

# THE DIAPASON

SEPTEMBER, 1995



Trinity Lutheran Church, Lynnwood, WA  
Specification on page 18

# Letters to the Editor

## Huestis: Acoustic Basis for Organ Specification

A quick note concerning statements in Robert Huestis' article, "An Acoustic Basis for Organ Specification and Registration," in the June issue.

Near the bottom of the first page, Mr. Huestis speaks of the admonition directed to students by well-meaning teachers, to NOT employ two stops of the same pitch together because of "tuning problems." The implication is that in any "well-voiced and well blended" organ this practice is perfectly legitimate and will result in musical benefits.

Any tuner in his right mind, on MOST organs, even those which are highly praised, will advise that stops of the same pitch should not be used together if a fine musical result is sought after. He says this because there is more often than not, grave difficulty in bringing say, the Octave 4' in tune with the Flute 4', in accurate tune with each other. Compounding the difficulty, these two stops are often found side-by-side on the windchest, and most builders do not allot an abundance of space for ANY stop, particularly the mechanical-action builders.

It is therefore advised that, at least in the case of the two stops above mentioned, the "Male" and the "Female" stops not be drawn together. That is not to indicate that other stops, perhaps further apart on the windchest, not be drawn together. We frequently find fun in asking an organist to "pull out all your eights." This is in order to hear as much fundamental tone as possible, enhanced by a slight stereophonic sense, in many recent and extant organs sadly lacking in sufficient 8' tone.

Mr. Huestis might want to consider the adverse effect that neighboring pipes have on speaking pipes, because of the gentle excitement of THEIR OWN wave lengths, and how this in turn bothers the wave length of the already speaking pipes, especially on large scales all crowded together.

It's difficult for a "meat and potatoes" organ man to accept deep scientific patter, when all his life he has been fighting things that are now being recommended. It would seem logical that if a combination sounds good, use it; if bad, don't—allowing for tin ears, that is.

Theodore Gilbert  
Wilbraham, MA

# Here & There

**Elmhurst College** will sponsor a Church Organist Workshop Series on September 9 and 23. Presenters include Donald Mead, Lee Nelson, Lorraine Brugh, Philip Spencer, Dori Erwin Collins, Sally Cherrington, and Michael Surratt, in sessions on organ repair, organ literature, practice techniques, improvisation, worship practice, and *The New Century Hymnal*. For information: Elmhurst College, 190 Prospect Ave., Elmhurst, IL 60126; ph 708/617-3515.

**The Bach Festival of Philadelphia** has announced its 1995-96 concert schedule: Sep 15, Ulrich Boehme, organist, St. Paul's Church, Chestnut Hill; Sep 17, Ulrich Boehme, First and Central Presbyterian Church, Wilmington, DE; Sep 29, Samuel Bartos, pianist, St. Martin-in-the-Fields Church, Chestnut Hill; Oct 14, Chanticleer, Holy Trinity Church, Center City, Philadelphia; Oct 27, Paul Galbraith, guitarist, St. Martin-in-the-Fields Church, Chestnut Hill; Nov 17, Le Triomphe de l'Amour, St. Martin-in-the-Fields Church, Chestnut Hill; Jan 14, Musica Antiqua Cologne, Holy Trinity Church, Center City, Philadelphia; and Feb 25, Gottfried Preller, organist, Bryn Mawr Presbyterian Church. For information: The Bach Festival, 8419 Germantown Ave., Philadelphia, PA 19118; ph 215/247-4020.

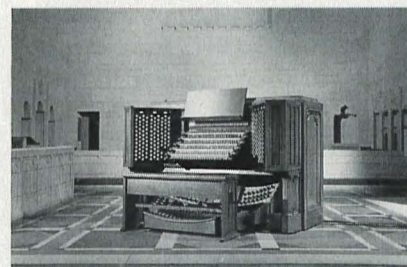
**Fourth Presbyterian Church, Chicago**, has announced its fall 1995 series of musical events: Sep 24, 6:30 pm, Gerre Hancock; October noonday recitals, 12:10 pm, Oct 6 Michael Surratt, Oct 13 Stephen Sharp, Oct 20 William Aylesworth, Oct 27 Jerome Butera; Oct 22, 6:30 pm, Haydn's *The Creation*, The Morning Choir and orchestra conducted by Morgan Simmons; Nov 10, 8 pm, Frederick Hohman (sponsored by the Chicago AGO); and Nov 26, 6:30 pm, Douglas Cleveland. For information: Fourth Presbyterian Church, 126 E. Chestnut St., Chicago, IL 60611; ph 312/787-4570.

Robert Town has announced the **Rie Bloomfield Organ Series 1995-96** at Wichita State University, Wichita, KS: Sept 26, David Bergin; Oct 17, David Craighead; Frederick Swann, service playing workshop Nov 27, recital Nov 28, family concert Nov 29; Catharine Crozier, Feb 21, Feb 29, Mar 6; and Laraine Waters, recital Apr 16, children's concert Apr 17.

**The Riga Dome Boys Choir**, the premier boys choir of Latvia, will make its second tour of the United States and Canada this fall. The tour begins September 30 at St. Luke's Episcopal Church, Atlanta, GA, and continues with appearances in Orlando, Washington, San Francisco, Dallas, Lincoln, Salt Lake City, Indianapolis, St. Louis, Grand Rapids, Cleveland, Winstead (CT), and ends on October 29 at St. Andrew's Latvian Lutheran Church, Toronto, Ontario. For information: Latvian Cultural Association TILTS, Inc., 65 Cedar Rd., Katonah, NY 10536; 914/232-7438.



John Scott



Guilbault-Therien console at the Church of the Heavenly Rest

John Scott will play a rededication concert at the **Church of the Heavenly Rest**, New York City, on October 10. The concert is in celebration of the first stage of the organ's restoration after a devastating fire on August 7, 1993, when the console was completely destroyed and smoke damaged the pipes and action. Built by the Austin Company in 1929, the organ comprises 140 ranks and over 8,000 pipes. The new console was designed by the church's architects, Gerald Allen & Jeffrey Harbison, and

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## CONTENTS

### FEATURES

- Ton Koopman: A story of a mother's love and devotion by Herbert L. Huestis 13
- Interpretive Suggestions for Four American Organ Works, Part 2 by Earl Holt 16

### LETTERS TO THE EDITOR

### NEWS

- Here & There 2, 3, 4
- Appointments 3
- Carillon News 6

### REVIEWS

- Music for Voices and Organ 6
- Book Reviews 7
- New Recordings 9
- New Organ Music 11
- New Handbell Music 12

### NEW ORGANS

### CALENDAR

### ORGAN RECITALS

### CLASSIFIED ADVERTISING

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built by Guilbault-Therien of Québec. Weighing in at 1,600 pounds, it is on a movable platform and features a computer system by Synchordia of Québec as well as a Solid State Logic system. A restoration of the church's interior included improvement of the acoustics. For information: Church of the Heavenly Rest, 2 East 90th St., New York, NY 10128-0675; ph 212/289-3400; fax 212/534-8460.

**The Association of Lutheran Church Musicians** has announced a program of workshops designed for the worship and music needs of rural parishes. Entitled "Treasures in Earthen Vessels," these workshops are open to pastors, church musicians, and other lay leaders, and will take place at various rural sites in Canada and the United States during October and November: Oct 14, Redeemer Lutheran Church, Didsbury, AB; Oct 21, Christ Lutheran, Kelowna, BC; Redeemer Lutheran, Portage la Prairie, MB; Rockway Lutheran, Springfield, OH; St. Stephen's Lutheran, Hickory, NC; Bethany College, Lindsborg, KS; Bethlehem Lutheran, Brainerd, MN; Niobrara Lutheran, Niobrara, NE; Shepherd of the Valley Lutheran, Merced, CA; and Nov 11, St. Peter Lutheran, Milverton, ON. For information: ALCM, 1-800/624-ALCM.

Jeffrey Brillhart, organist at the Bryn Mawr Presbyterian Church, has announced the **Improvisation Institute II** to be held at the church October 15-18. Philippe Lefebvre, one of the

three organist titulaires at Notre Dame, Paris, will present an improvisation immersion experience for 10 organists and up to 10 auditors. For information: Improvisation Institute II, Bryn Mawr Presbyterian Church, 625 Montgomery Ave., Bryn Mawr, PA 19010; ph 610/525-2821; fax 610/525-9476.

**The Willis Bodine Chorale** has announced its 1995-96 season of concerts: Oct 22, Sowerby *Canticle of the Sun* and other works, University of Florida; Jan 21, music by composers from Gainesville and Alachua County, United Church of Gainesville; Apr 21, Mendelssohn *Elijah*, University of Florida. For information: Willis Bodine Chorale, P.O. Box 90073, Gainesville, FL 32607; 904/376-2636.

**The Brussels Organ Circle** will sponsor an International Organ Week from October 22-29. Concerts and lectures will be presented daily. For information: Cercle d'orgue de Bruxelles, Domstraat 8, B-1602 Vlezenbeek, Belgium; ph 02/532.50.80.

**The Swiss Clavichord Society** was founded in February of this year and held its first official meeting on May 17 at the Institute of Musicology, University of Fribourg, at which the following officers were elected: Bernard Brauchli, president; Luigi-Ferdinando Tagliavini, vice-president; Pierre Hügli and Jörg Gobel, secretaries; and Thomas Steiner, treasurer. Other founding members include Jörg Dähler, Andreas Erismann, Pierre Goy, Nicole Hostettler, Georges

Kiss, Johann Sonnlitner, and Susan Brauchli. The Society was founded to promote the clavichord in Switzerland and to act as a center of information on the clavichord and related events in the country. Four major events are planned for the coming season: Oct 28, Lausanne, conference by Thomas Steiner, concert with Pierre Goy, Nicole Hostettler, Georges Kiss, Bernard Brauchli and Johann Sonnlitner; Jan 25, Berne, conference by Jörg Gobeli, recital by Andreas Erismann; Mar 28, Fribourg, conference/recital by Bernard Brauchli; and May 5, Basel, visit to the Collection of Musical Instruments in Basel and recital. For information: Swiss Clavichord Society, P.O. Box 1418, CH-1001 Lausanne, Switzerland.

**Trinity Church/St. Paul's Chapel**, New York City, has announced its 1995-96 season of Sunday afternoon concerts, featuring the choir and orchestra of Trinity Church conducted by Owen Burdick: Nov 5, American Music Celebration, with works of Foss, Copland, and Stravinsky; Dec 17, Handel's *Messiah*; Mar 24, Bach, *B-Minor Mass*; Apr 28, the American premiere of Owen Burdick's oratorio *And Death Shall Have No Dominion*. For information: Trinity Church, 74 Trinity Pl., New York, NY 10006; ph 212/602-0873; fax 212/602-0760.

**The Civic Opera Theatre of Kansas City** will stage Conrad Susa's *The Wise Women*, a Christmas fable, on December 15 and 17 at Grace and Holy Trinity Episcopal Cathedral, Kansas City, MO. The work was commissioned by the AGO and premiered in July 1994 at the AGO convention in Dallas. For information: Civic Opera Theatre, P.O. Box 413251, Kansas City, MO 64141-3251; ph 913/262-6688.

**The International Gaudeamus Interpreters Competition** takes place March 3-10 in Rotterdam, and is open to all instrumental and vocal soloists and ensembles up to 12 performers. The program should include at least six compositions with a total duration of not less than 60 minutes. Deadline for entries is October 1, 1995. For complete information: International Gaudeamus Interpreters Competition, Swammerdamstraat 38, 1091 RV Amsterdam, The Netherlands; ph 31-20-6947349; fax 31-20-6947258; e-mail gaud@xs4all.nl

**The Harrisburg AGO chapter** has announced the Violette Cassel Organ Performance Competition to be held on May 18 at Camp Hill Presbyterian Church. A \$600 award has been set for this competition, open to Pennsylvania residents 17-25 years of age who are currently studying the organ. For application form, sample judging form, and a complete set of guidelines, contact: David Binkley, Camp Hill Presbyterian Church, 101 N. 23rd St., Camp Hill, PA 17011-3898; ph 717/737-0488.



Trinity College Choir

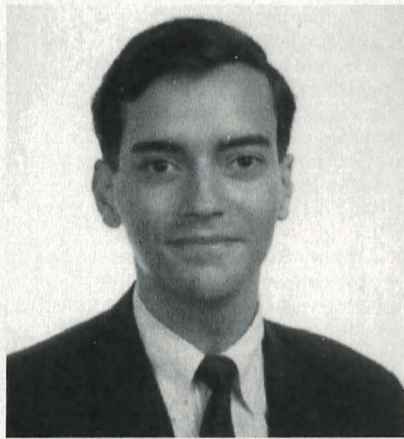
**The Choir of Trinity College**, Cambridge, England, will tour North America during April 1997. The current mixed voice choir was formed by Trinity's Organist and Director of Music Richard Marlow in 1982. The choir has toured here twice in recent years, in 1992 and 1994. For information: Phillip Truckenbrod Concert Artists, P.O. Box 331060, W. Hartford, CT 06133-1060; ph 203/560-7800; fax 203/560-7788.

## Appointments



Robert E. Barney

**Robert E. Barney** has been appointed Director of Music at Trinity Episcopal Church, Concord, MA. Barney holds degrees from New England Conservatory, Boston, and Concordia College, Bronxville. He has performed in this country and in Europe, including performances for the AGO, the OHS, and on *Pipedreams*. He has completed two terms on the Boston AGO executive committee, and is in his 10th year as music director of the Boston Gay Men's Chorus, which has recently released a CD recording entitled *Visions: Words for the Future*, with works of Pinkham, Conte, Susa and others.



Peter Stoltzfus

**Peter Stoltzfus** has been appointed Organist and Director of Music at Plymouth Church of the Pilgrims (Congregational), Brooklyn Heights, NY. He will direct the semi-professional adult choir, develop a graded RSCM children's choir program, and oversee a concert series and the ongoing restoration of the church's 1937 Aeolian-Skinner organ by Nelson Barden Associates. For the past two years Stoltzfus has served as assistant organist at St. Thomas Church, New York City, as a pupil of Gerre Hancock. Previously he was assistant organist at Trinity Church on the Green, New Haven, CT; St. Paul's Cathedral, Detroit; and was interim organist and choirmaster at Christ's Church, Rye, NY. He holds the MMus from Yale University School of Music, and the BMus from the University of Michigan. His major teachers have included David Bartlett, Robert Glasgow, Charles Krigbaum, Walden Moore, Thomas Murray, and Carl E. Schroeder.

**J. Richard Szeremany** has been appointed Minister of Music and Director of Arts at East Liberty Presbyterian Church, Pittsburgh, PA, where his responsibilities include two handbell choirs, a variety of instrumental ensembles, the Chancel Choir of 40 voices, a concert series, and music in the Christian Education department, as well as supervising accompanists, choral directors, and instrumentalists for the five worship services on Sundays and Wednesdays. As Director of Arts, he will organize a year-long monthly series of cultural events focusing on the relationship between faith and the arts. East



J. Richard Szeremany

Liberty Church houses a 1935 Aeolian-Skinner of 128 ranks in the nave, and a 38-rank 1973 Austin in the chapel. An ordained clergyperson in the Presbyterian Church U.S.A., Dr. Szeremany continues his pastoral activities leading worship as well as preaching.

**Burton K. Tidwell** has been appointed Vice-President and Tonal Director of the Schantz Organ Company. He joined the firm as associate tonal director in 1987 and was named tonal director in 1989. His background includes work with several builders of mechanical and electro-pneumatic organs, as well as the production of five organs under his own name. He holds a degree in organ performance from the University of Kansas, and has had many years of experience as a church organist and recitalist. Mr. Tidwell is a member of the Board of Directors of the American Institute of Organbuilders, and has written numerous articles on organ-building. A native of Caldwell, KS, he studied with Grace Lowe and James Strand during high school, and later with Mildred Andrews and James Moeser, and graduate study with Don Vollsted at the University of Colorado.

## Here & There

Minneapolis organist/publisher/editor **Randall Egan** was the featured speaker and recitalist at the 10th Annual Pine Mountain Music Festival held in Houghton and Iron Mountain, MI, June 11-17. Mr. Egan's lecture was entitled "The Fine and Dying Art of Service-playing." Two recitals featuring Canadian and American composers were performed on Victorian instruments in each of the host cities.



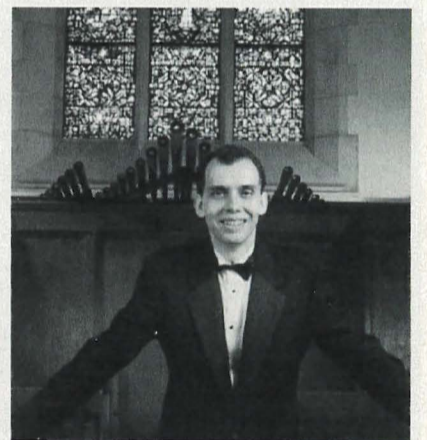
Kim Heindel

Organist and harpsichordist **Kim Heindel** has been added to the roster of Phillip Truckenbrod Concert Artists. His most recent recordings (Dorian label) and concerts have featured the lautenwerk, or lute-harpsichord, strung with gut rather than wire. His travelling instrument is the first built in North America, commissioned from Willard Martin in 1988. Heindel has also recorded for Gasparo and has performed in the U.S. and Europe. He holds degrees from Westminster Choir College and the New

England Conservatory, having studied organ with Joan Lippincott and Yuko Hayashi, and harpsichord with John Gibbons and Albert Fuller. Mr. Heindel has served as university organist at Lehigh University and has taught harpsichord and performance practice at Moravian College.

**David Hurd** recently completed several compositions. *Hallelujah! I will give thanks*, a trio for soprano, baritone, bass-baritone and organ, with text from Psalm 111, was commissioned by Paul Houghtaling for the Church of St. Luke in the Fields, New York City, and premiered on April 23. *A Song of the Light*, a setting of *Phos hilaron* for unaccompanied mixed voices, was commissioned by the Church of the Resurrection, Blue Springs, MO, and premiered at Paschal Vespers on April 30. *Glorify the Lord*, an anthem for mixed voices, flute and organ, with text drawn from the Psalms, the Song of the Three Young Men and the Book of Revelation, was commissioned by All Saints' Church, Torresdale, PA, and premiered on June 4. *Creator Spirit, come we pray*, an anthem setting of a new translation of *Veni Creator Spiritus* scored for mixed voices and organ with optional melody instrument, was commissioned by the United Board for Homeland Ministries (UCC), and is available from The Pilgrim Press. In addition, Augsburg Fortress has released two other works: *The Record of John*, an anthem for mixed voices, baritone and organ; and *Music for the Eucharist* for unison voices and organ, a setting of the liturgy commissioned by the Southeastern Pennsylvania Synod, ELCA.

**James Johnson** is the composer of two works just published: *How Can I Keep from Singing* is an anthem for SATB and organ, tenor solo si piece; *Peace*, for SSAA or TTBB, is based on a poem by Henry Vaughan. Johnson's fifth CD recording has recently been released. Entitled *A Thousand Pearls*, it features the Fisk organ in Abbey Chapel, Mount Holyoke College, with the Eastman Brass (Conch Classics CC-1), and includes works of Bach, Sweelinck, Gabrieli, Frescobaldi, Bonelli, Cornet, Viviani, and others; available for \$16.50 postpaid from James Johnson, P.O. Box 4838, Key West, FL 33041; 305/292-1933.



Lorenz Maycher

**Lorenz Maycher** is featured on a new recording, *Leo Sowerby Works for Organ*, on the Raven label. The program includes *Comes Autumn Time*, *Requiescat in Pace*, *Air with Variations*, *Arioso*, *Whimsical Variations*, *Sonatina*, and *Dialog* (with pianist James Culp), recorded on the 1949 Aeolian-Skinner organ (opus 1173) at First Presbyterian Church, Kilgore, TX. Also included on the disc is William Watkins' historic recording of *Carillon*, recorded on the same organ in 1951 for Aeolian-Skinner's *King of Instruments*, Vol. II. Organist at First Church of Christ, Scientist, New York City, Maycher recently gave world premiere performances of Sowerby's 1958 *Nostalgic Poem* and *Heroic Poem* (Washington, DC; New York City premiere at Columbia University; Chicago premiere at Fourth Presbyterian Church). In June he played Sowerby's *Medieval Poem* for organ and

orchestra and the first performance in 40 years of the *Concert Piece*, also for organ and orchestra, in a concert at St. Stephen's Episcopal Church, Richmond, VA. The CD is available for \$17 postpaid from the Organ Historical Society (804/353-9226) or from Raven Records, 3217 Brook Rd., Richmond, VA 23227.



Charles M. Ruggles

**Charles M. Ruggles**, organbuilder, is celebrating the 20th anniversary of his organbuilding firm by moving his operations to Conifer, CO, fulfilling a lifelong dream. Mr. Ruggles apprenticed with John Brombaugh in Germantown, OH, and has been building mechanical action organs in Cleveland, OH since then. His firm also undertakes selective restorations and rebuilds of 19th-century tracker action organs. Currently being completed are new instruments for Cleveland State University, Cleveland, OH, and Susquehanna University, Selinsgrove, PA. For information: Charles M. Ruggles, 13641 W. Cedar Dr., Conifer, CO 80433-5310.

**Carl Staplin's Easter Fanfare**, for organ, brass, percussion and optional choir, was recently premiered in four locations: St. George's Church, Nashville, TN, Wilma Jensen, organist/choirmaster; Bryn Mawr United Presbyterian Church, Bryn Mawr, PA, Jeffrey Brillhart, director of music and fine arts; Trinity Episcopal Church, Buffalo, NY, John Hofmann, organist/choirmaster; and First Christian Church, Des Moines, IA, Christopher Raynes, director of music. The work is dedicated to Wilma Jensen and is to be published by West Wind Music Publishing, Aurora, CO.



Fred Tulan

**Fred Tulan** performed music of Messiaen at Notre-Dame Cathedral, Paris, on May 14 during his 10th appearance there. For a monograph on Messiaen's first wife, organist-violinist-composer Claire Delbos, Tulan interviewed Delbos and Messiaen's 57-year-old son Pascal; the second wife Madame Yvonne Loriod-Messiaen; the widow of Jean Langlais, Marie-Louise Jacquet, who possesses 65 early letters from Messiaen to Langlais, and who had assisted at the Delbos/Messiaen wedding at La Trinité; Jean-Pierre Leguay and his wife Annie, who taught with Pascal Messiaen; Jean Guillou, Jacques Taddei, and Naji Hakim, Messiaen's successor at La Trinité. Dr. Tulan had previously interviewed Gaston Litaize and Daniel-Lesur. Mme. Delbos-Messiaen had five published organ works and a published setting of the poems written to Messiaen by his mother before his birth. Messiaen's own improvisations to these poems, recorded at La Trinité, will soon be reissued on compact disc.

The 9th annual **Abendmusik** took place August 27 at Our Lady of Sorrows Church, Santa Barbara, CA, featuring vocal and instrumental music of Buxtehude and other north German composers. The **Santa Barbara Old Spanish Days and Fiesta** took place August 5 at the Unitarian Society of Santa Barbara, featuring music from Old Spain, Mexico, and early California, with organists Mahlon E. Balderston and David A. Gell.

Publisher Paul Hamill has announced the release of the **Church Music Handbook 1995-1996**. Now in its 14th year, the handbook is a 128-page calendar and music guide based on the three-year lectionary, including the Revised

Common, Episcopal, Lutheran, and Roman citations, and offers suggestions for hymns, anthems and organ music for each Sunday of the year. For information: Theodore Presser Co., 1 Presser Pl., Bryn Mawr, PA 19010-3490; 610/525-3636.



Houston AGO chapter AIDS quilt

The **Houston AGO chapter** has sponsored the creation of a legacy in memory of chapter members who have died of AIDS. Two local artists, Jim Hamlin, graphic designer, and Ken Simmons, fabric designer, have used ecclesiastical fabric to weave a 3' x 6' tapestry, which features a stylized organ console and pipe composition, along with the names of deceased members. The quilt square will be added to the National AIDS Quilt and will be on view in cities where that project is displayed.

**Theodore Presser Company** has announced the addition of works by **Esra Laderman** to its catalog. The list includes various orchestral and chamber works, and 25 *Preludes for Organ*. For information: ph 610/525-3636; fax 610/527-7841.

**Dover Publications** has issued its recent catalog of over 500 titles, including large-size playing editions and study scores, books on music history, technique, instruments, composers, opera, folk songs, and more. A free copy of the catalog may be requested from: Dover Publications, Inc., 31 East 2nd St., Mineola, NY 11501; tel 212/255-3755.

**Breitkopf & Härtel** has announced the release of several new editions: *in Ewigkeit dich loben*, vol. 4 (EB 8574); *Leipzig Organ Music of the 19th Century* (EB 8603); Handel, *Sonata in G*

*Major*, HWV 579, arranged for two keyboard instruments (EB 8067); Mozart, *Missa Brevis in D*, KV 194 (EB 8607); and *Glashütter Passion* (DV 7903). For information: (0611) 4 50 08-0.

**Jackman Universe** has released *Shine for Me Again: Star of Bethlehem* (492-00026; \$3.95), a sacred Christmas cantata with story and lyrics by Sherri Otteson Bird and music by Dan Carter, for SATB choir, baritone and mezzo soprano soloists, narrator, piano, and optional flute. Performance time is 22 minutes. A cassette recording is available separately (492-00026c; \$9.95). For information: Theodore Presser Co., 610/525-3636, ext 41.

**Paraclete Press** has released a new recording, *Hear The Ring!—The Bells of Christmas*, by **The Glorie Dei Ringers**. The group performs old favorites in new arrangements as well as original handbell works on their 6½ octave set of Malmark handbells. CD \$14.95 (GDCD 019), cassette \$9.95 (GDC 019). For information: Paraclete Press, P.O. Box 1568, Orleans, MA 02653; 508/255-4685.

**TCMR Communications**, publisher of *The Church Music Report* and *Sacred Music News & Review*, has purchased the Sing Family of Newsletters including *Sing!*, *Sing! Jr.*, and *Ring!*, all three of which are written for the choir member with the subscription sold to the church music director who receives one copy and photocopies the correct number. For information: 817/488-0141; fax 817/481-4191.

**Naxos** has announced several new recordings: Bach, *French Suites 1 & 2*, *Italian Concerto*, *Chromatic Fantasy and Fugue*; Bach, *French Suites 3-6*, both performed on piano by Wolfgang Rübsam; Bach, *Schübler Chorales*; *Orgelbüchlein* (2 vols.); *Leipzig Chorales* (2 vols); and organ works S. 535, 550, 584, 588, 589, 736, 740, and 767; all played by Wolfgang Rübsam; *German Organ Music*, Vols. 1 and 2, played by Joseph Payne; and *Organ Meditation* (transcriptions), played by Janos Sebestyen.

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— The Curtain Has Been Lifted —

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## Carillon News

by Brian Swager



Miraculous Medal Shrine, Germantown, PA

### Profile: Miraculous Medal Shrine

St. Vincent's Seminary was established in 1867 in Germantown, PA, about eight miles northeast of Philadelphia. A chapel for the seminary on Cheltenham Avenue was completed in 1879 and a tower was added twenty years later. It is now known as the Miraculous Medal Shrine.

In the late 19th century, a Germantown Vincentian on a pilgrimage to the birthplace of St. Vincent de Paul visited the Church of Notre Dame in Buglose, France. He was sufficiently inspired by the 60-bell carillon there that he per-



Detail of bell ornamentation



Crown of bell suspended from wooden beam

suaded his home seminary and congregation to install a carillon at St. Vincent's in Germantown.

A carillon of 26 bells was ordered from the Paccard Bellfoundry of Annecy-le-Vieux, France, in 1900 and was installed the following spring. The bourdon weighed 3,300 pounds and sounded D. The compass was D, C, G# chromatic through g<sup>2</sup>. The carillon was played from a so-called "Maisonave keyboard," one of several unsuccessful inventions of the late 19th century designed to enable the carillonneur—or any keyboardist—to play from a piano-



An ornate Paccard bell (Miraculous Medal carillon)

type keyboard with more ease than the traditional carillon keyboard offers. The carillon was silent during at least one of the following two decades due to the unreliability of Canon Maisonnave's machine.

Arthur Bigelow described the bells in 1946: "The bells of St. Vincent's represent the finest instrument cast in the 1800s. Furthermore, they are the first tuned carillon bells to be installed in the New World and are a perfect example of Old World craftsmanship, in this civilization of ours where expediency often dictates the amount of care we are to bestow upon an object. In the bells of Germantown we see united the beauty of tone with the beauty of form and decoration. Beautiful to hear, the bells are also beautiful to look upon. The designs of the bells, the inscriptions, the filigree work, the festoons about their waists, and the decorations about their shoulders, the exquisitely molded and cast bas-reliefs and high reliefs of the crucifixes and figures of saints, complete to the finest detail, all bespeak the love of the founder for his bells. Every bell is complete with its crown by which the bells are attached to their wooden beams."

In 1945, Arthur Bigelow began a project of restoring and enlarging the carillon. By 1946 he had rehung the bells and built a conventional carillon console. The Paccard foundry furnished two new bells (E and F#) in 1948 to fill in the gap in the lowest octave. Bigelow himself cast 19 treble bells for the instrument. The four-octave carillon with a keyboard compass of C, D, E, chromatic to c<sup>3</sup> was dedicated in 1952.

Remy Müller was carillonneur at St. Vincent's from 1946 until his retirement in 1969. He was succeeded by Janet Dundore, who plays between Novena services every Monday evening. Three 30-minute playing segments are scheduled beginning at 5:30 and ending at 8:00.

## Music for Voices and Organ

by James McCray

### Advent and Christmas (Dancing)

Christmas is a most appropriate season for adding dance to the other art forms used in expressing the great joy of the season. Throughout history, more persons have

been involved in dance at Christmas than at any other time.

Doug Adams

Doug Adams' charming little book titled *Dancing Christmas Carols* is a wonderful resource for choral directors. Each of us is faced with creating the annual Christmas concert at church or school, and adding dance is certainly one way of offering a new slant to the season. In his book he gives choreography suggestions for special dancers and for "group dancing." The chapter titled "Moving to Carols in Liturgy" will be of particular interest to church choir directors; here, ideas for congregational participation are explained.

Most Christmas concerts (church and school) have one section where the audience joins the choir(s) in singing Christmas carols. This is something that everyone enjoys and, for some, is more important than being a passive observer. This year consider having them not only sing but also move. What a special treat it will be for the majority of the audience. Admittedly not all churches (or directors) will be bold enough to venture into this area. But, since the historical basis of many carols is dance, there are numerous reasons for exploring new directions.

The book is published by Resource Publications, Inc. and is available through Mark Foster Music Co. for \$7.95. For those inhibited directors lacking the courage to add this to a service or concert, it could still be helpful for less formal holiday social events and/or classroom projects. Most of the suggestions easily adapt to the music and there are many levels of movement so it will not require skilled performers. In an age when show choirs are so popular with performers and audiences, it seems only right that other types of groups should be allowed to share in the fun. It is good to remember what Robert Fulghum once said, "Christmas is not a date on the calendar, it is a state of mind."

This year's Christmas columns have been divided as follows: I, Advent and Christmas; II, Christmas and Epiphany. Part II will follow next month.

### Advent

**A Simple Magnificat**, Ellen Taaffe Zwilich. SATB and organ, Merion Music of Theodore Presser, 342-40172, \$2.25 (M-).

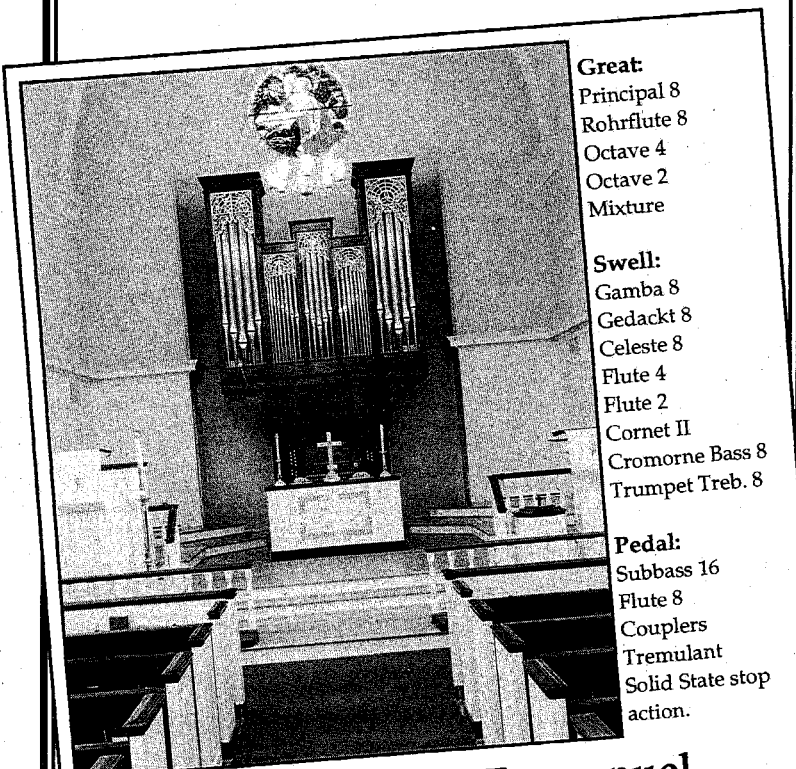
Zwilich is one of the leading American composers. Her music is less familiar because it often is very difficult and is of interest to advanced groups; however, here she has created a work that is primarily in choral unison with the voices spread over a three octave range. The organ music is not difficult, but is soloistic and independent from the choir. Written on three staves, it has several motivic gestures such as sustained chords with short light melodies above them, or detached rhythms that shift meters into various types of syncopation. After the opening Latin statement the text is in English.

**Prepare!**, Allen Pote. Two-part mixed with keyboard, Lorenz Corporation, CGA705 (E).

This joyful setting is in two parts and could be used as a processional or anthem. It has an ABA structure with the middle contrasting area in minor and for one line. The outer A sections have brief antiphonal statements of the title. This is an easy anthem, but one that will set the proper mood for Advent. Highly recommended.

**For the Crowning of the Year**, Bernhard Hemmerle. Unison (canons) unaccompanied, Augsburg Fortress,

## Bedient in Virginia...



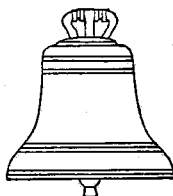
- Great:**  
Principal 8  
Rohrflute 8  
Octave 4  
Octave 2  
Mixture
- Swell:**  
Gamba 8  
Gedackt 8  
Celeste 8  
Flute 4  
Flute 2  
Cornet II  
Cromorne Bass 8  
Trumpet Treb. 8
- Pedal:**  
Subbass 16  
Flute 8  
Couplers  
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11-10509, \$2.50 (E).

Here is a collection of 16 canons/rounds for Advent and Christmastide that can be used as intros, benedictions, etc. Each is only a few measures long and they are organized for two, three, or four voices. Often they draw on familiar tunes such as "People, Look East," and "Infant Holy, Infant Lowly," although some are merely exuberant settings of Gloria or Amen. Useful for any type of choir.

**Make Straight in the Desert a Highway, Austin Lovelace. Two-part mixed voices and keyboard, G.I.A. Publications, G-3704, \$1.00 (E).**

With a lilting 6/8 meter the three verses are cleverly structured so that the women and men each sing their unison part to one verse and then the third combines them in a two-part texture. The keyboard is simple, on two staves.

**Prepare the Way, Hal Hopson. SATB, keyboard, with optional 2 octave handbells and congregation, The Sacred Music Press, 10/1202 S, \$1.20 (M).**

Based on a popular Swedish melody, this anthem has three verses: unison choir, unaccompanied four-part choir, choir and congregation with descant. The melody remains constant, with handbells on the first and last verse and as an interlude, adding to the gentle spirit of the mood. The organ music is quite easy.

**Festival Magnificat, Richard Proulx. SATB, organ with optional brass quintet, Selah Publishing Co., 410-866, \$1.50 (M+).**

This sophisticated setting has a challenging organ part, contrapuntal choral writing, and opportunities for the congregation to join in the singing. Proulx provides a recurring interlude theme in which the congregation sings—unusual for this canticle. Magnificat is often sung in Latin but the rest of the text is in English. This will require able performers, but it is a solid work with a fresh look at an ancient text.

#### Christmastide

**A Feast for Christmas, Emma Lou Diemer. SATB with brass or piano, Santa Barbara Music Publishing, SBMP 15, \$4.95 (M+).**

Diemer's music always has a robust energy and freshness, and she clearly sets that out in this work. The first movement has a rhythmic vitality and begins with a driving repeated-note instrumental opening. The second movement, "Blow, Blow, Thou Winter Wind," creates a wind atmosphere as the singers have random blowing effects, speaking in a type of sprechstimme, and no actual singing. It will be a very effective contrast to the other movements and other music on any service or concert. The next two movements draw on texts by Walter Scott and William Blake and the last one is a setting of the traditional "Make We Joy now in this Feast." This work will require solid instrumentalists (3 trumpets and 3 trombones) and a good choir, which often sings unaccompanied. The duration is about 13 minutes. Highly recommended.

**Hodie Christus natus est, Andrew Carter. SATB and organ, Oxford University Press, X382, no price given (M/M+).**

Carter's music is attractive, rhythmic, and harmonically interesting without being dissonant. He moves through rapidly changing keys for each phrase of the text. This 7/8 work is sung in English except for the title. It is fast with a mixture of choral unisons and four-part harmony. The organ part is not difficult although the introduction is tricky. A delightful short setting and highly recommended.

**A Boy was Born in Bethlehem, Stephen Hodge. SATB unaccompanied, Mark Foster Music Co., MF 578, \$1.20 (M).**

This carol draws on SA and TB paral-

lel thirds that echo each other as it moves through various tonal areas. A middle section has the choir providing a humming background for a possible soprano soloist. The music is cheerful, not difficult, and would be especially suited to a high school choir.

**Dakota Nativity, Dadee Reilly. SATB, keyboard with optional drum, ankle or wrist bells, and flute, Summa Productions of A.M.S.I., #2038, \$1.230 (E).**

The character of this work is native American and it would be a particular favorite of junior or senior high students. The music is easy with minor chords, simple rhythms, and an Indian story line. The percussion will add greatly to the overall character of the work.

**On this Day Earth Shall Ring!, arr. David Cherwien. Two parts, organ, and optional 3-octave handbells, Concordia Publishing House, 98-3208, \$1.00 (E).**

Using the familiar "Piae Cantiones" melody, the music has several verses, each with a different accompaniment style. Half of the choral music is in unison. It is a very easy setting that could be used by SA, TB, or mixed choir, and would be useful for small church choirs or young singers.

## Book Reviews

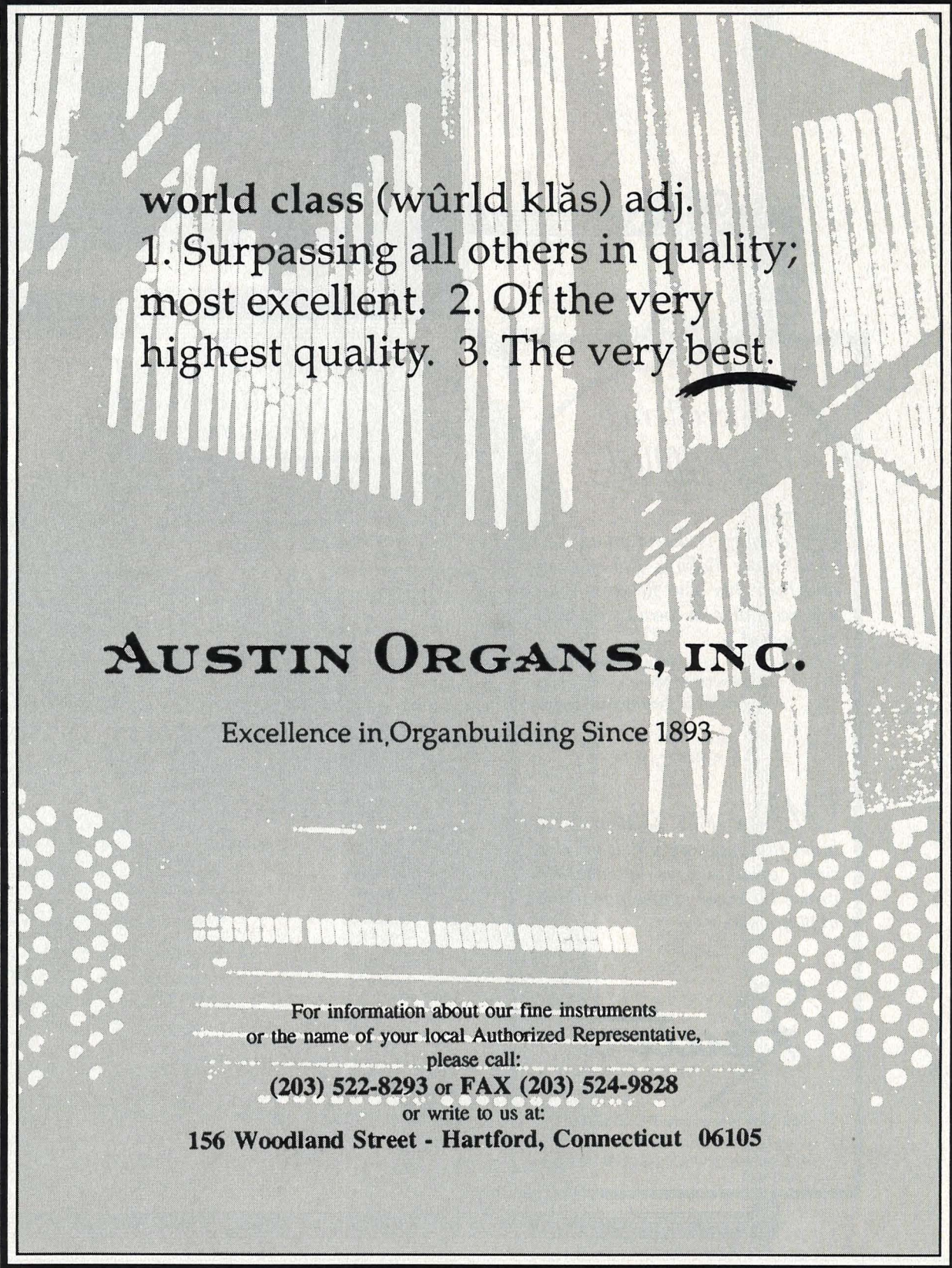
**Beckmann, Klaus. Repertorium Orgelmusik. 1150-1992. 25 Länder. Moos am Bodensee: Bodensee-Musikversand 1994. 652 pages. DM 78. Available from the publisher at Gewerbestrasse 12, D-78345 Moos am Bodensee, Germany.**

The title page actually includes the words "Eine Auswahl" (A Selection) and Beckmann emphasizes the impossibility of achieving completeness. Having said that, however, he states that he has included everything that he was able to find. He uses the works of his predecessors, such as Corliss Arnold and Marilou Kratzenstein (as well as the numerous standard German works), specialized bibliographies like those by Felbick and Lindner for the organ music of Russia and the Baltic countries, and innumerable publishers' catalogues. Despite his assertions, he did make a few choices, since not every possible name is included.

The 25 countries include all of Europe (except for the Balkans and Greece), Israel, the United States, and Canada. The various now independent states of the Soviet Union are included, simply for practical reasons, under "Rus-

sia." The major omission is clearly Latin America, though the inclusion of Australia and New Zealand would have been desirable too. Beckmann uses essentially modern boundaries with a couple of compromises: composers from Silesia who were active before World War II are included under Germany, and the section on Belgium includes only those born after the founding of modern Belgium in 1831—earlier composers are found under the Netherlands. The number of pages devoted to various countries varies from one page each for Iceland and Israel to 41 for Great Britain, 46 for the United States, 52 for France, and 178 for Germany. While Germany would unquestionably require the largest section, it is obvious that Beckmann comes nearer completeness in listing German composers. It might be added that there is also a substantial section on Austria and another on Switzerland; the German-speaking world is certainly over-represented, partly because the author has been able to locate almost everything in those areas.

Within each country listing, composers, and to some extent anonymous collections—such as the Buxheimer organ book—are listed chronologically, with undatable entries grouped at the end. Composers are generally listed under the country where they were actu-



world class (wûrld kläs) adj.  
1. Surpassing all others in quality;  
most excellent. 2. Of the very  
highest quality. 3. The very best.

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ally active, often with a cross-reference under the country of birth. Unfortunately, Beckmann is quite inconsistent in this respect: Franck, Kerll and Healey Willan, for example, are cross-listed, but others are not—Johann Nepomuk David, Austrian by birth, is listed only under Germany, Gerald Bales only under Canada, and so on. Users will be well advised to use the complete index at the back of the book.

Individual entries include, where possible, a very brief biography and a complete list of works with publication dates and publisher. Works for organ with other instruments are grouped at the end of each entry. Titles are usually given in their original language, except for those in Russian and Hebrew. German translations are given where Beckmann thought them necessary. It might be well to point out that German uses a somewhat different system of transliteration for Russian; this will seldom cause great difficulty, however. In a very few cases, Beckmann lists separately the var-

ious works found in larger volumes; notable examples are the collections of Bach's chorale preludes and the Buxheimer organ book. Extending this practice to the works of other composers would result in an impractical increase in the size of the book; Beckmann, although again inconsistent, simply opts for providing useful information when he finds it desirable.

The author usually indicates where contemporary scholars question the authenticity of a particular work. Thus, several Bach works are followed by "unecht" or "wahrscheinlich unecht." He does not attempt to evaluate editions, and in principle contents himself with listing one available edition. Actually, he does better than that for many major figures, including Bach, Franck, Mendelssohn, and Liszt, where he mentions most of the standard editions; however, he is not entirely consistent in doing this. In a few cases, North Americans might have trouble locating modern works, since Beckmann cites the original

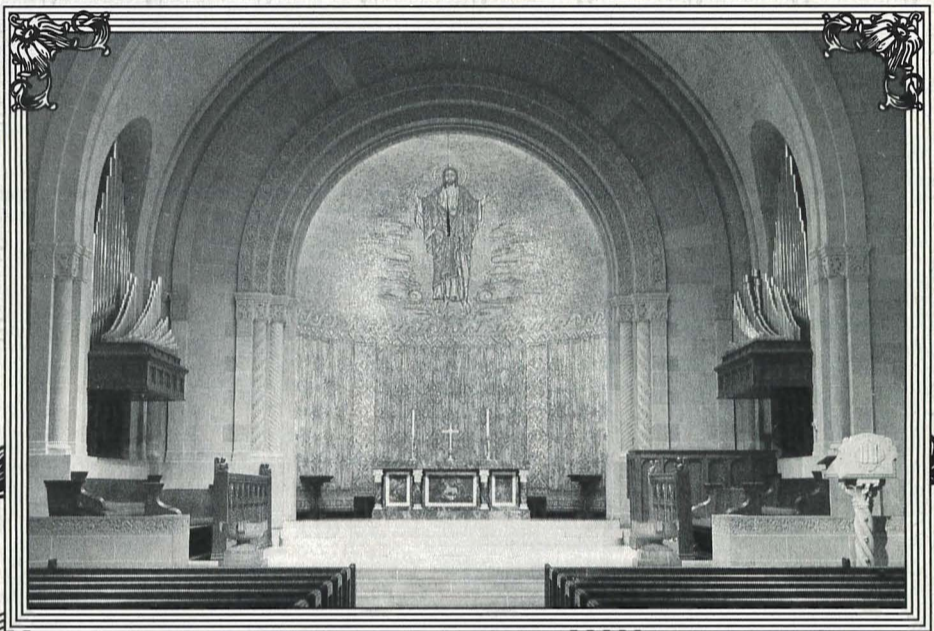
publisher, whose list may well be handled by someone else in this country.

Any work as ambitious as this will contain omissions, whether intended or not. In every area where I would claim any knowledge at all I was able to find composers who are not listed, and many users will be able to do the same. There are some really major holes, mostly involving countries where no previous complete bibliographies are available. Nineteenth-century Italy, Spain, and Portugal are badly treated, and there is some Canadian organ music earlier than any Beckmann lists. His coverage of early, anonymous collections is far from complete. The biographical information is often missing or incomplete, although most examples of this involve composers where Beckmann probably had only a publisher's list as his source. Mention of omissions, whatever their cause, should not obscure the fact that Beckmann offers an enormous amount of material. His listings of post-World War II composers, for example, are amazingly

extensive, even for the less accessible countries.

I found remarkably few actual errors in the volume. The typographical errors, not numerous, do not affect the readability. I found a few cases where Beckmann listed a composer but did not find all of his organ works. The ones I noted included George Thalben-Ball, Davido di Bergamo, and Lorenzo Perosi. Readers will undoubtedly find others. I noted only one major confusion, undoubtedly a result of a mistake in sorting entries. On page 600, exactly where it should be, is a perfectly correct entry for William Albright; on page 352, in the *British* section, is an incomplete version of the same entry!

Beckmann invites all who use the bibliography to send him corrections and additions and refers to the possibility of a revised second edition. It would be wonderful if such a guide could be kept up to date, since even the best works of this kind date rapidly. If Beckmann himself undertakes a second edition, per-



## Shadyside Presbyterian Church Pittsburgh, PA

Dedication Recital September 24, 1995

### GREAT

- 16' Violone
- 8' Principal
- 8' Violone
- 8' Harmonic Flute
- 8' Bourdon
- 4' Octave
- 4' Spillflöte
- 2' Fifteenth
- IV Fourniture
- IV Cymbale
- V Mounted Cornet TG
- 16' Trumpet
- 8' Trumpet
- 8' French Horn (SO)
- 8' Tuba (SO)
- 4' Trumpet
- 8' Trompette en Chamade
- Chimes
- Tremulant
- Midi to Great

### CHOIR

- 16' Gemshorn
- 8' Diapason
- 8' Voce Umana
- 8' Holzbordun
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 4' Octave
- 4' Coppelflute
- 4' Gemshorn
- 2 2/3' Nasat
- 2 2/3' Gemshorn Quint
- 2' Weitprincipal
- 2' Gemshorn
- 1 3/5' Terz
- 1 1/3' Gemshorn Quint
- IV Scharf
- 32' Bassoon
- 16' Bassoon
- 8' Tromba
- 8' Bassoon
- 8' Cromorne
- 8' Clarinet (SO)
- 4' Tromba

### SOLO

- 4' Bassoon
- 8' Tuba (SO)
- Tremulant
- Midi to Choir
- 8' Violo
- 8' Violo Celeste
- 8' Flute
- 16' Tuba TC
- 8' Tuba
- 8' French Horn
- 8' English Horn
- 8' Clarinet
- 16' Trompette en Chamade TC (GT)
- 8' Trompette en Chamade (GT)
- Chimes
- Tremulant
- Cymbelstern
- Vogelgesang
- Midi to Solo

### SWELL

- 16' Lieblichgedeckt
- 8' Diapason
- 8' Violo de Gambe
- 8' Voix Céleste
- 8' Rohrflöte
- 8' Open Flute
- 8' Lieblichgedeckt
- 8' Flauto Dolce
- 8' Flute Celeste TC
- 4' Principal
- 4' Hohlfllute
- 4' Lieblichgedeckt
- 2 2/3' Nasard
- 2' Blockflöte
- 1 3/5' Tierce
- IV Plein Jeu
- 16' Bombarde
- 8' Trompette
- 8' Oboe
- 8' English Horn (SO)
- 8' Vox Humana
- 4' Clarion

- 8' Trompette en Chamade (GT)
- Tremulant
- Midi to Swell

### PEDAL

- 32' Violone (electronic)
- 32' Soubasse (electronic)
- 32' Lieblichgedeckt (electronic)
- 16' Principal
- 16' Violone (GT)
- 16' Soubasse
- 16' Gemshorn (CH)
- 16' Lieblichgedeckt(SW)
- 8' Principal
- 8' Spitzflöte
- 8' Violone (GT)
- 8' Soubasse
- 8' Gemshorn (CH)
- 8' Lieblichgedeckt(SW)
- 4' Principal
- 4' Spitzflöte
- 4' Soubasse
- 4' Lieblichgedeckt(SW)
- IV Mixture
- 32' Posaune
- 32' Bassoon
- 16' Posaune
- 16' Trumpet (GT)
- 16' Bombarde (SW)
- 16' Bassoon (CH)
- 8' Posaune
- 8' Tromba (CH)
- 8' Bombarde (SW)
- 8' Bassoon(CH)
- 4' Bombarde (SW)
- 4' Tromba (CH)
- 4' Bassoon (CH)
- 4' Clarinet (SO)
- 8' Tuba (SO)
- 8' Trompette en Chamade (GT)
- Chimes
- Midi to Pedal

### GALLERY GREAT

- 8' Prinzipal
- 8' Gedeckt
- 4' Oktav
- 4' Koppelflöte
- 2' Waldflöte
- II Sesquialtera TC
- IV Mixtur
- Tremulant

### GALLERY SWELL

- 8' Rohrflöte
- 8' Violo de Gambe
- 8' SchwebungTC
- 4' Oktav
- 4' Rohrflöte
- 4' Prinzipal
- IV Scharf
- 16' Trompete
- 8' Trompete
- 4' Oboe d' Amore
- 4' Trompete
- Tremulant

### GALLERY PEDAL

- 16' Subbass
- 8' Oktav
- 8' Rohrflöte (SW)
- 4' Prinzipal
- IV Mixtur
- 32' Trompette (electronic)
- 16' Trompette (SW)
- 8' Trompette (SW)
- 4' Trompette (SW)

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haps he can avoid the occasional troublesome inconsistencies.

Browsing through this volume can be very rewarding. I was surprised to discover how many prominent modern musicians, notably conductors, had written at least one work for organ, and I was equally surprised at the sheer size of the oeuvre of certain well-known figures; I must admit that I had no idea of the number of works composed by the late Anton Heiller, for example. Despite a few minor weaknesses, this is by far the best available international guide to organ music that I know. No single bibliographical guide is perfect, and one misses here the discussions that make the first volume of Arnold's book so useful, but anyone interested in a broad spectrum of organ music must have, or at least have access to, Beckmann's work. It is a pleasure to note that, by modern standards, this volume, at about \$50.00, is a very good value.

—W. G. Martigold  
Urbana, IL

## New Recordings

**F. Liszt Organ Works. Played by Leo van Doeselaar at the Amsterdam Concertgebouw Organ. Canal Grande CG 9429. Available from Channel Classics Records, Box 5642, Englewood, NJ 07631. No Price given.**

The disc (just 57 minutes) offers two famous warhorses—*Präludium und Fuge über den Namen BACH* and *Fantasie und Fuge über den Choral 'Ad nos, ad salutarem undam'*—and two less-known works, *Am Grabe Richard Wagners* and *Evocation à la Chapelle Sixtine*.

The recently renovated and restored organ was described by P. Janson in the recent review of a Piet Kee recording (THE DIAPASON, November 1994), and there is no need to add to his remarks. In his liner notes, van Doeselaar speaks of the French and German influences on the builder and emphasizes the influ-

ence of Ladegast, builder of the famous "Liszt" organ at Merseburg. Certainly the Concertgebouw organ is wonderfully suited to Liszt's works.

Leo van Doeselaar is a youngish Dutch organist, known internationally as a recitalist. He studied with Albert de Klerk and André Isoir, among others, and is now professor at the Royal Conservatory in The Hague. He performed with the Concertgebouw Orchestra at the dedication of the restored organ in 1993. Van Doeselaar will be known to many record collectors from his work as continuo player with ensembles led by Leonhardt, Koopman, Herreweghe et al.

There are numerous recorded versions of the major Liszt works available, and there is probably no "best" version. While there is plenty of technical virtuosity here, van Doeselaar does not treat the two big works as mere display pieces; in the "Ad nos" fantasy one is perhaps more than usually conscious of the significance of the chorale itself. It should be noted that van Doeselaar uses the

final (1870) version of "BACH." He makes some use of tempo markings from the piano version of this composition and also points out that in the absence of "church acoustics" he has often used an ultra-legato touch. It seems to work!

*Am Grabe Richard Wagners* is a somber work that offers considerable opportunity to hear some lovely solo stops and an unusually effective Gedeckt Subbas 32'. "Evocation" is a pastiche of Allegri's "Miserere" and Mozart's "Ave Verum Corpus." Liszt wrote it in 1862 for piano, transcribed it for orchestra, and, in 1863, for organ. It contains numerous suggested registrations based on the Merseburg organ, which van Doeselaar was able to duplicate on this recording. "Evocation" is a very effective organ work and would probably work on any reasonably flexible organ. There are some lovely solo effects, particularly when Mozart's theme appears, a number of stormy passages, and an unusual ending—very high on a beautiful solo flute 4'.

### Heinz Chapel

University of Pittsburgh, Pittsburgh, PA  
Dedication Recital September 24, 1995

4' Bombarde (SW)  
4' Tuba (GT)  
Chimes

ANTIPHONAL GREAT  
8' Prestant  
8' Hohlfloete  
8' Gemshorn  
4' Prinzipal  
2' Blockfloete  
1 1/3' Quint

GREAT  
16' Rohrbourdon  
8' Prinzipal  
8' Harmonic Flute  
8' Rohrbourdon  
4' Octave  
4' Harmonic Flute  
2' Fifteenth  
IV Fourniture  
III Cymbale  
16' Tromba  
8' Tromba  
8' Tuba  
Chimes

PEDAL  
32' Untersatz  
32' Sub Bourdon  
16' Prinzipal  
16' Bourdon  
16' Conte Gamba (SW)  
16' Rohrbourdon (GT)  
16' Flute à Cheminée (SW)  
8' Octave  
8' Bourdon  
8' Spitzflute  
8' Viola da Gamba (SW)  
8' Rohrbourdon (GT)  
8' Flute à Cheminée (SW)  
4' Choral Bass  
4' Bourdon  
4' Spitzflute  
4' Harmonic Flute (GT)  
2' Nachthorn  
III Mixture  
32' Contre Posaune  
16' Posaune  
16' Tromba (GT)  
16' Bombarde (SW)  
8' Posaune  
8' Tromba (GT)  
8' Bombarde (SW)  
4' Posaune

II Sesquialtera TG  
8' Krummhorn  
Zimbelstern  
Tremulant

SWELL  
16' Contra Gamba  
16' Flute à Cheminée  
8' Viola da gamba  
8' Voix Celeste

8' Flute à Cheminée  
4' Prinzipal  
4' Flute  
Harmonique  
2 2/3' Nasard  
2' Flute à bec  
1 3/5' Tierce  
16' Bombarde  
8' Trompette  
8' Hautbois  
8' Vox Humaine

4' Clairon  
8' Tuba (GT)  
Tremulant

CHOIR  
8' Diapason  
8' Stopped Flute  
8' Dolcan  
8' Dolcan Celeste  
4' Prinzipal  
2 2/3' Twelfth  
2' Recorder  
1 3/5' Seventeenth  
1 1/3' Nineteenth  
III Scharf  
16' Dulcian  
8' Shawm  
8' Tromba (GT)  
16' Tuba (GT)  
8' Tuba (GT)  
Tremulant

ANTIPHONAL POSITIF  
8' Holzgedeckt  
4' Koppelfloete  
2' Weirprinzpal  
1' Siffloete  
III Zimbel  
8' Petite Trumpet  
8' Krummhorn (GT)  
Tremulant

ANTIPHONAL PEDAL  
16' Holzgedeckt  
8' Prestant (GT)  
8' Holzgedeckt (PO)  
4' Prestant (GT)  
8' Krummhorn (GT)  
4' Krummhorn (GT)

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Van Doeselaar's notes, in Dutch with good English and German translations, are helpful and include much information about the organ. I would recommend this recording on all counts.

**Johann Kaspar Kerll, Orgelwerke. Played by Martin Haselböck. Novalis 150094-2. No information on availability.**

The disc (70 minutes) includes five toccatas, three canzonas, two capriccios (including the famous "cuckoo"), a "battaglia," *Passacaglia variata*, *Ciaccona Variata*, a set of variations, and two Magnificat settings. In the last-mentioned works, the organist is assisted by members of the Choralschola of the court chapel, who sing the verses of the Magnificat before each verset.

Kerll (1627-1693), active in Munich and Vienna, had enormous influence on Austrian and South German music, in part through his pupils, who included Fux, Steffani, Murschhäuser, and (possibly) Pachelbel. We are unlikely to have a complete recording of his numerous organ works any time soon, but Haselböck offers a good survey that should draw attention to this very playable and enjoyable music. He uses the recent edition by Francesco di Lernie (Universal Edition 1989-1992).

One characteristic of Kerll's organ works is the variety he achieved in relatively short pieces. The *Ciaccona Variata*, a particularly appealing work, is under three minutes, and the *Passacaglia variata* is just six minutes long, while most of the other works range in length from two to four minutes. Kerll packs some pungent harmonies and a number of contrapuntal tricks into a small space.

Martin Haselböck needs no introduction to American audiences. His playing is clean, the phrasing thoughtful, and his sense of style impeccable. He makes excellent use of the resources of the organ at hand.

That organ, the west-end or festival organ (*Festorgel*) in Klosterneuburg, is the largest, most famous, and probably best-preserved baroque organ in Austria; it has been recorded a number of times, but never as successfully as here. It was built by Johann Georg Freundt in 1642, using pipes from two older instruments; it survived with remarkably few changes and has been carefully renovated twice: first in 1948-50, and most recently by the Swiss builder Kuhn in 1990. A rather detailed discussion of the instrument can be found in Hans Haselböck's standard work *Barocker Orgelschatz in Niederösterreich* (1972).

There are three manuals, 35 stops, and 59 ranks; all the pipes are tin. The variety of flute sound seems endless, the Regal is a model of its kind, and the sound of full organ (even when using the Mixtur XII-XIV) is rich and not at all shrill. The registrations used are given in the accompanying booklet and they are often surprising. One piece, three minutes long, is played on the Principal 8' of the Hauptwerk; the famous "cuckoo" is played entirely on the Kleincopl 4' (Rückpositiv); and the highly successful combination of Regal 8' and Spitzflöten 2' (Rückpositiv) is heard extensively. Except for the Regal, the reeds are little used; Kerll himself probably didn't have any reeds on most of the organs he played!

There is an older, but very good, recording of Kerll's works by Franz Haselböck (Musical Heritage Society 3622), made about 1977 on the Pfliegler organ of 1780 (II/23) in Maria Dreieichen. There is not much overlap in repertory, and the older recording has more of the Magnificat settings from *Modulatio Organica* than does the present disc. Kerll fanciers who have the older recording will want to keep it.

The notes, by Haselböck, with good English and French translations, are excellent. Repertory, performer, and organ fit together wonderfully, and the result is a recording that can be recommended enthusiastically and with no reservations.

—W. G. Marigold  
Urbana, IL

**Basil Harwood: Sonata No. 1 in C# Minor, Opus 5. David Liddle: Two Ballades. David Liddle, organ. (Trinity Cathedral, Trenton, NJ) DTR 8706CD (no price given).**

A welcome reissue of this splendid recording, which originally appeared on cassette in the late 1980s. That said, a CD program of 42 minutes is unacceptably short: I hope that the Direct-To-Tape Recording Company has priced it accordingly.

This takes nothing away from David Liddle's excellent reading of the Harwood. It is an early work, and, if the truth be told, not entirely uniform in quality. However, Liddle's skillful interpretation makes light of the work's weaker spots, focussing rather on its more compelling ones, of which there are many. The opening Allegro Appassionata is infused with true fervency, and the various parts of the last movement are molded into a homogenous whole. Liddle's use of the organ is thoroughly satisfying—particularly in the central Andante movement—and shows the Petty-Madden organ to be both versatile and musical. He imparts a youthful vigor to the Sonata which is both refreshing and appropriate: after all, Harwood was still in his twenties when he wrote it.

The Liddle/Harwood connection is of some interest. The younger Englishman has carried out assiduous research into the elder's work, and, in 1990, gave the first performance in 65 years of Harwood's Concerto for Organ and Orchestra. Harwood was once organist of St. Barnabas Church, Pimlico, London, where now his ashes lie buried; the present organist there is David Liddle.

The remainder of the CD includes Liddle's own *Two Ballades*. Carefully and logically wrought, they make few concessions to either player or listener.

Liner notes on the Harwood come from Felix Arahamian's legendary pen; David Liddle writes about his own music in helpful detail. Basil Harwood (1859-1949) was indeed an old man when he shuffled off this mortal coil, but I fear that the dates attributed to him in the booklet (1849-1959) may be gilding the lily somewhat.

My only qualm is that the recording is so short—such a pity, since the playing is so fine. Perhaps DTR could make amends by recording David Liddle in more of Harwood's music: how about the Organ Concerto, for starters?

**The Organ Music of Alfred Hollins. David Liddle plays the organ of Hull City Hall. Priory PRCD 398.**

*A Trumpet Minuet; Allegretto Grazioso; Grand Choeur no. 1; Andante in D; Concert Toccata; Intermezzo; Triumphal March; Berceuse; Grand Choeur no. 2; Song of Sunshine; Theme, Variations and Fugue.*

Having played a major part in the recent rehabilitation of Basil Harwood, David Liddle now turns his attention to another (more interesting, to my mind) English organist-composer, Alfred Hollins (1865-1942).

Hollins was a musician of redoubtable talent. A gifted pianist, his repertoire included concerti by Schumann, Liszt and Beethoven. Having twice listened to Lemare's *Marche Moderne*, Hollins proceeded to sit down and play the thing flawlessly. On another occasion, Lemare, who was dining with Hollins, was testing his blind colleague's noted aural abilities by tapping various items at the table (such as wineglasses) so as to elicit musical notes from them. In a moment of humor, Lemare struck a loaf of bread, and asked him to name the note. "Dough," answered Hollins.

This is a splendid CD on all counts. It presents a meaty selection of Hollins' works, mixing the well-known with the unfamiliar. Beginning with the popular *Trumpet Minuet* and ending with one of Hollins' most substantial offerings, *Theme, Variations and Fugue*, this generous program (nearly 78 minutes) captures the composer's many moods. There are seductive melodies aplenty, showcasing the Hull organ's delightful solo voices; numerous opportunities for

the gentle flutes, foundations and strings to shine; and a legion of extrovert sections, showing off the instrument's hearty reed ensembles. Liddle uses the tonal resources at his disposal with obvious aplomb, guided, as ever, by the good taste that is a hallmark of his playing.

Whereas lesser performers might use such a recording to titillate their listeners with an array of pretty sounds and loud noises, Liddle keeps to the high road of honest music-making. The *Allegretto Grazioso* is a prime example, sauntering along rather than parading around with tasteless vulgarity. The *Andante in D*, considered by Hollins to be his best composition, comes across as being pensive, as opposed to maudlin or saccharin. Liddle strikes a good balance: the open-hearted warmth of the music is never used as an excuse for self-indulgent sentimental wallowing.

The organ, a Forster & Andrews of 1911, rebuilt by Compton some forty years later, was reopened by David Liddle in 1991 after considerable work by Rushworth & Dreaper. It provides all the necessary ingredients for the interpretation of this repertoire. This is its first appearance on disc since the Rushworth & Dreaper rebuild—previous recordings include a Priory CD of orchestral transcriptions (Adrian Lucas) and a marvellous Liszt LP on Argo with Simon Preston—and is a testimony to those who have worked to ensure its good health and welfare. Deserving of special mention is the City Organist, Peter Goodman, who has presided over this noble instrument for many a year.

Priory deserves its plaudits for this enterprise. The recording is excellent—a first rate job indeed. My only quibbles are with the rather parsimonious liner notes. A brief précis of Hollins' career and achievements, or even some indication as to his dates should have been included. Likewise, David Liddle's notes on the music are somewhat terse; more detail would not have come amiss.

David Liddle's choice of program on this disc is exemplary. What is more, he succeeds where so many have failed in bringing out those singing, sunny qualities which make Hollins' music so endearing. There is a dignity to these performances, a desire to communicate rather than exploit by raising a few cheap laughs.

Another triumph for Mr. Liddle. (All we need to complete the picture is a reprint of Hollins' eminently enjoyable autobiography, *A Blind Musician Looks Back*—publishers, please take note!)

—Mark Buxton  
Toronto, Ontario

**Marches. Performed by Douglas Major on the Great Organ at the Washington Cathedral. Gothic CD G18828 DDD, total playing time 52:45. Available from Gothic Records, P.O. Box 1576, Tustin, CA 92681. CD \$16.98; Cassette \$8.98; postage and handling \$1.25.**

This disc features a program of marches played by Douglas Major, Organist and Choirmaster at the Washington (National) Cathedral in Washington, D.C. The cathedral's Great Organ and acoustics, Major's fine playing, and the lively liner notes by *Washington Post* Emeritus Music Editor Paul Hume combine to make this a uniquely enjoyable offering. Hume begins his notes with a hearty endorsement (defense?) of playing marches on organ recitals, also including a jab at those of us who shun playing transcriptions in general.

With Sousa's *Stars and Stripes Forever* we begin marching through a program that ranges from the delicate to the grandiose, and most points between. Both *Stars and Stripes Forever* and the appropriately programmed *Washington Post March* are played with the very secure sense of rhythm necessary to pull off these transcriptions in a live acoustic. Major's registrations are imaginative, providing fluctuations in timbre suitable to this music.

After the necessary inclusion of the *March King's* music, what could be more

obvious programming on such a disc than wedding marches? Major obligees with some standards, including, of course, Mendelssohn's "Bridal March" from his music for *A Midsummer Night's Dream*. Most organists spend so much time avoiding the performance of this piece that we tend to overlook how wonderful the music is and how well it works as a transcription. A less well known piece in the collection is C. Hubert H. Parry's *Bridal March*, which, clocking in at around seven minutes, would accommodate the slowest of bridal parties and longest of aisles. It possesses all the earmarks of grand, nineteenth-century English music. Also included is Clarke's *Prince of Denmark's March*, by now in the wedding warhorse category as well.

Anglophiles will find more to their liking on the disc, including Lloyd Webber's *Solemn Procession*, another piece in the typically lofty English style, following the alternating pattern of fanfare and rich, sustained melody. A fine and practical transcription of William Walton's superlative march, *Crown Imperial*, is also on the program (wrong chord 15 measures from the end!).

Relief from the inevitably overwhelming martial grandeur of such a program was intelligently provided by two charming, light pieces, the C.P.E. Bach march from the *Notebook for Anna Magdalena Bach*, and one by Haydn from *Pieces for Musical Clocks*.

Some of my favorite works on the program come toward the end. A piece from Cantata No 208 by J. S. Bach proves that The Master could indeed write a march, and one on the lighter side at that. Grieg's *Triumphal March* ("Sons of Knute marching to freedom", for you Keillor fans) is wonderful on the organ. The disc ends with a piece originally written for the organ, Ronald Arnatt's *Fanfare*, beautifully realized on this organ with its hair-raising reeds.

This recording contains a well chosen program of transcriptions and original music for organ beautifully registered and played on a landmark instrument in a fine acoustical setting. As well as the program notes, the enclosed booklet also offers information about the organ and performer. Beside all that, this CD is fun!

—David Christiansen, DMA  
Edison Park Lutheran Church  
Chicago, IL

**William Albright: Music for Organ and Harpsichord. Douglas Reed, organ and harpsichord. Arkay Records AR6112 (compact disc. DDD. TT=64:32)**

*Pneuma; Sweet Sixteenths: A Concert Rag for Organ; That Sinking Feeling; Morceau de Concours for Organ; In Memoriam; Four Fancies for Harpsichord; Symphony for Organ* (with John Tafoya and William Albright, percussion).

William Albright, in addition to being a University of Michigan faculty member for over twenty years, is an accomplished performer who brings knowledge of traditional and modern keyboard technique to his compositions. The works on this disc provide an overview of Albright's creative work, spanning the twenty years from 1966 (*Pneuma*) to 1986 (*Symphony*). The composer's musical language embraces both tonality and atonality, even though the appearance of atonality often grows out of traditional tonal gestures used in non-traditional ways. He also acknowledges many Western and non-Western musical influences (subjected to varying degrees of digestion and synthesis—for example, the ragtime *Sweet Sixteenths* sits precariously on the line between amusing witticism and cloying anachronism). Albright incorporates clusters, glissandi, percussive effects, and abrasive contrasts of color and volume into the instrument's traditional rhetoric. His many compositions have become staples of twentieth-century organ programs.

Douglas Reed, Professor of Music at the University of Evansville, is a sympathetic performer of Albright's music. The Holtkamp at the Christian Theolog-

ical Seminary has an eclectic, almost generic sound, without national or historical implications, that presents the music with clarity and color.

The featured work on the album, *Symphony for Organ*, comes out of the Widor/Vierne heritage. The four movements exude a hyper-Romantic, high-strung drama apparent even in movement titles and performance indications: *Calm, strange; Maestoso, eroico; Celestial; Patetico*. . . and others equally evocative. Bass drum and gong join the organ for the finale, a slow, sustained ceremonial "Ritual" written in conscious contrast to the expected French toccata. *Four Fancies for Harpsichord*—the only piece on the program not for organ—was written at Douglas Reed's request. The first three fancies recall the instrument's antiquity, while the fourth, in the composer's own words, "owes its existence to several predecessors: Near-Eastern music, Boogie Woogie, the Spanish composer Soler, and Terry Riley." The shorter organ works on the disc give further evidence of Albright's early-developed and consistent musical

persona. Anyone interested in where the organ and its music are going as we head into the 21st century should hear this disc.

—Randy L. Neighbarger  
Durham, NC

## New Organ Music

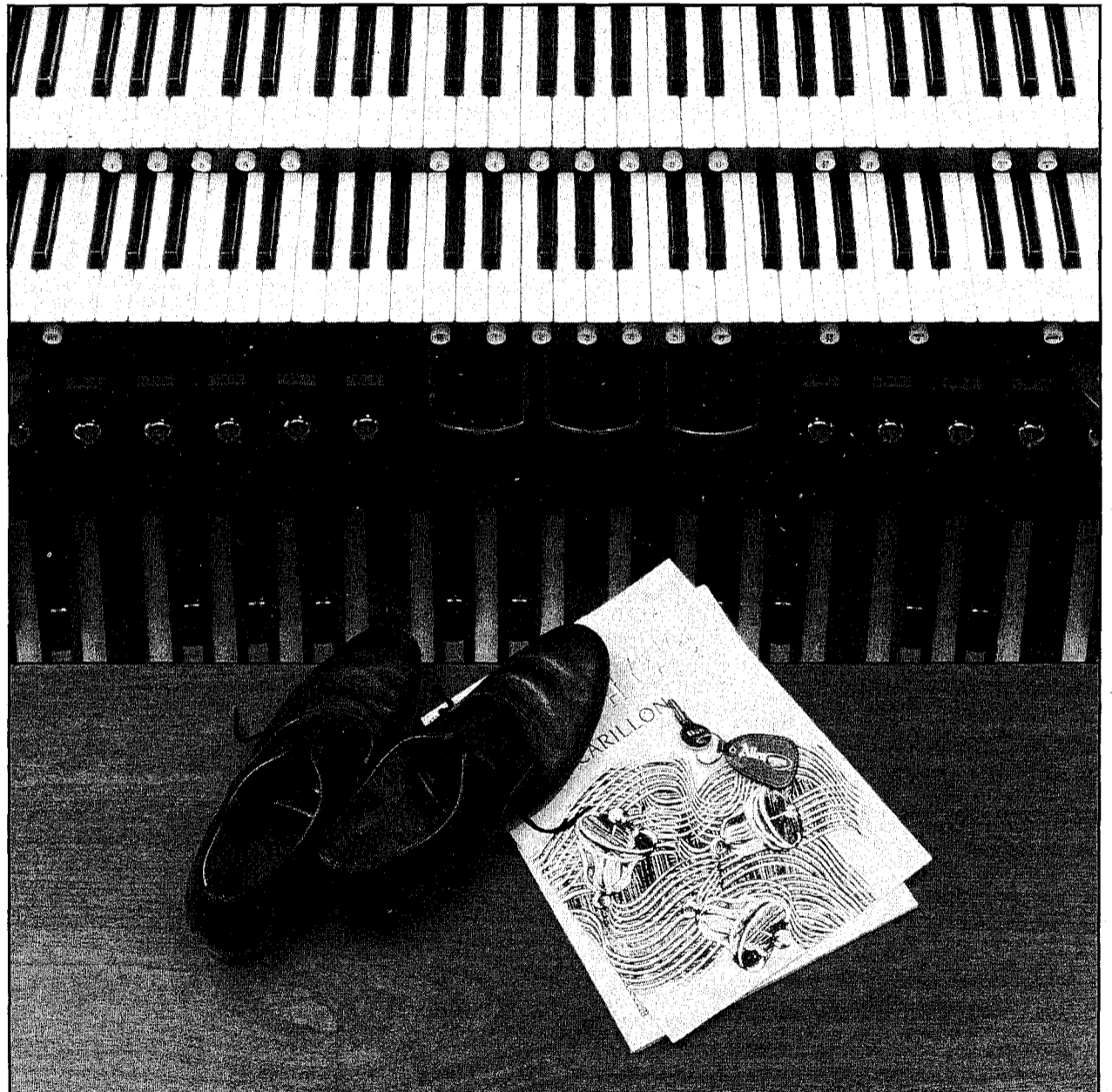
**Grace Notes III by Timothy Albrecht. Augsburg-Fortress 11-10457. \$6.00.**

Preludes on three Easter hymns are included in this publication. The tune "Llanfair" is presented simply and surrounded by a rondo-like accompaniment with some rather tricky octave changes in the right-hand part. "Bunessan" is presented in a bi-tonal canon (in the keys of C and D) with an accompaniment that includes double pedal, trills and glissandos, and which alternates between 6/8 and 9/8 time. "Victory" is a toccata-like setting (reminiscent of Mulet's "Thou Art the Rock") with the

melody in the upper pedal part. The last two settings have a low-C pedal tone throughout, which sounds strange in both (especially since the last piece is in D major!). These are somewhat odd settings of familiar tunes and also rather short. The first piece is the most usable of the three.

**Canonic Variations on "With High Delight" (Mit freuden zart) by Raymond H. Haan. Concordia 97-6167. \$6.00.**

A theme and five variations make up this interesting treatment of a popular hymn tune. The form of the tune used will be a different rhythm from that in some hymnals. The canonic treatment is usually at the same pitch as the original tune—more variety might have been achieved by choosing canons at different intervals for each variation. An interesting mirror-canon technique is used in the third variation. There is a nice variety of moods and rhythms in the various movements. The last movement is confusing, however, being marked "Joyfully" but with the quarter note to be



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played at the metronome marking "c. 52." Should this be the marking for the half-note melody instead?

**Organ Settings of Children's Hymns** by Wilbur Held. Augsburg Fortress 11-10397. \$6.00.

A childlike simplicity characterizes these eight settings of familiar hymns associated with children (or the child in all of us). Flowing lines with a rather thin texture are featured along with some modulations (including a rather odd one in "Cradle Song," to a minor key). These short pieces will be most effective as hymn introductions.

**Fantasy on Wondrous Love**, arranged by Lance R. Hulme. Augsburg Fortress 11-10350. \$5.00.

This might be the strangest harmonization of this hymn tune ever. The piece starts with three measures of 5/4 meter with the hymn tune presented in a bicinium texture. Soon we have three parts, then four, then five, etc. Big dramatic changes occur throughout the pieces with harmonies quite distant from *The Southern Harmony* of 1835 (including bitonality and atonality). The various sections of the piece do not relate well to each other, suggesting that this piece was composed like a patchwork quilt at different times rather than thinking more of the unity of the pieces. Sometimes it is even hard to recognize the original tune. There may be an audience for this piece, but the abrupt nature of harmonization and dynamic changes seems to be at odds with the quiet simplicity of the original hymn tune.

**Two Pieces for Organ** by Wolfgang Lindner. Randall M. Egan #EO-330. \$5.75.

The first piece, entitled "Romanza on Adoro Te Devote," contains a simple presentation of the plainsong tune in the pedal. The composer is fond of major seventh chords, which dominate the harmonies. There is a rather abrupt modulation from C Major to E-flat Major for the last phrase of the melody a second time around—a modulation which is unprepared and unsupported.

The second piece, entitled "Elegy," is a song expressing sorrow through the use of lombardic rhythms throughout. A registration suggestion is given, but it isn't clear which hand is supposed to play on which stops (it's also not clear what a "Gedacht 8" is). The repetitious pedal part gets tiresome as the piece goes along, especially since the first 21 measures of the pedal part are identical. There is also a rather unusual and abrupt eight measures of music markedly louder near the end of the piece, preceded and followed by a set of equally bizarre two measures of rest(!). The piece ends with the original registration. The nature of the harmonies chosen also leaves little sense

of resolution through the piece or at the end.

**Preludes and a Partita on Great Hymns of the Church**, arranged by Robert Lau. Harold Flammer HF-5195. \$8.00.

The preludes are on the hymns "This Is My Father's World," "Come, Thou Fount of Every Blessing," "Let All Mortal Flesh Keep Silence," "Jerusalem, My Happy Home," "God, Who Madest Earth and Heaven" and "Children of the Heavenly Father." The partita is on "Fairest Lord Jesus." These are uncomplicated arrangements of hymns with simple presentations of the melodies. Modulations are frequently used for variety. Registration suggestions are given throughout. Accessible arrangements for the organist with limited training.

**The (Really) Little Organ Book** by Allan Mahnke. Concordia 97-6169. \$15.00.

In the forward to this collection, the composer says "The collection was begun in a fit of self-improvement brought on by despair over what to play the following Sunday. It was to be a record of figures and motives with which I had learned to improvise. I wanted to have an idea book for future service playing." In this collection the composer follows the lead of Bach in the *Orgelbuechlein* in seeking "a variety of ways to arrange a hymn." He borrowed most of the techniques and patterns for his compositions from Bach or his contemporaries, and catalogs his sources on the last page of the collection. Thirty hymns are included in all, spanning a number of centuries. The major difference from the *Orgelbuechlein* is that there is no "obligato" pedal in any of the compositions. However, taking old ideas and making them useful in new situations is cause for some study and reflection. The composer also invites the player to alter what is written down and to play the pieces in a variety of manners. It may spur further development on the part of the players to use their imaginations with regard to their own creations and improvisations.

**Hymn Preludes for Organ, Book 9**, arr. Robert P. Manookin. Sonos S-0176. \$6.95.

**Hymn Preludes for Organ, Book 10**, arr. Robert P. Manookin. Sonos S-0230. \$6.95.

The hymn tune compositions in these collections all follow a similar format:

1. the hymntune appears as a solo in the right hand,
2. there is a modulation and the melody appears in the left hand, and
3. a reprise of the first section.

The harmonies agree with the styles of the hymn tune used. Book 9 contains arrangements of five hymns,

plus a rather strange "Pastorale" and more conventional "Meditation" which do not appear to be based on hymn tunes. Book 10 contains settings of eight Christmas carols. The harmonies in the hymn preludes are simple and the style, although predictable, is accessible.

**Fantasy on "Now Thank We All Our God" for organ** by Brian Paulis. Ludwig Music 0-16. \$6.50.

You'll be glad your mom made you practice scales on the piano if you want to play this piece. It begins with a toccata-like setting of the hymn tune. However, while one hand is going at record speed, the hymn tune seems to plod along as an uninterested companion to all of the activity, creating a rather thin sound. After the first stanza is completed, there is a huge contrast of style, tempo and dynamic to the second stanza, where a repetitive left hand and bass motive accompany the melody of the right hand. The harmonies of this stanzas are also less conclusive. After an interlude based on sequences of the first phrase of the hymn tune, leading to a dramatic cadenza-like section using block chords and fast scales, the last stanzas begins with chords interrupted by scale-run flourishes. The stanza concludes with rhythmic alteration to the chords of the melody against the sextuplets which began the piece. Yet another idea concludes the piece in toccata-like fashion. Interesting harmonies are used in this composition. However, there are too many scattered thoughts in this piece which need a unifying thread to keep the piece on track. The pedal part could have been more creative as well. It's flashy, but needs refinement.

—Dennis Schmidt, DMA  
The Bach Festival of Philadelphia

## New Handbell Music

**Noel Medley**, arr. Valerie W. Stephenson. Light of the World Music (a division of Intrada Music Group), LW-HB-226, no price, for 3 to 6 octaves of handbells (M-).

This brief treatise includes a verse each of "The First Noel," "Good Christian Men, Rejoice," and "The Holly and the Ivy," along with a combination of "The First Noel" and "The Holly and the Ivy" for the last verse. This appears to be a new writer and a new publisher to the field of handbell music.

**Bells and Keys for Christmas**, arr. Bob Burroughs and Gregg Sewell. Light of the World Music (a division of Intrada Music Group), LW-HBB-186, no price, for 3 octaves of handbells and piano (M- to M).

Three titles, "Infant Holy, Infant Lowly," "Away in a Manger," and "We Wish You a Merry Christmas," are arranged for bells and piano. I have come across dozens of pieces with organ accompaniment, but none specifically for piano such as this collection. Here is a brilliant addition to the handbell repertoire, with two percussive sounds reflecting contrasting colors. This will add variety and interest to your holiday repertoire.

**5 Christmas Quartets for 4-in-hand**, arr. Kevin McChesney, performance notes by Christine Anderson, utilizing 2 octaves of handbells. Agape (a division of Hope Publishing Company), Code No. 1767, \$12.95 (E+-M-).

These pieces may be rung either by a two-octave handbell or chime choir, or

by a quartet using no tables, ringing 2 bells in hand. Although this concept isn't new, it is the first time I've come across printed music specifically for this genre. Some creative arrangements include "O Come, All Ye Faithful," "Bring a Torch," "We Three Kings of Orient Are," "Hark! The Herald Angels Sing," and "Silent Night." Included are some performance notes and hints by ringer Christine D. Anderson. Separate parts are printed for each of the 4 ringers as well as a full score. The same arrangements are printed under a separate cover for 2 octaves of bells, Code No. 1833, for \$4.95. A novel idea for any choir.

**The Rocking Carol, Czechoslovakian Carol**, arr. Kevin McChesney. Agape (a division of Hope Publishing Company), Code No. 1768, for 3-5 octaves of handbells (M+).

This lovely tune is given a fine treatment and special notes on the last page of the music indicate that this arrangement "is designed to reflect the peace and beauty of the Christmas season. Reminiscent of the scene of Christ's humble birth, the image of Mary cradling the newborn King is expressed through LV, legato ringing, and optional choirchimes." Highly recommended.

**O Come, O Come, Emmanuel**, arr. David W. Music. Selah Publishing Company, #845-101, \$2.00, for 2-3 octaves of handbells (E+).

Here is another new publisher to the handbell repertoire and Mr. Music brings a different twist to the familiar advent melody. This treatment probably would serve best as an introit as there is not much more than one verse on two pages. The harmonic structure uses a whole tone mode which gives the piece some unusual weight that is quite refreshing. A nice addition to settings of this tune.

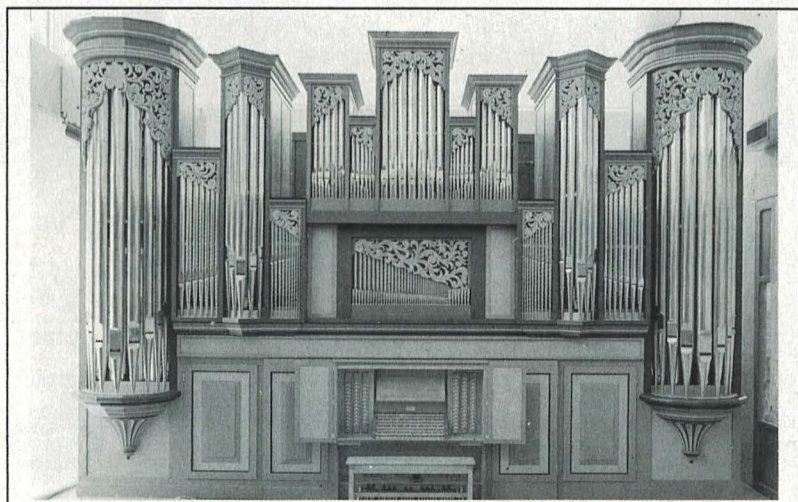
**And the Glory of the Lord**, George Frideric Handel, arr. Raymond J. Herbek. Coronet Press (sole selling agent: Theodore Presser Co.), #494-42105, \$2.40, for 3 octaves of handbells (M).

This setting of an annual favorite is written in the key of G major and is accessible to most choirs. The melodic and harmonic material is all there, but in an uncomplicated way. If you want to use a Messiah favorite, I would suggest this one.

**What Child Is This?** arr. Barbara B. Kinyon. Agape (a division of Hope Publishing Company), Code No. 1765, \$2.25, for 2-3 octaves of handbells and optional 2-3 octaves of choirchimes (M-).

For those of us with handbells as well as choirchimes, this particular arrangement is a welcomed addition to the library. This is the first I have seen of music written to include both types of bells. Although the entire piece could be played by handbells, there are specific shaped notes for choirchimes which only involve 8-10 chimes—this could give the two choirs an opportunity to dialogue in a unique way. There is a distinct flavor for each sound, and this combination will be effective and welcomed by all. This "petite" arrangement is gentle and simple in nature, yet effective.

—Leon Nelson




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# Ton Koopman

## A story of a mother's love and devotion

Herbert L. Huestis

### Introduction and note on sources

Ton Koopman has visited Vancouver, Canada many times in his world-wide travels. There he has played numerous concerts and taught summer courses for the Early Music Vancouver Academy, where a happy combination of dedicated faculty and talented students come together each year to study early music. Last summer, I joined Ton and his wife Tini Mathot for an outdoor luncheon on the "Robsonstrasse" in downtown Vancouver. Warm sun and good Italian wine elicited the idea of writing a tribute to Ton in the 50th year of his birth. This project was completed with the help of Elsbeth Grunsbergen, secretary of the Amsterdam Baroque Orchestra. She graciously sent many materials and photographs, including an intriguing article which appeared in the Dutch journal *Het Parool*. It was entitled, "Ton Koopman: Mijn stimulands was mijn moeder" ("My Mother was my Inspiration"). This fascinating story was translated by Jose Verstappen, manager of Early Music Vancouver.

Few artists are so genuinely personable as Ton Koopman. He is always in good humor, whether teaching a master class on Sweelinck or exploring the nuances of continuo playing. Fun loving as well as hard working, he is in equally good humor when going for an excursion on an old-fashioned steam train or taking his children for an airplane ride.

These qualities of excitement, energy and zest for life, are immediately apparent in his recordings. Under the surface of his passionate and intense performances lies a diligent and thorough scholarship. He offers a contemporary interpretation of the baroque tradition and a preference for improvisation and varied dynamics. Just recently, I compared the Koopman recording of the Bach *Mass in B minor* with one of the best and most recent modern recordings with large orchestra and chorus. There was no question that the large scaled forces of the modern recording captured the magnificence and majesty of the work. But the Koopman recording was the incisive and invigorating one. The choice is the listener's.

Here, then is the story of Ton Koopman's early musical education and the personal sacrifices that helped to make such a career possible.

Ton Koopman is one of the most daring and imaginative musicians in the world of early music. He has come a long way from his childhood in a grocery store to being an internationally-renowned harpsichordist, organist and conductor. Born in 1944 in Zwolle, Ton Koopman has achieved worldwide acclaim for his scholarship and performance of early music. Prestigious awards and prizes have been bestowed upon him from Holland to Japan, and he graciously says that he owes it all to his mother's love and devotion.

He recalls his mother sitting behind the counter of the family grocer store for hours on end—because she was afflicted with multiple sclerosis and could move only with great difficulty. He remembers that she had to lean against a wall to walk from one room to another, but while she sat behind the counter of the store, she was regarded by friends and neighbors as a valuable resource—an educated and insightful person who could offer advice to them.

She loved art; her father had painted statues in churches. She married an amateur musician; Ton's father played in jazz bands and longed to become a professional. But the means were never there—it was just a dream.

His mother dreamed too, but for her son. By the time he was six, he was already reading music and singing in the choir of their church. For him, the organist was the most interesting person in the whole world. Why? He could play with his feet! And the music was so grand. As a lad, he thought: The louder the better! From these beginnings, he was in love with the organ. By the time he was twelve, he was playing in a chapel. By the age of 15, he was the church organist in Almelo, a little village nearby.

His passion has always been organ and harpsichord music. Piano lessons encouraged his musicianship, but he never cared for the sound, as he did the organ and harpsichord. He was so captivated with the tone of the harpsichord that he put thumbtacks in the heads of the piano hammers to make it sound like a harpsichord! He actually learned that trick in Zwolle, where the musicians of a small impoverished church performed the *St. Matthew Passion*, but didn't have the money to rent a harpsichord. So they "prepared" a piano, instead. Whenever Ton could find a "real" harpsichord, he lost no time in playing it.

He tells the story of these years:

We were not well-to-do. There was not a lot of money and with seven children and a sick mother, it was difficult to keep our heads above water. Despite all that, my mother stood behind me. Her parish church gave her some money for necessities, and without anyone knowing, she quietly saved this money until she could buy me a cheap piano. Twenty-five guilders! Now-a-days, that isn't much! With twenty-five guilders she bought me a piano! My father thought it was all nonsense.

As luck would have it, he found two harpsichords in the village—one in the home of the town baker and the other at the tax collector's house. He was allowed to practice these instruments and he progressed very rapidly. He thought that his father envied his inclination towards music, because he would always remain an amateur in his jazz band. The great stimulus to his musical education was his mother—and the organist of his church.

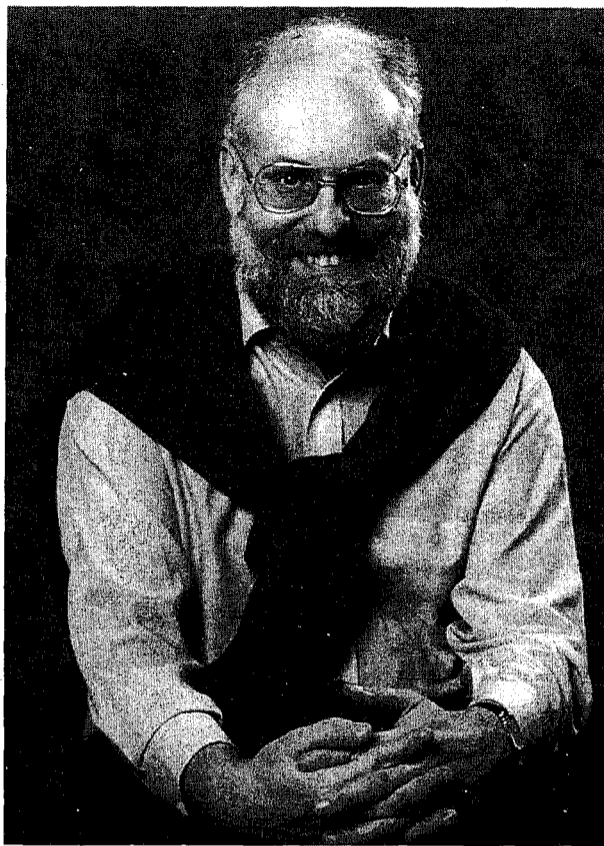
His choirmaster insisted that he go to gymnasium and prepare for university and classical studies. His father thought that university was not for the son of a grocer. Ton said, "Thank God, what the church decreed was the law—even for my father!"

These early experiences gave rise to a theme that was to have many variations as Ton matured in his musical studies. Always the underdog—"the odd duck," as he puts it, he had to surmount many obstacles to stay in the world of music. While in school, he was grateful that his best friend was a poet, "because I was not such an odd-man-out anymore!"

School wasn't easy for him. Since he did not come from the family of a doctor or lawyer, he had fewer economic and social advantages. Homework was difficult, and he had to repeat a year. His father wanted him to quit, but he was invariably rescued by the parish organist.

In the last year of school he learned that he had received a scholarship for the continuation of his studies. His father wanted him to study law, so that he could make a good living. How his story sounds like that of so many musicians! But he wanted more than anything to study at the conservatory in Amsterdam.

Ton was accepted for study of the organ. To his great disappointment, he was accepted only as a preliminary student in harpsichord. The professor of that department—the legendary Gustav Leonhardt—felt that he played "like an



Ton Koopman

organist." He thought, "Will I ever be able to get him over that feeling—to convince him that I can play beautifully?" His studies all ended well, because he won the "Prix d'Excellence" on both instruments!

Koopman's life was not all organ and harpsichord practice at the conservatory in Amsterdam. While he was a student he discovered the world of chamber music and started an ensemble called *Musica da Camera*. He finished his studies in 1970 and that same year he began his first baroque orchestra, *Musica Antiqua*.

He was fascinated by baroque music. His interest went no further, because after the 18th century, no music was written for the harpsichord! And his heart was in baroque music for the organ as well. He felt that he had been "predestined for old instruments." He was consumed with the idea of finding out how early music would have sounded at the time it was composed.

At the beginning, he felt like he was "banging his head against a wall." He got nowhere with fellow musicians because they had to retrain. They started out by trying to translate the sound image of early music to modern instruments. He realized that they would have to switch to playing the early instruments and this idea was not generally appreciated!

His friends, cellist Jaap ter Linden and oboist Ku Ebbinge, were convinced that his ideas would not work. Ku was particularly nervous. "Every time, Ku would chew the whole reed of his oboe to pieces! And then he had to play the rest of the concert with a mangled reed. He tells how Lucy van Dael (now a baroque violinist) had to start from scratch to learn a new technique. Koopman says, "Now they are all big names—famous in the world of early music—but then, they did not thank me for that!"

He pioneered in early music performance out of his own conviction that he was right. "The reviews were not always favorable, because we were not always on top of our instruments. Even so, we were convinced that there was no doubt that we were right!" The critics often

complained that they were not among the best musicians. As they look back, they feel at home on early instruments. They feel that they have created the right environment for this music.

There were other "complications" in these times—in the '60's. Koopman and his band were considered "young punks" in the world of classical music. Their agent had a hard time selling their recordings because they were often radical or different from the accepted norms. And his photograph showed that his hair was extremely long—of course that trait did not last! They wore outrageous clothes, took part in alternative concerts for anti-Vietnam crusades, and played "crossover" concerts with jazz and pop musicians.

A milestone for Ton was his collaboration with Philip Herreweghe and the *Collegium Vocale*, a chamber choir in Ghent, Belgium. For Koopman, it was a wonderful time. The *Collegium Vocale* is now a famous choir, but he recounts the events at that time:

We were all "underdogs." We slept on the floor in sleeping bags, and got into all kinds of situations. I smoked cigars, so the sopranos all started smoking cigars! I think their parents thought that we were a bad influence from Amsterdam. In Belgium, we played the *St. John Passion*. We were all dressed in jeans, and the choir was swinging.

Local newspapers protested. Some of the Protestant press thought that these were "unchristian" performances. Koopman affirms that these were not "churchlike" performances at all.

But it was beautiful! In the Waalsekerk we had 1,300 people come to hear the music. It was just packed, and it was a real "happening."

It was at this concert that he noticed in the back row, his teacher, Gustav Leonhardt. "Yes! Then I was proud!"

His first solo recording was a breakthrough, with a *Prix d'excellence* in harpsichord. It was for Herman van Veen's Harlequin record label. From this beginning, grew a long and impressive



	Symphonies, nr. 21, 23, 24, 27	Erato
	Symphonies, nr. 17, 18, 19, 22, 32	Erato
	Symphonies, nr. 31, 34, 35, 36, 38, 41	Erato
	Requiem	Erato
	Divertimenti KV 136, 137, 138, 251	Erato
	Serenata Notturna, Kl. Nachtmusik	Erato
	Flute, Harp, Oboe Concerti	Erato
Reichart, J.F./	Concertos for Two Harpsichords, with	Phillips
Schaffrath	Tini Mathot	Erato
Telemann, G.P.	Tafelmusik (selections)	Erato
	Chambermusic	Erato
Wassenaer, U.v	Concerti Armonici	Erato

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the reactions of musicians, when they say, "What, exactly, does this mean?" or "You're not clear enough!"

He feels that it is a matter of body language. Then he says, "In this authentic movement, practically no one has ever studied conducting!" Yet today, there is talk of Koopman conducting the Concertgebouw—he has come so far! He exults,

We are no longer considered something like 'Jehovah's Witnesses'! Our interpretations have now been commonly accepted, even appreciated. From the "underdog" who was fighting the establishment, I have now become a "grown-up dog!" But it has been a revolution, after all, that we caused. In the past, we were proud when we could sell 1,000 copies of a record; now we say, "What! Only 20,000" and we start to get worried.

Koopman believes that proof of the impact of authentic performance of early music is found in the retreat of most symphony orchestras to the music of Mozart and beyond. He says, "The battle for the baroque has been won—with old instruments!" Yet, with this victory, he feels that he has achieved a more comprehensive view of music that can now embrace the modern instruments.

For years, I've shouted from the rooftops that I would never be able to work with a modern orchestra—because with modern instruments, I couldn't get what I considered a good result. I felt that the purpose of modernization of the instruments was to make them louder—to increase their volume as the music required. And in that process, they lost many important parts of their character. I've now started a retreat from that position. For example, the *St. Matthew Passion* can sound very baroque, using modern instruments. That is because now I know what the original sonorities were like. Now I start from a different corner and then I adjust my steering—it is really a confrontation of two worlds—my study of baroque influences and experience of modern symphonic music.

Ton Koopman affirms that the authentic style of old music should not be pursued just for effect. He believes that "The composer should be the winner" in the struggle for authenticity. He says, "For me, the guiding principal should be the performance of beautiful and moving music."

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1. Leonoor Wagenaar, "Mijn stimulans was mijn moeder," *Het Parool* 6 March 1993: 19
2. The author wishes to thank Ms. Elsbeth Gransbergen, secretary of The Amsterdam Baroque Orchestra and Susan Endrizzi of California Artists Management for references to publications, compositions, discography and other descriptive materials.
3. Translations from the Dutch language were made by Jose Verstappen, manager of Early Music Vancouver, Vancouver, BC Canada.

#### A quick look at Ton Koopman's achievements

Ton Koopman has been awarded the *Prix d'Excellence* twice for his performances on both organ and harpsichord. His first orchestra was Musica Antiqua Amsterdam, and he has also founded the

Amsterdam Baroque Orchestra and the Amsterdam Baroque Choir.

He has received the 3M-award (1989) for his contribution to ancient music; Crystal award (1992) of the Symphony Hall, Osaka, Japan; and the Edison award (1993) for his recording of the Haydn Paris Symphonies with the Amsterdam Baroque Orchestra.

He received the Golden Record for his *Saint Matthew Passion* with the Amsterdam Baroque Orchestra and the Choir of the Netherlands Bach Society, for the sale of over 15,000 copies. He was awarded the *Prix de L'Academie du Disque Lyrique*, for same recording of the *Saint Matthew Passion*.

He is Professor of Harpsichord at the Royal Conservatory in The Hague, and Honorary Member of the Royal Academy of Music, London.

In September 1994, Ton Koopman was appointed principal conductor of the Radio Chamber Orchestra in Holland.



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# Interpretive Suggestions for Four American Organ Works, Part 2

Earl Holt

Part 1 of this article appeared in the August, 1995 issue of THE DIAPASON, pp. 13-17.

## 1732: In memoriam Johannes Albrecht by William Albright

### Background

William Albright, born in Gary, Indiana in 1944, attended the Juilliard Preparatory Department, the University of Michigan, and the Paris Conservatory. He studied composition with Ross Lee Finney, Olivier Messiaen, and George Rochberg; organ study was with Marilyn Mason at the University of Michigan, where he joined the faculty in 1970. At present, he is professor of music composition and associate director of the electronic music studio.<sup>50</sup>

Albright's compositions include works for organ, piano, harpsichord, chamber orchestra, theater, and chorus. As a performing organist, he champions late twentieth-century organ repertoire, including his own compositions and those of other composers. A 1972 article in THE DIAPASON reviewed an organ recital in which Albright performed his own *Organbook I* and *Organbook II*, and works of William Bolcom and Charles Ives:

The American Guild of Organists has never been known for its adventurousness. Cautious and conservative, the guild is comprised of organists and choirmasters who are more concerned with service playing and church music, than with the avant-garde. Thus it was uncharacteristic but admirable that the local AGO chapter last night presented the Cleveland debut of William Albright, leading young composer-performer of radical new organ music.<sup>51</sup>

Albright's improvisatory style of writing has tongue-in-cheek humor, lively rhythm, and inventive registrations. Albright was named 1993 Composer of the Year by the American Guild of Organists, which published articles on his organ compositions in its journal throughout 1993.<sup>52</sup>

Albright's organ works are *Chorale-Partita in an Old Style on "Wer nur"* for organ solo (1963), *Juba* for organ solo (1965), *Pneuma* for organ solo (1966), *Organbook I* for organ solo (1967), *Organbook II* for organ and tape (1971), *Stipendium peccati* for organ, piano, and percussion (1973), *Gothic Suite* for organ, strings, and percussion (1973), *Dream and Dance* for organ and percussion (1974), *Sweet Sixteenths: Concert Rag* for organ solo (1975-76), *Jericho: Battle Music* for organ and trumpet (1976), *Organbook III* for organ solo (1977-78), *The King of Instruments* for organ and narration (1978), *Halo* for organ and metal instruments (1980), *De spiritum* for organ and two assistants (1980-81), *Bacchanal* for organ and orchestra (1981), *That Sinking Feeling* for organ solo (1982), *David's Songs* for organ and mixed choir or SATB solo voices (1982), *Enigma Syncopations* for organ, flute, and percussion (1982), *Romance* for French horn and organ (1982), *David's Songs* for organ and antiphonal choirs (1982), *In memoriam* for organ solo (1983), *1732: In memoriam Johannes Albrecht* for organ solo and optional narration (1984), *Carillon-Bombard* for organ solo (1985), *Chasm* for organ and optional "echo instrument" or tape (1985), *Symphony for Organ* for organ and percussion (1986), *Deum de Deo* for organ and mixed choir (1989), *Valley of Fire* for organ and saxophone quartet (1989), *Whistler Nocturnes* for organ solo (1989), and *Flights of Fancy: Ballet for organ* (1992). Albright's latest work, *Flights of Fancy: Ballet for organ* has eight movements; it was commis-

sioned by the 1992 AGO National Convention in Atlanta.<sup>53</sup>

The work selected for this article is *1732: In memoriam Johannes Albrecht*.<sup>54</sup> Robert Anderson, professor of organ at Southern Methodist University, commissioned the work and played the premiere, which was at the St. Nikolai Church in Leipzig, Germany, during the Church Music Festival Bach Tercentenary in 1985. *An Evening Dance*, the last movement of *1732*, was published separately in *The AGO 90th Anniversary Anthology of American Organ Music* in 1988.<sup>55</sup> C.F. Peters subsequently published the complete work; although copyrighted in 1986, it was unavailable until 1990.

### Structure

Albright describes *1732* as "a program sonata in the style of Bach's *Capriccio* 'on the Departure of his Beloved Brother' and of the *Biblical Stories* of Johann Kuhnau, Bach's predecessor at Leipzig."<sup>56</sup> The sonata traces events surrounding the emigration of Albright's ancestor, Johannes Albrecht and family, to the New World from early eighteenth-century Germany. Albright recommends either that a narrator read short lines of historical material from the score, or that program notes be distributed.

*1732* has seven movements: (1) Introduction; (2) The Family Albrecht in Germany; (3) William Penn Invites the German Farmers to Buy Land in the New Colony that Bears his Name; (4) Exodus of the Palatines, 1683-1754; (5) Settlement of the Land: on the Schuylkill River in Berks County; (6) Frank to the point of Rudeness, the Albright Clan Guards Honesty as a Cardinal Virtue; and (7) An Evening Dance: the Thanks of the Family for their Divine Providence. Individual movements are unrelated in motivic material, except for a few instances of reminiscence music. The work has numerous citations from existent music and parodies of past composers' styles. Table 8 lists the citations and parodies in *1732*.

A sequence of five perfect fifths, C-G, A-E, F-sharp-C-sharp, G-D, and B-F-sharp, is repeated five times in the "Introduction," with rhythmic and ornamental alterations in each repetition. This movement is similar to the opening movement of *Organbook III*, "Fanfare/Echo," which has the same registration and the same compositional basis—accented, staccato, open fifths in both manuals and pedal.<sup>57</sup> The "Introduction" to *1732* is considerably shorter, however, and ends abruptly with two sets of three chromatically descending perfect fifths.

The second movement, "The Family Albrecht," begins with dissonant *ff* flourishes (mm. 1-12) and repeated staccato clusters (mm. 12-14). Then, additional *ff* flourishes and "nasty" minor seconds return to interrupt the citation of Bach's *Kantate 82* (mm. 15-50).<sup>58</sup> After the citation, more flourishes (mm. 51-56) and staccato clusters (mm. 56-58) follow. The movement ends with a citation of Psalm 118: *Lobwasser Psalter*.

The first nine measures of the third movement, "William Penn's Invitation," are "slow and pompous," and in dotted rhythm. Notes are repeated in manuals and pedal at three different dynamic levels. In the following section (mm. 10-21), back-to-back citations illustrate the coincidental similarity between Bach's *Kaffee Kantate* and Moussorgsky's *Market Place at Limoges*.

The fourth movement, "Exodus of the Palatines," musically depicts the ocean voyage of the Albright clan and their subsequent arrival at the port of

Table 8.—Citations and Parodies in *1732*

Mvt.	Mm.	Material
2	15-50	Bach: <i>Kantate 82: "Ich habe genug"</i> (1732)
	61-66	Psalm 118: <i>Lobwasser Psalter</i>
3	10-16	Bach: <i>Kaffee Kantate</i> (1732)
	17-21	Moussorgsky: "Market Place at Limoges"
4	1-14	Bach: <i>Kantate 56: "Mein Wandel ist einer Schiffahrt gleich"</i>
	38-45	Organ toccata in late nineteenth-century style
	46-62	Bach: <i>Capriccio</i> : "on the departure of his beloved brother"
	51-55	Parody of Busoni's chromatic style
	56-61	Parody of Schönberg's twelve-tone style
	62-69	Bach: <i>Kantate 56: "Mein Wandel ist einer Schiffahrt gleich"</i>
	70-81	Pennsylvania Dutch folk song: "Jetzt is di Zeit"
5	1-12	Parody of Franck's chorale style
	17-18	Waltz
	19-20	Quotation from the hymn tune "America"
	26-34	Dominant preparation in exaggerated Romantic style
	47-54	Parody of Franck's chorale style
6	1-20	Bach: <i>Capriccio</i> : the "Posthorn"
	1-20	Parody of Beethoven's scherzo style
7	1-30	"Zweifacher Tanz"
	31-154	Various "Mountain Musics"

Philadelphia. The gently rocking motion in the citation from Bach's *Kantate 56* represents calm seas (mm. 1-14). Against that background are ascending B-flat arpeggios, played canonically in the right hand and pedal parts. Then, rapid tremolos, glissandos, and scherzolo-like flute figuration depict the "danger of storm and pirates" (mm. 15-36).

A stylized toccata (mm. 37-45) illustrates "the hardship of passage, the steadfastness of Anna Barbara, the stinking water and meager rations."<sup>59</sup> The toccata consists of a descending figure in nonuplets repeated in the manuals against a pedal line that descends by perfect fifths. The suffering of the passengers ("the stinking water and meager rations") is represented by a descending chromatic motive from Bach's *Capriccio* "on the departure of his beloved brother." The motive is developed in the styles of both Busoni and Schönberg (mm. 46-62). Bach's *Kantate 56* is then cited a second time to represent the voyagers' arrival in the New World; this time the citation is accompanied by descending B-flat arpeggios, again played canonically in the right hand and pedal parts. The movement ends with a Pennsylvania "Dutch" (*Deutsch*) folk song melody, played in high register and accompanied by the left-hand figuration from *Kantate 56*.

A "Franckian Chorale" introduces the fifth movement, "Settlement of the Land." After patriotic-sounding themes, harp "strums," the suggestion of a waltz, and a comically extended dominant preparation (mm. 26-34), the music depicts the action and gunfire of a Revolutionary War battle. The "Franckian Chorale" then returns for the triumphant conclusion of the war.

The sixth movement in the suite, "Frank to the Point of Rudeness," is the only one that has a consistent meter, 4/2, throughout. Staccato figuration, "de la manière Beethoven," is interrupted by *sfz* minor seconds on the 32' pedal reed, and by "duck-like" quacks on the Krummhorn. The movement concludes with a two-measure reminiscence of the "Introduction," and a final quack.

The seventh movement, "An Evening Dance," is a *molto vivo* two-step in 2/2 meter. Various Appalachian "stomps," banjo and fiddle music, and folk har-

monic progressions represent a barn dance celebration.

### Registration

Because of the large number of registration changes, an instrument with three manuals is recommended. The work requires 58-key manuals and a 32-key pedal clavier; an instrument with 56-key manuals and a 30-key pedal clavier can be used, however, by making two adjustments in the second movement: (1) changing the 4' pedal stop to a 2' stop and playing the pedal line an octave lower in mm. 42-45; and (2) playing the right-hand part an octave lower in mm. 59-60. If a 2' pedal stop is not available for mm. 42-45 (on a 30-key pedal clavier), Albright suggests an alternative: "Play the right-foot part of m. 44 (only) with the left hand; mm. 43 and 45 are to be played as written."<sup>60</sup> If this alternative is necessary, (1) the left hand should omit the c'-e' interval on the second and third beats of m. 44 in favor of the melody transferred from the pedal, and (2) the pedal should remain at 4' pitch, with the *ossia* (*8va bassa*) not taken. Expression pedal markings in *1732* are infrequent; the work can be performed on an instrument with no expressive divisions.

Albright sometimes specifies particular tonal colors but more often uses dynamic markings to indicate ensemble registrations. Table 9 lists specific stops and tonal colors required.

Besides the stops listed in Table 9, the instrument needs both a 16' reed plenum and a 16' principal plenum with mixtures for the necessary timbral and dynamic variety. On some instruments it is possible to overcome stop limitations with intramanual couplers.

### Interpretation

In a 1980 lecture on "Creativity and Expressivity" at the University of Nebraska in Lincoln, Albright stated his view that "expressive performance is possible on the organ, an instrument capable of unending sound, primarily through the skillful use of time or duration."<sup>61</sup> A report in *The American Organist* summarized his lecture:

Albright stressed the need to think of personality in each line, to think of action and reaction within the composition, to



Table 9.—Specific Stops/Tonal Colors Required in 1732

Mvt.	Mm.	Stops/Tonal Colors
3	10	Sw. reeds
	17	Flutes 8', 4'
	18	Krummhorn and mutations
	22	Flutes
	24	Krummhorn
4	20	Flutes
	28	Flutes
	35	Ped. 16' reed
	46	Vox humana, tremolo
	58	Ped. Trumpet 8' (with glockenspiel, septieme, etc.)
	62	Quintadena and Celesta
	64	Flute 8', tremolo
	70	Ped. Flute 8' Reed 16'
5	27	Fat Flute
	30	Soft Ped. Reed, tremolo
	43	Ped. 16' reed only
6	9	Ped. 32' or 16' reed
7	57	Flutes 8', 4'
	85	Celestes

Table 10.—Score Errata in 1732.

Page	Mm.	Correction
1	11	Pedal: quarter notes should be aligned with the fourth beat in the right hand.
4	27	Right hand: the g <sup>♯</sup> -b' interval should be g <sup>♯</sup> -b <sup>♯</sup> .
4	29	Right hand: the d'' on the first beat should be d <sup>♯</sup> ''.
5	44	Pedal: if necessary because of limited range, play the right foot part of m. 44 (only) with the left hand, omitting the c''-e'' interval on the second and third beats of m. 44; m. 43 and 45 are to be played as written.
9	7-8	The bar line between the measures should connect the two manual staves.
11	20	Right hand: the fifth note in the measure should be f <sup>♯</sup> .
11	20	Right hand: the twentieth note in the measure should be e <sup>♯</sup> , thus cancelling the effect of the ♯ in the preceding beat.
12	29	Right hand: the twentieth note in the measure should be e <sup>♯</sup> , thus cancelling the effect of the ♯ in the preceding beat.
12	29	Right hand: the twenty-fourth note in the measure should be c <sup>♯</sup> , thus cancelling the effect of the ♯ in the preceding beat.
12	29	Left hand: the last note in the measure (e <sup>b</sup> ) should be omitted.
12	29	Left hand: the last rest in the measure (r) should be changed to ♯ and aligned with the a <sup>♯</sup> in the right hand.
12	33	Pedal: the f' should be f <sup>♯</sup> .
13	35	Right hand, second beat: a cautionary † should precede the c''.
18	19	Right hand, third beat: the e'' should be tied to the following measure.
19	20	Right hand, last chord of the supertriple: a cautionary † should precede the c''.
24	23	A ♯ should precede the last three 8th notes.
27	55	Right hand: e' should be changed to d'.
27	56	Right hand: the lower tied note should be changed to d'.

sense the direction of the music in order to heighten its activity or to spread the tempo slightly as needed. He said that this can be done in passages that are notated in equal values. To play in this manner helps the listener avoid a kind of "grayness" in which the sounds are undistinguished and run together. In his own recent works, Albright has included words and phrases to assist the performer to characterize lines and sounds, to express personality in the music.<sup>62</sup>

The programmatic character of 1732 suggests an adventure story, told against a background of musical sound effects. Dry wit and humor are evident in both music and narration, although organist Douglas Reed, who has performed and written about many Albright works, deemphasizes that aspect of the work:

The format of the work is similar to Albright's earlier *The King of Instruments* (1978) as both works employ a text, a narrator, and various musical styles. The spirit of 1732, however, is somewhat more serious and personal than the humorous, sometimes irreverent *The King of Instruments*.<sup>63</sup>

Asked to comment on how solemn, or how tongue-in-cheek, 1732 is intended to be, Albright writes: "I have done it relatively seriously, with dramatic inflection [in the narration] when appropriate. The humor, somewhat ambiguously, will come through. Satire it is not, and it's not exactly tongue-in-cheek."<sup>64</sup> A narra-

tor is clearly preferred for performances of the work, but lengthy program notes from the score may be substituted.

Except for the sixth movement, which is entirely in 4/2 meter, Albright uses simple or irregular changing meters throughout the work. There is an idiosyncrasy, however; a single measure of compound meter, 9/8, is in the fifth movement (m. 6). Note values are relative throughout the constantly changing meters.

The notation in the "Introduction" is complex in order to achieve the effect of the manual and pedal parts moving slightly out of synchronization. Rhythm, therefore, must be precise, especially the irregularly timed releases of the perfect fifths. This short, Coplandesque movement suggests open frontier, and is played without *rubato*.

The *ff* flourishes at the beginning of "The Family Albrecht" are dramatic and turbulent. A *ritardando* is specifically not included at the end of m. 14, thereby producing maximum contrast between the violent staccato clusters and the *ppp* entrance of *Kantate* 82. Furthermore, the *ff* flourishes that interrupt the chorale are intended to be shocking; the performer does not telegraph his intentions either by body movement or by excessive rounding of phrases. The final section of the movement (mm. 61-66) is the *Lobwasser Psalter*, which represents the enduring faith of the farmers. It is

registered and played *semplice*. In mm. 63-64 the hands are deliberately out of synchronization, as indicated by the complex notation. Those two measures produce a blurred effect, with one hand moving slightly ahead, or behind, the other.

The beginning of "William Penn's Invitation" has an exaggerated, pompous character. The *Kaffee Kantate* citation (mm. 10-16) that follows is marked with intentionally *passé* "Baroque" articulation—two slurred notes followed by two staccato notes—which should be carefully observed. The Moussorgsky citation in m. 17, a whimsical comparison to the Bach citation, is played with the indicated articulation.

"Exodus of the Palatines" begins with a *Kantate* 56 citation and gentle, ascending arpeggios. Articulation is legato. The marking *senza rit.* in m. 14 indicates an abrupt shift into the "storm and pirates" section (mm. 15-36). The coloristic effects suggest a dramatic theatre organ accompaniment to a silent movie adventure. The white-key glissando in m. 30 is performed with the nails of the index and middle fingers of the right hand.

The toccata with "strange and contrasting sounds" in mm. 38-45 is a stylized imitation of late nineteenth-century French *grand orgue* toccatas. The chromatic lines in the citation of Bach's *Capriccio* "on the departure of his beloved brother" (mm. 46-62) are played *movendo ma espressivo* and legato, perhaps suggesting an overly sentimental phrasing.

The music must be allowed to "breathe" during the pause between mm. 62 and 63. The melody in the folk song that ends the movement (mm. 69-81) may be phrased at the punctuation marks in the accompanying text.

The performer has to adapt quickly to frequent, abrupt changes in style in "Settlement of the Land." For example, the change in style from *maestoso* Franckian chorale in mm. 15-16 to Viennese waltz in mm. 17-18 must be instantaneous, because the waltz is only a few beats long. The performer must also evince the playfulness of the exaggerated dominant preparation in mm. 27-34 as a cadential second-inversion chord, accompanied by florid thirty-second-note scale runs, arpeggios, and broken chords, raises the expectation of a cadence; instead, another long, florid passage begins.

The Revolutionary War battle scene in mm. 37-46 is marked *violento*, but the tempo should not increase. Moreover, the tempo does not vacillate anywhere in the movement; at the two spots that most tempt the performer to change the tempo, *l'istesso tempo* is marked. The last section in "Settlement of the Land" (mm. 47-54) represents the triumphant conclusion of the battle. The B-C-sharp long trill that begins in m. 47 should be played as fast as possible.

"Frank to the Point of Rudeness" is a scherzo that is played on as many manuals as possible, with "registration constantly shifting, ad lib." The dynamic also

changes, therefore, depending upon the stops chosen. The entrance of the 32' or 16' pedal reed in m. 10 must be sudden and unexpected. Articulation in this movement is clearly marked and should be followed exactly. During the pauses in m. 18 and m. 20 the performer remains suspended in mid-gesture.

In "An Evening Dance," the fastest and most technically difficult movement, "the composer is imagining the bluegrass music his forebears might have preferred."<sup>65</sup> The pedaling is done almost entirely by the left foot, which swings back and forth in the manner of a theatre organist. The pedal line in mm. 65-72 may be whistled or sung by the narrator, according to the score.<sup>66</sup> A footnote to the "Fingerbreaker" section, *ff with gusto*, in mm. 93-116 states that "during this difficult solo a small amount of 'gloss' and approximation may be necessary."<sup>67</sup> Nevertheless, it is quite possible, with practice, to play the section accurately, even at the rapid tempo. Another difficult segment is the *vide* passage (mm. 129-32); despite the technical difficulty, the *molto vivo* two-against-three rhythm is exciting, and should be included, if possible.<sup>68</sup> The right-hand part in the final section, mm. 135-54, is suggestive of swing jazz, and is effective when played in a swing rhythm. Asked if such an interpretation is appropriate, Albright commented that it is "probably OK, but at that tempo, it probably doesn't matter much."<sup>69</sup>

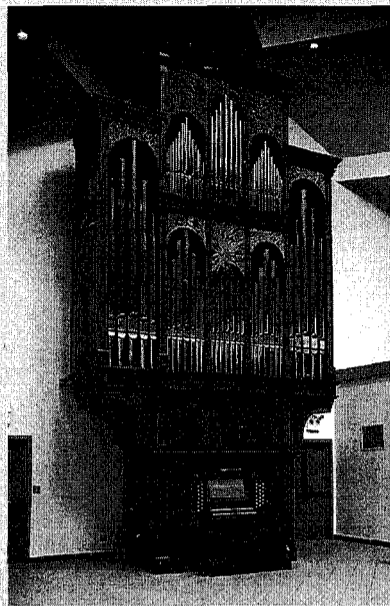
Table 10 lists score errata, as confirmed by Albright.<sup>70</sup> 1732, which has not been commercially recorded, is approximately fifteen minutes in length. ■

#### Notes

- Hitchcock, s.v. "Albright, William."
- Wilma Salisbury, "William Albright," *The Diapason*, no. 748 (March 1972): 17.
- Philip Brunelle, "William Albright: 1993 AGO Composer of the Year," *TAO* 27, no. 1 (January 1993): 10.
- Douglas Reed, "William Albright: Organ Music of the 80s," *TAO* 27, no. 4 (April 1993): 60-63; Hitchcock, s.v. "Albright, William;" Brian Morton and Pamela Collins, eds., *Contemporary Composers* (Chicago: St. James Press, 1992), s.v. "Albright, William;" Corliss R. Arnold, *Organ Literature: A Comprehensive Survey*, 2d ed., vol. 2, (Metuchen: Scarecrow Press, 1984), s.v. "Albright, William;" Kratzenstein, 190; Marilyn Mason, "Forty Years Commissioning Organ Music," *TAO* 20, no. 4 (April 1986): 101, 103; Albright, E-mail communication with this writer, April 24, 1995.
- William Albright, *1732: In memoriam Johannes Albrecht* (New York: C.F. Peters, 1985).
- Philip Brunelle, ed., *The AGO 90th Anniversary Anthology of American Organ Music* (New York: Oxford University Press, 1988), 3.
- Albright, preface, i.
- William Albright, *Organbook III* (New York: C.F. Peters, 1980), 1-7.
- Albright characteristically uses colorful performance directions in his works.
- Albright, *1732*, 13.
- Albright, Letter to this writer, June 25, 1994.
- Delores Bruch, "Creativity and the New Organ," *TAO* 14, no. 1 (January 1980): 33.
- Ibid.*
- Reed, 60.
- Albright, Letter to this writer, November 15, 1993.
- Reed.
- Albright, *1732*, 27.
- Ibid.*, 29.
- A *vide* passage is an optional cut.
- Albright, Letter to this writer, November 15, 1993.
- Albright, Letter to this writer, June 25, 1994.

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# New Organs



### Cover

**Pasi Organ Builders, Inc.**, Roy, WA, has built a new organ for Trinity Lutheran Church, Lynnwood, WA. The two-manual and pedal instrument comprises 29 stops, 31 ranks, and more than 1,600 pipes, and utilizes suspended mechanical key action and mechanical stop action. All the pipes were made in the builder's shop; metal pipes are 97% lead. Wind is supplied from a 3/4 horsepower blower and a single wedge-shaped bellows, providing flexible wind. The case, standing 27 feet high, is made of black walnut with white oak carvings. Pipe shades were designed by Kathryn Wold and carved by Martin Pasi. Temperament is Kellner; compass 58/30. Consultant, David Dahl; acoustical consultant, Glenn White; minister of music of Trinity Lutheran Church, Deborah Brown.

**GREAT**  
 16' Principal  
 8' Octave  
 8' Salicional  
 8' Rohrflöte  
 4' Octave  
 4' Spitzflöte  
 3' Quint  
 2' Superoctave  
 1 1/2' Terz  
 1 1/4' Mixtur IV  
 8' Trompete  
 Sw/Ct

**SWELL**  
 16' Violon (discant)  
 8' Viola da Gamba  
 8' Celeste (t.c.)  
 8' Bourdon  
 4' Principal  
 4' Rohrflöte  
 3' Nasard  
 2' Waldflöte  
 1 1/2' Tierce  
 1' Mixtur III  
 16' Dulcian  
 8' Oboe

**PEDAL**  
 16' Principal  
 16' Subbass  
 8' Octave  
 4' Choralbass  
 16' Posaune  
 8' Trompete  
 Ct/Ped  
 Sw/Ped

Tremulant to entire organ

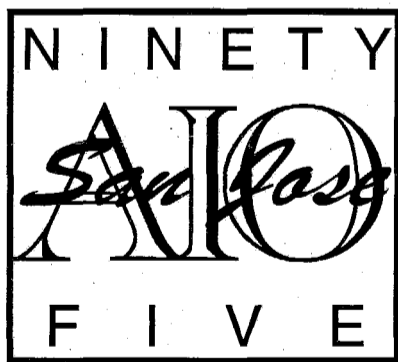


**Robert L. Sipe, Inc.**, Dallas, TX, has built a new organ for St. Peter Prince of the Apostles Church, San Antonio, TX. The 2-manual and pedal organ features mechanical key action and electric stop action. The dedication and blessing of the organ took place on February 13, 1993 with The Rev. Msgr. Thomas Murphy, Pastor, presiding. Mrs. Lena Gokelman, Parish Director of Music, directed the Choirs of St. Peter's Church and School and played the organ for the service. Compass 58/32; 22 ranks, 19 voices.

**GREAT**  
 8' Principal  
 8' Spitzflöte  
 4' Octave  
 4' Spillflöte  
 2 1/2' Nasard  
 2' Super Octave  
 1 1/2' Tierce  
 Mixture III-IV  
 8' Trompete  
 Tremulant  
 Sw/Ct

**SWELL**  
 8' Gemshorn  
 8' Celeste TC  
 8' Rohrgedeckt  
 4' Spitzprincipal  
 2' Blockflöte  
 1 1/4' Quinte  
 8' Hautbois  
 Tremulant

**PEDAL**  
 16' Bourdon  
 8' Principal  
 8' Bourdon (Ext)  
 4' Octave Principal (Ext)  
 16' Posaune  
 Ct/Ped  
 Sw/Ped



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**Gabriel Kney** of London, Ontario, installed a nine-stop instrument in the chapel of First Presbyterian Church in Findlay, OH. Seating only around 40 persons, the chapel seemed ideal for an instrument influenced by the concept of the English chamber organ. The expansion of this concept to two manuals and independent pedal allows the instrument to assume a more varied musical role in chapel activities, including chamber music. The dedication service of the instrument on October 10, 1994, included the performance of a commissioned piece for chamber organ and flute by composer Gerald Near.

The painted casework is made of

tulip wood; the hand-carved pipe shades of basswood, covered with gold leaf. The trim around the keyboards is of mahogany. The keys are covered with ebony wood (naturals), and rosewood with bone overlay for the sharps. A balanced back fall system is used for the key action. Two bellows provide steady wind at low pressures, allowing for gentle voicing; 40 mm for the manuals, 60 mm for the pedal. The sixth comma tuning temperament is according to the late 18th-century English musicologist Thomas Young. Key compass 54/30; keyboard measurements to A.G.O. recommendations.

**MANUAL I**

- 8' Stopped Diapason
- 4' Prestant
- 4' Flute
- 2' Fifteenth
- Sesquialtera II

**MANUAL II**

- 8' Stopped Flute
- 8' Quintadena

**PEDAL**

- 8' Bass Flute
- 16' Sordun



**Wm. D. Miller, Inc.**, Pipe Organ Builders, Cleveland, MO, has restored the 1929 Wangerin organ at St. Paul's Lutheran Church, Fort Dodge, IA. The 13-rank Wangerin was originally installed in a small chamber to the left of the chancel with very limited tone openings. It was moved from the chancel to the rear balcony. The original windchest was replaced with Miller electro-mechanical chests, and 10 new ranks were added. New casework was constructed, and the speaking display pipes are finished in gold to match the Gothic design of the sanctuary. All switching mechanisms and the four-memory combination action were by Peterson Electro-Musical Products. The console is a 2-manual stop-tablet installed in the old Wangerin oak shell. Tonal additions were designed by Stephen D. Miller, Donald R. Terry, and Elton F. Sprengeler. The organ was installed by Donald R. Terry, Steve Kramer, and Stephen D. Miller.

**GREAT**

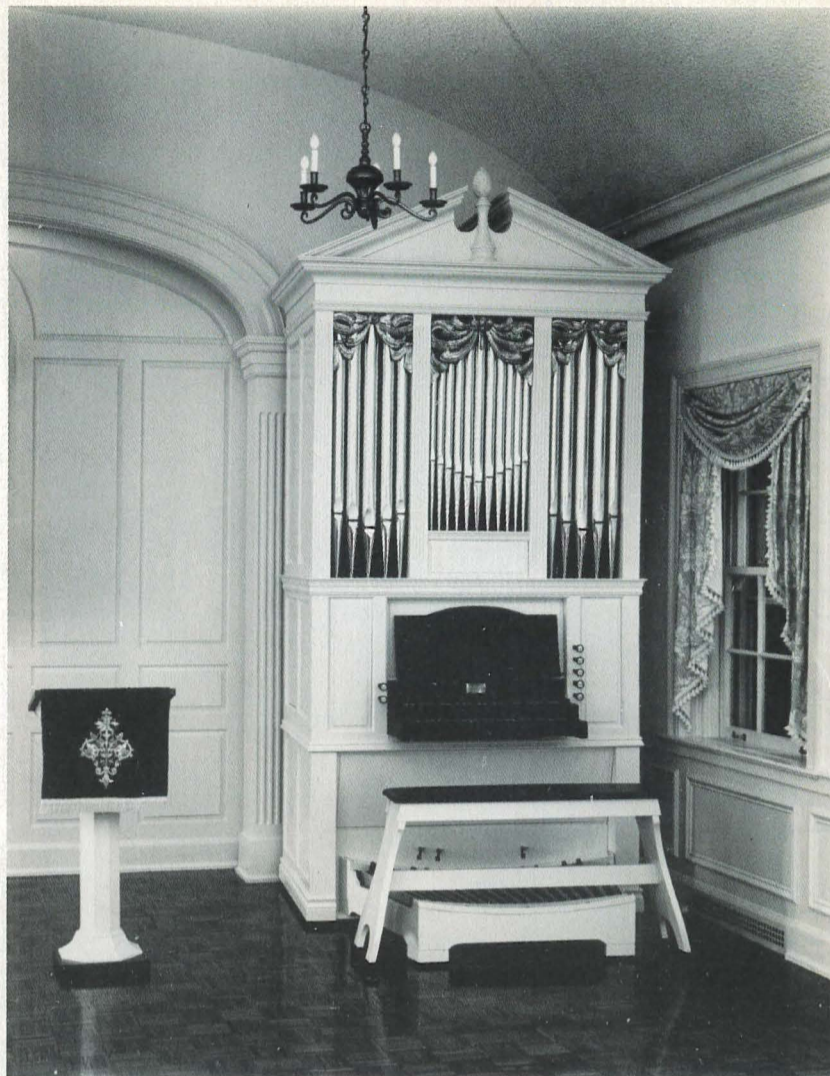
- 8' Open Diapason
- 8' Doppel Flute
- 8' Concert Flute
- 8' Cello
- 8' Dulciana
- 8' Unda-Maris
- 4' Octave
- 4' Koppel Flute
- 2' Principal (24 pipes)
- III Mixture
- 8' Trumpet
- Chimes (20 Tubes)

**SWELL**

- 8' Gedeckt
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Stopped Flute (12 pipes)
- 4' Violin (12 pipes)
- 2 2/4' Nazard
- 1 1/2' Quint (12 pipes)
- 2' Block Flöte
- 8' Cornopean
- 4' Cornopean (12 pipes)
- 4' Regal
- Tremolo

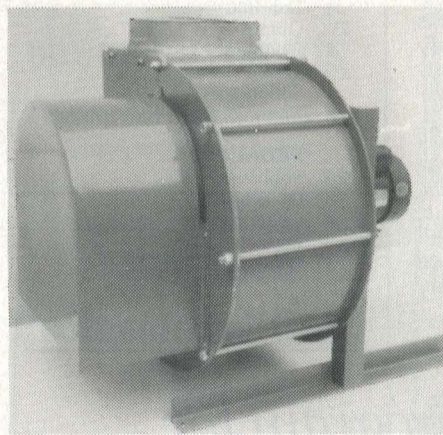
**PEDAL**

- 16' Open Diapason (12 pipes)
- 16' Bourdon (12 pipes)
- 8' Principal
- 8' Gedeckt (Sw)
- 8' Viol (Gt)
- 4' Choral Bass
- III Mixture (Gt)
- 16' Tuba (12 pipes)
- 8' Tuba



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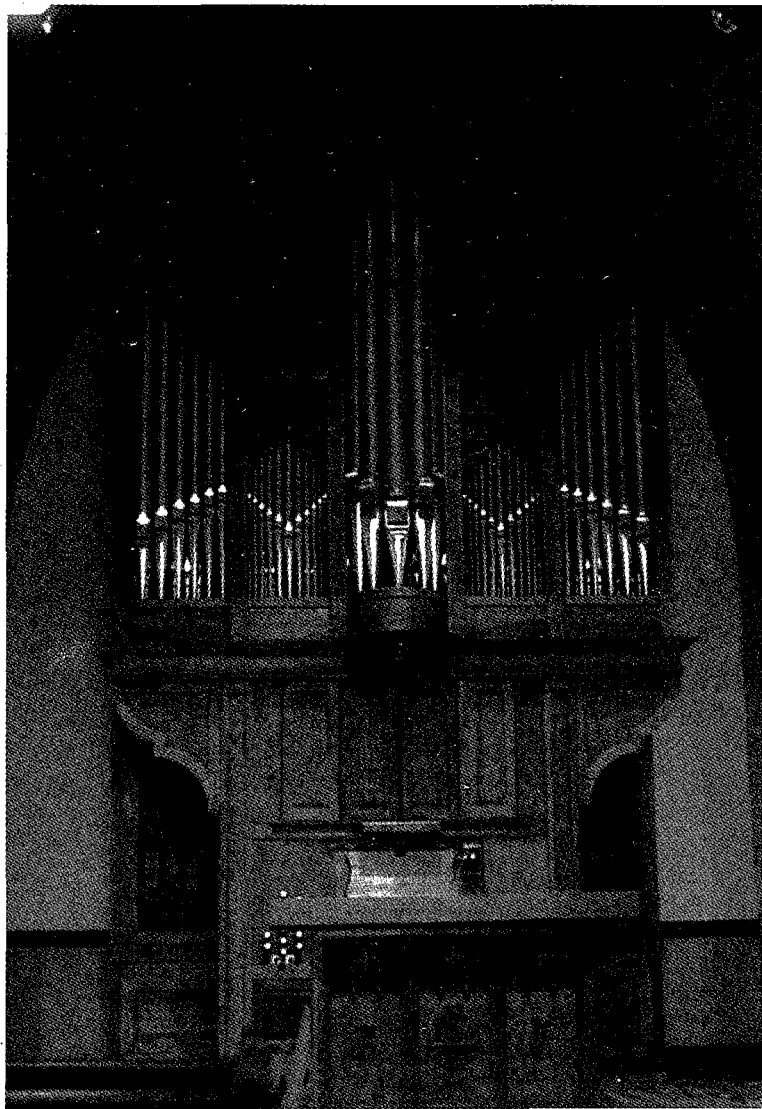
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**Karl Wilhelm, Inc.**, Mont St-Hilaire, Québec, has built a new organ for Advent Lutheran Church, Cedarburg, WI. Its installation was the culmination of seven years of meetings and planning. Gloria Kraft served as chair of the organ committee; Scott Riedel was consultant; pastor is The Rev. Myron Olson. Parish organist Sandra Knuth played the inaugural recital on September 11, 1994. This was followed by an organ recital and hymn sing on September 25 with Emily Maxon Porter and the Advent Choir. The firm's opus 131 is located at the front of the sanctuary behind the altar. The 19-stop instrument employs suspended stop action and mechanical type key. Casework is stained and oiled white oak ornamented with hand-carved pipe shades. Natural keys are solid ebony, sharps are rosewood topped with bone; the 30-note pedalboard is concave and radiating. A Zimbelstern has been added, designed and installed by Gary Foxe of Der Zimbelstern, Sussex, WI.

**HAUPTWERK**

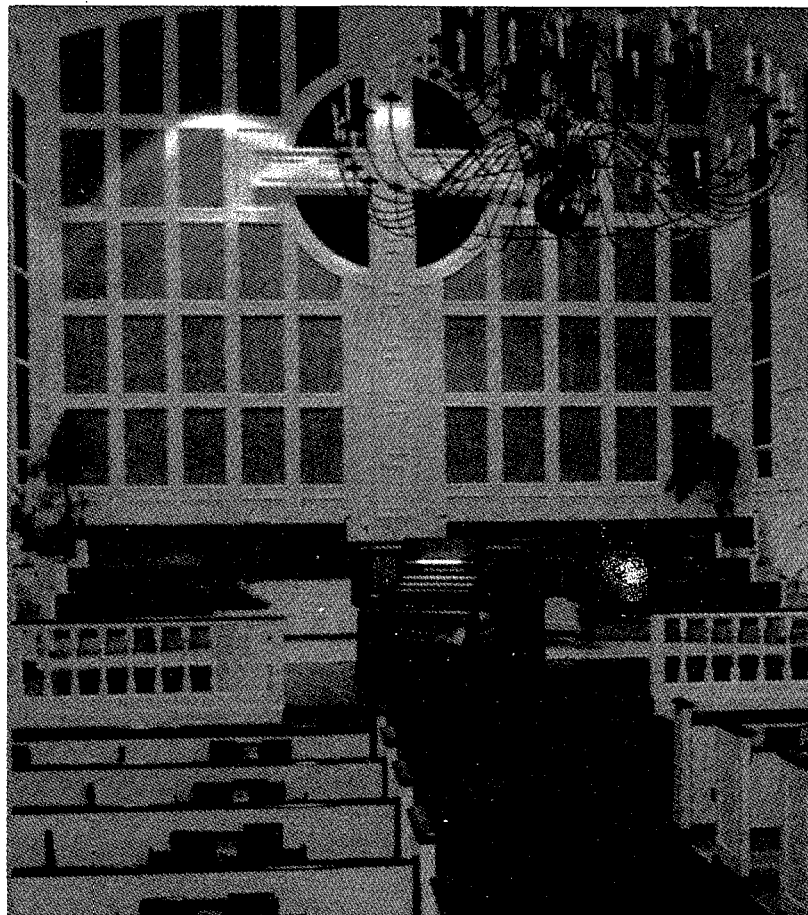
- 8' Principal
- 8' Rohrflöte
- 8' Salicional
- 4' Oktave
- 4' Spitzflöte
- 2' Superoktave
- 1 1/2' Mixtur
- 8' Trompete

**BRUSTWERK (Expressive)**

- 8' Gedackt
- 4' Rohrflöte
- 2 3/4' Quinte
- 2' Doublette
- 1 3/4' Tierce
- 1' Siffelöte
- Tremolo

**PEDAL**

- 16' Subbass
- 8' Oktavbass
- 4' Choralbass
- 16' Posacon
- 8' Posaune



**Austin Organs, Inc.**, Hartford, CT, has built a new organ, opus 2754, for First Presbyterian Church, Lakeland, FL. The main organ is situated in chambers behind grillwork in the front of the chancel. The antiphonal organ is exposed at the rear of the sanctuary. The 3-manual console is drawknob style, solid-state and moveable. The entire organ is multiplexed and MIDI compatible.

**GREAT**

- 16' Violone
- 8' Principal
- 8' Bourdon
- 8' Violone (ext)
- 4' Octave
- 4' Spitzflute
- 2' Super Octave
- IV Fourniture
- 8' Trompette
- 8' Trompette de Fete
- Zymbelstern

**SWELL**

- 8' Rohrflöte
- 8' Viola
- 8' Viola Celeste (TC)
- 4' Principal
- 4' Nachthorn
- 2 3/4' Nazard
- 2' Blockflöte
- 1 3/4' Tierce
- III Plein Jeu
- 16' Bassoon (ext)
- 8' Trumpet
- 8' Oboe
- 8' Vox Humana
- 4' Clarion
- Chimes
- Tremulant

**CHOIR/POSITIV**

- 8' Holzgedackt
- 8' Dolcan
- 8' Dolcan Celeste (TC)
- 8' Koppelflöte
- 4' Principal
- 2' Fifteenth
- 1 1/2' Larigot
- III Mixture
- 8' Trompette de Fete (Gt)
- 8' English Horn
- Tremulant

**PEDAL**

- 32' Sub Principal (12 notes, electronic)
- 32' Contra Bourdon (12 notes, electr)
- 32' Untersatz (resultant)
- 16' Principal
- 16' Bourdon
- 16' Violone (Gt)
- 8' Octave (ext)
- 8' Gedackt (ext)
- 4' Choral Bass
- III Mixture
- 32' Grand Cornet
- 16' Posaune
- 16' Bassoon (Sw)
- 8' Trompette (ext)
- 8' Trompette de Fete (Gt)
- 4' Clarion (ext)
- 4' English Horn (Ch/Pos)

**ANTIPHONAL**

- 8' Bourdon
- 4' Octave
- 2' Fifteenth
- III Mixture

**ANT PEDAL**

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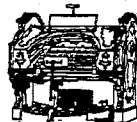
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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, • = RCCO centre event, += new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

### 15 SEPTEMBER

Clare College Choir; Trinity Episcopal; Tariffville, CT 7:30 pm (also September 16)  
**Ullrich Boehme**; St Paul's, Chestnut Hill, Philadelphia, PA

### 16 SEPTEMBER

**Susan Armstrong**; Assumption College, Worcester, MA 3 pm  
**David Craighead**, masterclass; Holy Trinity Episcopal, Gainesville, FL 10:30 am

### 17 SEPTEMBER

**Mark Brombaugh**; St Mark's Episcopal, Storrs, CT 4 pm  
**Ullrich Boehme**; First & Central Presbyterian, Wilmington, Delaware  
**David & Marian Craighead**; Holy Trinity Episcopal, Gainesville, FL 4 pm  
**Joyce Jones**; St John's Cathedral, Milwaukee, WI 7 pm  
**Robert Clark**; House of Hope, St Paul, MN 4 pm  
**C. William Ziegenfuss**; Christ Church Cathedral, New Orleans, LA 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

**Boyd Jones**; Westminster Presbyterian, Charlottesville, VA 8 pm  
**Todd & Anne Wilson**; Southern Illinois University, Carbondale, IL 8 pm  
Evergreen Consort; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

### 23 SEPTEMBER

Church Organist Workshop; Elmhurst College, Elmhurst, IL 8:30 am, 1 pm  
**John Weaver**; Shadyside Presbyterian, Pittsburgh, PA 8 pm

### 24 SEPTEMBER

**Thomas Murray**; Yale University, New Haven, CT 8 pm  
**Kathleen Scheide**; Round Lake Auditorium, Round Lake, NY 2:30 pm  
**Haig Mardirosian**; St Francis of Assisi Cathedral, Metuchen, NJ 3 pm  
**Cj Sambach**; Our Lady of the Lake, Verona, NJ 7:30 pm  
**Pierce Getz**; Market Square Presbyterian, Harrisburg, PA 7:30 pm  
**Joan Lippincott**; Covenant-Central Presbyterian, Williamsport, PA 4 pm  
+**Robert Sutherland Lord**; University of Pittsburgh, Pittsburgh, PA 3 pm  
**William Albright**; Concordia College, Ann Arbor, MI 3:30 pm  
**Gerre Hancock**; Fourth Presbyterian, Chicago, IL 6:30 pm

### 25 SEPTEMBER

**Cj Sambach**; The Presbyterian Church, Basking Ridge, NJ 11 am

### 26 SEPTEMBER

**Pierre Pinchemille**; Cathedral of St Joseph, Hartford, CT 7:30 pm

### 27 SEPTEMBER

**Christa Rakich**; Mem Music Hall, Methuen, MA 8 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

### 28 SEPTEMBER

**Gerre Hancock**, choral workshops; American Boychoir School, Princeton, NJ 9 am (through September 30)

### 29 SEPTEMBER

**Elizabeth & Raymond Chenault**; Cathedral of the Incarnation, Garden City, NY 7:30 pm  
**Samuel Bartos**, piano; St Martin-in-the-Fields, Chestnut Hill, Philadelphia, PA  
Gary Beard Chorale; First United Methodist, Jackson, TN 7:30 pm

### 1 OCTOBER

**Daniel Lamoureux**; St Peter's, Cambridge, MA 3 pm  
**Thomas Murray**; Mem Music Hall, Methuen, MA 4 pm  
**James Walker**; Cadet Chapel, West Point, NY 3:30 pm  
**John Weaver**; Madison Avenue Presbyterian, New York, NY 4 pm  
**Judith Hancock**; St Thomas Church, New York, NY 5:15 pm  
**Charles Heaton**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Pierce Getz**; Donegal Presbyterian, Mt Joy, PA 4 pm  
**Marian Hahn**, piano; St John's Episcopal, Hagerstown, MD 7 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Douglas Cleveland**; Ohio Wesleyan University, Delaware, OH 3:15 pm  
**Robin Dinda & Renea Waligora**; The Presbyterian Church, Flint, MI 3 pm

### 2 OCTOBER

**Michael Farris**, masterclass; Wheaton College, Norton, MA 7 pm

### 3 OCTOBER

**Michael Farris**; Chapel of Mary, N. Easton, MA 8 pm  
**Joan Lippincott**; Grace & Holy Trinity Lutheran, Richmond, VA 8 pm  
**Kim Heindel**, harpsichord & lautenwerk; Wingate College, Wingate, NC 8 pm  
**Hector Olivera & Eddie Huss**; Trinity United Methodist, Sumter, SC 8 pm  
**Douglas Cleveland**; First Presbyterian, Athens, OH 8 pm

### 4 OCTOBER

**Talivaldis Deksnis**; Mem Music Hall, Methuen, MA 8 pm

### 5 OCTOBER

**Arthur Lawrence**; Columbia University, New York, NY noon

### 6 OCTOBER

**Martin Jean**; St Luke's Lutheran, Silver Spring MD 7:30 pm  
**Michael Surratt**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 7 OCTOBER

**Gerre Hancock**, improvisation workshop; Boston University, Boston, MA  
**Bruce Neswick**, hymn festival; Trinity College, Hartford, CT 7 pm  
**Marilyn Keiser**, workshop; Holy Trinity Episcopal, Gainesville, FL 10 am  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

### 8 OCTOBER

**Gerre Hancock**, hymn festival; Parish of All SS, Ashmont, Boston, MA 7:30 pm  
**Bruce Neswick**; Trinity College, Hartford, CT 3 pm  
**Paul Scheid**; St Thomas Church, New York, NY 5:15 pm  
**Mary Fenwick**; Bucknell Univ, Lewisburg, PA 8 pm  
**Robert Sutherland Lord**; University of Pittsburgh, Pittsburgh, PA 3 pm  
**David Arcus**; Duke University, Durham, NC 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Joan Lippincott**; Westminster Presbyterian, Dayton, OH 4 pm  
**Marilyn Keiser**, hymn festival; Holy Trinity Episcopal, Gainesville, FL 5 pm  
**Byron Blackmore**; Our Savior's Lutheran, La Crosse, WI 4 pm

### 9 OCTOBER

**Joan Lippincott**, workshop; Westminster Presbyterian, Dayton, OH

### 10 OCTOBER

**Talivaldis Deksnis**; United Church on the Green, New Haven, CT 7:30 pm  
+ **John Scott**; Church of the Heavenly Rest, New York, NY 7:30 pm

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11 OCTOBER

**John Scott**, masterclass; Church of the Heavenly Rest, New York, NY 9 am

12 OCTOBER

**Heidi Emmert**; Church of the Holy Trinity, New York, NY 8 pm

13 OCTOBER

**James Diaz**; Christ Church, Westerly, RI 8 pm  
**Gerre Hancock**; Belmont United Methodist, Nashville, TN 8 pm  
**Stephen Tharp**; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Christopher Herrick**; First Trinity Presbyterian, Laurel, MS 4 pm

14 OCTOBER

Chanticleer; Holy Trinity Church, Philadelphia, PA  
**Cj Sambach**; First Presbyterian, Allentown, PA 10:30 am

15 OCTOBER

**Grant Moss**; Yale University, New Haven, CT 8 pm  
**Scott Foppiano**; St Thomas Church, New York, NY 5:15 pm  
**Michael Helman**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Philippe Lefebvre**; improvisation workshop; Bryn Mawr Presbyterian, Bryn Mawr, PA (through October 18)  
**Cj Sambach**; St John's Lutheran, Allentown, PA 3:30 pm  
**John Scott**; Greene Memorial United Methodist, Roanoke, VA 4 pm  
**Douglas Cleveland**; St Gregory's Episcopal, Boca Raton, FL 4 pm  
**Christopher Herrick**; Christ Church, Warren, OH 4 pm  
**Felix Gubser**; Cleveland Museum, Cleveland, OH 2 pm  
**David Higgs**; First Presbyterian, Columbus, IN 4 pm

16 OCTOBER

**James Diaz**; University of St Thomas, St Paul, MN 8:15 pm

18 OCTOBER

**Frederick Swann**; St Philip the Apostle, Clifton, NJ 7 pm

19 OCTOBER

**Anne Timpane**; Columbia University, New York, NY noon

20 OCTOBER

**Heidi Emmert**; Church of the Advent, Boston, MA 8 pm  
**James Johnson**; First Christian, Columbus, IN  
**Frederick Swann**; Grace United Methodist, Wilmington, NC 7:30 pm  
**William Aylesworth**; Fourth Presbyterian, Chicago, IL 12:10 pm  
Gary Beard Chorale, with orchestra; Civic Center, Corinth, MS

21 OCTOBER

**Pierce Getz**; St Rose of Lima, York, PA 7:30 pm

22 OCTOBER

**Michael Kleinschmidt**; All SS Church, Ashmont, Boston, MA  
**George Butler**; Mem Music Hall, Methuen, MA 4 pm  
**Gary Davison**; St Thomas Church, New York, NY 5:15 pm  
Willis Bodine Chorale; University Memorial Auditorium, Gainesville, FL 3 pm  
**Douglas Cleveland**; Peachtree Christian Church, Atlanta, GA 3 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**James Johnson**; First Presbyterian, Findlay, OH  
**James Diaz**; First Congregational, Columbus, OH 8 pm  
**Philip Gehring & Betty Gehring**, organ & violin; Cathedral of the Holy Angels, Gary, IN 3 pm  
**Cj Sambach**; First United Methodist, Auburn, IN 7 pm

Haydn, *The Creation*; Fourth Presbyterian, Chicago, IL 6:30 pm

**Dominique Serve**; Christ Church Cathedral, New Orleans, LA 4 pm

23 OCTOBER

Coventry Cathedral Choir; Wesley United Methodist, Worcester, MA 7 pm  
**Peter Hurford**; Grace Lutheran, River Forest, IL 8 pm

26 OCTOBER

**Gerre Hancock**, improvisation workshop; Second Presbyterian, Memphis, TN 7 pm

27 OCTOBER

**Gerre Hancock**; Second Presbyterian, Memphis, TN 8 pm  
**Jerome Butera**; Fourth Presbyterian, Chicago, IL 12:10 pm

28 OCTOBER

*Phantom of the Opera*; Mem Music Hall, Methuen, MA 7 pm

29 OCTOBER

**John Rose**; Bridgewater United Methodist, Bridgewater, CT 4 pm  
**Scott Lamlein**; United Methodist Church, Hartford, CT, 4 pm  
**Gijsbert Lekkerkerker**; Madison Avenue Presbyterian, New York, NY 4 pm  
**Andrew Shenton**; St Thomas Church, New York, NY 5:15 pm  
**Pierce Getz**; Church of the Brethren, Palmyra, PA 4 pm  
**Anne Page**; St Andrew's Episcopal, Tampa, FL 4 pm  
**David Rumsey**; Cleveland Museum, Cleveland, OH 2 pm  
**Marilyn Keiser**; St Joseph Parish, Jasper, IN 3 pm  
**Jean Boyer**; House of Hope, St Paul, MN 4 pm

31 OCTOBER

**Charles Callahan**; All SS Church, Atlanta, GA

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

17 SEPTEMBER

**Douglas Cleveland**; Luther College, Decatur, IA 4 pm  
**Diane Meredith Belcher**; St Andrew Presbyterian, Denton, TX 4 pm

18 SEPTEMBER

**Marilyn Keiser**; Country Club Christian, Kansas City, MO 8 pm

24 SEPTEMBER

**Michael Farris**; St Luke's United Methodist, Houston, TX 7 pm  
**George Emblom**; St Mary's Cathedral, San Francisco, CA 3:30 pm

25 SEPTEMBER

**David Higgs**; First Presbyterian, Midland, TX 7:30 pm

26 SEPTEMBER

**Dennis Bergin**; Wichita State University, Wichita, KS 7:30 pm

27 SEPTEMBER

**David Higgs**; Covenant Presbyterian, Long Beach, CA 8 pm

29 SEPTEMBER

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

1 OCTOBER

**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Santa Barbara Boys Choir; Our Lady of Sorrows, Santa Barbara, CA 3:30 pm  
**Frederick Swann**; Church of St Francis de Sales, Sherman Oaks, CA 3 pm

8 OCTOBER

**Todd Wilson**; First United Methodist, Phoenix, AZ 4 pm

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**Stephen Schnurr**; St Mary's Cathedral, San Francisco, CA 3:30 pm

13 OCTOBER  
**Peter Hurford**; Trinity Cathedral, Sacramento, CA 8 pm

15 OCTOBER  
Renaissance Consort of Fort Worth; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm  
**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Martin Jean**; Pasadena Presbyterian, Pasadena, CA 4 pm  
**Peter Hurford**; First Congregational, Los Angeles, CA 4 pm

17 OCTOBER  
**David Craighead**; Wichita State University, Wichita, KS 8 pm  
**Peter Hurford**; Holy Trinity Episcopal, Midland, TX 7:30 pm

18 OCTOBER  
**Christopher Herrick**; Colorado College, Colorado Springs, CO 8 pm

21 OCTOBER  
Plymouth Music Series; Orchestra Hall, Minneapolis, MN  
**Gerre Hancock**; improvisation workshop; First Presbyterian, Little Rock, AR 10 am

22 OCTOBER  
**Frederick Hohman**; First Presbyterian, Lincoln, NE 4 pm  
**Gerre Hancock**; hymn festival; Second Presbyterian, Little Rock, AR 8:30, 11 am  
**Carlene Neihart**; Independence Boulevard Christian, Kansas City, MO 4 pm  
**Christopher Herrick**; Christ Church United Methodist, Tucson, AZ 4 pm  
**David Hatt**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Thomas Murray**; Trinity Church, San Francisco, CA 5 pm

23 OCTOBER  
**Carole Terry**; Southern Methodist University, Dallas, TX 8 pm

24 OCTOBER  
**Frederick Swann**; First Presbyterian, Davenport, IA 7:30 pm  
**Thomas Murray**; Westwood United Methodist, Los Angeles, CA 8 pm

29 OCTOBER  
**Norah Buyers**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Christopher Herrick**; Westwood Presbyterian, Los Angeles, CA 3 pm

#### INTERNATIONAL

15 SEPTEMBER  
**D'Arcy Trinkwon**; St Paul's Church, London, England 8 pm

20 SEPTEMBER  
**Peter Hurford**; St Giles Cripplegate, London, England 6 pm  
**David Bleazard**; Notre Dame de France, London, England 7:30 pm

21 SEPTEMBER  
**James Johnstone**; Grosvenor Chapel, London, England 7:30 pm

22 SEPTEMBER  
**Pascale Mélis**; St Paul's Church, London, England 7:30 pm

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)  
**Adrian Bawtree**; Portsmouth Cathedral, England 7:30 pm

27 SEPTEMBER  
**Patricia Snyder**; St Giles Cripplegate, London, England 6 pm  
**Per Rydén**; St Paul's Basilica, Cantù (CO), Italy

28 SEPTEMBER  
**Andrew Benson-Wilson**; Grosvenor Chapel, London, England 7:30 pm

29 SEPTEMBER  
**Jane Parker-Smith**; St Paul's Church, London, England 7:30 pm

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

1 OCTOBER  
**Gillian Weir**; The Albert Hall, Nottingham, England 2:45 pm  
**José Enrique Ayarra Jarne**; St Paul's Basilica, Cantù (CO), Italy

2 OCTOBER  
**David Saint**; Birmingham Cathedral, England 7:30 pm

4 OCTOBER  
**Ann Elise Smoot**; St Giles Cripplegate, London, England 6 pm

5 OCTOBER  
**Jonathan Rennert**; St. James Church, Clerkenwell Green (London), England

6 OCTOBER  
Festival Inauguration of the restored organ at the Cathedral of St Bénigne, Dijon, France (through October 8)  
**Simon Bertram**; St Paul's Church, London, England 7:30 pm

8 OCTOBER  
**Gillian Weir**; St Johann, Erding, Munich, Germany 8 pm

11 OCTOBER  
St Paul's Festival & Second Hamilton International Organ Competition; St Paul's Collegiate School, Hamilton, New Zealand (through October 15)

**Anne Marsden Thomas**; St Giles Cripplegate, London, England 6 pm

12 OCTOBER  
**Michael Gailit**; Bürgersaalkirche, Munich, Germany 8 pm  
**Meirion Wynn Jones**; St James Church, Clerkenwell Green (London), England

13 OCTOBER  
**D'Arcy Trinkwon**; St Paul's Church, London, England 7:30 pm

17 OCTOBER  
**Alan Thurlow**; Portsmouth Cathedral, England 7:30 pm

18 OCTOBER  
**Roger Fisher**; Notre Dame de France, London, England 7:30 pm  
**Heidi Emmert**; Christ Church Cathedral, Ottawa, Ontario 7:30 pm

19 OCTOBER  
**Terence Charlston**; St James Church, Clerkenwell Green (London), England

20 OCTOBER  
**Jane Parker-Smith**; St Paul's Church, London, England 8 pm  
**Peter Hurford**; University of Alberta, Edmonton, Alberta 3 pm

21 OCTOBER  
**Peter Hurford**; lecture-demonstration; University of Alberta, Edmonton, Alberta 10 am

26 OCTOBER  
**Adrian Gunning**; St James Church, Clerkenwell Green (London), England

27 OCTOBER  
**Gillian Weir**; Bath Abbey, Bath, England 1 pm  
**Odile Pierre**; St Paul's Church, London, England 8 pm

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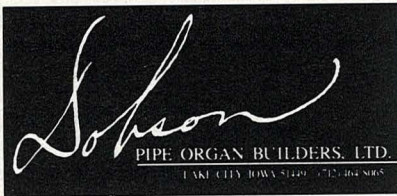
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► **Calendar**

28 OCTOBER  
**Roger Sayer**; Chingford Parish Church, Chingford, England 7:30 pm

29 OCTOBER  
**Peter Hurford**; Westminster United Church, Winnipeg, Manitoba 2:30 pm

## Organ Recitals

GORDON ATKINSON, HAROLD E. PYSHER, & JACK W. JONES, The Royal Poinciana Chapel, Palm Beach, FL, April 30: *Three Pieces*, Walton; *Carillon*, Sowerby; *Litanies*, Alain; *Fantasy and Fugue in c*, S. 537, Bach; III. *Allegro molto e ritmico (Sonata No. 3 in d)*, Stanford; *Trumpet Tune*, Swann; *Prelude and Fugue in e*, Bruhns; *Partita, Nun lasst uns Gott dem herren*, Lübeck; *Quiet Prelude*, Martin; *Toccata*, Gigout.

JAMES BIERY, with Marilyn Perkins Biery, Cathedral of St. Joseph, Hartford, CT, April 23: *Toccata and Fugue in d*, S. 565, Bach; *Forlane (Le Tombeau de Couperin)*, Ravel; *Theme and Variations*, Bossi; *Sheep may safely graze*, Bach/Biggs; *Etude Symphonique*, Bossi; *Montagues and Capulets (Romeo and Juliet)*, Prokofiev; *Toccata (Symphonie V)*, Widor, May 7: *Pièce Héroïque*, Franck; *Prière à Notre Dame (Suite Gothique)*, Boëllmann; *Pièces de fantaisie*, 2nd Suite, op. 53 (complete), Vierne.

ARTHUR LAWRENCE, Christ Episcopal Church, Garden City, NY, May 25: *Postlude for the Office of Compline*, Alain; *Prelude, Fugue, and Variation*, Franck; *Fantasia in G*, S. 572, Bach.

MIRANDA LOUD, Church of St. Ignatius Loyola, New York, NY, May 21: *Choral No. 3 in a*, Franck; *Deuxième Fantaisie*, Alain; *Prelude and Fugue in E-flat*, S. 552, Bach; *Annum per annum*, Pärt; *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"*, op. 4, Duruflé.

LAWRENCE MOLINARO, St. Paul Catholic Church, Valparaiso, IN, May 5: *Prelude and Fugue in a*, S. 543, Bach; *Scherzo (Symphonie II)*, Vierne; *Elegiac Romance*, Ireland; *Fugue (Sonata on the 94th Psalm)*, Reubke; *Schmücke dich, o liebe Seele*, Brahms; *O Gott, du frommer Gott*, Karg-Elert; *Rhosymedre*, Vaughan Williams; *Sonata in f*, Mendelssohn.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, April 9: *Prélude, Fugue et Variation*, Franck; *Andante, Récit de Hautbois, Andante (Meditaciones religiosas)*, op. 122), Lefébure-Wély; *Miroir de peine* (with Noriko Fujii, soprano), *Premier Choral*, Andriessen, April 16: *Prelude and Fugue on BACH, Liszt; Symphonie Romane*, Widor, April 23: *Concerto in G*, Ernst/Bach; *Pastorale and Minuet*, Kuchar; *Responsoria*, Teml; *Toccata and Fugue in f*, Wiedermann.

RICHARD M. PEEK, with Sylvia Thompson, harpsichord, Covenant Presbyterian Church, Charlotte, NC, May 28: *Chaconne*, Campra, arr. Peek; *Partita "O Gott du frommer Gott"*, S. 767, Bach; *Concertino for Organ Positif and Harpsichord*, Peeters; *Concerto I in G: 1st movement*, Ernst/Bach; *Requiescat in pace*, Sowerby; *Toccata: Tu es petra*, Mulet.

PAMELA RUITER-FEENSTRA, Bethany Lutheran Church, Tulsa, OK, May 14: *Prelude and Fugue in E-flat*, S. 552, Bach; *Vater unser im Himmelreich*, Böhm; *Es ist das Heil uns kommen her*, Weckmann; *Organbook II-2*, Magnificat, Rorem; *Praeambulum*, BuxWV 158, Buxtehude; *Postlude pour l'Office de Complies*, Alain; *Canzone Francese*, Salvatore; *Praeludium in g*, Böhm.

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STEPHEN G. SCHAEFFER, St. Stephen's Episcopal Church, Eutaw, AL, May 8: *Prelude and Fugue in C*, Böhm; *The Musical Clocks*, Haydn; *Adagio in E*, Bridge; *Fugue in G*, S. 577, Bach; *Variations on "Sussex Carol"*, Haan; *New Britain*, Wood; *Holy Manna*, Mitchell-Wallace; *Lobe den Herren*, Manz; *Andante sostenuto (Symphonie Gothique)*, Widor; *Final (Symphonie I)*, Vierne.

MICHAEL SCHÖNHEIT, Cleveland Museum of Art, Cleveland, OH, April 30: *Prelude and Fugue in C*, S. 547, *Schmücke dich, o liebe Seele*, S. 654, Bach; *Fugue No. 3 on BACH*, Schumann; *Sonata in D*, Mendelssohn; *Mit Ernst, o Menschenkinder, O Gott, du frommer Gott, Herzlich lieb hab ich dich, o Herr, Schmücke dich, o liebe Seele*, op. 65, Karg-Elert; *Fantasy and Fugue on BACH*, op. 46, Regner.

JOHN SCOTT, St. Ignatius Loyola Church, New York, NY, May 3: *Grand Pièce Symphonique*, Franck; *Prélude et Fugue sur le nom d'Alain*, Duruflé; *Symphonie-Passion*, Dupré; *Toccata*, Guillon.

TIMOTHY L. SHORT, Cathedral of the Holy Angels, Gary, IN, April 23: *Trumpet Tune*, Daley; *Air (Orchestral Suite No. 2)*, arr. Staplin, *A mighty fortress is our God*, arr. Peterson, Bach; *Meditation*, Woollen; *Hyfrydol, Jesu, meine Freude, Herr Jesu Christ, Lassst uns erfreuen*, Schalk; *Scherzo (Symphonie IV)*, Widor; *Concertino*, Major.

LARRY SMITH, Kent United Church of Christ, Kent, OH, May 2: *Toccata pour Orgue*, Guillon; *Pastorella in F*, S. 590, *Concerto No. 1*, S. 592, Bach; *Final (Douze Pièces)*, Litaize; *Prayer and Alleluias*, Hampton; *Variation on "St. Anne"*, Watson; Inter-

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FREDERICK SWANN, Court Street United Methodist Church, Lynchburg, VA, April 25: *Toccata and Fugue in d*, S. 565, Bach; *Requiescat in pace*, Sowerby; *Scherzetto*, Vierne; *Partita on "Christ is Arisen"*, Purvis; *Berceuse-Paraphrase*, Baker; *Introduction, Passacaglia and Fugue*, Willan.

MARIJIM THOENE, National Cathedral, Washington, DC, May 28: *When the Morning Stars Sang Together*, Pinkham; *In Assumptione B. Mariae Virginiae*, op. 57, Tourmemire; *God's Reward (Job)*, Eben; *Choral varié sur le thème Veni Creator*, op. 4, Duruflé.

PRENTICE E. WHITLOCK, Westminster Choir College, Rider University, Princeton, NJ, May 5: *Prelude and Fugue in C*, S. 547, Bach; *Sonata II in c*, Mendelssohn; *Clair de lune*, Vierne.

ANNE & TODD WILSON, St. David's Episcopal Church, Baltimore, MD, April 1: *Ride of the Valkyries*, Wagner/Dickinson/Lockwood; *Concerto No. 3 in G*, Soler; *Three Hungarian Dances*, Brahms; *Theme and Variations in G*, K. 501, *Adagio and Fugue in c*, K. 426, Mozart; *Variations on a Theme of Paganini*, T. Wilson; *Adagio sostenuto (Concerto No. 2 in c)*, Rachmaninoff; *La Garde Montante, Danse Bohème (Carmen)*, Bizet.

CHARLES WOODWARD, with instruments, First Presbyterian Church, Wilmington, NC, April 30: *Three Church Sonatas*, K.V. 263, 68, 69, Mozart; *Pastorale on "Jesus Christ, my sure defense"*, Engel; *My spirit be joyful*, Bach; *Suite Antique*, Rutter; *Organ Concerto*, op. 4, no. 4, Handel.



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