly well known. It comes from the composer's "Adventskonzert." Like much of Genzmer's output, this is lovingly crafted music in an obviously modern idiom that is nevertheless quite approachable.

Joachim Vetter, born in 1946, was trained in Dresden and Leipzig; he has been cantor at the Marienkirche in Rostock since 1982. So far, his fame is largely confined to countries behind the former Iron Curtain. He plays the demanding program heard here beautifully. The phrasings are carefully thought out, the registrations are unfailingly appropriate, and the performer manages to convey to the listener his own enthusiasm for this music.

In some ways, the biggest star of this disc is the organ, a four-manual of 83 stops (about 110 ranks) built by Sauer in 1938 and renovated by the same firm in 1983. There are actually five manual

divisions, but the Kronwerk and Positiv are both played from Manual I. The largest single division is the Pedal with 21 stops; action is electro-pneumatic. It may be worth mentioning that the church is justly proud of the magnificent, towering organ case (1770) and that guidebooks sometimes speak as though the organ itself was built then! The name Sauer suggests large symphonic organs of the early 20th century. This instrument, however, can only be described as eclectic. The sound is remarkably clear—the plenos are possibly too bright for some 19th-century compositions—and I suspect that one could play earlier music convincingly. The Pedal seems to offer an endless array of stops, all of them clear and well defined! The reeds—16 of them—are perhaps a little too smooth; they blend beautifully into the ensemble, but one occasionally wishes that they dominated a little more in fortissimo passages. Unfortunately, there is no indication of what changes were made during the renovation in 1983.

The accompanying booklet offers helpful notes in German and in reasonably good French and English. The disc can be recommended heartily for repertoire, performance, and organ sound.

—W. G. Marigold
Urbana, IL

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Toward more innovative, creative and less rigid Registration of J. S. Bach's Organ Works

Clay Christiansen

I. Introduction

Today, more than ever before, musicians are seeking to "authentically" translate the various musical scores handed down to them from the surviving works of Johann Sebastian Bach into live performances which attempt to recreate as closely as possible the sound Bach himself might have heard in the first half of the eighteenth century. Certainly there is value in this quest, insofar as it aids us to more clearly understand the master and his music. However, when the quest for historical authenticity begins to unduly limit our open-mindedness to interpretative options and we begin to view Bach's music as only a product of eighteenth-century Germany, then we have not only gone against the very spirit of his singularly profound creations, but we have denied the universality of the language and scope of his music—universality unmatched by any other composer before or since.

Distinguished Bach scholar Robert Marshall reminds us that in Bach's pre-Leipzig years (by the time he had reached his mid-thirties), he "had succeeded in creating a synthesis of the leading national traditions of his age."¹ During his Leipzig career, especially in the 1730s and '40s, Bach's tendency to search for new trends, which he then synthesized into his own style, expanded to become even more all-encompassing.

It is almost as if the composer was attracted now to anything "exotic," that is, remote in time, place, or tradition, maintaining, as it were, a Janus-like involvement with both the remote past and the newest trends, juxtaposing Palestrina and Pergolesi, the technical virtuosity of a Domenico

Clay Christiansen was appointed an organist at the Mormon Tabernacle on Temple Square, Salt Lake City, Utah in 1983. Previously, he was Organist and Choirmaster at St. Mark's Episcopal Cathedral and Congregation Kol Ami, also in Salt Lake City. He received the BA degree at Brigham Young University under J. J. Keeler. While a student of Alexander Schreiner he received the MMus degree at the University of Utah. Composition studies were with Vladimir Ussachevsky, Ramiro Cortes and Bruce Reich at the University of Utah, where Christiansen was awarded a PhD degree in 1988. Post-graduate organ studies have been with Robert Noehren. In addition to his regular solo recitals and performances with the Tabernacle Choir on Temple Square, Dr. Christiansen's solo appearances have taken him across the United States, Canada and England. His solo organ CD on the Klavier label, "The Pipe Organ of the Mormon Tabernacle," KCD-11044 was released in the Fall of 1993.

Scarlatti or a Dresden opera star and the simple directness of the opera buffa, the high art of canon and the low art of the rowdy quodlibet, not to mention the peasant idioms of German—and even Polish—folk music: all this, as the phenomena of the *B Minor Mass* and the *Goldberg Variations* reveal—in the ultimate service of a truly universal *reunion des gouts*.²

The enlightened performance of Bach's organ music must take into account this search for and knowledge of a multiplicity of styles. Peter Williams states that

J. S. Bach is known to have been intimately acquainted with organ music of several countries and periods . . . Probably no French, Italian, Spanish, English or north German organist of the early eighteenth century knew so many different kinds of organ music.³

Nor was Bach's intimate acquaintance with organs of considerable size and variety limited by the relatively small instruments over which he presided during his lifetime. Robert Noehren reminds us that

Throughout his lifetime Bach was virtually surrounded by large organs . . . It is very likely that the first organ Bach saw and heard as a child stood in his home church, the Georgenkirche in Eisenach . . . A relative, Johann Christoph Bach, was the organist, and the organ was a four-manual instrument with 80 ranks including two 32' stops in the pedal.⁴

Bach's encyclopedic nature was, itself, set in an era which did not espouse the avid quest for historical authenticity of

our late twentieth century. Robert Donington states

The difference was that they preferred to leave within the province of the performer many elements which we expect to have decided for us at least in broad outline by the composer. This had nothing to do with either laziness or incompetence; it was a deliberate act of faith in the principle of individualism as applied to the interpretation of music. An age which still left the filling in of keyboard accompaniments and in most slow movements much of the ornamental figuration of the melody to be more or less improvised by the performer, was obviously determined to trust him with as much as possible, rather than like ourselves, with as little. There were drawbacks to the system, but it was certainly an encouragement to spontaneous musicianship.⁵

The goal of this study is the encouragement of more inspired, non-limited performances of Bach's great organ works that not only tolerate but actively encourage "individualism" and "spontaneous musicianship." Specific solutions to specific pieces of music will not be attempted. Rather, evidence will be produced which will, hopefully, give confidence and encouragement to the organist who desires to approach Bach's music on its own musical terms, with an eye towards the creative, spontaneous, forward- and backward-looking attitude of Bach and his age. This may be summarized as the desire to create valid options.

II. Registration—variety of plenums

In most of Bach's organ works registration marks are completely lacking. This is not surprising, given the tendency to trust the performer with as much as possible. We know that Bach indicated that a number of his large movements are to be played *Organo pleno* or full organ. What kind of *plenum* might we be justified in considering for Bach's numerous movements which seem to fit such a registration? Various aspects of an *organo pleno* will now be considered.

First, let us consider the possibility of

coupling manuals together to achieve the most massive *plenum* sound possible. While it is generally recognized that Bach was familiar with the great organs of the middle Baroque organbuilder Arp Schnitger, who built organs with each manual as a separate *werk* often not capable of being coupled, we must also keep in mind that a tendency during the late Baroque was to fuse the entire resources of an instrument into one large case and provide the organ with couplers so that one large ensemble was quite possible. This is typical, for instance, of the organs of Gottfried Silbermann, "whose artistic concepts matured at the same time and in the same geographical area as those of Bach."⁶ Silbermann left a "List of how the registers must be drawn" at his two-manual instrument in Fraureuth (1742) and indicated in his registration suggestion for the full ensemble that the manuals should be coupled.⁷ Thomas Harmon, in his comprehensive work *The Registration of J. S. Bach's Organ Works*, observes that to this day the entire manual resources of Silbermann's large organ at Freiburg Cathedral "may be played from the *Hauptwerk* manual with remarkable ease, considering the fact that the action is more than 250 years old!"⁸

In Bach's 1708 memorandum for repairs and enlargement of the organ under his charge during his tenure at St. Blasius' Church in Mühlhausen, he speaks in item number three of his desire to have the wind conduction ample enough that "all the stops together can be used without alteration of the pressure . . ."⁹

Zacharias Hildebrandt, in 1746, completed his *Magnum opus*, a 53-stop, three-manual organ at St. Wenzelskirche in Naumburg.¹⁰ Bach's son-in-law and pupil, Altnikol, became organist at St. Wenzelskirche and in 1753 left a description of the instrument in which he speaks of "when I couple all three manuals together in their full force, I am definitely still able to play a trill."¹¹

Johann Friedrich Agricola, student of Bach for three and one-half years (1738–41), writes in his "Collection of Some Information on Famous Organs in Germany, painstakingly compiled by a music-lover," that

When one wants to play quite *forte*, he draws the full organ . . . One can, as well, couple to this another manual on which the full organ is likewise drawn. On this one can play not only slow but also fast pieces if the organ speaks well and the fingers allow.¹²

It seems apparent, then, that late-Baroque evidence indicates that the coupling of manuals together at times when an especially grand and heroic sound is desired was practiced and should be considered a valid option today.

We normally think of any *organo pleno* registration as automatically including mixtures, and this is rightly so. It is interesting to note, however, that Silbermann included in his Fraureuth registrations of 1742 a suggestion for a "sharp, pure ensemble" which included principals and flutes ranging from 8' to 1' pitch and not including any mixtures.¹³ Another surviving example of an ensemble which did not include any mixtures and features a dark, full sonority which might well fit some of Bach's somber movements is found among the most extensive compendium of registrations to survive from late-Baroque Germany—the carefully registered chorale

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variations left behind in the manuscripts of Daniel Magnus Gronau, who was organist of the St. Johanniskirche in the far North German (now Polish) city of Danzig from 1730-47. Gronau's registration of the first variation on the chorale *Ach Gott vom Himmel, sieh darein* uses principals and flutes 16', 8', 4', and principal 2'.¹⁴

What about the inclusion of tierces as found in *cornets* and *sesquialteras*? One cannot help but speculate that Bach's desire to be able to use "all the stops together" in the rebuilt St. Blasius organ may well have included the use of tierces in the full ensemble. Bach did include tierces on every one of the organ's three manuals. Agricola, in his writings previously cited, opens "with the thesis that the full organ should include all of the *Principalwerk*, which is comprised of Principals and Octaves of all sizes, mixtures, and mutations, including the *tierces* and *Cornets*."¹⁵

The organist of a 1725 Joachim Wagner organ in Berlin left a description of the instrument in 1727 in which he indicates that the *Cornet V* "gives an impressive force to the full ensemble . . ."¹⁶ This fifty-three stop organ, located at the Berlin Garnisonkirche, Harmon calls "One of the most significant organs to be installed in north-central Germany in the first half of the eighteenth century. . . . This was his [Wagner's] largest instrument and perhaps numbered among the various Wagner organs visited by Bach during his two visits to the Berlin area."¹⁷

As to the matter of the possible inclusion of reeds in the *plenum* of Bach, Johann Philipp Kirnberger, important German theorist who studied from 1739-41 with Bach, recalled that Bach would often show off an organ by playing a prelude and fugue on the "grand jeu"¹⁸. Agricola, in his 1768 "Treatise on the Organ and Other Instruments" contained in Adlung's *Musica Mechanica Organoedi*, writes of Bach:

[He] was a great friend of the reeds. . . . In the organ of St. Catherine's Church in Hamburg there are sixteen reeds. The late Kapellmeister, Mr. J. S. Bach, in Leipzig, who once made himself heard for two full hours on this instrument, which he called excellent in all its parts, could not praise the beauty and variety of tone of these reeds highly enough.¹⁹

Agricola, in his "Collection of Some Information on Famous Organs in Germany," cited earlier, recommends using trumpets of 16', 8', and 4' pitch in the manual *plenum* if they are well-tuned. Although both organs for which Silbermann left his registration suggestions unfortunately did not have any manual reeds, Harmon feels that it is logical to assume that he would have included reeds at times in the ensemble, similar to the French *grand jeu* practice, particularly since Silbermann built reeds primarily in the French style. It seems apparent, then, that while reeds are certainly not always required in the manual *plenum*, it would be incorrect to prohibit their inclusion when they are deemed desirable.

While it is generally recognized that the doubling of principal pitches with wide-scale flue pipes (flutes) was frowned upon with the organs of the early- and mid-Baroque, it is not so widely recognized that the better wind supplies and desire for a fuller tone of the late Baroque brought about a general reversal of this practice. Silbermann's Fraureuth (1742) registrations call for the addition of the *Rohrflöth 8'* and the *Spitzflöth 4'* to the principals 8', 4', 2 3/4', and *Mixtur* of the full ensemble. Jakob Adlung, in his treatise *Musica Mechanica Organoedi* (1768)

. . . plunged into an extended argument on the subject, citing Werckmeister's and Mattheson's warnings against the practice but concluding, "If the supply of wind is strong enough and the bellows are large and well-made, then I do not hold to this rule and consequently draw such equal registers together without hesitation."²⁰

Agricola forcefully states:

The old generation believed that two equal stops of different scaling had to sound bad when they were drawn together. But, if these stops are well made and absolutely in tune, then one can refute the old generation any day by means of the same combined usage. In a certain organ I have heard together without any other stops the *Liebliche Gedackt*, the *Vogara*, the *Quintadene* and the *Hohlflöte*—all of 8-foot pitch—which produced a beautiful and an unusual effect.²¹

Although there are undoubtedly times when a sharp-sounding *plenum* of principals and mixtures without the fullness of additional unison 8' and 4' stops is desired, it would be wrong to forbid their inclusion in a fuller *plenum*, should it be desired in the registration of some of Bach's organ works. To further underscore this point, Harmon compares Bach's *tutti* instrumentations in the orchestral and choral works with the practice of admitting wide-scale flue and reed stops into the *organo pleno*:

Just as the high Baroque organ of the seventeenth century had depended upon the pure integrity of the Principal chorus with mixtures as its ensemble sound, the

orchestra of the late seventeenth century had come to rely completely upon the basic string choir of the violin family as its *ripieno*. The registration and instrumentation techniques of the high Baroque admitted the secondary ensembles of woodwind or brass character in juxtaposition to these primary ensembles rather than in combination with them. In the late Baroque, however, the primary and secondary ensembles were not only differentiated in the older tradition but were also fused into entirely new *tutti* effects. As applied to the organ, these newer trends manifested themselves in the expansion of the *Organo pleno* to include wide-scale flue stops and reeds as well as the integration of all the *Werke* into a single organ case to enhance the ensemble effect with manuals coupled, and Bach's orchestrations exhibit similar tendencies.²²

There is much evidence that points toward the frequent inclusion of 16' tone in the manual *plenum* of the Baroque. The affinity for gravity of tone, in fact, increased through the late Baroque. Silbermann articulated in his proposal for the large organ at Freiburg Cathedral in 1710 the general concept that "the *Hauptmanual* should have a grave sound . . ."²³ While Silbermann's Freiburg

instrument has only one 16' manual stop, *Bordun 16'*,²⁴ examples abound of large instruments with two, three, and even four 16' stops on the *Hauptmanual* (Great) alone: Casparini's "Sun Organ" at Görlitz (1697-1703), Silbermann's Frauenkirche organ at Dresden (1732-36), and Wagner's Potsdam organ (1732) each had two—one flue and one reed.²⁵ Buxtehude's Marienkirche organ at Lübeck (1704), which Bach traveled on foot to see at age twenty, had three—two flues and one reed, as does Schnitger's famous Hamburg organ at St. Jacobi (1688-93). The 1689-95 Schnitger at St. Johannis in Magdeburg had four—three flues and one reed, as did Hamburg's St. Catharinenkirche (1670) which Bach, of course, played and greatly admired, as noted earlier in this study. Hildebrandt's *magnum opus* at Naumburg (1746, referred to earlier) had three 16' stops on its *Hauptwerk*—two flues and one reed. Dähnert, in his work *Zacharias Hildebrandt*, assumes that Bach must have been in "at least an advisory and suggestive capacity during the drawing up of the specifications."²⁶ It is most interesting that Bach, himself,

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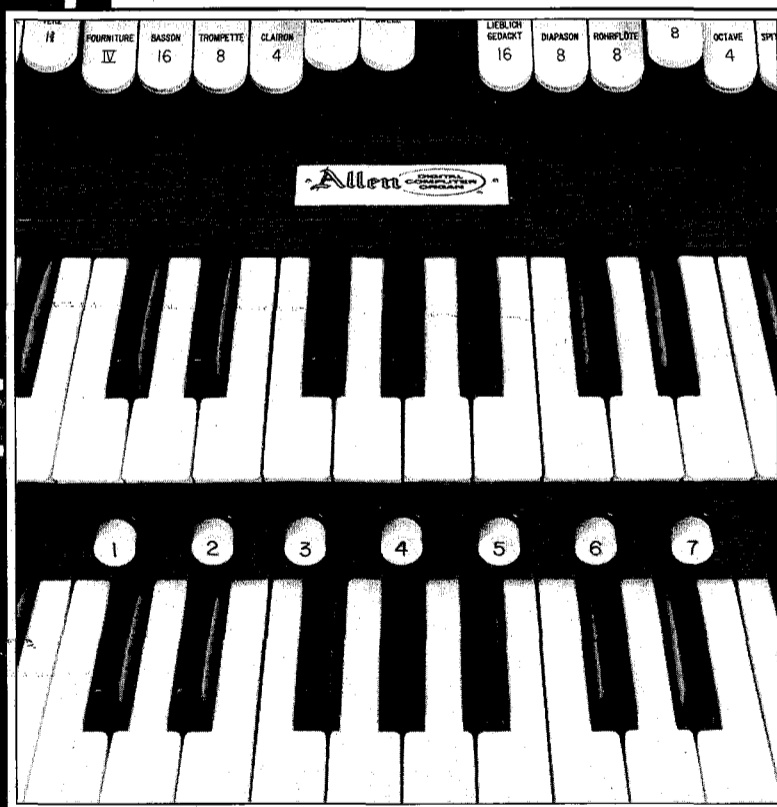
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called for replacement of the 8' Trumpet at Mühlhausen's St. Blasius Church with a *Fagotto* of 16' tone "which is useful for all kinds of new ideas (*inventiones*) and sounds very fine (*delicat*) in concerted music (*in die Music*)."²⁷ While Bach here is probably referring to running basses, the inclusion of this 16' stop strongly hints at a propensity for gravity in the *plenum* sound. It should be pointed out that the Mühlhausen organ already had a 16' *Quintaton* on its main manual.²⁸

Agricola also indicates a fondness for 16' manual tone in the *plenum*, including reed and principal. He goes even one step further, stating "A 16-foot *Bordun* also reinforces considerably the gravity of a 16-foot Principal."²⁹ Similarly, Adlung states:

one must, however, also have registers which contribute gravity. This includes *Gedacks*, such as the *Quintaton* 16', or, even better, the *Gedackt* 16' or *Rohrflöte* 16' or the equally large *Bordun*, and (according to availability) *Gedackt* 8', *Quintaton* 8', *Rohrflöte* 8', *Gemshorn* 8', etc. For, I do not mean that one can be happy with the *Quintaton* 16' alone. One can, of course (if one must), but if one has more of the same, why shouldn't he use them? Yes, you say, but they are hardly audible and, moreover, rob so much wind, thereby corrupting the organ. Answer: as regards the latter, then I presuppose good bellows and enough wind, for, where the wind fails, I would not urge the use of this many registers.³⁰

The Baroque affinity for gravity of tone extended, of course, into the pedal chorus. It should be well known that Bach loved good 32' stops. He requested that a new adequately-winded 32' *Untersatz* of wood be added to the thirty-seven stop Mühlhausen organ, "which gives the whole organ the most solid foundation (*die beste Gravität*). This stop must now have its own wind

chest."³¹ Bach admired Silbermann's "thundering basses." In 1736 he performed on the Frauenkirche organ in Dresden. Bach took the occasion to compliment the builder: "Your organs are excellent. You are rightly called Silbermann, for your organs have a silver tone and thundering basses. Just keep on."³² Two instances point towards Bach's desire for firm 16' pedal reed tone. In 1730 Johann Scheibe was engaged to strengthen the 16' *Posaunenbass* at the Thomaskirche,³³ and in 1717 Bach's report of the new Scheibe organ at the Leipzig Pauliner-kirche requested

... the lowest pipes of the Trombone and Trumpet Bass[es] shall not speak so coarsely and noisily, but rather produce and maintain a clear and firm tone, and the other pipes that are unequal shall be carefully corrected and made even...³⁴

One could today wish that more of the modern so-called "Baroque" organs in the United States had 16' reed tone that was firm and clear and not so noisy and coarse!

III. Registration - imitative stops

In his Mühlhausen organ (St. Blasius) it is worth noting that Bach did not call for a short-lengthed resonator *regal* in his new *Brustwerk*, but instead requested the newer, fuller and more *cantabile* *Schallmey*. This reflects the fact, according to Harmon, that

late Baroque organ-builders and organists, including Bach, had grown tired of the wide variety of short-length *regals* and other buzzing and snarling little reed voices which were difficult to keep in tune and accounted for most of the extra reed voices found on a seventeenth-century German organ. Instead, builders such as Silbermann and organ designers such as Bach leaned in the direction of the assertive ensemble and solo trumpets, clarions, trombones, and bassoons, along with the

fuller, more *cantabile* solo sounds of the *Krummhorns*, *Vox humanas* with tremulant, and the newly developed oboe and *Chalumeau* types...³⁵

In harmony with this desire for rounder solo reed tone, German organists latched onto the long-established French practice of combining a unison or octave flue stop with a solo reed. In his "Collection," previously cited, Agricola articulates well this trend:

A reed stop is seldom used alone. One always selects a stop of equal pitch from the "pipework" [i.e., a labial stop] along with it. Thus, for example, the 8-foot *Principal* belongs with the 8-foot *Trompette*. The *Vox humana* must have along with it at least the 8-foot *Gedackt* or *Rohrflöte* if not the *Principal* (as Herr Silbermann requested) wherever any similarity at all with the human voice is to be evidenced. Moreover, one can use as well an 8-foot reed with a 4-foot labial stop and vice versa. Also, such a reed stop can comfortably serve as the foundation for several higher stops.³⁶

J. F. Walther's registration suggestions of 1727, previously cited, also confirm this trend at least as far north as Berlin. Walther states that his *Trompette* 8' "also sounds good combined with the *Principal* 8', especially when accompanied with the timpani on the pedals."³⁷

As to the matter of imitative flute stops, we see that Bach's Mühlhausen St. Blasius specification called for eight- and four-foot stops of the softer and sweeter variety, namely *Stillgedackt* 8' and *Flötedouce* 4', rather than the *Gedackt* 8', *Principal* 4' and/or *Nachthorn* 4' which Bach had just experienced in his previous position at the Arnstadt Neue Kirche.³⁸ The new open flute stop which imitated the transverse flute, usually called *flauto traverso* or something similar, was available on a number of the organs that we know Bach played, including the Wagner organ at Potsdam Garrison-kirche and the Scheibe organs in Leipzig at the Thomaskirche and Paulinerkirche. We take for granted the wide usage of various varieties of stopped and partially-stopped flutes during the Baroque era. It is interesting to also note the availability of stops imitative of the transverse flute. This, of course, parallels the introduction of the instrument into the late-Baroque orchestra.

Imitative string stops also came quite into favor during the late Baroque period. Although Silbermann was not prone to placing them in his organs, Bach certainly placed value on having them in his St. Blasius organ. In fact, this is probably the most surprising of his recommendations for the improvement of the organ:

... in place of the *Gemshorn* (which is likewise to be taken out) there is to be a *Viol di Gamba* 8 foot, which will concord admirably with the 4-foot *Salicional* already included in the *Rückpositiv*.³⁹

Organists of the late Baroque were fond of pointing out the likeness of their relatively new string stops to the string instruments of the orchestra, including their bowing sounds. Agricola, speaking of the narrow-scale, cylindrical *Viola da Gamba* of the Schlosskirche organ at Altenburg, referred to it as

... one of the finest he had heard. When this stop is combined with the *Querflöte* 16' and "... is played in rapid runs and arpeggios (not in slow-moving handfuls of notes according to the prepossessions of most organists)," he says, "these produce a very fine effect, and the agreeable edge produced by both of these voices comes as close to the keenness of the bowing stroke on a bass instrument as it is possible to achieve with pipes alone."⁴⁰

J. F. Walther refers to his string stops at the Berlin Garnisonkirche in similar light:

[The] *Salicional* 8' is an open stop, which is narrow below by the mouth but above has a somewhat wider body. This stop is of delicate voicing; however, when the *Fugara* 4' is drawn along with it and running passages or arpeggios are played, supported by a pedal foundation of *Principal* 16', and *Gemshorn* 8' in slow intervals, it

sounds as if a violin or *viol di gamba* were being bowed.⁴¹

Bach's admiration for new and innovative stops caused the organist at Leipzig's Nikolaikirche to say of Bach's reaction to the Scheibe instrument which he examined in 1717, that he "... could not praise or extol [it] enough, especially the rare stops, which are of new construction and not to be found on many organs."⁴² Harmon lists some of the stops which were probably new and rare at that time as including the *Chalumeau* 8', *Flute d'Allemagne* 8' (open pipe imitating the transverse flute), *Cornetti* III, *Viol di Gamba* 8', and the *Flute douce* 8'. Surely, we are today justified in using a variety of imitative stops and combining them in creative ways when performing the music of Bach. Might we not take the lead of Bach, as indicated by Forkel:

He had early accustomed himself to give to each and every stop a melody suited to its qualities, and this led him to new combinations which, otherwise, would never have occurred to him.⁴³

IV. Registration—changing of stops and manuals

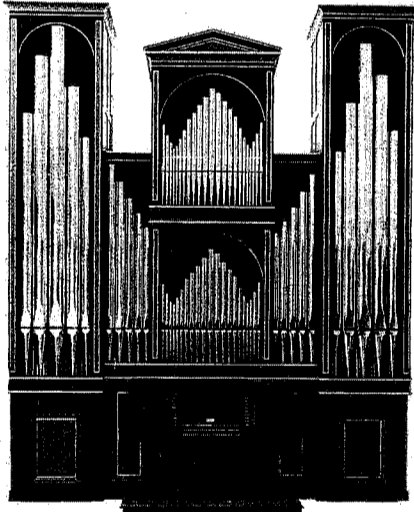
Organists apparently made increasing demands that organ-builders of the late Baroque provide stop-levers and stop-actions "such that the organist can change registrations easily, having them near at hand."⁴⁴ In fact, as early as 1666 Matthaeus Hertel, organist in Züllichau, recommended in his *Orgel Schlüssel* that "the registers must lie comfortably near the hand, in regard to the *Rückpositiv* as closely as possible to the right hand so that one can easily draw them while holding the bass with the left hand."⁴⁵ Harmon goes on to state that

Since the location of the stop knobs is an influential factor governing the organist's style of registration, particularly in respect to registration changes, it is noteworthy indeed that Agricola, frequently critical of Silbermann's instruments, should observe in regard to the Freiberg Cathedral console that "in all there are arranged on both sides of the manuals 48 stops which are very easy and comfortable to pull without the organist's having to get up from his place."⁴⁶

It is revealing to study Silbermann's placement of the stops on the jambs to the right and left of the manuals of the Dresden Frauenkirche organ on which Bach performed a two-hour recital to great acclaim December 1, 1736.⁴⁷ It is probably not by chance that the stops of the *Hauptwerk* are all placed on the inner columns, closest to the manuals, where an addition to the *plenum*—whether *Cymbel* III, *Trompette* 8' or *Fagott* 16'—can most easily be made in the course of a movement. So, also is the *Posaunenbass* 16' of the pedal, with the *Grosser Untersatz* 32' next to it. This would lend ease to the addition of the pedal 16' reed or 32' bass for the climactic statement of a theme in the pedal. Harmon feels that

Grand climaxes such as Bach achieved through the addition of trumpets and timpani at the conclusion of his *et in terra pax* fugue from the *Gloria* of the *Mass in B minor* should not be ruled out of the organ works wherever the style and the musical texture invite such a change either by the organist himself or with the help of an assistant. The growing trend in the late Baroque toward conveniently arranged stop knobs accessible to the organist may be interpreted as a response to increasing demands by the performers for more flexibility in adding and subtracting registers from the ensemble during the course of a movement.⁴⁸

As to the matter of manual changes within the movements of Bach's organ works, George Stauffer indicates that only two of his free preludes, the *Tocatta in D Minor* ("Dorian") and the *Prelude in E-Flat Major*, have indicated manual changes—the indications being given either by beaming of notes, by naming of manuals, or by *piano-forte* indications. Therefore, he concludes, we are really not justified in changing manuals during the course of any of the other



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free preludes. He uses the *Prelude in B Minor* as a case in point: The secondary episodic material which is customarily taken by a secondary manual has no note beaming in the manuscript that would hint at such manual changes. He makes the point that Bach could easily have indicated changes "through braces, or, at the very least, through beaming . . ." ⁴⁹ This may be so, but this writer prefers to not place so much weight on this particular matter of Bach's notation, especially when musical intuition rather seems to demand the power of variety and thematic-tonal delineation. It is a dangerous thing to assume that just because a composer—particularly a Baroque composer—does not leave any clues as to manual changes, he does not desire them. Might we be more justified in being gratefully surprised that Bach happened to explicitly indicate manual changes in a couple of his preludes? Perhaps he felt them to be particularly problematic in this regard, so he decided to indicate what he otherwise preferred to leave up to the performer; or perhaps, in the case of the *Prelude in E-Flat Major*, he wanted to make the point that the *piano* should be definitely soft. Let us remember, as Donington points out, that the organist

will need the courage and confidence to take his cue not from this or any other detail of the notation, but from what the music is telling him as a whole. It is never the notation which is decisive in baroque music—that music is far too casual and dependent on the performer's initiative for so simple a solution. It is always the implications of the music itself. Indeed, fundamentally this is always so; but it is even more so in baroque music than in subsequent music . . . ⁵⁰

Agricola tells of Bach's desire to be able to move easily from one manual to another: ". . . It is good to have the manuals as short as possible. For when there are three or four, the player can go from one to the other with much more ease if the manuals are short." ⁵¹

V. Conclusion

In conclusion, let us remember to think of Bach as one who prized and practiced inventive registrations. C.P.E. Bach relates that

Organists were often terrified when he sat down to play on their organs and drew the stops in his own manner, for they thought that the effect could not be good as he was planning it; but then they gradually heard an effect that astounded them. ⁵²

Harmon sums up the matter well:

Primary source evidence suggests that Bach stood among the more imaginative and creative of his contemporaries as a paragon in the art of registration rather than apart as a conservative clinging to the traditions of the seventeenth century. ⁵³

Organists will do well to take very seriously Robert Noehren's sage advice:

It is important that we learn to question the various preconceived ideas, by ourselves and others, about the performance of Bach's music. The truth is that we shall never really know how Bach played his own works, or even his preference for organs. It is far better to take what we know of Bach, his playing, his taste, the possibilities for musical expression and the organs of his time to give us a wider perspective of *what is possible*, which in turn will give us more freedom toward a more artistic approach to the performance of his works. ⁵⁴

Perhaps we may project "a wider perspective of what is possible" more creatively and musically into the late twentieth century if we do not at some point forget to ask, "How might Bach perform it if he were alive today?" Dähnert reminds us further of "the 'Bachian' imagination . . . the cosmic multiplicity of its creative power which fused ingeniously elements at once steeped in tradition and directed toward the future." ⁵⁵ It is, finally, truly hard to believe that this Bach, were he alive today, would sit himself at one of our modern organs,

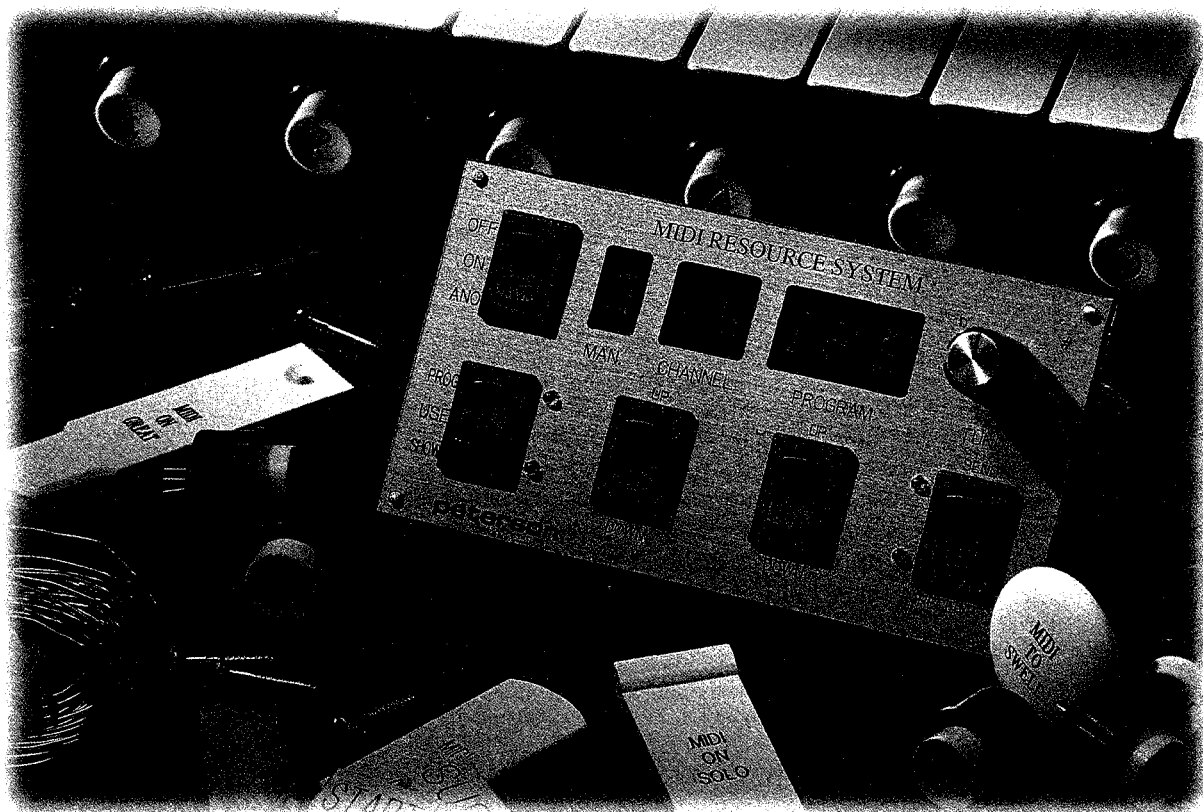
preparing to perform one of his great "universal" organ works and simply say, "How can I best imitate the sound I used to hear 250 years ago?" To think thus is not only to grossly underestimate the master and his music, but it is to deny the very spirit of the late-Baroque musician's music, times and life. Might Bach not be more apt to query, "How can I use the resources of this instrument to most effectively and creatively project my music, perhaps in ways I never thought possible before!" ⁵⁶ ■

Notes

1. Robert L. Marshall, "Bach the Progressive: Observations on His Later Works," *Musical Quarterly* 62 (1976): 356.
2. Marshall, pp. 356-7.
3. Peter Williams, *A New History of the Organ* (Bloomington: Indiana University Press, 1980), p. 111.
4. Robert Noehren, "Musical Expression, Bach & the Organ," *Music, the AGO/RCCO Magazine* 9 (August 1975): 30.
5. Robert Donington, "Tempo and Rhythm in Bach's Organ Music," in *School of Bach-Playing for the Organist*, Vol. 3, ed. Gordon Phillips (London: Hinrichsen Edition Ltd., 1960), pp. 16-17.
6. Thomas F. Harmon, *The Registration of J. S. Bach's Organ Works* (Buren: Uitgeverij Frits Knuf B.V., 1971), p. 67.
7. Harmon, pp. 194-5.
8. Harmon, p. 57.
9. Hans T. David and Arthur Mendel, ed., *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, Revised ed. (New York: W. W. Norton & Company, 1972), p. 59.
10. This organ was examined by Bach and Silbermann in September of 1746. See David and Mendel, p. 174.

11. Ulrich Dähnert, *Die Orgeln Gottfried Silbermanns in Mitteleuropa* (Leipzig: Koehler & Amelang, 1953), pp. 114-15, as cited in Harmon, p. 79.
12. J. F. Agricola, "Sammlung einiger Nachrichten von berühmten Orgelwerken in Teutschland, mit vieler Mühe aufgesetzt von einem Liebhaber der Musik," *Historisch-kritische Beyträge zur Aufnahme der Musik*, ed. F. W. Marburg, III, 6 (1758), 502, as cited in Harmon, p. 202.
13. Harmon, p. 195.
14. Daniel Magnus Gronau, *Vier Choralvariationen für Orgel*, ed. Gotthold Frotischer (Kassel: Bärenreiter-Verlag, 1927), as cited in Harmon, p. 182.
15. Harmon, p. 202.
16. Harmon, p. 162. Harmon has translated the descriptions of Johann Friedrich Walther from the original article by H. H. Steves.
17. Harmon, p. 162.
18. William L. Sumner, "The Organ of Bach and Matters Related to This Subject," in *Eighth Music Book*, ed. Max Hinrichsen (London: Hinrichsen Edition Ltd., 1956), p. 62.
19. Sumner, p. 62.
20. Harmon, pp. 212-3.
21. Harmon, p. 205. From Agricola's "Collection," cited earlier.
22. Harmon, pp. 283-4.
23. Harmon, p. 45, quoting Ernst Flade, *Gottfried Silbermann* (Leipzig: Breitkopf & Härtel, 1952), p. 96.
24. Harmon, p. 335 has the complete specification. This fine organ is still sounding today.
25. Bach is known to have played the latter two of these instruments.
26. Ulrich Dähnert, *Der Orgel- und Instrumentenbauer Zacharias Hildebrandt: Sein Verhältnis zu Gottfried Silbermann und Johann Sebastian Bach* (Leipzig: Breitkopf & Härtel, 1962), p. 93, as cited in Harmon, p. 75.
27. David and Mendel, p. 59.
28. Noehren, p. 32.
29. Harmon, p. 202.
30. Harmon, p. 209.

31. David and Mendel, p. 59. How many of today's so-called Baroque-style organs of less than forty stops include a 32' . . .
32. David and Mendel, pp. 289-90.
33. Harmon, p. 123.
34. David and Mendel, p. 77.
35. Harmon, p. 55.
36. Harmon, p. 206. From p. 504 of Agricola's "Collection," cited earlier.
37. Harmon, p. 164.
38. Specifications given in Harmon, pp. 347 and 351.
39. David and Mendel, p. 59.
40. Harmon, pp. 206-7.
41. Harmon, p. 163.
42. Jacobus Kloppers, "Die Interpretation und Wiedergabe der Orgelwerke Bachs," unpublished doctoral dissertation (Frankfurt am Main: Johann Wolfgang Goethe-Universität, 1965), p. 254, as cited in Harmon, p. 118.
43. David and Mendel, p. 314.
44. Peter Williams, *The European Organ 1450-1850* (Bloomington: Indiana University Press, 1966), p. 114. Williams quotes from Arp Schnitger's rebuild (1707-9) of the organ in the Nikolaikirche of Flensburg.
45. Harmon, pp. 56-7.
46. Harmon, p. 57.
47. Sumner, p. 109 presents a diagram of the stop jamps.
48. Harmon, p. 268.
49. George Stauffer, *The Organ Preludes of Johann Sebastian Bach* (Ann Arbor: U.M.I. Research Press, 1978), p. 167.
50. Donington, pp. 25-6.
51. David and Mendel, p. 258.
52. David and Mendel, p. 276.
53. Harmon, p. 229.
54. Noehren, p. 33.
55. Harmon, p. 81.
56. Actually, Bach would be more likely to improvise new and previously unheard-of pieces for two hours, showing off all the resources of the organ in ways we of the twentieth century never before thought possible!



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1994 Calgary International Organ Festival

October 6-14, 1994

Todd Sullivan

Calgary is the business capital of Alberta, a city built on the combined riches of the oil and cattle industries. Like many natural resource-dependent regions of North America, Calgary suffered economic decline during the late-1970s and 1980s. Recently, this sprawling city of 700,000 inhabitants near the foothills of the Canadian Rockies has enjoyed a rejuvenation of international proportions. Capitalizing on the worldwide exposure gained as host of the XV Olympic Winter Games in 1988, Calgary (celebrating its centennial in 1994) now sponsors numerous international theatrical, native arts, and musical festivals. One young local businessman observed that "Calgarians will support anything international!" They do so with true Western Canadian gusto.

The Calgary International Organ Festival glitters like a resplendent jewel in the city's musical crown. Under the leadership of artistic director Simon Preston and an infectious coalition of local businessmen and musicians, the Festival has grown remarkably since 1988, the year of its first international young artist competition. A year-round organ celebration, the Festival fosters local awareness and interest in the instrument through noon-time recitals, organ crawls, "Music in the Malls" concerts, an educational outreach drama entitled "Meet the King of Instruments," silent-movie accompaniments, and other community offerings. However, the culminating event remains the nine-day international festival-cum-competition. The 1994 edition explored organ literature and technology in the broadest possible sense—truly a celebration of the instrument past, present, and future.

The Carthy Organ

Center stage at the Calgary International Organ Festival is given to the 111-rank, 75-stop Casavant organ designed for the 1,800-seat Jack Singer Concert Hall in the Calgary Centre for Performing Arts. The Carthy Organ—a gift of the Carthy Foundation—is among the (thankfully) growing number of concert organs designed in conjunction with new public concert halls. There are four manuals (Positif, Grand Orgue, Récit, and Echo/Bombarde) and a pedal division. The instrument's main pipework looms approximately 60 feet above and behind the adjustable concert stage. Its sound quality reflects the Casavant predilection for bright reeds; fundamentals in the pedals occasionally lack "presence" when combined with orchestra. Recent enhancements to the organ's electric action include full MIDI (musical instrument digital interface) compatibility and an external stop sequencer that allows performers to pre-program registrations onto a removable memory chip.

Jack Singer Concert Hall is home to the Calgary Philharmonic Orchestra, an accomplished regional orchestra that appeared numerous times during the Festival under the exceptionally precise baton of conductor laureate, Mario Bernardi. The "tunable" concert stage—with elevated adjustable, wood-paneled sound deflectors—combines with solid flooring, varied wall configurations, and comfortable theater seats to create a warm, yet crystalline acoustic.

Young Artist Competition

Eight finalists under the age of thirty-two were selected at Preliminary Rounds in Cleveland and Lübeck, Germany. These young organists were Luca Antoniotti (Italy), James C. Diaz (USA), Junko Ito (Japan, studying in France),

Alan Morrison (USA), Catherine R. Rodland (USA), Susanne Rohn (Germany), Anastasia Sidelnikova (Russia), and Stephen J. Tharp (USA), who was forced to withdraw due to illness. In Calgary, all contestants played two solo recitals and a performance of the commissioned concerto with the Calgary Philharmonic.

The Carthy Organ shared duties during the Recital Rounds with the three-manual tracker organ by Gabriel Kney in Calgary's Christ Church, challenging the organists' mastery of mechanical and electric actions. Recital competition began with three sessions at Christ Church, then progressed to Singer Hall for the second recital round on the Carthy Organ.

Three finalists—Diaz, Morrison, and Rohn—emerged after four days of solo programs to vie for the generous prize awards: First Place (Gold Medal) earned \$15,000 and career development, Second Place (Silver Medal) won \$10,000, and Third Place (Bronze Medal) garnered \$5,000. Each organist chose an hour-long recital for the Finalist Round scheduled on Thursday evening, October 13.

Greater contrasts in musical personalities could not be imagined than those of the finalists. Diaz played with technical brilliance, absolute interpretive control, a highly acute sense of appropriate registrations, and restrained performing demeanor. His final program included David Conte's *Pastorale and Toccata*, J.S. Bach's *Prelude and Fugue in A Major*, BWV 536, Sowerby's *Suite for Organ*, II. Fantasy for Flute Stops, J. Alain's *Deuxième Fantaisie*, and Duruflé's *Suite*, Op. 5, III. Toccata. Morrison displayed a showmanship often shunned by organists, a theatrical flare matching his dazzling pedal work and manual dexterity. His wide-ranging recital literature included Sowerby's *Pageant*, Widor's *Symphonie gothique*, Op. 70, Andante sostenuto, and *Symphonie VI*, Op. 42, I. Allegro, William E. Krape's *Wachet auf, ruft uns die Stimme*, and Dan Locklair's *Voyage: A Fantasy for Organ*. The most highly integrated, yet somewhat conservative programming belonged to Rohn, who offered sturdy interpretations of J.S. Bach's *Fantasy and Fugue in G Minor*, BWV 542, J. Alain's *Variations sur un thème de Clément Jannequin*, Liszt's *Prelude and Fugue on B-A-C-H*, and Duruflé's *Prélude et Fugue sur le nom d'Alain*.

Winners were announced at a Friday morning press conference, with the jury awarding the Gold Medal to James C. Diaz, Silver Medal to Alan Morrison, and Bronze Medal to Susanne Rohn. All three presented solo works on the Festival Finale.

Gunther Schuller Concerto

In a continued commitment to new organ literature, the Festival commissioned a concerto from Gunther Schuller. All semifinalists prepared interpretations under the direction of the composer. Schuller—the widely fêted French horn player, jazz scholar, and Pulitzer Prize-winning composer—is no newcomer to the organ. As a choirboy at St. Thomas' in New York, he was



Simon Preston, Artistic Director of the Calgary Festival

immersed in organ literature and technique as page-turner for T. Tertius Noble.

The issue of composing for the organ arose at a panel discussion, "The Organist as Composer?," moderated by Michael Barone, host of NPR's "Pipe Dreams." Schuller responded: "No matter how good you are, you are faced with the prospect of writing for a single organ . . . You hope a performer will later be able to adapt [to another instrument]." His intimate familiarity with the Carthy Organ resulted from several trips to Calgary. Substantial adjustments in balance and registration followed the Orchestra Round Competition.

This three-movement concerto explores the changing relationship between solo instrument and orchestra. Schuller attains a hyper-orchestra effect in the massive opening movement and toccata-like finale by subsuming the organ into the larger instrumental ensemble. The slow middle movement thrusts the organ into the spotlight, while the orchestra retreats into an impressionistic background. An underlying twelve-tone technique contributes adhesive strength to the concerto. However, this (perceived) difficult musical language remains subservient to Schuller's expert blend of lyrical eloquence, brawny harmonies, and kaleidoscopic orchestrations. A major contribution to contemporary organ literature, this concerto merits many further performances.

The announcement of the Concerto Competition winner came Wednesday afternoon. James C. Diaz received the \$7,000 prize and presented the "official" world première at the Festival Finale on Friday, October 14.

Juror Performances and Lectures

An international jury assembled not only to judge the competition, but to perform, lecture, conduct master classes, and share results of personal research. This distinguished panel included Guy Bovet (Switzerland), Catharine Crozier (USA), Terence Fullerton (Canada), Naji Hakim (France), Susan Landale (France), Hugh McLean (Canada), and Todd Wilson (USA).

Juror performances began from the Festival Opening Concert shared by the Calgary Philharmonic and organists Bovet, Fullerton, Hakim, Landale, McLean, and Wilson. This wonderfully diversified concert, setting the stage for an adventuresome festival, included François' *Marche triomphale for Four Trumpets and Organ* performed by Fullerton, Barber's *Toccata Festiva*, Op. 36 as played by Wilson, three miniature

parodies of music by Mozart, Ravel, and Mancini (*Pink Panther*) offered by Bovet, and Hakim's *Variations on Two Themes*. On the Festival's second night, Wilson presented his improvised accompaniment to the Lon Chaney silent-film classic *Phantom of the Opera*.

Lecture-demonstrations surveyed a broad range of organ topics. A trio of jury members, drawing from their own performing experience, introduced an astoundingly rich supply of North American organ literature in three workshop sessions. On Tuesday, October 11, Hugh McLean delved into "local" repertoire in his discussion recital of "Canadian Organ Music, 1900-1945." Terence Fullerton resumed the Canadian overview three days later, covering the years 1950-1994. Todd Wilson surveyed a similar period of organ music in the United States.

The recently completed *Biblical Dances* by Petr Eben became the focal point of a lecture-demonstration by Susan Landale. Eben wrote this four-movement composition for Landale, who had originally requested a "jazz suite for organ." Wanting to "strike a lighter note after *Job*," the composer settled on dance episodes from scripture. Landale meticulously guided the audience through the programmatic themes and their various transformations before performing each movement in its entirety. "Dance of David" depicts the triumphal return of the Ark of the Covenant to Jerusalem, musically represented by the "David" theme and a stereotypical old Jewish folksong. Eben evokes an oriental style in the sultry "Dance of the Shulamite." The "Dance of Jephtha's Daughter" breaks from the composer's expressed "lighter note." Jephtha's only daughter and her handmaidens greet the Gileadite army after its victory over the Ammonites. Jephtha had promised to present as a burnt offering to the Lord the first person he sees upon his return—lamentably, his own daughter. The progression from rejoicing to sorrow is clearly traced in the score. After the army's return, the music becomes steadily more tumultuous and anguished, leading to contorted transformations of the main themes. Eben chose "The Wedding at Cana" account for his final movement, although there is no scriptural reference to dance. The joyous nuptial march is temporarily interrupted by a jazzy passage. As a whole, Eben's *Biblical Dances* offer engaging, picturesque episodes occasionally lacking in cohesion and unity.

For visual and aural interest, no workshop surpassed Guy Bovet's multimedia presentation on Mexican organs. His captivating lecture was liberally illustrat-

Todd E. Sullivan serves as Choir Director at Immanuel Lutheran Church, Evanston, IL, teaches music research and musicianship at DePaul University, Chicago, and is program annotator of the Ravinia Festival, Highland Park, as well as an internationally published writer on musical subjects. Sullivan holds a Ph.D. in musicology from Northwestern University.



The Calgary Organ, Casavant, 111 ranks, 75 stops



James C. Diaz, Gold Medal, and Concerto Competition Winner



Alan Morrison, Silver Medal



Susanne Rohn, Bronze Medal

ed with slides and recordings of Mexican organ literature made on historic instruments. Bovey has spearheaded an invaluable cataloging of historic organs throughout Mexico, a project that after a decade has accomplished only one-third of its projected goal. Beginning in the most remote areas, Bovey's team has located, photographed, and at times reconditioned over 2,000 Spanish-style instruments. This venture has met with almost incomprehensible obstacles. The organ has been adopted by the native Indian population as a pseudo-folk instrument. Sixteenth-century designs may be found in monastery, church, civic, and private home organs. (Examples of this "old style" were built well into the 1920s.) Reaching isolated locales meant travelling by helicopter, airplane, horse, or utility vehicle. Permission to examine instruments often required special dispensation from the local chieftain. Mexican pipe organs ranged in size from portable to grand, in condition from adequately maintained to empty cases stripped of their pipework, and in co-inhabitation with mice, pigeons, cats, and the occasional anaconda. Most church instruments were placed sideways in the loft (often necessitating a second façade) or in a side gallery so the organist could see the altar. Bird calls and bells were common stops. Mexican builders exhibited great fantasy in designing organ cases: Oaxacan makers favored low, wide "hips" while the Castro-family instruments employed rounded shapes and multiple "towers." Bovey's presentation concluded with a pessimistic assessment of the two grand organs (one Spanish, the other Mexican) in the Mexico City Cathedral, damaged both by earthquakes and automobile pollution. Bovey has discontinued his involvement in the project, but the work continues under a growing international consortium.

Brilliant young organist Naji Hakim provided an overview of his remarkable life and works. Born and raised in Beirut, Lebanon, Hakim was first exposed to the organ as a student at the

Collège du Sacré-Coeur. At 20, he moved to Paris for engineering courses; in addition, he studied organ with Jean Langlais. Music eventually won out. Hakim entered the Conservatoire National Supérieur de Musique, graduating with first prizes in seven disciplines. He served as titular organist of the Basilique du Sacré-Coeur from 1985 until 1993, when he succeeded Messiaen at the Eglise de la Trinité. Hakim has won numerous awards for organ playing, improvisation, and composition. Religious devotion and musical creation are completely interdependent for Hakim. Before beginning a new composition, Hakim commonly meditates, prays, and reads scripture for long periods up to one month. The final musical product emerges from his intensely focused spirituality. Hakim's versatile, individualistic style combines a "French" harmonic language, artificial scales, Gregorian melodies, and additive rhythms.

Catharine Crozier conducted a masterclass with four young organists, two each from Canada and the United States. Readers need no reminding of Crozier's rare artistry, encyclopedic knowledge of the repertoire, firsthand contact with important 20th-century organ composers, and continued recording career. The fundamentals of her musicality emerged with utmost clarity when she assumed the role of teacher. Working on a Hindemith sonata, she commented: "It isn't necessary to do anything. You just play it through." Crozier's summary of Hindemith's style (she played for the composer numerous times) amounted to strict discourse in terms of rhythm and tempo followed by occasional excursions. When another participant performed Franck's *Prélude, Fugue et Variation*, Crozier exhorted: "Create longer phrases. Don't let little ritardandos ruin the pace. Move ahead!" Crozier suggested that another organist play the Passacaglia from Sowerby's *Symphony in G Minor* without sharp staccatos (unstylistic in Sowerby) and counselled that registrations should remain for long stretches of variations.

Crozier's comments, delivered with gracious elegance and unaffected directness, aimed toward long, breathing lines, broader architecture, rhythmic subtleties within the overall pulse, and continuity.

The last official symposium of the Festival was the aforementioned panel, "The Organist as Composer?" Panelists were Bovey, Hakim, Preston, Schuller, and Toronto-based Swedish composer Bengt Hambraeus, all of whom have trained on and written for the organ. Discussing the relationship between composer and performer, most panelists allowed for considerable interpretive freedom. Hambraeus passionately called for organists who "think of music first—listen—technique second. Use common sense as a performer. Get within the mind of the composer, find new solutions to the piece." Bovey made the most sobering comments, observing a malaise in the organ world—the public sees the organ as an "appliance." The organ is an "end in itself," not the music played on it. Bovey observed that perception of the organ suffers further, because there is no other musical profession where as many incompetent musicians perform in public on a regular basis. "Bad" organs double the difficulty. Regarding organ literature, Preston observed that good improvisation (an inherent quality in the best works) attracts audiences and performers to the organ, while Hambraeus

added that people want to hear "sound sculptures" from the organ, as Rodin once did.

Other Organ Offerings

Calgary planners expanded the celebration well beyond church and concert hall to include a number of "popular" and technology-based events involving the organ. Bolivian virtuoso Hector Olivera played and narrated a crowd-pleasing program entitled "From Bach to Broadway" on Saturday, October 8. The following Wednesday was technology day, beginning with the afternoon's Music and Technology Fair, which featured open workshops on music software, recording and broadcast technology, and alternative MIDI devices, in addition to electronic keyboard displays.


That evening's concert, "Electronic, Pipes and Lights!," confronted head-on multiple contexts for the organ. Lights focused on the Carthy Organ console as it presented the opening number without a live performer. Celebrated German jazz organist Barbara Dennerlein followed with her first cool jazz and salsa set on a MIDI-enhanced Hammond B-series organ. Dennerlein simulated a complete jazz combo by tapping out propulsive bass parts on the pedals, harmonic comping in the left hand, and long spun-out improvisations in the right.

One technological highlight of the concert was a new MIDI device created by Brad Cariou specifically for the Carthy Organ. The aXiØ (alternative eXpressive input Øject) is shaped something like an upright vacuum cleaner with a joystick extension for the left hand and a mini keyboard for the right. Composer David Eagle played aXiØ with violinist Edmond Agopian in Eagle's . . . *heaven over heaven rose the night*. Then, the British vocal quartet Electric Phoenix presented a musico-theatrical piece by Berio entitled *A-RONNE*.

Another commissioned work for the Festival followed intermission: Hambraeus's *Triptyque* for the MIDI-enhanced Carthy Organ, as played by Patrick Wedd. Hambraeus augmented the standard pipe organ with sampled string and percussion sounds, what he described as the "contemporary equivalent to so-called *Auxiliaire* divisions which were launched by some organ builders about fifty years ago . . ." Electric Phoenix offered additional works by Messiaen, Kaija Saariaho, and tenor/composer Daryl Runswick for voices and tape or live electronics. Dennerlein interspersed two more jazz sets. The provocative, overly long program concluded with Runswick's canonic work *acronumericanicanadia* for combined vocal and instrumental ensembles with audience participation.

Recapitulation

The Calgary International Organ Festival offers a praiseworthy model for celebrations of the "King of Instruments." Perhaps the most vital outcome of the 1994 Festival was the necessary reminder that the "organ" has never been a single type of instrument restricted to one venue or repertoire. Success in attracting wider audiences involves an unashamed re-diversifying of the instrument. As Calgary so admirably demonstrated, the organ's varied past also may well hold the key to its future. ■



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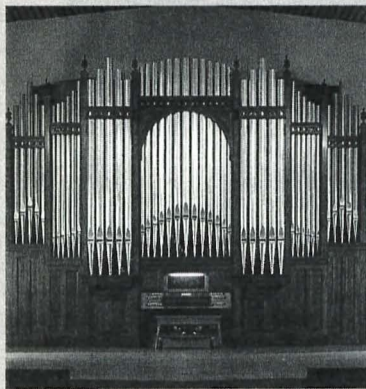
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Cover

George Bozeman, Jr. & Company, Deerfield, NH, has recently completed Opus 55 for Saint Anne's Chapel at Marylhurst College, Portland, OR. The tonal design of the organ is closely patterned on the French Romantic style of Cavaillé-Coll, and was worked out in consultation with the school's director of sacred music and organ studies, Nancy LeRoi Nickel. Much of the pipework, some windchests, and the case were originally built by Hutchings-Votey as their Opus 554, 1901, for a Congregational Church in Brockton, MA. Purchase of the old organ was arranged through the Organ Clearing House. The Hutchings-Votey was built with electro-pneumatic action, and the three manual windchests were made to the same measurements. In salvaging materials from the original organ, the original toeboards were retained and installed on new, mechanical-action slider chests. The identical scale of the toeboards allowed stops formerly on one division to be placed in another. The Hutchings-Votey had been altered somewhat by the Estey firm, and more recently by Phillip A. Beaudry. Almost all of the surviving Hutchings-Votey pipework was retained, although freely revoiced and re-regulated to achieve the desired tonal results, and new ranks were carefully scaled and voiced to complete the tonal scheme in a harmonious manner. The Positif division is prepared for future installation and its manual temporarily serves as a coupling manual. The stop action is electric and includes a solid-state combination system with eight channels of lockable memory. A special feature of the combination system is the inclusion of French *Ventils* for each division. Unlike the 19th century French models, however, any stop in the division can be assigned to the *Jeux des combinaisons* role. The case is constructed of Australian lacewood and the zinc front pipes still retain their original aluminum leaf.

The organ was inaugurated in three concerts. The first, March 20, 1994, was performed by Nancy LeRoi Nickel assisted by Timothy Nickel. Maurice Clerc, Cathedral Organist of Dijon, performed April 22, and a program of new works composed by Marylhurst composers was presented June 5.



GRAND-ORGUE

- 16' Montre H
- 8' Montre H
- 8' Flûte harmonique H
- 8' Bourdon H
- 8' Gambe E
- 4' Prestant H
- 4' Flûte douce H
- 2 1/2' Quinte H
- 2' Doublette H
- 1 3/4' Tierce
- 1 1/2' Fourniture IV H
- 8' Trompette
- 4' Clairon

POSITIF (Prepared for)

- 8' Diapason Conique H
- 8' Dulciane H
- 8' Cor de Nuit H
- 4' Flûte à cheminée H
- 2 1/2' Nasard
- 2' Doublette
- 1 3/4' Tierce
- 1' Piccolo
- 8' Clarinet H

RÉCIT

- 8' Diapason H
- 8' Viole de Gambe H
- 8' Voix céleste c⁰ H
- 8' Flûte traversière
- 4' Violine H
- 4' Flûte octavante H
- 2' Octavin H
- 1' Plein Jeu III
- 16' Basson
- 8' Trompette H
- 8' Hautbois H
- 8' Voix humaine H
- Tremblant

PÉDALE

- 16' Contrebasse H
- 16' Bourdon H
- 16' Gedeckt H
- 10 1/2' Quinte (Ext)
- 8' Montre H
- 8' Violoncello
- 8' Gedeckt (Ext)
- 8' Flûte (Ext)
- 4' Choralebasse H
- 16' Bombarde H
- 8' Bombarde (Ext)

H=Hutchings-Votey
E=Estey



Hellmuth Wolff et Associés Ltée, Laval, Québec, has built a new organ, opus 37, for St. Giles Episcopal Church, Northbrook, IL. The double case (Grand-Orgue in the forward case, Récit and Pédale behind) is of solid mahogany, finished in its natural color with linseed oil and beeswax. The organ has mechanical key and stop action. Manual keys are capped with polished oxbone naturals and ebony sharps; pedalboard is flat and non-radiating, with solid oak naturals and rosewood-capped sharps. Tuning is A-440 in a modern well-tempered system by Asselin. Wind pressure is 2.8

inches (70 mm); compass 56/30; 19 stops and 25 ranks. Bernard Lagacé performed the inaugural recital; other concerts have featured Richard Barrick Hoskins, David Schrader, and parish organist/director of music James Russell Brown.

GRAND-ORGUE

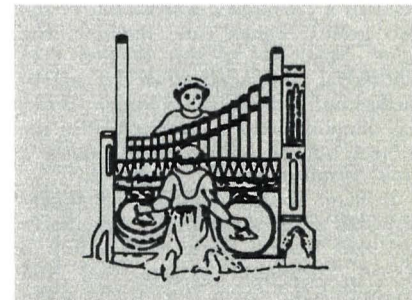
- 8' Montre
- 8' Flûte à cheminée
- 4' Prestant
- 4' Flûte bouchée
- 2 1/2' Quinte
- Sesquialtera II
- 2' Doublette
- Fourniture IV
- 8' Trompette

RÉCIT EXPRESSIF

- 8' Bourdon
- 8' Viole de gambe
- 8' Voix celeste
- 4' Prestant
- 4' Flûte à cheminée
- 2' Flûte à fuseau
- Plein-jeu III
- 8' Hautbois

PÉDALE

- 16' Soubasse
- 8' Flûte ouverte
- 4' Octave
- 16' Basson



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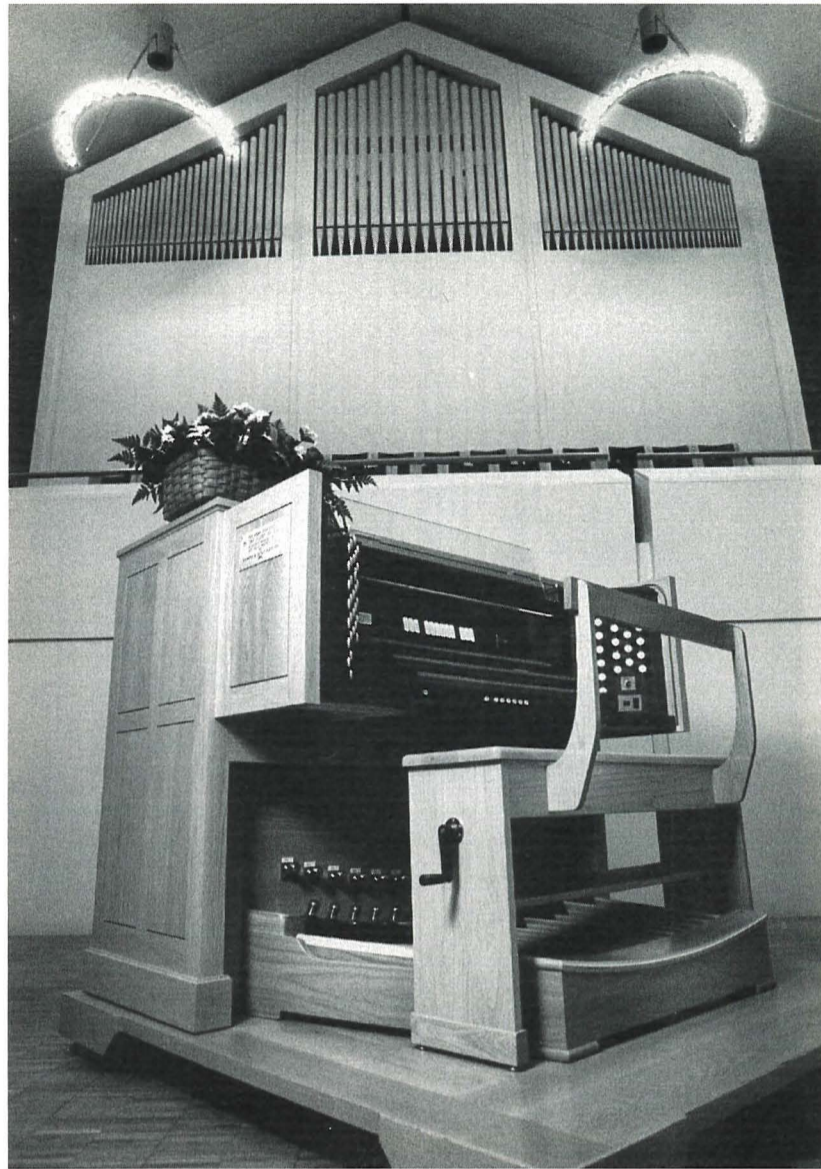
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Balcom & Vaughan Pipe Organs, Seattle, WA, has built a new organ for North Park College and Theological Seminary, Chicago, IL. One-third of the organ's 57 ranks and 3,116 pipes are recycled from various Covenant sources, coordinated by Paul Sahlin. New pipework is from Jacques Stinkens

of Zeist, Holland. The console features solid state switching and a 32-level combination action. Keyboards are of exotic imported hardwoods. The dedication recital was played by Leon Nelson, a member of the faculty. Photo by Jean Clough.

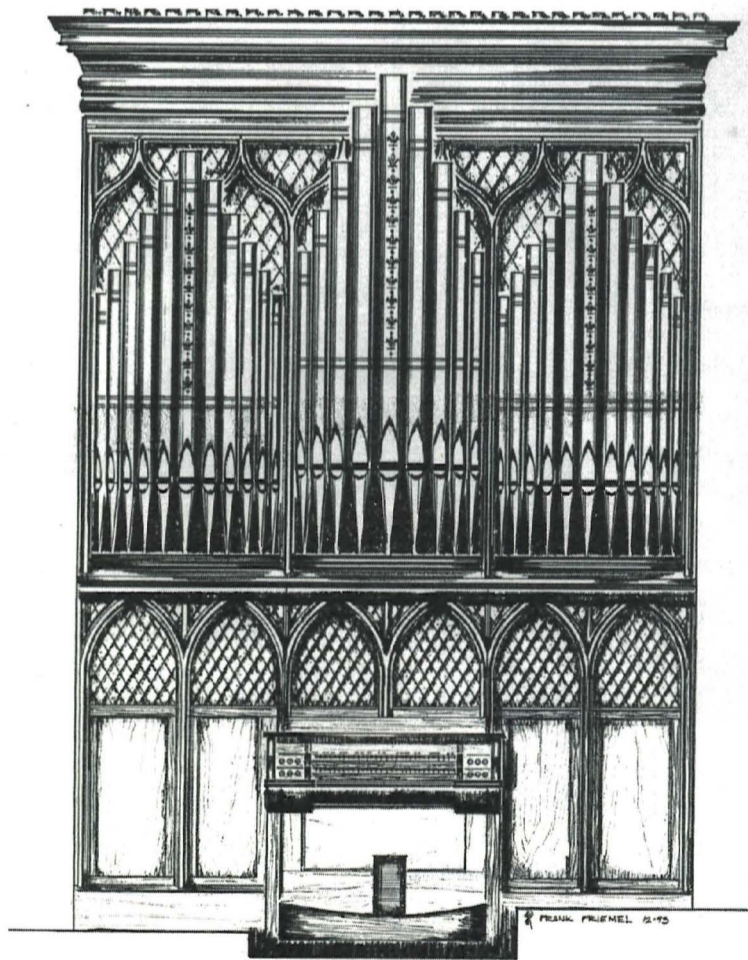


GREAT
 16' Bourdon°
 8' Principal (Facade)
 8' Flûte Harmonique°
 8' Flûte à Cheminée°
 4' Octave
 4' Flûte Ouverte
 2½' Nasard
 2' Octave
 1½' Tierce
 V Fourmiture
 8' Trompette
 4' Clairon
 Chimes°

SWELL
 8' Principal°
 8' Gambe°
 8' Voix Céleste°
 8' Bourdon°
 4' Octave°
 4' Flute Octaviante
 2' Octavin
 V Plein Jeu°
 16' Basson
 8' Trompette
 8' Hautbois
 4' Clairon
 Tremulant

POSITIF
 8' Principal
 8' Bourdon°
 8' Dulciane°
 8' Voix Céleste
 4' Principal
 4' Flûte à Fuseau
 2½' Nasard
 2' Octave
 1½' Tierce
 1½' Larigot
 IV Plein Jeu°
 8' Cromorne°
 Tremulant

PEDAL
 32' Soubasse (Resultant)
 16' Soubasse°
 16' Flûte Ouverte°
 16' Bourdon (Gt)
 8' Flûte°
 8' Bourdon°
 8' Principal (Facade)
 4' Octave°
 4' Flûte°
 2' Flûte°
 IV Fourmiture°
 16' Bombarde
 16' Basson (Sw)
 8' Trompette
 4' Clairon
 4' Hautbois (Sw)



Redman Organ Company, Fort Worth, TX, has built an organ, the firm's opus 65, for St. John's Episcopal Church, Camden, AR. The organ was originally built for St. John's older church in 1907 by Hook & Hastings (opus 2170); written inside the Great bung is the following: "Rebuilt [sic] by A. A. Carlson 2-5-26, Birmingham, Ala. & Memphis, Ten." The instrument was moved to a much larger building, lost its case and facade pipes, and was placed in a chamber behind a screen. It was altered again in 1951 by a local service man who lowered the wind pressures, crudely modified the pipes, and changed the voicing. Redman Organ Company has added three stops, placed the facade pipes back in the front with original decoration

restored. A somewhat larger 16' Bourdon has been provided, along with a new pedal windchest for the Bourdon and Bassoon. The original wind pressures and voicing have been restored.

GREAT
 8' Open Diapason
 8' Dolce Flute
 4' Octave
 2' Fifteenth

SWELL
 8' Gedeckt
 8' Viola
 4' Harmonic Flute
 4' Oboe

PEDAL
 16' Bourdon
 16' Bassoon

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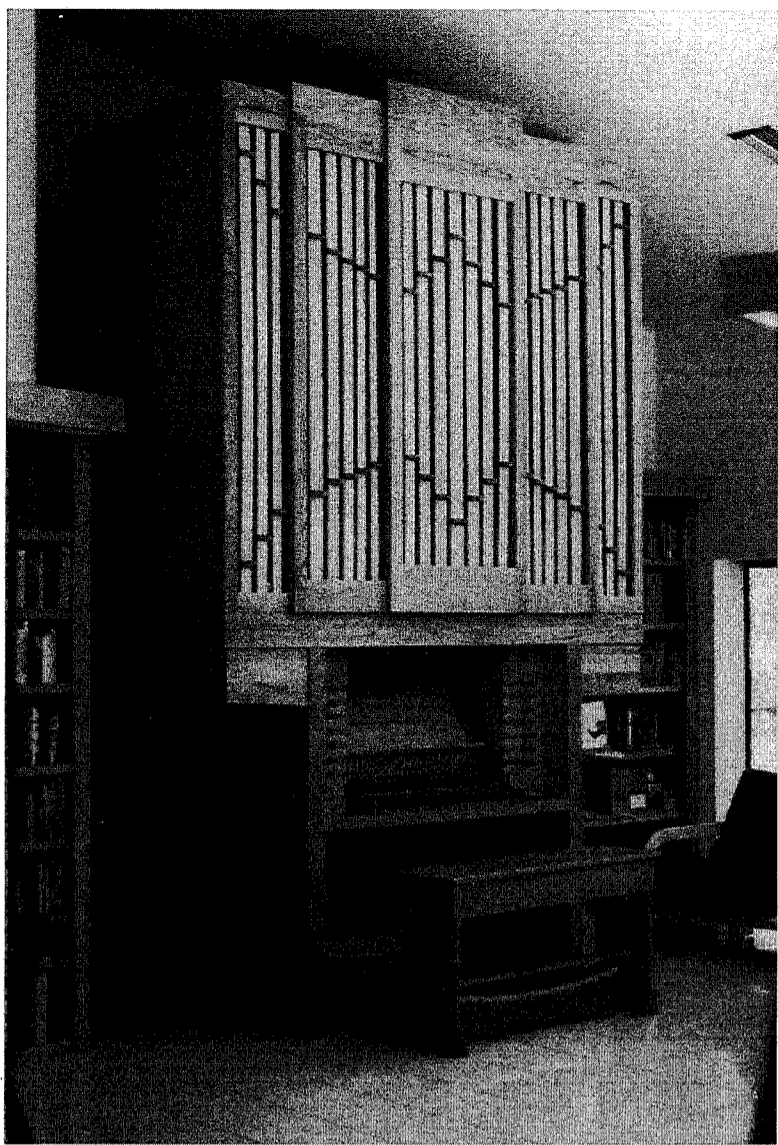
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Thomas Donahue, Auburn, NY, has built an organ for the residence of Steven and Martha Swerdfeger, Sarasota, FL. The instrument features mechanical key and stop action, compasses of 56/30, and wind pressure of 3¼ inches. Natural keys, music desk, name-board, keycheeks, and drawknob labels are cherry; sharps are maple; keyfronts and drawknobs are walnut; the keydesk area has panels of birch plywood. The case of red oak is 12½ feet high. The concave/radiating pedal keyboard has reverse-color keys. The temperament is a modification of Kirnberger III in which the thirds C-E and G-B are pure. The chromatic windchests, operated by

a sticker and backfall key action for both divisions, are situated at the same height, one behind the other.

All pipes except the Mixture and several upper pipes are recycled from other organs. The different spellings for the two stopped wood 8' stops reflect the fact that they are completely independent with no borrowings. The Prinzipal 4' is voiced very mildly to allow a basic 8 + 4 registration on Manual I for quiet practicing and for accompanying a singer. The stopped Holzflöte 4' on Manual II is fuller than the Prinzipal 4' so that the second manual 8 + 4 + 2 is close in strength to the full Manual I chorus. The Nasat is included primarily as a pseudo-Sesquialtera, although it is useful for coloring ensemble registrations. The 2' on M.I is brighter than the 2' on M.II, not only because the latter is in the subsidiary division but also because it is the closest rank to the organist's ears. The Mixture, scaled four notes narrower than *Normalmensur*, gives harmonic color without blaring. Because of its composition, it can also be used with the Prinzipal 4' as an alternate,

more pointed Sesquialtera when played an octave lower.

The drawknobs are arranged with the lowest-pitched manual stops at the top; this places drawknobs of the higher-pitched stops and the couplers closer to the keyboards, within easy reach. There is one unused drawknob on the left for symmetry. The slats in the facade are meant as an abstract representation of pipes, with a lower series of blocks suggesting pipe mouths and an upper series suggesting the contour of pipe shades. The upper case has removable panels on all four sides to facilitate tuning and servicing.

The Mixture and several upper pipes were made by William H. Longmore of Lakeland, FL; the windchests and reservoir were made by Roche Organ Company of Taunton, MA; the pedal keyboard is from Organ Supply Industries of Erie, PA; and the electronic pedal stop is from Devtronix of Sacramento, CA. Assisting in the installation were Barrett Morris, Tony Heston, Martha Swerdfeger, and Steven Swerdfeger. The builder acknowledges with gratitude the advice and opinions of Matthew Bellocchio, William Longmore, Richard Parsons, and Robert Roche during the construction of the instrument.

MANUAL I

- 8' Gedackt
- 4' Prinzipal
- 3' Nasat
- 2' Oktave
- Mixture II

MANUAL II

- 8' Gedeckt (sic)
- 4' Holzflöte
- 2' Prinzipal
- Zimbelstern (9 bells)

PEDAL

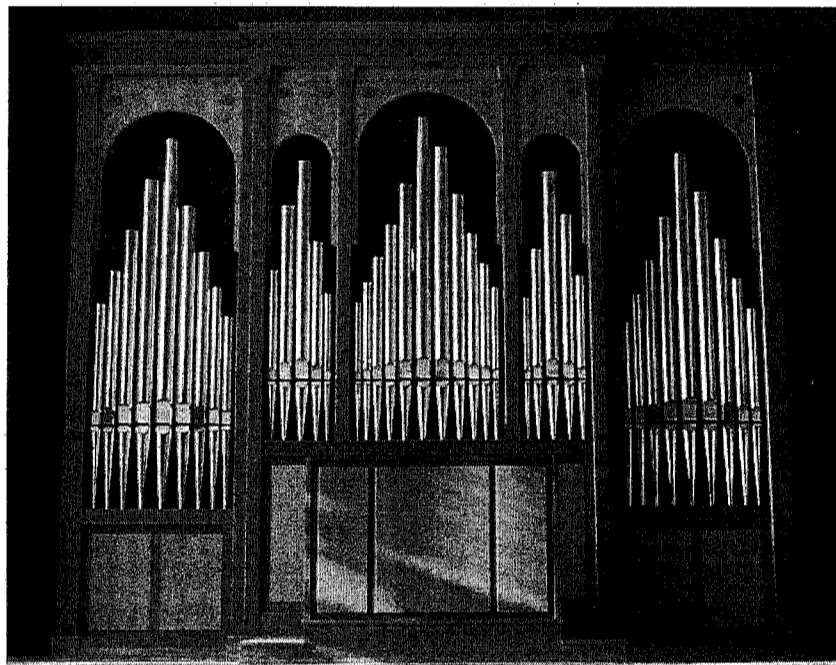
- 16' Sub-Bass (electronic)

II → I

II → P

I → P

Mixture:	C	1	½
	c	1½	1
	c'	2	1½
	c''	2½	2
	c'''	4	2½



Rudolf von Beckerath, Hamburg, Germany, has built a new organ for the Cultural Center of Krasnodar, Russia, the concert hall of which was rebuilt with organ recitals in mind. The instrument comprises 26 manuals and pedal, with 39 pipes in the facade, and a total of 83 wooden pipes. Accessories include 3 couplers, 2 tremulants, 64 setter combinations, a register crescendo, and pistons for reeds off,

mixtures off, and tutti. The organ was featured in the first International Organ Festival in Krasnodar, and inaugurated on September 2 by Theo Brandmüller, professor at the University of Music in Saarbrücken.

GREAT

- 16' Bordun
- 8' Prinzipal
- 8' Doppelflöte
- 8' Bordun
- 4' Oktave
- 4' Koppelflöte
- 2' Oktave
- Sesquialtera II
- 1½' Mixtur V
- 8' Trompete
- Tremulant

SWELL

- 8' Rohrflöte
- 8' Gemshorn
- 4' Prinzipal
- 4' Traversflöte
- 2½' Nasat
- 2' Waldflöte
- 1½' Terz
- 1' Mixtur IV
- 8' Oboe
- Tremulant

PEDAL

- 16' Subbass
- 8' Prinzipal
- 8' Offenflöte
- 4' Choralbass
- 2½' Rauschpfeife IV
- 16' Posaune
- 8' Trompete

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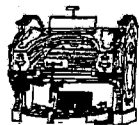
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Calendar

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 MARCH

Edith Ho, Church Music Lecture; Church of the Advent, Boston, MA 7 pm
Thomas Murray; St Bartholomew's, New York, NY 8 pm

Jerome Butera; Park Ridge Community Church, Park Ridge, IL noon

Martin Haselbock; Weidner Center, Green Bay, WI 7:30 pm

John Weaver; Eastern Kentucky Univ, Richmond, KY 7:30 pm

16 MARCH

Choral Vespers; Chicago Theological Seminary, Hyde Park, IL 5:30 pm

Stuart Gardner; St Gregory's Episcopal, Boca Raton, FL noon

17 MARCH

Jay Panetta, lecture demonstration; Wellesley College, Wellesley, MA 12:30 pm

Brian Jones; Trinity Church, Boston, MA 12:15 pm

Marianne Webb; First Presbyterian, Saginaw, MI 8 pm

18 MARCH

Harald Vogel; Wellesley College, Wellesley, MA 8 pm

Marilyn Keiser; Spencerville Seventh-day Adventist, Silver Spring, MD 4 pm

Gerre Hancock, improvisation workshop; Bay Presbyterian, Bay Village, OH 9:30 am

Gerre & Judith Hancock; Bay Presbyterian, Bay Village, OH 8 pm

Marianne Webb, repertoire workshop; First Presbyterian, Saginaw, MI 10 am

Bach, *St John Passion*; Christ Church Cathedral, Lexington, KY 7 pm

Chicago A Cappella; St Giles Church, Northbrook, IL 8 pm

19 MARCH

Bach, *Aus der Tiefe*; United Church on the Green, New Haven, CT 10:30 am

Stephen Hamilton; Holy Trinity Lutheran, New York, NY 5 pm

Shayne Doty; St Ignatius Loyola, New York, NY 4 pm

***John Ferguson**, workshop; West Side Presbyterian, Ridgewood, NJ 9:30 am

***John Ferguson**; West Side Presbyterian, Ridgewood, NJ 4 pm

Lancaster Chamber Singers; Good Shepherd Lutheran, Lancaster, PA 4 pm

Thomas Murray; First Baptist, Winston-Salem, NC 3 pm

Michael Corzine; Eckerd College, St Petersburg, FL 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Christa Rakich; Emory Univ, Atlanta, GA 3, 4 pm

Diane Meredith Belcher; St Francis of Assisi, Memphis, TN 7:30 pm

Menotti, *The Death of the Bishop of Brindisi*; Second Presbyterian, Indianapolis, IN 7:30 pm

Mendelssohn, *Elijah*; Community Church, Glenview, IL 4 pm

21 MARCH

Winchester Cathedral Choir; St Thomas Church, New York, NY 7:30 pm

Walter Hilse; Park Avenue Christian Church, New York, NY 7:30 pm

Calvert Johnson; Idlewild Presbyterian, Memphis, TN 3 pm

22 MARCH

Winchester Cathedral Choir; St Paul's Episcopal, Akron, OH 8 pm

Melissa Nelson, pianist; Park Ridge Community Church, Park Ridge, IL noon

23 MARCH

Mary Monroe; St Paul's Chapel, Columbia Univ, New York, NY noon

Colin Howland; St Gregory's Episcopal, Boca Raton, FL noon

Milwaukee Symphony Chamber Singers; St John's Cathedral, Milwaukee, WI 7:30 pm

Choral Vespers; Chicago Theological Seminary, Hyde Park, IL 5:30 pm

24 MARCH

Richard Hill; Trinity Church, Boston, MA 12:15 pm

Bach, *St Matthew Passion*; Academy of Music, Philadelphia, PA 7:30 pm

Multi-Piano Concert; Lindenwood Christian Church, Memphis, TN 7:30 pm

David Hurd; Cathedral of St Paul, Detroit, MI 8 pm

Sacred Music Weekend; Univ of Evansville, Evansville, IN (through March 28)

25 MARCH

York Minster Choir; The Strand Theater, York, PA 7:30 pm

Church Music Extravaganza 1995; Lindenwood Christian Church, Memphis, TN 8:30 am

Tomas Thon; Univ of Evansville, Evansville, IN 8 pm

26 MARCH

Mark Brombaugh, harpsichord; United Church on the Green, New Haven, CT 3 pm

McNeil Robinson; South Church, New Britain, CT 4 pm

James Casey; St Thomas Church, New York, NY 5:15 pm

Lorenz Maycher; All SS Church, Buffalo, NY 2:30 pm

Michael Burke; SUNY, Buffalo, NY 5 pm

Richard Heschke; United Methodist, Red Bank, NJ 4 pm

Peter Conte; Longwood Gardens, Kennett Square, PA 2:30 pm

Vierne Commemorative Concert; St Stephen's Church, Lancaster, PA 2 pm

Karl Moyer, with violin & chorus; Old Salem Lutheran, Lebanon, PA 3 pm

York Minster Choir; Dery Presbyterian, Hershey, PA 7 pm

Robert Parkins; Duke Univ, Durham, NC 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Christopher Young; Broad Street Presbyterian, Columbus, OH 4 pm

Marijim Thoene; St Mary Magdalen, Melvindale, MI 4 pm

Choral Concert; Christ Church Cathedral, Indianapolis, IN 7:30 pm

Gonville & Caius College Choir; First Presbyterian, Evansville, IN 4 pm

Stephen Furches; Christ Church Cathedral, Lexington, KY 4:30 pm

Yollanda Ionescu & David Whitehouse; St James Cathedral, Chicago, IL 4 pm

Herman D. Taylor; First Baptist Congregational, Chicago, IL 4 pm

Mendelssohn, *Elijah*; First Presbyterian, Arlington Heights, IL 4 pm

James Higdon; Pilgrim Congregational, Duluth, MN 4 pm

Choral Concert; Christ Church Cathedral, New Orleans, LA 4 pm

27 MARCH

***McNeil Robinson**, masterclass; South Church, New Britain, CT 7 pm

28 MARCH

Douglas Cleveland; Holy Trinity Lutheran, Lynchburg, VA 7:30 pm

York Minster Choir; Univ of the South, Sewanee, TN 8 pm

29 MARCH

Herndon Spillman; North Carolina Central Univ, Durham, NC 8 pm

Lynn Brant, pianist, with strings; Park Ridge Community Church, Park Ridge, IL noon

Kennedy-King College Community Chorus; Trinity Lutheran, Des Plaines, IL 7:30 pm

30 MARCH

Herndon Spillman, masterclass; North Carolina Central Univ, Durham, NC 10 am

Harold Pysher; St Gregory's Episcopal, Boca Raton, FL noon

Winchester Cathedral Choir; St Philip's Cathedral, Atlanta, GA 7:30 pm

Choral Vespers; Chicago Theological Seminary, Hyde Park, IL 5:30 pm

31 MARCH

Eric Suter; Trinity Church, Boston, MA 12:15 pm

Kimberly Hess; Wheaton College, Norton, MA 8 pm

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Gillian Weir; Downtown United Presbyterian,
Rochester, NY 8 pm
Winchester Cathedral Choir; Mercer Univ,
Macon, GA 8 pm
David Diamond 80th Birthday Concert; Mt
Carmel Church, Chicago, IL 8 pm

1 APRIL

The Girls Choir; St Peter's Episcopal, Morris-
town, NJ 7:30 pm

Anne & Todd Wilson; St David's Episcopal,
Baltimore, MD 7:30 pm

Stephen Tharp, with saxophone; St Luke's
Episcopal, Merritt Island, FL 7 pm

John Weaver, workshop; Grace Lutheran,
Cleveland Heights, OH 10 am

2 APRIL

Lee Dettra, with brass; Cadet Chapel, West
Point, NY 3:30 pm

Bach, *Cantata 38*; Church of the Good Shep-
herd, New York, NY 11 am

York Minster Choir; Brick Presbyterian, New
York, NY 3 pm

Gothic Voices; Corpus Christi Church, New
York NY 4 pm

Patricia Fitzsimmons; St Thomas Church,
New York, NY 5:15 pm

Richard Fritsch, with trumpet; Longwood
Gardens, Kennett Square, PA 2:30 pm

Mozart, *Mass in C K.V. 427*; Wayne Presby-
terian, Wayne, PA 7:30 pm

Winchester Cathedral Choir; Washington
Cathedral, Washington, DC 7 pm

Haig Mardiroian; First United Methodist,
Hyattsville, MD 5 pm

Stephen Tharp, with saxophone; Seaside
United Church, Daytona Beach, FL 4 pm

John Weaver; Cleveland Museum, Cleve-
land, OH 3:30 pm

Gillian Weir; Worthington United Methodist,
Worthington, OH 7:30 pm

Dennis Bergen; Our Lady of the Snows,
Belleville, IL 4 pm

Handel, *Messiah II & III*; Cathedral Church of
the Advent, Birmingham, AL 5 pm

4 APRIL

York Minster Choir; Christ Church, Bronxville,
NY 7:30 pm

Purcell Concert; St Thomas Church, New
York, NY 7:30 pm

Winchester Cathedral Choir; St Stephen's
Episcopal, Miami, FL 7:30 pm

5 APRIL

Bach, *St Matthew Passion*; St Ignatius Loyola,
New York, NY 8 pm

6 APRIL

Mark Steinbach; St Paul's Chapel, Columbia
Univ, New York, NY noon

The Virgin Consort & Orchestra; St Mary the
Virgin, New York, NY 8 pm (also April 11)

Mark Jones; St Gregory's Episcopal, Boca
Raton, FL noon

Stephen Tharp, with saxophone; Vero Beach
Community Church, Vero Beach, FL 8 pm

Choral Vespers; Chicago Theological Semi-
nary, Hyde Park, IL 5:30 pm

7 APRIL

Curtis Pierce; Trinity Church, Boston, MA
12:15 pm

Douglas Cleveland; Christ United Methodist,
Greensboro, NC 8 pm

Gillian Weir; Holy Trinity Lutheran, Akron, OH
8 pm

Yollanda Ionescu & David Whitehouse; St
Mary's Episcopal, Park Ridge, IL 8 pm

9 APRIL

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

Susan Armstrong; All SS Episcopal, Albany,
NY 4:30 pm

Don Kinnier, with soprano; Longwood Gar-
dens, Kennett Square, PA 2:30 pm

Martin Souter, harpsichord; St Gregory's
Episcopal, Boca Raton, FL 4 pm

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

Yollanda Ionescu & David Whitehouse; First
Congregational, Evanston, IL 4 pm

Hanna Lee; Rockefeller Chapel, Chicago, IL 5
pm

Mozart, *Requiem*; Christ United Methodist,
Memphis, TN 5:30 pm

Handel, *Messiah II & III*; Independent Presby-
terian, Birmingham, AL 4 pm

12 APRIL

Fauré, *Requiem*; St Bartholomew's, New York,
NY 8 pm

Douglas Reed; Univ of Evansville, Evansville,
IN 12:15 pm

13 APRIL

Josquin, *Missa pange lingua*; Church of the
Ascension & St Agnes, Washington, DC 7 pm

14 APRIL

Fauré, *Requiem*; Trinity Church, Boston, MA 8
pm

Rutter, *Requiem*; Lindenwood Christian
Church, Memphis, TN 5:30 pm

Dupré, *Stations of the Cross*; Christ Church
Cathedral, Lexington, KY noon

Haydn, *Seven Last Words*; Rockefeller
Chapel, Chicago, IL 8 pm

15 APRIL

Marc Cheban; Longwood Gardens, Kennett
Square, PA 2:30 pm (also April 16)

16 APRIL

Peter Stoltzfus; St Thomas Church, New
York, NY 2:30 pm

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

18 APRIL

Brian Bloye; Trinity Lutheran, Des Plaines, IL
8 pm

21 APRIL

Mark Scholtz; Trinity Church, Boston, MA
12:15 pm

Bruce Neswick; St Matthew's Episcopal,
Wheeling, WV 7:30 pm

22 APRIL

Martha Folts, masterclass; Christ Church
Cathedral, Indianapolis, IN 10 am

Berlioz, *Messe Solennelle*; Orchestra Hall,
Chicago, IL 8 pm

Purcell Commemorative Concert; Grace Epis-
copal, Oak Park, IL 8 pm

23 APRIL

James Welch; Yale Univ, New Haven, CT 8
pm

John Van Sant; St Thomas, New York, NY
5:15 pm

Bach, *Cantata 151*; Lutheran Church of the
Good Shepherd, Lancaster, PA 4 pm

Three Choirs Festival; Grace Episcopal, Silver
Spring, MD 4 pm

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

John Gouwens, carillon; Culver Academy,
Culver, IN 7:30 pm

Timothy Short; Cathedral of the Holy Angels,
Gary, IN 3 pm

Martha Folts; Christ Church Cathedral, Indi-
anapolis, IN 4 pm

24 APRIL

Marcia Van Oyen; Trinity Lutheran, Grand
Rapids, MI 8 pm

27 APRIL

Hesperion XX; Alice Tully Hall, New York, NY
8 pm

Choral Vespers; Chicago Theological Semi-
nary, Hyde Park, IL 5:30 pm

28 APRIL

Geoffrey Wieting; Trinity Church, Boston, MA
12:15 pm

Tom Bailey; Emmanuel Church, Chester-
town, MD 8 pm

Tom Trenney; Pilgrim Christian Church,
Chardon, OH 7:30 pm

Herbert Buffington; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

29 APRIL

Kim Heindel, harpsichord; St Paul's Cathed-
ral, Pittsburgh, PA 8 pm

John Gouwens, carillon; Culver Academy,
Culver, IN 4 pm

Purcell Commemorative Concert; Mallinckrodt
Chapel, Wilmette, IL 8 pm

*Chicago Organ Crawl; First Baptist Congre-
gational, Chicago, IL 10 am

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30 APRIL
 Pinkham, *The Creation of the World*; King's Chapel, Boston, MA 5 pm
 Choral Concert; Church of the Advent, Boston, MA 5:30 pm
 Concora; South Church, New Britain, CT 4 pm
 Conference of Choirmasters and Organists; St Thomas Church, New York, NY (through May 2)
Peter Stoltzfus; St Thomas, New York, NY 5:15 pm
Roger Kurtz; Longwood Gardens, Kennett Square, PA 2:30 pm
Herdon Spillman; Christ Church, Pensacola, FL 4 pm
 Willis Bodine Chorale; Univ Memorial Auditorium, Gainesville, FL 3 pm
Michael Schoenheit; Cleveland Museum, Cleveland, OH 2 pm
Tom Trenney; First Church, Congregational, Painesville, OH 4 pm
 Choral Concert; Second Presbyterian, Indianapolis, IN 8 pm
 *Choral Concert; Capitol Drive Lutheran, Milwaukee, WI 3 pm
 Purcell Commemorative Concert; Quigley Chapel, Chicago, IL 7:30 pm
Bruce Neswick; Rockefeller Chapel, Chicago, IL 5 pm

UNITED STATES
West of the Mississippi

16 MARCH
Calvert Johnson; St Andrew Presbyterian, Beaumont, TX 7:30 pm

17 MARCH
 Bach Birthday Concert, Denver, CO 8 pm

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

19 MARCH
John Obetz; RLDS Temple, Independence, MO 3 pm
Calvert Johnson; Christ Church Episcopal Cathedral, Houston, TX 3 pm
 Phoenix Bach Choir; First United Methodist, Mesa, AZ 4 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

24 MARCH
 Winchester Cathedral Choir; St John's Cathedral, Denver, CO 8 pm

25 MARCH
 Conrad Susa Birthday Concert; Ted Mann Concert Hall, Minneapolis, MN 8 pm
Gillian Weir, masterclass; Christ Episcopal, St Joseph, MO 9 am

26 MARCH
Gillian Weir; Christ Episcopal, St Joseph, MO 3 pm
 Berlioz, *Messe Solennelle*; St Francis Xavier, St Louis, MO 6:30 pm
Mary Preston; King of Glory Lutheran, Dallas, TX 7 pm
 Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Ronald McKean; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Winchester Cathedral Choir; St Dominic's Church, San Francisco, CA 3:30 pm
 All SS Choir with orchestra; All SS Episcopal, Beverly Hills, CA 5 pm

28 MARCH
 Winchester Cathedral Choir; Wichita State Univ, Wichita, KS 7:30 pm

29 MARCH
 Eton College Choir; Cathedral of St Mark's, Salt Lake City, UT 7:30 pm
Frederick Swann; Christ Church United Methodist, Tucson, AZ 8 pm

30 MARCH
 York Minster Choir; St Louis Catholic Church, Austin TX 7 pm

31 MARCH
Robert Glasgow; Univ of Iowa, Iowa City, IA 8 pm
 York Minster Choir; St Andrew's Episcopal, Ft Worth, TX 7 pm

1 APRIL
Robert Glasgow, masterclass; Univ of Iowa, Iowa City, IA 10 am

2 APRIL
Larry Smith; Luther College, Decorah, IA 4 pm
David Higgs; First United Methodist, Bartlesville, OK 3 pm
David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm

9 APRIL
Louis Patterson, Dupré *Stations of the Cross*; Westminster Presbyterian, Lincoln, NE 7:30 pm
David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm
 The Cambridge Singers; Pasadena Presbyterian, Pasadena, CA 3 pm

10 APRIL
 Canterbury Cathedral Choir; Grace Cathedral, San Francisco, CA 5 pm

11 APRIL
William Albright; Univ of Montana, Missoula, MT 8 pm

14 APRIL
 Haydn, *Seven Last Words*; Immanuel Presbyterian, Los Angeles, CA noon

16 APRIL
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Handel, *Messiah*, Part III; Immanuel Presbyterian, Los Angeles, CA 10:15 am

20 APRIL
 Handel, *Messiah*; St Mark's Episcopal, Palo Alto, CA 8 pm

23 APRIL
John Obetz; RLDS Auditorium, Independence, MO 6:30 pm
Richard Elliott; St Mary's Cathedral, Cheyenne, WY 2 pm
 Easter Lessons & Carols; St Stephen's Presbyterian, Ft Worth, TX 6 pm
 Phoenix Bach Choir; Chandler Center for the Arts, Chandler, AZ 7 pm

24 APRIL
 Chanticleer, American Boychoir; Grace Cathedral, San Francisco, CA 5 pm

25 APRIL
Donald Dumler; Wichita State Univ, Wichita, KS 7:30 pm

26 APRIL
Jean-Pierre Leguay; Colorado College, Colorado Springs, CO 8 pm

28 APRIL
Donald Pearson; St John's Cathedral, Denver, CO 8 pm
John Scott; First Congregational, Los Angeles, CA 8 pm

30 APRIL
Martin Jean; Grace Lutheran, Lincoln, NE 4 pm
Jean-Pierre Leguay; First United Methodist, Lake Charles, LA 4 pm
 Texas Baroque Ensemble; Cathedral Santuario de Guadalupe, Dallas, TX 5:30 pm
John Scott; Trinity Univ, San Antonio, TX 4 pm
David Hurd; St Brigid RC, Rancho Santa Fe, CA 4 pm

INTERNATIONAL

15 MARCH
Iain Quinn; St. Martin-in-the-Fields, London, England 1 pm

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Iain Quinn; St Stephen's Church, Walbrook, London, England 12:30 pm

18 MARCH
Iain Quinn; BBC Broadcasting House, London, England 7:30 pm

21 MARCH
Iain Quinn; Fairfield Halls, Croydon, England 1:05 pm

2 APRIL
Diane Bish; Central United, Sault Ste. Marie, Ontario 7:30 pm

23 APRIL
Kei Koito; Westminster United Church, Winnipeg, Manitoba 4 pm

28 APRIL
Delores Bruch; Redeemer College, Ancaster, Ontario 8 pm

29 APRIL
Delores Bruch, masterclass; Redeemer College, Ancaster, Ontario 10 am

Organ Recitals

F. ALLEN ARTZ, III, with Mary Koenig, harp, and Mark Tolleson, flute, First Congregational Church, Park Ridge, NJ, November 6: *Prelude and Fugue in A*, S. 536, Bach; *Aria in Classic Style*, Grandjany; *Pavane, Sicilienne*, Fauré; *Prelude et Fugue sur le nom d'Alain*, op. 7, Durufé; *Partita on "Wer nur den lieben Gott"*, Böhm; Andantino (*Concerto in C*), Mozart; *Concerto in F*, Marcello; *Impromptu: Caprice in A-flat*, Pierné; Allegro vivace, Andante, Final (*Première Symphonie*), Vierné.

DIANE MEREDITH BELCHER, Broad Street United Presbyterian Church, Columbus, OH, October 23: *Tuba Tune*, Lang; *Prelude, Fugue et Variation*, Franck; *Prelude and Fugue in a*, S. 543, Bach; *Joie et Clarté des Corps glorieux*, Messiaen; *Prelude and Fugue in e*, Weaver; *Vater unser*, Böhm; Andante sostenuto (*Symphonie Gothique*), Widor; *Toccata (Suite)*, Durufé.

WILLIS BODINE, Queen of Peace Catholic Church, Ocala, FL, November 20: *Praeludium in d*, BuxWV 140, Buxtehude; *O Lamm Gottes unschuldig*, S. 1095, Herzlich tut mich verlangen, S. 742, Herzliebster Jesu, S. 1093, *Pièce d'Orgue*, S. 572, *Nun komm' der Heiden Heiland*, S. 599, *Christum wir sollen loben schon*, S. 611, *In dulci jubilo*, S. 608, *Christ lag in Todesbanden*, S. 625, *Komm, Gott Schöpfer, heiliger Geist*, S. 631, *Pastorale in F*, S. 590, *Toccata and Fugue in d*, S. 565, Bach.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, November 13: *Trois Pièces*, Pierné; *Grand Sonata in E-flat*, op. 22, Buck; *Quatrième Symphonie*, op. 32, Vierné.

PHILLIP T.D. COOPER, Holy Trinity Lutheran Church, York Springs, PA, October 21: *Praeambulum in F Dur*, Lübeck; *Allein Gott, Fuga ex G*, Vetter; *Toccata ex F*, Partita: "Christus der ist mein Leben," *Praeludium und Fuga ex C*, Pachelbel; *Ricercar aus C*, Krieger; *Wie schön leuchtet der Morgenstern*, BuxWV 223, *Toccata in G*, BuxWV 164, Buxtehude; *All'Elevazione in G*, *Ofertorio*, Zipoli; *Voluntary in C*, anon 18th C; Thomas Jefferson's March, New Jersey, Sweet Patty, Guardian Angels, Polonasz, Buonaparte's March, Caspar Schaffner Book; *Meinem Jesum lass ich nicht*, Walther; *Es ist das Heil uns kommen her*, anon 18th C; *Fugue in G*, Bach.

JAMES DIAZ, St. Wendelin Parish, Fostoria, OH, November 6: *Prelude in f-sharp*, Buxtehude; *Number the Linden Tree*, Sweelinck; *Vivace (Trio Sonata in G)*, *Concerto in d*, Bach; *Carillon*, Dupré; *Prelude, Fugue and Variation*, Franck; *Fileuse (Suite Bretonne)*, Dupré; *Pastorale and Toccata*, Crete.

TRUDY FABER, organ and harpsichord, Advent Lutheran Church, Cedarburg, WI, November 20: *Prelude for Organ*, Hensel; *Lover, go and calm thy sighs*, Gambarini; *Suite in d*, de la Guerre; *Lesson VI in D*, A Lady; *Trumpet Fanfare on "Adeste Fideles"*, Rogers; *Introduction and Variations on an Old French Carol*, Bate; *Fanfare and Toccata on "Lasst uns Erfreuen"*, Harbach; *Quantum Quirks of a Majick Quark*, No. 2, Richter; *V. Mi mique* - Notes Répétées (*Six Etudes*), Demessieux; *Prelude in D-flat*, Smith; *Prelude on St. Anne*, *Toccata and Fugue*, Diemer.

MATTHEW FITZ, Bowling Green State University, Bowling Green, OH, November 12: *Plein jeu*, Recit de Chromorne, Dialogue (*Messe pour les Couvents*), Couperin; *Le Banquet Céleste*, Messiaen; *Prelude and Fugue in C*, S. 545, Bach; *Sonata in A*, Mendelssohn; *Fugue in g*, S. 578, Bach; *Pièce Héroïque*, Franck.

DAVID A. GELL, The Unitarian Society of Santa Barbara, CA, November 13: *Ricercar duodecimo tono*, Gabrieli; *Variations on "Unter den Linden grüne"*, Sweelinck; *Fantasia*, Van Noordt; *Praeludium in d*, Pachelbel; *Fantasy in G*, Bach; *Andante in e*, Fiocco; *Fantasy in g*, S. 542, *Now thank we all our God* (arr. Fox), Bach; *Sonata in c*, de Lange; *Andante cantabile*, McGrath; *Prelude in g*, Miller; *Prelude on "Netherlands"*, Fisk; *Thema met Variaties*, Andriessen; *Chapala Chimes*, Gell.

JAMES W. GOOD, Williamsburg Baptist Church, Williamsburg, VA, November 6: *Petit Suite*, Bales; *Concerto II in g*, Camidge; *Liebster Jesu*, S. 731, *Nun freut euch*, S. 734, *Prelude and Fugue in C*, S. 547, Bach; *Introduction and Passacaglia*, Reger; *New Britain*, Nettleton, Wood; *Final (Symphonie VI)*, Widor.

JUDITH HANCOCK, Trinity-by-the-Cove Episcopal Church, Naples, FL, November 13: *Grand Choer Dialogue*, Gigout; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Fantasia in f*, K. 608, Mozart; *Toccata and*

Fugue in d, op. 59, nos. 6 & 7, *Benedictus*, op. 59, no. 9, *Capriccio*, op. 59, no. 10, Reger; *Andante Sostenuto*, Widor; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

DAVID HIGGS, St. John's Cathedral, Denver, CO, July 29: *Sinfonia to Cantata 29*, Bach; *Variations on "Mein junges Leben hat ein End"*, Sweelinck; *Cinq Danes*, Hampton; *Andante*, K. 616, Mozart; *Prelude and Fugue on BACH*, Liszt; *Pièce Héroïque*, Franck; *Deux Danses a Agni Yavishita*, Fantasmagorie, Alain; *Prélude et Fugue sur le nom d'Alain*, Durufé.

CALVERT JOHNSON, Christ Episcopal Church, Savannah, GA, October 21: *First Sonata, Retrospection*, *Variations on a Fugue-song*, Suite No. 1, Price.

OLIVIER LATRY, House of Hope Presbyterian Church, St. Paul, MN, October 30: *Sinfonia from Cantata 29* (Dupré), *Marche du Veilleur de Nuit* (Widor), *Chaconne pour Violon* (Messerer), *Aria de la Cantate pour le Penicéte* (Gigout), *Ich hatte viel Bekümmernis* (Liszt), Bach; *Three Fugues on BACH*, Schumann; *Prelude and Fugue on BACH*, Liszt; *Improvisation* on submitted themes.

BRENDA LYNNE LEACH, Harvard University, Cambridge, MA, October 27: *Nun danket*, Karg-Elert; *Prelude and Fugue in G*, Mendelssohn; *Prelude for Organ*, Hensel; *Schmücke dich*, S. 654, *Komm, Gott Schöpfer*, S. 667, Bach; *Toccata in d*, BuxWV 155, Buxtehude.

JOHN WEAVER, Camp Hill Presbyterian Church, Camp Hill, PA, October 30: *Marche Pontificale (Symphonie I)*, Widor; *Concerto in F*, op. 4, no. 4, Handel; *Sheep may safely graze*, *Fantasia and Fugue in g*, Bach; *Adagio and Allegro in f*, K. 594, Mozart; *Scherzo (Symphonie 2)*, Vierné; *Andante fugabile (Symphonie 4)*, Widor; *Prelude and Fugue in e*, Weaver.

JAMES WELCH, Holy Name Cathedral, Chicago, IL, November 4: *Fantasia and Fugue in c*, CPE Bach; *Marche des Marseillois et l'Air Ça-ira*, Balbastre; *Fantasia*, Boëly; *Serenade*, Bourgeois; *Boléro de Concert*, Lefébure-Wély; *Allegro (Symphonie IV)*, Vierné; *Procesión y Saeta*, Noël en estilo francés del siglo XVIII, Chacona, Estrada; *Scherzo em fa menor*, Camin; *Divertimento en tema antiguo*, El Flautista Alegre, *Toccata*, Noble.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 28: *Prelude and Fugue in g*, BuxWV 149, Buxtehude; *Schübler Chorales*, S. 645-650, Bach; *Allegro (Symphonie VI)*, Widor; *Fantasia super "L'homme armé"*, David; *Fantaste in A*, Franck; *Prélude et Fugue sur le nom d'Alain*, Durufé.

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Rodgers Model 220 w/spkrs \$2850; Rodgers Model 22-B w/spkrs \$2850; Rodgers 325 w/spkrs \$2850; Allen C-4 w/spkrs \$2850; Allen TC-12 w/spkrs \$2850. MUST SACRIFICE AT ONCE. 1-800/578-6060.

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Aeolian organ: 6-stop and 7-stop duplex action chests, their reservoirs, shades, 3-phase 1HP blower, some framing & pipework, \$8,000 or best offer. Also: 37-note xylophone with chest, \$800. 60-note harp with chest, \$1,200. 7-stop treble extension chest, \$75. TRTC&OS, 909 West Sixth, Lawrence, KS 66044; 913/842-2782.

2-man. consoles, one unit, one coupler. Rivé, Inc., 811 Focus St., Metairie, LA 70005; 1-800/520-7723.

Kimball large scale 16' pedal chest, 32 notes, 10 1/2" L x 21" W, \$150. Wurlitzer 6 rk pipe organ chest (2 primaries, 3 rk's ea), wood trunk line, 2 reservoirs, stop action, all original 1920's, \$1000. Wurlitzer 8' metal pipes, O.D. 61, Tuba 49 (high active missing). Spencer Orgoblo, 3HP single phase motor 1165 rpm's, needs rebuild, app 6" pressure, shell 42" dia, 4 1/2" H, \$400. 3MP Moller oak console, drawknobs 45, couplers 19, pistons 28, toe studs 8 (console only, no rolltop, no relay or ca separate). Clough & Warren 2MP oak reed organ, 10 sets, no pipe top, 18 DK's circa 1900, needs work, \$500. Trade any of this for very large hi pressure Spencer Orgoblo or unusual pipes. Located northwest Ohio, no crating. Deane Partee, Box 931, West Unity, OH 43570.


'70 Klann console, 3-M, reduced, \$1,200. Rivé, Inc. 504/835-0500.

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