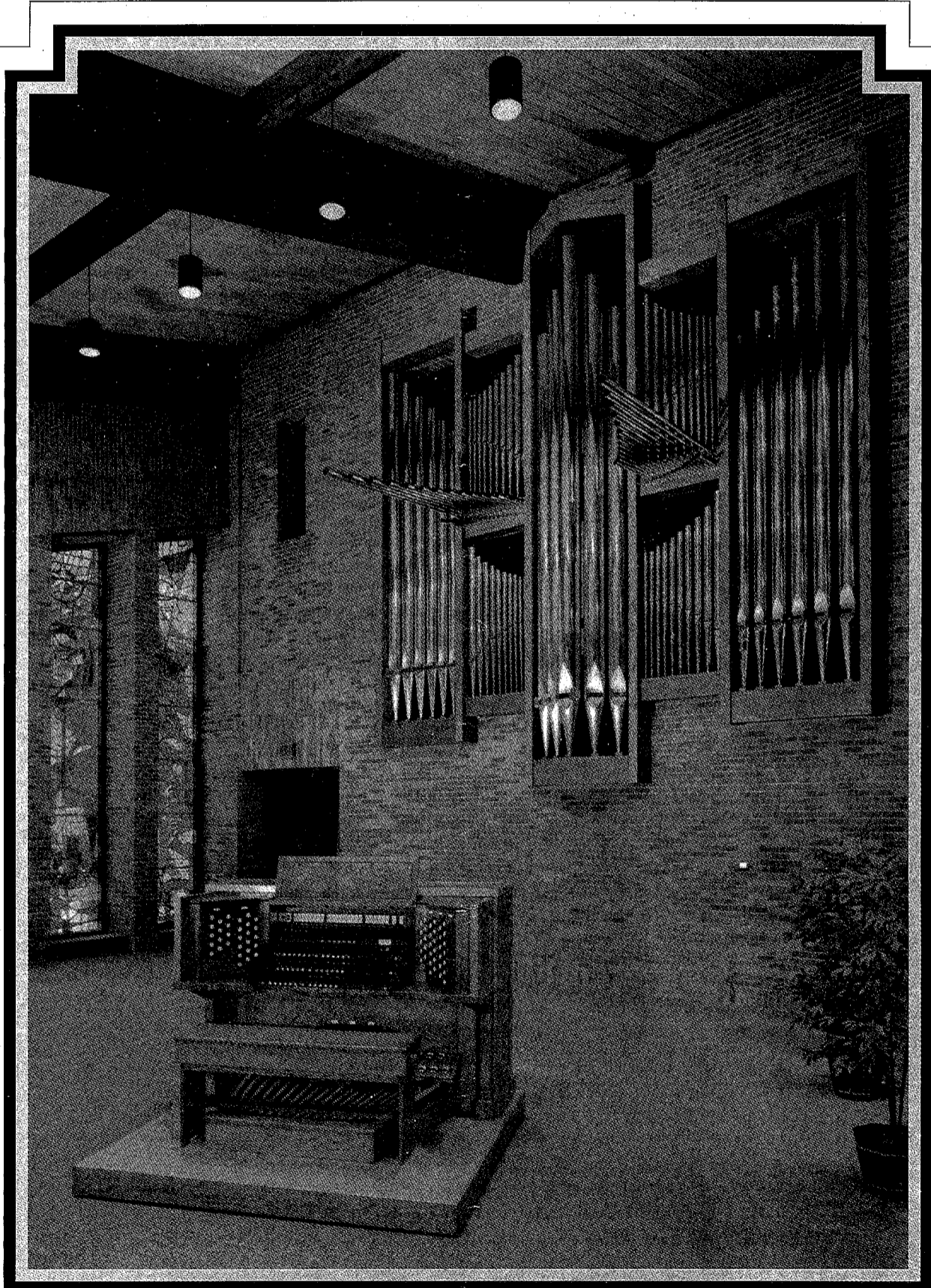


# THE DIAPASON

APRIL, 1995



Second Reformed Church, Kalamazoo, MI  
Specification on page 19

# 1995 Summer Institutes Workshops & Conferences

## Bach Week 1995

June 5-9. See complete listing in the March issue of THE DIAPASON.

## The Art of Sequencing

June 5-9, Texas Christian University, Ft. Worth; June 12-16, University of South Carolina; June 20-24, Georgia State University; June 26-30, Pennsylvania State University; July 5-7, 10-12, Huntington, NY; July 13-15, Berklee College of Music, Boston; July 17-21, Central Connecticut State University; July 24-28, Villanova University; July 31-August 5, Towson State University; August 7-11, Duquesne University.

Workshops on MIDI sequencing. Don Muro.

Contact: Don Muro, Box 223, St. James, NY 11780-0223.

## Bach Aria Festival and Institute

June 11-25. See March listing.

## Summer Organ Academy

June 12-16, Salem College. Daily classes, concert, masterclasses. Susan Landale, David Pegg. Sponsored by Salem College and the North Carolina School of the Arts.

Contact: Summer Organ Academy, John Mueller, Director, Salem College, Winston-Salem, NC 27108; 910/721-2636.

## Orchestral Conducting for Choral Directors

June 14-July 4, Opava, Czech Republic. Conducting and rehearsal techniques, score study and preparation, and preparation of orchestral parts. Robert Porco and Raymond Chobaz, faculty.

Contact: Cathy Leach, Dept. of Music, University of Tennessee, 1741 Volunteer Blvd., Knoxville, TN 37996-2600; 615/637-6057; fax 615/524-8259.

## Montreat Worship and Music Conferences

June 18-24, June 25-July 1. See March listing.

## 12th Aston Magna Academy

June 18-July 8. See March listing.

## Mo-Ranch Music & Worship Conference

June 19-24. Presbyterian Mo-Ranch Assembly.

Adult and children's choirs, handbells, organ, liturgical dance, orchestra. Helen Kemp, David Hurd, Axel Theimer, others.

Contact: 1-800/460-4401.

## The Royal School of Church Music Training Courses

June 25-July 2. Ohio Course for Boys and Adults with Gerre Hancock.

July 4-9. Atlanta Course for Girls & Adults with Bruce Neswick.

July 17-23. New England Course for Girls & Adults with Simon Lole.

July 23-30. King's College Course for Girls, Boys & Adults with James Litton.

July 24-30. Carolina Course for Boys & Adults with Stephen Layton.

August 20-27. Montreal Course for Boys with Barry Rose.

Contact: Benjamin Hutto, Christ Church, P.O. Box 6124, Charlotte, NC 28207; 704/333-0378.

## Sacred Choral Repertoire

June 26-30. University of Minnesota.

Workshop on music for the church year. Philip Brunelle, John Gardner, Sigrid Johnson, Constantina Tsolainu.

Contact: Professional Development and Conference Services, 221 Nolte Center, 315 Pillsbury Dr. S.E., Minneapolis, MN 55455; 612/625-6358.

## 16th Course on Interpretation of Spanish Organ Music

July 5-13. See March listing.

## Westminster Conference on Worship & Music

July 9-14. Westminster College, New Wilmington, PA.

Workshops, seminars, ensembles, music for children, youth and adults, Orff, handbells, organ, the Psalter, worship. Ann Howard Jones, Marilyn Keiser, Joanne Harris Rodland, John Weaver, Anne Wilson, others.

Contact: 1995 Westminster Conference on Worship & Music, Presbyterian Association of Musicians, 100 Witherpoon St., Louisville, KY 40202-1396. 502/569-5288.

## Berkshire Choral Festival

July 9-15, 16-22, 23-29, 30-August 5, 6-12. Sheffield, MA.

July 23-29. Canterbury, England.

August 15-21. Santa Fe, NM.

Rehearsals, classes, concerts. John Oliver, Donald Neuen, Amy Kaiser, Stephen Lord, Richard Westenbury, David Hill, Raymond Harvey.

Contact: Berkshire Choral Festival, 245 N. Undermountain Rd., Sheffield, MA 01257; 413/229-8526.

## 12th FFAO Congress

July 9-14. See March listing.

## RSCM Summer Specials

July 10-19. Tradition and New Trends in Church Music.

July 24-29. The Church Musician in a Changing World.

July 24-28. Salisbury Summer School.

August 7-12. Holiday Course for Organists.

Residential courses at Addington Palace, Durham, and Salisbury.

Contact: The Director of Studies, RSCM, Addington Palace, Croydon, CR9 5AD England; 181-654-7676; fax 181-655-2542.

## 25th Cours d'Interpretation de Romainmôtier

July 16-30. See March listing.

## Conference on Liturgy and Music

July 17-21. Calvin College.

Fifth quadrennial conference provides sessions for all ages, with music camps and children's choirs in addition to offerings for adults. Michael Burkhardt, Robert Scholtz, Cora Scholtz, Helen Kemp, Rene Clausen, John Bell, others.

Contact: Calvin College, Department of Music, 3201 Burton SE, Grand Rapids, MI 49546; 616/957-6253.

## International Masterclass Luxembourg

July 17-28.

Classes held at the Conservatory Luxembourg and in the Church of St. John and St. Michael in Luxembourg (organs by Westenfelder); masterclasses conducted by Gillian Weir.

Contact: C.I.P.M., Conservatoire de Musique de la Ville de Luxembourg, 33, rue Charles Martel, L-2134 Luxembourg; 352-45-65-55-203; fax 352-44-96-86.

## Sacred Music Conference, Pacific School of Religion.

July 17-21. See March listing.

## Summer Harpsichord Workshops,

University of Michigan.

July 17-21, 24-28. See March listing.

## 32nd Early Music Festival Bruges

July 29-August 12. See March listing.

## Music & Worship Colorado

July 20-August 4. Estes Park, CO.

Seminar and training workshops in all areas of worship leadership and church music programming and production; music reading sessions; musical premier performances. Also Christian Artists Seminar and Christian Artists Drama

# THE DIAPASON

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Official Journal of the International Society for Organ History and Preservation

## CONTENTS

### FEATURES

- Bach's Art of Fugue Revisited  
by Enrique Alberto Arias 11
- Six Important Organs  
in the Smithsonian Collections  
by John Fesperman 13
- Organ Recitals:  
Some Thoughts on Programming  
by Daniel Lamoureux 16

### NEWS

- 1995 Summer Institutes 2
- Here & There 2, 3, 4, 6
- Appointments 3
- Nunc Dimittis 6
- Carillon News 6

### REVIEWS

- Music for Voices and Organ 8
- Book Reviews 8
- New Recordings 9
- New Handbell Music 10

### NEW ORGANS

- 18

### CALENDAR

- 21

### ORGAN RECITALS

- 23

### CLASSIFIED ADVERTISING

- 25

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## Here & There

**His Majestie's Clerks**, joined by the Chicago Baroque Ensemble, concludes its 1994-95 season with a program of works by Henry Purcell: April 22, Grace Episcopal Church, Oak Park; April 29, Mallinckrodt Chapel, Wilmette; and April 30, Quigley Seminary, Chicago, IL. The program will include *They that go down to the sea in ships*, *If ever I more riches did desire*, *Blow up the trumpet in Zion*, *Benedicite* (Service in B-flat), and *By the waters of Babylon*. The concerts are sponsored, in part, by a grant from the Elizabeth F. Cheney Foundation. For information: 312/461-0723

**Illinois College and MacMurray College**, Jacksonville, IL, will jointly sponsor workshops on April 27-29. Joan Lippincott will perform a recital April 27 at MacMurray College and will conduct a workshop Friday morning April 28. During the afternoon, Garrett Allman, Richard Hanson and Janette Kirkham will offer presentations on vocal, choral and conducting techniques. Frederick Swann will play a recital Friday evening at Illinois College, and will conduct a workshop on Saturday morning April 29. For information, contact Jay Peterston at MacMurray College (217/479-7083) or Rudolf Zuiderveld at Illinois College (217/245-3410).

**The AGO National Young Artists Competition in Organ Playing** is open to organists born between August

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1, 1963 and August 1, 1973 (22 to 32 years of age). No more than 25 applicants will be accepted as official competitors. A preliminary tape round will be judged in strict anonymity; seven semi-finalists will advance to two rounds in open competition at the AGO 1996 national convention in New York City. The deadline for applications is May 1, 1995. For information: 212/870-2310.

**St. Peter's Episcopal Church**, Morristown, NJ, will host the tenth annual **Three Choirs Festival** May 5-7. The Choir of Men and Boys from the host church will join with those of Christ Church, Greenwich, CT, and St. Peter's Church, Philadelphia, for the three days of singing. Guest conductor for the festival is Philip Moore, Organist and Master of the Music at York Minster; guest organist is Anthony Pinel, Organist and Choirmaster of St. Mary's Church, Redcliffe, Bristol, England. The schedule includes Festal Evensong on Friday, May 5 at 7:00 pm (preceded by a concert by Robin Austin on the church's newly restored 50-bell carillon); a concert on Saturday, May 6 at 7:30 pm (Vivaldi, *Gloria*; Vaughan Williams, *Lord, Thou Hast Been Our Refuge*; and Walton, *Jubilate Deo*); and Festal Matins on Sunday, May 7 at 11:15 am. For information: St. Peter's Episcopal Church, South Street at Miller Road, Morristown, NJ 07960; 201/538-0555.

**The Crystal Cathedral** has announced its "Music in May" series of concerts, celebrating the 40th anniversary of the cathedral's ministry: May 5, Richard Unfried; May 12, Frederick Swann, with the Four Seasons Symphony Orchestra, Dupré *Symphony for Organ and Orchestra*, Saint-Saëns *Symphony No. 3*; May 19, the Cathedral Choir, Haydn *The Creation*. For information: 714/971-4150.

**AMSI** will observe its 35th anniversary with a celebration/workshop on May 6 at Holy Trinity Lutheran Church, Minneapolis, MN. James Rodde will conduct reading sessions featuring a variety of music. For information: 612/872-8831.

**The Bach Week Festival**, Richard Webster, music director, has announced its 22nd season in a series of four concerts held at St. Luke's Church, Evanston, IL, May 7 (7:30 pm), May 10 (8 pm), May 12 (8 pm), and May 14 (7:30 pm). The programs will feature the St. Luke's Choir of Men and Boys, St. Luke's Girls Choir and Adult Schola, the Bach Week Festival Chamber Orchestra, organist Christine Kraemer, harpsichordist David Schrader, and instrumental soloists. For information: 708/945-5625.

**The AGO Pipe Organ Encounter**, an introduction to the organ for high school students, will take place June 25-30 at Agnes Scott College, Decatur, GA. Sponsored by the Atlanta AGO chapter, the event is open to pianists ages 13-18. Activities include daily lessons; workshops on organ literature, improvisation, conducting and dance, registration, handbells and computers/music; and concerts or demonstrations featuring many of Atlanta's organs and performers. The registration fee of \$200 includes tuition, room and board, materials, and special events. Registration deadline is May 20. For information: Robin E. Hensley, 686 Watson Reef, Stone Mountain, GA 30087; 404/469-7511.

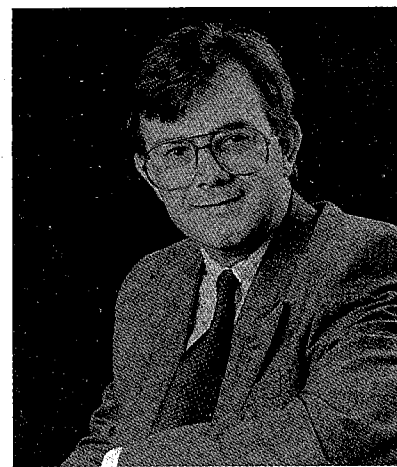
**The Barlow International Competition** has announced its 1995 contest. The winning composer will receive a \$10,000 commission from the Barlow Endowment for a work to be performed beginning with the 1996-97 season by a consortium of orchestras (the Minnesota Orchestra, the St. Louis Symphony, and the Baltimore Symphony). The work will be 15-20 minutes in duration. American composers under the age of 39 are eligible for the competition. The deadline for entries is July 1. For information: Barlow International Competition 1995, Harris Fine Arts Center, Brigham Young University, Provo, UT 84602.

**The National Association of Pastoral Musicians** will hold its National Convention July 24-28 in Cincinnati, OH. Sessions will deal with such topics as music for children, the psalms, congregational singing, a choral festival performance, choral conducting, and chant, with over 240 workshops to choose from. Presenters include Alice Parker, Michael McMahon, John Bell, Richard Proulx, Paul Salamunovich, Allison Lueddecke, and others. For information: NPM, 225 Sheridan St. NW, Washington, DC 20011-1492; 202/723-5800; fax 202/723-2262.

**The International Organ Improvisation Contest** will take place August 18-19 at Knokke-Heist, Belgium, for organists born after January 1, 1954. First prize is 60,000 Bf and a concert; 2nd prize 40,000 Bf; 3rd prize 20,000 Bf. The jury includes Kamiel D'Hooghe, Jos Van der Kooy, Pierre Cogen, Lionel Rogg, and Willy Precker. For information: E.O.I., Rudy Van der Cruyssen, Oude Hoekestraat 20, B-8300 Knokke-Heist, Belgium; tel (050) 60-12-95; fax (050) 61-42-38. Deadline for applications is June 30.

The second **Hamilton International Organ Competition** will be held at St. Paul's Collegiate School in Hamilton, New Zealand, October 11-15. First prize is NZ\$3,000 and a recital; second prize is NZ\$1,000. The jury will consist of three members, chaired by David Titterton. The competition is open to organists of all nationalities born after July 1, 1965. The repertoire for the first elimination round includes the Prelude from the *Prelude and Fugue in C, S. 547*, Bach, and the Fugue from the *Prelude and Fugue sur le nom d'Alain de Durflé*. The deadline for completed application forms and cassette tapes is June 1. For information: Mr. M. Hill, Organ Competition Secretary, St. Paul's Collegiate School, Private Bag 3069, Hamilton, New Zealand; fax 011-64-7-854-8833; or Bruce Thompson & Associates (sponsors of the event), fax 011-649-444-8467.

## Appointments



Malcolm Archer

**Malcolm Archer** has been appointed organist and choirmaster of St. Luke's Episcopal Church, Evanston, IL, during the sabbatical of Richard Webster. (See item under Here & There.) Currently Head of Chapel Music at Clifton College, Bristol, Archer (F.R.C.O., A.R.C.M.) is also founder and musical director of the City of Bristol Choir, as well as an examiner for the Royal Schools of Music. From 1983-1990 he was organist and master of the choristers of Bristol Cathedral. Prior to that he served as assistant organist at Norwich Cathedral. He holds the M.A. from Cambridge University, and has studied organ with Ralph Downes, Gillian Weir, and Nicholas Kynaston. Composition studies were with Herbert Sumsion, Bernard Stevens, and Alan Ridout. Mr. Archer is a house composer for Kevin Mayhew Ltd., and is also published by Oxford University Press, Novello, and the Royal School of Church Music.



Nancy Joyce Cooper

**Concert Artist Cooperative**, beginning its eighth year of operation this month, has announced the addition of organist/lecturer **Nancy Joyce Cooper** and organist/lecturer/recording artist **Amy Johansen** to its international roster of soloists, ensembles, lecturers, and recording artists. Dr. Cooper is Visiting Assistant Professor of Music at The University of Montana



Amy Johansen

and Organist/Choir Director of Holy Spirit Episcopal Church in Missoula, MT, and Ms. Johansen is on the Sydney Conservatorium Faculty and serves as the Newington College Chapel Organist in Sydney, Australia. For further information, contact Beth Zucchino, Director, Concert Artist Cooperative, 892 Butternut Dr., San Rafael, CA 94903; 415/479-3532.



Lynne Davis

**Lynne Davis** has been named organist of the Eglise St. Pierre in Dreux, France, where she will preside over the 2-manual and pedal Cavaillé-Coll organ, which was inaugurated by Camille Saint-Saëns in 1868. The organ and its 1614 case were recently restored and re-inaugurated by Ms. Davis on November 13, 1994 in a concert with organ, orchestra, and choir, under the patronage of the Minister of Culture and presided over by Madame Georges Pompidou. *Cantique de la Création*, a work for organ, orchestra and chorus by Jacques Castérède, was commissioned for the event. Lynne Davis played recitals in the USA and Germany in March before returning to her duties as professor of organ at the Conservatory in Clamart and at the church in Dreux. She is represented in the USA by Phillip Truckenbrod Concert Artists.

**Alan Morrison** has been appointed college organist at Ursinus College, Collegeville, PA. His position and a new series of Sunday organ recitals are being supported by a gift from William F. Heefner, a 1942 graduate of the college who is president of its Board of Directors. Morrison played the inaugural concert in the series on February 26. His duties as college organist include accompanying college choral performances, playing for convocations, and playing two of the six recitals given each year. Morrison is director of music at First Baptist Church in Philadelphia. A native of Atlanta, GA, he studied with John Weaver, Vladimir Sokoloff and Susan Starr at the Curtis Institute of Music. In 1991 he won the Mader National Organ Competition and the Arthur Poister Competition. A featured artist at the 1992 AGO national convention, he premiered Locklair's *Voyage: A Fantasy for Organ*. This past October he was award-

ed the silver medal in the Calgary International Organ Festival. One of Morrison's recordings, *Organ Power*, produced by DTR, was recorded on the Heefner organ at Ursinus.

**Eugene Roan** has been appointed chairman of the organ department at Westminster Choir College of Rider University. A professor of organ, Roan has been a member of the organ faculty at Westminster since 1956. He is also organist and choirmaster of St. Thomas' Episcopal Church, Whitmarsh in Fort Washington, PA. A graduate of the Curtis Institute of Music and Westminster Choir College, Roan also studied at the School of Sacred Music, Union Theological Seminary. His teachers include Alexander McCurdy and Alec Wyton. He succeeds Joan Lippincott, who was department chair for 26 years and continues as a member of the faculty.

## Here & There

**Gerald Bales** is featured as composer, conductor and organist on a new recording entitled *Sonic Spectrum—Music for Brass, Percussion, Choir and Organ*. The disc is available in the U.S. from Randall Egan, Music Publisher, 2024 Kenwood Pkwy., Minneapolis, MN 55405 (\$15 plus shipping and handling); in Canada from Intrada Music, 100 Enterprise Dr., Unit #12, Kilworth Business Park, R.R.#3, Komoka, Ont., N0L 1R0 (\$20 Can.).



Heidi Emmert

**Heidi Emmert** is featured on a new recording made on the 1910-11 Klais organ of St. Elisabeth Church in Bonn, Germany. The program includes works of Max Reger: *Sonata No. 2, Prelude and Fugue in e, op. 85, Prelude and Fugue in*

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(MacMurray, Aeolian Skinner)

**Frederick Swann**

**Friday, April 28, 8:00 p.m.**  
(Illinois College, Holtkamp)

**Masterclasses**

**Friday, April 28:**

**Joan Lippincott (organ)**

**Janette Kirkham (voice)**

**Richard Hanson (choir)**

**Garrett Allman (choir)**

**Saturday, April 29:**

**Frederick Swann (organ)**

**Contact**

**Jay Peterson (217) 479-7091**

**Rudolf Zuiderveld  
(217) 245-3410**

b, op. 129, *Chorale Fantasy on "Alle Menschen müssen sterben,"* and *Fantasy and Fugue in d*, op. 135b. Released on the Motette-Ursina label, the CD may be ordered from the Organ Literature Foundation (45 Norfolk Rd., Braintree, MA 02184) or the Organ Historical Society (Box 26811, Richmond, VA 23261). In October Ms. Emmert will be in the U.S. and Canada for a concert tour organized by Phillip Truckenbrod Concert Artists.

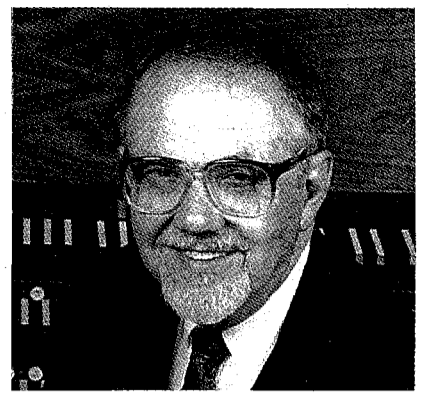


**Bruce Neswick**

**Bruce Neswick**, Organist-Choirmaster of Christ Church Cathedral in Lexington, KY, has been named Secretary of the North American branch of the Herbert Howells Society. Membership in

the society is open to anyone in North America who is interested in promoting awareness of the music of Herbert Howells. Members receive a bi-monthly newsletter and are invited to contribute articles and notices. Annual membership dues are set at \$15, and checks (made out to "Herbert Howells Society") should be sent to Bruce Neswick, Christ Church Cathedral, 166 Market St., Lexington, KY 40507.

**Larry Palmer** is featured on two new recordings on the EPR label. *Dedication Recital—Fisk Organ Opus 101* (EPR-9303) was recorded at Southern Methodist University, and includes works by Marchand, Bach (S. 562), Distler, Tailleferre, Franck, and Frescobaldi. *Larry Palmer / Harpsichord / Bach* (EPR-9405) features the *Toccatto in D*, S. 912, *Prelude and Fugue in f*, S. 881, *Italian Concerto*, and *French Concerto*, played on a harpsichord by Yves Beupre. For information: Encore Performance Recordings, Ronald L. Meyer, 1613 Duke Ct., Plano, TX 75093; 214/596-4433.



**Richard D. Waggoner**

**Richard D. Waggoner** retired on January 15 from a 30-year tenure as Minister of Music (organist-choirmaster) at Hennepin Avenue United Methodist Church in Minneapolis, MN. On that day the church honored him with a concert by organists Howard Don Small, Edward Berryman, and Janice Derkson; the Sanctuary Choir was heard under the direction of interim conductor Dale Warland. Prior to his coming to Hennepin Church in 1965, Waggoner held similar positions in New Orleans and Camden, AR. A native of Iowa, he received the BMus from Morningside College, MSM from the University of Colorado, and DMA from the University of Minnesota, in addition to being an ordained minister in the United Methodist Church. Dr. Waggoner was responsible for the design and installation of a 50-rank Aeolian-Skinner organ at Rayne Memorial United Methodist Church in New Orleans, for the sanctuary redesign and installation of the 78-rank four-manual Robert Sipe organ at Hennepin Church, and for the nine-rank Olson-Lethart organ in Hennepin's chapel. He has served as Dean of both the New Orleans and Twin Cities AGO chapters, and State Chairman for Minnesota. At Hennepin Church he inaugurated the Music at Hennepin concert series in 1980, promoting the composition of new sacred music, and over the course of the years commissioned a dozen works for choir, orchestra, and organ. Waggoner remains active as a church music consultant, teacher, clinician, writer and recitalist.



**Nancy Roth, Kathleen Scheide, and Mark Chatfield**

Harpichordist **Kathleen Scheide** recently toured the Jalisco region of Mexico with Baroque violinist Nancy Roth and Baroque cellist Mark Chatfield. The trio presented concerts in the chapel at Anahuac College of Guadalajara, and in the Cultural Center of Ajijic for the Music Appreciation Society of Ajijic, performing works of Frescobaldi, Leonarda, Corelli, Vivaldi, J.S. and W.F. Bach. Dr. Scheide is under the management of Artist Recitals of Los Angeles.

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For additional information, contact  
David Sutherland, 801 Miner St., Ann Arbor, MI 48103  
(313) 662-9539

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**Timothy Tikker**

**Timothy Tikker** has been awarded a \$3,000 Individual Artist Fellowship from the Oregon Arts Commission. The grant is given towards his next compact-disc recording of 20th-century French organ masterworks and his own prize-winning composition. Tikker's *Variations sur un vieux Noël* won the 1993-94 Holtkamp/AGO Award Organ Composition, and is published by Hinshaw Music. His first recording included the last symphonic organ works of Tournemire. This next disc will include Tournemire's *Trois Poems*, op. 59, and well as the *Variations*. Currently organist and choir director at Westminster Presbyterian Church in Eugene, OR, Tikker holds a Master's degree from the University of Oregon, and studied Tournemire's music with Jean Langlais in Paris.



**Richard Webster**

**Richard Webster** recently celebrated his 20th anniversary as organist and choirmaster at St. Luke's Episcopal Church, Evanston, IL. In recognition of his years of service to the church, he was awarded a six-month sabbatical beginning in September 1995. During his absence Malcolm Archer will direct the program. (See Appointments.) A native of Nashville, TN, Mr. Webster began his tenure at St. Luke's as assistant organist under Karel Paukert in 1972, and was appointed organist and choirmaster in 1974. He organ studies have been with Peter Fyfe, Karel Paukert, and Wolfgang Rübsam. A graduate of Northwestern University, he was a Fulbright Scholar to England in 1977-78, where he studied the English choral tradition at Chichester Cathedral under John Birch. Having also served as musical director of Bach Week in Evanston, Webster is on the faculty of the organ and church music department at Northwestern University. He is active as a composer and choral clinician, is a past president of the Association of Anglican Musicians, and performs and records with the Chicago Symphony Orchestra.

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### ► Here & There



The third annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series featured Gillian Weir on October 21, 1994 in Shryock Auditorium at Southern Illinois University at Carbondale: (l to r) Gillian Weir, Marianne Webb, David N. Bateman, Lynn Trapp, artistic director of the series.

Ridgewood United Methodist Church (Ridgewood, NJ) hosted its second annual Bachathon on March 4 from 10 am to 10 pm. The program featured music for organ, harpsichord, choir, chamber orchestra, brass ensemble, and solo instruments, in addition to a Bach's Lunch (German sausage, hot potato salad, apple cake) and a Bavarian Dinner (sauerkraut, red cabbage, potato pancakes, black forest cake). Performers included organists Richard Frey, David Messineo, and Joanne Rodland; harpsichordist James Chiappini; the Quintessential Brass, the Eastern Christian High School Chamber Orchestra, instrumental soloists from Ridgewood High School, and the choirs of the Ridgewood United Methodist Church and the Living Well Korean Church.

Shawnee Press has released over 70 new sacred choral octavos, in addition to

new organ, piano, and handbell publications. These new releases are published by GlorySound and Harold Flammer Music, divisions of Shawnee Press. For information: 1-800/962-8584.

Geddes Pipe Organs, Austin, TX, has restored an 1893 Kilgen one-manual & pedal, 9-rank organ, and installed it in St. Mary's Catholic Church, Brenham, TX. The organ was purchased by St. Mary's through the Organ Clearing House. The original pipework required only cleaning, minor repairs and revoicing, and regulating and tuning. The three-fold reservoir was re-leathered, as were the feeder bellows; the hand pumping mechanism remains intact. The only changes to the organ were the addition of an 8-bell cymbelstern, a new high-speed silent blower, and new pull-down wires. The dedicatory recital was played August 7, 1994 by Linda Sutterby Patterson. Michael Addicks is organist of St. Mary's. The organ replaces an aging Baldwin electronic, which was the second electronic replacement of the original Kilgen tracker of 10 ranks, installed in the church in 1896 and lasting until 1960.

## Nunc Dimittis

Janice Jones Harrison died January 1, 1995 in Salt Lake City at the age of 46 after a struggle with cancer. At the time of her death she was serving as Dean of the St. George/Cedar City (UT) AGO chapter, and was University Organist and adjunct professor of music and English at Southern Utah University in Cedar City. A 1969 graduate in English from the University of Utah, she also earned a music degree from Southern Utah State College in 1988, and studied organ privately with Douglas E. Bush and James Welch. Ms. Harrison was a regular soloist for the St. George Tabernacle organ recital series and accompanied many university, church, and community sponsored musical events. She was one of the organizers of the St. George/Cedar City chapter and served as organist in the Church of Jesus Christ of Latter-day Saints in Cedar City. She is survived by her husband James, son Matthew, and daughter Heidi.

Richard Purvis, organist and choir-master of Grace Cathedral in San Francisco from 1947-1971, died on Christmas Day, 1994 of natural causes. He was 81. Born in San Francisco on August 25, 1913, he began the study of piano at the age of six with Maybelle Sherwood Willis, and organ at age nine with Wallace Sabin. In the winter of 1934 he was awarded a full scholarship to the Curtis Institute of Music, where he studied organ with Alexander McCurdy. He also made weekly trips to New York City to study piano with Josef Levine. In 1936 he received the Cyrus H.K. Curtis Memorial Fellowship, which permitted travel to Europe and England, and study with Sir Edward Bairstow, Marcel Dupré, and Dom Deroquettes. He became organist and choir-master of St. James Episcopal Church in Philadelphia and director of music at the Episcopal Academy in Overbrook, PA, while continuing his studies at Curtis until his graduation in 1940. He then studied with Charles Courboin and Charles Heinroth. After the war he was appointed organist and choir-master at St. Mark's Lutheran Church in San Francisco until his appointment to Grace Cathedral in 1947. In 1957 Mr. Purvis and C. Julian Bartlett, Dean of the Cathedral, founded the Cathedral School for Boys, thus enabling the tradition of the Men and Boys' Choir to continue. After his retirement in 1971 he continued to give recitals and compose well into the 1980s. Among his best-known compositions are the *Partita on 'Christ ist erstanden'* for organ, written for E. Power Biggs in 1951, *Four Prayers in Tone* for organ, and *The Ballad of Judas Iscariot* for choir and organ.

## Carillon News by Brian Swager



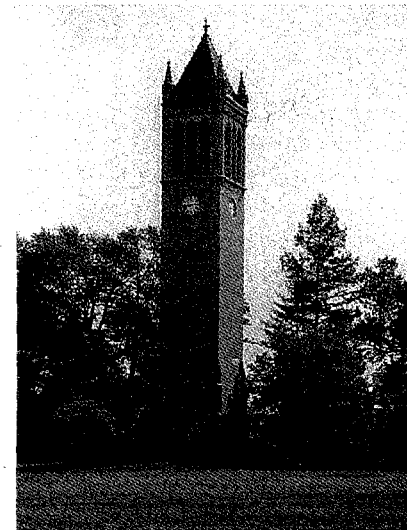
Tin-shi Tam

### Tam appointed at Iowa State

Tin-shi Tam was appointed University Carillonneur at Iowa State University, where she teaches carillon and performs noon concerts daily on the Stanton Memorial Carillon.

Alumni Charles T. Cownie ('26) and Ivadelle Cobb Cownie ('27) gave a major gift to the university in 1992 to create an endowment that guarantees a source of funds for the carillonneur's position in the Department of Music. Beginning with the fall semester of 1994, Dr. Tam is the first carillonneur to hold the Cownie Music Professorship.

Tin-shi Tam completed a DMA degree in organ at the University of Michigan, where she also studied carillon with Margo Halsted. She holds a Master of Science degree in management studies from the University of Durham in England, and a Master of Arts in organ performance from the University of Wales. She took her B.A. in music at the Chinese University of Hong Kong. A native of Hong Kong, Dr. Tam was organist for the Hong Kong Philharmonic Orchestra as well as adjunct lecturer at the Hong Kong Academy for Performing Arts, the Chinese University of Hong Kong, Hong Kong Baptist College, and Hong Kong School of Sacred Music.



Iowa State University Campanile

### Profile: Iowa State University

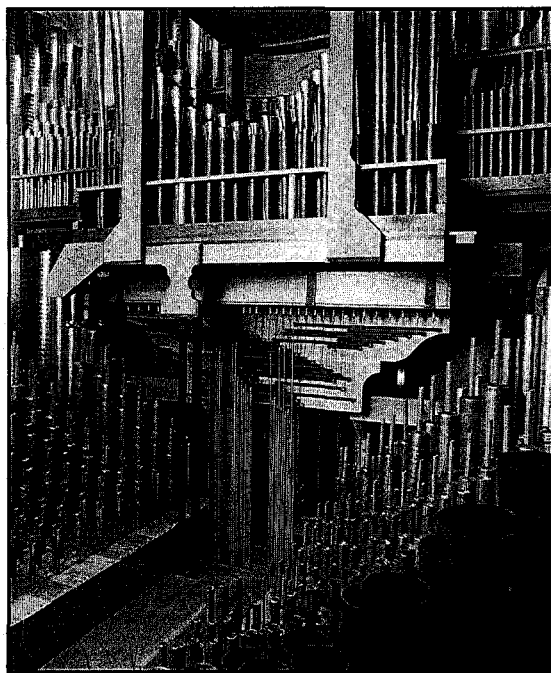
The history of the carillon at Iowa State University in Ames, Iowa, begins in the late 19th century in England. The art of tuning bells had suffered for about 100 years when Canon Arthur B. Simpson, rector of Fittleworth in Sussex, made investigations into the subject and published his findings for the benefit of bellfounders. It was John William Taylor's bellfoundry in Loughborough that first applied Simpson's principles to their peals in 1896. In 1899 Taylor made his first Simpson-tuned chime and shipped the ten bells to the Iowa State Agricultural College (now Iowa State University). The bells cost \$4,271 and were given by Edgar W. Stanton in memory of his wife, Margaret W. Stanton. The largest bell weighed 5,737 pounds and sounded A#1. This bourdon

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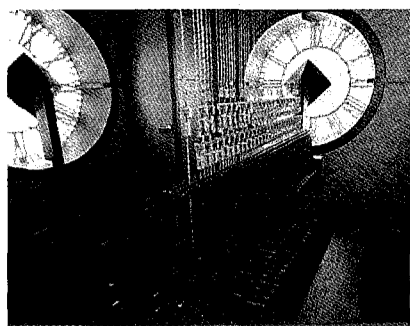
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Keyboard and clock faces

was keyed to C, and the series was diatonic, through e. An Italian renaissance style campanile for the chime was built in 1898 at a cost of \$7,500.

In 1929 an additional 26 bells, given by the estate of Edgar W. Stanton and also cast by the Taylor Foundry, were added. The carillon was inaugurated on October 6, 1929 with Anton Brees playing. His program included "O God Our Help in Ages Past," "America," "Holy

Night, Silent Night," "Minuet in G" (Beethoven), "Home Sweet Home," "Volga Boat Song," and the "Star Spangled Banner." Ira Schroeder served as carillonneur from 1931 until 1969.

Thirteen treble bells were added by the Taylor Foundry in 1956 as well as a 50-note keyboard. The fiftieth bell, c<sup>3</sup>, was installed in 1967 giving the carillon a completely chromatic 4-octave range (C to c<sup>3</sup>) plus the Bb<sub>1</sub> bourdon.

Three carillonneurs served Iowa State after Schroeder's retirement: Bruce Eberle (1969-1971), Marilyn Anderson (1971-1973 and 1991-1992) and Richard von Grabow (1973-1991).

An extensive renovation of both the campanile and the carillon took place from 1992-1994. The campanile received a new roof; the exterior bricks were repaired, and new clock movements and a digital control system were added to coordinate the operation of the clock and chiming mechanism. The bells were repositioned on a new frame and given new clappers. A new transmission

system for the carillon was installed as were new playing and practice consoles.

The tower and carillon were rededicated during festivities on September 25, 1994. Karel Keldermans played the opening recital. A rededication program followed, during which Dr. Tin-shi Tam was introduced as the new Iowa State University Carillonneur. Mr. Keldermans played *Eulogy for Ira Schroeder* by Ronald Barnes which was commissioned for the occasion by the Stanton Memorial Carillon Foundation.

Fifteen-minute recitals are given at noon each weekday that classes are in session. Special recitals are given from time to time. A rededication concert series is planned for April 27-30, 1995.

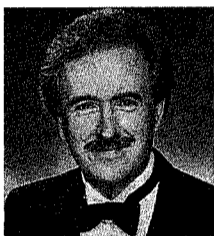
#### Cornell Chime on Internet

Cornell University's oldest tradition—their chime—has entered the information superhighway with an exhibit on the Internet's World Wide Web (WWW), using formatted text, color pictures, digitized sound, and simple point-and-click

technology. Anyone with Internet access and a WWW browser can access a variety of practical information including the current concert schedule and the latest copies of the *Chimes Newsletter*. An illustrated history of the chime starts with an archival photo of Miss Jennie McGraw (the donor of the original nine bells).

Unique to this Internet exhibit is "Meet the Chimesmasters." This section starts with a full-color picture of the current chimemasters. From there, browsers can click on each chimer's name to reveal a portrait and a vita. Digitized performances of the "Cornell Changes" and the "Alma Mater" are currently available. Head chimemaster Keith Jenkins would like to use WWW movie capabilities in the future to show what playing the chime actually looks like.

Interested browsers can reach this exhibit with the following URL: <http://www.cornell.edu/zChimes/home.html>



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Soloist and Continuo Player  
Milwaukee Symphony Orchestra  
Milwaukee Chamber Orchestra  
Wisconsin Baroque Ensemble  
Milwaukee, Wisconsin

## Music for Voices and Organ

by James McCray

### Anytime Anthems

Then let the pealing organ blow,  
To the full voic'd choir below,  
In service high, and anthems clear,  
As may with sweetness, through mine ear,  
Dissolve me into ecstasies,  
And bring all Heav'n before mine eyes.  
John Milton (1632)

Anthems have been the backbone of Protestant church music for centuries. It is customary to have an "anthem" on Sunday morning, although the term is often applied to any kind of music performed in the "anthem slot" of the service. Perhaps a better designation for these musical moments might be "special music" since anthem suggests a limited type of music.

The music's place in the service has bearing on its exact classification. For example, if it appears between the two Scriptures, it could be classified as a "Gradual," borrowing from the Catholic church. In some situations it is performed as the offertory, thus combining these two musical events. Wherever placed, the anthem is seen as an opportunity for singing in the service by people other than the congregation—although some "anthems" call for the congregation to join the choir on selected verses, etc.

An anthem is a composition with an English text based on Scripture or some other sacred text. Those with solos are verse anthems, those without full anthems. Most are accompanied by organ. Anthems are the Protestant equivalent of the Catholic motet. If the choir is singing a Latin motet on Sunday morning in the anthem slot, it can be confusing to those with a knowledge of music.

Nevertheless, most church choir directors "think" in terms of selecting music which functions as an anthem. A congregation does not care what you call the music, and many have given little thought about where it should occur within the service. So, in planning the service, most folks label the music slot as anthem, put it some place where the congregation can sit, and everyone is happy.

The music this month features a wide variety of anthems in the broadest sense. And, some can be used for introits, offertories, benedictions, etc., so just call them what seems to be needed on any particular Sunday.

**The Church Anthem Handbook, Lionel Dakers.** Oxford University Press, 353108-9, \$5.95.

This handbook is meant to be used with the Dakers book listed below. It includes information about the composers and the histories of the texts/music of the 100 anthems provided there: about one-half page of information on each anthem, which may be used at rehearsals for the singers, or in the church bulletin for the congregation. Dakers encapsulates the main points into two areas: content notes and performance notes. Since the 100 anthems contain many traditional and well-known works, this source is very valuable to the conductor as a personal growth tool and an outreach facilitator. Wonderful companion book.

**The New Church Anthem Book (paperback edition), ed. Lionel Dakers.** Oxford University Press, 353109-7, \$16.95 (M).

This excellent book was mentioned in this column two years ago when it first appeared in a cloth-bound edition, and is discussed again with the addition of the companion book above. It clearly is a treasure, a storehouse of church music ranging from the Renaissance through the twentieth century. Standards such as Purcell's *Bell Anthem*, Byrd's *Ave Verum Corpus*, and Rutter's *God Be in My Head* are included. Works which have been sung for ages by church musicians, and often purchased at a single copy price of over \$1.00, are now available at a cost of \$17.00 for all 100, a true bargain. This collection is certain to be used by choirs wanting to perform excellent, well-proven literature. There is a liturgical index which organizes all the anthems into categories appropriate to various occasions (Advent, Harvest, Communion, etc.)—useful in planning repertoire for the year. This is a book that will have an initial expenditure that will be costly for most American choir budgets, but will be a sound investment. Highly recommended.

**Shout to God (Psalm 47), Joseph Martin.** SATB and keyboard with optional brass and percussion, Flammer of Shawnee Press, A-6927, \$1.10 (M).

This celebrative, bravura anthem features driving rhythms (3+3+2) which dominate. At times the accompaniment maintains that spirit while the choir moves in a straight 4, increasing the tension. There are several brass combination possibilities; percussion includes timpani, snare drum and cymbal. An exciting work that will thrill the congregation.

**May the Peace of God Be within You, Russell Wilson.** SATB unaccompanied, Universe of Theodore Presser, 392-00552, \$.85 (M-).

Warm harmonies, a tender text, and syllabic singing characterize this tranquil anthem. There are brief divisi, full vocal ranges, and an extended Amen section which moves through modulations.

**Blessed Are You, O Lord Our God, Kenneth Jennings.** SATB and organ, Hope Publishing Co., FPC 129, \$1.25 (M-).

Jennings, former St. Olaf Choir conductor, begins the anthem with a flowing arpeggiated accompaniment beneath a simple melody. He moves through several keys as it builds to a loud climactic, mildly dissonant area, then returns to the opening tranquility and key. The music often has interesting modal shifts.

**The King of Love My Shepherd Is, John Ferguson.** SATB and organ, G.I.A. G-4011, \$1.10 (M-).

Based on the tune *St. Columba*, this setting is in a concertato style with different types of settings for the various verses. It opens with a long organ introduction that clearly establishes the tune; later the choir sings unaccompanied in a developed section of the melody. The organ is on three staves.

**The God of Love My Shepherd Is, Conrad Susa.** SATB and organ, ECS Publishing, No. 4046, no price given (M+).

The organ, on three staves, is featured throughout the work; Susa provides registrations, etc., and its style treats the three lines (hands/feet) separately with excellent writing. The chord progressions have a freshness, sometimes hinting at a whole-tone character. The chorus sings in unison and in parts with dissonances. The music is sophisticated without being overly complicated—the solid technique of composition is always present. Very effective.

**God Is Light, Paul Bouman.** SATB and organ, Augsburg Fortress, 11-10368, \$1.15 (M).

The organ plays a soloistic role although that part is not difficult. The opening has bold chords played in alternation with the unison chorale statements on the text of the title. There is a short unaccompanied polyphonic section. This anthem will have an immediate following from the singers and congregation.

**Make a Joyful Noise, David S. York.** National Music Publishers, CH-30, no price given (M-).

This setting of Psalm 100 is in an ABA format with the outer areas in a fanfare style alternating the choir with joyful outbursts from the organ. The quieter middle section is less busy and the choir floats in unison above a static keyboard background. Designed to be sung by a small church choir, both the organ and the choir parts are limited to two staves each.

**The English Anthem Collection, Vol. 1, edited by Helen Burrows.** Royal School of Church Music, AB 42, no price given (M/M+).

This sparkling collection contains 20 anthems for SATB written between 1965-1993. Composers such as Rutter, Aston, Kelly, and Mathias are represented. The editor also includes an index which shows days for use, although most could be easily used as "general anthems" as well. Those included range from moderately easy to challenging, and they have diverse lengths from 1-15 pages. This is a collection of quality that would be of interest to advanced church choirs.

## Book Reviews

**Pape, Uwe & Ulrich Scheurell.** *Orgelbauwerkstätten und Orgelbauer in Deutschland von 1945 bis 1993.* Berlin: Pape Verlag, 1993. 36 pages. \$11.00.

**Czubatynski, Uwe.** *Bibliographie zur Geschichte der Orgel in Berlin-Brandenburg.* Berlin: Pape Verlag, 1993. 76 pages. \$17.00.

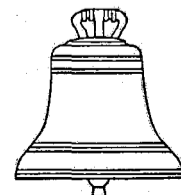
**Pape, Uwe (ed.).** *Konservierung und Restaurierung historischer Orgeln in den neuen Bundesländern.* Berlin: Pape Verlag, 1993. 85 pages. \$19.00.

**[Heinze, Gustav].** *Zum 25jährigen Bestehen der Orgelbau-Anstalt Gustav Heinze Sorau NL.* Sorau NL, 1929. (= Faksimile-Ausgaben zur Orgelbaugeschichte 4, Berlin: Pape Verlag, 1993). 38 pages, 9 plates. \$27.00.

All four titles available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Add \$3.00 postage per order.

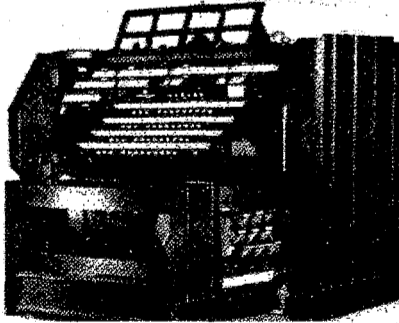
Uwe Pape and his publishing business produce more books devoted to the organ than anyone else in the world. Four slim volumes, all beautifully produced, will be of interest to scholars and libraries: it is only unfortunate that a number of factors, among them small press runs and the current exchange rate, have led to prices that will inevitably reduce the size of the market considerably.

*Orgelbauwerkstätten* is exactly what the name implies, namely a list of organ-building firms active in Germany, including the former GDR, in the years since the end of World War II. The listings include addresses and phone numbers, the name and essential dates of the directors of each firm, and in most cases information about where the director(s) trained. There is a separate list of firms that went out of business during the period in question. If a company is only a tuning or repair organization, that is indicated. Total accuracy can occasionally be confusing, at least to non-Germans. For example, Laukhuff is, correctly, listed as an organbuilder, although the firm is known primarily as a major supply house. The little book is very useful, particularly perhaps for keeping straight the various incarnations that some shops have gone through—the development from Ahrend & Brunzema to Jürgen Ahrend Orgelbau, for example.

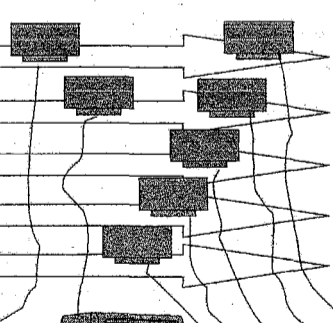


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Czbatynski's bibliography should be in any research collection. It lists 543 items, ranging in date from 1666 to 1993, dealing with organs (not organists or organ music) in Berlin and the state of Brandenburg. Library locations are given where the author judges the availability is likely to be a problem. Despite, apparently, an attempt to be complete, a number of items are missing, particularly comprehensive books on German organs that contain essential information about the areas in question. As a scientific bibliography, this book is not impressive, but it contains much information not available elsewhere. Puzzling is the inclusion of some recordings (only 29) and the assertion that this list includes all recordings made on organs in the region—the list could be considerably extended!

*Konservierung und Restaurierung* is a report on the meeting on the international working committee on organ documentation. The meeting was held in Halle (Saxony) and was devoted primarily to the difficulties of the documentation needed as a prelude to organ restorations in former East Germany. In that area, lack of money and lack of support helped preserve many 19th-century organs now considered of historic value, while in West Germany, far too many such instruments were replaced or radically rebuilt. On the other hand, however, 185 of the 1272 organs in the eastern half of Brandenburg, to take only one state, are unplayable, largely because of total neglect, and many valuable instruments were allowed to perish altogether with the churches that housed them. Various authors discuss the computerized documentation of instruments, the question of what can be and should be restored, possible ways to finance restorations, and so on. Much of the material should interest anyone in any country who is interested in the complete documentation of organs and in the preservation of a valuable heritage. The situation in the so-called "New States" is, to be sure, unique simply because of the literally hundreds of instruments involved.

Gustav Heinze's little book is a combination of short autobiography and advertisement. Heinze worked with both Ladegast and Sauer before setting up his own shop. In 25 years, his firm built 173 organs—a kind of appendix lists a further 17 instruments built in 1929, but presumably after the anniversary celebration. Heinze can probably be described as a high-level journeyman builder who did a very good business, and built some very sizable organs, in what is now extreme eastern Germany and western Poland (the former Silesia). Most of the little book is devoted to specifications, and at least the larger ones are sometimes surprising, with full principal choruses on all manuals even in organs built during what we often regard as the Dark Ages of organbuilding. Heinze seems to have been something of an opportunist. For example, he lists three organs as built in baroque style, all of them dating from the early years of the emerging *Orgelbewegung*. One wishes that the facsimile had been supplemented with a little information about the fate of the Heinze shop after 1929 and about surviving Heinze organs. This would make an interesting document more useful.

—W. G. Marigold  
Urbana, IL

## New Recordings

**Franck: Complete Works for Organ.** André Marchal. (*Hommage à André Marchal*). Erato CD 4509-94828-2 AAD, total playing time 120'10". Available from Elektra International Classics, Arthur Moorhead, Director, 75 Rockefeller Plaza, New York, NY 10019; tel: 212/399-6945; fax 212/399-8830; and Warner Music Canada, Evelyn Cream, Marketing Manager Classical Repertoire, 1810 Birchmount Road, Scarborough,

Ontario M1P2J1; tel: 416/291-2515 or 1-800/284-0200; fax 416/291-6044.

These historic recordings were originally recorded for Erato in November and December of 1958 on the 86-rank instrument by Barker/Ducrocquet/Merkin/Gonzales, 1854/1879/1932 at Saint-Eustache in Paris where Marchal served as organist from 1945–1963. They received the Grand Prix du Disque in 1959. In honor of the centenary of Marchal's birth last year they were digitally mastered from three LP recordings to two CDs. The original recordings contained liner notes by Jean Montreuil and were available in the US through the Musical Heritage Society.

Marchal considered himself very much in the Franck tradition through his study at the School for the Young Blind with two of Franck's pupils, Albert Mahaut and Adolphe Marty, and through his association with Charles Tournemire. It was in 1912 that Tournemire invited Marchal to play the organ at Sainte-Clotilde (prior to Tournemire's restoration of the instrument in 1933). As such, Marchal served as a link to the instrument as it was during Franck's time.

The extensive liner notes give the specifications of the organs at Saint-Eustache and Sainte-Clotilde with Mar-

chal's personal reminiscences of each instrument, explaining his means of adapting the sonorities of Franck's organ to the larger one at Saint-Eustache. Marchal explained that in his memory the interpretations of the three Franck pupils were each very different from the other, and his own interpretations of Franck also had their own personal stamp.

Norbert Dufourcq's extensive liner notes with translations in both English and German are a new and important addition to these recordings. The collaboration between Marchal and Dufourcq was well-known in France in the restoration of French Classical instruments as well as those by Cavallé-Coll and Mutin. Dufourcq often wrote program notes and spoke extemporaneously before Marchal's recitals, particularly during the series at the Palais de Chaillot.

Marchal's playing was noted for its lyricism and spontaneity. During recording sessions, he often refused to stop during a piece and usually preferred the first take as it had a more fresh and immediate sense of communication. Listening to these recordings in their new, clearer format is like hearing Marchal once again in concert. He never played a piece exactly the same way twice and it is this compelling sense of rubato and form that is so appealing about Marchal, the

artist in these recordings. We imagine that Franck, also, had a flair for the spontaneous and would have been most unhappy with pedantic playing no matter how accurate. His pupils were frequently quoted as saying that we could never imagine how freely Franck played. Franck's spirit echos in our time through these recordings which are a double homage to Franck and Marchal. They also reflect a special labor of love from Marchal's daughter, Jacqueline Marchal-Englert, who worked for many years to bring these recordings back to life in their historical perspective. Highly recommended.

—Ann Labounsky  
Pittsburgh, PA

**Susan Carol Woodson spielt an der König-Orgel der Basilika Steinfeld.** Mitra CD 16 261 (compact disc. DDD. TT=50:29).

Böhm: *Prelude in C; Chorale Partita on "Gelobet seist du, Jesu Christ"*; Bruhns: *Prelude and Fugue in G*; Hanff: *Ach, Gott, von Himmel sieh darein; Ein feste Burg ist unser Gott*; Scheidt: *Da Jesu an dem Kreuze stundt*, 2 settings; Kerckhoven: *Fugue in A Minor; Fugue in C Major*; Buxtehude: *Canzona in C; Passacaglia in D Minor; Toccata in F*.

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ca was installed nearly 500 years ago. Each subsequent organ subsumed its predecessor, thus the instrument Balthasar König built for the Basilica in 1727 already contained nearly a quarter of a millennium's musical heritage in pipes old and new. König's work was enlarged and electrified in 1880, but a restoration by Josef Weimbs has returned the instrument to its 1727 format. The organ's 47 ranks distributed among *hauptwerk*, *rückpositiv*, expressive *echowerk*, and pedal produce an infinite variety of pleasing color and a powerful, transparent ensemble. Susan Carol Woodson, a Tennessee native currently organist at the Church of St. Michael in Antwerp, has recorded a program of mostly North German music particularly suited to the Steinfeld organ. Dr. Woodson plays with compelling energy and enthusiasm, and she is sensitive to the individual character of each composition. The Böhm *Prelude and Fugue* drives forward like an impetuous improvisation, the excitement sustained by a continuing push to the front side of the downbeat. The "Gelobet seist du, Jesu Christ" variations sing out their infectious dance rhythms. The Buxtehude works are displayed as the structural marvels they are. The slow ornamented chorales by Hanff and Scheidt take on an austere and noble attitude, while the two good-natured little fugues by Belgian composer Abraham van den Kerckhoven (1618-1701) provide Dr. Woodson the opportunity to use some of the instrument's more colorful sounds—pungent reeds, flutes, and an especially charming Nightingale stop. This disc is a delight from beginning to end.

**Harvey Hinshaw Performs American Music. Coronet COR-400-2 (compact disc. No SPARS code. TT=63.02).**

Charles Ives: *Piano Sonata No. 1*; Randall Snyder: *The Book of Imaginary Beings*, for harpsichord.

Harvey Hinshaw, for over three decades a member of the University of Nebraska-Lincoln piano faculty and founder of that school's harpsichord program, has brought together two very different examples of twentieth-century American keyboard music. Randall Snyder, also a University of Nebraska faculty member, won a prize at the 1982 Alienor Harpsichord Composition contest for *The Book of Imaginary Beings*. It is a suite based on a poetry collection of the same name by Jorge Luis Borges (Avon Books, 1969). Each of fifteen short movements describes, somewhat in the manner of the baroque French

character pieces, fantastical beasts familiar and little known. The unicorn, the centaur, and the griffon come in turn with the likes of the abtu, the roc, and a most strange monster—half lion, half ant—called the mermecolion. This is a most enchanting bestiary, grotesque and metaphysical. The movements come in a variety of forms: sonatina, palindrome, toccata, fantasia. Mr. Hinshaw finds the narrative and rhythmic thread of continuity that brings these sections together into a whole. He also makes the most of the music's kaleidoscopic characteristics: contrasting textures, dense and constant dissonances, *style brisé*, shifting timbres. The close, metallic recorded sound catches the subtle range of color and dynamics.

The first of Ives' two piano sonatas is only slightly less daunting a challenge than its better known sibling, the "Concord" Sonata. Ives hammered his perplexing harmonies, cantankerous rhythms, fathoms-deep counterpoint and melodies borrowed from the sacred and secular realms of turn-of-the-century American life into a wild, transcendent five movement sunburst. Mr. Hinshaw has lived with this music for decades, and his ability to tame the sonata's technical challenges without breaking its spirit is nothing short of amazing. Unfortunately, the recording quality constricts this performance, robbing it of color and dynamic contrast, and ultimately its full impact. (The Snyder was recorded in a different venue and suffers no such problem.) This recording's sound is just not competitive with the currently available competition—especially Donna Coleman's glowing reading on the Etcetera label.

Thoughtful, engaging performances of two exciting works paired in one of the more imaginative strokes of CD programming should elicit an unqualified rave; however, because of its technical problems this disc is recommended with a caveat. There is much worth hearing in the Ives performance, but collectors should consider it a supplemental recording. The Snyder is first-rate on all points and not likely to receive a new recording in the near future.

—Randy L. Neighbarger  
Durham, NC

**Die Van Vulpen-Orgel der Pfarrkirche St. Stephan, Andernach. Played by Christoph Anselm Noll, expressif 18.781. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$23.00 plus \$3.00 postage per order.**

The disc (61 minutes) offers a collection of works by J. S. Bach, his sons, and his pupils: *Sonata V D-Dur* (Wq 70/5) by C. P. E. Bach; *Drei Fugen* (in G Minor, D Major, C Minor) by W. F. Bach; *Jesus, meine Zuversicht* and *Praeludium et Fuga in f pro Organo pleno* by J. L. Krebs; *Komm, o komm du Geist des Lebens* by J. P. Kirnberger; *Trio super 'O grosser Gott, du reines Wesen'* by G. A. Homilius; *Trio super 'Herr Jesus Christ, dich zu uns wend'* (BWV 655), *An Wasserflüssen Babylon* (BWV 653 b), and *Praeludium et Fuga in h* (BWV 544) by J. S. Bach.

The recording was apparently made privately to show off the organ, although the instrument was completed in 1982 while the recording was not done until 1992. Van Vulpen of Utrecht, The Netherlands, built the two-manual of 25 stops (33 ranks) to a specification drawn up by Noll, who became organist of the church in 1981. It is essentially a neo-Baroque instrument—completely mechanical with flexible wind and Werckmeister III tuning—but the second manual is enclosed in a swell-box. In the notes, Noll calls this a concession to liturgical practice, but the listed specification of that division does not remotely suggest, at least on paper, a swell division, and one would think that the disadvantages, on this organ, might outweigh the advantages. The modern building limited the height of the instrument to about 11 feet, which may explain its one obvious weakness. There is no *Prinzipal 16'*, although the manuals are clearly designed on the *Werkprinzip*, and the *Subbass 16'* is not robust enough for anything close to full organ. In the "big" works of Bach and Krebs, Noll is forced to use the pedal reeds, particularly the *Posaune 16'*, constantly to balance the manual *pleno*, and this becomes a little wearying.

In other respects, the organ is a pleasure to hear, at least in the music performed here. The double pedal part in *An Wasserflüssen Babylon* is as clear as I have ever heard it, and the solo voices are excellent. The helpful accompanying booklet, in German only, lists all the registrations used.

Noll, born in 1959, studied with Rudolf Ewerhart, Hugo Ruf, and Ludger Lohmann, among others, and now teaches at the University of Mainz and the *Musikhochschule* in Detmold. He is probably best known for his activities as a member of various well-known old music groups. His playing is neat and stylish and the registrations apt. The Bach B Minor would, to my mind, benefit from a little more variety, but the limitations of the organ pedal may well explain this. Noll's performance of the works by the Bach sons is possibly the best recorded version available. The works by J. S. Bach are given good, fairly standard performances—obviously there is a lot of competition here.

Probably most organists these days are familiar with at least some of the compositions of Krebs. While I sometimes think that this composer's always long preludes and fugues are more fun to play than to listen to, Noll gives an exciting performance. The less-known compositions by Kirnberger and Homilius are very welcome, for the music of those men is always well crafted and pleasant. Homilius really did write nice trios!

This is an enjoyable disc with an interesting collection of music that gives at least a taste of works of the "J. S. Bach

circle." Serious collectors may well already own recordings of most of the pieces and will, understandably, hesitate to purchase this collection, but I would recommend the disc heartily to those less familiar with the compositions of Bach's sons and pupils. The review copy arrived with a badly damaged case, and, perhaps as a result, the disc was reluctant to track properly at first.

—W. G. Marigold  
Urbana, IL

## New Handbell Music

**Bells Praise, Volume 3, Hymn and Classical arrangements for 3 octaves of handbells. Light of the World Music (distributed by Intrada Music Group), #LW-Hbb-105 (no price) (M-).**

Here are eight familiar melodies, some hymn tunes, including "Sing Praise to God," "All Hail the Power" Medley, "May Jesus Christ Be Praised," "Christ the Lord is Risen Today," and several of the classical genre such as *Bell Symphony*, Purcell; *Prelude No. 22*, Bach; and "Thine is the Glory," by Handel. This is a new publisher in my experience, and the music is more than satisfactory. Several arrangers are represented, including Valerie W. Stephenson, Bob Burroughs, Ed Spann, Everett Sanders, Robie Corser, and Keith Kunda. Depending on the price of the edition, this collection could prove very useful for a 3-octave choir.

**Five Hymn Tune Duets for Two Octave Handbells and Keyboard, Douglas E. Wagner. Agape, code no. 1692 (no price) (E-M).**

Here is a great idea that I haven't come across in reviewing handbell music. There is solo bell material published, but this adds a new dimension to this style of ringing with the harmony of a second player with accompaniment. The hymns included are "Amazing Grace," "Let Us Break Bread Together," "O, How I Love Jesus," "There Is a Balm in Gilead," and "How Firm a Foundation." This duet material is expertly arranged and should be proposed for every choir for the experience and the sheer novelty!

**Make Me A Blessing, Ira B. Wilson and George S. Schuler, arr. H. Geraldine Du Mars. Theodore Presser Company, #114-40682, \$2.25, for 3-5 octaves of handbells (M-).**

This favorite in the gospel song genre, written in 1924, is adapted for bells in a bright, lilting setting in 6/4 meter. The arranger has taken two verses and choruses and treated each differently, but with the same simplicity in rhythm and harmonic structure. For those who know this tune, it makes for a fresh, new setting of an old text.

—Leon Nelson

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## Bach's *The Art of Fugue* Revisited:

Hans Heinrich Eggebrecht, *J.S. Bach's The Art of Fugue—The Work and its Interpretation*

—a review and extended commentary by Enrique Alberto Arias

Hans Heinrich Eggebrecht, *J.S. Bach's The Art of Fugue—The Work and its Interpretation*. Ames, Iowa: Iowa State University Press, 1993; xvii, 141 pp.

The following commentary originally began as a review of Hans Heinrich Eggebrecht's book on Bach's *The Art of Fugue*. But because of the controversial nature of the book and the importance of the work it deals with, I decided to write an extended review in the form of an article which also discusses the historical context of Bach's masterpiece.

Bach's *The Art of Fugue* is one of the most significant works in the history of music. Its complexity and profundity have inspired performers and composers—especially of our century. But Bach's cycle is by no means the first series of compositions to demonstrate various forms of contrapuntal dexterity. Throughout the Renaissance and the Baroque periods cycles of canons and fugues appear to illustrate the composer's acumen. A somewhat obscure example worthy of mentioning—but there many more—is the series of 100 contrapuntal realizations of the plain-song *Laudate Dominum* by the Spanish Renaissance composer Fernando de las Infantas, entitled *Plura modulatione genera* (1579). Many Renaissance treatises also include series of contrapuntal examples, often of an enigmatic nature. A well-known example of polyphonic sophistry occurs in Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597), and a spectacular set of enigmatic canons with pictorial representations can be found at the end of Pedro Cerone's *El Melopeo y Maestro* (1613). Although such theoretic canons are interesting from the pedagogical point of view, they are of slight value musically.

Throughout the Baroque period composers maintained an interest in demonstrating contrapuntal prowess. Manfred Bukofzer in his great book *Music in the Baroque Era* (W.W. Norton, 1947) has this to say about the compositions of Giovanni Batista Vivaldi, one of the leaders of the Bolognese school of violin music:

Like all the works of the Bologna school the sonatas of Vivaldi also are distinguished by a triumphant return of instrumental counterpoint. Preoccupation with contrapuntal problems characterizes the *Artificii musicali* (1689) in which Vivaldi delved into the mysteries of counterpoint and canon, and indulged in exploits like the combination of three different time signatures. Published for the purposes of instruction and edification, collections of this sort witness the intense interest baroque composers took in the recondite technical problems of a mystic *ars combinatoria*, the tradition of which culminated in Bach's *Art of the Fugue*. (p. 139.)

As is well known, the music of the later 18th and early 19th centuries is not generally striking for its use of intricate counterpoint, although Haydn and Mozart both wrote brilliant fugues and employed fascinating contrapuntal textures in all their later works. The most profound series of fugues of the early 19th century are undoubtedly those found in the late piano sonatas and string quartets of Beethoven, culminating in the gigantic fugue of the Sonata, Op. 106 (1818) and, of course, the *Grosse Fuge*, Op. 133 (1826). Beethoven was well aware of Bach's fugues in general and of *The Art of Fugue* in particular, for, according to Eggebrecht, Beethoven's estate included a copy of *The Art of Fugue*. (p. 122.) Although Beethoven's frequently tumultuous fugues are different in character from those of Bach,

their employment of recondite techniques of variation and contrapuntal combination relate them to Bach's output. I have always felt that an important article could be written comparing the late cyclic fugal works of Bach and Beethoven. Both composers conceived these intricate works when lighter styles were fashionable and both used contrapuntal techniques that go back to the Renaissance.

As I suggested above, in our century composers have written works most clearly related to the *Art*. In 1910 Ferruccio Busoni finished the *Fantasia Con-*

*trappuntistica*, which, in a sense, represents a continuation of the *Art of Fugue*. The Chicago theorist Bernhard Ziehn had suggested to Busoni the idea of using the materials of the incomplete concluding fugue of Bach's *Art of Fugue*, but Busoni's masterpiece is an altogether original and independent work, inspired more by the idea of Bach's cycle than its content. Kaikhosru Shapurji Sorabji completed the *Opus clavicembalisticum* in 1930, a cycle of fugues which takes about three hours to perform and is of the most extraordinary chromatic and contrapuntal density. The

Sorabji work directly resulted from Busoni's *Fantasia*, but is also clearly influenced by the Bach cycle. Thus Bach's *Art of Fugue* is both part of a long tradition of cyclical contrapuntal works going back to the Renaissance and a stimulus for subsequent composers.

Even though it is one of the central works of Western music and has generated much bibliography, there remain many mysteries about when *The Art of Fugue* was conceived and written, the ultimate order that Bach intended for the fugues and canons, as well as how it was meant to be performed. Thus this



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book by one of the major musicologists of our day is on a subject of the greatest scholarly importance.

EGGEBRECHT makes clear from the outset that he is writing a personal appraisal of *The Art of Fugue* and that many of his observations are subjective and thus cannot be proved by documentation or from the score alone. In the preface Eggebrecht states:

Perhaps it is advancing age that gives me the freedom to write about ideas, which, from the start, cannot be proved, or perhaps my instinct tells me that an attempt to prove such an interpretation is really unnecessary anyway, since it does not depend upon exhaustive scholarly research. (p. xvii.)

It is precisely this approach, which might be termed "personal," which is problematic. Eggebrecht, for example, emphasizes what he feels is an implicit distinction in the *Art* between *Sein* and *Dasein*:

First, as may have already been anticipated, it is necessary to make a distinction between diatonic and chromatic pitch materials in *The Art of Fugue*. My first premise is that the diatonic materials of this work relate to the perfect and complete nature of God (*Sein*) and that chromatic materials relate to the sinful and troubled condition of the human soul (*Dasein*). (p. 9.)

As anyone knows who is acquainted with the *Art*, there are clear contrasts between diatonic and chromatic sections and these create powerful tensions; but there is no evidence that these have any specific connotation in this cycle—or any more than such contrasts have in countless other works from the later Baroque. In general, Bach uses chromaticism to imply anguish or deep sorrow, as the *Agnus Dei* from the *Mass in b minor* illustrates. Also, as the *Mass* likewise demonstrates, diatonicism is employed to underline positive emotions and imply a sense of order. Eggebrecht would have been on safer ground if he had avoided suggesting that these contrasts have particular theological implications in the *Art*.

Eggebrecht also points out that the BACH theme is the third subject of the final fugue and that it reaches a cadence on D. (Example 1) He then says:

Because Bach connected the pitches B-A-C-H to this emphatic cadential process, I cannot believe that he only intended to say, "I composed this." Rather, appending the double dissonant clausula to the B-A-C-H motto seems to say, "I am identified with the *Tonic* and it is my desire to reach it." Interpreted more broadly, this statement could read: "Like you, I am human; I am in need of salvation; I am certain in the hope of salvation, and I have been saved by grace." (p. 8.)

But is this continuation to D not simply a matter of voice leading, mandated by the surrounding texture? I think it is too much to conclude that it has symbolic significance. Eggebrecht also feels that the BACH theme, as he sees it with its continuation to D, can be derived from the various forms of the d minor scale. (Example 2) I, on the other hand, see the BACH motive as deliberately moving away from d minor—its introduction causes an aural shock. Eggebrecht also claims the BACH theme is derived from the normal and inverted form of the opening motive. (Example 1, upper line) This again seems to be stretching relationships too far. My sense is that the BACH theme strongly differs in contour from the dominating motive and was meant to contrast vividly. The most striking feature of the BACH motive is its implied atonality, an aspect that Liszt much emphasized in his *Prelude and Fugue on B-A-C-H* (1855). To see this motive as derived from the main motive or the d minor scale is to miss the point of this idea entirely, for its extremely odd shape is what most strikes the ear. At the end of this chapter Eggebrecht speaks of a B-A-C-H-C#-D theme, but such a theme is surely more of Eggebrecht's than Bach's invention.

Number symbolism has played a powerful role throughout cultural history. The Pythagorean-Platonic tradition

assigned different properties and significance to odd versus even numbers, for, indeed, according to this tradition, numbers controlled the universe. Certain numbers were important for their inclusion of lesser numbers. For example, the number ten was seen to have special importance because it was the sum of 1+2+3+4, the first four digits. The theological significance of the number three during the Middle Ages, for example, was so important that it impeded the introduction of duple rhythmic division during the 14th century. From the Middle Ages on, composers have used number symmetries to determine phrase lengths, the number of notes in themes, or certain aspects of the rhythmic process. In some compositions this use of numbers is evident—Bach himself employed the number three in such works as the *St. Anne Fugue* (BWV 552). At other times, number relationships are covert—as in some total serial works of Boulez.

Thus when Eggebrecht speaks of number symmetries with regard to *The Art of Fugue*, he has many historical antecedents. In discussing the closing fugue, Eggebrecht states:

The second subject contains forty-one pitches. This group of pitches could also have symbolic meaning, if we consider the possibility of *alphabetic-numeric* (from this point, *alpha-numeric*) symbolism. With alpha-numeric symbolism, every letter of the alphabet can be represented by a corresponding number (A=1, B=2, C=3). By this method, the surname "Bach" is represented by the number fourteen. That is, "Bach" can be numerically represented by the sum of the numbers which represent B, A, C, and H (2+1+3+8=14). Correspondingly, the name "J.S. Bach" can be represented by the number forty-one (9+18+14=41), and the full name, "Johann Sebastian Bach," by the number one hundred fifty-eight. (p. 22.)

I am sure that Eggebrecht's mathematics are correct, but doubt that Bach wrote these subjects with numbers in mind. Eggebrecht himself states a little later in the same chapter that "it is quite possible that Bach actually did employ both alpha-numeric and pure-numeric symbolism in *The Art of Fugue*." (p. 23.) Note the word "possible." Eggebrecht claims there is evidence that Bach employed this system in a number of other works, but does not cite the evidence. I would prefer taking a more cautious approach and am skeptical about the use of alpha-numeric symbolism in Bach. The question naturally arises as to how these relationships occurred. Are they simply chance? I suspect the odds are against me, but I feel these connections are perhaps the result of some odd mathematical fluke. When Eggebrecht says the following, I feel he not only goes beyond the mark, but also misleads the reader:

Though this relationship is pure conjecture, I wish to stress again that my interpretation does not regard any symbolic reference to "Bach" in *The Art of Fugue* simply to mean: "I have composed this." Instead, the forty-one pitches contained in the relentless second subject might well express the thought: "I, J.S. Bach, am the one who is running toward the goal, though I am yet living an imperfect human existence (*Dasein*)." (p. 23.)

Such discussions always bother me, since they probably misrepresent the composer's intentions (always a dangerous area to deal with) and do little to explain the music. Would it not be wiser for a writer—especially if he has the prodigious background of an Eggebrecht—to consider matters that can be more objectively demonstrated?

Chapter 8 is entitled "Variation" and is devoted to a study of the transformation and variation of the cycle's principal thematic material. This chapter is a strange mixture of telling analysis with theological interpretation. For example, Eggebrecht has this to say of the mirror fugues:

The subject of the first pair of mirror fugues (Contrapunctus XIIa,b) is also a reshaped variation of the ground theme. (Example 51) We have already discussed how the total mirroring of materials at this

point in the cycle relates to the Christian concept of "mercy" (chapter 7, p. 85). It should, therefore, not be surprising that the thematic variation in the first pair of mirror fugues also implies a similar rhetorical motivation. (p. 98.)

I believe that Bach did not have "mercy" in mind at any point in this series. We know that the German *musica poetica* tradition, which most fully presented in Joachim Burmeister's *Musica Poetica* (1607), considered specific rhetorical devices to be related to musical configurations. This tradition was strong throughout the Baroque, particularly in Germany, and probably has its influence on *The Art of Fugue*, but not to the degree that Eggebrecht suggests.

One of the most striking and obvious features of *The Art of Fugue* is its use of d minor. We know from many theoretical sources of the period that keys had emotional and symbolic significance. Often there is disagreement as to what a given key signifies, but there is consensus as to the general idea of assigning specific qualities to specific keys. Johannes Mattheson's *Das Neu-Eröffnete Orchestre* (Hamburg, 1713) has a section entitled: *Von der musicalischen Töhne Eigenschaft und Wirkung in Ausdrückung der Affecten* (Of Musical Tones and their Influence on the Expression of the Affections). Mattheson is quoted as saying that d minor is associated with traditional church music and is

... somewhat devout and peaceful, as well as somewhat spacious, pleasant and contented. This same mode implies prayerful devotion in matters of the church, but it is also capable of conveying calmness in matters of ordinary life. Though no edifying possibility is excluded, this mode is certainly better employed with flowing musical textures rather than ones that are angular. (p. 41.)

Eggebrecht goes to say: "His (Mattheson's) discussion is far too general to be of much use in this study, and his statements are overly biased toward the emotional." (p. 41.) He then continues:

It is conceivable that Bach chose the key of d minor for *The Art of Fugue* because d is the symmetric center of the diatonic system. Furthermore, because of this special position, it is also possible that Bach could have intended the pitch d to symbolically represent the order of God (*Seinsordnung*). (p. 41.)

Mattheson is a good authority to quote with regard to Bach, for he was a contemporary and was working in the same milieu. What Mattheson has to say about d minor is significant. He is emphasizing its devout quality and its relationship to church music, and it is also called a "peaceful" key. Is not all of this significant with regard to *The Art of Fugue*, which does have a devout, sometimes peaceful, and frequently austere atmosphere? Eggebrecht's arguments about the symmetric relationship of d to the tonal system and his views on d "as a pillar of tonal stability between two pitches from outside the pure diatonic" (by which he means that D can move down to C# and A up to Bb in the harmonic form of the d minor scale) are worth considering. (p. 42.) What Eggebrecht has to say about these symmetries is interesting and one of the most valuable parts of the book, but he went too far, in my opinion, in dismissing a theorist like Mattheson. This is especially strange in view of Eggebrecht's own emphasis on symbolic-emotional interpretations.

In footnote 7 of the this same page the translator, Jeffrey L. Prater, suggests: "This concept of pitch-system symmetry is a further possible reference to *Sein*, that is, God as 'Alpha and Omega.'" This interpretation again seems to be far-fetched, clearly building on Eggebrecht's theology. The pitch D now has come to stand for God, whereas it simply functions as the tonic pitch in the *Art*.

But this leads me to consider the role that Prater played in the present book. It would seem that this book is well translated into idiomatic English. Prater has done us a service in so doing. He also includes explanatory footnotes that are

frequently very helpful, but he also has explanations that seem to me unnecessary. For example, footnote 6 on p. 31 explains what a fughetta is. Should not one suppose that a reader of a book on such an erudite subject as this would have the necessary background to know the meaning of the word fughetta? A number of these explanatory footnotes deal with very simple matters indeed, but these occur after Eggebrecht has already discussed scholarly issues in the text.

Many questions remain unanswered regarding the dates of composition of *The Art of Fugue* and the ordering of its contents. Eggebrecht notes early in the book that "the greater part of the first edition of *The Art of Fugue* was supervised by Johann Sebastian Bach himself, but after the composer's death, his son Carl Philipp Emanuel Bach... completed the task of preparing the work for publication. *The Art of Fugue* appeared in print sometime between autumn 1751 and Easter 1752." (p. 3.) This raises the question of what is the best order of the contents of *The Art of Fugue* for performance—which, to my mind, is a critical issue. Eggebrecht has an enlightening commentary on the process of publishing *The Art of Fugue*. Early in the book he notes:

It was impossible to publish an unfinished musical composition during the time of Bach. Probably for that reason, the last seven measures of the closing fugue were omitted from the first printed edition of *The Art of Fugue* and replaced with Bach's chorale, *Wenn wir in höchsten Nöten sein*. (p. 30.)

There is also an autograph manuscript known as the Berlin Autograph which is the first known document in the evolution of the work. The contents of this autograph are given in Table 1 of p. 109. Eggebrecht argues, on the other hand, that Table 2 (p. 114) is a better order: In addition, in footnote 9 of p. 98 Prater states:

Because Bach personally supervised the publication of the first eleven contrapuncti, it is assumed that the published order of these contrapuncti was approved by the composer himself. But there has been much controversy about the correct ordering and numbering of the fugues (and canons) after Contrapunctus XI.

Eggebrecht argues, in addition, that the four-voice mirror fugue pair should be labeled Contrapunctus XII, thus giving it special importance as a culminating fugue.

Although opinions may vary as to the best order of the complete contents of *The Art of Fugue*, of one thing we are certain: Bach died before the publication of *The Art of Fugue* occurred; thus any ordering that one suggests of the contrapuncti after XI is to a degree conjectural. My own preference is to follow the published order of the first eleven fugues and end with the BACH fugue. Perhaps the series of canons can be interposed just before this final set of fugues to offer contrast. At any rate, one should, I feel, end with the incomplete fugue that includes the subject B-A-C-H. I also believe the intelligent performer should select what he or she feels is the best order for the individual performance, given the evidence that we have.

*The Art of Fugue* complements *The Goldberg Variations* (1741-42) and *The Musical Offering* (1747), both of which represent symmetric arrangements, though that of *The Musical Offering* is also still a matter of controversy. Both these works were intended to be performed, and I believe that *The Art of Fugue* is best thought of as a living musical work rather than a purely theoretic speculation. I disagree with Eggebrecht's statement: "To be completely honest, I must confess that listening to a full concert performance of *The Art of Fugue* somewhat overtaxes me." (p. 130.) I find such a statement strange from an author who has enough interest in *The Art of Fugue* to write a book about it. *The Art of Fugue* surely ought to be performed rarely, for there are few

# Six Important Organs in the Smithsonian Collections

John Fesperman

This article was originally published as No. 3 in the series of "Occasional Papers on Traditional Organ Building in the United States," from the Division of Musical History, Smithsonian Institution. Occasional Paper No. 1, "Small Organs," appeared in the March, 1994 issue of *THE DIAPASON*; No. 2, "Three Crucial Issues in Organ Building," was published in the August, 1994 issue of *THE DIAPASON*.

## Introduction

Among the pipe organs in the collections of the Smithsonian Institution, six are of special interest. All were used in this country, five were made here, and the earliest was imported from England. While not the only instruments of significance in the Collections, these six form a useful set of documents for the history of traditional organ building in this country. The purpose of this paper is to share information about this nucleus with interested builders, players, and students.

The six instruments are

1. A chamber organ by John Snetzler (London, 1761).
2. A chamber organ by Ebenezer Goodrich (Boston, about 1812-17).
3. A small church organ by George Hilbus (Washington, about 1812).
4. A small church organ by Thomas Appleton (Boston, 1844).
5. A small church organ ("Size #4") by Hook and Hastings (Boston, 1872).
6. A "Portative" organ by Walter Holtkamp (Cleveland, about 1935).

Aside from the twentieth-century Holtkamp instrument, the five earlier organs all show the strong English influence exerted on many early American builders, especially by imported instruments like that of Snetzler. Unrepresented, but of great importance, is the Germanic influence of builders such as David Tannenberg, whose one-manual instrument in Hebron Lutheran Church, Madison, Virginia, is still in regular use.

## Restoration for use vs. preservation for study

Taken as a group, these instruments suggest the problems a museum faces in deciding whether to restore (and re-restore!) such prototypes. In earlier days, serious and often unrecognized restoration compromises were made, due to the limited experience of restorers and curators. So, the more recent a "restoration," the more thoroughgoing is the attempt to retain as many original features as possible—and to do as little as possible to the instrument. A more rigorous attempt is now made to identify any compromise as such, and to explain why it was allowed.

Two of the instruments (the Goodrich and Snetzler chamber organs) have been rather heavily used after restoration. Recent repairs have been needed, suggesting the intent to continue "using" them for performance. The inescapable dilemma is choosing between a "restoration," which allows the playing and hearing of an instrument (with consequent wear-and-tear of original features), vis à vis simply preserving what remains of the original, so that later researchers can learn as much as possible about the way in which it was made and used.

That these two directions cannot both be followed is unfortunate; the museum problem is to decide how or whether they can be responsibly combined. How much, if any, performance can be allowed if the original is to be preserved for future study? Careful judgments, based on discrimination and experience, must be made in each instance. Inflexible rules can be deadly, and careless decisions can be disastrous.

## The organs—their histories, condition, and restorations

A general description of the organs, what is known of their history, and an account of their condition and restoration follow. More details are available in the catalogue files of the Division, and reasonable bibliographies sometimes may be found in the *New Grove Dictionary of Musical Instruments*. A good general description of the organ can be found in the *New Harvard Dictionary of Music*. A selective bibliography is given at the end of this paper, and a computer print-out, giving skeletal information

about all the organs in the collections, may be obtained from the Division. Photographs may be ordered directly from the Photo Services Office, National Museum of American History. Negative numbers are given at the end of each section.

### 1. Chamber organ by John Snetzler, London, 1761 (Cat.69.5)

**History and general description.** Dr. Samuel Bard of Philadelphia and New York, a physician who attended George Washington, is believed to have imported this organ from England shortly after its manufacture. Signed and dated "John Snetzler fecit Londini 1761" inside the pallet box under the keyboard, this instrument is typical of the many chamber organs made by Snetzler.

There is a single keyboard with a short octave (GG-B) and a small number of stops (five), one of which (the Sesquialtera/Cornet) is divided into treble and bass halves. The keyboard is housed in an elegant mahogany case with glazed upper doors and panelled doors below, behind which a single-fold bellows is placed. Wind can be raised by the player, using an iron pedal at the bottom center of the case, or by a helper, using a similar pedal projecting from the right side of the case.

Operated by two smaller iron pedals are a "machine stop" (which silences upper pitches by means of a blind slider) and a rudimentary swell device, which raises the lid of the case to emit slightly more sound. It is hard to imagine any gradual loudening or softening with this device, although it may have enhanced antiphonal effects. It is likely that the Chinoiserie glazed doors existed primarily for stylistic reasons, as well as for protecting the organ's interior from dust and insects.

In addition to its use in Dr. Bard's homes, this organ was moved to the Episcopal Church of Hyde Park, New York, and several other locations. While on loan to the Collection of the New York State Historical Society in Cooperstown, NY, it was purchased by the Smithsonian from heirs of its original owner, restored in the shop of C. B. Fisk, and accessioned in the collections in 1969.

**Condition and restoration.** When first acquired by the Smithsonian, the Snetzler chamber organ had undergone several changes. The front pipes and carved pipe shades had been replaced by a fabric covering, the doors had disappeared, the keyboard had been replaced—possibly using a nineteenth-century keyboard from a reed organ. A paper found in the wind reservoir during restoration at the Fisk shop states, "Completely overhauled by A. Leroy Conkey, New Milford, Connecticut, 1901." What, if anything, was changed at

this time is not known, although the organ's pitch may have been raised.

The instrument apparently had been moved without disassembly, causing much damage to many metal pipes that had fallen on top of each other, probably when the organ was tilted on its side. Although original pitch (as suggested by stopper marks inside wooden pipes) was approximately a half-step below a=440, the pitch was raised to about a=440. Although originally cone-tuned, the metal pipes were given slide tuners during its restoration and left at "modern" pitch. Despite the substantial expense it would involve, there is hope for lengthening the metal pipes and returning the organ to its original, lower pitch. This would also effect a slight change in the scaling of the pipes, returning their sound more closely to that intended by Snetzler.

During restoration, most cabinet and mechanical work was done by Douglas Brown, and Charles Fisk dealt with the pipework. Brown was able to spend time in England investigating several Snetzler chamber organs in 1969, notably the organ dated 1755-1756 at the University of Birmingham. Although somewhat larger than the Bard organ, the Birmingham instrument has an almost identical case, with doors, the same type of "pin" action and a comparable disposition of stops. The doors (based on the glazed doors from an organ signed and dated 1761 at John Wesley's Chapel, Horsefair, Bristol) and keyboard were re-made by Brown. Damaged pipes were straightened, and dents removed. Fortunately, only a few metal pipes were missing. Carved pipe shades were supplied by the English builder Noel Mander. The organ is now (1993) tuned in mean-tone temperament. The divided stop and the machine stop give added versatility, making possible two separate sounds in treble and bass, as well as antiphonal effects when the machine is used and higher pitches are drawn.

Although there are no names by the stop knobs, standard eighteenth-century

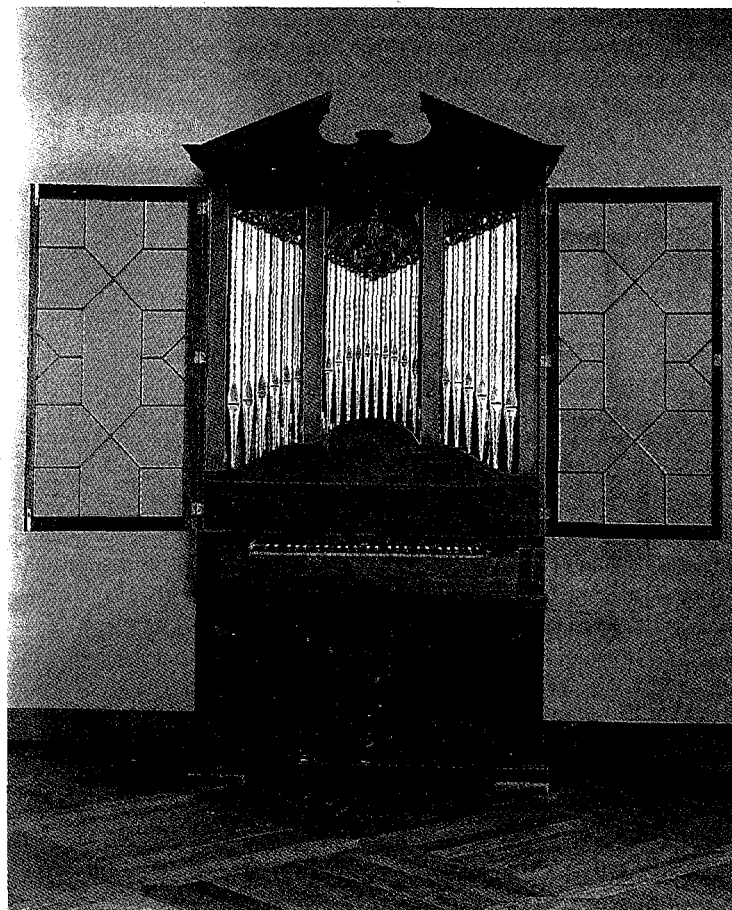
English terminology is assumed. A wooden platform (just high enough above the floor level to allow for insertion of a fork lift) has been made for the organ (1992) by Richard Howell, who has also repaired parts of the wind supply, worn from frequent use. The organ's disposition is as follows:

Single Keyboard (G/B-e<sup>'''</sup>, omitting G#, A#, B, C#)  
8' Stopped Diapason (stopped wood)  
8' Open Diapason (open metal) from middle c  
4' Flute (stopped wood)  
2' Fifteenth (open metal)  
II Sesquialtera (open metal) Bass, to b  
II Cornet (open metal) Treble, from c'  
Machine Stop foot lever (silences Fifteenth and Sesquialtera/Cornet)  
Swell foot lever (opens hinged lid behind cornice at top of case)  
Iron pedals at front and left of case for pumping  
Photos: 71,422 (doors closed); 71,423 (doors open); 71,384,5,6 (details, carved pipe shades)

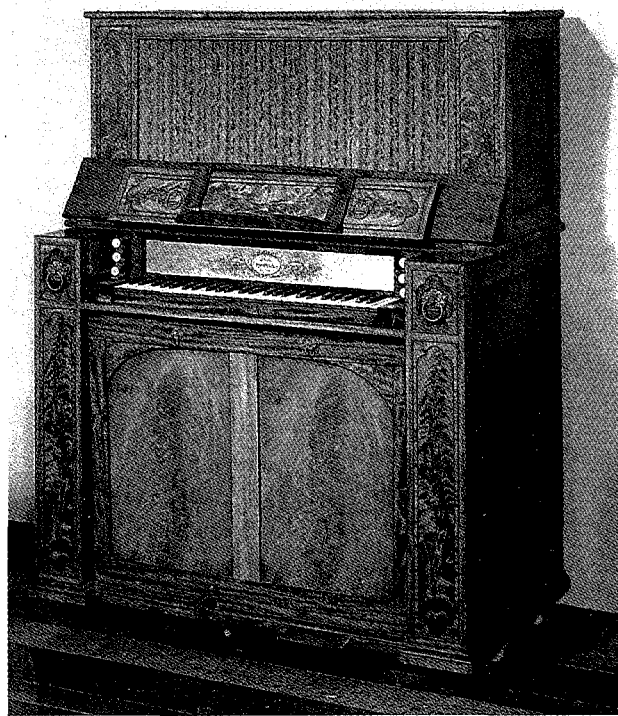
### 2. Chamber organ by Eben. Goodrich, Boston, about 1812-1817 (Cat.76.35)

**History and general description.** Winthrop Haynes of Boxford, Massachusetts, a great-grandson of the original owner of this organ, Robert Rogerson, gave the organ to John Fesperman in 1963. According to Haynes, Eben. Goodrich made the organ for a house in Somerset Place, Boston, that Rogerson acquired in 1817. It is housed in an elegant Empire-style veneered cabinet with brass hardware. Red damask screens the upper front; the lower front consists of a removable panel. The back of the case is open, as it apparently was originally. After being moved to the houses of several relatives, the instrument was last in the Haynes house in Boxford. Fesperman put the organ on loan to the Smithsonian in 1967 after its restoration in the shop of C. B. Fisk, and gave it to the Institution in 1976.

Eben. Goodrich seems to have specialized in making small organs. His brother, William Marcellus Goodrich,



Chamber organ by John Snetzler, London, 1761 (Cat. 69.5)



Chamber organ by Eben. Goodrich, Boston (Cat. 76.35)

made larger instruments, including one for Old North Church in Boston in 1821.

**Alterations and restoration.** The organ was restored in the shop of C. B. Fisk in 1967, before going on loan to the Smithsonian. As frequently happens with earlier instruments, changes had been made in the original work. Most obvious were pipes for an 8' Dulciana, projecting through the top of the case and probably covering space for an original treble Sesquialtera. The Dulciana was replaced by a 2 $\frac{1}{2}$ ' Twelfth. A free reed stop was missing, and only its housing remained at the front of the base of the organ. Some sort of "machine stop" mechanism originally existed, as attested by various inoperative iron rods that originally connected to the stop action. Stop knobs may be wholly or partly later than the original organ, and it is possible that the only original label is on the Open Diapason knob.

Missing were the pipes for a 2' stop, which were replaced in the Fisk shop. Although an electric blower was provided, foot-pumping the double fold bellows—using an iron pedal at the front of the case—works so well that the blower is not used. There is a connection for a missing iron pumping pedal at the side of the case.

The pitch of the organ was approximately a=421, before restoration. During restoration, soldered tops of the 8' Stopped Diapason were lowered to make them precisely one half step low, so that moving stickers  $\frac{1}{2}$  step, thus omitting one bass note, gives a pitch of a=440. At time of restoration, it was thought that this made the organ more usable, especially with modern instruments. Both the moving of stickers, even though reversible, and the pitch alteration are regrettable changes that would not be countenanced in a present-day museum restoration. The present disposition of the organ is as follows:

Keyboard, C- $\frac{1}{2}$ "  
 8' Op. diapason (treble only, c'- $\frac{1}{2}$ "")  
 8' St. Diapason Treble (c'- $\frac{1}{2}$ "")  
 8' St. Diapason Bass (C-b)  
 4' Principal (C-B, stopped wood; rest metal)  
 2' Fifteenth  
 2 $\frac{1}{2}$ ' Twelfth (c'- $\frac{1}{2}$ "")  
 Photos: 71,378 (overall); 71,378A (mechanism); 71,378B (detail of nameboard); 71,378C (pipework); 71,378D (Overall, keyboard cover closed); 71,378E (detail of keyboard, showing stop knobs and nameboard)

### 3. Small church organ by Jacob Hilbus, Washington, DC, about 1814 (Cat. 244,851)

**History and general description.** Jacob Hilbus was a musical jack-of-all-trades, a Washingtonian who built several organs. The instrument now in the Smithsonian Collection came to the Museum in 1907 as a gift from the Vestry of St. Thomas's Episcopal Church in Hancock, Maryland.

Much misinformation exists about the organ, notably that it was an English early eighteenth-century instrument originally in St. Peter's Church, Port Royal, Virginia. There is no evidence for this. It is almost certain (but not easily documented) that it was made for Christ Church, Alexandria, Virginia. At least, there is an entry in the Vestry minutes for January 15, 1815, noting that Hilbus needed more money from the church. The instrument bears many hallmarks of somewhat primitive early nineteenth-century American work. Its wooden parts, for instance, are made of American poplar and eastern pine.

It is probable that the organ was also in St. John's Church, Shepherdstown, West Virginia, before going to St. Thomas's in Hancock. Reasons for attributing the organ to Hilbus include similarities to a Hilbus instrument still in St. John's Church, Broad Creek, Maryland, and the existence of a bill from Hilbus for tuning "a piano forty" that was used to glue up a joint within the organ.

The Fisk restoration report of 1967 states, "Recent research by various people at C. B. Fisk, Inc., and elsewhere, has proved beyond question that the organ belonging to the Smithsonian Institution and long thought to have been an early 18th-century English organ which had once belonged to a church in Port Royal, was in fact built entirely new by Jacob Hilbus and Henry Howison of Washington, D. C., between the years 1811 and 1814, for Christ Church in Alexandria.

"All evidence indicates that the workman who built the organ case was not the same person who built the interior of the organ. The workmanship of the walnut case—solid walnut panels and veneered frames—is far superior to the interior work, both in design and execution. . . . Many awkward situations encountered in the mechanics of its working parts show a lack of experience



Small church organ by Thomas Appleton, Boston (Cat. 1982.0791.01)

on the part of the builder, whose previous experience had probably been confined to very small instruments of 3 or 4 stops.

"Only two other Hilbus organs are known, both of which are chamber organs. One, signed and dated 1819, is now at St. John's Church, Ft. Foot, MD and bears considerable resemblance to the Smithsonian instrument in its design and method of construction. The other chamber organ, a very small one, may date as late as 1841, and is also signed. It is located in a residence in New Hampshire, although its original owner was a Virginian."

In any event, the instrument was in derelict condition when the Museum decided to pursue restoration. This possibility arose in 1964 when Cynthia Hoover invited the young American builder, Charles Fisk, to come and make a survey of organs in the collections.

**Restoration.** Restoration details come from the very complete booklet prepared by the Fisk firm at the completion of restoration work in 1967. Apparently the organ had been badly treated in the many years during which it had been at the Smithsonian—long before the Division of Musical Instruments was established in 1966—and its previous travels probably resulted in considerable damage over the long term.

The following excerpts from the Fisk restoration report suggest the condition of the organ before restoration: "windchest almost completely unglued and the table board badly split . . . many pipes were missing. Not one metal pipe was free from serious damage . . . the bellows was leaky . . . upper and lower boards of the bellows had split . . . all conductor boards and the main wind trunk from the bellows to the windchest were split open and unglued in many places . . . no action stickers or their guide register remained . . . the keyboard had been rebuilt with many new keys sometime many years ago . . . it was apparent that the entire keyboard had been recovered with ivory, that the key nosings were replacements, and that many of the ebony sharps were replacements . . . no pumping mechanism, handle or linkage

survived."

Still quoting the restoration report, the following samples suggest the extent of the work that was done: "Windchest was completely rebuilt . . . completely new channel boards from Great chest to Swell chest, with larger channels than the original. (Note: it is dubious that the original ever worked properly, since even with larger channels, the wind supply to the Swell is inadequate) . . . new pump handle and linkage . . . bellows re-leathered and generally rebuilt . . . new flexible paper and foil conductor tubing to front case pipes and to offset basses of Principal, Open Diapason and Stopt Diapason . . . All metal pipes went to R.V. Anderson Sons, Guilford, Vermont, for straightening, resoldering, and general repairs . . . all wood pipes repaired as necessary . . . new pipes made for the 4' Flute stop, which with the bass of the Twelfth (metal) stop, had been removed many years ago and the holes in the chest plugged . . . new key action stickers and register for same . . . all interior metal pipes were fitted with new tuning slides since the material was in fragile condition and could not have withstood cone tuning . . . It seems that the Swell was either added after the rest of the organ was completed or at least after the rest of the organ had been designed, as it is a very awkward arrangement, and the chest is inadequately winded . . ." The disposition of the organ:

Single keyboard, FF- $\frac{1}{2}$ "  
 8' Open Diapason  
 8' Dulciana (c'- $\frac{1}{2}$ "")  
 8' Stopped Diapason (Treble and Bass)  
 4' Flute  
 4' Principal (Treble and Bass)  
 2 $\frac{1}{2}$ ' Twelfth  
 2' Fifteenth  
 8' Open Diapason (in guillotine Swell, c'- $\frac{1}{2}$ "")  
 4' Principal (in guillotine Swell, c'- $\frac{1}{2}$ "")  
 Machine stop  
 Photos: 32,167 (Before Restoration); unnumbered prints from Fisk restoration photos, showing damaged metal pipework (8); unrestored facade pipes (2); unrestored wooden pipes (2); keyboard and music desk, unrestored

The organ has an electric blower. Of

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Small church organ by E. & G.G. Hook & Hastings, Boston (Cat. 76.17)

the original pumping mechanism, the restoration report says, "At one time, the organ could be pumped at the back by a foot pedal similar to the one which was at the front (possibly the front pedal was removable and could be used in both places). The hand pumping lever and mechanism appears to have been an addition to the original scheme, as it was rather crudely made and obviously fitted into the available space after the rest of the organ was completed. It seems quite old though and may have been put on by Hilbus himself . . . since most of the blowing lever mechanism was missing when we received the organ, it had to be made new by ourselves."

**4. Small church organ by Thomas Appleton, Boston, 1844 (Cat. 1982.0791.01)**

**History and general description.** This organ was built for the Free Street Baptist Church, Portland, Maine, and moved in 1872 by E. & G. G. Hook to the Baptist Church, Buxton, Maine. It was rescued in 1961 by Peter Perkins and acquired by Charles Fisk in 1964. It was first lent to St. Stephen's Church, Boston, 1965-1967. After a time in the Fisk shop in Gloucester, Massachusetts, it was lent to Our Lady of Good Voyage Church in Gloucester, and then purchased by the Museum from Fisk. The organ was accessioned in 1982.

**Restoration.** The organ was received in reasonable condition, but with several significant parts missing. These included a section of facade carving (which has an identical mate, existing in the facade); a Swell enclosure over the "A" section of the chest (from tenor g), with horizontal shades, controlled by a hitch-down pedal; and feeders, which had originally supplied the existing reservoir.

Because funds were not available for complete restoration, beginning work (financed by gifts from the Smithsonian Women's Committee) has been done by Richard Howell, who has set the organ up and put the pipes on the chest, inspected the bellows, repaired damaged backfalls and rollers, and installed wind conductors for offset pipes.

The organ remains in this condition in the Museum's reference spaces in Silver Hill, Maryland. Its pipes and ivory stop labels appear original; the keyboard has ivory-covered naturals with mouldings, and ebony sharps.

The organ can be seen in its present location, but due to an absorbent ceiling in the storage facility, it cannot be heard to best advantage. When funds permit, it is hoped that it can be completely restored and moved to a location where

it can be compared with other similar instruments in the Collection. Its disposition is as follows:

- Single Keyboard (GG-f, no GG#)
- 8' Open diapason, Bass and Treble (break at f#/g)
- 8' Stopped Diapason (break at f#/g)
- 8' Dulciana (from g)
- 8' Hautboy (from g) (rare and original pipes)
- 4' Principal (full compass)
- 2 1/2' Twelfth
- 2' Fifteenth
- 4' Flute
- PEDAL (GG-g) (apparently original pedal board) Pulldowns only

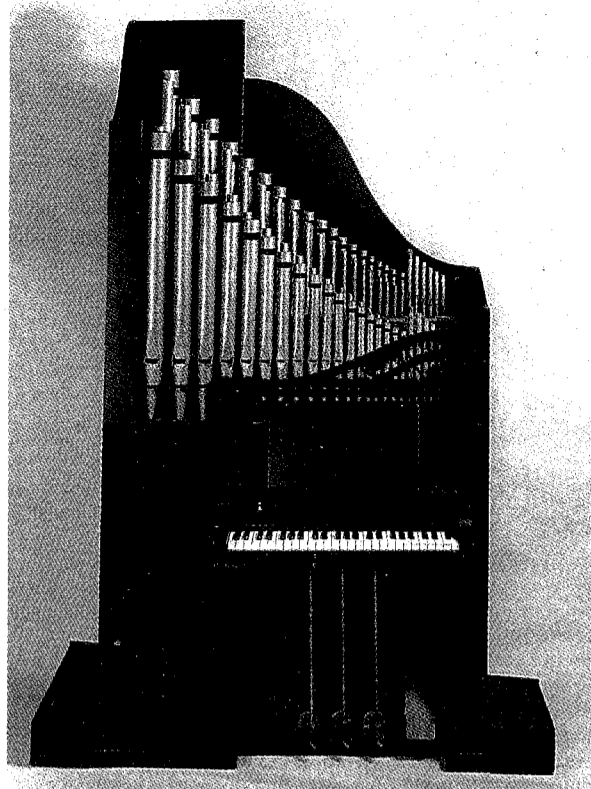
**5. Small church organ ("Size 4") by E. & G. G. Hook & Hastings, Boston, 1872 (Cat. 76.17)**

**History and general description.** This organ was in the possession of Miss Barbara Owen, who used it as a studio instrument in her home in Pigeon Cove, Massachusetts. Miss Owen sold it to the Smithsonian for use in its 1976 exhibition of artifacts typical of those in the 1876 Centennial Exposition in Philadelphia. The instrument is still on display (1993) in this exposition. One of the stock organs made in several sizes by the Hook and Hastings firm during the latter part of the nineteenth century, the organ cost \$1,000, with 10 stops and 305 pipes, according to a brochure printed in 1871. (See *The Hook Opus List* in attached bibliography.)

Ms. Owen obtained the organ in 1973 from the Concord Academy, Concord, Massachusetts, and the academy obtained it in 1971 for use in its chapel from the Masonic Hall, South Berwick, Maine, which had acquired it in 1872. The 4' flute had been replaced by a spurious narrow-scaled stop at some point. After arrival at the Museum, the organ has not seemed to need major restoration, due to the quality of original workmanship and to the fact that it has not had extensive use. Its present (and original) disposition:

- MANUAL (C-a'')
- 8' Open Diapason Bass, C-b (lower 7 pipes stopped wood)
- 8' Open Diapason (c'-a'')
- Unison Bass (C-b, wood)
- Stopped Diapason (c'-a''), wood and metal)
- Dulciana (c-a''), metal)
- Octave (C-a''), metal)
- Violina Bass (C-b, metal)
- Flute (c'-a''), metal)
- PEDALE (C-d')
- 16' Sub Bass
- Pedale coupler

"All the pipes but those of the Sub Bass, and those in front, are in an effec-



Chamber organ ("Portative") by Walter Holtkamp, Cleveland (Cat. 1981.0014.01)

tive Swell. Besides the usual lever at the side, there is a pedal in front for working the bellows for light playing." (From *The Hook Opus List*, see bibliography.)

**6. Chamber organ ("Portative"), Walter Holtkamp, Cleveland, about 1935 (cat. 1981.0014.01)**

**History and general description.** This little chamber organ of three stops may be the first mechanical-action organ to be made in an American shop in modern times, although it is not known for sure that Holtkamp made the windchest. It is thought to be the first of approximately seven such instruments made in 1935 and 1936, and apparently remained in the Holtkamp shop until its acquisition by the Smithsonian as a gift from Walter Holtkamp, Jr., in January 1981. Aside from possible releathering of pneumatics for the stop action at some point, presumably in the Holtkamp shop, and a new electric cord, it seems unaltered.

It is mounted on a dolly 1 1/4 inches above floor level, in a case designed by Richard Rychtarik. It seems to run on a blower pressure of 3 1/8" without a reservoir, using a 1/2 horsepower Spencer "Orgoblo," mounted inside the base of the case and rated for 2 1/2" wind! It has a slider chest and mechanical key action, with pneumatic stop action, operated by three iron pedals. Its keyboard has ivory-covered naturals and ebony sharps.

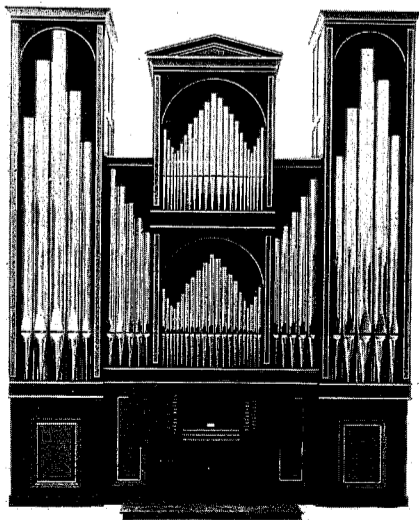
According to W. H. Ferguson's bibliog-

raphy of the builder (see bibliography), these little organs did not sell well, although Holtkamp himself seemed to have had high hopes for them. No restoration has taken place since the organ's arrival at the Museum. Its disposition is as follows:

- Single Keyboard, GG-g''
- 8' Copula (stopped, metal)
- 4' Principal (open, metal)
- III Mixture, 12,15,17 (Lowest pitch omitted for first 12 notes; 2 ranks from c; 3 ranks from g; one rank=2', from G-B. Each rank on a separate slider.)

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# Organ Recitals

## Some thoughts on programming

Daniel Lamoureux

For some time now I have noticed letters to the editor in various organ periodicals lamenting the relatively small attendance at organ recitals. Many of those writers wondered how much of the situation was attributable to the "academic," highly specialized and rather austere programs which seem to be on the increase over the last thirty years or so. I would say that my own consciousness about programming became much more acute after a discussion in 1991 with Brian Jones. At Trinity Church in Boston, Jones oversees a successful weekly series of organ recitals, "It's Friday at Trinity," which, since its beginnings in 1980 under Ronald Arnatt, has attracted increasingly large audiences, frequently averaging 200 people. The goal of these recitals is alluded to in Mr. Jones' programming suggestions for organists preparing a program for the series: "Audiences range from local AGO members to people from nearby office buildings who enjoy a musical interlude during their lunch hour. A good program provides something for everyone: something entertaining, something interesting and something educational." This article will look at the art of programming organ recitals and will put forth both my own ideas on the subject and those of some of my colleagues.

### Examining the issues

When planning a program, Brian Jones advised me to concentrate on how the program would be *heard* by an audience of non-organists. That advice surprised and intrigued me, for it seemed quite the opposite of the approach I had learned in college and had been following since that time. In such an approach there was a strong element of unity in the program: a unity of period, country, composer, or even genre (e.g., a program of only toccatas or only chorale preludes). Another possible model used a chronological progression or perhaps a slightly modified version, in which the final piece would break the chronological mold, ending the recital with a major work by J.S. Bach or one of the French symphonists. (Note that all of these variations placed emphasis on the way the program looked on paper.) In reflecting on these issues I began to feel that this earlier approach had been more abstract, more concerned with the *concept* of the program, while Brian Jones' approach seemed more concrete and more concerned with the practical need of establishing a relationship with the audience.

Jones described each recital as an opportunity "to convert the world to organ music" and mentioned wondering during recitals which members of the audience were there for the first time and if that recital would encourage them to come back for more. He emphasized that the organ must be a *vehicle* for the music and that pride of place must always be given to the music, not the instrument, the performer, or the concept behind the program. He believes that audiences respond particularly to color and to rhythm and has tried in his own programs to bring out those elements.

Four issues seemed to predominate: allowing the organ to be a vehicle for the music; creating variety, especially through color and rhythm; including the familiar; and avoiding the predictable. The third criterion was echoed shortly thereafter by a parishioner at my church, who, after one of my recitals (one, incidentally, in which I felt I had included a good deal of accessible repertoire) told me that she had enjoyed the recital but would have appreciated hearing at least

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one piece that was familiar: something—in her words—"hummable." That criterion needs to be in balance with the fourth, which strives to maintain some element of surprise and the unexpected: an unfamiliar piece, a creative presentation of a piece that is otherwise familiar, or a striking juxtaposition of pieces. Jones warned against programming music that sounded like "warmed-over Sunday morning preludes," and he suggested that a good program needed to keep both substance and entertainment in balance.

In one of my positions in music ministry at a Roman Catholic college, one of our goals as a campus ministry team was to meet students "where they are" and help them to move gradually to greater awareness and an appreciation of higher quality, whether in formation of conscience, theological thinking, liturgical practice or musical repertoire. I believe that same attitude of meeting them "where they are" (which is really the time-honored attitude of the Christian minister, who in his or her humility works to bring about the well-being of the *other* person) is applicable whenever we as organists prepare our recital programs. However, that attention to accessibility need not mean lowering one's standards, since the inclusion of a war horse like the Widor Toccata or a transcription of an orchestral work by Handel can certainly satisfy the need for the familiar without sacrificing quality.

As I reflected more on these issues, I began to see programming less as an absolute, and more as a flexible process, one which depended on the context: the place, the time of the day or the year, the occasion, the length of the event, whether the recital was part of worship, etc. A half-hour recital at noon for an audience of tourists, a master's degree recital, the inauguration of a new instrument, a recital at an AGO convention—all involved different contexts, as well as different audiences, and would thus require different processes of choosing a program.

### A collection of views

Several recent discussions with colleagues have encouraged my thoughts on programming to evolve. At the International Congress of Organists in Montréal in July of 1993, Michael Barone and Scott Cantrell animated a workshop entitled "Organ Music in Search of an Audience." Mr. Barone, in speaking of the problem of low attendance at organ recitals, quoted the comic-strip character Pogo: "We have met the enemy and they is us!" I believe he made an astute point when he remarked that Sweelinck, as an organist in Amsterdam, might well have chosen his variations on "Under the Green Linden Tree" to play for certain audiences, rather than his less accessible, more austere Chromatic Fantasia. In other words, even such a musician as Sweelinck instinctively would have examined the context in which he was

performing, and, while maintaining the highest quality, would have chosen appropriate repertoire.

Also in Montréal, James David Christie, in a masterclass on the North German school, recommended three guidelines when programming early music: give preference to short pieces over long ones; give preference to pieces with spirited tempi and affects over slower, more solemn pieces; and include changes in tone color whenever appropriate. His recommendations were practical and filled with common sense, much like those of Brian Jones. I believe, as they do, that we can apply those criteria to *all* kinds of music, not only to early music: music is music is music.

Similarly, when I asked Mary Ann Dodd for her ideas on programming her specialty, new music for organ, her immediate response was that it was essentially no different from programming any other music. She emphasized the importance of having the different parts of the program fit well together and of being as concerned with the effectiveness of the overall program as with that of the individual piece. She also compared the program to a menu (an analogy that was drawn by nearly all the people I interviewed for this article!) and spoke of the need to find the best spot for any given piece. She recommended placing a difficult or challenging piece near the beginning of the program, while the audience was still fresh, rather than springing it on them later, when they might be tired and less receptive. In fact, when dealing with a challenging or unfamiliar piece, she recommended playing it twice in a recital: in the first half, along with a brief introduction or explanation, and then again, in the second half, when it would already be somewhat familiar. After my initial surprise at how strange it would look to see the same title twice in one program, I was struck by how practical (and how generous) her approach was.

During his many years at Syracuse University, Will O. Headlee used a creative approach to the question of whether a proposed program would actually work in performance—he put together on tape the different pieces he was considering for a program and listened to them a number of times, even in the car, placing himself in the position of an audience member. (In the days before cassette tapes were popular, he played the potential program through *before* learning the individual pieces, "faking" them and aiming only for an overall impression.) While listening, he asked himself such questions as: How does this particular "menu" fall together? Do we need a palate cleanser here? Is there too much heaviness in any one spot? How much time can I spend in this tonal center? How do I feel emotionally by the end of this piece, and what needs to follow it? Headlee told me that he sometimes puts his programs together mentally while listening to other concerts—not necessarily organ recitals—and that he finds that a fertile time to sift through a potential program, as well as an opportunity to observe audience reactions to programming.

As organists, all of us are aware of the difficulties we face in attracting audiences to our recitals, difficulties which only rarely would be issues in the typical concert hall. For starters, with even the finest instruments, there is always the potential tedium of long stretches of the organ's unrelieved wind-produced sound. There is also the issue of the inferior sounds produced by many American organs, whether as a result of misguided

building principles, poor placement, inadequate acoustics, or what Michael Barone described as the "Calvinism" of some American neo-Baroque instruments. In addition, for some people, the organ's usual presence in a church may be a liability, either for religious or philosophical reasons or for more practical concerns. (For example, the performer may not be visible; the pews may be uncomfortable; the building may not be air-conditioned or accessible to the handicapped.)

### Some possible solutions

And yet, even with such a formidable list of liabilities, there *are* steps we can take to attract and build up our audiences. A glance at the not-too-distant past reminds us that the organ can be a fascinating instrument for a mainstream audience. What filled the churches for those Sunday oratorio performances and for recitals by Virgil Fox? What can we learn from the eclectic, "variety show" programs of the nineteenth century, such as those intriguing examples included in Rollin Smith's *Saint-Saëns and the Organ*? Granted, there were not so many competing attractions in those days: fewer TV sets, and no compact discs, videocassettes or personal computers. But there was an attentiveness to programming, whether conscious or not, which seemed to satisfy large audiences. What might we do to attain the same success in our own times? Permit me to offer a few suggestions.

First of all, when we put together our programs, we need to think about the opposing concepts of unity and variety—basic musical principles which underlie all musical structures, from the dualism of sonata form and the overall structure of the four-movement classical symphony to the AABA form of a song by George Gershwin or Cole Porter. The particular context of a recital will determine just where it will fall on the continuum running from total unity to total variety. However, I believe that, in most cases, the unrelieved wind sound of the organ and its lack of subtle dynamic variation necessitate our "preferential option" for variety over unity. Variety is usually brought about through the use of contrast, and there are countless ways in which we can do that at the organ, the most obvious being the use of contrast in tone color.<sup>1</sup>

Another obvious contrast involves using compositions from different periods, allowing, for example, the expressiveness of a melody by Mendelssohn or the jazzy qualities of a Shearing hymn tune setting to offer contrast to the flamboyance of a Buxtehude toccata. (For other ways to provide contrast at the organ, see Table 1.)

Having considered some of the ways in which we can provide variety in our programs, our next step is to look at unity. In order to rein that variety into some kind of coherent form, I find two traditional structures helpful in providing a point of departure. (Both structures, of course, were used by Widor, Vierne and others to help organize their large-scale organ symphonies.)

The Classical period symphony typically has the following progression of movements:

1. fast and dynamic
2. slow and expressive
3. light and entertaining
4. rapid and exciting (serving as finale)

The characteristic movements of the Baroque dance suite can be put into the same basic mold, if one cheats a bit and makes a composite of the first two dances:

1. allemande/courante



**Table 1: Using Contrast**

<b>TEMPO:</b>	slow	fast
<b>DYNAMICS:</b>	soft	loud
<b>RHYTHM:</b>	strict beat	flexible beat, declamatory
<b>TEXTURE:</b>	homophonic	polyphonic
<b>STRUCTURE:</b>	sectional	continuous
<b>ATTITUDE/MOOD:</b>	Apollonian/Classical	Dionysian/Romantic

2. sarabande
3. optional dances
4. gigue

In both structures, there is something at the beginning both to attract and to challenge the listener: a fast tempo and dynamic mood and—often—a more complex form. (Brian Jones spoke of the opening piece on the program as saying, "I'm here and I have something significant to say!") In moving to the next piece, one aims for contrast in tempo and in mood, replacing the dynamic with the expressive. The third piece shows contrast, too, but through other means: lightness and dancelike qualities. Finally, we end with an exciting finale, probably—literally—with all stops out.

Let us look at some concrete examples of how these models might help us to put together a recital program; each one forms the core of a recital that I have given at some time. (See Table 2.)

Most of these four-movement cores are extracts from recitals which were thirty minutes in length and frequently at the noon-hour (a length and time of day which seem to be attractive to the mainstream audience we have spoken of); each recital actually contained five or six pieces. In a full-length recital (and can that ever mean much more than an hour of organ music?) there would of course be more works interspersed with the four core pieces.

Note also that these programs attempt to provide variety, particularly by exploiting the many tone colors of the organ and using contrasts in tempo, dynamics and mood; to mix the familiar with the unknown; and to include something "hummable" if possible. The core is obviously a point of departure only and can easily be overridden by such practical concerns as the need for the opening piece to be a good warm-up for the performer, or for the second half of the program to be shorter and lighter than the first half.

The core can also be modified in innumerable ways. I remember being intrigued by a colleague's story of how she planned her Master's recital so that it would close—*pianissimo*—with the Franck *Prière*, rather than with the usual grand finale. I recently had the opportunity to try a similar approach when I played a half-hour recital as the prelude to a service of Evening Prayer. Although I had considered the possibility of ending with a triumphant finale which would then lead into the majestic opening hymn, I finally opted to end quietly so that there would be a shift in mood and dynamics when the hymn began the service. (Table 3).

**Table 3**

1. Dubois, *Grand Choeur*
2. Jongen, *Chant de Mai*, op. 53, no. 1
3. Widor, *Salve Regina* (added by the composer to the *Second Symphony*)
4. Vierne, *Andantino*

In this example, I used the *Salve Regina*, a sectional work with much variety, to combine in one piece characteristics of three movements of the Classical symphony model discussed above: expressiveness (second movement), lightness (third movement) and brilliance (fourth movement). The closing Vierne piece quieted the audience in preparation for the majestic beginning of the prayer service.<sup>2</sup>

Even after completing the process of designing the program, we still need to keep in mind our goal of making organ recitals accessible. For example, when the program is ready to go to print, I recommend translating titles into English whenever possible—an unfamiliar language only increases the feeling of exclusivity which may be perceived by an audience. And once it comes time to

play the recital, we organists become the agents by which it is presented and communicated. We need to show our human side by *talking*: introducing unfamiliar pieces, offering helpful comments for challenging works, revealing our personal reactions, etc. Those comments should be brief, but they play a large part in making the audience feel that they really are part of the experience. Our demeanor on stage has an enormous effect on the audience's response: our comments, our eye contact, our smiles, our body language can make or break our recitals even before we depress the first key. Finally, a reception after the recital reinforces the human side of music-making which we have been concerned with throughout this entire process.

**Some final thoughts**

It goes without saying that any program will fail if it is not played well; con-

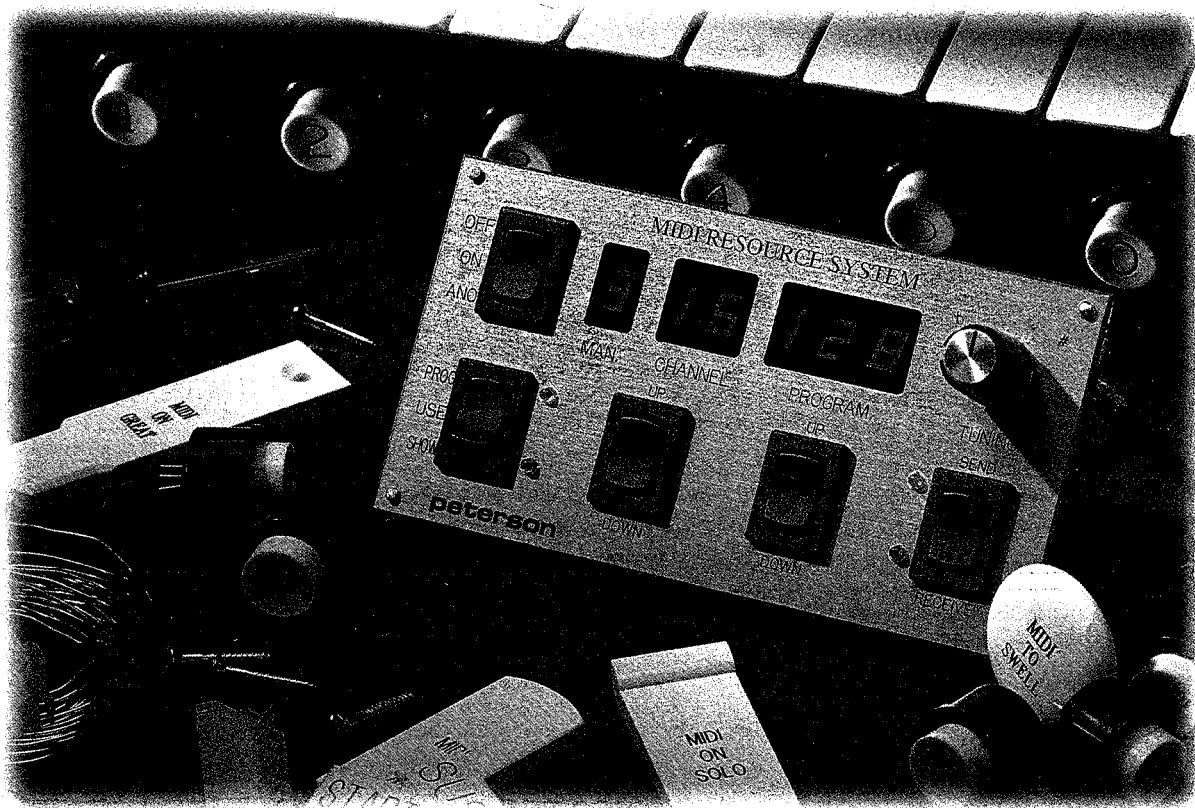
versely, an outstanding performer may be able to overcome a weak program. Brian Jones has spoken of some programs in "It's Friday at Trinity" which

did not seem well put together but were saved by the brilliance of the performer.

► page 18

**Table 2: Sample Four-Movement Cores**

1. Schubert, *Marche Militaire* (transcription)
  2. Shearing, *Amazing Grace*
  3. Morancón, *Tambourin Provençal* (from *Ten Noëls of Provence*)
  4. Gigout, *Toccata in B Minor*
- 
1. Dubois, *Grand Choeur*
  2. Vierne, *Andantino*, op. 51, no. 2
  3. C.P.E. Bach, *Pieces for an Organ Clock*
  4. Sousa, "The Stars and Stripes Forever" (transcription)
- 
1. J.S. Bach, *Prelude and Fugue in E-flat*, S. 552
  2. Shearing, *Amazing Grace*
  3. Handel, movements from *The Royal Fireworks* (transcription)
  4. Vierne, *Final* (*First Symphony*)
- 
1. Durufle, *Chorale Variations on "Veni Creator"*
  2. Verschraegen, *Placare*
  3. Lefebure-Wély, *March in F*, op. 122
  4. Mulet, *Carillon-Sortie*
- 
1. Langlais, *Fantaisie from Homage to Frescobaldi*
  2. Durufle, *Homage to Jean Gallon* (an early work, unpublished)
  3. Morancón, *Tambourin Provençal*
  4. Nibelle, *Toccata* (mid-twentieth century French)



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performers and few occasions that would allow its complete audition; but it can be heard in less than two hours, or the time of an extended concert.

But this also raises the question of whether excerpts from the *Art* can be performed as a smaller group on a program. I believe that they can, since the fugues end with complete cadences. Given what we know about the sometimes permissive 18th-century attitudes towards complete works, it seems well within the spirit of the time to perform several fugues from the cycle. In addition, the performance of, let us say, the first few fugues can be both illuminating and musically interesting. The same can be said with regard to the series of canons.

The *Art* can well be performed on the organ. Eggebrecht, however, prefers the harpsichord: "The harpsichord maintains a relatively even timbre and dynamic level throughout its range, which corresponds more directly to the equally weighted contrapuntal voices in *The Art of Fugue*." (p. 127.) One can argue the points that the harpsichord has an "even" range of colors or that the organ is not more appropriate for the *Art*. And does not the organ possess that ability to distinguish voices that is mandatory for the *Art*? The *Art's* use of open score is fully within the tradition of such works as Frescobaldi's *Fiori musicali* (1635) and Scheidt's *Tabulatura nova* (1624), and these works are intended for the organ.

The only part of *The Art of Fugue* which cannot easily be played on the organ are the fugue and mirror fugue for two keyboards. This portion perhaps does sound best when played as a harpsichord duet. Indeed, this part of the *Art* has a certain degree of independence and can stand on its own in a program. One suggestion I would make is to perform the four canons by alternating between the two harpsichords in one way or the other, followed by the duet fugues. This would make an interesting group on those rare programs for two harpsichords.

What do we know about *The Art of Fugue* for certain? Many of the points I am about to make are obvious and well known, but I hope to put them in a fresh perspective. *The Art of Fugue* was clearly intended as a cycle of fugues, culminating in a fugue which cites the composer's own name as a *sogetto cavato*: BACH (See Example 1). Bach's name lends itself to this type of treatment more than the names of most composers, but this remains a startling instance of a musical signature. (This

► Lamoureux

mance. The most obvious form of accessibility is good musicianship; we might paraphrase St. Peter and say that "A good performance covers a multitude of sins" (see 1 Peter 4:8).

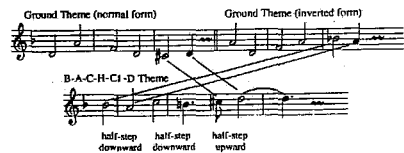
I would like to thank those colleagues who have generously shared with me their thoughts and insights on programming. If these observations give greater satisfaction and pleasure to our audiences and to ourselves, and if they help in the ongoing effort to "convert the world to organ music," then we will all have been amply rewarded. ■

Notes

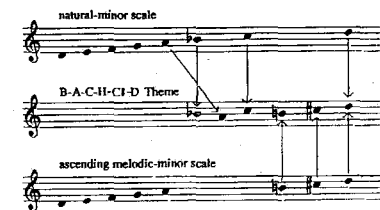
1. After a recent concert by members of my AGO chapter, a colleague commented that too many performers had played pieces for full organ, rather than sampling the many other colors of the instrument. I could add that, in my experience, audiences comprised of non-organists are intrigued more by the many colors of the organ than perhaps by anything else. Even the smallest organ has more variety in tone color than any other single instrument, and we are foolish not to use that capability to the fullest.

2. In this article I have not considered the role of key relationships in providing unity and variety. Whenever possible, I try to use key relationships carefully, but I frequently find that it is impossible to be satisfied with the various key relationships when, at the same time, one is choosing pieces for contrasts in tone color, tempo and the other criteria shown in Table 1. I believe these latter criteria to be more important in the overall success of the program than key relationships are.

Example 1



Example 2



Example 3



Example 4



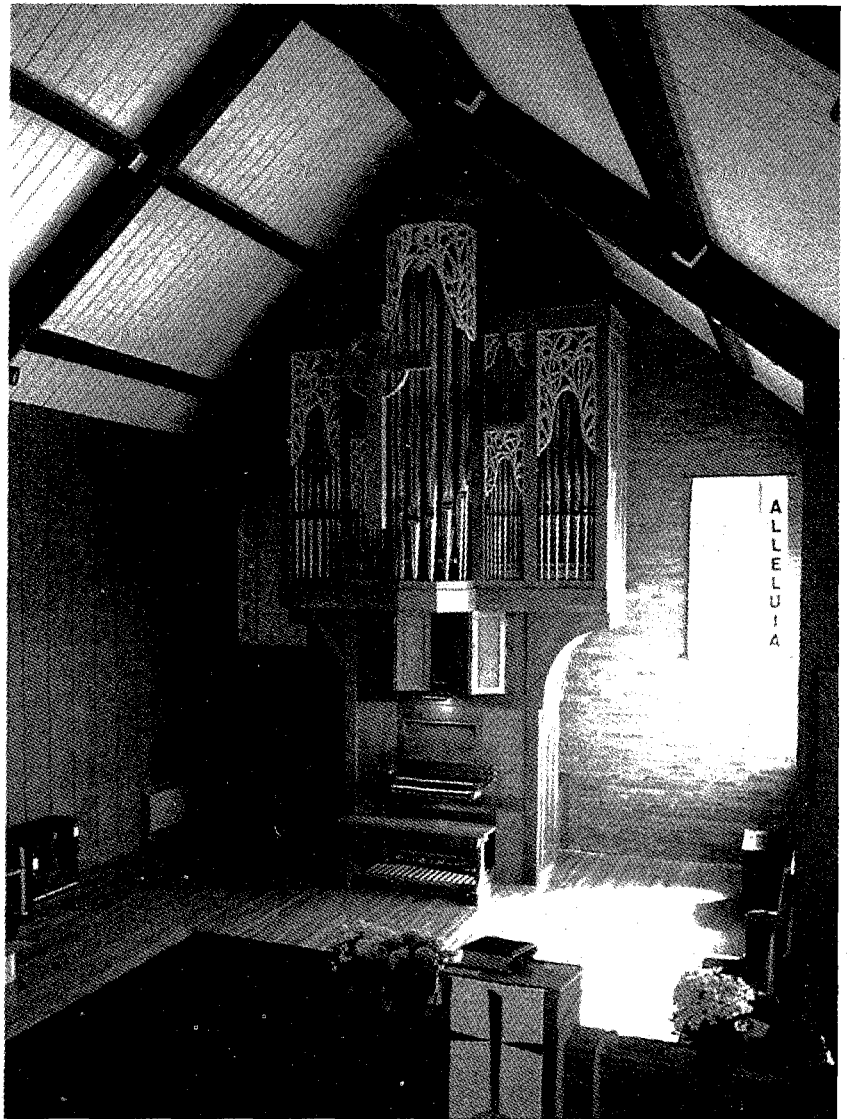
use of BACH was to inspire later composers. One of Beethoven's unrealized projects at the end of his life was to write an overture on BACH. During the 19th century other composers used this subject, most notably Liszt in the *Prelude and Fugue on B-A-C-H* [1855]. In our time this motive has been used by Schönberg and Webern, both fascinated with its inherent atonality and symmetry.)

The subject of the first fugue (or contrapunctus, to use the score's terminology) is somber and reminiscent of the kind of motive used in 16th century ricercars. The subject of the first fugue is constantly varied and transformed as subjects of the subsequent fugues, conferring organic unity. Example 3 illustrates how this fugue's subject is treated in inversion in Contrapunctus III, while Example 4 demonstrates how the same subject is rhythmically varied and presented in the French style in Contrapunctus VI. Thus these two fugues which are stylistically different are related by their common subject.

The opening tonality of d minor is retained throughout, thus making the *Art* unlike *The Well-Tempered Clavier*, which is built on a celebrated symmetric ordering of all the major and minor keys and which less lends itself, therefore, to complete performance. The use and retention of d minor are significant, for it is the key derived from the Dorian mode and of all the keys of the tonal system has, therefore, the closest relationship to older modality. I think Bach chose d minor for the reason that Mattheson suggests: it implies antiquity, severity, and is appropriate for a work that is chiefly striking for its complexity. The omnipresence of the opening subject, with its ricercare-like, abstract nature, confers cohesion, or even finality—for these fugues exhaust the limits of fugal practice. Bach sums up the contrapuntal-imitative tradition of the 16th and 17th centuries, a tradition that includes the ricercars and canzonas by such masters as Willaert, Andrea Gabrieli, Girolamo Cavazzoni, and Frescobaldi.

The cycle is incomplete. It breaks off during a gigantic fugue which cites the name BACH. Any performance of the cycle should, in my thinking, end here, for the sudden silence at this point is both dramatic and touching. It is a reminder of mortality, of the fragility of

New Organs



**Halbert Gober**, Toronto, Ontario, has built a new organ for St. Giles Presbyterian Church, Sarnia, Ontario. The tonal resources of the 15-stop organ are concentrated on the Hauptwerk, with the robustly voiced principal chorus and solo voices placed near the ceiling in the upper case. The Brustwerk serves as the accompaniment division for the choir and for the solo voices of the Hauptwerk. It features a chorus of three wooden flutes, including a harmonic Traverso 2'. The entire Prinzipal 8', with long slender feet, appears in the facade. Suspended action, tremulant, normal couplers; all pipes of hammered lead apart from the Brustwerk flute chorus of black walnut and the Subbass of poplar; wedge bellows; case of white oak frames and panels in mortise-and-tenon construction.

- HAUPTWERK**
- 16' Bourdon
- 8' Prinzipal
- 8' Sauviel\*
- 8' Prinzipal II
- 8' Rohrflöte
- 4' Oktave
- 4' Spitzflöte
- 3' Quinte/\*
- II Sesquialtera
- 2' Superoktav/\*
- IV-VI Mixtur
- 8' Trompete
- BRUSTWERK**
- 8' Gedact
- 4' Holzflöte
- 3' Quinte (c')
- 2' Traverso
- 8' Dulzian
- PEDAL**
- 16' Subbass
- 8' Prinzipal (HW)
- 8' Trompete (HW)

\*half draw

existence, even at the highest level. Eggebrecht cites the work of Christoph Wolff to the effect that Bach finished a "considerable portion (at least two-thirds) of this fair copy by the early 1740's, and concludes that Bach actually started work on *The Art of Fugue* not in the late 1740's, but rather in the late 1730's." (p. 108.) If this so and we accept that comment by C.P.E. Bach that the composer died during the course of composition of the final fugue, Bach was involved with this cycle for over ten years at the end of his life. It was clearly a work of the greatest importance to him, and the incomplete fugue was the last work (if we take C.P.E. Bach's indication literally) Bach was working on, even during a period when he was having problems with his eyes.

It is always interesting to read scholar-

ly authors who have spent their lives in the investigation of a particular subject. This can be said of the present book, which I, however, find a disappointing effort because of its many flights of fancy. Even though Eggebrecht need not have researched the primary sources of *The Art of Fugue*, his meditation on the subject could have kept to the work itself more closely. Certainly a man of such vast background should have contributed more to the study of one of the most important masterpieces—and enigmas—in Western art. ■

*Enrique Alberto Arias has a Ph.D. in Music Literature from Northwestern University. He is currently on the faculty of The School for New Learning of DePaul University, and serves as Chairman of the Board for Ars Musica Chicago.*



**Cover**

**Lauck Pipe Organ Company** of Otsego, MI, has built a new 4-manual, 48-rank organ for Second Reformed Church of Kalamazoo, MI. It is the company's opus 34. The facade pipes are of polished tin and polished zinc. The console is of solid white oak, frame and panel. Manual keys have rosewood naturals with ebony sharps. The drawknobs and pedal sharps are also of rosewood. The stop jams and music rack are inlaid with elm burl and ebony over walnut. The console has an electrically adjustable bench. Most of the pipework is of 50% spotted metal. Wind pressures vary from 3" in the Positive to 3 1/2" in the

Great to 3 1/2" in the Swell. The Swell reeds are on a separate windchest on 5". The Solo is voiced on 6" with the Trumpet-en-Chamade on 7" w.p.

Tonal inspiration for the organ is from many traditions. Except for the Solo, each division has a well developed principal chorus which is scaled and voiced to lock tightly together and build smoothly. Most of the flutes are voiced with fairly narrow flues and moderate cut-ups for a very lyrical if not liquid quality. The Swell reeds have parallel shallots and are constructed and voiced for refined brilliance. The 1 1/2' Septieme, which is voiced very softly, adds a distinctive color to many registrations. Per-

haps this stop has not been given proper respect in recent years. The Solo division, although small, was conceived to allow the organist more freedom to solo various voices against other divisions of the organ.

The organ was dedicated in a recital by Frederick Hohman on December 12, 1993 and by Huw Lewis on April 10, 1994. Those responsible for the construction of the organ include James Lauck, design, voicing, tonal finishing; Craig Manor, console, keyboards, voicing; Chris Cole, wood pipes, pedalboard; Jim Campbell, casework, windchests; Ken Reed, metal flue and reed pipes; Sandy Allabach, circuit board manufacturing and wiring; Mark Willoughby, swell boxes, bench, wiring, assembly; Jonathan Tuuk, voicing, tonal finishing.

**GREAT**

- 16' Rohrpommer
- 8' Principal
- 8' Spitzflute
- 8' Rohrflute (12 pipes)
- 4' Octave
- 4' Blockflute (12 pipes)
- 2 1/2' Quint
- 2' Superoctave
- 1 1/2' Tierce
- IV Mixture
- Tremulant
- Gt/Gt 4
- Sw/Gt 16, 8, 4
- Pos/Gt 16, 8, 4
- Solo/Gt 16, 8, 4

**SOLO**

- 8' Flute Harmonique
- 4' Flute Octaviane (12 pipes)
- 8' Corno di Bassetto
- 8' Orchestral Oboe
- 8' Trompette-en-Chamade
- Tremulant
- Solo/Solo 16, 4
- Gt/Solo 8

**SWELL**

- 8' Bourdon
- 8' Viole
- 8' Viole Celeste
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Principal
- 4' Flute a Fusaue
- 4' Voix Angelique (24 pipes)
- 2' Flute Conique
- IV Plein Jeu
- 16' Basson
- 8' Trompette
- 8' Hautbois (12 pipes)
- 4' Clairon (12 pipes)
- Tremulant
- Sw/Sw 16, 4

**POSITIVE**

- 8' Gedackt
- 4' Principal
- 4' Koppelflute
- 2 1/2' Nazard
- 2' Octave
- 1 1/2' Tierce
- 1 1/2' Längot (12 pipes)
- 1 1/2' Septieme
- IV Cymbale
- Tremulant
- Pos/Pos 16, 4
- Sw/Pos 16, 8, 4
- Solo/Pos 16, 8, 4

**PEDAL**

- 32' Untersatz (Resultant)
- 16' Principal
- 16' Subbass
- 16' Rohrpommer (Ct)
- 8' Octave (12 pipes)
- 8' Bourdon (Sw)
- 8' Rohrflute (Ct)
- 4' Choralbass
- IV Mixture
- 16' Bombarde
- 16' Basson (Sw)
- 8' Trompette (12 pipes)
- 4' Clairon (12 pipes)
- Gt/Ped 8, 4
- Sw/Ped 8, 4
- Pos/Ped 8, 4
- Solo/Ped 8, 4



**Bedient Organ Co.**, Lincoln, NE, has built its opus 35 for Buckingham United Methodist Church, Garland, TX: 9 stops, 11 ranks, 605 pipes; compass 58/30; mechanical key and stop action; case of white oak. The church's organist is Nicki Lyford. Susan Ferré was consultant and dedication recitalist.

**GREAT**

- 8' Rohrflute
- 4' Octave
- 2' Octave
- Mixture II-III

**POSITIVE**

- 8' Gedackt
- 4' Spitzflute
- 2' Flute
- Cornet II

**PEDAL**

- 16' Subbass

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**Robert L. Sipe, Inc.**, Dallas, TX, completed a new instrument for historic Cape Episcopal Church, New Bedford, MA in January 1993. The organ was officially dedicated with an inaugural recital by Brian Jones of Trinity Church, Boston. The design of the organ was in collaboration with Thomas Sargent, organist/choirmaster, and Charles G. Smith, chiasmant and former organist/choirmaster of the parish. Grace

Church was almost totally destroyed by fire in 1987, as was the Æolian-Skinner organ of 1959. The church has been totally restored very closely to its original design. The organ casework facing the nave retains some of the original Hutchings casework, while the chancel casework was designed and constructed completely new in the same style. It is a 3-manual and pedal instrument with electric action and slider windchests.

**GREAT**  
 16' Bourdon  
 8' Principal  
 8' Gedeckt  
 4' Octave  
 4' Spitzflöte  
 2 1/2' Quinte  
 2' Super Octave  
 IV-V Mixture  
 8' Trompette  
 8' Festival Trumpet  
 Pos/Gt  
 Tremulant

**SWELL**  
 8' Viole de Gambe  
 8' Viole Celeste (F)  
 8' Rohrflöte  
 8' Flute Celeste II  
 4' Principal  
 4' Flute Ouverte  
 2' Flute  
 III-IV Fourniture  
 16' Basson  
 8' Trompette  
 8' Hautbois (ext)  
 8' Vox Humana (prep)  
 4' Clairon (ext)  
 8' Festival Trumpet  
 Tremulant

**POSITIV**  
 8' Flute Conique  
 8' Holz Gedeckt  
 8' Flute Celeste II (Sw)  
 4' Principal  
 4' Spillflöte  
 2 1/2' Nasard  
 2' Octave  
 1 1/2' Tierce  
 III-IV Scharf  
 8' Cromorne  
 16' Festival Trumpet (TC)  
 8' Festival Trumpet  
 Sw/Pos  
 Tremulant

**PEDAL**  
 32' Untersatz (electronic)  
 16' Principal  
 16' Subbass  
 8' Octave (ext)  
 8' Flute (ext)  
 4' Super Octave (ext)  
 III Mixture (prep)  
 32' Kontre Posaune (ext)  
 16' Posaune  
 8' Trompette (ext)  
 8' Festival Trumpet  
 Gt/Ped  
 Sw/Ped  
 Pos/Ped



**Fabry, Inc.**, Fox Lake, IL, has rebuilt the Kilgen organ at St. Peter's Parish, Antioch, IL. The project included re-leathering, solid-state shade action, solid-state chamber relays, addition of chimes, electric tremolo, new blower unit, and solid-state console conversion of the 2-manual, 4-rank organ. The console has been finished and prepared for additions. All solid-state equipment was from Peterson Electro-Musical Products; chime action was from Ed Mayland of Lakeville, CT.

**GREAT**  
 16' Bass Flute  
 8' Diapason  
 8' Stopped Diapason  
 8' Camba  
 8' Dulciana  
 8' Octave  
 4' Violin  
 4' Dolce  
 4' Flute

**SWELL**  
 16' Bourdon  
 8' Gedeckt  
 8' Quintadena  
 8' Salicional  
 8' Dolce  
 4' Flute  
 4' Dulcet  
 2 1/2' Nazard  
 2' Flautino  
 Tremolo

**PEDAL**  
 16' Bourdon  
 8' Open Diapason  
 8' Flauto Dolce  
 8' Cello  
 8' Dolce  
 4' Octave

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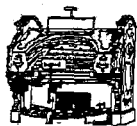
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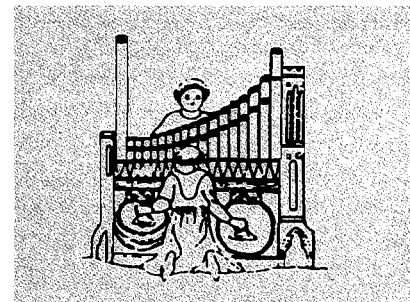
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# Calendar

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, • = RCOO 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 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, Cleveland, OH 2 pm

18 APRIL  
**Legare McIntosh;** Catawba College, Salisbury, NC

21 APRIL  
**Mark Scholtz;** Trinity Church, Boston, MA 12:15 pm  
**John Weaver;** Vienna Presbyterian, Vienna, VA 7:30 pm  
**Bruce Neswick;** St Matthew's Episcopal, Wheeling, WV 7:30 pm  
**Douglas Cleveland;** High Street United Methodist, Muncie, IN 7:30 pm

22 APRIL  
**Gerre Hancock;** improvisation workshop; Christ Lutheran, Allentown, PA 1 pm  
Hymn Festival; Vienna Presbyterian, Vienna, VA 3 pm  
Hymn Festival; RLDS Church, Winter Park, FL 7:30 pm  
**Douglas Cleveland;** workshop; High Street United Methodist, Muncie, IN 10 am  
**Martha Folts;** masterclass; Christ Church Cathedral, Indianapolis, IN 10 am  
Berlioz, *Messe Solennelle*; Orchestra Hall, Chicago, IL 8 pm  
Purcell Commemorative Concert; Grace Episcopal, Oak Park, IL 8 pm

23 APRIL  
**Agnes Armstrong & W. Kevin Davis;** First Baptist, Manchester, VT 4 pm  
**James Welch;** Yale Univ, New Haven, CT 8 pm  
**John Van Sant;** St Thomas, New York, NY 5:15 pm  
**Michael Farris;** First United Methodist, Schenectady, NY 4 pm  
Bach, *Cantata 151*; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm  
**Marian & David Craighead;** Calvary Episcopal, Pittsburgh, PA 7:30 pm  
Three Choirs Festival; Grace Episcopal, Silver Spring, MD 4 pm  
**Karel Paukert;** Cleveland Museum, Cleveland, OH 2 pm  
**Joan Lippincott;** St Peter & St Paul, Sandusky, OH 7 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, Indianapolis, IN 4 pm  
Verdi, *Requiem*, with orchestra; Divine Word Chapel, Techny, IL 7 pm

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

25 APRIL  
**Frederick Swann;** Court Street United Methodist, Lynchburg, VA 8 pm

27 APRIL  
Hesperion XX; Alice Tully Hall, New York, NY 8 pm  
Choral Vespers; Chicago Theological Seminary, Hyde Park, IL 5:30 pm  
**Joan Lippincott;** MacMurray College, Jacksonville, IL 8 pm

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

**Tom Bailey;** Emmanuel Church, Chestertown, MD 8 pm

**Cj Sambach;** First Presbyterian, Batavia, NY 9 am; 3 pm

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

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

**Joan Lippincott;** workshop; MacMurray College, Jacksonville, IL 9 am

**Frederick Swann;** Illinois College, Jacksonville, IL 8 pm

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

29 APRIL  
**Kim Heindel;** harpsichord; St Paul's Cathedral, 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 Congregational, Chicago, IL 10 am

**Frederick Swann;** workshop; Illinois College, Jacksonville, IL

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

**Marian & David Craighead;** First Church Congregational, Boxford, MA 7 pm

Concora; South Church, New Britain, CT 4 pm

**James Johnson;** First Presbyterian, Stamford, CT 10:30 am

**Marianne & John Weaver;** flute & organ; The Reformed Church, Bronxville, NY 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

**David Higgs;** Pine Street Presbyterian, Harrisburg, PA 4 pm

**Douglas Cleveland;** with orchestra; Washington Cathedral, Washington, DC 4 pm

**Herndon 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

\*Appleton Boychoir; Capitol Drive Lutheran, Milwaukee, WI 3 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

2 MAY  
**Diane Meredith Belcher;** Spivey Hall, Morrow, GA 8 pm

3 MAY  
**John Scott;** St Ignatius Loyola, New York, NY 8 pm

**James Johnson;** Christ Church Episcopal, Oyster Bay, NY 12:10 pm

**David Erickson;** Good Shepherd Lutheran, Lancaster, PA 12:15 pm

**Mary Beth Bennett;** St John's Church, Washington, DC 12:10 pm

**Karel Paukert;** Cleveland Museum, Cleveland, OH 12 pm

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

The King's Singers; Immanuel Congregational, Hartford, CT 8 pm

**Cj Sambach;** Trinity United Methodist, Merchantville, NJ 9 am; 3 pm

Three Choirs Festival; St Peter's, Morristown, NJ (through May 7)

Choral Concert, with orchestra; Lindenwood Christian Church, Memphis, TN 7:30 pm

**Lawrence Molinaro;** St Paul Roman Catholic, Valparaiso, IN 7:30 pm

**Diane Bish;** Second Presbyterian, Indianapolis, IN 8 pm

+**George Damp;** Lawrence Univ, Appleton, WI 8 pm

6 MAY  
Festival Choral Concert; St Peter's, Morristown, NJ 7:30 pm

**David Higgs;** masterclass; Old Stone Church, Cleveland, OH 10 am

Vaughan Williams Festival; Christ Church Cathedral, Indianapolis, IN (through May 8)

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7 MAY

Rossini, *Petite Messe Solennelle*; United Church on the Green, New Haven, CT 5 pm

Susan Armstrong-Oulette; Cadet Chapel, West Point, NY 3:30 pm

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

Ridgewood Concert Band, with organ; West Side Presbyterian, Ridgewood, NJ 4 pm

Michael Gallit; St Stephen's Episcopal, Millburn, NJ 4 pm

Thomas Murray; Church of the Good Shepherd, Jacksonville, FL 4 pm

Hymn Festival; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm

Conner, *Credo*; Church of the Covenant, Cleveland, OH 10 am

David Higgs; Old Stone Church, Cleveland, OH 4 pm

Gerre Hancock; Calvary Episcopal, Cincinnati, OH 5 pm

Bach Week Festival; St Luke's Church, Evanston, IL (also May 10, 12, 14)

Durufle, *Requiem*; St Clement's, Chicago, IL 6 pm

Indian Springs School Chamber Choir; Independent Presbyterian, Birmingham, AL 4 pm

8 MAY

Gerre Hancock, with choir; Christ Church Cathedral, Lexington, KY 4:30 pm

9 MAY

Kyler Brown, with orchestra; St Mary the Virgin, New York, NY 8 pm

Marian & David Craighead; Westminster College, New Wilmington, PA 7:30 pm

Stephen Schnurr; St Martin of Tours, Louisville, KY 7:30 pm

10 MAY

Suzanne Riehl; Good Shepherd Lutheran, Lancaster, PA 12:15 pm

Vera Kochanowsky, harpsichord; St John's Church, Washington, DC 12:10 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

11 MAY

Children's Chorus, with orchestra; St John's Cathedral, Milwaukee, WI 7:30 pm

12 MAY

Andres Mojica; Trinity Church, Boston, MA 12:15 pm

13 MAY

The Woodley Ensemble; St Matthew's Cathedral, Washington, DC 8 pm

James Chorale; St Josaphat Church, Chicago, IL 7 pm

14 MAY

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

Water Gap Banjo Band; Longwood Gardens, Kennett Square, PA 1 pm

Christopher Young; St Stephen's Episcopal, Wilkes-Barre, PA 4 pm

Bernstein, *Chichester Psalms*; St John's Church, Washington, DC 11 am

Thomas Murray; Spivey Hall, Morrow, GA 8:15 pm

John Ferguson; St Matthew's Lutheran, Wauwatosa, WI 3 pm

Wolfgang Rübsum; Rockefeller Chapel, Chicago, IL 5 pm

James Chorale; St Catherine of Sienna, Oak Park, IL 4 pm

Evansville Baroque Soloists; First Presbyterian, Evansville, IN 3 pm

15 MAY

Choral concert, with orchestra; St Paul's Cathedral, Worcester, MA 8 pm

17 MAY

\*Benefit Organ Concert; St Bartholomew's, New York, NY 8 pm

Gary Gartlets; Good Shepherd Lutheran, Lancaster, PA 12:15 pm

David Herman; Trinity Cathedral, Pittsburgh, PA 12:30 pm

Samuel Carabetta; St John's Church, Washington, DC 12:10 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

19 MAY

Jeff Johnson; Trinity Church, Boston, MA 12:15 pm

Anniversary Choral Concert; Church of the Advent, Boston, MA 8 pm

Robert Love; Memorial Music Hall, Methuen, MA 8 pm

Festival Concert; Grace Episcopal, Silver Spring, MD 7:30 pm

Marilyn Keiser; St Paul's Episcopal, Wilmington, NC 8 pm

Michael Farris; North Park College, Chicago, IL 8:15 pm

Ferris, *Corridors of Light*; Mt Carmel Church, Chicago, IL 8 pm

20 MAY

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

21 MAY

Miranda Loud; St Ignatius Loyola, New York, NY 4 pm

Tamara Schmiege; St Thomas Church, New York, NY 5:15 pm

Mozart, *Requiem*, with orchestra; Grace Episcopal, Nyack, NY 7:30 pm

Stephen Kolarc; Market Square Presbyterian, Harrisburg, PA 7:30 pm

Marie-Claire Alain; St Luke's Episcopal, Ft Myers, FL 4 pm

Anne & Todd Wilson; Nardin Park United Methodist, Farmington Hills, MI 7:30 pm

Huw Lewis; St Brigid Church, Midland, MI 3 pm

\*Hymn Festival; Trinity Episcopal, Ft Wayne, IN 4 pm

Cathedral Girls' Choir; Christ Church Cathedral, Indianapolis, IN 4 pm

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

The Louisiana Sinfonietta; Christ Church Cathedral, New Orleans, LA 4 pm

22 MAY

Peter DuBois; First Presbyterian, Lancaster, PA 7:30 pm

23 MAY

Frederick Swann; First Presbyterian, Gastonia, NC 8 pm

24 MAY

Scott Weidler; Good Shepherd Lutheran, Lancaster, PA 12:15 pm

Clifford Hill; St John's Church, Washington, DC 12:10 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

26 MAY

Catherine Rodland; Trinity Church, Boston, MA 12:15 pm

Nancy Cooper; Emmanuel Church, Chestertown, MD 8 pm

Univ of Chicago Chorus; Rockefeller Chapel, Chicago, IL 8 pm

28 MAY

Karen Barr; St Thomas Church, New York, NY 5:15 pm

Marijim Thoene; National Cathedral, Washington, DC 5 pm

Henry Lowe; Calvary Episcopal, Cincinnati, OH 5 pm

31 MAY

Gene Strayer; Good Shepherd Lutheran, Lancaster, PA 12:15 pm

Nicholas White; St John's Church, Washington, DC 12:10 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

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

16 APRIL

Christopher 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

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21 APRIL  
**Marilyn Keiser**; Christ Episcopal, Little Rock, AR 8 pm

22 APRIL  
**James Johnson**; First United Methodist, Boise, ID 8 pm

23 APRIL  
**John Obetz**; RLDS Auditorium, Independence, MO 6:30 pm  
**Thomas Murray**; First United Methodist, Lawrence, KS 7 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  
**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 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  
Howells, *Requiem*; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**David Hurd**; St Brigid RC, Rancho Santa Fe, CA 4 pm  
**Lee Jessup**; First United Methodist, Hollywood, CA 4 pm

5 MAY  
**Roger Sherman**; St Mark's Cathedral, Seattle, WA 8 pm  
**Richard Unfried**; The Crystal Cathedral, Garden Grove, CA 8:15 pm

7 MAY  
**John Weaver**; First Presbyterian, Seattle, WA 3 pm  
Cathedral Boychoir; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA

8 MAY  
**Marilyn Keiser**; St Luke's United Methodist, Houston, TX 8 pm

9 MAY  
**Hector Olivera**; Lake Oswego United Methodist, Lake Oswego, OR 7:30 pm

12 MAY  
Hymn Festival; First Presbyterian, Iowa City, IA 7:30 pm  
**Frederick Swann**, with orchestra; The Crystal Cathedral, Garden Grove, CA 8:15 pm

13 MAY  
**Bruce Neswick**, workshop; First Presbyterian, Iowa City, IA 9 am

14 MAY  
**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Douglas Cleveland**; Pasadena Presbyterian, Pasadena, CA 4 pm

19 MAY  
Santa Clara Chorale; Univ Mission Church, Santa Clara, CA 8 pm

Haydn, *The Creation*; The Crystal Cathedral, Garden Grove, CA 8:15 pm

20 MAY  
**John Obetz**; RLDS Temple, Independence, MO 8 pm

21 MAY  
**Christopher Young**; Cross View Lutheran, Edina, MN 4 pm  
**James Welch**, with soprano; St Mark's Episcopal, Palo Alto, CA 4 pm  
+**Lloyd Holzgraf**, with choir; First Congregational, Los Angeles, CA 3:30 pm

22 MAY  
Men & Boys Choir; Grace Cathedral, San Francisco, CA 5 pm  
**Douglas Cleveland**; First Unitarian, Berkeley, CA 8 pm

26 MAY  
Texas Baroque Ensemble; Round Top Early Music Festival, Round Top, TX (through May 29)

#### INTERNATIONAL

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

ROBERT ANDERSON, with Georg Otto Klapproth, oboe and English horn, St. Viktor, Schwerte, Germany, October 1: *Partita III in d*, Hertel; *Komm, heiliger Geist*, Krebs; *Rosarium*, Krol; *Récit de Tierce en Taille*, de Grigny; *Adagio sostenuto*, Dimov; *Agnus Dei*, Martin; *Aria*, Kröll; *Fantasie und Fuge c-moll*, S. 537, Bach.

MAHLON E. BALDERSTON, with David Gell, harpsichord, Trinity Episcopal Church, Santa Barbara, CA, December 11: *Concerto I*, Camidge; *Noël sur les Flûtes*, Daquin; *Concerto IV*, Soler; *Clock Music*, Haydn; *Noël Symphonique*, Balderston; *Carols for two claviers*, Graham.

JAMES RUSSELL BROWN, St. Giles Church, Northbrook, IL, November 13: *Veni creator*, de Grigny; *Fantasia in c*, S. 562, Bach; *Vater unser im Himmelreich*, Böhm; *Prelude and Fugue in D*, S. 532, Bach; *Fantaisie in A*, Franck; *Angels* (Chaconne for Organ), Ferko (world premiere); *Prelude and Fugue in B*, Dupré.

ELIZABETH & RAYMOND CHENAULT, Clayton State College, Morrow, GA, December 11: *Christmas Fantasy*, Callahan (world premiere); *Two Preludes on Christmas Carols*, Thomas; *Eclogue*, Shephard; *Allegro*, Moore; *Evensong*, Callahan; *Carol of the Drum*, Davis/Sterling, arr. Chenault; *Canticle*, Susa; *Angels Among Us*, Powell (world premiere); *Gesu Bambino*, Yon, arr. Chenault; *Rhapsody*, Hakim.

PHILIP T.D. COOPER, Zion Moselem Lutheran Church, October 23: *Toccata sexti toni*, Erbach; *Ricercar aus C*, Krieger; *Fuga ex G*, *Ach Gott vom Himmel sie darein*, *Ciaccona ex C*, Pachelbel; *Praeambulum sechster thon*, Wegweiser; *Partita "Meinen Jesum lass ich nicht"*, Walther; *Praeudium und Fuga ex C*, Pachelbel; Captain Sargent's Quick March, The Duke of York's March, On the Road to Boston, Soldier's Joy, General Washington's March, General Washington's New March, anoh. New England c. 1780; *Lesson in C*, Moller; *Governor Gibb's March and Quickstep*, Shaw; Constance, Greenwich, Contry

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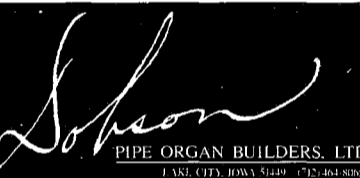
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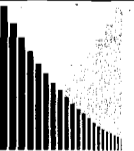
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GLENDON FRANK, Cathedral of St. Mary of the Assumption, San Francisco, CA, October 16: *Praeludium und Fuge fis-moll, Vater unser im Himmelreich*, Buxtehude; *Vater unser im Himmelreich, Allein Gott in der Höh sei Ehr*, Bach; *Vater unser im Himmelreich, Allein Gott in der Höh sei Ehr, Praeludium und Fuge C-Dur*, Böhm.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, December 4: *Organum triplex, Perotin*; *Gloria de Sancta Maria Vergine Et in terra pax*, Buxheimer Orgelbuch; *Maria Zart*, Schlick; *Magnificat du cinquième ton*, Lebeque; Three Fugues on the *Magnificat*, Pachelbel; *Fantasy in G*, Bach; *Conditor alme siderum*, Balderston; *In the bleak midwinter*, Gibbs; *Of the Father's love begotten*, Galetar; *Prelude on "Coventry Carol"*, Walton; *Once in Royal David's City*, Gauntlett/Spier; *A Christmas Triptych*, set 2, Ferguson; *Fantasia on Old Christmas Carols*, Faulkes.

SUSAN GOODSON, Algoma Boulevard United Methodist Church, Oshkosh, WI, December 14: *Offertorio, Elevation, Pastorale*, Zipoli; The Shepherds, Eternal Purposes (*The Nativity*), Messiaen; *Sonata II*, Mendelssohn.

JUDITH & GERRE HANCOCK, Church of the Redeemer, Sarasota, FL, January 15: *Toccata and Fugue in D*, op. 59/5 and 6, Reger; *Sonata II in c, Sonata VIII in F*, Pasquini; *My soul doth magnify the Lord*, S. 649, *Art Thou, Lord Jesus, from heaven to earth now descending?*, S. 650, Bach; *Duet for Organ*, Wesley; *Prelude and Fugue in g*, Dupré; *Sonata in d*, Merkel; Improvisation on submitted themes: *Prelude and Fugue (G. Hancock)*.

STACY Wm. HANEY, Bowling Green State University, Bowling Green, OH, November 20: *A Trumpet Minuet*, Hollins; *O Mensch bewein*, S. 622, *Prelude in E-flat*, S. 552, Bach; *Adagio, Allegro assai vivace (Sonata in f)*, Mendelssohn; *Concert Variations*, Bonnet; *Prélude au Kyrie, Épilogue (Hommage à Frescobaldi)*, Langlais; *Wedding March*, op. 22, Bourgeois; *Toccata (Symphony No. 5)*, Widor.

DAVID HURD, General Theological Seminary, New York, NY, November 12: *Te Deum, Benedictus*, op. 59, Reger; *Te Deum Laudamus*, BuxWV 218, Buxtehude; *Prelude on "Were you there," Hurd*; *Quatrième Sonate*, op. 61, Guilmant.

JAMES JOHNSON, Emmanuel Church, Chestertown, MD, November 13: *Sonata in B-flat*, Mendelssohn; *Courante*, Cornet; *Sonata in D*, Carvalho; *Canon in b*, Schumann; *Concerto in d*, S. 596, Bach; *A Little Oboe Concerto in B-flat*, Knecht; *Claire de lune*, Vierne; *Sketch in D-flat*, Schumann; *Fantasia and Fugue in g*, S. 542, Bach.

WAYNE KALLSTROM, University of Nebraska, Omaha, NE, November 13: *Suite*

on the *Second Tone*, Guilain; *In dulci júbilo*, S. 608, *O Mensch bewein*, S. 622, *Fugue in G*, S. 577, Bach; *Sonata in B*, op. 181, Rheinberger.

K. BRYAN KIRK, St. Thomas Church, New York, NY, November 27: *Plein jeu, Basse de trompette, Tierce en taille*, *Fugue*, Du Mage; *Berceuse à la mémoire de Louis Vierne*, Cochereau; *Grande Pièce Symphonique*, Franck.

DANIEL LAMOUREUX, Grace Episcopal Church, New Bedford, MA, November 20: *Grand Choeur Dialogué*, Gigout; *Canon in Gregorian tonality*, Boëllmann; *Plein jeu, Trio, Tierce en taille, Dialogue, Montreal Organ Book; Tambourin Provençal*, Morañon; *Rondeau, Mouret; Theme from "Brideshead Revisited"*, Burgon, arr. Wetherell; *Fugue in E-flat*, S. 552, Bach; *Allegro vivace (First Symphony)*, *The Bells of Hinckley*, Vierne.

DAVID LITTLE, St. Ignatius Loyola, New York, NY, November 20: *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Andante sostenuto, Allegro (Symphonie Gothique)*, Widor; *Triumphal March*, Hollins; *Scenes in Kent: Aylesford Bridge, Allington Lock, Orchard Blossom, Rochester Bells*, Wood; *Symphonic Labyrinth*, op. 4, Liddle (world premiere).

ROBERT SUTHERLAND LORD, University of Pittsburgh, November 8: *Sleepers Wake*, S. 645, *Concerto in G*, S. 592, Bach; *On a Bass*, Stainer; *In Quiet Joy, Heroic Song*, Langlais.

BRUCE NESWICK, Washington University, St. Louis, MO, November 22: *Te Deum Laudamus*, Hurd; *Prelude and Fugue in E-flat*, S. 552, Bach; *Troisième Symphonie*, Vierne; Improvisation on a submitted theme.

LARRY PALMER, First Congregational Church, Fresno, CA, October 23: *Comes Autumn Time*, Sowerby; *Voluntary in A*, Selby; *Quasi menuetto (Suite in D)*, Foote; *Rhythmic Trumpet*, Bingham; *Ciaccona in e*, BuxWV 160, Buxtehude; *Liebster Jesu*, S. 731, *Prelude and Fugue in C*, S. 547, Bach; *Grand Pièce Symphonique*, Franck.

LOUIS PATTERSON, Westminster Presbyterian Church, Lincoln, NE, November 18: *Pièce Héroïque*, Franck; *Sei Fioretti: No. 4*, Tournemire; *Prelude and Fugue in E-flat*, S. 552, Bach; *Revelations of St. John the Divine*, King; *Allegro, Chorale, and Fugue*, Mendelssohn; *Partita on "Hyfrydol"*, Gawthrop; *Finlandia*, Sibelius/Fricke.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, November 6: *1ère Gymnopédie, Messe des Pauvres*, Satie; *Prélude, Fugue et Variation*, Franck; *Le jardin suspendu, Deuxième fantaisie*, Litanies, Alain.

DENNIS SCHMIDT, Amtrak 30th Street Station, Philadelphia, PA, November 9: *Sinfonia from Cantata 29, Jesu joy of man's desiring*, Bach; *Allegro*, Felton; *Flute Voluntary*,

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ROBERT E. SCOGGIN, Zumbro Lutheran Church, Rochester, MN, December 4: *Tocatta and Pastorale*, Pachelbel; *Noël de Saintonge*, Dandrieu; *Fantasy on "Veni Emmanuel"*, Leighton; *Wake, awake*, Manz, Speller; *Ding! Dong! Merrily on high*, People look east, *Cold December flies away*, *Once in Royal David's City*, Callahan; *Lo how a rose, Fum, fum fum*, Lind; *The Nativity*, Langlais; *Improvisation on "God rest you merry"*, Roberts.

PETER SYKES, Church of St. Ignatius Loyola, New York, NY, January 15: *The Plans*, Holst/Sykes.

STEPHEN THARP, Rockefeller Memorial Chapel, Chicago, IL, November 6: *Sonata Eroïca*, Jongen; *The Despair and Agony of Dacha*, Sifler; *Dismas Variations*, Robinson; *Stèle pour un enfant défunt*, Vierne; *Deuxième Symphonie*, Dupré.

JAMES WELCH, St. Mary's Roman Catholic Church, Peoria, IL, November 6: *Fanfarses*, Hampton; *In Memoriam: Titanic*, Bonnet; *Fantasia pour le verset Judex crederis au Te Deum*, Boëly; *Adagio molto espressivo*, Nanney; *Sursum corda*, Karg-Elert; *Tocatta en Ré mineur*, Renaud; *Procesión y Saeta*, Noel en estilo fances de siglo XVIII, Chacona, Estrada; *Scherzo em fá menor*, Camin; *Estudo do pedal*, da Silva; *Divertimento en tema antiguo*, El Flautista Alegre, *Toccatina*, Noble.

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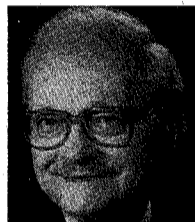
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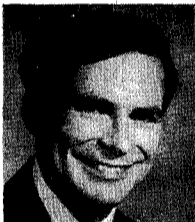
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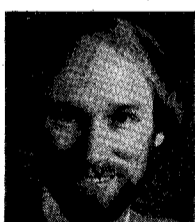
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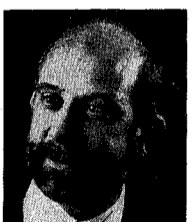
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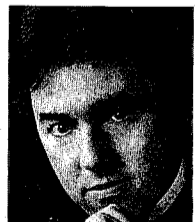
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