

# THE DIAPASON

AUGUST, 1995



Elliott Chapel, Presbyterian Homes, Evanston, IL  
Specification on page 18

# Letters to the Editor

## Short-length reed conversion kit, c/o Box "High Tech"

Please send me information on the Short-length Reed Conversion Kit advertised in the June issue. I am most interested in learning if it may be adapted to other stops as well. The organ I currently play is in neo-Baroque style, Model "Stridentia," with a Rückpositiv division consisting of:

- 8' Gamba-Gedackt (from c')
- 4' Prinzipal (from c)
- 2' Oktave
- 2' Schriffelöte
- 2' Cringeflöte (prepared for)
- 1 1/2' Quint
- Scharf II
- Scharfer III
- Scharfest IV
- 8' Regal (one-eighth length)

I think the conversion kit would be a good alternative to replacing the entire division; the Rückpositiv case is only 90 cm (35 inches) high and very easy to see over. It would be a welcome relief to finally convince the congregation that I am not really playing everything an octave higher. All those dogs barking during the service is also very distracting. Our organ tuner recommended I write to you since it takes three months to tune the mixtures.

César ("Frank") Tubmann  
Untersatz, Germany

Our firm is in the exciting business of tuning organs. I was very encouraged to think someone might have a solution for all of our troubles with organs of every sort. Many of our clients have bees (or wasps or mosquitoes, or moths) in bottles for reeds. Some of our clients have all of these and one or two others all wrapped up in the compass of one rank rank. Other clients are suffering with tracker back, some others with electropewmatic and others with direct electric shock syndrome. Is there any antidote that will solve all these troubles? I am anxiously awaiting your prescription.

It was certainly encouraging to realize that you will not recommend any of those little black stringy diodes. Oh, by the way, my doctor discovered an antipathy, so please do not suggest any transistors, or those awful prickly I. C. things—they seem to get stuck going down.

Yours very truly,  
Gullible Gump  
(Morris Spearman)  
Charlotte, NC

## Huestis: Acoustic Basis for Organ Design

After reading the article by Robert Huestis ("An Acoustic Basis for Organ Specification and Registration," June 1995) I find it difficult to accept the idea that a "blending" registration may be defined as one in which the upper harmonic frequencies of low-pitched stops duplicate the fundamental frequency of higher-pitched stops. I wonder if Huestis' idea of blending is really a preference for the chorus effect, in which duplicated upper harmonic frequencies produce a full, rich, complicated sound and even a céleste effect when the harmonics are slightly out-of-tune.

The harmonic content of registrations, rather than being an explanation of why stops blend, should be considered the physical basis for tone color: open 8' + open 4' is one timbre, stopped 8' + open 4' is another timbre, stopped 8' + stopped 4' is still another. 4' and 2' stops are used to add what is lacking in an 8' stopped register. This "timbre-based theory" would also account for the sound difference of open cylindrical vs. open tapered pipes, registrations of a single stop, and open pipes designed for a strong fundamental sound (lead alloy, wide scale, high mouth height). The blending of stops may have less to do with upper harmonic frequencies than

with avoiding extremes (scales too wide or too narrow, too much chuff or too much nicking), placing a priority on interesting musical sound rather than power, balancing the intensity of each stop with other stops given the response of human hearing and the acoustics of the room, as well as such things as the organ case as a focussing device and room reverberation as a sound diffuser.

It may be valid that a "non-blending" registration is more useful to stress maximum independence of line, although this could be negated by an organist playing too legato on pipes that are too heavily nicked. Given the fact that a considerable amount of the organ literature is contrapuntal, such a registration would actually be useful, even though the term carries an undesirable connotation. Another way to state the relationship of upper harmonic frequencies to registration would be: polyphonic music is enhanced by a sound that does not have an abundance of duplicated upper harmonic frequencies, while homophonic music can tolerate this kind of duplication. This may not be a matter of blend but a matter of the former being a less intense, less complicated, "cleaner" sound. Regardless of how registrations are characterized, the point is that the organist should use the stops at hand to greatest effect, with harmonic content being one but not the only consideration. This may be one of the strengths of Huestis' theory. Another positive aspect of the article would be if more organs are built with 8' Principals; however, I believe this should not be done at the expense of stopped ranks.

Thomas Donahue  
Auburn, NY

## Here & There

**The First International Organ Festival in Cantù (CO) Italy** takes place September 14–October 1. The festival has as a theme Bach's *Schmücke dich, o liebe Seele*, S. 654. Performers include Gerard Gillen (Dublin, Ireland), Karol Golebiowski (Warszawa, Poland), Per Rydén (Lund, Sweden), and José Enrique Ayarra Jame (Seville, Spain) in concerts held at St. Michael's Church and the Basilica di St. Paolo, Cantù. For information: Alessandro Bianchi, via I. Molteni 7, 22063 Cantù (CO), Italy; tel 031/714886; fax 031/716078.

The inauguration of the restored organ at the **Cathédrale St-Bénigne de Dijon** takes place October 6–8. Built in 1743 by K.J. Riepp, the organ was restored by Gerhard Schmid. The schedule includes lectures and recitals, featuring such organists as Maurice Clerc, André Isoir, Yves Cuenot, Jean Guillou, Michel Chapuis, and Jean-Pierre Leguay, along with vocal and instrumental ensembles. For information: Voyages 21; 45, rue des Godrans; 21000 Dijon, France; tel 80 30 30 12; fax 80 30 94 64.

**The Southeastern Historical Keyboard Society** has issued a call for proposals for papers, panels, or mini-recitals for its conclave in Tallahassee, FL, February 29–March 2, 1996. The SEHKS conclave is being held concurrently with the Southeastern American Society for Eighteenth Century Studies, and the two groups will hold a joint paper session in addition to their separate activities. A central feature of the SEHKS conclave will be the Fourth International Harpsichord Performance Competition. Other events include a full-scale production of an 18th-century opera; a Florida State University Showcase Concert; and a performance on the Taylor and Boody organ at First Presbyterian Church. Presentations should last no longer than 25

# THE DIAPASON

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minutes, allowing an additional five minutes for questions and discussion. Each proposal must include a one-page abstract, a 200-word biography, and a list of equipment needed; proposals for recitals and lecture-recitals must also include the recital program with complete information; and for recitalists a cassette tape of a representative performance. The deadline for proposals is October 1. Send all materials to Ardyth Lohuis, Dept of Music, Virginia Commonwealth University, Box 842004, Richmond, VA 23284-2004; 804/320-5214; 804/828-1166.

**The American Musical Instrument Society** will hold its 25th annual meeting at The Shrine to Music Museum, The University of South Dakota, Vermillion, May 16–19, 1996, and has issued a call for papers exploring important themes in current musical-instrument scholarship. The specific subject matter of each paper may be about any type of instrument from any historical period, geographical area, or cultural milieu. Plans call for sessions on 1) underlying concepts of instrument design; 2) gender issues; 3) attribution and dating of historical instruments; 4) ritual, religious and symbolic use of instruments; 5) cross-cultural diffusion and adaptation of instruments; and 6) musical instruments and the visual arts. Each presentation should be limited to 20 minutes. Proposals must include two copies of a 250-word abstract, a 100-word biography, and a list of necessary equipment. Deadline for proposals is November 15. Send materials to John Koster, The

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Shrine to Music Museum, 414 E. Clark St., Vermillion, SD 57069; 605/677-5306.

**The Göteborg Organ Art Center** was founded in January and officially organized in April, 1995, with a main goal of providing an international research center for the organ. GOArt uses a holistic approach capable of making multi-disciplinary links among technical research at the Chalmers University of Technology, performance practice research at the School of Music and Musicology, and practical research into traditional organ building methods carried out in the university's own organ workshop.

GOArt's first six-year research project, entitled "Changing Processes in North European Organ Art from 1600 to 1970" (project leader: Dr. Hans Davidsson), uses the organ as a mirror to reflect different aspects of cultural development in northern Europe throughout this period, such as architecture, music, handicraft, and the changing aesthetic, scientific and economic landscape. On the technical side, Chalmers researchers are working in three fields: pipe metal analysis, acoustics analysis, and fluid dynamics. The work they are doing is already informing the research of organ builder Munetaka Yokota, who is a guest professor at the university during his contribution to the reconstruction of a north German organ using traditional building methods.

Several organs will be constructed as the final result of research projects on-site in the university's workshop, specifi-

cally a 17th-century north German organ and a Swedish classical organ. They will then become tools for ongoing performance practice research. The university already has an English romantic organ of Father Willis and a new Renaissance-style organ by John Brombaugh. Work has already begun on a 43-stop organ in the style of Cavallé-Coll.

The performance practice research already involves Kimberly Marshall, Dean of Post Graduate Studies of the Royal Academy of Music, London; William Porter, Professor of Organ at New England Conservatory, Boston; Harald Vogel, Director of the North German Organ Academy; Jacques van Oortmerssen, Professor of Organ at the Sweelinck Conservatory, Amsterdam; Ludger Lohman, Professor of Organ at the Musikhochschule, Stuttgart; and Hans van Nieuwkoop, Professor of Organ at the Sweelinck Conservatory.

One of the meeting forums for GOArt will be the ongoing biannual symposia of the International Organ Academy. GOArt also plans to publish a periodical and an occasional series of publications including dissertations, symposium proceedings, and CD recordings. Already published are *Proceedings of the Weckmann Symposium*; the dissertation "Mathias Weckmann: The interpretation of his organ music" in three volumes; and CDs by William Porter and Karin Nelson. For information: Per-Göran Huss, School of Music and Musicology, University of Göteborg, Box 5349, 402 29 Göteborg, Sweden; fax +46 31 773 4089; email: pghuss@huss.pp.se

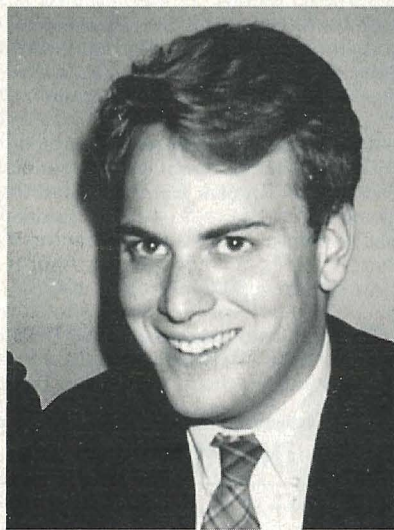
**The Chicago Club of Women Organists** has announced that its membership has voted to disband the organization. The Club was founded June 13, 1928 by Lily Wadhams Moline, working with co-founders Gertrude Bally, Ruth S. Broughton, Alice R. Deal, Edith Karnes Beach and Irene Belding Zaring. The purpose was to encourage and promote the study and performance of organ music by young women. Its constitution was adopted in October 1934, and it joined The Federation of Music Clubs in 1945.

In 1952 a competition was begun for women under the age of 30, and it soon caught the attention of Mr. S. E. Gruenstein, the editor and publisher of THE DIAPASON. Siegfried Emanuel Gruenstein was born March 26, 1877 in Charlestown, IN. Upon his death on December 6, 1957 a grant was given by his estate to the Club for continuing the annual competition, and in 1958 it was named The Gruenstein Memorial Competition in his honor. During the following years the contest became well-known nationally and also attracted young women from around the world, including Germany, Japan, France. Some winners of the contest went on to become known nationally as performers or heads of organ departments. A few who are still presently active and known for their performances include Marsha Carey Foxgrover (1959), Naomi Orth Rowley (1965), Anita Eggert Werling (1968), Mary M. Preston (1978), and Anne Wilson (1983).

The officers of CCWO and of the Chicago AGO chapter have worked out an agreement whereby the funds and assets of CCWO will be transferred to Chicago AGO, which will continue the Gruenstein Memorial Organ Competition, supporting the development and professionalism in organ playing consistent with the goals of CCWO. The competition which formerly was open only to women will henceforth be open to both men and women.

**The Lutheran School of Theology at Chicago** presented "Bach for the Sem," a benefit concert given by Chicago area Lutheran musicians. Vocal soloists were joined by organist Paul Manz, musical director Mark Bangert, and a chorus and orchestra numbering 64. The program included Bach's *Magnificat* and *Singet dem Herrn ein neues Lied*; Hassler, *Lord, let at last thine angels come*; and Mendelssohn, *Erhaben, o Herr, über alles Lob*.

## Appointments



Mark Husey

**Mark Husey** has been appointed Organist and Choirmaster at Baltimore Hebrew Congregation and St. John's Church, Huntingdon in Baltimore, MD. He succeeds Donald W. King who served for 35 years and seven years, respectively, at these congregations. Duties include staffing and conducting the professional choirs in each institution, and playing the 3-manual Moller organs. Founded in 1830 and with over 2000 families, Baltimore Hebrew Congregation is one of the country's oldest and largest Reform congregations. St. John's Church was established in 1844, and the 1854 building is registered as a National Historic Site. Mr. Husey was formerly at St. Patrick's Episcopal Church in Washington, DC, where he led a multi-choir program that produced two CDs, had an RSCM choir exchange with Christ Church Cathedral, Montréal, and appeared on *CBS This Morning*. He holds the BMus from Westminster Choir College where he was an organ student of Eugene Roan. The winner of first prizes in the 1991 MTNA-Wurlitzer Competition and the 1993 Baltimore-Washington AGO Young Artists Competition, Husey was a semifinalist in the 1994 Calgary International Organ Competition.

## Here & There



Susan Armstrong

**Susan Armstrong** played a recital on May 7, the eve of V-E day, at the U.S. Military Academy at West Point. On the program was the *Liberation Toccata* by Leonce de Saint-Martin, organist at Notre Dame in Paris during World War II, who wrote the work in 1944 to mark the end of the German occupation. The performance was dedicated to Armstrong's parents, both veterans of WWII.

**Christina Fischer** won the Concours International de Musique organ performance competition on April 27 at Eglise St-George in Paris, France. She received the Premier Prix for her performance of works by Bach and Vierne. Fischer is currently assistant organist at the American Cathedral in Paris, and a student of Suzanne Chaisemartin. She holds degrees from Trinity College and Yale University.

**David Hatt** played a recital at Calvary Lutheran Church, Federal Way,

WA, on May 14, at which he was joined by his mother, violinist Nancy Hatt, for the "Air" from the *Suite in D* of Bach. Mrs. Hatt is 82 years old.



Hans Uwe Hielscher

**Hans Uwe Hielscher** played his annual U.S. recital tour in February, including recitals at St. Peter Cathedral, St. Petersburg; First Presbyterian Church, Lake Wales, FL; the Cathedral in Nassau, the Bahamas; Pasadena Presbyterian Church; St. John's Lutheran Church, Sacramento; St. Margaret's Episcopal Church, Palm Desert, CA; National Cathedral and National City Christian Church; and First Congregational Church, Columbus, OH. Hielscher is organist/director of music at the Marktkirche, Wiesbaden, and is the author of the book, "Alexandre Guilmant—Life and Work." Forthcoming recital locations include the Cultural Center in Hong Kong and cathedrals in London, Freiburg, and Budapest. He is represented by Artist Recitals Concert Promotional Service.

In celebration of the 150th anniversary of the First United Methodist Church, Des Moines, IA, **Alice Jordan** and **Jon Spong** were commissioned to compose works which were premiered at a festival service on June 18. Dr. Jordan's *Two Settings of "Fairest Lord Jesus"* (*Devotion on "Schönster Herr Jesu"* and *Grand Chorus on "St. Elizabeth"*) were played by Jon Spong. Dr. Spong's anthem, *Lord God, Your Love Has Called Us Here* (text by Brian Wren), was sung by First Church's Festival Choir conducted by Timothy Short, director of Music and Fine Arts.

British organist **David Liddle** made his American midwest debut in a recital May 2 at Hamline United Methodist Church, St. Paul, MN. His program included works of Bach, Widor, Frederic Wood, Hollins, and his own *English Organ Mass*, and was recorded for *Pipedreams* by Michael Barone.

Harpsichordist **Kathleen McIntosh** is featured on a new recording, *Johann Sebastian Bach: Inventions, Sinfonias, Preludes*, on the Gasparo label (GSCD-304). The program includes 2-part Inventions, 3-part Sinfonias, and 6 Little Preludes, played on a single manual Flemish after Couchet (1640), built by John Phillips, Berkeley, CA (1980). For information: Gasparo Records, P.O. Box 600, Jaffrey, NH 03452-0600; 1-800/934-8821.

**David Mulbury** is featured on a new recording on the organ at Methuen Memorial Music Hall. The program consists of works of Liszt: *Fantasy and Fugue on "Ad nos, ad salutarem undam," Consolation in E Major, Prelude and Fugue on B-A-C-H, Adagio in D-flat*, and the "Weinen, Klagen, Sorgen, Zagen" Variations. The accompanying booklet includes historical material on the music as well as a detailed stolist of the Methuen organ. The CD is available for \$17 (postpaid) from Recordings, Methuen Memorial Music Hall, 38 Chestnut Ct., North Andover, MA 01845-5320; 508/686-2323.



Emmet G. Smith

On April 30 and May 1, **Emmet G. Smith** was honored on the occasion of his retirement from Texas Christian University, Ft. Worth, TX, where he taught since 1950, holding the positions of Professor of Organ and Church Music and Herndon Professor of Music. Friends, colleagues and former students from as far away as Germany and France attended the events which centered around an organ recital by Olivier Latry. One hundred and thirty former students attended the 2-day celebration organized by Mark Scott, Betty Boles and Guillermo Martinez. Events took place at Texas Christian University and St. Stephen Presbyterian Church, and included a masterclass by M. Latry, a service of thanksgiving, and a reception at the Smith home.

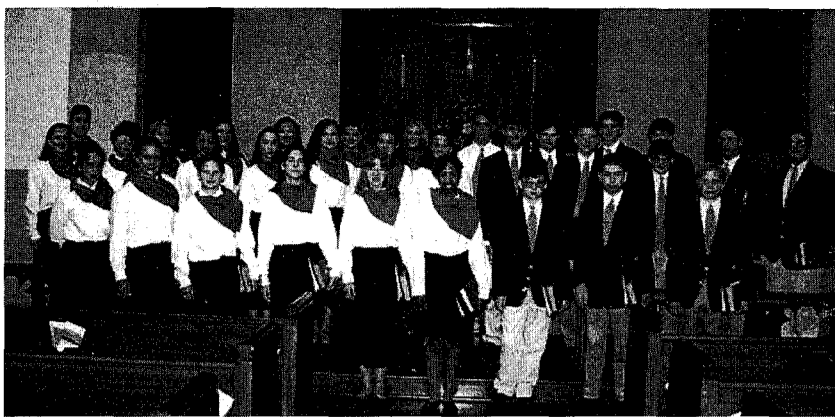


Martin Tel

**Martin Tel** has been awarded a Fulbright Grant to study musicology and organ in the Netherlands. He will study with Jan Luth at the Liturgical Institute at the University of Groningen, and with Hans van Nieuwkoop at the Sweelinck Conservatory, Amsterdam. Tel is a DMA student in church music at the University of Kansas where he studies organ with James Higdon, and holds degrees from Calvin Theological Seminary, the University of Notre Dame, and Dordt College. Previous organ teachers include Craig Cramer, Joan Ringerwole, Ewald Kooiman, and Edward Hansen.

**Tomás Thon** has announced the publication of two volumes of early keyboard music from Central Europe on his **ArtThon** imprint. Josef Ferdinand Norbert Seger: *Osm toccat a fug* includes his eight toccatas and fugues first published in 1793; Johann Caspar Simon: *Musicalishes ABC in kleinen und leichten Fugeten* contains 14 short fugues and two variations, first printed in 1749. Plans for forthcoming publications includes 12 Fugues by Jan Krtitel Vanhal and a book on the performance on French music from the 16th-18th centuries by Marie-Claire Alain. For information: ArtThon, Tomas Thon, Jureckova 16, CZ-746 01 Opava, Czech Republic; tel 42-653/213314.

**Gordon Young's** anthem, *The Trumpeters and Singers Were as One*, received its premiere on June 11 at St. Andrew's Presbyterian Church, Windsor, Ontario. The work was commissioned by the church in honor of the centennial of the sanctuary and the 138th anniversary of the congregation.



"Laudate!" the junior-senior high school choir, Chris Nemeč, conductor, of Lindenwood Christian Church, Memphis, TN, recently completed their spring tour, performing in Tennessee, Arkansas and Texas. The Choir is pictured at Highland Park United Methodist Church, Dallas, Dr. Carol Reynolds, organist, where they sang for worship on Pentecost. Their season formally closed following singing for

Pago. The 3-manual, drawknob-style instrument has the digital equivalent of 62 ranks, and includes a disk-drive sequencer for record/playback and 354 synthesizer sounds. It was installed by Rick Anderson and Pat Phaneuf of Rodgers Organ Sales, Portland, OR, along with Albert Peters of Industrial Electronic Systems, American Samoa.

Allen Organ Company has installed a 3-manual digital computer organ at St. Catharine's Roman Catholic Church, Spring Lake, NJ, and a 4-manual organ that combines 31 ranks of pipes and 108 digital voices at Broadmoor Baptist Church, Shreveport, LA.

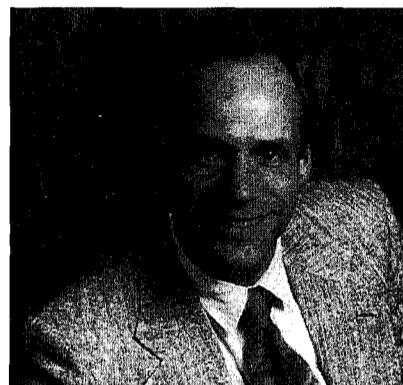
The National Organbuilding Institute of The Netherlands has pub-

lished a twelve-volume historical encyclopedia. Accompanied by a set of four CDs, Volume 1 covers the period from 1479-1725, Vols. 2-4 1725-1815, Vols. 5-8 1815-1870, and Vols. 9-12 1870-1971. For more information on this project and a handsomely illustrated brochure write: National Instituut voor de Orgelkunst, Walenburgerplein 174, 3039 AP Rotterdam, The Netherlands.

The Organ Historical Society has announced the release of *Historic Organs of Baltimore*, a four-CD set of recordings featuring 30 historic organs from Baltimore to Westminster to Hanover. The package includes a 24-page booklet with stoplists, photos and histories of the organs, and features 30

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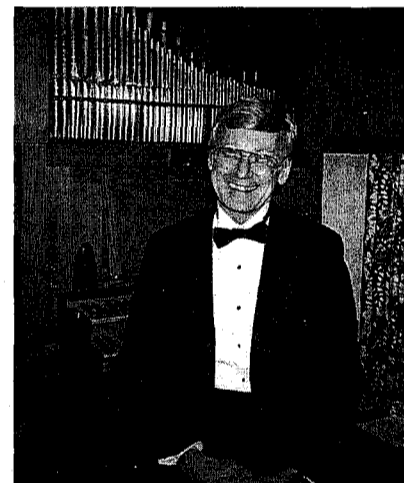
## Nunc Dimittis



Paul R. Dickinson

Paul R. Dickinson, 40, died August 27, 1994, at his home in Orlando, FL, following a lengthy illness. He received the BMus from Heidelberg College, Tiffin, OH, and the MMus from the University of Michigan, studying with Marilyn Mason and James Kibbie. While at Michigan he assisted the late Samuel Koontz, curator of organs at the school, and was employed to install pipe organ components for the Rodgers Organ Co. After serving as organist/music director for several churches in Michigan and Ohio, Dickinson moved to Orlando in 1986, when he was named Director of Music at St. John Lutheran Church, Winter Park. He was later appointed Organist and Director of Music at First Presbyterian Church, Kissimmee, where he established the Kirk Chamber Orchestra. He continued

his interest in pipe organ construction in partnership with David McCain. In addition to maintenance and tuning in the Orlando area, the partnership installed several organs. Dickinson presented recitals in this country and in Europe. His last recital took place April 10, 1994, at the dedication of a new organ at Trinity Lutheran Church, Kissimmee. He was an active member of the Presbyterian Association of Musicians, a founding member of the Association of Lutheran Church Musicians, and had served as sub-dean of the North Central Ohio AGO chapter and board member of the Central Florida AGO chapter.



Roy Andrew Johnson, Jr.

Roy Andrew Johnson, Jr. (AAGO), professor of organ at the University of Arizona, was abducted, robbed and murdered on February 28, 1995, as he returned to his home in Tucson following a Faculty Showcase Recital at a retirement community in Green Valley, AZ. His brutally beaten, tuxedo-clad body was found in a desert wash four days later when helicopter searchers spotted his tuxedo from the air. His music was scattered around him. He was 58 years old. Professor Johnson studied at the Collegio di Musica di Santa Cecilia in Rome, Italy (1954-55), held the diploma in Sacred Music from the Moody Bible Institute of Chicago (organ performance with Preston Rockholt and Robert Rayfield), earned the BMus with Robert Noehren, MMus with Robert Glasgow and the DMA with Marilyn Mason, all in organ performance at the University of Michigan. He was professor of organ at the University of Arizona for 29 years where he taught organ, music theory and counterpoint and where he was also director of graduate studies in music for eight years, a position in which he advised all graduate students in music. Johnson recently oversaw the installation of a 29-rank Schoenstein organ in a new University of Arizona organ recital hall and performed the dedication recital. He served as organist and organist-choir master in several churches over the course of 40 years as a church musician.

The Santa Barbara AGO chapter presented a members' recital on May 28 at First Presbyterian Church, Santa Barbara, CA. Performers included David Gell, Kevin Rose, Emma Lou Diemer, Charles McDermott, Linda Jones, Josephine Brummel, Oluf Christian Lund, Mahlon Balderston, David Locke, and Lucile Beasley.

Calvary Episcopal Church, Cincinnati, OH, presented a rededication concert of its Calvary Memorial Pipe Organ on May 7, featuring choral evensong and a recital by Gerre Hancock. The mechanical rebuilding was completed by Quimby Organ Company of Warrensburg, MO; revoicing and tonal finishing in Aeolian-Skinner style was done by John Hendriksen of Boston, MA. Continuing the rededication series was a recital by Henry Lowe on May 30.

The Cathedral Girls' Choir of Christ Church Cathedral, Indianapolis, IN, Frederick Burgomaster organist and choirmaster, recently toured England and Ireland. The group sang in Norwich Cathedral, St. Alban's Abbey, St. Patrick's Cathedral (Dublin), and St. Canice's Cathedral (Kilkenny). Prior to the tour, the choir presented a "farewell" evensong and concert on June 25, featuring service music and anthems of Mozart, Sumsion, Vivaldi, Stanford and Britten.

News from C.B. Fisk, Inc., Gloucester, MA, includes an open house last winter for the firm's opus 106, built for Pittsburg State University in Kansas.

Opus 105 (II/28), at St. Andrew's Episcopal Church, Tampa, FL, was dedicated in November 1994 and featured David Higgs in recital in February 1995. The firm recently signed contracts for opus 110, Yokohama, Japan, and opus 111 for the University of Oklahoma's new concert hall. For information: 508/283-1909.

Bedient Pipe Organ Company, Lincoln, NE, held an open house on June 11 for its new organ built for Holy Cross Catholic Church, Rochester, NY. The firm's opus 48 comprises 13 stops on two manuals and pedal. Guided tours of the organ and shop were given at 2, 3, and 4 pm. For information: 402/470-3675.

Organ Supply Industries, Inc. has recently become the parent company of Reisner, Inc. This acquisition enables Organ Supply to expand its capabilities as a full-service supply house to the pipe organ industry. Effective last month, it is no longer necessary to deal separately with Organ Supply and Reisner. The sales and distribution facilities are now consolidated into one facility in Erie, PA. Reisner will continue operations as a manufacturing facility in Hagerstown, MD. To place orders for both Organ Supply and Reisner, contact OSI's toll free number, 1-800/ERIE OSI (800/374-3674). For information: 814/835-2244; fax 814/838-0349.

A Rodgers model 940 digital organ has been installed at the new Holy Family Cathedral, Diocese of Samoa-Pago

## WITH TONGUES OF FIRE

by Paul Westermeyer

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On June 1, **Intrada Music Group** of Anderson, IN, and **Antara Music Group/AMG** of Nashville, TN, merged. The consolidated companies now operate under the name Intrada Music Group, using the AMG imprint solely for their classical CD division. As a result of the merger, the firm will be the sole selling and distribution agent for 42 publishers of choral, instrumental, and keyboard music, as well as several classical CD, video, and book imprints. For information: David Huff, Intrada Music Group, 2222 Hill St., Anderson, IN

46012; tel 800/468-7232; fax 317/640-8411.

**Paraclete Press** has announced the release of the recording, *Gregorian Chant Rediscovered*, by the **Monks of Solesmes**. Directed by Dom Gajard, it was first issued in 1930 and represents the newest reissue from the Monks of Solesmes, France. Beginning with the first Sunday in Advent, the recording includes musical highlights of the Gregorian church year. Approx. 68 minutes, #S835, \$14.95; for information: 1-800/451-5006, ext 332.

**Selah Publishing Co.** has announced that as of last February it has taken over the choral catalog of CRC Publications in Grand Rapids, MI. The small catalog of primarily hymn concertatos includes works of Hopp, Ferguson, Kloppers, Fedak, and others. For information: Selah Publishing, 58 Pearl St., P.O. Box 3037, Kingston, NY 12401-0902; 914/338-2816; fax 914/338-2991.

## Carillon News

by Brian Swager

### Profile: St. Thomas' Church, Whitemarsh, PA

The Protestant Episcopal Parish of St. Thomas' Church in Whitemarsh, Pennsylvania—20 miles from Philadelphia—was established in 1690. Bells became a part of this church's tradition in 1913 when a ten-bell chime, cast by the McShane Bell Foundry of Baltimore, Maryland, was installed.

At a memorial service for a devoted parishioner of St. Thomas', the chime-master found it impossible to play certain requested music due to the limited range of the chime. Charles Dickey, the husband of the deceased, was prompted to "do something for the bells at St. Thomas'." The Dickey family soon provided for a 48-bell carillon.

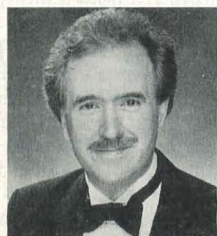
The bells were cast and tuned by the



St. Thomas' Church, Whitemarsh, PA

Petit & Fritsen Bellfoundry in Aarle-Rixtel, the Netherlands, and the Verdin Company of Cincinnati made the console, frame, and transmission system and was responsible for the installation. The bourdon weighs 3,223 pounds, sounds D, and is keyed to C. The keyboard compass is C, D, then chromatic through c<sup>3</sup>.

A service and recital of dedication were held on September 29, 1974. Officiating was the Rt. Rev. Lyman C. Ogl-



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**Martha H. Stiehl**  
*Organist/Harpichordist*  
Soloist and Continuo Player  
Milwaukee Symphony Orchestra  
Milwaukee Chamber Orchestra  
Wisconsin Baroque Ensemble  
Milwaukee, Wisconsin

by, Bishop of the Diocese of Pennsylvania. He is the son of Dr. Remson Ogilby, the former President of Trinity College, Hartford, who was the convener of the first meeting of carilloners in North American, in September 1934.

Janet S. Dundore has been the carillonist of St. Thomas' Church ever since the instrument's installation. She plays before and after all church services. A carillon prelude replaces the organ prelude on the first Sunday of every month. The carillon is also heard at weddings and funerals at St. Thomas'. Guest recitalists are invited to perform in the summer concert series on Tuesday evenings at 7 pm during July and August. A closed circuit television monitor is provided for observation of the carillonist at work. These recitals are often followed by 8 pm concerts in the church which feature organists, choirs, brass ensembles, dance groups, Swiss Alphornists, and other instrumentalists.

The tower, built of local red sandstone, is 70 feet high. The site of St. Thomas' Church is ideal for a carillon: surrounded by 60 acres of landscaped grounds and removed from traffic noise, homes, and tall buildings.

## 1995 Carillon Concert Calendar

### Baltimore, MD

McDonogh School, Tagart Memorial Chapel, Fridays, 7 pm  
Sally Slade Warner, August 4

### Bloomfield Hills, MI

Christ Church Cranbrook, 4 pm  
Beverly Buchanan, August 6  
Carol Jickling Lens, August 13  
Richard Watson, August 20  
Jenny King, Dennis Curry, Phillip Burgess, August 27  
Phillip Burgess, September 3

### Chicago, IL

Rockefeller Memorial Chapel, Sundays, 6 pm  
Jim Fackenthal, August 6  
Mark Konewko, August 13  
Wylie Crawford, August 20

### Glencoe, IL

Chicago Botanic Garden, Mondays, 7 pm  
Jim Fackenthal, August 7  
Mark Konewko, August 14  
Wylie Crawford, August 21

### Cohasset, MA

St. Stephen's Episcopal Church, Sundays, 6 pm  
Judson Maynard, August 6  
Terence McKinney, August 13  
John Gouwens, August 20  
Sally Slade Warner, August 27

### Fort Washington, PA

St. Thomas' Church, Whitmarsh, Tuesdays, 7 pm  
Sally Slade Warner, August 1

Richard Watson, August 8  
Beatrice Gardner, August 15  
Frank DellaPenna, August 22  
Janet S. Dundore, August 29

### Holland, PA

Trinity United Church of Christ, Thursdays, 7:30 pm  
Sally Slade Warner, August 3  
Richard Watson, August 10

### New Haven, CT

Yale University, Harkness Tower, Fridays, 7 pm  
Frank DellaPenna, August 4  
Judson Maynard, August 11

### Norwood, MA

Municipal Building, Mondays, 7 pm  
Judson Maynard, August 7  
Terence McKinney, August 14  
John Gouwens, August 21  
Sally Slade Warner, August 28

### Princeton, NJ

Grover Cleveland Tower, Princeton University Graduate College, Sundays, 1 pm  
Richard Watson, August 6  
Joseph Davis, August 13  
Robin Austin, August 20  
John Gouwens, August 27  
Frank DellaPenna, September 3

### Rochester, MN

Plummer Building, 8 pm  
Herbert Colvin, August 29

### Valley Forge, PA

Washington Memorial Chapel, Wednesdays, 8 pm  
Sally Slade Warner, August 2  
Richard Watson, August 9  
Janet Dundore, August 16  
Frank DellaPenna, August 23  
Frank DellaPenna & students, August 30

### Williamsville, NY

Calvary Episcopal Church, Wednesdays, 7 pm  
Marcia de Bary, August 2

## University of Iowa Organ Workshop

March 31–April 1, 1995

The workshop began with two lectures by Orpha Ochse of Whittier College. In "The Life and Times of 19th-Century French Organists" Ochse described how the lifetime position of the 18th-century French organist was lost because of the destruction of organs and the conversion of church buildings to secular functions during the French Revolution. By the mid-1800s congregations wanted to hear popular music, mainly opera. But by 1895 the popularity of the organ recital had grown in Paris to the extent that one could choose from four different programs on the same date. Ochse described the importance of the Cavaillé-Coll organ, the development of the secular organ recital, and

important 19th-century performers and composers. The second part of the lecture featured taped examples of lesser known works from 19th-century France, with a bibliography of modern editions. Ochse is the author of *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington and Indianapolis: Indiana University Press, 1994).

The afternoon brought lectures by John R. Near, of Principia College, concerning Widor editions, focusing on the *Symphonie Gothique* and *Symphonie Romane*. Near is in the process of preparing editions of the Widor symphonies, published by A-R Editions, Madison, WI. Performance considerations include metronome marks and the interpretation of such terms as *allargando*, *animato*, *a piacere*, *ritardando*, along with the various articulation and trill signs Widor used. Near has dealt with the question of which of Widor's many editions one should use, locating almost all of them in the preparation of his new edition. He maintains that performers should use Widor's last version, but not all of the editions are datable—autographs were lost during the war. The A-R edition lists all known editions, and gives changes made, with appendixes for significant differences—Near corrects numerous mistakes in the various printings.

The School of Music and the Frederick T. Rahn Memorial Fund sponsored an evening recital by Robert Glasgow, of the University of Michigan, in Clapp Recital Hall: *Chorale in E*, Franck; *Symphonie Romane*, Widor; *Fantaisie*, op. 73, Rousseau; and *Symphonie VIII*, Widor. On April 1, Glasgow discussed "Performance Considerations of French Romantic Organ Music." One must understand the Cavaillé-Coll organ and the score, and then make adjustments on an American organ to approximate the desired sound. The performer must consider reed quality, pitch of mixtures, lack of manual foundations and 16' sound, and operation of the 19th-century French swell pedal. Glasgow urged performers to listen and to adjust to the conditions of the room and the organ. This session was followed by a masterclass conducted by Dr. Glasgow. Students from the University of Iowa who performed included: Shelly Moorman-Stahlman—Roger-Ducasse, *Pastorale*; David Henning—Vierne, *Symphonie III*; Wendy Payton—Franck, *Choral III in a*; and Cathleen McCready—Mendelssohn, *Andante tranquillo (Sonata III)*.

The workshop ended with a recital by University of Iowa faculty members Delores Bruch and Delbert Disselhorst playing the Taylor and Boody organ in Krapf Organ Studio. Dr. Bruch played the following selections: *Tiento de dos bajos 8° tono*, Aguilera de Heredia; *Sonata para cimbalo*, Santo Elias; *Praeludium, Variations on "Nun komm' der Heiden Heiland"*, Kneller; *Prelude and Fugue in c*, S. 546, Bach. Dr. Disselhorst performed works of Bach: *Prelude and Fugue in g*, S. 535; *Nun komm' der Heiden Heiland*; *Der Tag, der ist so freudenreich*; *O Lamm Gottes, unschuldig*; *Heut triumphiret Gottes Sohn (Orgelbüchlein)*; and *Prelude and Fugue in G*, S. 541.

—Elaine Mann, F.A.G.O.  
Director of Music Ministry  
Our Saviour's Lutheran Church  
Chippewa Falls, WI

## Music for Voices and Organ

by James McCray

### The Church Year

To everything there is a season, and a time to every purpose under the heaven.  
Ecclesiastes 3:1

We all own and use calendars—for school, for work, and for the church. Most families have a central calendar (on the refrigerator?) that reminds them of appointments, social occasions, and other types of commitments. For church musicians, it is the lectionary that connects matters. The church year, which is color coded (i.e., purple-lent, etc.), unfolds quietly before congregations who often are oblivious to the change. High holy days/seasons such as Christmas and Easter receive great fanfares of arrival, but others merely appear and disappear with relative obscurity. As church musicians we can help clarify a congregation's understanding of the year.

Does your year begin on January 1, when school resumes in the Fall, or on Pentecost with the birth of the church, or on some other special day? Those of us in an academic setting tend to think in terms of the start of school as the beginning of the year; yet some university annual activity audits are structured from January–December.

Choose repertoire that will challenge your choir, instruct your congregation, and bring focus to the church year. Many factors go into choices, but often one that is relegated to a lesser concern is that of being directly connected to the lectionary, in other words, to the specific church day. Most groups have limited budgets and are able to only purchase a few new works each year, so they focus on the big days when there are more people in church. Consider finding the exact textual reference. How thrilling it is for congregations to experience unified worship. Reading the Psalm of the day, for example, and hearing it performed in music as an anthem/offertory will produce new insights. The reviews this month feature music for special days in the church year.

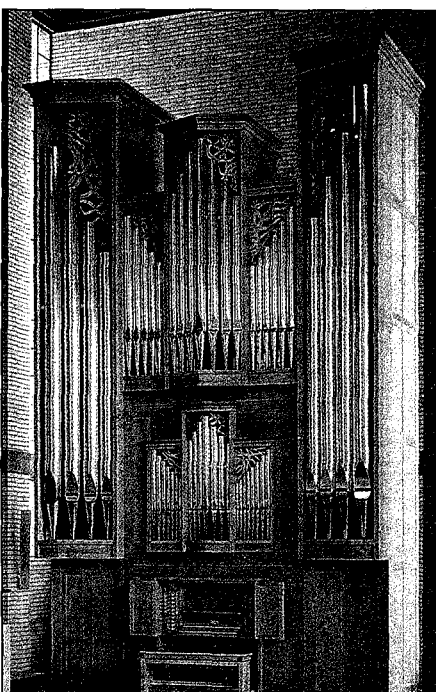
**Pentecost: Come Holy Spirit, Lloyd Pfautsch. SAB and keyboard, Selah Publishing Co., 405-611, \$1.15 (M-).**

Using a chant-like melody above a simple keyboard accompaniment the music opens with unison men. Verse two has women in two parts; after another unison men's verse the choir sings in SAB. The keyboard has brief soloistic moments. Sensitive yet not difficult.

**Baptism of the Lord: Come You Lovers of the Feasts, Michael Thompson. SATB and organ, Augsburg Fortress, 11-10502, \$1.00 (E).**

The Lord's Baptism Sunday occurs on the first Sunday after Epiphany in early January. Two of the three verses in this anthem are in unison with the SATB middle verse sung unaccompanied. The same melody is used throughout and keyboard is quite simple.

**Thanksgiving: Home Is a Special Kind of Feeling, John Rutter. SATB**



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and piano, **Hinshaw Music Co., HMC-641 \$1.00 (M).**

Although "secular" in nature, Rutter's setting from his extended work, *Wind in the Willows*, is a charming, tender piece that would be very useful as a church setting during the Thanksgiving season. The keyboard has a busy yet gentle accompaniment behind the voices which are on two staves. The warm message will appeal to everyone, and for those churches with a large, active youth choir, this would be a perfect addition that would charm everyone. The choral parts are not difficult but have some minimal divisi in the bass section. Sure winner.

**Mother's Day: Prayer for Mother's Day, David Len Allen. SATB and piano, Jackman Music of Theodore Presser Co., 392-00815, \$.95 (M-).**

Mother's Day, as Thanksgiving above, is not a true holy day in the church, but in America both receive church commemorations. This prayer is sentimental in text and harmony, which is what congregations expect. The choral music is on two staves with repetitive rhythms in a homophonic texture. The accompaniment has flowing arpeggios which add to the sweetness. While this may not be the choir's favorite anthem, it will certainly warm the hearts of mothers in the congregation.

**Transfiguration Sunday: Transfiguration, Joel Martinson. Unison, organ, with optional congregation, Paraclete Press, PPM09511, \$1.60 (E).**

There are three verses; the last has a descant. The entire set of strophic verses is printed on the back cover in hymn form for congregational use. The organ, on two staves, is very simple and doubles the melody. The music is simple, attractive and very useful for this special Sunday.

**After Epiphany: If My God Today Shall Will Be, J.S. Bach (1685-1750). SATB, two flutes and organ, Roger Dean Publishing Co., HRD 351-2, \$1.50 (M).**

Taken from Cantata 161, which is for the first Sunday after Epiphany, this setting could be used at many times throughout the year and has a universal text. It has been arranged effectively for organ, two flutes, and choir. The flutes, often in parallel thirds/sixths, have a busy, tuneful part and are used throughout the setting (original cantata uses two recorders and two violins). The music is charming with many instrumental inter-

ludes between the choral statements. Highly recommended.

**July 4th Sunday: Battle Hymn of the Republic, arr. Robert Edgerton. SATB unaccompanied, Mark Foster Music Co., MF 2116, \$1.45 (M).**

This stirring unaccompanied version of "Battle Hymn" has all of the verses and is a useful alternate to the familiar accompanied version. Half of the time the men are in unison or singing background on repeated perfect fourths. There is some divisi and sopranos have an ostinato line as the work modulates and builds to its climax. This could be used for Memorial Day Sunday as well. Good, solid, exciting arrangement.

**Good Friday: On the Cross, Robert Leaf. SATB and organ, A.M.S.I., #668, \$.90 (E).**

This brief, very easy setting could be used by a small choir; two of its three pages are in unison. Slow and very soft, the chorus and organ alternate back-and-forth with gentle lines.

**Lent: Let My Complaint, Thomas Morley (1557-1603). ATBB (men's choir), tenor solo, and organ, Oxford University Press, 41.033, \$1.00 (M).**

This verse anthem alternates the Psalm 119 text between the soloist and full choir. The editor suggests that by transposing up one step it could be sung by an alto voice. The keyboard is realized with a simple setting on two staves. Choral parts are homophonic, brief statements with doubling on keyboard. Morley has added a Gloria Patri at the end. Lovely music for men's choir.

**Passion Sunday: Passion of Our Lord According to St. Luke, John Beralot. SATB, soloists, organ and congregation, Augsburg Fortress Publishing, 11-10565, \$4.75 (M).**

Some churches have moved away from doing a Passion as part of the service. This 50-page work is unique in that the congregation sings the part of Jesus. Soloists have roles for Pilate, Peter, two criminals, Centurian and a servant girl, and often their music is very free in style. The choral parts generally are easy and this entire work is designed for a church choir of modest means. The organ accompaniment is not difficult but is important to the setting. Very useful music.

**Seven Songs for the Church Year, Michael Bedford. Unison children's choir with keyboard and optional**

**two-octave handbells, Choristers Guild, CGA693, \$2.25 (E).**

The seasons include Advent, Christmas, Epiphany, Lent, Palm Sunday, Easter and Pentecost. Each piece uses only a few bells and has repetitive patterns. The choral lines are simple with limited ranges and usually the accompaniment doubles their music for support. The music is always tuneful yet interesting and each setting should be within the capability of most good children's choirs. This collection is useful, effective, and highly recommended to children's choir directors.

## Book Reviews

**Nicholas Thistlethwaite. The Making of the Victorian Organ. Cambridge Musical Texts and Monographs. Cambridge University Press, 1990. xxiv, 584 pp. Illustrations, appendices, notes, list of references, index. ISBN 0-521-34345-3. \$80.**

Between 1820 and 1870 the rush of artistic, technical, and cultural activity in Victoria's rapidly industrializing England radically transformed the character of the British organ. Nicholas Thistlethwaite, a Fellow of Gonville and Caius College, Cambridge, has written a narrative overview of this metamorphosis that captures the time's turbulent drama. *The Making of the Victorian Organ* is also a documentary source book that will be the starting point for future research on the topic.

Dr. Thistlethwaite begins by defining the English organ of 1820, the mature expression of a design concept developed in the seventeenth century by builders such as "Father" Smith and Renuart Harris. Long compass keyboards (usually from GG) and the absence of pedals were typical characteristics. Mixtures, cornets, and imitative reeds were important parts of the prototypical specification, and the swell organ became a standard feature after its mid-eighteenth-century introduction. Organ builders in the first two decades of the nineteenth century rarely departed from eighteenth-century precedent; however, technical and tonal practice was conservative, not static. An increasing concern for stronger diapason sound and more brilliant, regularly-voiced reeds anticipated the redefinition of the English organ that would begin in the 1820s.

English organ building between 1820 and 1840 was influenced by the functional demands of increased congregational hymnody as well as the more esoteric aspects of burgeoning Romantic

sentiment. At first glance the large instruments from this period seemed to be radical departures from their predecessors; however, the retention of long-compass keyboards (often down to CC but certainly to GG), the continuing concept of the pedal division (however enlarged) as simply an adjunct to the manuals or a source of tonal gravity, and conservative tonal schemes darkened and thickened with extensive duplication of individual chorus registers suggest Romantic reinterpretations of eighteenth-century tradition rather than a new direction.

The popularity Felix Mendelssohn enjoyed in England during the 1830s and '40s, both as a composer and an organist made him an effective champion of the music of J. S. Bach and continental organ style in general. At the same time that new forms of organ music were becoming known, English musicians and organ builders began to go abroad to study both historical and new Continental organs. The resulting adoption of the C-compass organ made up of complex and complete choruses and with an independent pedal division finally led to the disappearance of the English organ's most idiosyncratic qualities. Organbuilder William Hill, according to Thistlethwaite "the man who probably made the greatest contribution to the transformation of the English organ during the 19th century" (p. xviii), was just one of the many builders in London and in the provinces who between 1850 and 1870 invented a new English organ incorporating Continental influences into instruments very much the product of contemporary ecclesiastical practice, Victorian Romantic taste, and a sense of imperial grandeur.

*The Making of the Victorian Organ* is technical treatise, archive, and interpretive history. Thistlethwaite encompasses his subject from many different vantage points, never forgetting that the organ and its music are very much the product of wider cultural conditions. This book's most important contribution is the documentation of long lost organs from this transitional period—instruments that by their ephemeral, transitory quality were doomed from the start for wide-scale destruction and transformation—through exhaustive citation of all kinds of period sources. The completeness and clarity of this work gives us the opportunity to come to terms with these "missing links" in organ history. This is scholarship at its best: the clear presentation of factual data, insightful interpretation, and a sense of wonder and appreciation at a good tale well told.

—Randy L. Neighbarger  
Durham, NC

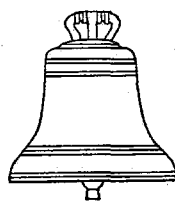
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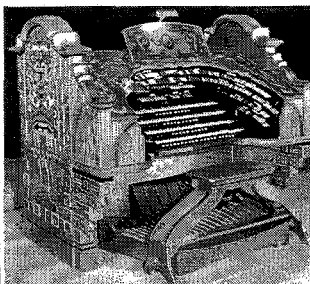
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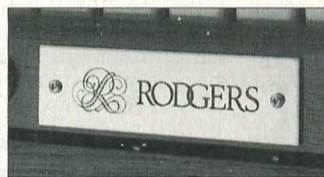
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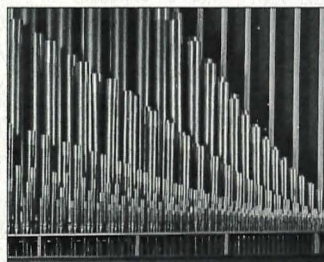


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warranties are backed by an extensive, well-trained service network. On-site board replacement, built-in diagnostic systems, and a full-time staff of technical service experts support our commitment to reliability and service.

Even though there are more than five good reasons to buy a Rodgers organ, there is only one reason not to: if you're not prepared to make a commitment to excellence.

## New Recordings

**Pipedream Premieres: A Collection of Music for the King of Instruments.** PD 1001. Compact Disc. No Spars Code. TT=74:20. Available from Public Radio Music Source, P.O. Box 64918, St. Paul, MN 55164; 1-800/756-8742. \$17.95 postpaid (MN residents add \$1.04 tax), cassette \$12.95 postpaid (MN residents add \$.75 tax).

Stephen Loher: *Fanfare Improvisation* (Stephen Loher at St. Paul's Chapel, Columbia University, New York); J. S. Bach: "Contrapunctus XIV" from *The Art of Fugue*, completed by M. Ferguson (Michael Ferguson at the House of Hope Presbyterian Church, St. Paul, MN); Gian Carlo Menotti: *Ricercare* (John Weaver at Grace Cathedral, San Francisco); Leonard Danek: *Flowers* (Leonard Danek at Hennepin Avenue United Methodist Church, Minneapolis); William Bolcom: *Gospel Preludes, Book IV* (Marilyn Mason at Riverside Church, New York); Monte Mason: *Psalm 139* (The Gregorian Singers; John Seboldt, synthesizer and organ; conducted by Monte Mason); Bruce Simonds: *Dorian Prelude on Dies Irae* (Edward Berryman at Northrup Auditorium, Minneapolis); Nancy Plummer Faxon: *Intermezzo for organ* (John Weaver at Old South Church, Boston); Felix Mendelssohn: *Allegro, Chorale, and Fugue in D minor/D major* (Thomas Murray at Saint Paul's Chapel, Columbia University).

I must introduce "Pipedreams," Minnesota Public Radio's weekly syndicated program featuring organs, organists, and organ music here and abroad, only to those poor unfortunates who, like myself, live in areas where the local public radio affiliates perversely refuse to carry it. This brainchild of producer Michael Barone has been gracing the airwaves since 1982. The show makes use of the growing catalogue of commercial organ recordings, but Mr. Barone supplements this limited coverage with regular location recordings of concerts and special events. These tapes are the source of the performances on this disc, premières or rediscoveries all, released in celebration of the first decade of "Pipedreams" broadcasts.

Bach and Mendelssohn premières? Yes! Michael Ferguson has convincingly completed the final section of *The Art of Fugue* left unfinished by Bach at the time of his death. The substantial Mendelssohn *Allegro, Chorale, and Fugue* comes from an unpublished manuscript contemporary with the *Six Sonatas*. Thomas Murray played its modern première, a rousing affair captured on tape during a concert featuring this and other previously unknown Mendelssohn works unearthed by musicologist William Little.

This disc also brings two nearly-forgotten pieces from the early part of this century back to well-deserved attention. Nancy Plummer Faxon's delicate *Intermezzo* (Carl Fisher, Out of Print) was recorded at John Weaver's dedication of the restored E.M. Skinner Op.

308 after its move to Old South Church, Boston. The first recording of Bruce Simonds' *Dorian Prelude on Dies Irae* (Oxford University Press, 1929) is also the first modern recording of the 110 rank Aeolian-Skinner at the University of Minnesota.

Recent compositions fill out the disc. William Bolcom's three brassy, witty *Gospel Preludes* alternately thunder and swing. The recording of Menotti's substantial *Ricercare* dates from the work's first performance at the 1984 AGO national convention. The setting of Psalm 139 by Monte Mason combines the mystery of an incense-scented Anglican evensong with an exoticism reminiscent of Javanese gamelan music. The disc's festive opening selection, Stephen Loher's improvisation on the Aeolian-Skinner dome trumpet at St. Paul's Chapel, Columbia University, was serendipitously recorded in the aftermath of Thomas Murray's Mendelssohn program.

An entire CD full of rarely heard music excellently performed is a treasure. Every track is a discovery worth the making. The sound quality is consistently high despite the challenges of capturing live performances on tape. Mr. Barone and the other recording engineers—William F. Lund, Michael Osborne, and Jack Vad—clearly have organ sound firmly entrenched in their ears and hearts. An illustrated, information-packed, eighteen-page booklet accompanies the recording. Buy this CD now!

—Randy L. Neighbarger  
Durham, NC

**Organ in the Grand Tradition.** Gordon Turk, organist. Available from J. Richard Shaw, 2300 Riddle Ave., Wilmington, DE 19806. \$16.00 plus \$1.50 postage; cassette \$12.00.

The disc was made for the organ-builder, L.W. Blackington, obviously to display the firm's organ at First United Methodist Church, San Diego, CA. The "grand tradition" clearly refers to organs and organ music of the late 19th and early 20th centuries, and the term is a fairly accurate description of the organ, most of the music, and the performance heard here.

The recording (66 minutes) includes the following: *Toccata* by Gigout; *Clair de lune* (op. 72, No. 2) by Karg-Elert; *Dialogue for the bass and treble of the Trumpet stop* by Clérambault; *Sinfonia from Cantata 29 'We Thank thee, O God'* by J.S. Bach; *Rondeau 'The Fifers'* by Dandrieu; *Sonata on the first tone for the Royal Trumpets* by José Lidon; *Prelude in C Major* by Bruckner; *Sonata I* (op. 65) by Mendelssohn; *Adagio from Sonata No. 3* (op. 56) and *Recitativo and Scherzo from Sonata No. 5* (op. 80) by Guilmant; *Cantilène* (op. 29) by Pierné; and *Allegro from Symphony VI* (op. 42) by Widor.

The four-manual organ, completed in 1989, actually consists of a chancel organ of three manuals and pedal (32 ranks) and a gallery organ of 75 ranks on four manuals and pedal. There are 101 stops; on the pedal there is considerable extension and borrowing, and there is a

little extension elsewhere. A number of the solo stops, particularly several flutes and the oboe, are very nice indeed. The Pedal often sounds rather dull and unclear; this is irritating because it tends to be a little heavy for the manuals, which are not very brilliant in the upper registers. The chorus reeds are lacking in bite.

To be fair, I should like to mention the possibility of engineering problems. At least on the review copy, the organ sound is far more impressive and above all clearer, on the final selection (Widor) than anywhere else. In other pieces, I found that full organ was more impressive on paper than in fact. Could there be a technical or manufacturing problem here?

The repertoire heard is chosen to suit an essentially symphonic organ; there are few, if any, novelties, nor should there be. Karg-Elert's *Clair de lune* is specially effective, since the organ has a variety of suitably lush combinations available. Pierné's *Cantilène* is a rather trite piece, but with the help of an excellent oboe it works well. The organ is also well suited to all of the Guilmant selections; the scherzo is a delight. The "Dialogue" (the obvious one) suffers from a too smooth trumpet, and I found the Herald Trumpet, heard in Lidon's *Sonata*, disappointingly bland, certainly for a work intended to show off Spanish reeds.

The only complete major work on the disc in the Mendelssohn sonata, which receives good standard performance. The first movement seems to lack momentum, and a sparkling performance of the final movement suffers from a dull-sounding pedal part. Turk emphasizes the dreamy aspects of the middle movements. There are many recorded versions of this sonata; this one is by no means my favorite, but that is in part a matter of taste.

Turk is organist-choirmaster of St. Mary's Episcopal Church in Wayne, PA, professor of organ at West Chester University, and, in the summer, organist of Ocean Grove Auditorium in New Jersey. His playing is technically flawless, and he makes good use of the resources of the organ. I would like to hear him in a more varied program.

The accompanying booklet is in some respects a bit of a blurb. There is considerable information about the performer, a great deal about the organ—but one would like to know about playing accessories, for example—and minimal, trite information about the music. Listeners may be mildly annoyed by the almost non-existent separation of tracks!

The recording can be recommended, with some reservations primarily to those who collect on disc the sound of various organs.

—W. G. Marigold  
Urbana, Illinois

**The Historical Saint Thomas Organ Series I: Pierre Cochereau plays the Gallery (\*) & Chancel (\*\*) organs of Saint Thomas Church, Fifth Avenue, New York City (Live concert recording, November 9, 1970). \*Couperin: Messe des Paroisses (extracts); \*\*Vierne: Clair de Lune and Improromptu; \*\*Dupré: Evocation (III): Allegro Deciso; \*\*Cochereau: Improvisation**

**on the hymn tune "Rouen" (with William Self). August Classics AUGCL 9001.**

In his autobiography, *For Mine Eyes Have Seen*, William Self, organist of Saint Thomas Church from 1954 to 1971, describes this recital as the "most thrilling" he had ever heard. Now that the original masters have been located, the concert has been issued on CD, thus enabling us to partake, albeit vicariously, in that unique evening.

In addition to using the well-known Chancel instrument at Saint Thomas Church, Cochereau played part of the program (the Couperin pieces) on the then new Loening Memorial Organ, built by Gilbert Adams. This organ, inaugurated by William Self in 1969, was specifically designed with the performance of classical French music in mind. At the time, it was the largest mechanical action organ ever built in the United States of America, winning the approbation and admiration of many, including figures such as Charles Fisk and Gustav Leonhardt. Sadly, the instrument was to have more than its fair share of problems over the years: by unhappy coincidence, this CD arrived for review the very same day as the announcement that the organ was to be sold.

A landmark organ played by one of the most famous organists of all time is certainly cause for describing this disc as historic. One might add too that Cochereau had made his U.S. debut at Saint Thomas Church in 1956, inaugurating the Chancel Organ less than two weeks after the sudden death of G. Donald Harrison. In addition, the two Vierne pieces recorded here marked the centenary of the composer's birth—a tribute by the organist of Notre Dame, Paris, to one of his most illustrious predecessors. Cochereau also paid homage to his great teacher, Marcel Dupré, by including the last movement of the elder Frenchman's *Evocation* in his program.

This disc comes with the caveats associated with live performances in downtown churches. In addition to extraneous noises from the large audience (coughing, talking, etc.), the New York subway does not fail to make its presence known (and felt). It must be said that the editing is not exactly squeaky-clean, and, in general, the overall technical quality of this recording is not A1 by any means. The booming pedal in many of the quieter passages is especially irritating.

And so to the performances. Cochereau's Couperin, although dated in terms of today's historical performance practice, shows off the individual voices and various ensembles of the Adams organ to great effect. The *Duo sur les tierces* is especially enjoyable; the music dances—an aspect which tends to be overlooked in too many readings of this repertoire.

The Vierne is disappointing. The *Clair de Lune* has problems with balance in the middle section, resulting in a pedal line which obscures the manual parts. This recurs in the *Improromptu*, where the left hand and pedal parts are barely audible in several passages. Was this due to microphone placement? In addition, the *Improromptu* is delivered at a ferocious lick: 2'36" must be a record for this piece! (I have often disagreed with those who criticize Cochereau's tempi as being overly speedy, but must concur with the opposition on this one.)

While not quite so thrilling as Cochereau's recording of *Evocation* at Notre Dame (recently released in CD format on FY), this version of the last movement is magnificent. There are few, if any, who understand this great opus as profoundly as did Pierre Cochereau. Under his fingers, the last pages, leading to the victorious final chords of C major, resound with unusual emotional fervor.

William Self describes the improvisation that follows:

Our plan was to use both organs, I playing the modest part of the second organ. There was no method of communication between us so Cochereau devised a scheme of signals whereby I introduced the theme on one stop and later fragments of the theme, each on a different registration. After Cochereau finished a brilliant



"...to play upon it with hands and feet  
in such a manner that God in Heaven may be praised  
- His worship adorned..." MICHAEL PRAETORIUS. 1619

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toccata ending on two dominant seventh chords, I came in on the [Gallery] Organ, playing full organ one octave higher while Cochereau improvised around the hymn. At the end, we went from D minor to D major, with two full organs after which Cochereau added the Trompette en Chamade. It was an effect that had to be heard to be appreciated [...].<sup>1</sup>

Cast in the form of a Prelude, Adagio, Choral and Variations, it is a supreme example of Cochereau at the peak of his phenomenal powers. The sense of direction, shape, texture and form is unerring, as too is the command of the instrument's exceptional resources. Cochereau's harmonic language, if you will, incorporates snatches of many dialects, yet remains highly personal; it never devolves into a mere mélange of styles. To be sure, one will detect hints here and there of Vierne, Ravel, Poulenc and others of even earlier ages; but the end result is pure Cochereau—unmistakeably so. In this instance, the improvisation is a stunning tour de force; a remarkably original entity which fuses freedom with discipline in equal measure; quite simply, a work of genius.

In spite of the odd reservation, then, this disc recommends itself not only as an historical sound document of two important American organs, but also as a record of Pierre Cochereau's monumental contribution to the organ world. Music is very much the poorer without him.

—Mark Buxton  
Toronto, Ontario

#### Notes

1. *For Mine Eyes Have Seen*, p. 230. Published by the Worcester AGO Chapter.

## New Organ Music

**Variations on "Hinunter ist der Sonnen Schein" by Robert Lind. Randall M. Egan, Publisher of Music, Ltd., The Kenwood Press (\$5.50).**

This piece is one of many commissioned by the Marilyn Mason Commissioning Fund of the University of Michigan, Ann Arbor. The theme by Melchior Vulpius is treated creatively in the seven variations. The brief opening movement is composed in two voices to be played on one or two manuals. The two parts begin in canon; the cantus firmus is stated simply in the right hand. The second movement is in three parts with the cantus firmus in the right hand and the theme treated imitatively. Movement three is quick (m.m. = 108) on one manual with a 4' flute and is followed by a fast, bright movement in 6/8. In movement five, the cantus firmus appears in the pedal on a 4' stop. This section suggests the Baroque style of chorale prelude composition with the chorale phrases set apart. Continuity is created by the manuals which also allude to the chorale melody. Movements six is in three parts with the tune in the pedal accompanied by lyrical writing in the manual parts. The set concludes with a fully developed "Finale" which features the cantus firmus in the pedal and imitative writing based on the cantus firmus in the manuals. This work is a fine addition to literature for small instruments and offers sufficient interest to be adapted to larger organs with varied coloristic possibilities.

**Toccatina on "Go, Tell It on the Mountain" by Gerald Bales. Randall M. Egan, Publisher of Music, Ltd., The Kenwood Press EO-115 (\$3.75).**

Also commissioned by Marilyn Mason, this charming piece calls for a one-manual organ with pedal. Canadian composer Bales offers these words about the composition: "At Dr. Mason's request, this little 'Toccatina' and its sisters, 'Three Short Hymn Settings,' were composed for a one-manual and pedal organ with limited resources. When

performed on larger instruments, the player should feel free to make use of all available manuals and colours in a tasteful and artistic manner. The four pieces are intended to be performed as a set." This piece opens with a toccata-like section relying on the interval of a fourth with the refrain of the theme in the pedal. The verse is stated in a rich harmonic texture featuring sevenths and ninths. The refrain returns to the pedal with bright figuration in the manuals. In addition to its accessibility to most instruments, this work is a welcome addition to organ repertoire based on spirituals. Recommended.

**Three Organ Meditations by Gilbert Martin. Beckenhorst Press, Inc. (\$6.95).**

These pieces are practical for use in worship services (prelude, communion, etc.) and would be accessible to most organists. The composer provides registration indications which call for a two-manual instrument with flutes 8' and 4', strings and light foundations on the Swell, soft 16' and 8' in the pedal, and an 8' solo stop on the Great. The three meditations are improvisatory and tend to rely on parallel fourths. Technically easy. Appropriate for use in worship.

—Brenda Lynne Leach  
Harvard Divinity School

## New Handbell Music

**Praeludium No. 1 in C Major, J. S. Bach, transcribed and edited by Valerie W. Stephenson. Cantabile Press, CP6077, \$2.75, for 3 octaves of bells (E+).**

Here is an adaptation for bells of the well-known Bach prelude. This arrangement follows the piano version quite closely except for taking the treble melody an octave higher near the end in order to accommodate the treble bells and bring out those passages more clearly.

**To God Be the Glory, arr. Cynthia Dobrinski, for 1 or 2 handbell choirs and optional organ/brass and timpani, for 3-5 octaves of handbells. Agape, Code No. 1683, Ringer's edition, \$2.95; Director/Organ score, No. 1684; Brass/timpani parts, No. 1686 (M).**

If you want to pull out all the stops, here is the piece with which to do it. The possibilities are for a double handbell choir of 3-5 octaves with optional organ, brass and timpani. This energetic gospel song by William H. Doane comes to life with the special effects created by two choirs and the additional instruments.

The arrangement is well within the grasp of most choirs. There are some effective key changes with the chorus motive "Praise the Lord!". Highly recommended.

**Five Easy Celebrations, Michael R. Keller. Agape, Code No. 1615, \$3.95, for 3-5 octaves of bells (E+).**

These five original settings are intended for all ranges of ringers, from junior high school music programs to worship services, or other festive occasions. They are all written in fanfare-like form with each work moving to the relative minor key for the middle section, providing tonal contrast without having to change bells. Each work uses different rhythmic values: No. 1 uses half notes and quarter notes; No. 2, quarter notes and eighth notes; No. 3, quarter notes and triplet eighth notes; No. 4, dotted quarter and eighth notes; and No. 5 uses a combination of the values used throughout the collection. Several different handbell techniques are used as well, including shaking, plucking, martellato and malleting.

These are effective teaching tools for children. I have had great success with these pieces in a children's handchime choir. Mr. Keller's *Five Celebrations* (for 2 octaves of bells), Code No. 1720, is also a very useful collection.

—Leon Nelson

world class (wûrld klās) adj.  
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most excellent. 2. Of the very  
highest quality. 3. The very best.

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# Keeping Up with the OrganNet (Or, "Try Not to Spin Your Wheels in Cyberspace")

Herbert L. Huestis

It seems like eons have passed since personal computers appeared in our lives—but it has only been a little over a decade since I bought my first grey box with a green phosphor screen—a 1984 Kaypro. It was built like a truck, was a great word processor, made no fan noise, and the cursor did not blink. Unfortunately, this super typewriter was considered obsolete in three years, and I replaced it with a "PC" with a fan so loud I thought it was going to take off. Nowadays, when I acquire a computer, I kill the blinking cursor and fuss with the fan to make it as quiet as the old Kaypro. So much for "keeping up!"

Today, the Internet challenges us as much as those first computers did. Kenneth Matthews writes to Piporg-L from San Francisco:

All right. If someone will explain to me, I promise to pay attention this time. I can't figure out (or remember) where Osiris actually is . . .

Kenneth (spinning my wheels in cyberspace.) Matthews

Ken's problem is not unique on the Internet. There are thousands of offerings, but you have to know where to find them. The Osiris Archive is no exception. Ken is trying to keep up, too.

There is so much activity on the OrganNet (Piporg-L) that most "cyber-organists" are panting to keep pace. Piporg-L started with 40 subscribers and has since passed the 600 mark. I long resisted Windows software, thinking I could avoid clicking on icons in favor of the ten commandments of DOS. Finally, I gave in so I could "surf the net" when Piporg-L joined the World Wide Web with their own "web page." This "hyper-text" presentation of Piporg-L includes a link to the Osiris Archive as well.

What does all this mean? Well, it means that you can load "Mosaic" or "Netscape," set your sights on

<http://albany.edu/~piporg-l> or  
<http://osiris.wu-wien.ac.at/ftp/pub/earlym-l/organs>

and a page will appear on your computer screen to guide you through the OrganNet (Piporg-L) or The Osiris Archive.

From these "web pages" you can investigate a variety of organ topics from the Organs of Glasgow, to over six

## Volunteers needed

Volunteers are needed as typists for two projects—first, to complete entries for years 1993 and 1994 in The Diapason Index, and to prepare organ specifications for The Osiris Archive.

The volunteers who typed the original *Diapason Index* polished it off in just eight months—the update should take very little time, if there are some people who can commit 10 hours of typing to the project.

Volunteer work on the Osiris Archive involves typing specifications for important organs of both historic and modern organbuilders. With 600 organ specifications on file and the list growing every month, it is very desirable to have included the great organs of the world. Specifications of many instruments come in from many sources, but typists are needed to prepare specifications for important organs that might not otherwise be included.

If you are interested in spending about 10 hours on either of these two projects, please contact Herb Huestis at the office of The Diapason, or at 1574 Gulf Rd, #1502, Point Roberts, WA 98281, or [h.huestis@genie.geis.com](mailto:h.huestis@genie.geis.com).

Here is an excerpt from the organ category of the CD-CONNECTION catalog.

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CAP47395	\$13.93	BACH*J.S.	FESTIVAL FOR BRASS & ORGAN	CARTOL	01/87	MAJOR*DOUGLAS (ORG)
BOM2643	\$13.90	BACH*J.S.	FOUR GREAT TOCCATAS & FUGUES	SONY	11/88	RIGGS*E. POWER (ORG)
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hundred specifications in the Osiris Archive. This is a big jump from just a few years ago, when this whole business was just getting started.

Here in a nutshell, are a few corners of cyberspace that organists can enjoy:

## Piporg-L: Pipe organs and related topics

<http://albany.edu/~piporg-l>

The Piporg-L web page will introduce you the contents of the list, starting with a quick guide to searching the archives, biography files, the Osiris Archive, and recordings of organ music in the CD-Connection catalog.

## Osiris Archive

<http://osiris.wu-wien.ac.at/ftp/pub/earlym-l/organs/>

The Osiris Archive web page describes how to search for over 600 organ specifications in the Osiris database. It lists help files that answer the most frequently asked questions about the archive—how to search for files, upload and download specifications and how to volunteer to type new specifications for the archive. Last but not least, it provides a link to *The Diapason Index*—some 14,000 entries from the annual reviews that are published each year.

The Osiris Archive is growing daily with submissions from all over the world. The archive is located at the Vienna University of Economics and is part of the Earlym-L archives (a sister list to Piporg-L). As hoped, it contains not only organ specifications, but playing impressions, recording discography and builders' notes. This material is kept in a free form database and is listed by organ builder, site, city, country and date of construction.

## The Diapason Index

<http://osiris.wu-wien.ac.at/ftp/pub/earlym-l/organs/diapason.index>

The Diapason Index may now be searched online from the Osiris Archive web page, or may be downloaded into your own word processor. These files are "comma delimited text files" and may be imported into your favorite database program, such as Dbase or FoxPro. Downloading the file takes a bit of time—usually about 20 minutes if you have a fast modem.

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TIPS
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aeolian.penrose-res.coloradosprings.co.us.1916
aeolian.syracuse-univ-hendricks.syracuse.ny.us.1930
aeolian.watkins-res.winona.mn.us.1924
aeolianskinner.sipe.highland-chapel.dallas.tx.us.1973
aeolianskinner.central.desmolnes.ia.us.1964
aeolianskinner.christchurch.stlouis.mo.us.1965
aeolianskinner.church-of-advent.boston.ma.us.1935
aeolianskinner.church-of-advent.boston.ma.us.notes
aeolianskinner.grace-cath.sanfrancisco.ca.us.1934.multi
aeolianskinner.highland-park-meth.dallas.tx.us.1974.chapel-organ
aeolianskinner.holy-family.auburn.ny.us.1948
aeolianskinner.mother-church.boston.us.1952
aeolianskinner.rids-auditorium.independence.mo.us.1983
aeolianskinner.stjohn-episc.auburn.ny.us.1948
aeolianskinner.symphony-hall.boston.ma.us.1950
aeolianskinner.tabernacle.saltlakecity.ut.usa.1949.multi
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cd pub/earlym-l/organs
get list <or other filename>
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# Interpretive Suggestions for Four American Organ Works, Part 1

Earl Holt

## Introduction

In *Organ Technique: Modern and Early*, George Ritchie and George Stauffer summarize the contribution of American composers to organ music of this century:

If the seventeenth, eighteenth, and nineteenth centuries belonged to Europe as far as organ building and composition are concerned, the twentieth century belongs to the United States. For it has been America, with its extraordinarily eclectic culture, that has set the standard for the Modern Era.<sup>1</sup>

Organ building in the United States since the late 1960s has returned, more and more, to seventeenth- and eighteenth-century principles of design and construction; the interest in the tonal resources of these instruments may account, in part, for some American composers' renewed interest in the organ. Another contributory reason for interest in organ scoring is the possibility of early public performances, in comparison to the relative improbability of having large-scale modern orchestral works performed. Logistical difficulty and expense of paying multiple performers, combined with a lack of acceptance of modern art music by aging concert audiences, make orchestral conductors reluctant to program such works. In contrast, compositions for solo instruments or small ensembles are more likely to receive an early hearing. Some composers have written works for organ in combination with other instruments, particularly percussion; an important example of the genre is William Bolcom's 1967 work, *Black Host* for organ, percussion, and electronic tape.

In her book, *Survey of Organ Literature and Editions*, Marilou Kratzenstein attributes renewed interest in American organ composition to the Hartt College Annual Contemporary Organ Music Festival, held during the 1970s and early 1980s. She writes that "it is at least partly due to the efforts of

this festival that an impressive number of composers not formerly associated with the organ have begun to view the organ as a viable vehicle for expressing contemporary ideas."<sup>2</sup> Commissions have undoubtedly played a major role in the creation of new organ works, too. In particular, all four of the American compositions examined in this article resulted from commissions.

Viktor Lukas writes in *A Guide to Organ Music* that modern American composers "have recognized and been encouraged by the organ's diversity today, but that diversity along with, in the minds of some, the instrument's association with liturgical functions seems to have discouraged many gift-

ed composers from writing on a scale similar to their output for other instruments."<sup>3</sup> Lukas cites only Igor Stravinsky and Norman Dello Joio as examples, however, and his observation is more characteristic of the first sixty years of this century than of the last several decades. Lukas's comment has validity, nevertheless; it is questionable, for example, whether the sole organ works of George Crumb or Ellen Taaffe Zwilich would have been composed without commissions.

Major American organ composers of the past two decades have turned increasingly to programmatic, secular subjects. They have also incorporated modern performance techniques into their writing (tone clusters and cluster glissandos, for example), most of which are unassociated with past or present church usage. As a result, works that display these techniques are often inappropriate for church services. Even Bolcom's *Gospel Preludes*, based on church hymns, are at present more suitable for concerts than for church services. If western-European trends in organ composition are a paradigm, the secularization of the organ is likely to continue in the United States.

This article surveys four selected secular organ works by modern American composers and compiles relevant performance information in an attempt to make the compositions more comprehensible and accessible to recitalists, teachers, and students.

## Mysterles by William Bolcom

### Background

William Bolcom, born in Seattle, Washington in 1938, attended Mills College, the University of Washington, and Stanford University. At Stanford, he studied composition with Leland Smith; Bolcom also studied composition at the Paris Conservatory with Olivier Messiaen, Darius Milhaud, and Jean Rivier in the 1960s. Bolcom's career has included piano performance and composition; he has written organ, piano, choral, vocal, and orchestral works. In the 1980s he completed his fifth symphony and a violin concerto. The premiere of his first opera, *McTeague*, was at Chicago's Lyric Opera in October, 1992. Since 1973 Bolcom has taught at the University of Michigan, where he is a professor of music composition.<sup>4</sup>

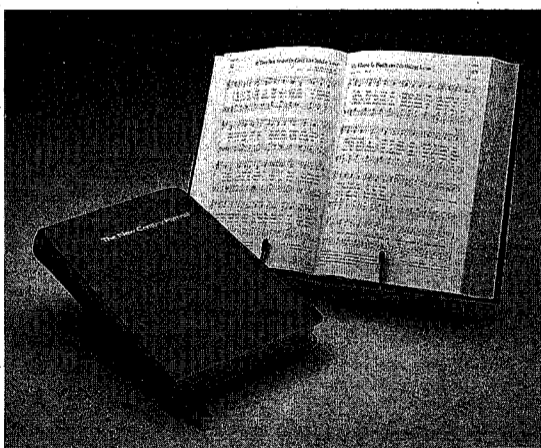
Bolcom's organ works are *Black Host* for organ, percussion, and tape (1967), *Praeludium* for vibraphone and organ (1969), *Chorale Prelude on "Abide with Me"* for organ solo (1970), *Hydraulis* for organ solo (1971), *Mysterles* for organ solo (1976-77), *Humoresque* for organ and orchestra (1979), *Three Gospel Preludes* for organ solo (1979), *Gospel Preludes, Book Two* for organ solo (1980-81), *Gospel Preludes, Book Three* for organ solo (1981), and *Gospel Preludes, Book Four* for organ solo (1984). In all, the *Gospel Preludes* comprise four books of three pieces each. The third and fourth books, previously available only in manuscript, were published in 1994. The publication of the third book

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of *Gospel Preludes* also includes the 1970 *Chorale Prelude on "Abide with Me"* as an extra piece.<sup>5</sup>

The work selected for this article is *Mysteries*.<sup>6</sup> Organist and composer William Albright, professor of music composition and associate director of the electronic music studio at the University of Michigan, played the premiere. The performance took place at the University of Hartford's Hartt International Contemporary Organ Music Festival, held July 21-25, 1980.<sup>7</sup> Walter Holtkamp Jr. commissioned the work for the festival; it was subsequently published in 1981.<sup>8</sup>

### Structure

*Mysteries* is a suite of four through-composed movements that are unrelated in motivic material. The movements are "The Endless Corridor," "Eternal Flight," "La lugubre gondola," and "Dying Star." In a note to the player, Bolcom states his preference that "the four movements be played together as a set, for cumulative effect."<sup>9</sup>

"The Endless Corridor" is a trio, and is the only movement with changing meters. Little stepwise motion occurs in the three voices of the trio, which move almost entirely by leaps of fourths, fifths, sixths, or sevenths. The voices are not imitative and the rhythm of individual beats is varied, so the same rhythm rarely appears simultaneously in two voices. This compositional technique makes each voice appear to move independently. Although the form of the movement is not ABA in the traditional sense of repeated motivic material, the registration does create that impression; one registration in mm. 1-9 and 20-32 flanks a differently colored registration in mm. 10-19, the central one-third of the movement.

"Eternal Flight" is a pointillistic movement with spatial rhythmic notation. It is in three continuous sections: (1) staccato figures and clusters that increase in frequency, tempo, and dynamic; (2) whole-note clusters that increase in texture and dynamic to full organ, and then reverse the process; and (3) staccato chords and short figures that decrease in frequency, tempo, and dynamic.

Viktor Lukas writes that the third movement, "La lugubre gondola," "suggests a gently rocking gondola through soft dynamics and an emphasis on lower registers and gently moving chord changes."<sup>10</sup> Except for one short section (11/2-11/3), the movement is unmeasured; that section is marked "all values relative," however.<sup>11</sup> As in "Eternal Flight," this movement has three continuous sections: (1) low-pitched arpeggios with long note values; (2) overlapping, ascending melodic figures that lead to a few seconds of eighth-note figuration; and (3) another (abbreviated) section of long note values to end the work. Characteristic of this movement is the frequent use of pauses of various lengths that serve as sound objects.

"Dying Star" begins with rapid, scherzo-like figuration in spatial rhythmic notation. A pedal citation of the chorale melody *An Wasserflüssen Babylon* then joins the texture. Later, a fragmented version of J.S. Bach's harmonization of the same chorale, in 3/4 meter, alternates with the spatially notated figuration, which gradually becomes more widely dispersed. To heighten the effect of disintegration, which Bolcom describes as "floating in and out, like a radio signal from a distant star," he uses dramatic pauses ranging from seven to thirteen seconds.<sup>12</sup> The movement ends with a *pppp* chorale fragment, and a final pause.

### Registration

In a note to the player, Bolcom writes about the desired instrument for *Mysteries*: "The object is that this music should be equally effective on any type of organ, large or small, Romantic or Baroque—even on electronic organs."<sup>13</sup> Each movement can be performed on a two-manual instrument, although a three-manual instrument is optimum. Because the score rarely indicates crescendos or diminuendos that require

expression shades, the work can be performed adequately on an instrument without expressive divisions.

Although a large list of specific stops is not required, two movements recommend registrations that are often unavailable on small instruments. First, "La lugubre gondola" requires a 32' pedal Bourdon, but a footnote indicates that a 16' stop may be substituted if a suitable 32' stop is unavailable. Second, "Dying Star" requires a *pp* 16' and 2' stop combination for the Bach chorale harmonization.

Bolcom writes that "registration is largely left to the organist, except for a few suggestions here and there."<sup>14</sup> Because of the wide latitude given to the performer, and the variety of acceptable registrations, there are many possible registrations. Table 1 has an appropriate registration for a three-manual instrument.

The beginning of "The Endless Corridor" requires a "cool-sounding" 8' *pp* stop for each manual and a *pp* 16' pedal stop.<sup>15</sup> The upper voice (right hand) requires a "different color" in m. 10 and the middle voice (left hand) requires a similar substitution in m. 14. The change in timbre can result from substituting a different 8' stop, adding a soft mutation, or substituting a 4' stop and playing an octave lower. It is important to maintain the *pp* dynamic; therefore stops of significant dynamic contrast should be avoided. The two manual voices return to their original registrations in mm. 18-19, and continue to the end of the movement.

No specific stops are indicated in "Eternal Flight." The opening section (5/1-7/2) requires at least two manuals, one with a *pp* registration, and the other somewhat louder for the *sf* material. If three manuals are available, the *pp* material is divided at random between two of the manuals, as indicated in the score.<sup>16</sup> The pedal has to alternate between *pp* and *sf* dynamics in the opening section; this switch can be accomplished by quickly coupling soft pedal stops to the Great manual for the *sf* spots only. The middle section (7/2-8/2) is played on the Great manual alone. For the crescendo to *fff* and the subsequent diminuendo to *pp*, the crescendo pedal and other expression pedals may be used; if neither is available, a console assistant can add or remove stops. Registration for the final section (8/2-9/4) is the same as at the beginning, with the exception that the Great manual is not used.

The registration shown in Table 1 for "La lugubre gondola" is specified in the score. For the two manuals, Bolcom wants stops of "different but related color."<sup>17</sup> In the pedal, a 32' flue is best, although the piece can be performed with a 16' pedal stop.

"Dying Star" requires an "8' soft flute with much 'chiff'" for the flute figuration that continues throughout the movement.<sup>18</sup> On a large instrument, a combination of 8' flute stops, instead of a single stop, is often necessary for sufficient dynamic. Registration for the harmonization of *An Wasserflüssen Babylon* (16/1), is "2' and 16' only—with a distant, otherworldly registration."<sup>19</sup> Because of the *ppp* dynamic, there is often little choice of stops, however. On a large instrument it may be possible to couple manuals together for the desired pitch combination and timbre. The same chorale registration is coupled to the pedal, because the chorale cannot be played on manuals alone. The 4' pedal stop that was added for the "subliminal" chorale melody at the beginning of the movement (13/1-15/1) is removed before the chorale harmonization begins.

Double pedal technique is necessary for all movements except the first. In addition, pedal clusters are in "Eternal Flight" and "La lugubre gondola." Because of the slow tempos, however, the clusters are easy to play. The pedal clusters in "Eternal Flight" have to be carefully practiced, nevertheless; some require awkward positions—the C to E-flat interval played by the left foot in 8/4, for example.

Table 1.—Registration for *Mysteries*

Movement	Page/System	Registration
Endless Corridor	2/1-3/1	Gt.: 8' <i>pp</i> , Sw.: 8' <i>pp</i> , Ped.: 16' <i>pp</i>
	3/1-3/4	Gt.: different 8' <i>pp</i> , Sw.: different 8' <i>pp</i>
	3/4-4/4	Gt.: original 8' <i>pp</i> , Sw.: original 8' <i>pp</i>
Eternal Flight	5/1-6/3	Sw.: 8' <i>pp</i> , Pos.: 8' <i>pp</i> , Gt.: 8' 4' (2') for <i>sf</i>
	6/3	Ped.: Sw./Ped. or Pos./Ped. or 8' pedal stop(s) for <i>pp</i> , add Gt./Ped. for <i>sf</i> only
	7/1	Add 4' stops to Sw. and Pos.
	7/1	Add stops to Sw. and Pos. for cresc.
	7/2	Gt.: add Sw./Gt. and Pos./Gt.
	7/3	Open cresc. pedal or add stops to <i>fff</i>
	7/4-8/2	Close cresc. pedal or remove stops to <i>pp</i>
8/3-9/4	Sw.: 8' <i>pp</i> , Pos.: 8' <i>pp</i> Ped.: Sw./Ped. or Pos./Ped. or 8' <i>pp</i> pedal stop(s)	
La Lugubre Gondola	10/1-10/4	Lower Staff: 16' 8' flues, <i>pppp</i> , or 8' only, if no pedal 32' is present Upper Staff: different 16' 8' flues, <i>pppp</i> Ped.: 32' 16' flues, <i>pppp</i> , or 16' 8' flues, if no pedal 32' is present
	10/4	Both manuals 8' only, <i>pppp</i>
	11/3	Add <i>pppp</i> 4' stops and gradually remove 8' stops
	11/4	Lower Staff: 16' 8' flues, <i>pppp</i> , or 8' only, if no pedal 32' is present
Dying Star	12/1-15/5	Pos.: 8' <i>pp</i> flute with much "chiff" Gt.: 16' 2', <i>ppp</i> , Ped.: "subliminal" 4' only, <i>ppp</i>
	16/1-19/4	Ped.: Gt./Ped. only, no pedal stops

Table 2.—Quarter Note Pulses in "La lugubre gondola"

Note Value	Number of Pulses
♩	1-1/2
♩	2
♩	3
♩	4
♩	6
♩	7
♩	8
♩	16

### Interpretation

Because of the programmatic theme of *Mysteries*, each movement should be interpreted in a way that is consistent with the text associations. For example, in the trio "The Endless Corridor," Bolcom creates the aural impression of three slowly moving, endlessly drifting voices. No tonal, motivic, or rhythmic relationships exist between the voices, no suggestion of cadence or phrase structure occurs, and the angularity of the voices discourages melodic perception.

The rhythm of "The Endless Corridor" is played precisely as written; because the irregular motion of the voices has been created rhythmically, further *rubato* is unnecessary and contrary to the character of the movement. Legato articulation further enhances the intentional monotony. Selection of thinly voiced, distant-sounding stops is consistent with the "cool-sounding" stops mentioned in the score. Slight shading with expression pedals is appropriate at locations indicated in the score.

In contrast to the precisely notated rhythm of the first movement, the spatial rhythmic notation in "Eternal Flight" allows considerable freedom in rhythmic interpretation. Creating a sense of immense space is important at the beginning, with a certain unpredictability when the pointillistic staccato clusters are played. Near the end of the opening section (6/3-7/1), the clusters and figuration become more densely packed, as if drifting closer and closer in space; the increased density should not be perceived by the listener as an increase in tempo, however. Bolcom indicates short accelerandos at irregular intervals by using arrows (→).

A series of ritardando arrows (←) reduce the tempo at the beginning of the middle section of "Eternal Flight" (7/2). The middle section has the broadest

tempo, the thickest texture, the longest note values, and the loudest dynamic of the movement. The legato, parallel clusters in this section require a considerable amount of finger substitution, but the long note values allow sufficient time.

The third section of the movement (8/2-9/4) reverses the motion of the first section in a gradual process of disintegration: (1) clusters that are at first close together become spaced farther and farther apart; (2) the dynamic decreases; (3) pitch becomes gradually lower; and (4) texture thins to single notes. The performer helps to communicate the disintegration by allowing playing gestures to become gradually slower, to the point that notes in the final few systems are gently pressed down. If the console is in view of the audience, it is vital that the performer not relax his/her body posture, so that intensity is maintained during the increasingly longer periods of silence between the final notes.

"La lugubre gondola" has a stifling, airless quality created by the long note values, low pitches, and pauses of various lengths. Although the movement is almost entirely unmeasured, the note values are relative, and must be played precisely in rhythm. Because of the difficulty in counting the long note values, the performer can count quarter notes, at the rate of one per second, as a basic pulse, and write the number of quarter-note pulses over each note in the score as listed in Table 2.<sup>20</sup>

The comma symbols used for the long pauses of varying lengths are unexplained in the score. The same symbols appear, however, in a previous Bolcom work, *Hydraulics*, and are defined in a foreword as "pauses, ranging from long to very short, depending mainly on context of the passage." In a recent letter, Bolcom confirmed that the *Hydraulics* pauses also apply to *Mysteries*.<sup>21</sup>

The eighth-note figuration that appears in the metered middle section of the movement (11/2–11/3) is played with light, elegant articulation. In the un-metered final section (11/3–11/4), playing gestures become increasingly slower; intensity must be maintained during the pauses, though.

The title "La lugubre gondola" is from an 1882 piano piece of the same name by Franz Liszt. Liszt had the inspiration for the piece while watching funeral processions by gondola through the Venetian canals, when he was staying with Richard Wagner and Cosima (Liszt's daughter, who had married Wagner) in Venice. Anecdotally, Liszt abruptly quit working on his final oratorio and wrote two versions of *La lugubre gondola* in December 1882, after he had a strange presentiment—presumably of Wagner's impending death. Irrespectively, Wagner died in Venice two months later, and his body was borne by gondola in the funeral procession.<sup>22</sup> Although not widely performed, several pianists have recorded the piano piece *La lugubre gondola, No. 1*; listening to such recordings is helpful in establishing the mood of the Bolcom movement, because the central, metered section of the Bolcom movement quotes the Liszt work.

"Dying Star" begins with thirty-second-note flute figuration marked "legato, even throughout."<sup>23</sup> A more detached articulation is appropriate, however, if the room is acoustically live or if the selected flute does not have enough chuff for articulative clarity. Nevertheless, the articulation should not be a mechanical staccato.

The thirty-second-note figuration in the right-hand part continues to the end of the movement, and it is impossible to play all four voices of the *An Wasserflüssen Babylon* chorale fragments (beginning at 16/1) in the left hand alone. It is therefore necessary for the pedal, coupled to the manual, to play the tenor and bass voices of the chorale. Articulation for the chorale is *molto legato* for both manual and pedal parts. Bolcom commented on the significance of *An Wasserflüssen Babylon* to this movement: "That chorale prelude always gave a chilling intimation of eternity; I could imagine a dead Earth with some eternal recording of it [*An Wasserflüssen Babylon*] playing (or a ghostly organist)."<sup>24</sup>

During the long blocks of silence (beginning at 16/4 and continuing to the end of the movement) it is important to follow Bolcom's instructions: "These pauses are exactly timed—be sure to remain physically suspended during them so that the tension is not lost."<sup>25</sup> As in the second and third movements, the fourth also ends with a gradual disintegration of musical texture in space and time.

No errata were discovered in the score, and Bolcom confirms that he knows of none. *Mysteries* has not been commercially recorded. Bolcom lists a performance time of seventeen minutes and ten seconds for the entire work, broken down by movement as follows:

The Endless Corridor	[3:35]
Eternal Flight	[2:40]
La lugubre gondola	[5:45]
Dying Star	[5:10] <sup>26</sup>

### Pastoral Drone by George Crumb

#### Background

George Crumb, born in Charleston, West Virginia in 1929, studied composition at Mason College of Music and Fine Arts (B.M., 1950), the University of Illinois (M.M., 1953), and the University of Michigan (D.M.A., 1959), where his principal composition teacher was Ross Lee Finney. His compositions include chamber, orchestral, vocal, and instrumental works, and he has received many honors, including the 1968 Pulitzer Prize for the orchestral work *Echoes of Time and the River*. Since 1965 Crumb has been professor of music and composer-in-residence at the University of Pennsylvania.<sup>27</sup>

The work selected for this article, *Pas-*

*toral Drone*, is Crumb's only solo organ work.<sup>28</sup> David Craighead, professor emeritus of organ at the Eastman School of Music, played the official premiere at First Unitarian Church in San Francisco on June 27, 1984, at the national convention of the American Guild of Organists, which had commissioned the work for the occasion.<sup>29</sup>

#### Structure

Crumb wrote the following notes about *Pastoral Drone* in Don Gillespie's book, *George Crumb: Profile of a Composer*:

*Pastoral Drone*, commissioned by the American Guild of Organists and composed in the summer of 1982, represents my first essay in the solo organ genre (my *Star Child* of 1977 included organ as an addition to the orchestral resources).

*Pastoral Drone*, cast in one continuous movement, was conceived as an evocation of an ancient "open-air" music. The underpinning of the work is provided by relentless drones executed on the organ pedals. The periodical "bending" of the basic drone sound (a lower D-sharp and a higher G-sharp, spaced as an interval of the 11th) announces the principal structural articulations of the work. The drone is overlaid by strident, sharply etched rhythms in the manual parts and the dynamic throughout is *sempre fortissimo* ("boldly resounding"). The characteristic sound of *Pastoral Drone* will suggest a kind of colossal musette.<sup>30</sup>

In the Gillespie book, theorist David Cope writes about Crumb's works from the early 1980s, including *Pastoral Drone*:

These later works show a progressively more inclusive use of tonality and interesting new approaches to formal organization. Although Crumb's stylistic "fingerprints" are indelibly impressed on every page, one also perceives an ongoing tendency toward new modes of expression.<sup>31</sup>

Two drones are in *Pastoral Drone*: a pedal drone based on a perfect eleventh (D-sharp to g-sharp), and a manual drone based on the perfect fifth. The pedal drone continues from beginning to end, interrupted at times by chromatic movement, but always returning to the same interval. The manual drone changes pitch six times, however. These pitch changes delineate the seven main sections of the work.

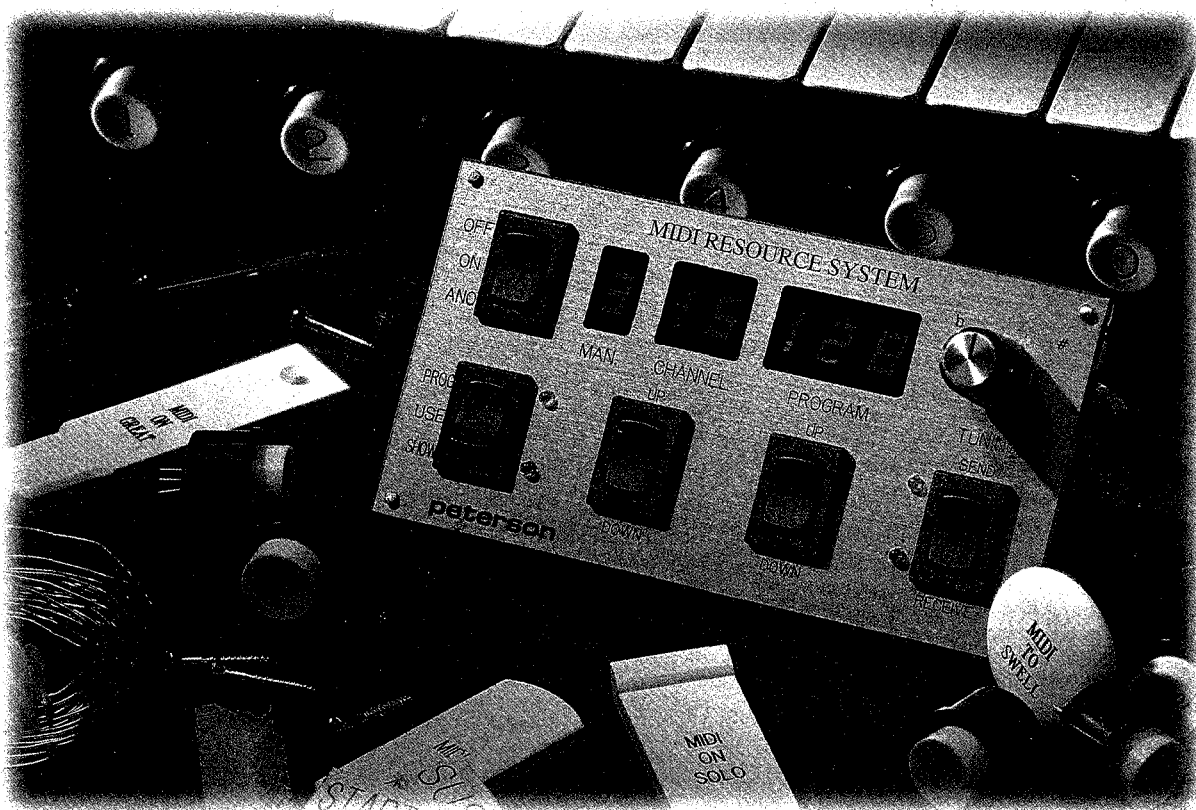
Each section contains the same three parts: (1) simultaneous pedal and manual drones with *ff* chromatic clusters constructed from neighboring tones to the drone; (2) a double pedal solo during which the feet move chromatically; and (3) a freely composed part, consisting of rapid manual figuration over the drone bass in the pedal. In sections 2–6 the three parts are presented exactly in that order. In section 1, however, the pedal solo is delayed, occurring in the middle

of the manual figuration part. Section 7 is differently ordered, too; it begins with alternating pedal solos and manual figuration, and then concludes with a *ff* chromatic cluster in both manuals and pedal. Table 3 is a structural outline of the work.

As shown in Table 3, the manual drones, built on the pitches G-sharp, B, D, and F, outline a diminished-seventh chord. The symmetrical structure outlined by these tonal areas forms an arched rondo, with the distinctive manual drone, punctuated by clusters, serving as a ritornello. Besides using the tonal shifts of the manual drone, Crumb emphasizes the symmetrical structure in other ways: (1) *quasi danza* triplets in sections 3 and 5 flank the central section; (2) the parallel pedal movement from the first section returns, expanded, in the last section; and (3) the order of the parts is skewed in sections 1 and 7, as noted above.

The freely composed parts of each section are improvisatory in character. Each part is based on a unifying rhythm, headmotive, or harmony, and the end of each phrase is dovetailed. For structural material, Crumb uses tritones, perfect fourths in parallel motion, pentatonic sequences and clusters, and both whole-tone scales in simultaneous parallel motion.

The work is in changing compound



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meter, with only two exceptions to regular compound beats: (1) a single simple beat at m. 44, beat 2; and (2) pedal stop additions that occur on the second half of the simple beat in m. 72, beats 2 and 3, and m. 75, beats 2 and 3. Crumb uses traditional notation for the work, except in mm. 68-69, where a single enlarged accidental affects all five notes of each pentatonic cluster.

### Registration

A three-manual instrument is necessary to perform *Pastoral Drone*. Because the manual compass is F-sharp to c<sup>'''</sup>, 61-key manuals are recommended. The score indicates three ossia passages (mm. 40-48, 56-58, and 78-84), marked *come sopra*, that are intended to make the work playable on an instrument with 56-key manuals by playing the passages an octave lower. A 56-key instrument's top key is g<sup>'''</sup>, however, and the pitch a<sup>'''</sup>—requiring a 58-key compass—occurs in m. 66. In a recent letter, Crumb acknowledges that the pitch a<sup>'''</sup> was overlooked. He writes: "I was unaware that one note was outside the 56-key range. Perhaps the 56-key notion should be abandoned!"<sup>32</sup> Although less common than 56-key instruments, 58-key organs can encompass all pitches, if the performer follows the octave displacement directions in the score.

The same *ff* registration, listed in the score at the beginning of the work, is needed each time the manual drone ritornello occurs:

- Gt.—full
- Sw.—full with 16'
- Pos.—full
- Ped.—32' 16' 8' 4'
- No couplers—Sw., Pos./Gt.

At the ritornello, a 16' reed plenum with mixtures is appropriate for the Great manual, with full registrations on the Swell and Positive manuals, too. The pedal drone is marked *f sempre*. Because the same pedal registration sounds, unaltered, through the first seventy-one measures, it should balance the Swell and Positive manuals, and must not be oppressively loud.

The registration direction "No couplers—Sw., Pos./Gt." is ambiguous at first glance, but apparently refers to the continuous alternation between coupled and uncoupled manuals: the Swell and Positive manuals are coupled to the Great manual during the *ff* introduction to each section, and then uncoupled for the rest of the time.

Manual changes are clearly marked and should be followed exactly. Additions to the pedal in mm. 72 and 75 are on simple divisions of the compound beat. Table 4 lists an appropriate registration for each section.

If the ossia passages are taken (on an instrument with manuals of fewer than sixty-one keys), the registration must be adjusted to mask the jump to one octave lower (mm. 40-48, 56-58, and 78-84). A footnote in the score that gives directions for this adjustment is unclear, however: "Ossia: play this passage (concluding at \*) down one octave without 16' or 8' (*come sopra*)."<sup>33</sup> What it should state is that (1) if 16' stops and couplers are the lowest-pitched stops used in the measure before the ossia, those 16' stops and couplers are removed for the duration of the ossia; or (2) if 8' stops and couplers are the lowest-pitched stops used in the measure before the ossia, those 8' stops and couplers are removed for the duration of the ossia.

Because of the large number of registration changes within the work, an instrument with an adjustable combination action is optimal. Otherwise, the performer will need a console assistant for stop changes.

### Interpretation

Clean articulation clearly aids the "precise and sharply etched rhythm" that Crumb prescribes.<sup>34</sup> Crisp articulation is particularly necessary in the rapid thirty-second-note figuration that occurs throughout the work. Furthermore, the dynamic, which is never less than *f*, creates a level of sound that takes time to disperse, particularly in a room that is acoustically live.

Except for the *quasi danza* parts, the freely composed parts are always introduced by an articulative element that imitates the percussive attack of bagpipes or musettes. Grace notes serve this purpose in sections 1 and 4, mordents in section 2, quintuplets in section 6, and arpeggios in section 7. The grace notes are played before the beat of the principal note; all other figures are played as written. In section 3, a distinction exists, and should be observed, between the dotted and triplet rhythms.

In the final cluster that ends the work, the right thumb has to play three notes at once: f-double-sharp, g-sharp, and a. The tip of the thumb plays the g-sharp, and the base of the thumb plays the two white keys. This maneuver is made more difficult by the position of the hand that is necessary to play seven notes at once.

A tenuto marking occurs at the pentatonic clusters in section 6 (mm. 68-69) and at the arpeggios in section 7 (mm. 73, 76, and 78). The tenuto causes a temporary broadening, and not a dramatic slowing, of the tempo; the passages that flank the tenuto passages are *a tempo*.

The pedal part is simple; throughout most of the piece, the organist merely holds down the two-note drone. Nevertheless, because of the wide distance between the two notes (a perfect eleventh), the length of time that they must be sounded, and the fact that they must be played by the toes, it is imperative that the organ bench be low enough that relaxed leg weight can be used to maintain the drone. Chromatic movement in the pedal part is marked *legatiss. sempre*, as opposed to the articulative clarity that is necessary in the manual parts.

C.F. Peters has published two versions of *Pastoral Drone*. The earlier version is an excellent-quality manuscript reproduction and the later version is typeset. Both are dated 1984, and both have the same cover, title page, and catalog number. Nevertheless, minor revisions in pitch, notation, registration, performance directions, dynamics, and scoring were made for the typeset version.<sup>35</sup> Asked about the differences in the two versions, Crumb writes: "The typeset version is the *definitive* version. I checked the typesetting very carefully (I prepared it myself)—so I hope there are no errata."<sup>36</sup> Table 5 contains a comparison of differences in the two versions.

At the beginning of the manuscript version there are also two short instructions that are not in the typeset version: (1) the beginning registration has the direction "Sw. and Pos. balanced dynamically;" and (2) a footnote on the first page states "All long notes should be *full value*!"<sup>37</sup>

*Pastoral Drone* has not been commercially recorded. Gillespie lists a performance time of eight minutes, but the work is actually only six minutes and twenty seconds in length when played at the tempo indicated in the score.<sup>38</sup>

## Praeludium by Ellen Taaffe Zwilich

### Background

Violinist and composer Ellen Taaffe Zwilich, born in Miami, Florida in 1939, graduated from Florida State University and the Juilliard School. Her composition teachers were John Boda, Elliott Carter, and Roger Sessions. Besides becoming the first woman to take a composition D.M.A. degree at Juilliard, Zwilich was also the first woman to receive the Pulitzer Prize in music, which was awarded in 1983 for *Symphony No. 1*. Most of her compositions are chamber and orchestral works, including two symphonies. She has accepted numerous commissions from major orchestras.<sup>39</sup>

The work selected for this article, *Praeludium*, is Zwilich's only solo organ work.<sup>40</sup> It was commissioned by the Boston chapter of the American Guild of Organists and published in 1987. Organist James David Christie played the premiere at the Church of the Advent in

Table 3.—Structural Outline of *Pastoral Drone*

Section	Mm.	Manual Drone	Material
1	1-14	G♯-D♯	Pedal and manual drones, <i>fff</i> chromatic clusters Manual figuration Pedal solo, parallel motion Manual figuration
2	15-26	D-A	Pedal and manual drones, <i>fff</i> chromatic clusters Pedal solo, parallel motion Manual figuration
3	27-39	F-C	Pedal and manual drones, <i>fff</i> chromatic clusters Pedal solo, contrary motion Manual figuration, <i>quasi danza</i>
4	40-48	B-F♯	Pedal and manual drones, <i>fff</i> chromatic clusters Pedal solo, contrary motion Manual figuration
5	49-58	F-C	Pedal and manual drones, <i>fff</i> chromatic clusters Pedal solo, contrary and oblique motion Manual figuration, <i>quasi danza</i>
6	59-71	D-A	Pedal and manual drones, <i>fff</i> chromatic clusters Pedal solo, contrary and oblique motion Manual figuration
7	72-84	G♯-D♯	Alternating manual figuration and parallel motion pedal solos Pedal and manual drones, ending in <i>fff</i> chromatic cluster

Table 4.—Registration for *Pastoral Drone*

Section	Mm.	Registration
1	1-3	Gt.: Full, Sw./Gt., Pos./Gt.
	4-6	Sw.: Reeds 16', 8', 4', Pos.: Krummhorn 8'
	7-8	Ped.: 32', 16', 8', 4'
	9-14	Sw.: Reeds 16', 8', 4', Pos.: Krummhorn 8'
2	15-17	Gt.: Full, Sw./Gt., Pos./Gt.
	17-18	Ped.: 32', 16', 8', 4'
	18-26	Gt.: Full, no couplers, Sw.: Full, Pos.: Full
3	27-29	Gt.: Full, Sw./Gt., Pos./Gt.
	29-30	Ped.: 32', 16', 8', 4'
	31-39	Sw.: Cornet, 8', 4', 2', Gt.: Full, no couplers
4	40-42	Gt.: Full, Sw./Gt., Pos./Gt.
	42-43	Ped.: 32', 16', 8', 4'
	43-48	Pos.: Full, Gt.: Full, no couplers
5	49-50	Gt.: Full, Sw./Gt., Pos./Gt.
	50-51	Ped.: 32', 16', 8', 4'
	51-58	Pos.: Krummhorn 8', 1½', 1½', Sw.: Full, Gt.: Full, no couplers
6	59-60	Gt.: Full, Sw./Gt., Pos./Gt.
	60-61	Ped.: 32', 16', 8', 4'
	61-71	Pos.: Cymbals, 8', 4', 2', 1½', Sw.: Full, Gt.: Full, no couplers
7	72	Ped.: 32', 16', 8', 4', add stops to <i>ff</i>
	73-74	Pos.: Full + couplers
	75	Ped.: 32', 16', 8', 4', add stops to <i>fff</i>
	76-84	Pos.: Full + couplers, Ped.: 32', 16', 8', 4', <i>fff</i>

Table 5.—Comparison of *Pastoral Drone* Versions

Measure/Beat	Manuscript	Typeset
1/1, 1st 8th	...	+coupl.
5/1, 1st 8th	...	Krummhorn
13/1, 2d 8th	Pos.	Sw.
26/3, 3d 8th	RH: F-A♯-G-F♯ LH: B-A-A♯-B (32d notes) (tenuto!)	RH: F-A♯-G-G♯-F B-A-A♯-B-C (32d note quintuplets)
	RH: F-E-F-E-F LH: C-B-C-B-C (32d note quintuplets)	RH: F-E-F LH: C-B-C (32d note triplet)
39/2, 3d 8th	RH: ♯ LH: ♯	RH: E-F-A♯-F-E LH: B-C-D♯-C-B (32d note quintuplets)
44/2, entire beat	LH: 8th note beamed to 16th note (grace notes unchanged)	two dotted 8th notes beamed together (grace notes unchanged)
48/1, 3d 8th	RH: A-F-D-B LH: A♯-F♯-E-C (32d notes)	RH: A-F-E-D♯-B LH: A♯-F♯-E♯-E-C (32d note quintuplets)
68/1, 1st 8th	...	(ten.)
68/1, 2d 8th	...	(ten.)
68/1, 3d 8th	...	(sempre sim.)
68/3, 1st 8th	...	<i>f</i>
69/1, 1st 8th	...	<i>f</i>
69/3, 1st 8th	...	<i>f</i>
70/2, 1st 8th	...	<i>f</i>
73/1, 3d 8th	...	(ten.)
76/1, 3d 8th	...	(ten.)
78/1, 3d 8th	...	(ten.)
78/1, 1st 8th	add to pedal +	...



Table 6.—Structural Organization for *Praeludium*

Section	Mm.	Tempo	Dynamic Shape
<i>Maestoso</i>	1–29	<i>J</i> = 72	<i>mf, poco f</i>
<i>Più mosso</i>	30–49	<i>J</i> = 96	<i>f</i>
	50–55		<i>f</i>
	56–74	<i>J</i> = 112	<i>f, p</i>
<i>Allegro moderato</i>	75–173	<i>J</i> = 118	<i>p, mp, mf, p, mf, f, ff, fff</i>
Tempo I	174–185	<i>J</i> = 72	<i>subito mp, p, pp</i>

Table 7.—Stop List for *Praeludium*

Manual	Stops Required
Great	Principals 16', 8', 4', 2' Reed 16', Trumpet 8' Mixture Cymbal Flute 8' (or Flute 4' an octave lower) Sw./Gt coupler
Swell	Principals 8', 4', 2' Reeds 16', 4', Trumpet 8' Mixture Trompette en chamade 8' Flute 8', tremolo (or Flute 4' an octave lower) String 8' Celeste 8'
Choir	Principal 8' Flute 8'
Pedal	Principals 16', 8', 4' Bourbons 32', 16' Mixture Reed 16', Trumpets 8', 4'

Boston, Massachusetts on May 1, 1988.

Asked in 1993 if she were planning any other organ compositions, Zwilich wrote: "YES! I will be writing a work for chorus and organ for next season, and I'd love to write more—I love the instrument."<sup>41</sup> The work, *A Simple Magnificat* for SATB chorus and organ (1994), has now been completed and published. The premiere was recently performed at the Yale Institute of Sacred Music, which commissioned the work.<sup>42</sup>

### Structure

In the preface to the score of her first symphony, Zwilich describes her approach to composition:

First, I have long been interested in the elaboration of large-scale works from the initial material. This "organic" approach to musical form fascinates me both in the development of the material and in the fashioning of a musical idea that contains the "seeds" of the work to follow.

Second, in my recent works I have been developing techniques that combine modern principles of continuous variation with older (but still immensely satisfying) principles, such as melodic recurrence and clearly defined areas of contrast.<sup>43</sup>

This organic approach to the composition of *Symphony No. 1*, whose premiere was in 1982, is similar to the organization of *Praeludium*, published five years later. The opening *Maestoso* of *Praeludium* contains the compositional techniques that shape the work: (1) complex harmonies and dense textures that result from piling up thirds; (2) distinctive articulative elements, or headmotives, used to begin melodic lines; and (3) frequent changes in texture.

Brochure notes in a 1986 recording of Zwilich's *Symphony No. 1* describe the first movement of the symphony, but they also accurately describe the genesis of *Praeludium*:

Everything in the work arises from the melodic and harmonic implications of the first fifteen bars, music Zwilich says she felt compelled to write...These [evolutions] work up to a sustained allegro that ultimately subsides into an ending as quiet as the beginning. All the most complex harmonies come from piling third upon third upon third.<sup>44</sup>

*Praeludium* develops according to the same construct. It contains four continuous sections: *Maestoso*, *Più mosso*, *Allegro moderato*, and Tempo I. Material from the *Maestoso* is later developed in both the *Più mosso* and the *Allegro moderato*. Both the tempo and dynamic increase gradually until the climax (mm. 168–73). The final section, Tempo I, has the tempo and dynamic of the *Maestoso*. The structural organization of the four sections of *Praeludium* is illustrated in Table 6.

### Registration

In a preface to the score, Christie writes about the desired instrument: "The registrations given are from the first performance and are to serve only as suggestions; the interpreter is urged to adapt them to allow the composition to work on any organ. *Praeludium* can be played with equal success on instruments ranging from Schnitger and Cavaillé-Coll to G. Donald Harrison and Brombaugh."<sup>45</sup> The work can be performed adequately on a two-manual instrument, although the score gives registrations for three manuals.

Dynamic changes are accomplished by frequent stop changes, rather than by means of expression pedals. In fact, the only instance where expression pedal use is indicated in the score is the *diminuendo* in m. 184. Consequently, the work can be performed on a instrument without expressive divisions. The score, in addition, has instructions for omitting the upper notes in certain passages in order to accommodate a tracker instrument with a short upper octave.

As stated by Christie, the registrations in the score can be adapted to many instruments. The registrations are precise and practical; in addition, they complement the manual changes that are also clearly marked. By selecting stops that match the original registration as closely as possible, the performer can avoid many technical, timbral, and dynamic problems. Table 7 lists stops suggested in the score for a three-manual organ.

Because the Trompette en chamade 8' is used as a solo stop against the full Great manual, the stop is most convenient on a secondary manual or floating division. If a chamade is unavailable,

another loud trumpet or combination of reeds can be substituted. For the last pedal notes in the work, a 32' Bourdon is effective, although a footnote in the score indicates that a 16' Bourdon may be substituted, if necessary.<sup>46</sup>

### Interpretation

In the preface to the score, Christie writes: "*Praeludium* was conceived in the spirit of the 17th-century North German 'Stylus phantasticus' and is to be performed as a fantasia with interpretive spontaneity and much freedom. The articulations are indicated to encourage clarity in all lines and textures."<sup>47</sup> Besides working for clarity, the performer should observe the tempo markings in the score. As illustrated in Table 6, the tempo increases at major structural posts until the climax of the work (mm. 168–72).

A vocal 16' principal is specified in the score for the short pedal solo at the beginning of the *Maestoso*; if the principal is unavailable, 16' and 8' flutes are substituted. The pedal voices should be articulated cleanly, with attention paid to agogic accents that are marked above or below some of the notes. The *molto legato* marking in m. 3 applies to stepwise movement in m. 3 and mm. 8–10. Because of the wide leaps in double- and triple-pedal textures, an entirely legato articulation is impossible.

The pedal solo is followed by a section of densely textured harmonies that arise gradually out of piled-up thirds. The aural effect of piling up thirds is one of individual melodic lines coalescing into a chord; this recurrent compositional technique serves as a unifying characteristic of the work. During the process, the gradual change from Choir manual to Great manual in mm. 15–18 requires the left hand to "thumb up" to the Great manual while simultaneously holding three notes on the Choir manual. Depending on the instrument and the location of the manuals, it may be possible during this section to "thumb down" to the Great manual from the manual above, thus making this manual change less difficult.

The pedal motive at the beginning of the *Più mosso* is marked *non legato*, but the sixteenth notes should be given sufficient length for the pedal reeds to speak. The low pedal thirds in mm. 34–47 can be played by the left foot alone. In mm. 50–55, the *accel. poco a poco* increases the tempo to 112; restraint is necessary, however, because of a natural tendency to accelerate too much during the long note values. The right-hand part in mm. 62–64 is played one octave lower if the instrument has a short upper octave.

The climactic section, *Allegro moderato*, is a fugato that contrapuntally combines its subject with motives from the first two sections of *Praeludium*. Articulation of the staccatos and slurs in this section should be observed exactly as marked in the score. At m. 153 the Trompette en chamade may be coupled to the Great manual to achieve the *fff* dynamic. Alternatively, additional intramanual couplers or a *sfz* mechanism can be used.

Three short passages in the third section (mm. 131–34, 153–56, and 160–63) are marked: "Omit upper notes if not available."<sup>48</sup> Even if the upper notes are available, though, it may be necessary to omit them if the sound is too overbearing. The extreme dissonance, in combination with full organ and high register, is excessively loud on some instruments. At the climax in mm. 168–72 it is necessary for the left thumb to take the top two notes of the left-hand chord, because of the thirteen-voice texture at that point. Also, a meter change from 4/2 to 4/4 occurs in mm. 171–74; the note values remain constant, however. At m. 174 the pedal has to be reduced quickly from *fff* to *subito mp*.

Finally, the short closing section, Tempo I, serves as a soft codetta to *Praeludium*. In m. 185 the final pedal interval, a perfect octave, has the instruction: "32' Bd. alone or play the lowest 'A' on Bd. 16' only."<sup>49</sup> Another possibility, however, is to play the pitches A and e on the

16' Bourdon; the resultant harmonic produces the desired 32' tone.

The score has one error: Page 6, Measure 81, Beat 2: the sharp in the bass clef should precede the F, not the A.

*Praeludium* has not been commercially recorded. The performance time is approximately eight minutes, if played at the score tempos. ■

### Notes

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- Michael Lawrence Mazzatenta, "The Gospel Preludes of William Bolcom" (D.M.A. diss., Arizona State University, 1991), 95; William Bolcom, Letter to this writer, October 20, 1993; Id., *Gospel Preludes, Book Three* (New York: Edward B. Marks, 1994).
- William Bolcom, *Mysteries* (New York: Edward B. Marks, 1981).
- "Hart Contemporary Organ Music Festival," *The American Organist* 14, no. 7 (July 1980): 22.
- Bolcom, *Mysteries*, 1.
- Ibid., 2.
- Lukas, 238.
- The symbol 11/2–11/3 refers to page 11, system 2 and page 11, system 3 of the score. All score references to movements 2, 3, and 4 of *Mysteries*, which are unnumbered, will use this system.
- Bolcom, *Mysteries*, 16.
- Ibid., 2.
- Ibid.
- Ibid.
- Ibid., 5–6.
- Ibid., 10.
- Ibid., 12.
- Ibid., 15.
- A footnote on page ten of the score defines a stemmed double whole note as two times as long as a double whole note.
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- Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan and Co., 1980), s.v. "Liszt, Franz," §4: Rome and the last years, by Humphrey Searle.
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- David Cope, "Biography," in *George Crumb: Profile of a Composer*, 14–15.
- Crumb, Letter to this writer, Oct. 14, 1993.
- Crumb, *Pastoral Drone*, 9.
- Crumb, *Pastoral Drone*, 4.
- References to the score in the text of this article are to the later, typeset version.
- Crumb, Letter to this writer, Oct. 14, 1993.
- Crumb, *Pastoral Drone* (manuscript version), 3.
- George Crumb, "Annotated Chronological List of Works," in *George Crumb: Profile of a Composer*, 112; Two hundred seventy-nine total beats divided by forty-four beats per minute equals 6.34 minutes.
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- Richard Dyer, brochure notes for *Ellen Taaffe Zwilich: Symphony No. 1*, New World Records NW336-2, 4.
- Ibid., 5.
- Zwilich, *Praeludium*, 2.
- Ibid., 11.
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- Ibid., 9–10.
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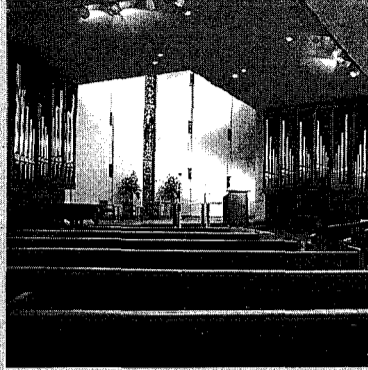
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# New Organs



## Cover

**Dobson Pipe Organ Builders, Ltd.**, Lake City, IA, has built a new organ for Elliott Chapel of Presbyterian Homes, Evanston, IL. The firm's opus 64 of two manuals, 26 stops and 25 ranks features mechanical key action and electric stop action, with an 8-level solid state combination action. The two cases are of rift sawn white oak with fumed finish. Manual keys are of ebony and rosewood; the music rack has a veneer of elm burl. Wind pressures are 72 mm for manuals, 78 mm pedal; flexible winding. The chapel underwent major renovation under the direction of archi-

tect Edward Sovik; all new chancel furnishings, removal of carpets, and new lighting were included in a project which removed interior stairways, placing them on the outside of the building, thereby doubling the opening between the chancel and nave. The organ is divided into two cases, with the Pedal division on the left and the manuals and keydesk on the right. The organ was dedicated in recitals by Frederick Swann on November 26-27, 1994. Consultant was Margaret McElwain Kemper, recently appointed Director of Music and Organist of the Presbyterian Homes.

## GREAT

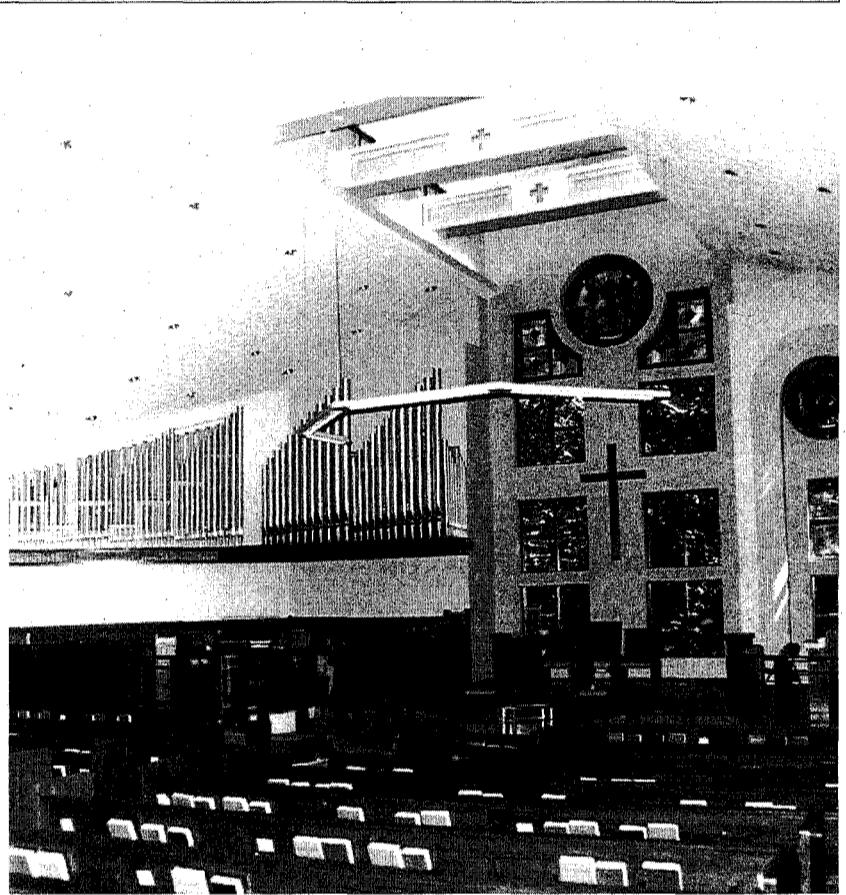
16' Bourdon  
8' Prestant (facade #1-30)  
8' Chimney Flute  
4' Octave  
4' Nachthorn  
2 1/2' Twelfth  
2' Fifteenth  
1 1/2' Seventeenth  
IV Mixture  
8' Trumpet  
Tremulant  
Sw/Gt

## SWELL (Expressive)

8' Gedackt  
8' Salicional  
8' Celeste FF  
4' Principal  
4' Traverse Flute  
4' Piccolo  
1 1/2' Gemsquinte  
16' Bassoon  
8' Oboe

## PEDAL

16' Subbass  
16' Bourdon (Gt)  
8' Prestant (facade #1-20)  
8' Gedackt (ext)  
4' Choralbass (ext)  
16' Trombone  
8' Trumpet (ext)  
Gt/Ped  
Sw/Ped



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**Levensen Organ Company**, Buffalo, IA, has built a new organ for St. Paul's Episcopal Church, Atlanta, GA. The two-manual, 22-rank organ is the firm's opus 20. The console and casework are of oak, with basswood for the windchests and internal structure. Metal flues were made by Thomas Anderson of North Easton, MA; reed pipes are from Trivo; wood pipes were made by the Levensen shop. The detached console features a micro-processor relay and fiber optic data transmission. Dr. Calvin Grimes is organist of St. Paul's. David Crawford Stills and Joyce Finch Johnson performed inaugural recitals.

## GREAT

8' Diapason  
8' Lieblich Gedeckt  
8' Salicional  
4' Octave  
2 1/2' Quint  
2' Super Octave

## SWELL

8' Lieblich Gedeckt  
8' Salicional  
8' Quintadena  
4' Lieblich Flute  
4' Salicet  
2 1/2' Nazard  
2' Piccolo  
8' Oboe  
Tremolo

## PEDAL

16' Bourdon  
8' Lieblich Gedeckt  
4' Octave  
4' Lieblich Flute  
2' Super Octave



**Kegg Pipe Organ Builders**, Uniontown, OH, has built a new organ for Sebring United Methodist Church, Sebring, OH. This seven-rank unit organ fills this 120-seat church and replaces an aging electronic instrument. The new pipe organ employs no electronic voices, and uses varied scaling in the principals, flutes and reeds. The derived mixture is the first attempted by the Kegg company, and has one break. It is drawn from the Octave and the Quint. With the exception of the 8' Principal stop, the entire instrument is enclosed in a shallow swell box set into the existing chamber. The standard Kegg console is a terraced drawknob design with a walnut exterior, and is fitted with a multiple memory SSL combination system. The manual keys are reversed color, and are fitted with tracker touch: naturals are covered in ebony and sharps are covered in walnut with polished bone caps; pedal sharps are of walnut. The console and façade cases are of white oak. Construction and installation were done by Charles Kegg, Frank Vinton and Lois Lee. Tonal finishing was done by Charles Kegg and Fredrick Bahr. The organ was dedicated December 18, 1994 by W. Robert Morrison, FAGO, of Canton, OH. Joyce Gorby is organist and music director for the church.

**GREAT**  
 16' Bourdon  
 8' Principal  
 8' Rohrflöte  
 8' Viole  
 8' Viole Celeste  
 4' Octave  
 4' Flute  
 2' Fifteenth  
 III Mixture  
 8' Oboe  
 Swell to Great

**SWELL**  
 8' Rohrflöte  
 8' Viole  
 8' Viole Celeste  
 4' Principal  
 4' Flute  
 2 1/2' Nazard  
 2' Flute  
 1 1/2' Larigot  
 16' Contra Oboe  
 8' Oboe  
 4' Oboe  
 Tremulant  
 Swell 16  
 Swell 4

**PEDAL**  
 32' Resultant  
 16' Bourdon  
 8' Principal  
 8' Bourdon  
 4' Octave  
 16' Oboe  
 4' Oboe  
 Great to Pedal  
 Swell to Pedal

**TONAL RESOURCES**  
 8' Principal 61p  
 4' Octave 73p  
 1 1/2' Quint 49p  
 16' Rohrflöte 97p  
 8' Viole GG 54p  
 8' Celeste TC 49p  
 16' Oboe 85p



**Karl Wilhelm, Inc.**, Mont-St-Hilaire, Québec, has built a new organ for St. Mark's Chapel of Bishop's University, Lennoxville, Québec. The chapel is a notable example of 19th-century Gothic Revival collegiate architecture, and has been classified as a historical monument by the Ministère des Affaires Culturelles du Québec. Dom André Laberge played the inaugural recital on May 1, 1994. Subsequent recitalists have included Kenneth Gilbert, Hélène Panneton, John Derksen, and Pamela Gill Eby, titular organ-

ist. The case was designed to complement the existing interior architecture of the building, and configured to accommodate a chamber in the side of the chapel. The Great is located outside the chamber; Swell and Pedal are inside the chamber. Casework is solid white oak treated with a penetrating oil stain. The organ features suspended key action and mechanical stop action. Natural keys are covered with bone, sharps are solid ebony. Pipe shades and ornaments are hand carved. Compass 56/30.

**GREAT**  
 8' Principal  
 8' Rohrflöte  
 4' Oktave  
 4' Blockflöte  
 2 1/2' Nazard  
 2' Superoktave  
 1 1/2' Tierce  
 1 1/2' Mixtur IV  
 8' Trompete

**SWELL**  
 8' Salicional  
 8' Hohlflöte  
 8' Celeste TC  
 4' Principal  
 4' Rohrflöte  
 2' Doublette  
 1 1/2' Larigot  
 1' Scharf III  
 8' Hautbois  
 Tremblant

**PEDAL**  
 16' Subbass  
 8' Oktavbass  
 4' Choralbass  
 16' Posaune  
 8' Posaune



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**Charles M. Ruggles Pipe Organs**, Conifer, CO, has built a new organ for Calvary United Methodist Church, Brownsburg, IN. The firm's opus 24 features casework of white oak, and panels of quarter-sawn white oak, all stained in a medium walnut oil finish. Most of the pipes are 96% lead; the facade pipes of the Principal 8' are of polished tin (75%) and zinc; Subbass 16' and the lowest 12 resonators of the Trombone 16' are of poplar. The Pedal and Great reeds have full-length conical resonators; the Dulcian 8' has full-length cylindrical resonators. The lowest manual is prepared for the addition of a Rückpositif division. Compass 58/30; flat, non-radiating pedalboard; wind pressure 75mm manual, 90mm pedal. Tuned in "Bach" temperament, H. A. Kellner, 1978. Total of 1,739 pipes. Charles M. Ruggles, design, voicing, casework, stop

action, wind system, pipes; Greg Sparks, windchests, key action, pipe racks, casework; David Betts, pipes, key action, finishing; Martin Pasi, reed pipes; Roger Hornung, wood pipes, bench; Judy Fritts, metal pipes, carvings; Halbert Gober, voicing; Dana Hull, voicing; A.R. Schopp's Sons, facade pipes.

- GREAT**
- 16' Bourdon
  - 8' Principal
  - 8' Rohrflöte
  - 4' Octave
  - 2 1/2' Quinte
  - 2' Octave
  - 1 3/8' Tierce
  - Mixture V
  - 8' Trumpet
- SWELL**
- 8' Principal
  - 8' Gedackt
  - 8' Camba
  - 4' Octave
  - 4' Rohrflöte
  - 2 1/2' Nasard
  - 2' Waldflöte
  - 1 3/8' Tierce
  - Plein Jeu IV
  - 8' Dulcian

- PEDAL**
- 16' Subbass
  - 8' Octave
  - 4' Choralbass
  - Mixture IV
  - 16' Trombone
  - 8' Trumpet

**Fowler Organ Company**, Lansing, MI, has redesigned and expanded its Opus 1 for Zion Lutheran Church, Harbor Beach, MI. The organ is free standing in the rear gallery of this new building. The organ builder was involved in planning of the new building from the beginning with the result being that the instrument is ideally placed in a room which is acoustically live and supportive of music. The organ's action is electro-mechanical with solid state switching and was originally built for this church in 1981 as this firm's Opus 1, replacing a 60-year-old Moller. It is an integrated design in which the stop list for two manuals and pedal is derived from nine independent ranks of pipes. When the organ was removed it was redesigned and expanded to suit the new room. The free standing oak case was designed to reflect the simple, angular lines of the new space and incorporates the pipes of the 8' Principal in the facade display.

- TONAL RESOURCES—9 ranks**
- 8' Principal 61 pipes 70% tin
  - 4' Octave 73 pipes 50% tin
  - 1 1/2' Quinte 61 pipes 50% tin
  - 16' Subbass 44 pipes Wood
  - 8' Gedackt 73 pipes Wood
  - 4' Spillflute 73 pipes 50% tin
  - 8' Viole de Gambe 73 pipes 50% tin
  - 8' Viole Celeste 49 pipes 50% tin
  - 16' Hautbois 85 pipes 50% tin

- GREAT**
- 16' Violone (T/C)
  - 8' Principal
  - 8' Holz Gedackt
  - 8' Viole de Gambe
  - 4' Octave
  - 4' Gedackt
  - 2 3/8' Nazard
  - 2' Superoctave
  - 2' Spillpfeife
  - 1 3/8' Tierce
  - III Mixture
  - 8' Hautbois
  - Chimes
  - Unison Silent
  - 16' Swell to Great
  - 8' Swell to Great
  - 4' Swell to Great
  - Pedal on Great

- SWELL**
- 8' Holz Gedackt
  - 8' Viole de Gambe
  - 8' Viole Celeste (T/C)
  - 4' Prestant
  - 4' Spillflute
  - 4' Viole
  - 2' Principal
  - 1 1/2' Quinte
  - II Cymbale
  - 16' Bassoon
  - 8' Hautbois
  - 4' Clarion
  - Tremulant
  - 16' Swell
  - Unison Silent
  - 4' Swell

- PEDAL**
- 16' Subbass
  - 16' Gedackt
  - 8' Octave
  - 8' Bourdon
  - 8' Viole de Gambe
  - 5 1/2' Quinte
  - 4' Choralbass
  - 4' Gedackt
  - 3 1/2' Tierce
  - II Rauschquinte
  - 16' Bassoon
  - 8' Hautbois
  - 4' Clarion
  - 8' Swell to Pedal
  - 8' Great to Pedal

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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 AUGUST  
**Daniel Lemieux**; Church of the Pilgrimage, Plymouth, MA 8 pm

16 AUGUST  
**Harold Stover**; Cathedral of the Immaculate Conception, Portland, ME 12:15 pm  
**David Mulbury**; Mem Music Hall, Methuen, MA 8 pm  
**Todd Wilson**, with orchestra; Hoover Auditorium, Lakeside, OH 8:15 pm

17 AUGUST  
**Robert Palmatier**; Old Dutch Church, Kingston, NY 12:15 pm

20 AUGUST  
**Anne Froidebise**, with flautists; National Shrine, Washington, DC 6 pm

21 AUGUST  
**Brenda Vrendenburg**; Auditorium, Round Lake, NY 12:15, 1 pm

22 AUGUST  
**Steven Young**; Church of the Pilgrimage, Plymouth, MA 8 pm

23 AUGUST  
**Andrés Mojica**; Mem Music Hall, Methuen, MA 8 pm

24 AUGUST  
**Boyd Herforth**; Old Dutch Church, Kingston, NY 12:15 pm

27 AUGUST  
**Frederick Swann**; Mem Music Hall, Methuen, MA 4 pm  
**Joseph Adam**; National Shrine, Washington, DC 6 pm

29 AUGUST  
**Kimberly Hess**; Church of the Pilgrimage, Plymouth, MA 8 pm

30 AUGUST  
**Jonathan Biggers**; Mem Music Hall, Methuen, MA 8 pm  
**Karel Paukert**, with flute; Cleveland Museum, Cleveland, OH 5:30 pm

31 AUGUST  
**Howard Houghtaling**; Old Dutch Church, Kingston, NY 12:15 pm  
**James Johnson**; National City Christian, Washington, DC noon

2 SEPTEMBER  
**John Gouvens**, carillon; Culver Academy, Culver, IN 4 pm

6 SEPTEMBER  
**Anne Marsden Thomas**; Mem Music Hall, Methuen, MA 8 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

8 SEPTEMBER  
**Michael Kleinschmidt**; All SS Church, Boston, MA 7:30 pm (also September 10)  
**Marijim Thoenes**; Concordia College, Ann Arbor, MI 8 pm

10 SEPTEMBER  
Gary Beard Chorale, with orchestra; First Methodist, Somerville, TN 3 pm

11 SEPTEMBER  
**John Walker**; Cathedral of St Thomas More, Richmond, VA 8 pm

13 SEPTEMBER  
**Pierre Pincemalle**; Mem Music Hall, Methuen, MA 8 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

14 SEPTEMBER  
Clare College Choir; Newberry College, Newberry, SC 4 pm  
Clare College Choir; Ebenezer Lutheran, Columbia, SC 8 pm

15 SEPTEMBER  
Clare College Choir; Trinity Episcopal, Tariffville, CT 7:30 pm (also September 16)

17 SEPTEMBER  
**Robert Clark**; House of Hope, St Paul, MN 4 pm

18 SEPTEMBER  
Clare College Choir; Cathedral of the Incarnation, Garden City, NY 7:30 pm

20 SEPTEMBER  
**James Johnson**; Mem Music Hall, Methuen, MA 8 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

21 SEPTEMBER  
**Mary Monroe**; Columbia Univ, New York, NY noon

22 SEPTEMBER  
Evergreen Consort; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 SEPTEMBER  
**Kathleen Scheide**; Round Lake Auditorium, Round Lake, NY 2:30 pm  
**Haig Mardirosian**; St Francis of Assisi Cathedral, Metuchen, NJ 3 pm  
**Pierce Getz**; Market Square Presbyterian, Harrisburg, PA 7:30 pm

27 SEPTEMBER  
**Christa Rakich**; Mem Music Hall, Methuen, MA 8 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

29 SEPTEMBER  
**Elizabeth & Raymond Chenault**; Cathedral of the Incarnation, Garden City, NY 7:30 pm  
Gary Beard Chorale; First United Methodist, Jackson, TN 7:30 pm

## UNITED STATES West of the Mississippi

15 AUGUST  
**Ruth Benning**; Christ United Methodist, Rochester, MN 12:20 pm

20 AUGUST  
**Siegfried Drinkmann**; St Mary's Cathedral, San Francisco, CA 3:30 pm

21 AUGUST  
**Marilyn Keiser**; Balboa Park, San Diego, CA 8 pm

22 AUGUST  
**Dan Alwin**; Christ United Methodist, Rochester, MN 12:20 pm

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

29 AUGUST  
**Merrill N. Davis III**; Christ United Methodist, Rochester, MN 12:20 pm

3 SEPTEMBER  
**Ernesto Rizza**, with ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm

10 SEPTEMBER  
**Richard Elliott**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**John Singer**, shakuhachi; St Mary's Cathedral, San Francisco, CA 3:30 pm

11 SEPTEMBER  
Gary Beard Chorale, with orchestra; Lily Peter Auditorium, Helena, AR 8 pm  
**Larry Palmer**, organ & harpsichord; Southern Methodist Univ, Dallas, TX 8 pm

17 SEPTEMBER  
**Jonathan Dimmock**; St Mary's Cathedral, San Francisco, CA 3:30 pm

24 SEPTEMBER  
**George Emblom**; St Mary's Cathedral, San Francisco, CA 3:30 pm

29 SEPTEMBER  
**Colin Andrews & Janette Fishell**, carillon & organ; Crystal Cathedral, Garden Grove, CA 7:40, 8:15 pm

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**INTERNATIONAL**

15 AUGUST  
**T. Woolard-Harris**; St James United Church, Montréal, Québec 12:30 pm  
**Sylvie Poirier, Philip Crozier**; St Nicholas Church, Prague, Czech Republic 8 pm  
**J.J. van der Harst**; Grote Kerk, Vlaardingen, Netherlands 8 pm  
**Jacques Boucher**, with violin; Cathedral, Bourges, France 9 pm  
**Patrick Delabre**; Chartres Cathedral, France 4:30 pm

16 AUGUST  
**Aad Zoutendijk**; Grote Kerk, Vlaardingen, Netherlands 8 pm

17 AUGUST  
**Gillian Weir**; Altenberg Cathedral, Germany 7:30 pm  
**Robert Parkins**; St Killian's Church, Heilbronn, Germany  
**Sylvain Caron**; St Andrew & St Paul, Montréal, Québec 12:15 pm

18 AUGUST  
**Jan Jansen**; Grote Kerk, Vlaardingen, Netherlands 8 pm  
**Sylvie Poirier, Philip Crozier**; Ev.-Luth. Inselkirche, Norderney, Germany

19 AUGUST  
**Iain Quinn**; Kaiser-Wilhelm Gedächtnis Kirche, Berlin, Germany

20 AUGUST  
**Elmar Jahn**; Cathedral, Bourges, France 10 am, 5 pm  
**Henri-Franck Beauperin**; Chartres Cathedral, France 4:30 pm

22 AUGUST  
**James Calkin**; St James United Church, Montréal, Québec 12:30 pm  
**Maija Lehtonen**, with violin; Cathedral, Bourges, France 9 pm

24 AUGUST  
**Jacquelin Rochette**; St Andrew & St Paul, Montréal, Québec 12:15 pm

26 AUGUST  
**Iain Quinn**; Cathedral, Limburg, Germany

27 AUGUST  
**Steve Gentile**; Cathedral St-Étienne, Auxerre, France 5 pm  
**Françoise Dornier**; Chartres Cathedral, France 4:30 pm  
**Françoise Levechin-Gangloff**; Cathedral, Bourges, France 10 am

28 AUGUST  
**Colin Walsh**; Lincoln Cathedral, England 7 pm  
**Katherine Dienes**; Cathedral, Liverpool, England 11:15 am

31 AUGUST  
**Sylvie Poirier & Philip Crozier**; St Andrew & St Paul, Montréal, Québec 12:15 pm

2 SEPTEMBER  
**Iain Quinn**; Marktkirche, Wiesbaden, Germany 11:30 am  
**Iain Quinn**; Lutheran Church, Schlangenbad, Germany 7:30 pm

3 SEPTEMBER  
**James Diaz**; Cathedral, Chartres, France 4:30 pm

4 SEPTEMBER  
**Rupert Jeffcoat**; St Philip's Cathedral, Birmingham, England 1 pm

5 SEPTEMBER  
**David Pearson**; St James United Church, Montréal, Québec 12:30 pm

9 SEPTEMBER  
**Graham Elliott**; St Mary the Virgin, Loughton, Essex, England 7:30 pm

12 SEPTEMBER  
**Philip Crozier**; St James United Church, Montréal, Québec 12:30 pm

14 SEPTEMBER  
**Gerard Gillen**; St Paul's Basilica, Cantù (CO), Italy

23 SEPTEMBER  
**Peter Hurford**; Chichester Cathedral, England 7:30 pm  
**Karol Golebiowski**; St Michele, Cantù (CO), Italy

26 SEPTEMBER  
International Improvisation Concours; Montbrison, France (through September 29)

27 SEPTEMBER  
**Per Ryden**; St Paul's Basilica, Cantù (CO), Italy

30 SEPTEMBER  
**Michael Gallit**; St Nicholas, Bad Ischl, Austria 8 pm

**Organ Recitals**

SUSAN ARMSTRONG-OUELLETTE, Cadet Chapel, U.S. Military Academy, West Point, NY, May 7: Coronation March (*Le Prophète*), Meyerbeer; Cantilène, Prélude (*Trois Pièces*), Pierné; Carillon on "Neander," Hannahs; *Cantabile*, Franck; *Flourish for St. Crispin's Day*, Jackson; Grand Choeur, Intermezzo, *Cantabile*, Final (*Sonata No. 7*), Guilmant; *Meditation*, Dupont; *Liberation Toccata*, Saint-Martin.

DIANE BISH, Second Presbyterian Church, Indianapolis, IN, May 5: *Toccata on "Christ the Lord is risen today,"* arr. Bish; *Five Flute Clocks*, Haydn; *Allegro (Symphony No. 6)*, Widor; *Bolero de Concerto*, Lefebure-Wély; *Carillon de Westminster*, Vierne; *Allegro (Concerto Gregoriano)*, Yon; *Litanies*, Alain; *Nettleton, Duke Street*, arr. Bish; *Nimrod*, Elgar; *Toccata (Symphony No. 5)*, Widor.

LORRAINE BRUGH, with Richard Cederberg, trumpet, Elmhurst College, Elmhurst, IL, May 7: *Concerto III in C*, Vivaldi/Bach; *Pie Jesu*, Stabat Mater (*Organbook II*), Rorem; *Praeambulum in E*, Lübeck; *Okna-Windows*, Eben; *Prelude and Fugue in B*, Dupré.

DOUGLAS CLEVELAND, Pasadena Presbyterian Church, Pasadena, CA, May 14: *Allegro deciso (Evocation)*, op. 37, Dupré; *Plymouth Suite*, Whitlock; *Rhapsody*, op. 17, no. 1, Howells; *Scherzo (Symphony II)*, Vierne; *Imperial March*, op. 32, Elgar; *Toccata and Fugue in d*, op. 59, Reger; *Air with Variations*, Sowerby; *Shall we gather at the river (Gospel Preludes, Book 2)*, Bolcom; *Final (Symphony VI)*, Vierne.

PHILLIP COMPTON, First United Church of Christ, Reading, PA, April 30: *Concerto in C*, S. 595, Six Schübler Chorales, S. 645-650, *Prelude and Fugue in b*, S. 544, Bach; *Chorale in E*, Franck; *Pastorale*, Roger-Ducasse; *Alleluys*, Preston.

ROBIN DINDA, All Saints Church, Worcester, MA, May 7: *Toccata, Carillon, Fantasy for Flute Stops, Pageant, Symphony in G*, Sowerby.

STEVEN EGLER, St. Mark's on the Campus Episcopal Church, Lincoln, NE, May 21: *Prelude and Fugue in e* ("The Great"), Bruhns; *Allein Gott in der Höh sei Ehr*, S. 663, Bach; *Herzliebster Jesu, Hankey, Earth and All Stars*, Ore; *Concerto in d*, S. 596, Vivaldi/Bach; *New Britain* (three movements), St. Denis, Hyfrydol, Egler; *Veni Emmanuel, Cradle Song, Lobt Gott, ihr Christen*, Ore; *Prelude and Fugue in e*, S. 548, Bach.

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May 14: *Grand Choeur in F, Salomé; Prélude Religieux, Levadé; Hymn of the Nuns, Lefébure-Wély; Evening Prayer, March in G, Smart; Consider the Lilies, Topliff; Pater Noster, Foote; Fugue in c, Parker; Prelude in A, Hollins; Hold Thou my hand, Briggs; Humoresque "L'Organo primitivo," Yon; Postlude in G, Cappelen; Toccata in G, Dubois.*

JAMES GOOD, Clairmont Hills Baptist Church, Decatur, GA, May 21: *Liebster Jesu, S. 731, Nun freut euch, S. 734, Prelude and Fugue in C, S. 547, Bach; A Trumpet Minuet, Hollins; Introduction and Passacaglia, Reger; Nettleton, Wood; We're marching to Zion, Held; Finale (Symphony VI), Vierne.*

WILLIAM D. GUDGER, St. Luke's Chapel, The Medical University of South Carolina, May 2: *Voluntary in G, Z. 720, Prelude (Suite in C, Z. 766), A Ground in Gamut, Z. 645, Ground in c (Ye tuneful muses, Z. T681), Trumpet Tune, Z. T678, Purcell; Voluntary in a, Locke; A Voluntary for Cornet, Blow; Trumpet Voluntary in D/d, Voluntary on the Old Hundredth, Blow and/or Purcell; Voluntary in D, Chaconne in a, Croft; The Duke of Gloucester's March, T. 430, King James's Farewell, T. 457, A Trumpet Minuet, T. 439, Clarke; Voluntary for Double Organ, Z. 719, Purcell.*

DAVID HATT, with Nancy Hatt, violin, Calvary Lutheran Church, Federal Way, WA, May 14: *Sinfonia from Cantata No. 29, Canonic Variations on "Vom Himmel hoch," Bach; Symphony No. 7: Fourth movement, Widor; Chaconne in E, Buxtehude; Air (Suite in D), Bach; Two chorales with bass melody; Ad perennis, Weymouth, Hatt; Prelude in f, Krebs.*

SARAH MAHLER HUGHES, with instruments, Ripon College, Ripon, WI, March 26: *Sonata No. 3 in g, RV 757, Vivaldi; Fantasie in f, Krebs; Concerto in F, Handel; Wie schön leuchtet, Allein Gott, Nun bitten wir, Im Frieden dein, Schilling; Sonata No. 15 in C, Biber; Jesus, priceless treasure, Mackay; Prayer of St. Gregory, Hovhanness.*

DAVID HURD, Cathedral Church of St. Paul, Detroit, MI, March 24: *Toccata in d, BuxWV 155, Buxtehude; Partita on "Detroit," Hurd; Benedictus, Reger; Prelude and Fugue in f, S. 534, Bach; Arioso and Finale, Prelude on "Were you there," Hurd; Sonata No. 4 in d, Guilman.*

LEE JESSUP, First United Methodist Church, Hollywood, CA, April 30: *Toccata*

and *Fugue, op. 59, Reger; Sinfonia (Cantata 156), Prelude and Fugue in G, S. 541, Bach; Pastorale, Milhaud; Carillon, Dupré; Two Trumpet Tunes and Air, Purcell; Cantilena on "Green Boughs," Les Petites Cloches, Marche Grotesque, Purvis; Miniature, Langlais; Finale, Franck.*

VANCE HARPER JONES, First Baptist Church, New Bern, NC, May 7: *Hymnus, von Fielitz; Twelve Mosaics, Wilder; The Heavens Rejoice, Miller; Rhapsodie Catalane, Bonnet; Balm in Gilead, Fantasy for Organ, Utterback; Friends, Quivey/Hill; Uncle Sam March & Two Step, Noonan and Bell.*

MARK KING, Washington National Cathedral, Washington, DC, May 14: *Prelude and Trumpetings, Roberts; Psalm Prelude II, set one, Howells; Fantasia et Fuga in g, S. 542, Bach; Prelude Modal, Nazard, Incantation pour un jour saint, Langlais; Was Gott tut das ist wohlgetan, Kellner; Allegro vivace, Final (Symphonie I), Vierne.*

ROBERT BURNS KING, Duke University, Durham, NC, May 28: *Chaconne in F, L. Couperin; Dialogue sur la voix humaine, F. Couperin; Tierce en taille, Du Mage; The Cuckoo, Daquin; Basse de Cromhorne, Marchand; Récit de Nazard, Clérambault; Dialogue, de Grigny; Sonata de I Tono, Lidon; A tempo ordinario, Allegro (Concerto II, B-flat), Handel; I call to Thee, Lord Jesus Christ, S. 639, Toccata and Fugue in d, S. 565, Bach; Funeral March for a Marionette, Gounod/King; Final-Allegro assai (Sonata I), Guilman.*

K. BRYAN KIRK, St. George's Episcopal Church, Bridgeport, CT, May 14: *Prelude, Fugue and Chaconne, BuxWV 137, Buxtehude; Wir glauben all an einen Gott, S. 740, Alle Menschen müssen sterben, S. 643, Christ lag in Todesbanden, S. 625, Wer nur den lieben Gott lässt walten, S. 642, Bach; Prelude and Fugue in g, Bruhns; Wacht auf! Ruft uns die Stimme, S. 648, Wenn wir in höchsten Nöten sein, S. 668, Herr Jesu Christ, dich zu uns wend, S. 655, Komm, Gott, Schöpfer, Heiliger Geist, S. 667, Prelude and Fugue in C, S. 545, Bach; Improvisation.*

ARTHUR LAWRENCE, Metropolitan Museum of Art, New York, NY, March 1: *Voluntary VI, Stanley; Kyrie - Christe - Kyrie (Clavierübung), Bach; Voluntary in G, Purcell; Diferencias sobre el canto llano de Caballero, Cabezón; All' Offertorio, All' Elezione, Pastorale, Al Post Communio, Zipoli; La Romanesca, Valente.*

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JOAN LIPPINCOTT, MacMurray College, Jacksonville, IL, April 27: *Festival Fanfare*, Leighton; *Passacaglia in c*, S. 582, Bach; *Fantasia in f*, K. 608, Mozart; *Choral varié sur le thème du "Veni Creator"*, op. 4, Duruflé; Allegro, Cantabile, Final (*Symphonie VI*), Widor.

JOHN OBETZ, Fourth Presbyterian Church, Chicago, IL, April 23: *Sonata in c*, Mendelssohn; *Psalms Prelude*, op. 32, no. 1, Howells; *Prelude and Fugue in E-flat*, S. 552, Bach; *Victimae Paschalis Laudes*, Tournemire; *Postlude pour l'Office de Complies*, Deux danses à Agni Yavishita, Alain; *Alléluias sereins*, Transports de joie (*L'Ascension*), Messiaen.

PAMELA RUITER-FEENSTRA, East Heights United Methodist Church, Wichita, KS, March 5: *Le Chemin de la Croix*, Dupré.

MARCIA VAN OYEN, First Presbyterian Church, Lake Forest, IL, April 2: *Toccata in b*, Gigout; *Sonata VI in G*, Bach; *Noël sur les jeux d'anches, sans tremblant, et en duo*, Daquin; *Jesus loves me, What a friend we have in Jesus*, Bolcom; *Grand Choer No. 2*, Hollins; *Adagio in E*, Bridge; *Sweet Sixteenths*, Albright; Final (*Symphonie VI*), Widor.

JOHN WEAVER, Cleveland Museum of Art, Cleveland, OH, April 2: *Concerto in F*, op. 4, no. 4, Handel/Weaver; *Six Schubler Chorales*, S. 645-650, *Fantasia and Fugue in g*, S. 542, Bach; *Prelude and Fugue in e*, Weaver; *Grand Pièce Symphonique*, Franck.

MARIANNE WEBB, First Presbyterian Church, Saganaw, MI, March 17: *Praeheridium in C-dur*, Böhm; *NI Komm, der Heiden Heiland*, S. 659, Bach; *Fantasia in f-moll*, K. 608, Mozart; *Prélude et Fugue*, op. 99, no. 3, Saint-Saëns; *Adagio (Symphonie V)*, Allegro (*Symphonie VI*), Widor.

TODD WILSON, Cathedral of Sts. Peter and Paul, Providence, RI, March 12: *Cortège et Litania*, *Prelude and Fugue in f*, op. 7, no. 2, *Variations sur en Noël*, Dupré; *Symphonie Romane*, Widor.

RUDOLF ZUIDERVELD, with Janette Kirkham, soprano, Redeemer Lutheran Church, Bettendorf, IA, March 19: *Praeheridium in D*, BuxWV 139, *Ach Herr, mich armen Sünder*, *Klaglied*, Buxtehude; *O Gott, du frommer Gott*, S. 767, *Gedenke doch, mein Geist, zurucke*, Recit: *Ich habe genug*, Aria: *Schlummert ein, ihr matten Augen, Bist du bei mir*, Bach; *Sonata No. 2*, Mendelssohn.

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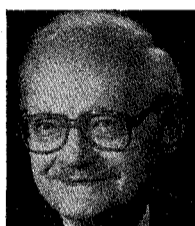
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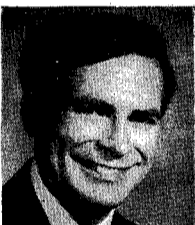
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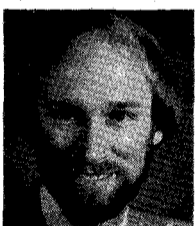
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