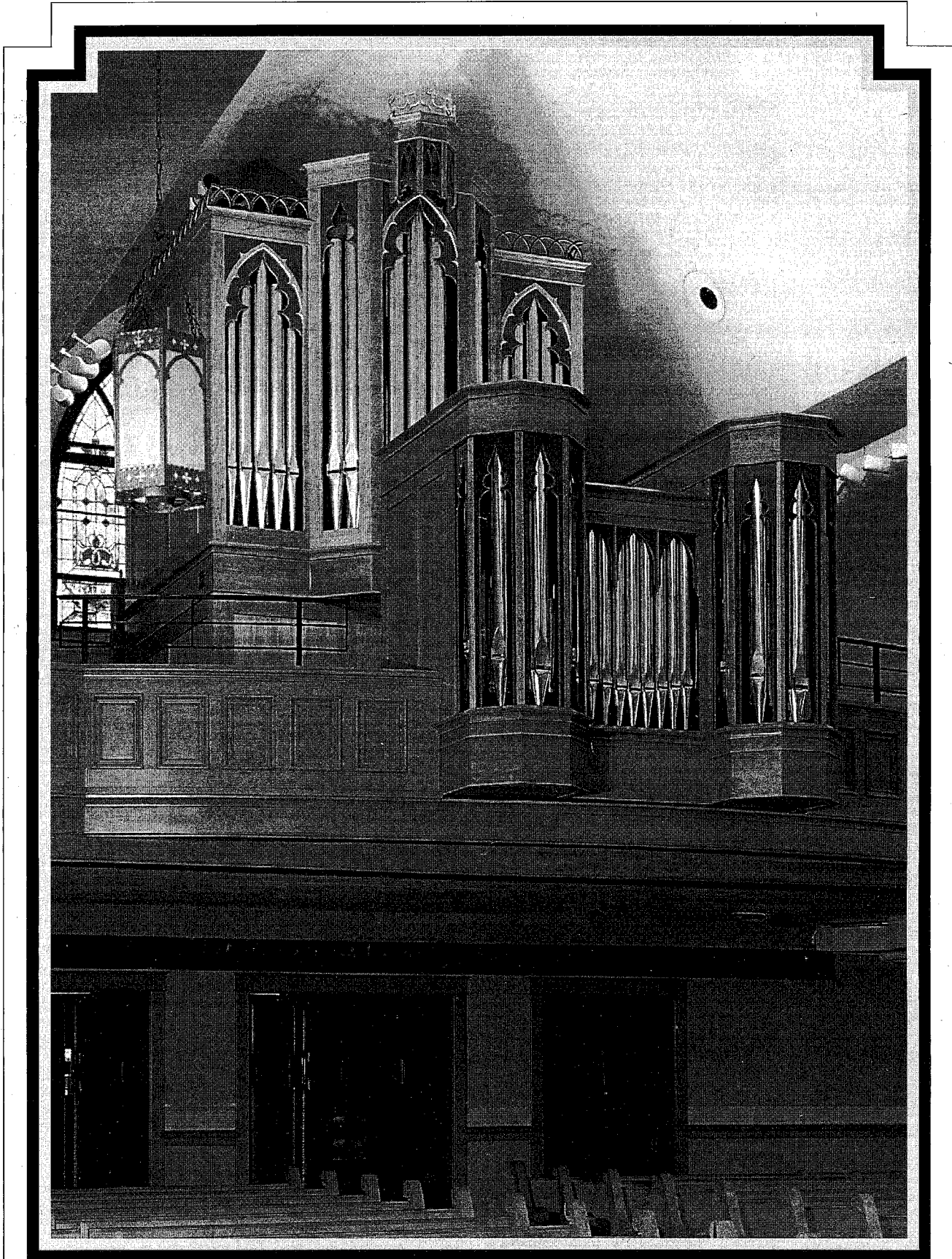


# THE DIAPASON

JUNE, 1996



Immanuel Lutheran Church, Wisconsin Rapids, WI  
Specification on page 18

**The Cathedral of St. John the Divine** will commemorate the 95th anniversary of the founding of the Cathedral Choir at an Evensong on Alumni Day, June 9. All interested alumni and friends are invited to attend the 2 pm rehearsal and 4 pm Evensong. For information: The Cathedral School, Cathedral of St. John the Divine, 1047 Amsterdam Ave., New York, NY 10025-1702; ph 212/316-7500; fax 212/316-7558.

**St. John's University** will present a liturgical music workshop, "The Ministry of Song-Leadership: Techniques, Theology," June 10-12. Faculty includes Richard Proulx, Diana Kodner, and Michael Joncas. The schedule includes choral techniques, vocal techniques, organ and service playing techniques, guitar techniques, and free applied lessons in voice, organ, piano and guitar. For information: Kim Kasling, Workshop Director, St. John's University, Music Dept., P.O. Box 2000, Collegeville, MN 56321; 320/363-3371.

**The Shenandoah Conservatory Church Music Institute VIII** takes place June 16-21 and 23-28. The two one-week seminars offer courses in organ repertoire, use of the organ in worship, handbells, instruments in worship, creative hymn singing, conducting and rehearsal techniques, and Orff instruments. Clinicians include Michael Burkhardt, Ann Labounsky, Donna Kinsey, MaryLu Hartsell, and others. For information: Steven Cooksey, Shenandoah University, 1460 University Dr., Winchester, VA 22601; ph 540/665-4633; fax 540/665-5402.

**The Association of Anglican Musicians National Conference** takes place June 24-28 in Washington, DC. Presenters include Gerre Hancock, Marilyn Keiser, Mark Howe, Edward Kryder, Martin Goldsmith, and others, with worship at Washington National Cathedral, Church of the Epiphany, St. Columba's, Tenleytown; St. Paul's, K Street; St. John's, Lafayette Square; and St. Patrick's Roman Catholic Church. For information: 703/931-3227.

**The Organ Historical Society National Convention** takes place June 30-July 6 in Philadelphia. The schedule includes organs by Kimball, Jardine, Casavant, Murphy, Aeolian-Skinner, Hook, Mudler, Haskell, King, Roosevelt, Austin, Cole & Woodbury, Wilcox, Bates & Cully, Tannenberg, Dieffenbach, and others, including the six-manual Wana-maker organ at Hecht's Department Store. For information: ph 804/353-9226; fax 804/353-9266.

**The Barlow International Competition** is sponsoring a string quartet competition for 1996. The winning composer will receive a \$10,000 commission to compose a string quartet to be performed beginning with the 1997-98 season by a consortium of string quartets. Deadline is July 10. For information: Barlow International Competition 1996, Harris Fine Arts Center, Brigham Young University, Provo, UT 84602.

**Ars Musica Chicago** will present a workshop in Italian and Spanish Baroque music July 11-14 at Loyola University, Chicago. The theme for the workshop will be Italian music of the later 17th century and its influence on Spain and Latin America. Participants will study the music of Carissimi, Vivaldi, and their contemporaries. For information: Ars Musica Chicago, P.O. Box A-3279, Chicago, IL 60690; 847/328-2992.

**The Metropolitan Museum of Art** is presenting an exhibition, "Making Music: Two Centuries of Musical Instrument Making in New York," through

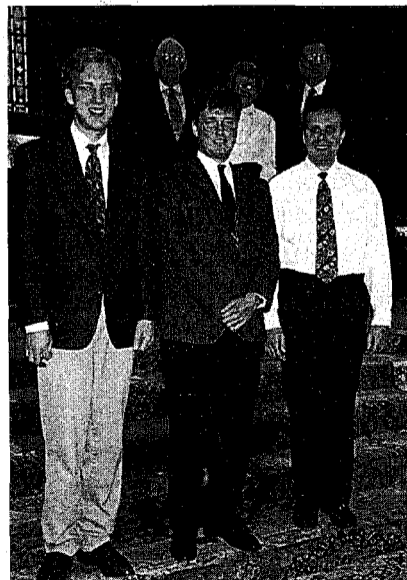
July 28. The exhibition includes pianos, organs, and automaton, as well as steel drums and a host of unusual instruments. The collection includes a chamber organ from 1850 by Richard M. Ferris. For information: The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198; ph 212/570-3951; fax 212/472-2764.

**The University of Michigan School of Music** presents Historic Organ Tour XXXIV, "In the Steps of Bach," August 1-14, with Marilyn Mason. The schedule includes visits in Frankfurt, Eisenach, Weimar, Arnstadt, Mühlhausen, Gotha, Naumburg, Leipzig, Stormthal, Rotha, Altenburg, Dresden, Meissen, Frieberg, Gera, Berlin, and other cities. For information: Conlin-Faber Travel, Attn: Gloria Sturmfels, P.O. Box 1207, Ann Arbor, MI 48106-1207; 313/677-0900.

**The Pistoia Academy** will present its 2nd summer interpretation course on North German organ literature August 27-September 1, with Prof. Hans Davidsson. Literature includes works of Sweelinck, Scheidemann, Tunder, Weckmann, Bruhns, Buxtehude, Böhm, and Lübeck. There will be a recital by Prof. Davidsson on August 31. For information: Accademia di musica italiana per organo, Casella postale 346, 51100 Pistoia, Italy.

**The House of Hope Organ Institute** takes place October 13-15. The workshop features organ works of Dietrich Buxtehude in conjunction with the publication of the new edition by Christoph Wolff, and includes concerts, masterclasses, lectures, and discussions with Professors Wolff, Kerala Snyder, and James David Christie. For information: House of Hope Presbyterian Church, 797 Summit Ave., St. Paul, MN 55105; ph 612/227-6311; fax 612/227-9969.

**The Bethlehem Conferences on Moravian Music** take place October 24-27 in Bethlehem, PA. The focus this year is on Johann Friedrich Peter (1746-1813), his world, and beyond. There has been a request for papers on the following topics: life and works of Peter, music of other Moravian composers, other aspects of Moravian culture, and music in colonial and post-revolutionary America outside the Moravian community. For information: Moravian College, Music Dept., 1200 Main St., Bethlehem, PA 18018; 610/861-1686.



Front row: Joel Bacon, Stewart Wayne Foster, Joby Bell

The 25th annual **William C. Hall Pipe Organ Competition** took place March 16 at First Presbyterian Church, San Antonio, TX. Winners included: Graduate Division—1st place, Stewart

## CONTENTS

### FEATURES

- The restoration of the Baroque organ in the Cathedral of The Virgin Mary in the Snow Olomouc (Moravia), Czech Republic by Zdenek Fridrich-Kvetuse Fridrichova 12
- The History of Organ Pedagogy in America, part 2 by Sally Cherrington 15

### LETTERS TO THE EDITOR

### NEWS

- Here & There 2, 3, 4
- Appointments 3
- Nunc Dimittis 4
- 1996 Carillon Concert Calendar 4, 5, 6

### REVIEWS

- Music for Voices and Organ 6, 8
- Book Reviews 8, 9
- New Recordings 9, 10, 11
- New Organ Music 11

### NEW ORGANS

### CALENDAR

### ORGAN RECITALS

### CLASSIFIED ADVERTISING

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BRIAN SWAGER

Carillon

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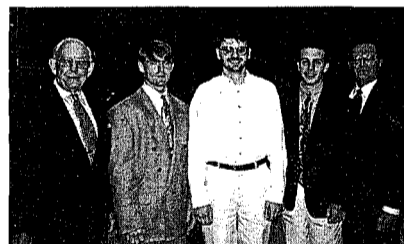
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William Teague, Christopher Berry, Ernest Roy Neal, Michael Conrady, Emmet Smith

Wayne Foster, University of North Texas; 2nd place, Joby Bell, Rice University; and 3rd place, Joel A. Bacon, Baylor University; Undergraduate Division—1st place, Ernest Roy Neal, Midwestern State University; 2nd place, Christopher Jason Berry, University of North Texas; 3rd place, Michael Lawrence Conrady, Baylor. Judges included Emmet Smith and William Teague.

**The Church of St. Andrew and St. Paul, Montréal, Québec**, presented Bach's Cantata No. 4, *Christ lag in Todesbanden*, Schubert's *Mass in G*, and Walton's *Coronation Te Deum* on May 5. The choir, accompanied by orchestra and organ, was under the direction of Bruce A. Wheatcroft.

**Trinity Church, New York City**, presented the oratorio *And Death Shall Have No Dominion*, by Owen Burdick, director of music, on April 28. The large-scale work gives voice to poets of the battlefields of World War II, and illu-

mines the ugliness of human suffering with the power and promise of rebirth.

**Albert Bolliger** is featured on a new recording, *Historische Orgeln der Schweiz, Vol. 1, Rheinau and St. Katharinental*, on the Sinus label (6001). Performed on organs dating from 1711 and 1709 at the Monastery Church at Rheinau and the 1736-39 Bommer organ at St. Katharinental, the program includes works of Speth, Froberger, Pachelbel, Fischer, Bach, and others. For information: Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; 617/848-1388.

**Derek Gordon** is featured on a new recording, *Sunday Music*, on the Arkay label (AR 6151), which includes both organ solo and choral literature. It is performed on the Wm.B.D. Simmons organ (1852, restored by Manuel Rosales in 1977) at Los Altos United Methodist

## Letters to the Editor

### Author's query

For an anthology of prose and poetry featuring the pipe organ prominently as a subject, I would appreciate hearing from anyone who has encountered short passages or longer literary works of this sort in the course of their reading.

Robert N. Roth  
330 Morgan St.  
Oberlin, OH 44074

Church, Long Beach, CA. The recording will be available at the Arkay booth at the AGO national convention in New York. For information: Arkay Records, 5893 Amapola Dr., San Jose, CA 95129; 408/252-7800.



Lester H. Groom

Lester H. Groom, A.A.G.O., was honored on the occasion of his retirement as organist of the First Presbyterian Church of Seattle, WA, at a ceremony on February 25. Several of his choral and organ compositions were heard at the morning worship service. At the ceremony, reception and luncheon following, he was awarded the title of Organist Emeritus. Mr. Groom's 17-year tenure at this church also included several periods as organist and choirmaster, following a career as organist and choirmaster in various churches across the country. He retired in 1981 from a tenure of 21 years on the music faculty (organ, theory and composition) of Seattle Pacific University, where he holds the title of Professor Emeritus. Retirement plans include writing, composing and travel.

Jean Guillou's *Pensieri* was premiered by Fred Tulan at Mission Dolores Basilica, San Francisco, CA, on April 14. This is the third premiere of a Guillou work which Tulan has performed.



Asako Hirabayashi

Japanese harpsichordist Asako Hirabayashi presented a New York debut concert featuring American contemporary music on April 13 at Weill Recital Hall of Carnegie Hall. Currently in the DMA program at the Juilliard School, her program included works of Babbitt, Lewis, and Martin. She has given recitals in the U.S., Europe, and Asia.

Jean-Pierre Leguay is featured on a new recording, *Musique pour Orgue Mecanique*, on the Euromuses label (EURM 2016). The program of works of Beethoven, Haydn, and Mozart was performed on the Rabiny/Callinet/Delanoye organ at Notre-Dame à Semur en Auxois and the Ahrend organ at Cantate Domine Church, Frankfurt. For information: Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; 617/848-1388.



Piet Kee

Piet Kee is featured on a new recording on the Chandos label, the fourth volume in Kee's survey of Bach's organ works (CHAN-0590). The new release was recorded at the Martini Church, Groningen. This is Kee's 11th recording for Chandos. For information: 914/332-7881; fax 914/332-8491.

Karl Moyer is featured on a new recording, *As the Dew from Heaven Distilling*, on the Raven label (OAR-290), which is the first CD recording of the *Second Organ Sonata* of Eugene Thayer. Also on the program is the *Sonata in E-flat minor*, op. 65, of Horatio Parker, the *Ronde Française*, op. 37, of Boëllmann, and other works by Chadwick, Franck, Bach, Parry, and J.J. Daynes. Featured are two period organs built by E. & G.G. Hook: the opus 458 built in 1865 for and remaining at First Congregational Church, Orwell, VT; and the 3-manual opus 254 built in 1859 for Church of the Unity in Boston, then moved in 1898 to Zion Evangelical Lutheran Church in North Easton, MA. Dr. Moyer is a member of the music faculty at Millersville University and holds the DMA from Eastman School of Music.

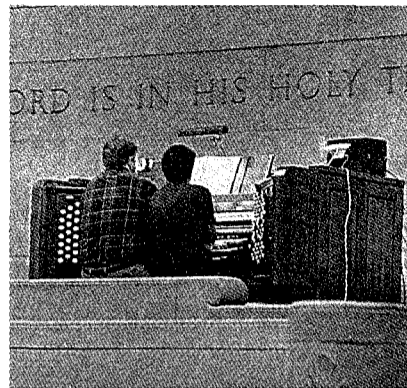
The Murray/Lohuis Duo gave the first performance of *Dualisms for Violin and Organ* by Allan Blank on February 24 at Seventh Street Christian Church in Richmond, VA. The work is the second one by Blank to be composed for the Duo—Robert Murray, violin, and Ardyth Lohuis, organ.

Joseph Payne is featured on a new recording of *The Buxheim Organ Book* on the Naxos label in three volumes. Vol. 1, *Fifteenth Century Organ Transcriptions*, is recorded on the Metzler organ at the Berner Münster, Berne, Switzerland. Vol. 2, *Chanson and Basse Danse Intabulations*, features the 1706 Johann Christian Rindt organ at Hatzfeld/Eder, Germany. Vol. 3, *Conrad Paumann: Incipit Fundamentum*, is played on the Brombaugh organ at Southern College. For information: Naxos, 1165 Marlkrass Rd., Cherry Hill, NJ; 609/354-8007; fax 609/751-7721.

Mary Preston is featured on a new recording, *Mary Preston plays Durufle & Widor—Meyerson Center, Dallas, Texas*, on the Gothic label (G 49079). Recorded on the Fisk opus 100 at the Meyerson Center (four manuals, 65 stops, 84 ranks), the program includes *Prélude, Adagio et Choral varié sur le thème du "Veni creator"* and *Suite of Durufle*, and *Symphony III* of Widor. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

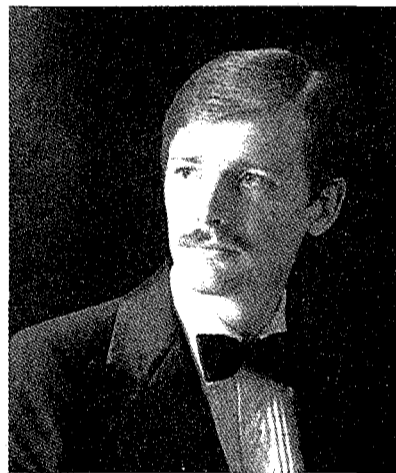
Jean-Luc Salique is featured on a new recording, *Pablo Bruna: Tientos for Organ, vol. 1*, on the Disques Coriolan label (COR 324 501). Recorded on the historic organ by Bartolomé Sanchez at Santo-Domingo Church, Daroca, Zaragoza, the program includes ten Tientos by Bruna (1611-1679). For information: Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; 617/848-1388.

Donald Sutherland is featured on a new recording, *Organ Music of Franz Liszt*, on the Gothic label (G 49080). Recorded on the Lively-Fulcher organ (1994) at St. Patrick's Church, Washington, DC, the program includes *Variations on "Weinen, Klagen," Ave Maria von Arcadelt, Evocation à la Chapelle Sixtine, Cujus animam* (with P. Gustaf Mitchell, trombone), and *Fantasy and Fugue on "Ad nos."* For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.



Peter Sykes and Victoria Wagner record Holst's *The Planets* at the 1933 Skinner organ at Girard College

Peter Sykes is featured on a new recording of his realization of Gustav Holst's *The Planets* (Raven OAR-380). The new, high-tech, 20-bit CD was recorded on the 101-rank 1933 Skinner organ at Girard College in Philadelphia. Engineer for the recording was Edward J. Kelly; Victoria Wagner assisted at the four-manual console of this, the last large organ in grand acoustics built by Ernest Skinner before his departure from the Aeolian-Skinner firm. For information: Raven Records, P.O. Box 25111, Richmond, VA 23260; 804/353-9226.

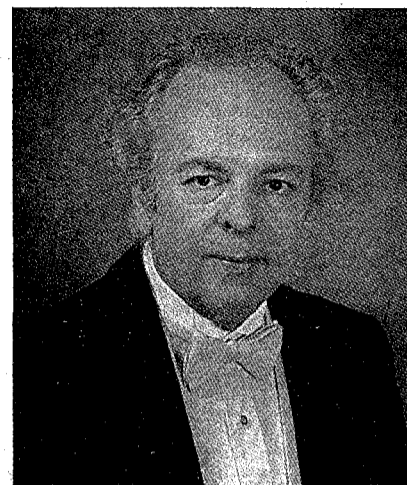


Timothy Tikker

*Three Gregorian Sketches*, a new organ work by Timothy Tikker, received its world premiere performance on April 14 at the World's Largest Organ Recital celebrating the AGO's centennial. The work was simultaneously in two locations: by Christopher Young at Grace Episcopal Church, Sandusky, OH; and by the composer at Central Presbyterian Church, Eugene, OR. The *Sketches* were commissioned by John-Paul Buzard, organbuilder in Champaign, IL. The second sketch, *Fugue on "Asperges me,"* was given an individual premiere by Young on the Buzard organ at the Episcopal Chapel of St. John the Divine in Champaign, in a recital celebrating the 10th anniversary of the founding of the Buzard shop. The other movements are a *Prelude on Kyrie Orbis Factor* and a *Fantasy-Paraphrase of the Te Deum*. Young has recorded the complete work for a new CD featuring Buzard organs, *To Thee All Angels Cry Aloud*, on the Pro Organo label. Christopher Young is a member of the organ faculty at Indiana University. Timothy Tikker is the 1993-94 winner of the Holtkamp/AGO Award in Organ Composition. His *Vari-*

*ations sur un vieux Noël* is published by Hinshaw Music, and will soon be recorded by Karla Edwards for Cal-cante Records.

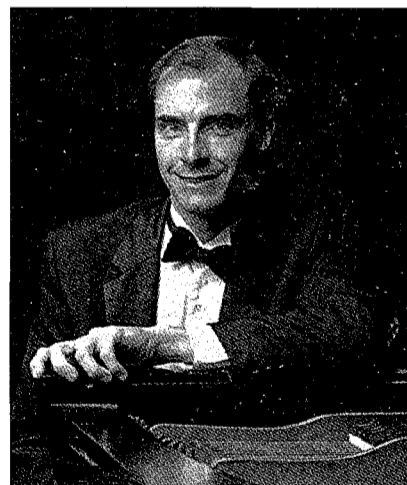
## Appointments



Jack Bowman

Jack Bowman has been appointed Organist for Central United Methodist Church in Spartanburg, SC, the city's oldest church, where he presides over a III/34 Austin organ (1980). Dr. Bowman is the newly-appointed Dean of the School of Music at Converse College. A graduate of Ohio Wesleyan University and the University of Michigan, his organ teachers include Rexford Keller and Robert Clark. In addition to his organ and college responsibilities, he remains active as an orchestral conductor. This month he conducts a performance of Beethoven's *Ninth Symphony* in Paris, France.

Gerald Cluff has been appointed church organ consultant for the Arizona region for Ahlborn-Galanti church organ division of GeneralMusic. Cluff has been associated with the organ industry since the early 1970s. Ahlborn-Galanti has a full line of organs, from portable organ keyboards to large drawknob church organs, featuring the firm's Sampled Wave Processing and patented Interactive Programmer for customizing the organ's tonal finishing. Mr. Cluff may be contacted at 602/872-8884 or e-mail: cluffg@xroads.com or on Compuserve at 73651,1731.



David Whitehouse

David Whitehouse has been appointed Organist/Choirmaster of St. Michael's Episcopal Church in Barrington, IL, where he assumed duties on January 8. He directs five choirs with the addition of a sixth in the fall and is in charge of four worship services per week. The church has a two-manual 1970 Bosch tracker organ, built on principles of the baroque North German school. Mr. Whitehouse will continue as organist at St. Gregory Episcopal School in Chicago, where he directs the 30-voice boy choir for all services and singing engagements.



**Choir of Christ Church Cathedral, Oxford University**

The choir of men and boys of **Christ Church Cathedral and College**, Oxford, England, performed in six American churches in March, with appearances in northern Michigan, Kansas City, Shaker Heights (OH), Minneapolis (MN), Springfield (MA), and Detroit (MI). Stephen Darlington, organist of Christ Church since 1985, directed the choir; tour organist was Philip Millward; the tour was organized by Phillip Truckenbrod Concert Artists.

**Gloriae Dei Cantores** is featured on a new recording, *Motet Masters of the Renaissance: Morales to Morley*, on the Paraclete label (GDCD 022). The program includes motets by Viadana, Vinci, Nanino, Porta, Anerio, Lassus, Clemens, Rore, Wert, Handl, Byrd, and others, conducted by Elizabeth C. Patterson. For information: Paraclete Press, P.O. Box 1568, Orleans, MA 02653; 508/255-4685.

The **Westminster Choir**, Joseph Flummerfelt, conductor, is featured on a new recording, *Westminster Choir at Spoleto Festival USA*, on the Gothic label (G 49068). The program includes works of Brahms, Fauré, Hindemith, Morley, Bartok, Ligeti, Ives, and others.

For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061

**Wayne Leupold Editions, Inc.**, has announced a new series of American organ music from the 19th and early 20th centuries. The first two volumes are *The Complete Organ Works of John Knowles Paine*: vol. 1, previously published compositions edited by Wayne Leupold; and vol. 2, previously unpublished works edited by Murray Forbes Sommerville. Vol. 3 is *The Complete Organ Works of Arthur Foote*, edited by Leupold, and vol. 4 is the first volume of *The Complete Organ Works of Horatio Parker*. These volumes are being published in celebration of the AGO centenary, Paine, Foote, and Parker, being founders of the guild. For information: 910/996-8445.

**Thorpe Music Company and Theodore Presser** (sole distributor) have released a new edition of *O Clap Your Hands* by Ralph Vaughan Williams, featuring a new, inclusive text option, program notes, historical background, and a variety of accompaniment options: full orchestra, brass and percussion, organ only, and a new simplified accompaniment for trumpet and organ. Other new releases include Peter Niedmann's *Joy to the World* and his set of two short works, *Only for These I Pray and Prayer of St. Richard of Chichester* with inclusive texts. For information: 610/525-3636, ext 41.

**Transcontinental Music Publications / New Jewish Music Press** has released *Yamin Noraim (Days of Awe)*, a 5-CD set of music for the High Holidays. The collection was recorded in the chapel of Hebrew Union College - Jewish Institute of Religion with a mixed choir of cantorial students and eight well-known cantors. They are accompanied by organ, flute, and cello under the direction of Samuel Adler. For information: 212/650-4101.

**Allen Organ Company** is celebrating the 25th anniversary of its introduction of digital sampling organs with a special series of models based on its MDS technology, the fifth generation of digital organs by Allen. Silver anniversary models feature walnut consoles with oak highlights, walnut sharps and drawknobs. Over the past 25 years Allen has installed approximately 40,000 digital organs.

**Rodgers Instrument Corp.** has recently installed a Rodgers 960 electronic organ in Carnegie Hall. The console is a custom finished dark walnut with moving drawknobs and wooden keyboards. A specially designed mobile speaker system allows the organ to be quickly set up and removed.

## Nunc Dimittis



**Frank B. Jordan**

**Frank Brandon Jordan**, Dean Emeritus of the College of Fine Arts of Drake University, died in Des Moines, IA, on April 7. A nationally-recognized organist, university teacher and administrator, Dr. Jordan was a graduate of Illinois Wesleyan University and the Bush Conservatory. He was awarded honorary Doctor of Music degrees from Illinois Wesleyan and the Chicago Conservatory, and was the first visiting scholar at Union Theological Seminary's School of Sacred Music. In 1988 he was elected a National Arts Associate by Sigma Alpha Iota, and was the first recipient of the Drake University Distinguished Service Award.

Dr. Jordan began his teaching career in 1929 at Illinois Wesleyan University, where he eventually became Director of Graduate Studies and Dean of the School of Music. In 1942 he became Dean of the College of Fine Arts and Professor of Organ and Church Music at Drake University, and upon retirement in 1972 was named Dean Emeritus of the College of Fine Arts. For 14 years he was national treasurer and a member of the executive committee of the National Association of Schools of Music.

Dr. Jordan's former students include Robert Baker, formerly Dean of the School of Sacred Music at Union Theological Seminary and Professor of Organ at Yale University; the late Russell Saunders, who taught at Drake University and the Eastman School of Music; and Howard Kelsey, former chairman of the organ department at Washington University, St. Louis. Dr. Jordan is survived by his wife, Alice Jordan, nationally-known composer. Services were held April 14 at Central Presbyterian Church in Des Moines.

## 1996 Carillon Concert Calendar

*This month's calendar covers June and July.*

### Allendale, MI

Grand Valley State University, Sundays at 8 pm:  
Barbara Kindschi, June 16  
Student Recital, June 23  
TBA, June 30  
Nancy Poltrock, July 7  
Margo Halsted, July 14  
Richard Giszczak, July 21  
Gert Oldenbeuving, July 28

### Alfred, NY

Alfred University, Davis Memorial Carillon  
Tin-shi Tam, July 2  
Mary McFarland, July 9  
Joanne Droppers, July 16  
Jim Fackenthal, July 23  
TBA, July 30

### Ann Arbor, MI

University of Michigan, Burton Tower, Mondays at 7 pm:  
Frank Deleu, June 17  
Jenny King, June 24  
Donna Gleason, July 1  
Margo Halsted, July 8  
Edward Nassor, July 15  
Beverly Buchanan, July 22  
Gert Oldenbeuving, July 29

### Arlington, VA

Netherlands Carillon, Performances 6-8 pm:  
Edward Nassor, June 1  
John Widmann, June 8  
Robert Grogan, June 15  
Frank Deleu, June 22  
Karel Keldermans, June 29  
Edward Nassor, July 4  
R. Robin Austin, July 6  
Marcel Siebers, July 13  
Hans Uwe Hielscher, July 20  
Edward Nassor, July 27

### Bloomfield Hills, MI

Christ Church Cranbrook, Performances at 4 pm:  
Donna Gleason, with Detroit Brass Society, July 7  
Beverly Buchanan, July 21  
Ray McLellan, July 28

### Bloomfield Hills, MI

Kirk-in-the-Hills, Sundays at 10 am and 12 pm:  
Dennis Curry, June 16  
Ray McLellan, June 23  
Edward Nassor, July 14  
Beverly Buchanan, July 21

### Bloomington, IN

Indiana University, Metz Memorial Carillon, Thursday at 7:30 pm:  
Brian Swager, June 13

### Chicago, IL

University of Chicago, Rockefeller Memorial Chapel, Sundays at 6 pm:  
Dave Osborn, June 16  
Russell Sorensen, June 23  
Mark Konewko, June 30  
Gordon Slater, July 7  
Jim Fackenthal, July 14  
Wylie Crawford, July 21  
Janet Tebbel, July 28

### Danbury, CT

St. James Episcopal, Performances at 12 pm:  
Frank Deleu, June 26  
Judson Maynard, July 3  
Marietta Douglas, July 10  
George Matthew, July 17  
Hans Uwe Hielscher, July 24  
Gert Oldenbeuving, July 31

### Detroit, MI

Jefferson Avenue Presbyterian Church  
July 7

### East Lansing, MI

Michigan State University, Saturdays at 4 pm:  
TBA, July 6, 13, 20, 27

### Fort Washington, PA

St. Thomas Church (Whitemarsh)  
David Hunsberger, July 2, 7 pm  
Janet Dundore with Germantown Country Dancers, July 2, 8 pm  
Janet Dundore, July 4, 2 pm  
Performances at 7 pm:  
Janet Tebbel, July 9  
Marcel Siebers, July 16  
Janet Dundore, July 23  
Gayle Hamilton and Beatrice Gardner, July 30

### Glencoe, IL

Chicago Botanical Garden, Mondays at 7 pm:  
Dave Osborn, June 17  
Russell Sorensen, June 24  
Mark Konewko, July 1  
Gordon Slater, July 8  
Jim Fackenthal, July 15

SYDNEY  
OPERA HOUSE  
TRUST



## PRE-QUALIFICATION OF TENDERERS FOR CONCERT HALL GRAND ORGAN Replacement of Electronic Controls

The Sydney Opera House is a prestige building of world renown with a Grand Organ in the Concert Hall. The electronic controls of the Concert Hall Organ have become obsolete and require replacement. Registrations of interest are invited from companies interested in the electronic works.

Tenderers will be selected on the basis of demonstrated experience in design and installation of electronic controls associated with Concert Organs, ingenuity in job planning and project management, financial capacity to undertake the work and overall performance in similar type works.

Full details and application forms are available for a non-refundable fee of A\$100 by contacting the Secretary, Engineering Services Department, Sydney Opera House, GPO Box 4274, Sydney NSW 2001, Australia. Fax 61 2 247 4139.

Applications must be sent to "Organ Tender" Engineering Services Department, Sydney Opera House, GPO Box 4274, Sydney NSW 2001, Australia.

Closing date for receipt of applications is Friday 26 July 1996.  
For further information contact John Dare on 61 2 250 7208.

*The Sydney Opera House is maintained by the NSW State Government.*

Lafayette Avenue Presbyterian Church  
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George S. Hutchings, opus 395 - 1896

Charlotte Koederer, Director of Music and Organist

Wylie Crawford, July 22  
(Christmas in July)  
Janet Tebbel, July 29

**Grosse Pointe Farms, MI**

The Grosse Pointe Memorial Church  
Memorial Church Students and Volunteers,  
June 11  
Frank Deleu, June 18  
Dennis Curry, June 25  
Phyllis Webb and Jenny King, July 2  
Margo Halsted, July 9  
Edward Nassor, July 16  
Beverly Buchanan, July 23  
Gert Oldenbeuving, July 30

**Hartford, CT**

Trinity College, Plumb Memorial Carillon, Performances at 7 pm:  
Trinity College Guild of Carillonners, June 12  
Dionisio Lind, June 19  
Frank Deleu, June 26  
TBA, July 3  
George Matthew, July 6  
Marcel Siebers, July 10  
TBA, July 17  
Hans Uwe Hielscher, July 24  
Gert Oldenbeuving, July 31

**Holland, PA**

Trinity United Church of Christ  
Lisa Lonie with brass, July 11

Marcel Siebers, July 18  
George Matthew, July 22

**Marimont, OH**

Dogwood Park, Emery Memorial Carillon, Performances at 7 pm:  
Richard Gegner, June 2  
Albert Meyer, June 9  
Frank Deleu, June 16  
Albert Meyer, June 23  
Richard Gegner, June 30  
Richard Gegner, July 4 (2 pm)  
Richard Gegner, July 7  
Albert Meyer, July 14  
Albert Meyer, July 21  
Albert Meyer, July 28

**Madison, WI**

University of Wisconsin, Thursdays at 7:30 pm:  
Gordon Slater, July 4  
Lyle Anderson, July 11  
Dave Johnson, July 18  
Gert Oldenbeuving, July 25

**McDonogh, MD**

McDonogh School  
Matthew Buechner, July 5  
Janet Dundore, July 12  
Marcel Siebers, July 19  
Jim Fackenthal, July 26

**Middlebury, VT**

Middlebury College, Mead Chapel Carillon,

Performances at 4 pm:  
Lucy Dechéne, July 5  
Hans Uwe Hielscher, July 12  
Judson Maynard, July 19  
Dionisio Lind, July 26

**New Canaan, CT**

St. Mark's Episcopal Church  
Marietta Douglas, July 2  
Judson Maynard, July 9  
Dionisio Lind, July 16  
Hans Uwe Hielscher, July 23

**New Haven, CT**

Yale University, Harkness Tower, Fridays at 7 pm:  
Frank Deleu, June 21  
Geert D'hollander, June 28  
Judson Maynard, July 5  
Marcel Siebers, July 12  
TBA, July 19  
Hans Uwe Hielscher, July 26

**Niagara Falls, Ontario**

Rainbow Tower Carillon, Friday, Saturday, and Sunday evenings, May 17-Labor Day (except June 29-30)  
Gloria Werblow

**Northampton, MA**

Smith College, Dorothea Carlile Carillon, Mondays at 7 pm:  
Geert D'hollander, July 1  
Marietta Douglas, July 8

George Matthew, July 15  
Hans Uwe Hielscher, July 22

**Philadelphia, PA**

First United Methodist, Germantown, Mondays at 7:30:  
David Hunsberger, July 1  
Janet Tebbel, July 8  
Marcel Siebers, July 15  
George Matthew, July 22  
Edward Nassor, July 29

**Princeton, NJ**

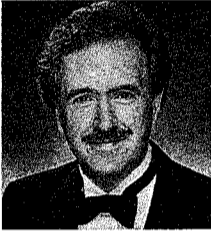
Princeton University, Graduate College, Sundays at 1 pm  
David Hunsberger, June 30  
Janet Tebbel, July 7  
Marcel Siebers, July 14  
George Matthew, July 21  
Edward Nassor, July 28

**Rochester, MN**

Mayo Clinic  
Gordon Slater, July 2  
Gert Oldenbeuving, July 26

**St. Louis, MO**

Concordia Seminary, Performances at 7:30 pm:  
Karel Keldermans, June 4  
Carlo van Uff, June 11  
Frank Deleu, June 18  
Wayne Schmidt, June 25



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The University of Montana  
Organist/Choir Director  
Holy Spirit Episcopal Church  
Missoula, Montana



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*Organist/Lecturer*  
University Organist Emerita  
Colgate University  
Hamilton, New York



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*Organist*  
Professor of Music  
Department of Music Chair  
Mankato State University  
Mankato, Minnesota



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Ashland, Oregon  
Director of Music  
St. Mark's Episcopal Church  
Medford, Oregon



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*Organist/Lecturer*  
Assistant Professor of Music  
East Carolina University  
Greenville, North Carolina



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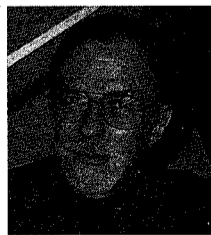
Beth Zucchini  
Director  
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San Rafael  
California 94903  
415/479-3532



**William Kuhlman**  
*Organist*  
College Organist  
Professor of Music  
Luther College  
Decorah, Iowa



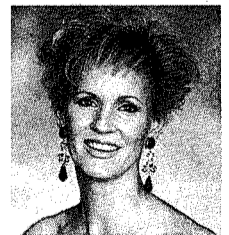
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University of South Carolina  
Columbia, South Carolina



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Professor of Harpsichord and Organ  
Meadows School of the Arts  
Southern Methodist University  
Dallas, Texas



**Clair Rozier**  
*Organist*  
Director of Music  
Ardmore Presbyterian Church  
Ardmore, Pennsylvania



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

**Simcoe, Ontario**

Norfolk War Memorial, Sundays at 4 pm:  
May 19-Sept. 15  
June Somerville

**Simsbury, CT**

Simsbury Methodist  
George Matthew, July 7  
Lucy Dechêne, July 14  
Daniel K. Kehoe, July 21  
Hans Uwe Hielscher, July 28

**Springfield, IL**

Washington Park, Thomas Rees Memorial Carillon

Carillon Festival, June 8-16:

Jo Haazen, Edward Nassor, Gordon Slater,  
David Osborn, Frank Deleu, Karel Keldermans

**Springfield, MA**

Trinity United Methodist, Thursdays at 7 pm:

Frank Deleu, June 27  
Becky Rosendahl Isaacson, July 4  
George Matthew, July 11  
Sally Slade Warner, July 18  
Marietta Douglas, July 25

**Spokane, WA**

Cathedral of St. John, Performances at 7 pm:

Tin-shi Tam, June 6  
Andrea McCrady, July 4 (9 pm)  
Don Cook, July 11  
Gordon Slater, July 18  
John Agraz, July 25

**Stamford, CT**

First Presbyterian Church, Sundays at 11 am:

Judson Maynard, June 11  
Frank Deleu, June 23  
Geert D'hollander, June 30  
George Matthew, July 7  
Dionisio Lind, July 14  
Edward Nassor, July 21  
Lucy Dechêne, July 28  
Thursdays at 7 pm:  
Marcel Siebers, July 11  
Marietta Douglas, July 18  
Hans Uwe Hielscher, July 25

**Storrs, CT**

Storrs Congregational Church, Performances at 7 pm:

Judson Maynard, June 17  
Marietta Douglas, July 15

**Valley Forge, PA**

Washington Memorial Chapel

David Hunsberger, July 3  
Janet Tebbel and "Cast in Bronze", July 10  
Marcel Siebers, July 17  
George Matthew, July 24  
Janet Dundore, July 31

**Victoria, B.C.**

Heritage Court, Netherlands Centennial Carillon,

Performances: 3 pm or 7 pm\*:

Rosemary Laing  
June 2, 9, 16, 23, 30  
July 1 (1 pm)  
July 5\*, 7, 12\*, 14, 19\*, 20\*  
Guest, July 21 (11 am)  
Guest, July 26\*  
July 28

**Williamsville, NY**

Calvary Episcopal Church  
Tin-shi Tam, July 3  
Mary McFarland, July 10  
Jim Fackenthal, July 24  
Gloria Werblow, July 31

**North Americans abroad****John Courter**

The Netherlands:  
Oosterhout, June 6  
Zwolle, June 12  
Utrecht Dom, June 24  
Weesp, June 28  
Brielle, July 1  
Barneveld, July 2  
Laren, July 4  
Nijkerk, July 11  
Zeewolde, July 12  
Dordrecht, July 18

**Denmark:**

Copenhagen, July 20

**Jeff Davis**

The Netherlands:  
Amsterdam Oudekerk, July 16  
Alkmaar, July 17

**Spain:**

Barcelona, July 23

**Germany:**

Wiesbaden, July 31

**Timothy Hurd**

The Netherlands:  
Maastricht, June 20  
Oosterhout, June 21  
Utrecht Dom, July 8  
Sneek, July 10  
Rotterdam, July 12  
Zutphen, Lochem,  
Nijmegen, July 14-16

**Karel Keldermans**

The Netherlands:  
Hoorn, July 31  
Haarlem, Aug. 6  
's Hertogenbosch, Aug. 7  
Nijmegen, Aug. 15  
Rotterdam, Aug. 16  
Almere, Aug. 17  
Venlo, Aug. 18

**France:**

Douai, July 22

Dijon, Aug. 1, 2, 3

**Belgium:**

Bruges, July 24

Kortrijk, Aug. 5  
Menen, Aug. 13  
Denmark:  
Holstebro, July 26  
Veje, July 27  
Logumkløster, July 28

**Lisa Lonie**

The Netherlands:  
Rotterdam, July 19  
Amsterdam Oudekerk, July 23  
Alkmaar, July 24  
Maassluis, July 27

**Judson Maynard**

Germany:  
Munich, July 28  
Wiesbaden, Aug. 3

**The Netherlands:**

Rotterdam, Aug. 9  
Ouddorp, Aug. 10

**Belgium:**

Hasselt, Aug. 11

**Milford Myhre**

Spain:  
Barcelona, July 23

**Brian Swager**

The Netherlands:  
Maastricht, July 4  
IJsselstein, July 5  
Haarlem, July 9  
Amsterdam Westerkerk, July 10  
Lochem, July 15  
Doesburg, July 16  
Venlo, July 21  
Hilvarenbeek, July 21  
Gouda, July 22  
Barneveld, July 23  
Ede, July 24  
Weert, July 25  
Apeldoorn, July 26  
Dordrecht, Aug. 15

**Belgium:**

Gent, July 6  
Hasselt, July 7  
Antwerp, July 8  
Roeselare, July 11  
Harelbeke, July 11  
Nivelles, July 14  
Tienen, July 17  
Turnhout, July 18  
Herentals, July 19  
Mol, July 20  
Mechelen, Aug. 5

## Music for Voices and Organ

by James McCray

### Mass

I am inclined to approve the custom of singing in church, in order that by indulging the ears, weaker spirits may be inspired with feelings of devotion.

St. Augustine

Certainly, one of the great traditions of western civilization has been the formation, development, and continuation of the Catholic liturgy, the Mass. Throughout the past 2000 years its texts have been the source of inspiration for composers, and while styles have changed, the universality of language has remained. Latin dominated for most of this time, and only in the last half of this century has the vernacular appeared. With that change came others, some of which have been popular, but not necessarily musically successful.

It is a curious fact that Latin, long associated with the Catholic religion, is now heard more often in Protestant churches. In fact, to perform a mass in Latin in an American Catholic church (i.e., *Missa Brevis* of Mozart/Haydn, etc.) now takes a special request to the priest, and many refuse to celebrate it.

This does not seem to be so strongly structured in European Catholic churches. It is still possible on any given Sunday to walk into a service and hear the choir singing Latin to Schubert, Mozart, or some other major composer. Europeans are raised on "classic" repertoire so that, often, many in the congregation clearly recognize not just the composer's style, but the exact setting. Not so in most American congregations. For us, these gems of music are being relegated to the concert hall museum and trotted out for non-religious events; without program notes most American audiences (young or old) would have no understanding of the music.

Church music has had its problems long before this century though. Erasmus, in the 16th century, said, "Modern church music is so constructed that the

congregation cannot hear one distinct word." Gabriel Fauré, who composed exquisite church music, said at the beginning of this century that, "One ought not to sing in churches anything except plainsong in unison."

The mass texts have an inner beauty; they stand alone and often are performed in liturgy without being directly connected to each other. Machaut, the great medieval composer, was the first to link them musically so that the service had a cohesion. Today's composers continue to write complete masses in which the words and music blend into a whole; however, these works are rarely heard in their entirety as a part of the service.

Something has been lost in both the abandonment of the church Latin and the use of complete settings of the mass. There are those who say "good riddance," just as they did to the extended 4-5 hour Sunday church services of Bach's time. But, I for one, continue to believe that a church service should *not* be the same as everyday experiences, but rather should elevate our thinking and being. Since Latin is not spoken as a street language, its use for church makes sense. The church fathers understood that well. The words have an abundance of pure vowels and create a natural beauty in the hands of a skillful composer.

It has become very common for composers to set individual movements of a mass and for those settings to be published separately. Furthermore, only parts of the mass text are used thus fragmenting the mass even more. This is found not only in new music, but many times editors extract a short section of an early work (Renaissance, etc.). This has led to a true confusion among young musicians since they tend to think that is the entire movement (i.e., text).

The mass was not an exclusive product of the Catholic church, however, and other denominations used those texts as part of their liturgy. Bach made several settings of specific movements which were used for Lutheran services.

The reviews this month all focus on complete settings of the mass. They are from diverse historical periods.

**Mass in the Dorian Mode, Herbert Howells (1892-1983). SATB unaccompanied, Church Music Society (Oxford U. Press) CMS:016, no price given (M+).**

Howells has enjoyed a great resurgence of interest. This early work dates from 1912 and was influenced by the great *Motu Proprio* of 1903 which called for reform in church music. This edition by Patrick Russell has corrected some omissions of text and other small details regarding clefs, etc. There are two *Agnus Dei* movements, the second is a four-part canon at the unison. Intonations at the beginning of the Gloria and Credo have been fully notated and both are for tenor. This work is very contrapuntal, uses full vocal ranges, and will require a good choir with a keen sense of pitch. It is a wonderful work and has been recorded by The Finzi Singers (Chandos: CHAN 9021) along with other smaller Howells works. Highly recommended.

**Missa Tempore Quadragesimae, Michael Haydn (1737-1806). SATB and organ, Harmonia-Utgrave, HU 1966, no price given (M-).**

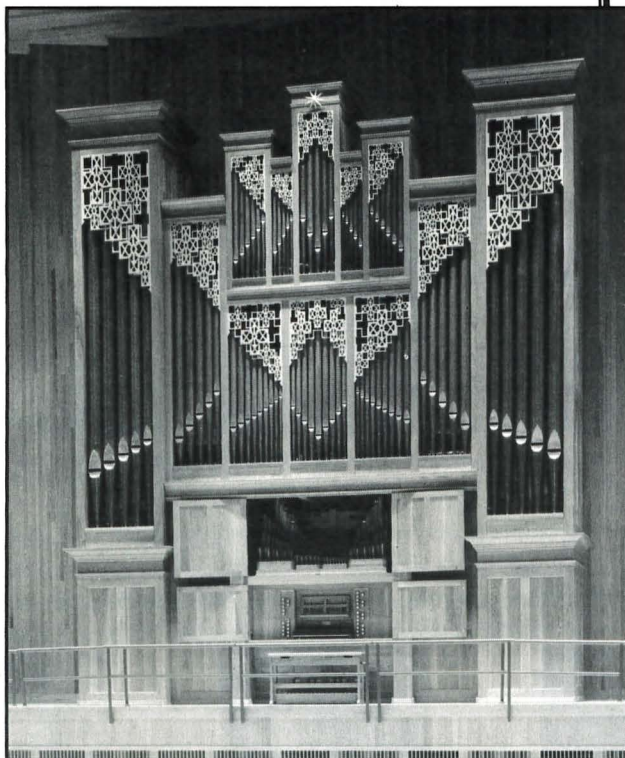
This easy mass does not contain a Gloria. The very easy keyboard part is a realized figured bass; it is on two staves and strictly an accompaniment for the voices. Most of the choral music is syllabic with very little contrapuntal movement. Part of the Credo (*et incarnatus . . .*) is in a free chant-like character and accompanied by voice doubling which seems to suggest that it could be unaccompanied.

**Missa in G, Antonio Caldara (1670-1736). SATB, 2 violins, cello, and organ, Hanssler-Verlag, 10208/01, no price given (M).**

The movements are not long. A solo

## Hear this organ in NYC...

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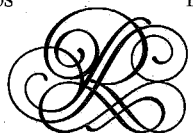
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gests that the secondary material (b. 53-63) expresses the prayer of deliverance expressed in the first phrase of the second verse of the psalm. Gailit links the third musical idea, first presented in bars 22-28, with the text "Give to the proud what they deserve" (second phrase of verse 2 of the psalm), pointing out that this musical (and textual) idea concludes each of the three "movements." The slower second movement (b. 233-316) "presents the third group of verses of Psalm 94 [vs. 17 & 19]," portraying the alternating musical representations of 'affliction' and 'consolation' (Gailit, p. 175). Like the first movement, this middle movement is also structured in sonata form. The third, fugal movement continues the exegesis of Psalm 94, concentrating on the last group of verses (22 & 23). But Reubke does not adhere to the traditional fugal form. Rather, maintains Gailit, "particularly in this work the Finale must do justice to the conclusion of the text. Therefore the presentation of God's victory and merciless judgement cannot be disregarded" (Gailit, p. 183), thereby explaining the fugue's triumphant return to the thematic material which opened the sonata instead of pedantically dwelling on the fugue theme, and the independent yet cyclical nature of the three movements. It should also be emphasized that Gailit does a very thorough job of presenting the formal organization of the movements, indicating both their independent and their related structure, as well as their indebtedness particularly to Liszt's *Ad Nos, Ad Salutarem Undam*.

Gailit includes numerous summaries in his book, including a summary of Reubke's life and works (p. 192-196), synopses of the compositional structure of the two sonatas concluding the discussion of the respective works, a separate listing of the editions of his compositions followed by world-wide (yet certainly incomplete) library holdings of the same, registration indications of the Organ Sonata (p. 207-211), and an appendix presenting the organs upon which Reubke performed. While this information is of interest, its presentation (excepting the discussion of the organs) leads to unnecessary duplication, and at times confusing dispersion. Having presented the publication history of each work, including its editions, at the outset of their respective discussions, a summary of the same in an appendix seems superfluous. The summary of Reubke's life seems redundant in the form of an appendix, and could more easily have been accommodated as an introduction to his biography. Particularly the summary of his works results in excessive repetition, each work having been discussed both in the biographical section as well as in detail on its own. On the other hand, one additional summary, namely that of the psalm text with parallel music references, would have been helpful.

In summary, Gailit's work is a welcome and valuable addition to the Reubke discussion. Apart from some of the duplications and excessive summaries, the material is well researched, clearly presented, and well written, without succumbing to the labyrinthine sentence structure sometimes encountered in German academic writing. Printed on rather lavish glossy paper, the paperback has a somewhat luxurious feel. Unfortunately the binding does not parallel the quality of the paper, resulting in numerous loose pages after only limited use.

—Dietrich Bartel

Assistant Professor of Music  
Canadian Mennonite Bible College  
Winnipeg, Manitoba

## New Recordings

*Ex ore innocentium—Anthems for Trebles*—The Girls' Choir of St. Paul's (Episcopal) Cathedral, Buffalo, New York. Dale Adelman, director; Daniel Fortune, organist. DDD, total playing time 1:13:16. Available for \$15 postpaid from Pro Organo,

P.O. Box 6494, South Bend, IN 46660-6494; 1-800/336-2224; fax 219/271-9191.

Contents: *Praise*, George Dyson; *Ex ore innocentium*, John Ireland; *Benedictus es, Domine*, Leo Sowerby; *Love bade me welcome* (from *Five Mystical Songs*), Ralph Vaughan Williams; *Ave mundi gloria*, Jean Langlais; *Cry out with joy*, Christopher Walker; *Christ, whose glory fills the skies*, Gerald Knight; Lento, from *Six Short Preludes and Postludes* (organ solo), Charles Villiers Stanford; *Magnificat and Nunc dimittis in C*, Francis Jackson; *Prevent us, O Lord*, Derek Holman; *Magnificat and Nunc dimittis in E*, Bernard Rose; *Corpus Christi Carol*, Benjamin Britten; *Tantum Ergo V* (No. 1), Zoltan Kodaly; *The Second Song of Isaiah*, Charles Callahan; *March Noble* (organ solo), William T. Allen; *Tantum ergo*, Michael Sitton; *The Woodcutter's song* (He that is down), Ralph Vaughan Williams; *Behold, God is my Salvation*, Leo Sowerby.

Imagine the perfect boychoir, if one exists: one with perfect intonation, precision ensemble, with diction so clean that one need never refer to printed texts, and the collective bravery to soar without regard to difficulty through the most demanding of passages. Then you will have some sense of what has been, for me, the most marvelous discovery. It is through this first commercial recording

by this heretofore little-known (albeit world-class) treble choir, the Girls' Choir of St. Paul's Cathedral in Buffalo, New York, that I have learned that a first-rate girls' choir is every bit as fulfilling as any choir—including men and boys' choir and mixed adult choirs. Before I had realized it, this 73-minute program had passed before my ears. I was left somewhat stunned with the consistently high quality of the presentation by these 21 girls with an average age of only 13 years.

Superb programming obviously contributes to this sterling impression. Alongside familiar composers are relative newcomers to sacred music. Next to well-known works, such as the album's title piece, *Ex ore innocentium* (in a vernacular English translation, "Out of the mouths of babes") are equally fine, relatively unknown gems. The program order flows in a manner which made me crave more. My attention was easily held for over an hour, and this is all the more remarkable when considering that much of the program consists of works for unison choir (which can often fall flat). But the unison works were in fact superbly propelled by fine phrasing. For this point alone, the group's conductor, Dale Adelman, deserves recognition.

One may argue that a girls' choir has less fundamental tone than a similarly talented boychoir, but if any deficiency

be cited in this area, the girls' choir more than makes up for it in their exceptional control of long lines at mezzo-piano levels and less. Particularly memorable are the tender passages of Vaughan Williams' *Love bade me welcome* and Britten's *Corpus Christi Carol*. This is heart-melting stuff. Conversely, in the bolder works, most notably the challenging *Second Song of Isaiah* by Charles Callahan, the St. Paul's Girls' Choir tackles their task with military precision. The result again is equally exciting.

Organist Daniel Fortune shows himself as sensitive an accompanist as the choir is in their singing. The balance between choir and organ on the disc is ideal, allowing detail in the accompaniment to be heard without ever getting "in front of" the choir. Two organ solo selections, also stylishly played by Mr. Fortune, punctuate the program, but unfortunately the organ appears to be less in tune in these solos as compared with the tracks where the organ accompanies the choir.

The only thing missing from The St. Paul's Cathedral Girls' Choir's first recording is a better room. The liner notes assert that the recording is entirely "un-doctored"—i.e., no extra reverb or effects added during mastering. Although the room sounds big enough, a bit more ambience would be like the cherry on top of the whipped

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cream on the milk shake. As evidenced by this CD recording, the St. Paul's Cathedral Girls' Choir of Buffalo is just as deserving of a room with acoustics closer to that of St. Paul's Cathedral—London!

—Bernard Durman

**The Aeolian Pipe Organ at Dinmore Manor, Herefordshire: Popular transcriptions played by paper roll. Dinmore Records DRD 003. (Compact disc. No SPARS code. TT=76:30) Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree MA 02148-5198. \$19.00 plus \$3.00 postage per order. Cassette also available, \$13.00.**

Suppé: *Poet and Peasant Overture*; Tchaikovsky: "March" and "Waltz of the Flowers" from *The Nutcracker*; Lehár: Selections from *The Merry Widow*; Finck: *In the Shadows*; Elgar: *Pomp and Circumstance March No. 4*; Gounod: *Funeral March of a Marionette*; Brahms: *Hungarian Dance No. 5*; Traditional: "Drink to Me Only"; Wagner: *Ride of the Valkyries*; Prelude to Act III of *Lohengrin*; Bratton: *The Teddy Bears' Picnic*; Bizet/Shelley: *Carmen Fantasie*.

Dinmore Manor is home to Aeolian Op. 1123, one of some 100 Aeolians installed in Great Britain. The 10-rank organ was built in 1910, and three additional ranks were added by Jardine in 1932. The sound—produced by a powerful Diapason, four generously-scaled flutes at 8' and 4' (some extended), three ranks of strings, and four imitative reeds, all supported by a 16' Contrabasso—is reminiscent of smaller theatre organs of the time. The organ can be played from a small two-manual and pedal console or by an Aeolian "116" paper roll player mechanism. The Aeolian Company made two different kinds of players. The "Duo Art" mechanism, capable of preserving performances complete with tempos, swell effects, and registrations, was actually a kind of recording device. On the other hand, the "116"—the player most often installed in residence

organs—functioned more like an elaborate music box. The rolls—hand-punched by Aeolian employees reading from sheet music—offered transcriptions of orchestral favorites, popular songs, opera arias, and even the occasional organ original. When a "116" roll is played, the operator (Paul Arden-Taylor in this recording) must control tempo, registration, and expression. The rolls preserve astonishingly complex arrangements in great detail, but the "116" plays them back in unmistakably mechanical "performances" with no illusion of a live organist on the bench. The recording has nicely captured the organ's period sounds, and the rolls give us a sampling of popular taste in this century's early years. More to the point, the disc is just plain fun.

**Howard Hanson, an American Romantic. Albany Records Troy 129. (Compact disc. ADD/DDD. TT=69:08)**

*Concerto for Organ, Harp, and String Orchestra* (David Craighead, organ; Eileen Malone, harp; Rochester Chamber Orchestra conducted by David Fetler). *Nymphs and Satyr Ballet Suite* (Rochester Chamber Orchestra conducted by David Fetler). *Concerto da Camera* (Brian Preston, piano; Ian Swenson and Calvin Wiersma, violins; Maria Lambros, viola; Elizabeth Anderson, cello). *Two Yuletide Pieces* (Brian Pearson, piano). *A Prayer of the Middle Ages*; *Psalm 8*; *Psalm 121*; *Psalm 150* (Roberts Wesleyan College Chorale; Theodore Sipes, baritone; Barbara Harbach, organ; Robert Schewan, conductor).

This sampler was recorded in the early 1980s, when Howard Hanson's star of reputation was perhaps not at its nadir but certainly in no more than the early stages of reascendancy. These performances, at their first appearance on black disc, contributed to the reevaluation of a composer whose overtly Romantic expression and occasional structural casualness were roundly out of fashion during the spartan and cerebral (at least in academic music circles) sixties and seventies. In the intervening years, Hanson has again been recognized as an important member of the generation including Copland, Piston, and Harris—the first classical composers with distinctively American voices. At the same time, the Hanson discography has filled out with more central examples of the composer's work, but it is good to have these performances back on CD. (They appeared briefly a few years ago on an Albany subsidiary label.) The music here represents the early, middle, and late periods of Hanson's career as well as the strengths and weaknesses of his compositional style.

The keyboard concertos are the core of this program. Both are in the single-

movement, sectional fantasia format that Hanson used frequently. The *Organ Concerto*, in its original version with large orchestra, premiered in 1926 with Harold Gleason as soloist. Hanson made the reduced orchestra version, with some structural revisions, fifteen years later. The concerto is a product of Hanson's mature period, one of his more Spartan single-movement works. Melodic beauty and contrasting moods are bound together by a rhythmic intensity and emotional sweep that carry the listener along for the concerto's sixteen minutes. David Craighead finds the noble elegance in this score, and organist and conductor set a perfect pace that allows the individual sections to flow seamlessly together. The analog sound is natural and detailed. This is the only currently available recording of the concerto, a work that merits more than one recorded interpretation. It is possible to imagine a performance that explores a little more deeply the ecstatic sensuousness of the big climaxes. Craighead and Fetler may currently have the field to themselves, but this is a reading that will remain competitive among the best newcomers. The disc earns a strong recommendation on the merits of this concerto alone.

But there is more fine work here. The *Concerto da Camera* (1916) for piano and string quartet dates from the composer's twenty-first year. The music's structure and sweep hint at Hanson's mature style, but the melodic and harmonic style spring more from French models of the day. This is a pleasant surprise, nicely performed. The *Two Yuletide Pieces* are also well worth knowing, especially the spirited *Carillon*.

*Nymphs and Satyr*, written in 1979, is one of Hanson's last compositions. It is modest and unassuming, appealing in its grace and intentional lack of profundity.

The four choral works span some twenty years of the composer's later career. *A Prayer for the Middle Ages* (1976) is an eight-part a cappella setting of an anonymous eighth-century poem. The three Psalm settings, existing in several versions for a variety of performing forces, are given here in their SATB/organ guise. These works made very little impression on first hearing, and repeated listenings inspired no growing interest. The performances are accurate and committed; perhaps other listeners will find the music more to their liking.

—Randy L. Neighbarger  
Durham, NC

**George Walker—A Portrait. Five Fancies for Clarinet & Piano (Eric Thomas, clarinet; Vivian Taylor & John McDonald, pianists); Antifonys for Chamber Orchestra (Royal Philharmonic Orchestra/Paul Freeman);**

**An Eastman Overture (Eastman Philharmonia/David Effron); Variations for Orchestra (New Philharmonia Orchestra/Paul Freeman); Cantata for Soprano, Tenor, Boys Choir & Chamber Orchestra (Joyce Mathias, soprano; Walter Turnbull, tenor; Boys Choir of Harlem; Orchestra of St. Luke's/Warren Wilson); Three Pieces for Organ: Elevation; Chorale, Jesu wir sind hier; Invokation (Mickey Thomas Terry, organ of National Presbyterian Church, Washington, D.C.). Troy 136 (Albany Records) TT - 60:50.**

George Walker, a native of Washington, D.C., has a long and distinguished history as a fine composer whose works have been championed by noted musicians and ensembles throughout the world. Early studies at Philadelphia's Curtis Institute of Music (piano with Rudolf Serkin, composition with Rosario Scalerio—the teacher of Barber and Menotti)—culminated in Walker's becoming the first black recipient of an Eastman D.M.A. (in piano) in 1956, followed by two years' work with Nadia Boulanger in Paris.

Walker has seen at least seventy or so works appear in print; the handful on this CD certainly whet the appetite for further recordings of his *oeuvre*. Organists should not ignore the non-organ music on this disc at the expense of the three pieces for our instrument: the cantata for soloists, boys choir and chamber orchestra—a work of musical and spiritual fibre—will appeal to audiences and performers alike, and should be explored by those looking for accessible yet substantial material.

As for the three organ pieces, they are outwardly undemonstrative yet engaging works, written for use in church services. The *Elevation* wears its modal garb easily yet convincingly; evidence here of a composer whose technical skill and musicianship enable him to use modality and counterpoint as creative tools, rather than square pegs to be pressured into square-ish holes. (The composer who is intimidated and thus hidebound by counterpoint should give it a wide berth; the same goes for modality.) The offertory chorale prelude on "Jesu, wir sind hier" is a thoughtful and well-chiselled miniature that would fit beautifully into a service. Similarly, *Invokation*, a prelude which does exactly what a prelude should do: too many so-called preludes are merely roaring postludes masquerading in lamb's clothing. Here, as in the two preceding pieces, Walker has a fine sense of the organ's role as liturgical handmaiden rather than opportunity to toot one's compositional horn. All three organ works are highly recommended. (Incidentally, the music on this CD is available from MMB Music, Contemporary Arts Building, 3526 Washington Avenue, St. Louis MO 63103-1019.)

Walker is fortunate having such fine musicians as advocates. His is a cultivated, musical, compelling and sophisticated (and, one suspects, a somewhat self-effacing) voice, which speaks to both heart and mind. If we shy away from addressing the latter, then that is to our eternal shame. After all, we are thinking animals (for the most part!); why should music not excite and appeal to the intellect?

Mickey Thomas Terry was the ideal choice for this disc. His articles on French music and his performances of the same reveal an unusually fertile

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musical mind (for good measure, he also has a doctorate in history from Georgetown, and is a Professorial Lecturer there in that subject) which, while respectful of historical considerations, does not proffer such in place of original musical thought. These performances respect what Walker is saying: if, as may be argued, musical performance is a form of translation, then Terry's translations of Walker are faithful, idiomatic, lively (i.e., with life in their veins) and coherent. To pursue this analogy, Dr. Terry, thank the Lord, is not into the sterile business of translating word-for-word. (Perhaps life might be better if we had a more vigorous abhorrence of the word-for-word merchants!)

One can but hope that this CD will do much to stimulate interest in a composer who, judging by this selection of works, will offer us much in the way of intellectual, emotional and spiritual stimulation.

—Mark Buxton  
Toronto, Ontario

## New Organ Music

**J.S. Bach: Organ Chorales from the Rudorff Collection.** Bärenreiter BA 5169.

The discovery of the Rudorff Collection of chorale preludes first received attention during the Bach bicentennial celebration of 1985, but they have been obscured by the more heavily touted Neumeister Collection and Rinck Collection. The six pieces are part of manuscript holdings of the 19th-century German composer and teacher Ernst Friedrich Karl Rudorff that are currently housed in the Music Library of the City of Leipzig. Franz Haselböck has prepared the first edition from this manuscript source. The Rudorff chorale preludes appear to be the work of a very young Bach and are quite similar to the settings of the Neumeister Collection in terms of style and texture. They also share some of the problems of attribution that have been raised with the Neumeister Collection. For example, the melismatic chorale prelude on *O Sacred Head, Now Wounded* in the Rudorff collection has been more persuasively credited to Johann Peter Kellner. Although this slim collection is of considerable musicological importance, the pieces are less musically interesting than Bach's more mature chorale preludes.

**J.S. Bach, arr. Matthew Dirst: The Well-Tempered Transcription, vol. 1.** Thomas House Publications 10779044.

Matthew Dirst has transcribed eight movements from Bach's orchestral suites and cantatas for organ. Included in this volume are several familiar favorites, such as *Air on a G String*; *Jesu, Joy of Man's Desiring*; *Sheep May Safely Graze*; *St. Theodulph*; *Break forth O Wint'ry Earth*; and *Sinfonia to Cantata 156*, along with less familiar movements from cantatas 13 and 39. The transcriptions fall easily under finger, involve no page turns, and are considerably less expensive in a single volume than purchased separately.

**Lionel Rogg: Partita sopra "Nun freut euch."** United Music Publishers Organ Repertoire Series No. 29. (Theodore Presser Co. is sole U.S. agent.)

Contemporary Swiss organist Lionel Rogg's partita on *Nun freut euch* consists of a chorale, canon, recit, passacaglia, and toccata. As indicated in his preface, the individual movements are written in a neobaroque style that is inspired by the organs of von Beckerath and Metzler. The harmonic language is mildly dissonant with many quartal sonorities, cross

relations and added seconds. All of the movements can be performed on a small two-manual instrument with no combination action. Although by no means easy, the piece is accessible to both performer and listener and is highly recommended for recitals. Church musicians should also welcome this piece to their repertoire as a considerably more imaginative work than most of the scores of hymn partitas that seem to proliferate on a monthly basis.

**Clarence Dickinson: The Organ works of Clarence Dickinson. Twenty-five Organ Solos.** H.W. Gray GB9506.

Clarence Dickinson was one of this country's most respected organists, editors and pedagogues during the first half of this century. He studied with Widor and Vierne in Paris and was a founding member of the American Guild of Organists. Dale Tucker has assembled twenty-five previously released H.W. Gray titles in this collection. The title is perhaps a bit misleading, because fourteen of the pieces are transcriptions by Dickinson of works by Enesco, Peter,

Chopin, Bubeck, Beobide, Dvorak, Pierné, Schubert, Guilmant, Paderewski, and Litzali. These transcriptions all make effective use of the instrument, and are more interesting than the remaining original pieces by Dickinson, which all seem to have a saccharin same-ness.

**Felix Mendelssohn: Six Preludes and Fugues, op. 35.** Bärenreiter BA 8190.

Christoph Bossert has made stunning organ transcriptions of Mendelssohn's opus 35 preludes and fugues for piano. (They should not be confused with the three preludes and fugues, opus 37 that were originally composed for organ.) The preludes exhibit a wide variety of styles: moto perpetuo figuration, "song without words" lyricism, and a prestissimo scherzo. The fugues, especially numbers 1, 3, 5, and 6, display a near-Lisztian élan that makes all of the original organ fugues seem extremely square or conservative in comparison. These preludes and fugues, either individually or as a group, are great fun to play and are certain to be crowd pleasers. Both the

printed edition and Bossert's compact disc recording of them on the Saphir label are enthusiastically recommended.

**Anne Marlene Gurgel: Nineteenth-Century Organ Music from Leipzig.** Breitkopf 8603.

Although Schumann and Mendelssohn immediately come to mind as the most prominent composers of organ music in Leipzig during the nineteenth century, this anthology is devoted to works by nine considerably more obscure composers. The works by Ernst Friedrich Richter, Wilhelm Rust and Robert Papperitz are cast in baroque forms; romantic harmonies and registrations are clearly discernable in other pieces, especially in the *Fantasia on the Name of BACH* by Hermann Schellenberg. From a modern perspective much of this literature is somewhat dated; however, the two trios and the preludes and fugues in c minor and A-flat major by Ernst Friedrich Richter are well-written and deserve greater exposure and performance.

—Warren Apple  
University of South Carolina-Aiken

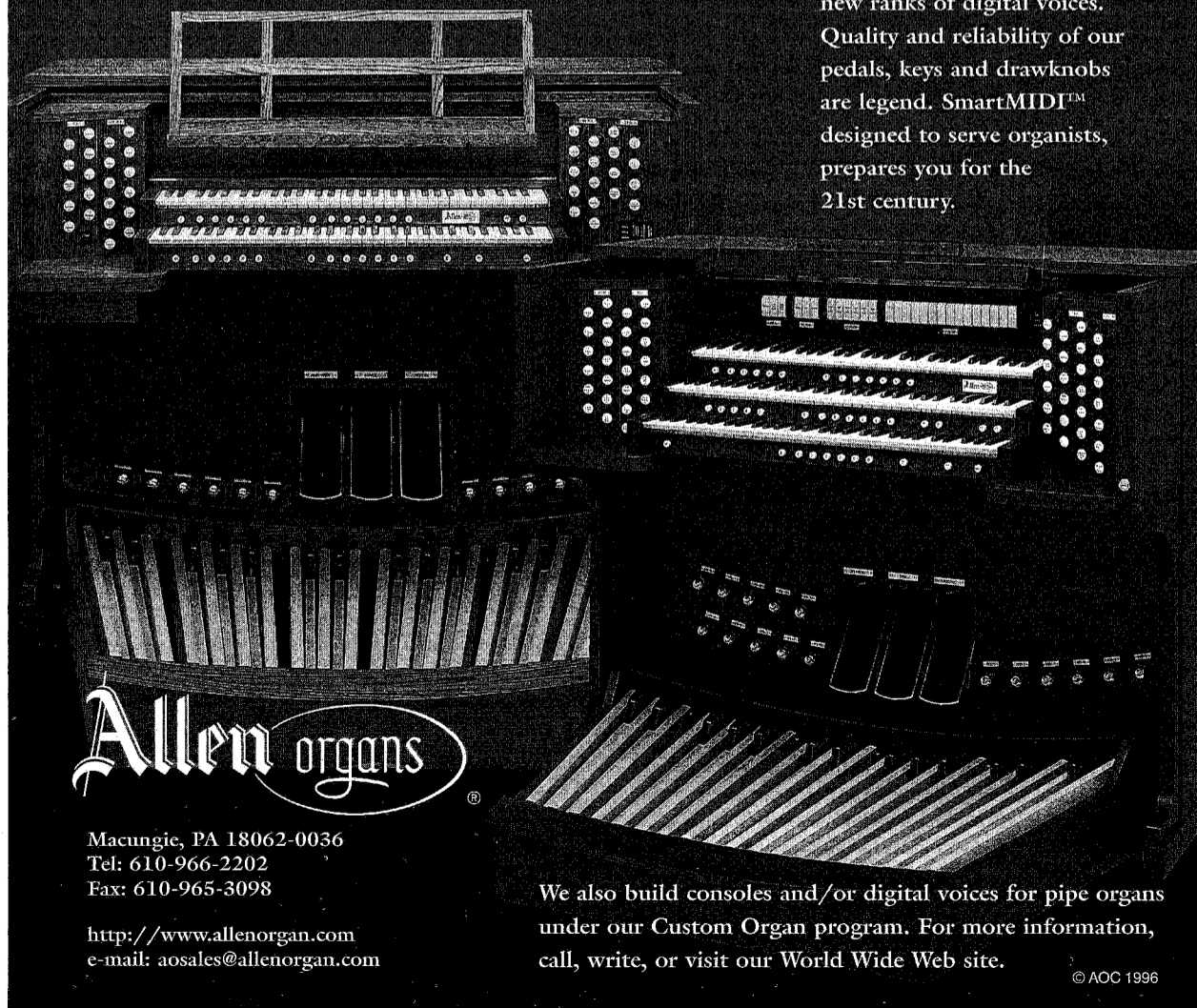
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# The restoration of the Baroque organ in the Cathedral of The Virgin Mary in the Snow Olomouc (Moravia), Czech Republic

Zdenek Fridrich-Kvetuse Fridrichova

*This article, by Dr. Zdenek Fridrich, was revised and submitted by Mary Skalicky, and translated by Blanka Horáková of Ostrava University and by Michael Skalicky.*

The Jesuit buildings at Republic Square and University Street, Olomouc, are today situated at the former location of an original Franciscan cloister with a church. This building was taken over by the Jesuits in 1567, who reconstructed it gradually into today's appearance. In 1712–19, the Jesuits built a majestic cathedral on the location of the original church, constructed according to the design of Adam Glöckl from 1693 by the master-builder, Lukas Glöckl. This cathedral, in regard to its Baroque beauty, artistic value, and stylistic purity of architecture, belongs among the world's most beautiful. The rich interior of the cathedral was begun in 1720 and not completed before 1740. Paintings were done by famous artists such as Handlke, Schmidt, and Wickart. Sculptures, stucco, and goldsmith's decorations were made by Riga, Ricca, Zirn, Rossmayer and others.

After two hundred and fifty years, some signs of deterioration of the extraordinary moveable decorative objects appeared, as well as wood-worm damage. It was restored and the unique architectural complex in the sacristy preserved as a result of work done by the "Historical Monument Care Center." The same preservation process was needed, also, for the stately organ case, comprising wooden structures, ornaments, sculptures, and carvings. The overall design for the organ case and for these artistic creations may have been done by the Brno sculptor and stucco artisan, Antonin Riga, who died in 1728, the year when the construction of the instrument began. He was replaced by Jan Vaclav Sturmer/Sturner from Olomouc, who probably began work on the wood-carvings according to Riga's plans. However, he died in 1729 and the work was finished by workers from his shop.

The organ consists of two slender,

symmetrical cases located on both sides of the stained glass window, filling the rear corner spaces of the choir. There is a positiv on the railing of the choir. In the middle of these three cases there stands the key-desk. The positiv consists of two, tall, lateral towers; two well-balanced pipe flats; and, a middle, lower tower. There is carving above it which is a continuation of the richly-carved decoration of both towers; and, in the middle, a medallion with rays emanating, above which rest heads of angels.

The plan of both the main cases is quite complicated. One might say, roughly, that each case consists of three main towers, with the three areas in between filled with pipes in facade. These main organ cases, which are approximately twelve meters in height, fill the huge space of the choir vaulting. The main decoration of the cases consists, besides the pyramidal pipe arrangement, of a large number of



Cathedral of The Virgin Mary in the Snow, Olomouc, Czech Republic

carved wooden statues which reach to the top of the choir vaulting. The enclosure of the vaulting of the arch was completely filled with this arrangement until June 12, 1836. On that day, as is aptly described on a plaque which still hangs over the positiv, a sudden flash of lightning hit the right church tower at 2:30 p.m., while people were inside the church, ran through the vaulting and struck a lifesized stucco statue of St. Cecilia! This bolt caused two angels and a large amount of mortar to fall down right next to the organist who was playing. All of the debris fell down on the manuals, causing the organ to produce wailing sounds which added to the dramatic character of the moment. The decorations which fell probably had formed an enclosure in the sculpture-laden arch of the vault. They were not restored. Also, it seems as if there are two more statues missing from the choir railing. Apparently, they stood on pedestals, for one may still see the openings where they were attached.

Today, the statues—there are 41 located on all cases of the organ—can be divided roughly into three groups according to their height. The six tallest range in height from 2.30–2.75 meters; then there is a group of four life-sized statues; the rest measure about one meter. All of these statues, with the exception of the two Atlantes supporting the structures in the corners of the main organ cases, are engaged in the act of making music—they sing or play instruments. These statues faithfully render their music on authentic instruments of the period: flutes, a flute-a-bec, as well

as a transverse flute; oboes (shalmey), bassoon (faggot), French horn, cornets, tympani, triangles, violin, viola, cello, contrabass, harps, and bagpipes. Each figure assumes the ideal position for holding its particular instrument. It is remarkable to see the correct position of the hand and the rise of the fingers, as well as holding of the sticks. And even the embouchure on the wind instruments is characteristic of the proper technique!

Renewal, conservation, and preservation of the organ case, the beam construction, and of the floor was done by specialists from the Olomouc "District Center of State Monuments Care." Academic sculptor, J. Necka from Olomouc, was charged with the task of restoration of the organ case. According to his notation, the organ case had been greatly damaged by wood-worms; some parts of the statues, draperies, and wood carvings were missing. As a result, they either had to be newly carved or added synthetically. For the sake of stability, all parts of the sculptures and carvings had to be supported by screws or wooden pins, and fastened to the cases by means of iron strips. The wood-worm was exterminated by "Lastanox Q"; all wooden parts were preserved by "solakryl"; and the finish was completed with a protective paint made of beeswax and resin.

The restorer has a high regard for the exquisite design of the unique sculptures. Each one is marked by a high degree of realism—the expression of the face, the position and bearing of the body—all is quite natural and slightly exalted. In repairing them, the restorer

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did not find a holograph or other evidence of their origin. On the basis of a stylistic analysis, he assumes that they are, probably, the work of three independent sculptors, but sculptors who were absolutely unified in their stylistic approach. Similar features are found between a contrabass player and a bassoon player. Both are strikingly similar, especially in the shape of their heads. There are great similarities to Sturmer's carvings under the choir in the church of St. Kopecek, not far from Olomouc. One carver's hand probably cut out the figure of King David, and his colleague the other harpist. And, finally, there is the sculpture of the conductor with his group exhibiting other individual characteristics. The most striking characteristics of the entire group of sculptures are the very carefully delineated details, such as teeth, nails, and expressions of faces. The viewer is attracted by the great realism and perfection of the work.

Draperies, heads, and small sculptures of angels were carried out by another group of wood-carver craftsmen. In the opinion of the restorer, there must have been six to ten people working on the decoration of the organ cases. These organ cases were not designed on plane curves, but are tridimensional; in fact, they form a sculptural group which may be viewed from three sides. This organ case as a whole is considered to be one of the best of its kind, with a fantastic, dynamic design.

In regard to sound, the organ underwent great changes during its long history. In 1728, Johann Gottfried Halbich (Helbig, Halbigh), an organist from Kralik, was charged with the task of building the organ for the recently erected cathedral. In the State Record Office in Brno, there is preserved a document written in German, a contract dated May 12, 1728, signed by the rector of the Jesuit College in Olomouc, as well as the organist, in which, besides other things, there is described an order for the organ, the specifications, and budget.

Apparently work was begun in the same year as the signing of the contract. The organist received his pay in installments, with the last pay—664 gold coins—on May 27, 1730. The final sum for the organ was 3,056 gold coins. It is not possible to say exactly when the organ was actually finished. There was the tradition of making the last installment a year after the work was completed. So one may assume that the organ was finished in 1729.

As far as can be determined, this was the most important of Halbich's organs, and ranked among the largest in Moravia at the time. It had twenty-five voices, meaning that it was also the largest organ in Olomouc, even exceeding Agodoni's organ in the Olomouc Cathedral which had only twenty-three voices. At that time, it was rare for the largest organs in Moravia to exceed thirty voices. Halbich's organ was a prototype of Baroque organs of Northern Moravian origin. Unlike the Southern Moravian instruments, there was a striking number of mixtures and mutations which formed nearly one-half of all the voices. The range of the two manuals was from C to c<sup>'''</sup>, with the short low octave. The pedal contained eighteen notes, compared to only twelve in the Southern Moravian region. One may understand this feature to be an influence of Silesian organ building.

The instrument was, from a musical standpoint, divided into three parts. On the railing of the choir stood the positif (second manual); inside the two main cases were the pipes of the first manual and pedal. The main division gave the organ its majesty, brilliance, and power; the positif was a small counterpart with its fragile, silvery sound; the pedal performed the thorough-bass, although there was the possibility of an independent melodic line.

Regarding its sound, Halbrich's organ must have been an excellent instrument. Also, mechanically, it obviously was superior, for during the eighteenth cen-

tury it functioned almost without repair. After suppression of the Jesuit order in 1773, the cathedral was given to the Army in 1785, and it became a garrison church. During the nineteenth century, several repairs were made to the organ, but no essential change was made. During World War I, the organ was placed under the protection of the "Historical Monument Care" foundation, and as a result the tin pipes were not confiscated.

In 1916-17, a large scale restoration was carried out inside the church. The Austrian Army, probably in an effort to avoid frontline duty, engaged for this work a large number of artists who were in the service; for example, painters A. Kaspar, L. Hofbauer, R. Cerny; and sculptors J. Pelikan, and J. Kak. Also, organist J. Neusser, along with tool-maker J. Velik, joined in the restoration. This restoration of the entire church was completed successfully, and there is a positive expert's report on the organ and a disposal written by A. Petzold.

Therefore, it is difficult to understand the reconstruction of the organ in 1924-27. Perhaps it was to make playing easier and to add some technical contrivances. Another reason could have been a general misunderstanding of Baroque voicing and a romantic tendency which required an equal, deeper, darker tone. Organist Matej Strimska from Uherske Hradiste, a very handy craftsman, reconstructed the organ in the spirit of his time. He disconnected the positif completely from operation and added new wind-chests for both manuals and pedal, which continued to be operated mechanically. Only the stop-action was pneumatic. The overall layout was changed completely. Romantic registers were added, for example Aeoline, Vox Coelestis, Bourdon, etc. The sound of the organ was in marked contrast to its Baroque appearance. And that is the reason for the necessity to restore the sound to its original state. Sufficient numbers of historical documents are preserved in archives, such as

the contract with the organist from 1728; files about the organ from 1916-17; evaluations of the organ, etc.

Fortunately, organist Strimska had mainly used metal pipes for his reconstruction. He also used wooden ones, providing that they were not damaged by wood-worms or rot. And, underneath the floor of the choir, Halbrich's original wind-chests belonging to the main division were found, as well as some parts of the wind-trunks, parts of the mechanical works, etc. Also, a majority of the carved wooden decorations belonging to the original key-desk were found.

All of the early documents helped to work out a project for restoration of the organ. But there were still many problems, for example, what should be done with the short low octave of the positif. And it was necessary to solve the problem of the disproportion between the number of voices in the positif as stated in the contract and the actual number of pipe ranks on the wind-chest. The contract spoke of seven voices, whereas there were eight voices on the wind-chest. Similar questions arose in regard to the number of voices in the pedal. And other problems arose in determining the tuning and voicing of single stops, specific wind pressure, etc.

The firm of "Varhany Krnov" (Rieger-Kloss Organs) was charged with this work. On the basis of special committee negotiations (the committee consisted of District Committee personnel from Olomouc's "Historical Monument Center"), a plan was worked out for the reconstruction in 1974. This project fulfilled all requirements of the "Historical Monument Care" manual, which are codified in technical literature and which are respected worldwide, as well as in the Czech Republic. As prescribed in the project, the Krnov firm finished the reconstruction of Halbrich's instrument in July, 1977. The reconstructed organ was approved on August 8, 1977. And, as the approval officer stated, the goal had been attained: to restore the original

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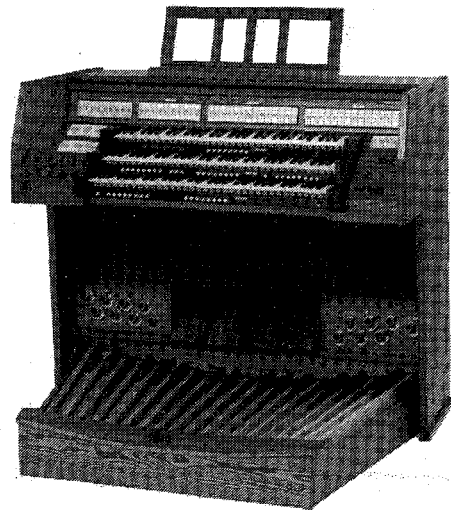
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PRINCIPAL	8'	SUBBASS	16'	BOURDON	8'	PRICIPAL	8'
OPEN DIAPASON	8'	OCTAVE	8'	OCTAVE	4'	ROHR FLUTE	8'
HOHL FLUTE	8'	GEDACKT	8'	OPEN FLUTE	4'	VIOLA	8'
FLUTE CELESTE	8'	CHORALBASS	4'	NAZARD	2 2/3'	CELESTE	8'
GAMBA	8'	BASSFLUTE	4'	CONICAL FLUTE	2'	OCTAVE	4'
OCTAVE	4'	NACHTHORN	2'	OCTAVE	1'	ROHRFLUTE	4'
OPEN FLUTE	4'	RAUSCHPFEIFE	IV	SESQUIALTER	II	SALICIONAL	4'
TWELFTH	2 2/3'	BOMBARDE	32'	CYMBAL	III	FLUTE TWELFTH	2 2/3'
SUPEROCTAVE	2'	CONTRA TRUMPET	16'	REGAL	8'	OCTAVE	2'
CONICAL FLUTE	2'	TRUMPET	8'	TREMULANT		WALDFLUTE	2'
CORNET	IV	CLARION	4'			TIERCE	1 3/5'
MIXTURE	VII			COUPLERS		NAZARD	1 1/3'
CONTRA TRUMPET	16'	ACCESSOIRES		POSITIF TO GREAT		OCTAVE	1'
TRUMPET	8'	CHORUS		SWELL TO GREAT		SCHARFF	III
VOX HUMANA	8'	INTONATION	2	SWELL TO POSITIF		FAGOTTO	16'
TREMULANT		MEANTONE		POSITIF TO PEDAL		FESTIVAL TRUMPET	8'
		WERCKMEISTER		GREAT TO PEDAL		CROMORNE	8'
EXTRA VOICES		AUT. BASS		SWELL TO PEDAL		OBOE	8'
CHIMES		AUT. SOLO		MIDI POSITIF	1	SCHALMEI	4'
HARPSICHORD		TRANSPOSER		MIDI GREAT	2	TREMULANT	
STRINGS		PITCH		MIDI SWELL	3		
GOSPELORGAN		PRESETS		MIDI PEDAL	4		

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## PERFECTION in SOUND and CRAFTSMANSHIP

**Cathedral of The Virgin Mary in the Snow, Olomouc, Czech Republic**

Disposition of the organ:

**Manual I, the main division, C-g3**

- 8' Principal
- 8' Flauta major
- 8' Quintadena
- 8' Viola de gamba
- 8' Salicional
- 4' Octava
- 4' Flauta minor
- 3' Quinta
- 2' Superoctava
- Rauschquinta 1 1/2' + 1'
- 3' Sesquialtera II
- 2' Mixtura VI
- 1' Cimbale IV

**Manual II, positiv, C-g3**

- 8' Copl major
- 4' Principal
- 4' Copl minor
- 4' Fugara
- 3' Quintflauta
- 2' Octava
- Quinta 1 1/2' + 1'
- Mixtura III
- Tremolo

**Pedal, C-f**

- 16' Principal Bass
- 16' Sub Bass
- 8' Octav Bass
- 8' Portunal Bass
- 6' Quint Bass
- 4' Superoctava
- 8' Cornet Bass IV

III/I  
II/P  
I/P

Slider wind-chests with mechanical key, stop and coupler action; modern electrically operated blowers; however the hand-operated bellows have been maintained.



**Cathedral of The Virgin Mary in the Snow, Olomouc, Czech Republic**

sound and appearance of Halbich's instrument.

The organ has been given its original disposition according to the contract from 1728. A deviation is in the Quinta 1 1/2' + 1' in the Positiv which, demonstrably, stood on the original wind-chest of eight registers, though the contract spoke of only seven. They also kept the later additions of the Flauta Major 8' in the main division and the Portunal Bass 8' in the pedal, made during the nineteenth century, due to their stylish function. The old pipes were used to a great extent in 60% of the registers. The missing or damaged pipes were replaced by copies; those which were merely imperfect, repaired. Nearly all pipes were adapted according to the original voicing

and construction. Reduction of wind-pressure to Baroque standards of approximately 60 mm water-column required lowering of the "cut-ups" to the original height. The new pipe voicing, mainly the mixtures, was done according to tradition established for sounds of instruments of the eighteenth century. The pitch was established at A440cps.

With the exception of the positiv, where the wind-chest was preserved with its forty-five tones, C-c<sup>'''</sup>, the main division and pedal have new wind-chests which permit a full chromatic range. The manual of the main division has fifty-six chromatic tones, C-g<sup>'''</sup>, the pedal thirty tones, C-f. The disproportion problems concerning the missing notes in the original bottom short-octave and the c<sup>'''</sup>

range of the positiv were solved, successfully, by placement of the missing notes in the upper part of the main case, with electro-magnetic connections. Today, the organ has 2,204 pipes. The key-desk is built at the original location, and its appearance faithfully duplicates a painting of it by A. Kaspar, made during the early period. It is decorated on the side with six well-preserved volutes and by two ornamental carvings on the cornice, one of which is original, the other, a replica. The manuals and roller-bars are connected to the wind-chest by means of mechanical tracker action. Names of the registers are inscribed on the drawknobs with Baroque lettering.

The great regard for historical tradition, coupled with painstaking attention to detail by all institutions involved in the restoration, helped to preserve this extraordinary cultural and artistic treasure. The organ, which is the oldest instrument in Olomouc, represents the best art of the North Moravian organ builders with its artistic value and rich disposition. This organ demonstrates the great skill of the restorer artist, as well as that of the organ firm. It is, in fact, one of the first instruments by a native master to be restored in Moravia in such a comprehensive way. In the extraordinary acoustics of the Cathedral, the organ is used for concerts of Baroque music, for accompaniment of soloists and choirs, and for the rendition of chamber music,

with small or large ensemble.

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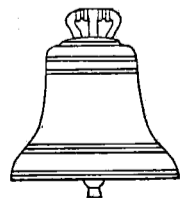
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# The History of Organ Pedagogy in America, Part 2

Sally Cherrington

Part 1 was published in the May 1996 issue of *THE DIAPASON*, pp. 10-13.

## The Introduction of Organ Voluntaries: The Organist as Solo Performer

Despite the emphasis on the organist as an accompanist in the first half of the nineteenth century, the playing of voluntaries did not suddenly commence in 1850. The use of voluntaries became common in some churches after about 1810, although in other churches (particularly those in rural locations) voluntaries were not played until much later in the century. In 1835, *Musical Magazine* in New York City published an article complaining about abuses in voluntary playing, which contained the following comments on the problem of inappropriateness:

Every real proficient on the organ, knows that voluntaries upon that noble instrument, ought to consist of broken passages, scattered chords, etc., etc., which will not seize upon the attention of the listener but rather soothe his mind, into calm collected meditation. Any thing like a regular air would here be out of place. Even the learned harmonies of the Germans, impressive and beautiful as they are, prove for the most part too spirit-stirring, in their influence, for American voluntaries. Some of our organists, however, have but little invention, and others but little taste. So when they should either be silent or be endeavoring merely to soothe the worshippers into devout meditation, they rouse them by a march, an overture, a sonata, or a thundering chorus. . . . Such abuses, if tolerated, will bring voluntaries into disrepute; if not lead to the expulsion of the organ from our churches.<sup>57</sup>

Orpha Ochse adds wryly that if the situation was so bad in the cultural and intellectual climate of New York City, one could only imagine what sorts of things the untutored village organists were playing for voluntaries.<sup>58</sup>

The common complaint of too much showmanship which had been levelled at the performance of interludes was also carried over to voluntaries. For example, Jane Rasmussen notes that Episcopal churches were often the first in an area to get an organ, and whenever possible they would then hire a competent organist from Europe, New York, or Philadelphia. The organists often played virtuosic voluntaries as a form of advertising in order to attract students to supplement their church salaries.<sup>59</sup> Whether justified or not, this virtuosity was generally considered distracting to the tone of the service. In non-Episcopal (or less wealthy) churches, this problem would probably have occurred somewhat later in the century due to the later technical development of native players, but it became a problem nonetheless.

### Charles Zeuner

Prior to the publication of Zeuner's collections of organ voluntaries, most organists who played voluntaries improvised them. Zeuner presented an alternative for those who did not yet possess this skill. Zeuner's *Voluntaries for the Organ*, published in 1830, was the first collection of organ music published in the United States, and consists of six voluntaries.<sup>60</sup> Although the use of the term "voluntary" and his designation of the pieces as "Before Service" or "After Service" suggests that he intended the pieces for church use, Zeuner indicated on the score that the pieces were "composed and dedicated to the Handel and Haydn Society, Boston,"<sup>61</sup> a secular musical society. However, his second organ publication, *Organ Voluntaries*, published in 1840, is clearly a volume for the church organist. This is a longer and more comprehensive work than his first collection, and consists of two parts. The first part involves 165 interludes and short preludes in a variety of keys (to be used with hymns). Part II contains "Practical Voluntaries to be used before and after services in churches," with intended uses specified for each piece.<sup>62</sup> These voluntaries have no pedal parts, and contain dynamic markings but only minimal registration indications. This collection forms a sort of bridge between the earlier "methods" and the forthcoming collections of music with instructive introductions: it is the first comprehensive printed collection for church use of interludes and (more importantly) voluntaries, which were becoming the new focus of most organists, but it does not

yet include any of the descriptions and admonishments for performing them that the later collections include.

The opposite situation occurs in an article from *The American Journal of Music*, published in Boston on February 25, 1845, and entitled "On the Use of the Stops of the Organ."<sup>63</sup> The anonymous author explains that although the organ is the instrument best suited for extemporizing (voluntaries in church), he has never seen any "practical treatises" on this subject. Therefore, he provides stylistic and registration suggestions for voluntary playing. In contrast to Zeuner, this instructional treatise is all text and no music.

### Thomas Loud

Thomas Loud's organ method with its extraordinarily lengthy title, discussed briefly in the first of this series of articles, was also published in 1845.<sup>64</sup> As the title suggests, *The Organ Study: Being an Introduction to the Practice of the Organ; together with a collection of Voluntaries, Preludes, and Interludes, original and selected; a Model of a Church Service; Explanations of the Stops and their Combinations; Studies for the Instrument; and Examples of Modulation intended to aid the Extempore Student; accompanied by an Engraving and description of the Mechanical construction of the Organ* begins with explanations of organ basics important to Loud. These include descriptions of the basic organ mechanisms and stops, as well as practical matters such as beginning and releasing chords (Loud recommends rolling the notes individually from the bottom until all notes are sounding) and playing shakes. Significantly, he uses this material to lead into pointers on accompanying, illustrated in his model service for the Episcopal Church, before turning his attention to playing voluntaries. He does include two sample voluntaries in his "model service": an introductory voluntary (shown in Example 1) and a voluntary for before the second psalm or hymn (in other words, an offertory). These voluntaries are musically straightforward, with basic registrations provided. Both include trills (shakes), an ornament that Loud seemed to feel was absolutely essential to the church organist's success. While the first voluntary is manualiter, the second indicates that the organist is to play certain bass clef notes with the pedals. Loud, however, provides small notes at these spots for those organists whose instruments do not have pedalboards.

Loud follows his model service with many pages of hymn preludes and interludes in a variety of major and minor keys before furnishing 15 pages of voluntaries for church use, composed by himself and a variety of other composers

Example 1. Loud, *Organ Study* . . . : Model Service of the Episcopal Church, Morning Prayer, Introductory Voluntary.

(Rinck, Cross, Russell, etc.). He does include several voluntaries which are transcriptions, principally of religious works by Haydn. He avoids the popular music pitfalls decried earlier in this article; although he does include one "Religious March" by Gluck, it is quite austere in character. At the end of this section, Loud adds a page illustrating the "fine effect" of embellishing the end of a voluntary with a simple suspension, emphasizing again the modest nature of this music.

At the end of his method, Loud provides some interesting directions showing how to produce registrations of increasing power on instruments varying in size from four stops to modest three-manual stoplists, as well as ways to achieve particular registrations "effects." This leads into his closing and quite notable conclusions on voluntary playing, with which he ends his method. His concern is that voluntaries be consistently used, but not abused:

The style of performing (voluntaries) on this instrument should always be in accordance with the use made of it, as forming a part of the service of the Sanctuary; nothing therefore, opposed to the sacredness of the place, can with propriety be introduced: whatever may be the character of the Stops made use of, the music should be chaste and solemn, and all the variety of the instrument, should (in the hands of the efficient performer) be made conducive to the same subject. . . . Voluntaries should as much as possible be suited to the subject of the discourse or character of the service. . . .<sup>65</sup>

Loud continues by explaining how specific divisions or stops can help to achieve these lofty goals. He concludes by explaining how to play "fancy voluntaries," which his text implies are improvised and probably not for use in church. His final admonishment is still applicable for improvisers today: ". . . above all, remember to stop in time—a common fault with performers is, that they never know when they have done enough."<sup>66</sup>

### Cutler & Johnson

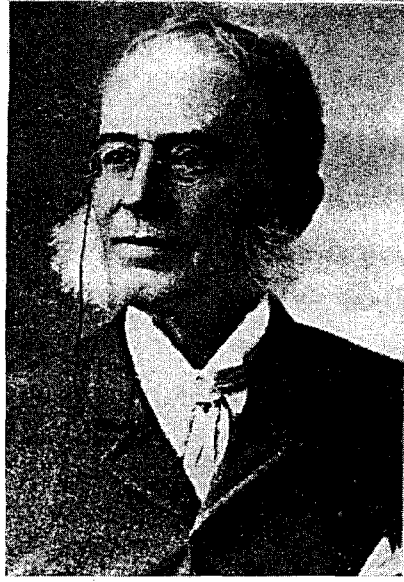
Before returning to Johnson's important *American Church Organ Voluntaries* (mentioned in the first article), we will make a brief digression to examine another of Johnson's publications. Johnson originally published the *Voluntaries* in 1852 under his name. When it was republished in 1856, H. S. Cutler's name was included as well (see Example 2 - portraits of Johnson and Cutler). A discussion of Cutler and the reasons for his addition in the second edition is beyond the scope of this article, but apparently his contribution was minimal (it is thought that perhaps he penned the "Remarks"). Whatever the case, Johnson had originally intended to write a second book, apparently planned in conjunction with *American Church Organ Voluntaries*, called *Instructions in the Art of Playing Voluntaries and Interludes and of Composing Simple Music*. This book was conceived as a combination of an organ method and harmony book. It is thought that it existed in draft form and that Johnson was using it to teach his organ students. Unfortunately for the history of organ pedagogy, it was never published.<sup>67</sup>

Instead, Johnson published in 1854 his *Practical Instructions in Harmony, upon the Pestalozzian or Inductive System; Teaching Musical Composition, and the Art of Extemporizing Interludes and Voluntaries*. This book was unique in organ "methods" published to this point in that it was directed at the more sophisticated music student.<sup>68</sup> Basically, it is a book of music theory with practical keyboard exercises. It was probably intended as a successor to Johnson's popular *Instructions in Thorough Base* which had undergone at least six reprints by this time, testifying not only to the need for these types of materials but also to the growing technical sophistication of the organist.

Johnson's *Practical Instructions*, however, contains no discussion concerning church voluntaries, but approaches



Artemas Nixon Johnson



Henry Stephen Cutler

them from a completely technical standpoint. This is not the case in *American Church Organ Voluntaries*. The volume opens with "Remarks," wherein the editors comment that one should speak of an "opening voluntary" rather than a "voluntary before the service" (as Zeuner does), since this voluntary is a part of the service and should arouse the proper feelings in the listener for the worship which will follow. They waste no time in criticizing the commonplace habit of playing popular music, including bits of opera, as voluntaries. They warn the organist not to give in to popular opinion which supports this sort of music, even if they are getting pressure from a wealthy person in the congregation who has money but no taste, ending by saying that in such cases it is better to "vacate your office and retain the good opinion of all whose good opinion is worth having" rather than to give in to "depraved taste."<sup>69</sup> In regard to voluntaries after the service, Cutler and Johnson admit that there are differing opinions on the value of playing music while people are leaving. They justify this practice by saying that there is already unavoidable noise at the end of the service as people prepare to leave, and therefore playing appropriate music while this is happening will remind people for as long as possible that they are still in the House of God. "What more appropriate monitor than the solemn Diapasons judiciously managed?"<sup>70</sup> The "Remarks" answer many of the contemporary complaints mentioned earlier.

The complete pre-publication title of this anthology, *Organ Voluntaries, a Complete Collection, adapted to American Church Service, and designed for the use of Inexperienced Organists who have not Progressed far Enough in Their Studies to be able to Play Extemporaneous Voluntaries* (i.e., improvised), indicates Johnson's purpose in compiling this collection—providing music for amateur organists. The voluntaries are all manualiter. Numbers 1–35 are opening voluntaries, while numbers 36–41 are opening voluntaries for use on festival occasions. Twelve closing voluntaries are included. Many of the voluntaries are by either Johnson or Cutler, but works by Haydn, Muller, Rinck, and Mendelssohn are included, as well as works by lesser-known composers of that period. The pieces contain some tempo, dynamic, and keyboard indications. The tempi vary, although in both the opening and closing voluntaries the majority of tempi designations provided are moderate. The voluntaries are one to two pages in length and generally homophonic in style. There are only isolated indications of sections with solo stops, marked in tiny print "solo . . . solo ends" (see Example 3 for the first half of an opening voluntary with these frugal registration markings). Thus there is nothing about these pieces which would relate them to popular music. Pinel suggests in the Foreword to the edition that although these pieces seem very plain to our con-

temporary ears, they would have been harmonically innovative, even "exhilarating," to mid-19th century rural listeners.<sup>71</sup> (The harmony, while hardly daring, is more chromatic than that of the average hymns and service music.) One reason for the lack of excess in these pieces (and those in Loud's method) may have been the fact that Protestants were still strongly affected by the recent appearance of organs and conservative views of the appropriateness of instrumental music in general.<sup>72</sup>

The several printings of *American Church Organ Voluntaries* testify to its popularity. Gould comments that in his travels he did visit some congregations where the voluntaries were appropriate and therefore useful (although he had many negative experiences as well). Thus, Johnson and Cutler's music or at least the approach to service-playing which it and Loud exemplified was represented in practice and was not just a theoretical goal.

#### Southard & Whiting

Although organ methods from the Continent, American materials for playing the harmonium or cabinet organ, and other unannotated volumes of voluntaries appeared after Johnson's anthology, the next significant collection was that of L. H. Southard and G. E. Whiting, entitled *The Organist* (1868). This volume is also an anthology of music for service use, with an introduction discussing registration and other useful information for the church organist. However, as will soon become evident, there are many differences between this collection and that of Cutler and Johnson, despite the similarity of their subjects and their separation in publication by only 16 years.

In the second half of the 19th century, one can observe the rise of concert organs and concert organists. Large organs were built at Tremont Temple in Boston (1853) and the Boston Music Hall (1863). The increasing popularity and professionalism of orchestras fueled the popularity of orchestral transcriptions for organ. Organists adopted some of the Romantic excesses of European organists, such as the fascination in trying to recreate "storms" on the organ. It is noteworthy that the first piece performed on the new Walcker organ in Boston's Music Hall was the "Overture to William Tell" by Rossini.<sup>73</sup> At the same time, the technical improvements and expanded size of organs made it more practical to perform legitimate organ literature of greater magnitude than the voluntaries. The dedication recitals of organs in churches now were devoted exclusively to organ solos, whereas previously these events consisted of vocal solos accompanied by organ with perhaps a few organ voluntaries.<sup>74</sup> Several sources mention that Bach organ works were performed in America for the first time in this period (about the mid 1860s). Most of the concert organists, however, were English or European.

18

ORGAN VOLUNTARIES.  
No. 9.

In examining *The Organist*, these changes in organ literature in the second half of the 19th century are reflected. The subtitle of the volume indicates that it is "a collection of voluntaries, studies, and transcriptions of moderate difficulty," and includes information on registration (which will be explored shortly). The editors explain in the introduction that "melodious and piquant Voluntaries" are part of the church organist's responsibilities, and that therefore the aim of this volume is to supply opening and closing voluntaries which meet these requirements, complete with registrations.<sup>75</sup> Like the Cutler and Johnson volume, this collection was apparently intended primarily for less experienced players who were not yet adept enough to improvise appropriate service music. It is interesting that, unlike Johnson who taught improvisation based on models of Bach, Southard and Whiting refer the aspiring church improviser to the piano sonatas of Mozart and Haydn as a basis of study, pointing already to a sharp difference in outlook.

The music supplied for opening and closing voluntaries by Southard and Whiting differs markedly from that of Cutler and Johnson. Even the titles underscore this difference: although the term "voluntary" is used in the introduction, the pieces are entitled "Prelude" and "Postlude" (or "Postludium"—see Example 4). This implies a slightly different function than the term "opening voluntary" which Johnson carefully chooses (probably something closer "voluntary before the service"). In addition, several of the pieces have titles like "Reverie" or "Romanza," reflecting a strong Romantic secular influence. The pieces are much longer than those in *American Church Organ Voluntaries*, and all include pedal parts on separate staves. Three of the pieces are identified as transcriptions of Haydn, Mendelssohn, and Mozart. The pieces are very pianistic technically, and include a multitude of interpretive marks, including articulation, phrasing, and many dynamic markings. Big chords alternate with solo passages, with all sorts of pianistic accompaniment figures; one prelude even has a cadenza (#4), and piece #5, a "Pastorale," contains running scale passages in 32nd notes. The Postludes are all loud pieces, but the style of the Preludes varies widely, and one is not always sure which category the pieces with other titles fall into. There is even a "March," one of the styles specifically attacked by church music critics of the previous generation.

It is interesting that the final piece in *The Organist* is Bach's "Celebrated Prelude and Fugue in e minor" (BWV 533), as edited by Mendelssohn. This seems to be a direct reflection of the apparently successful introduction of Bach into the concert organ repertoire at this time. It also suggests that organists were no longer expected to be able to distinguish sacred music from secular or concert repertoire, since both were equally acceptable in church. Apparently the responsibility of the organist to musical-

ly interpret the text and mood of the hymns and scriptures which had been emphasized earlier in the century was no longer a principal focus.

One of the most conspicuous differences between the two organ anthologies, however, is in the treatment of organ registration. Here a brief digression is necessary to survey the changes which had taken place in organ construction between the writing of these two volumes. Although Americans had begun building their own instruments instead of importing them from England in the first half of the 19th century, the English influence remained very strong. By 1850, although loud organs (by early standards) were increasing in popularity, the basic sound was light and bright, emphasizing the diapasons and flutes, with some reeds and strings included. The manuals and pedalboards were not standardized—both the Pedal and Swell divisions tended to have incomplete ranges.<sup>76</sup> The first large American organ was the Hook and Hastings instrument installed in the Tremont Temple, Boston in 1853, with four manuals and 70 stops.<sup>77</sup> Thus, from about 1860 on, the enthusiasm for increasingly louder organs continued, with a bolder, brighter sound appearing. Console controls and nuances of the expression pedals became more important. Organs now tended to be placed in the front of the church rather than hidden in the balconies, and cases were often eliminated.<sup>78</sup>

These changes say a lot about the change in the role of the organ in the church service. Around 1841, one writer complained that the organs were sometimes unsuited for leading congregational singing, one of the possible problems being that they were too small to really lead the singers and keep them on pitch.<sup>79</sup> However, by about 1850, Gould writes that performances were gradually getting louder, complaining that in some churches the choir and congregation combined could not sing above the organ, satisfying only those "who are more pleased with noise than with sense."<sup>80</sup> Johnson and Cutler warn the organist about playing too loudly while accompanying in their opening remarks, explaining that the organ should be subordinate to the singers.<sup>81</sup> However, it is interesting that in *The Organist*, although the organs by this time must certainly have been louder, this warning is never mentioned.

To return now to the topic of registration, both volumes include information on registration in their introductions, as well as sample specifications. (See Example 5 for the basic specification list from the Cutler & Johnson collection.) As might be expected from the changes in organ building, a much wider variety of stops is mentioned in the later volume. Both collections describe stops, but Johnson and Cutler add information on the purpose of some of these stops in worship. For example, they recommend the diapason as "well suited to church purposes in general," but guard against using the flute, which "is a fancy stop,



**POSTLUDIUM.**

G. E. WHITING.

67

*Arrange the Stops as follows:—Full Organ—Ch. 8 and 4 ft. P. (Flute).—Sw. M. P. (Reed). At the first and second passages, reduce the Ch. Manual to 8 and 4 ft. Foundation stops only.*

No. 17.

and generally much abused . . . when used as a solo stop . . . the effect is suggestive of the theatre, or ball-room, rather than the church.<sup>82</sup> Within the pieces themselves, Johnson and Cutler suggest only one specific stop in the entire volume, sometimes designating where a solo stop should be used but not suggesting a particular stop. Southard and Whiting, on the other hand, provide detailed registration suggestions at the beginning and throughout every piece, as well as directions to use the couplers, expression pedals, and tremulant. They also suggest in the introduction that one of the responsibilities of the organist is to create "striking and delicious effects of the organ," which they advise requires the use of varied registrations and separate manuals.<sup>83</sup>

This emphasis on registration, coupled with the changes in organs observed above, suggest that the role of the organist was changing by about 1870. Although Johnson and Cutler provide basic material on registration for the stops generally appearing on a "modern" organ, they are not as concerned with how the organist applies or combines these stops as they are with the spiritual effects that various stops induce. Southard and Whiting, however, comment from the start that "the chaotic droning and ridiculous combinations of stops which were satisfying until within a few years, will no longer be endured by Congregations of average musical culture."<sup>84</sup> This implies a concern that the organist have a greater technical knowledge of registration than was previously considered satisfactory. But this comment also suggests that the organist is now expected to start with the registration concepts of "musical culture" of the society at large and apply them to the service of the church, reflecting the increasing importance of musical culture in society in general. This differs from the earlier outlook on registration which assumes that the organist chooses stops based on their contribution to solemn worship without regard for (or deliberately in contrast to) the types of sounds associated with secular culture.

A final point of contention regarding registration is illustrated in the closing comment of the introduction to *The Organist*, where the editors comment that they hope that their collection will "tend to improve the taste and ability of players, and thereby create a general demand for more complete and effective organs than are often found outside of two or three of our largest cities."<sup>85</sup> This is in marked contrast to Cutler and Johnson, who, although they would agree with the goal of improving the taste and

ability of players, are trying to "improve" it in the opposite direction from the goals of Southard and Whiting. It is noteworthy that Gould writes in 1853 that organists should be careful that their playing serves no other purpose than to recommend the organ and organ-builder<sup>86</sup>—what Southard and Whiting seem to be suggesting as a positive goal.

It is interesting to note that in looking at the two above-mentioned church music anthologies, there is scarcely any mention of accompanying hymns and psalms. This may reflect the new rise of the use of voluntaries and corresponding lack of suitable literature (thus the focus on this aspect), or it may be considered a commentary on the relative lack of importance of hymn-playing to these editors. Southard and Whiting, for example, ignore the subject altogether.

In studying the voluntaries in *The Organist*, it becomes apparent that some of the registration changes must have required pistons, which as stated were becoming more popular. This makes the fact that this volume excludes a discussion of registering hymns even more interesting, since changes between verses of hymns to illustrate the meaning of the text would now have been much easier and smoother. Perhaps due to the emphasis in earlier years on accompanying, the editors were interested in looking ahead to new directions in church music. ■

Cutler & Johnson: *American Church Organ Voluntaries.* Registration list in Preface.

- GREAT ORGAN**
1. Open Diapason.—This is the most essential stop in the organ, and is called *open*, to distinguish it from the *stopt* diapason. In using this stop, the chords should be full, and much in the lower part of the manual; the effect will then be sombre and majestic, and well suited to church purposes in general.
  2. Stopt Diapason.—Generally made of wood: these pipes are stopped at the top by a wooden peg, called a *tampon*. This makes a good *solo* stop, instead of the Claribella, which it resembles in tone.
  3. Claribella.—This is strictly a *fancy* stop, so-called, and is of recent introduction; when used properly, with an accompaniment on the *swell*, the effect is very beautiful.
  4. Principal.—The pipes are made of metal, and are tuned an octave above the diapasons. This stop should never be drawn without the diapasons.
  5. Twelfth.—So called because it is tuned twelve notes above the *diapason*. It should not be used without the *diapasons* and *fifteenth*.
  6. Fifteenth.—So called because it is tuned two octaves, or fifteen notes above the *diapason*.
  7. Sesquialtera.—A compound-stop, so called because it consists of three or more rows of small metal pipes, tuned in thirds, fifths and eighths consequently, every note gives the common chord of the key which is struck.
  8. Flute.—This is a *fancy* stop, and is generally much abused. In quality of tone it closely resembles the instrument for which it is named, and possesses all its imperfections. When used as a *solo* stop, to a light and airy movement, the effect is suggestive of the theatre, or ball-room, rather than the church.
  9. Trumpet.—This is a large and very powerful reed pipe, sometimes extending through the whole compass, and sometimes merely through

the upper part of the register. In connection with the full organ, or the diapasons, the trumpet, when a good one (which is rarely the case), may be used in the concluding voluntary with splendid effect. It is tuned in unison with the diapasons, by elevating or depressing the small wire at the foot of the pipe. This can easily be done with a small bit of iron rod, or other similar implement. By gently rapping upon the top of the wire above mentioned, the vibrating portion of the reed is shortened, and of the course the pitch of the tone is raised; and *vice versa*.

- CHOIR ORGAN**
1. Open Diapason
  2. Stopt Diapason
  3. Principal
  4. Flute
  5. Dulciana.—This stop is in unison with the diapason, and is the most delicate stop in the organ.
  6. Fifteenth
  7. Cremona.—This is a reed stop of an unpleasant quality of tone, and, of all the stops in the organ, is the most difficult to keep in tune.

- SWELL ORGAN**
1. Open Diapason
  2. Stopt Diapason
  3. Principal
  4. Flute
  5. Fifteenth
  6. Night-Horn
  7. Cornet
  8. Dulciana
  9. Trumpet
  10. Hautboy.—A reed pipe, resembling in tone the trumpet, but not so brilliant or powerful. The directions which are given for tuning the trumpet apply also to this reed.
  11. Clarinet.—A reed pipe of a pleasing quality of tone, similar to the *cremona*, but much more delicate.
  12. Double Stopt Diapason.—This is a stopt pipe; and is tuned an octave below the open diapason. It is the most valuable stop in the swell.

**Notes**

57. "Organ Voluntaries," in *The Musical Magazine*, vol. 1, no. 3 (July 1835), p. 77, in Ochse, p. 108.
58. Ochse, p. 108.
59. Rasmussen, p. 466.
60. Clark, p. 267.
61. Clark, p. 267.
62. Charles Zeuner, *Zeuner's Organ Voluntaries in Two Parts* (Boston: Parker & Ditson, 1840), title page.
63. This article appears in Appendix C in Owen, pp. 494-496. Barbara Owen provides no author.
64. The first edition of Loud's *The Organ Study* . . . appeared in 1841; however, based on a part of this earlier edition examined at the Library of Congress, as well as references in other sources (including the Preface of the 1845 version), this author infers that the 1841 edition was published in several separate parts. The 1845 edition seems to have been the first complete edition, with material added at the end that did not appear previously. There is also an 1856 edition which is identical to the 1845 one.
65. Loud, pp. 74-75.
66. Loud, p. 75.
67. Jacklin Bolton Stopp, "Historical Introduction To American Church Organ Voluntaries" in H. S. Cutler and A. J. Johnson, *American Church Organ Voluntaries* (New York: S. T. Gordon, 1856), p. vi.
68. Stopp, *Historical Introduction . . .*, p. vii.
69. Cutler and Johnson, p. 3.
70. Cutler & Johnson, p. 3.
71. Pinel, in Cutler & Johnson, p. i.
72. Pinel in Cutler & Johnson, p. i.
73. Russel N. Squire, *Church Music* (St. Louis, MO: The Bethany Press, 1962), p. 209.

74. Ochse, p. 193.
75. Southard, L. H. and G. E. Whiting, *The Organist* (Boston: Oliver Ditson & Company, 1868), p. 3.
76. Ochse, p. 103-105.
77. Lahee, p. 239.
78. Ochse, p. 209-211.
79. Rasmussen, p. 67.
80. Gould, p. 179.
81. Cutler & Johnson, p. 3.
82. Cutler & Johnson, p. 4.
83. Southard & Whiting, p. 5.
84. Southard & Whiting, p. 3.
85. Southard & Whiting, p. 6.
86. Gould, p. 175.

**Corrections to Part 1**

The caption for Example 1 should read "Law: *The Art of Playing the Organ*," and should show the shape-note manuscript printed under Example 2 in the article. The caption for Example 2 should read "Johnson: *Instructions in Thorough Base*. Explanations and Musical Examples," and should illustrate the music and text for Lesson XXXV shown under Example 1.



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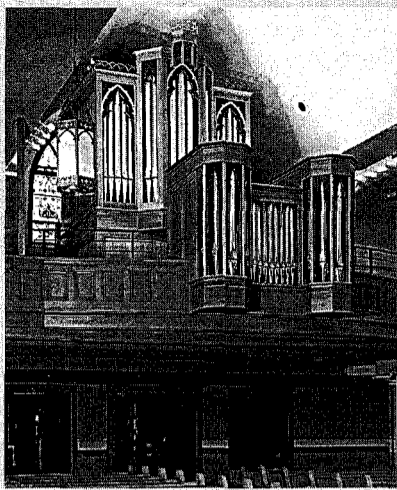
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# New Organs



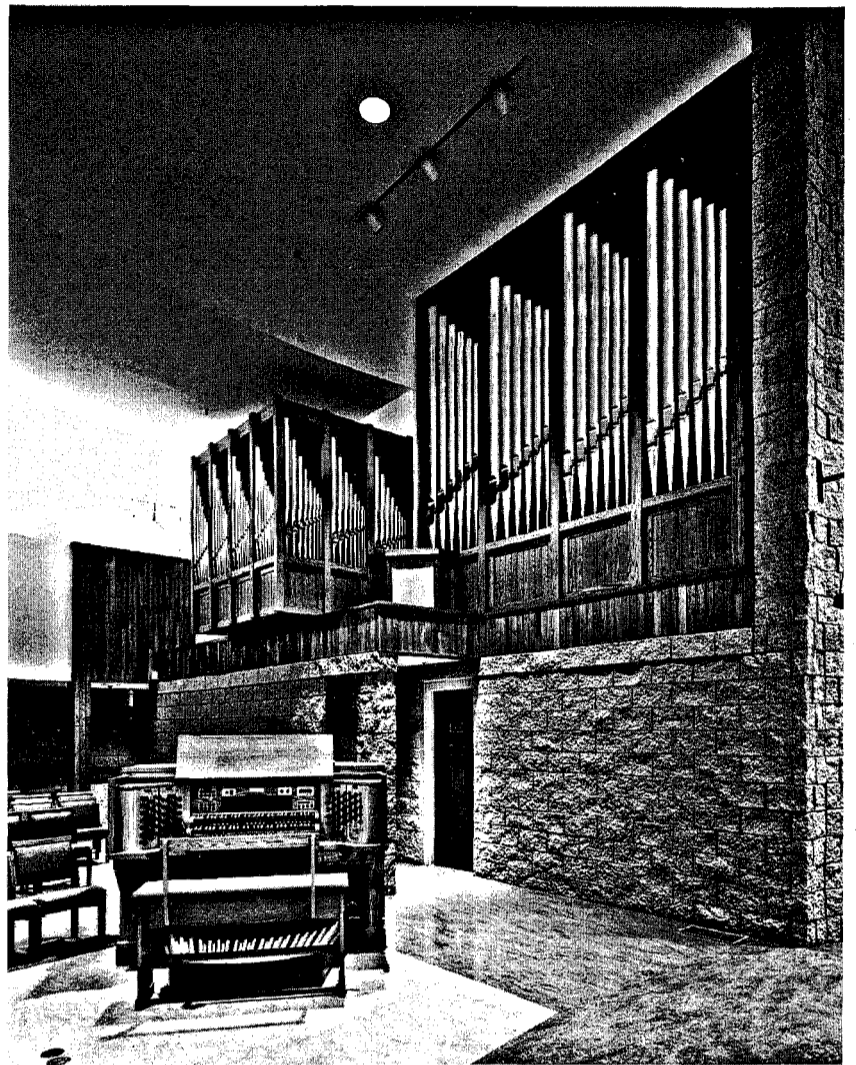
## Cover

**John-Paul Buzard Pipe Organ Builders**, Champaign, IL, has built a new organ for Immanuel Lutheran Church, Wisconsin Rapids, WI. The 2-manual, 23-stop, 30-rank organ is the firm's opus 14, with electric slider key and stop actions, and replaces a Wangerin built in 1922. The design includes a Flute Celeste, in which two pipes are made in one pipe body, and a Major Tuba, mounted horizontally atop the main case. The builder selected the best pipes from the old organ, rebuilt and revoiced for the new tonal context. The Great division is projected over the front edge of the balcony rail; the Swell and Pedal are housed in the taller case against the balcony's back wall. The cases feature shapes and forms found elsewhere in the church, and are made of solid white oak. The main case has a three-sided central projection surmounted by a canopy and gold-leafed crown, in imitation of the reredos. Pipe shades are of a contrasting wood color and highlighted with gold leaf and red enamel, relating to other colors in the room. The front pipes are made of highly polished English tin. The consultant was The Rev. D. J. Dunlap. Wind pressures are Great 3", Swell 4", and Pedal 3", 4", and 4 1/2".

**GREAT**  
 16' Lieblich Gedeckt (wood)  
 8' Open Diapason (tin-facade)  
 8' Flute a Biberon (from 16')  
 8' Wood Flute Celeste  
 4' Principal  
 4' Spire Flute  
 2' Fifteenth  
 II Sesquialtera (TC)  
 1 1/2' Fourniture IV  
 8' Minor Trumpet (Sw 16')  
 Tremulant  
 8' Major Tuba  
 8' Major Tuba Solo (C25-C61, melody coupler function)  
 Chimes  
 Cymbalstern  
 Gt 16-UO-4  
 Sw/Gt 16-8-4

**SWELL**  
 8' English Diapason  
 8' Stopped Diapason (wood)  
 8' Salicional  
 8' Voix Celeste (TC)  
 4' Principal  
 4' Harmonic Flute  
 2' Block Flute  
 2' Full Mixture IV  
 16' Basson  
 8' Trompette  
 8' Oboe  
 4' Clarion (from 16')  
 Tremulant  
 8' Major Tuba (Gt)  
 8' Major Tuba Solo (Gt)  
 Sw 16-UO-4

**PEDAL**  
 32' Subbass (1-12 electronic)  
 32' Lieblich Gedeckt (Gt, 1-12 electr)  
 16' Bourdon (wood)  
 16' Lieblich Gedeckt (Gt)  
 8' Principal  
 8' Gedeckt Flute (Gt)  
 4' Choral Bass (from 8')  
 16' Trombone (metal in Sw box)  
 16' Basson (Sw)  
 4' Clarion (Sw)  
 8' Major Tuba (Gt)  
 Gt/Ped 8, 4  
 Sw/Ped 8, 4



**The Berghaus Organ Company, Inc.**, Bellwood, IL, has built a three-manual and pedal organ for Trinity Lutheran Church, Lisle, IL, which has recently moved into a new larger sanctuary. The Swell and Great divisions are located in chambers placed on either side of the chancel, with the Positiv and higher-pitched Pedal stops in cases located in front and to either side of these chambers; 54 ranks, 3,004 pipes; key and stop action is electric slider. The organ also features total MIDI capability: "MIDI TO" drawknobs bring MIDI sounds to each manual; MIDI pistons, MIDI expression shoes, a synthesizer sustain pedal, and sequencer enable the organist to play music in both traditional and contemporary styles. The organ's two sound modules, the Proteus 2XR and the Roland JV-880, are built into the console, immediately below the music rack. Speakers for the MIDI functions are encased as part of the organ's pipe facade. The church's music director is Norb Malenke. Trinity Lutheran Church offers worship services in three styles: traditional/liturgical, a traditional and contemporary blend, and contemporary.

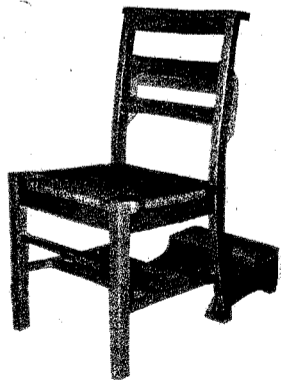
**SWELL**  
 8' Geigen  
 8' Schwebung TC  
 8' Dolce Celeste II  
 8' Hohlfloete  
 4' Harfen Principal  
 4' Traversfloete  
 2 1/2' Nasat  
 2' Blockfloete  
 1 1/2' Terz  
 1 1/2' Septieme  
 IV Mixture  
 16' Dulzian  
 8' Trompette  
 8' Schalmey  
 4' Clarion  
 Tremulant  
 MIDI to Sw

**POSITIV**  
 8' Principal  
 8' Gedackt  
 4' Octave  
 4' Koppelfloete  
 2' Octave  
 1 1/2' Larigot  
 II Sesquialtera  
 IV Scharf  
 8' Krummhorn  
 Tremulant  
 MIDI to Pos

**PEDAL**  
 16' Principal  
 16' Subbass  
 16' Quintadena  
 8' Octave  
 8' Gedackt  
 8' Gemshorn  
 4' Choralbass  
 4' Quintadena  
 III Rauschpfeife  
 32' Kontraposaune  
 16' Posaune  
 16' Dulzian  
 8' Trompette  
 4' Rohrschalmey  
 MIDI to Ped

**GREAT**  
 16' Quintadena  
 8' Principal  
 8' Gemshorn  
 8' Rohrfloete  
 4' Octave  
 4' Spitzfloete  
 2 1/2' Quinte  
 2' Octave  
 IV Mixture  
 8' Trompette  
 Chimes  
 Zimbelstern  
 MIDI to Gt

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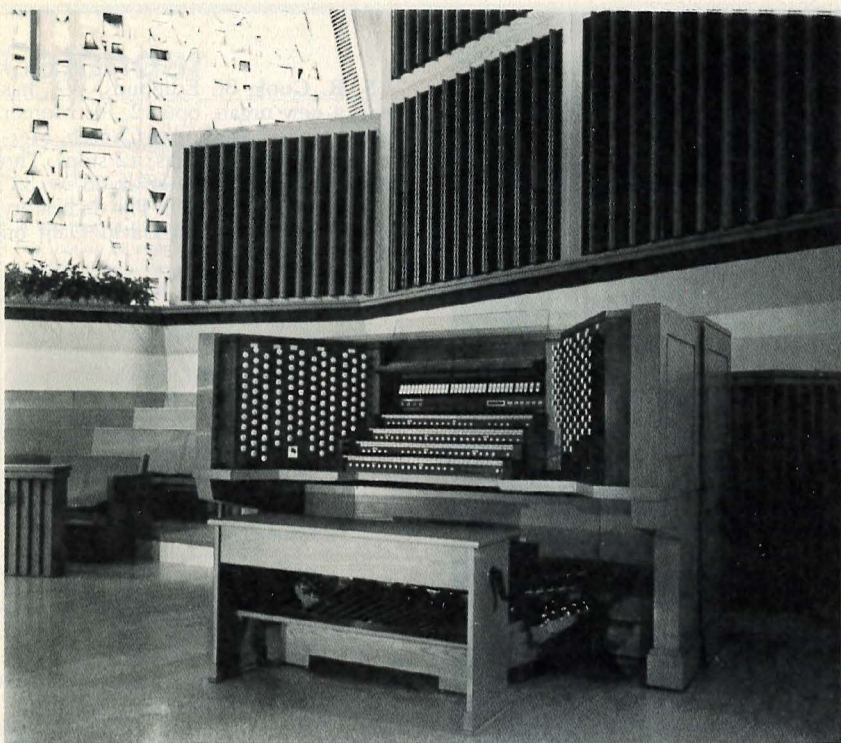
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**Fabry, Inc.**, Fox Lake, IL, has installed a rebuilt organ at The Christian Catholic Church, Zion, IL. Originally built by Welte-Mignon, opus 289, 4 manuals, 59 ranks, in 1929 for St. Augustine's Catholic Church in Chicago, it was totally rebuilt and re-engineered for the new location. All parts were re-used with the exception of four new blowers, a new four-manual movable console, new solid state combination action, all solid state relays, new rectifiers, and new 2" thick oak frames with actions for every division. When complete the organ will have a full, functioning facade, a celestial division, and a positiv division.

- 8' Dulciana
- 8' Unda Maris (prep)
- 4' Gemsprincipal (prep)

- 4' Concert Flute
- 4' Dulcet
- 4' Unda Maris (prep)
- 2 1/4' Nazard (prep)
- 2' Concert Piccolo
- 2' Flageolet
- 1 1/4' Larigot (prep)
- IV Mixture (prep)
- 8' English Horn
- 8' French Horn
- 8' English Tuba (prep)
- 8' Clarinet
- 8' Convocation Trumpet (prep)
- 8' Herald Trumpet (prep)
- Harp (prep)
- Zimbelstern
- Tremulant
- 16-UO-4
- MIDI I
- MIDI II

**SOLO**

- 8' Diapason Phonton
- 8' Gross Gambe
- 8' Gambe Celeste
- 8' Muted Viole
- 8' Viole Aetheria
- 8' Echo Gedeckt
- 4' Cor de Nuit
- 4' Fernfloete
- III Cornet (prep)
- 8' English Tuba (prep)
- 8' English Horn
- 8' French Horn
- 8' Convocation Trumpet (prep)
- 8' Herald Trumpet
- Tremulant
- Chimes

- Harp (prep)
- Solo 16-UO-4
- MIDI I
- MIDI II

**POSITIV (prep)**

- 8' Principal
- 8' Holzgedeckt
- 4' Octave
- 4' Spillfloete
- 2 1/2' Nasat
- 2' Klein Octave
- 2' Blockfloete
- 1 1/2' Terz
- 1' Siffloete
- IV Scharf
- 16' Regal
- 8' Krumhorn
- Pos 16-UO
- Pos/Man I
- Pos/Man II
- Pos/Man III

**GALLERY (prep)**

- 8' Diapason
- 8' Stopped Flute
- 4' Octave
- 4' Flute
- 2 1/2' Quint
- 2' Octavin
- IV Mixture
- 8' Oboe
- 8' Convocation Trumpet
- 8' Herald Trumpet
- Gal 16-UO-4
- Gal/Man I
- Gal/Man II

**GREAT**

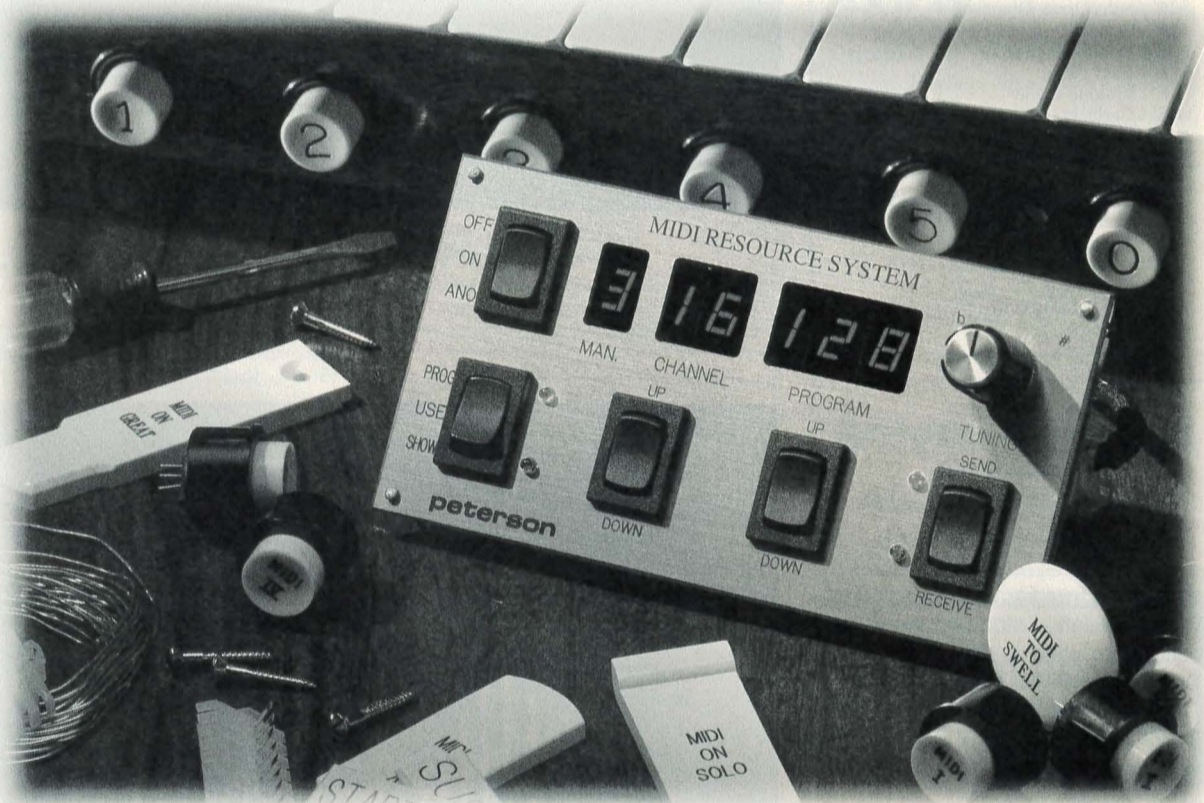
- 32' Violone (electr)
- 16' Double Open Diapason
- 16' Bourdon
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Doppel Flute
- 8' Bourdon
- 8' Grand Viole
- 8' Gemshorn
- 4' Octave
- 4' Harmonic Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 2' Flute (prep)
- III Mixture
- IV Fourniture (prep)
- 16' Double Trumpet
- 8' Tromba
- 8' French Horn
- 4' Clarion
- 8' English Tuba (prep)
- Chimes
- Gt 16-UO-4
- MIDI I
- MIDI II

**SWELL**

- 16' Lieblich Bourdon
- 8' Open Diapason
- 8' Geigen Diapason
- 8' Clarabella
- 8' Stopped Flute
- 8' Viole d'Orchestre
- 8' Viole Celeste
- 8' Echo Salicional
- 4' Octave
- 4' Flute Triangulaire
- 4' Flute d'Amour
- 2 1/2' Nazard
- 2' Fifteenth
- 1 1/2' Seventeenth
- 1 1/2' Nineteenth
- IV Plein Jeu (prep)
- III Cymbale (prep)
- 16' Posaune
- 8' Trumpet
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- 4' Clarion
- Tremulant
- Sw 16-UO-4
- MIDI I
- MIDI II

**CHOIR**

- 16' Contra Dulciana
- 8' Viola Diapason
- 8' Melodia
- 8' Flute Celeste



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**GALLERY PEDAL (prep)**

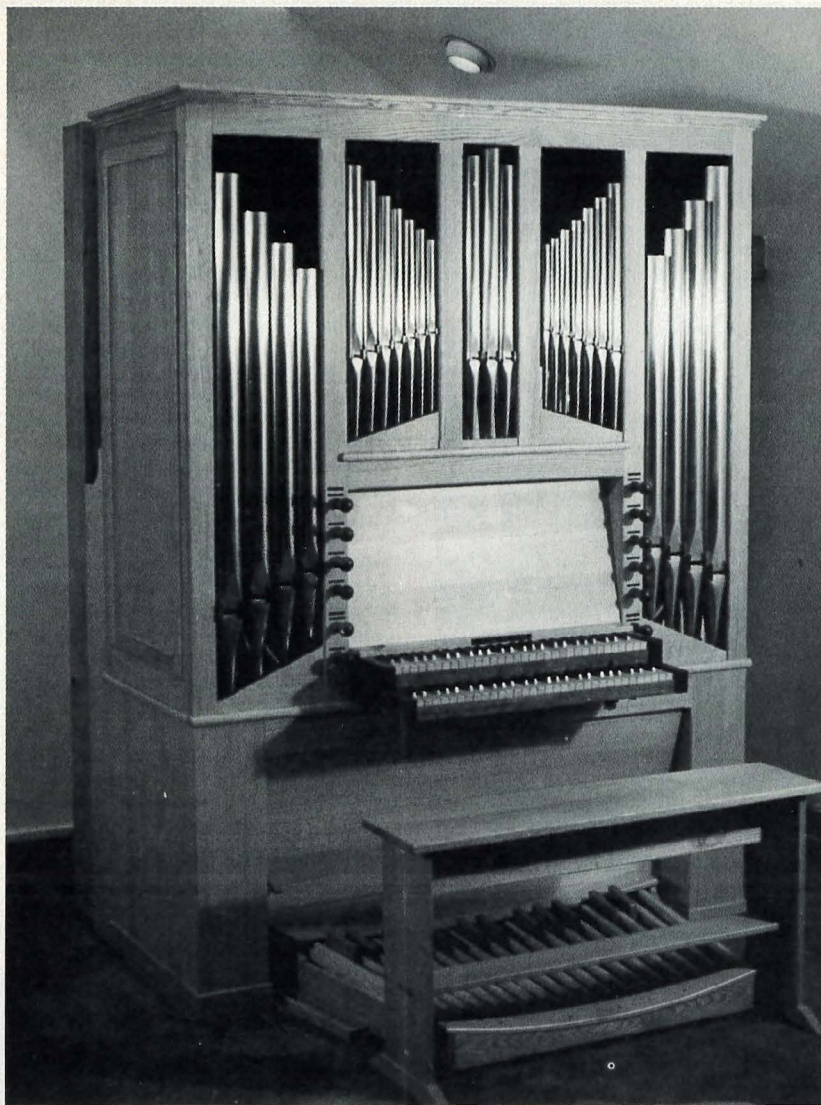
- 32' Contra Bourdon
- 16' Echo Bourdon
- 8' Octave
- 8' Gedackt
- 4' Super Octave

**CELESTIAL (prep)**

- 8' Salicional
- 8' Voix Seraphique
- 8' Aeoline
- 8' Vox Angelica
- 8' Flute
- 8' Flute Celeste
- 4' Salicet
- 4' Celeste
- 8' Vox Humana
- Tremulant
- Cel 16-UO-4
- Cel/Man I
- Cel/Man II
- Cel/Man III
- Cel/Man IV

**PEDAL**

- 32' Grand Principal (electr)
- 32' Contre Violone (electr)
- 32' Untersatz (electr)
- 16' Contra Basso
- 16' First Open Diapason
- 16' Second Open Diapason
- 16' Bourdon
- 16' Double Dulciana
- 16' Still Gedackt
- 16' Violone
- 16' Echo Bourdon
- 16' Solo Open Diapason
- 8' Octave
- 8' Principal (prep)
- 8' Bass Flute
- 8' Violone Cello
- 8' Gedackt
- 4' Super Octave (prep)
- 4' Choral Bass
- IV Mixture
- 32' Contre Bombarde (electr)
- 32' Contra Fagotto (electr)
- 16' Trombone
- 16' Ophicleide
- 16' Posaune
- 8' English Tuba (prep)
- 8' Tromba
- 8' Trumpet
- 4' Clarion
- Chimes
- MIDI I
- MIDI II



**S. R. Cook**, St. Edmonds, WA, has built a new organ, opus 2, for Mercer Island United Methodist Church, Mercer Island, WA, 9 ranks, 12 stops. The case is of rift red oak, 94" h, 68" w, 32" d; couplers II-I, I-Pedal. The dedicatory recital was played by David Dahl on October 8, 1995.

**MANUAL I**

- 8' Gedekt
- 8' Erzähler
- 4' Principal
- 2' Blockflute
- 1 1/2' Larigot

**MANUAL II (from TC)**

- 8' Quintaden
- 4' Gemshorn
- 2' Flute
- 8' Krummhorn

**PEDAL**

- 16' Subbass
- 8' Erzähler (Man I)
- 8' Gedekt

**Faucher Organ Company**, Biddeford, ME, has built a new organ for St. Martin's Church, Somersworth, NH. The firm's opus 13, of 20 ranks, is placed in an elevated position facing the central axis of the church. The Swell and Great chests are side by side, screened by acoustically transparent fiberglass mesh and mahogany lattice-work; the facade pipes are from the 8' Principal. Electro-mechanical main chests and electro-pneumatic offset chests are controlled by the firm's own solid-state switching and coupling system, and the console is fitted with a solid-state combination action. Craftsmen for this project included Steve Leighton, Kevin Lindsay, Ron Goulet, Tom Kovacevic, Chris Peterson, and Dale Spainhower. Tonal finishing was done by Larry Ouellette and Robert Faucher, tonal and artistic director.

**GREAT**

- 16' Bourdon
- 8' Principal
- 8' Melodia
- 8' Gedeckt
- 4' Octave
- 4' Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Tierce
- 2 1/2' Cornet II
- 1 1/2' Mixture IV
- Sw 16, 8
- Chimes

**SWELL**

- 16' Violone
- 8' Stopped Diapason
- 8' Viol
- 8' Viol Celeste
- 4' Principal
- 4' Wald Flute
- 4' Violina
- 2 1/2' Nazard
- 2' Principal
- 1 1/2' Quintflute
- 1' Fife
- 2 1/2' Sesquialtera II
- 8' Trumpet
- 8' Oboe
- Tremolo

**PEDAL**

- 32' Resultant
- 16' Bourdon
- 16' Lieblich Gedackt
- 8' Diapason
- 8' Bass Flute
- 8' Violoncello
- 5 1/2' Quintbass
- 4' Choralbass
- 4' Flute
- 2 1/2' Mixture VI
- 8' Trumpet
- 4' Clarion
- Sw/Ped



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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

16 JUNE  
Sanctuary Choir Soloist's Concert; Second Presbyterian, Indianapolis, IN 4 pm  
**Martin Jean**; St Peter's Church, Chicago, IL 3 pm

17 JUNE  
Art of Sequencing Workshop; Butler University, Indianapolis, IN (through June 21)

18 JUNE  
**Ray Cornils**; Old West Church, Boston, MA 8 pm  
**David Christiansen**; Concordia University, River Forest, IL

19 JUNE  
**Susan Armstrong**, with harp; Methuen Mem Hall, Methuen, MA 8 pm  
**Hans Fagius**; Cathedral of Christ the King, Atlanta, GA 7:30 pm  
Ars Musica Chicago; Newberry Library, Chicago, IL 7 pm

20 JUNE  
**Mark Kroll**, harpsichord, with orchestra; Boston University, Boston, MA  
**James Lorenz**; Old Dutch Church, Kingston, NY 12:15 pm

21 JUNE  
**Paul Vander Weele**; Fourth Presbyterian, Chicago, IL noon

22 JUNE  
**Cj Sambach**; St John's Lutheran, Brooklyn, NY 11:30 am, 6:30 pm  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

23 JUNE  
**Bruce Neswick**; St Paul's Lutheran, Charleston, WV 5 pm

24 JUNE  
**Paul Vander Weele**; The Presbyterian Homes, Evanston, IL 1:30 pm

25 JUNE  
Baroque violin ensemble; Boston University, Boston, MA  
**Ben Schaffer**; St John's Episcopal, Hartford, CT 8 pm

26 JUNE  
**Norman MacKenzie**, with brass; Trinity Presbyterian, Atlanta, GA 7:30 pm

27 JUNE  
**Marilyn Hoare**; Old Dutch Church, Kingston, NY 12:15 pm

28 JUNE  
**Elizabeth Naegele**; Fourth Presbyterian, Chicago, IL noon

29 JUNE  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

30 JUNE  
**Carol Williams**; Washington National Cathedral, Washington, DC 5 pm  
**Marijijn Thoene**; National Shrine of the Immaculate Conception, Washington, DC 6 pm

1 JULY  
Art of Sequencing Workshop; Oakland University, Rochester, MI (through July 3)

2 JULY  
**Ray Cornils**; First Parish Church, Brunswick, ME 12:10 pm  
Baroque Ensemble; Boston University, Boston, MA

5 JULY  
++**Todd Wilson**; Girard College, Philadelphia, PA 7:30 pm

6 JULY  
**David Hunsberger**, carillon; Culver Academy, Culver, IN 4 pm

7 JULY  
\***Anne & Todd Wilson**, with Atlantic Brass; St Patrick's Cathedral, New York, NY 7 pm

8 JULY  
\***Thomas Murray**; St Bartholomew's Church, New York, NY 9:15 am (also July 9, 10, & 11)  
\***Frederick Swann**; The Riverside Church, New York, NY 9:15 am (also July 9, 10, & 11)  
\***Guy Bovet**; St Michael's Episcopal, New York, NY 10:45 am (also July 9, 10, & 11)  
\***George Ritchie**, workshop; St John the Evangelist, New York, NY 2 pm (also July 9)  
\***Michael Farris**; Alice Tully Hall, New York, NY 5:30 pm (also July 9, 10, & 11)  
\***Judith Hancock**; St Thomas Church, New York, NY 5:15 pm

9 JULY  
**Clarissa Dodge Brown**; First Parish Church, Portland, ME 12:10 pm  
\***Judith Hancock**; St Thomas Church, New York, NY 5:15 pm

10 JULY  
\***Guy Bovet**, workshop; Church of the Transfiguration, New York, NY 2 pm (also July 11)  
\***Gerre Hancock**, workshop; St Thomas Church, New York, NY 2 pm (also July 11)  
\***Judith Hancock**; St Thomas Church, New York, NY 5:15 pm

11 JULY  
**Matthew Jones**; Old Dutch Church, Kingston, NY 12:15 pm  
\***Judith Hancock**; St Thomas Church, New York, NY 5:15 pm  
Ars Musica Chicago, workshops; Loyola Univ, Chicago, IL (through July 14)

13 JULY  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

14 JULY  
**Marilyn Keiser**, Hymn Society Workshops; Oberlin College, Oberlin, OH (through July 18)

15 JULY  
Art of Sequencing Workshop, Level 2; Central Connecticut State University, New Britain, CT (through July 19)

16 JULY  
**Kevin Birch**; First Parish Church, Brunswick, ME 12:10 pm

18 JULY  
**Pamela Slater**; Old Dutch Church, Kingston, NY 12:15 pm

20 JULY  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

21 JULY  
**Robert Glasgow**; St John's Episcopal, Charleston, WV 4 pm  
**Marilyn Keiser**, workshops; Speedway Christian Church, Indianapolis, IN (through July 26)

22 JULY  
Art of Sequencing Workshop; Villanova University, Villanova, PA (through July 26)  
**Sally Cherrington**; Presbyterian Homes, Evanston, IL 1:30 pm

23 JULY  
**Ray Cornils**; St Luke's Cathedral, Portland, ME 7:30 pm  
**Sean Fleming**; First Parish Church, Brunswick, ME 12:10 pm

24 JULY  
**Todd Wilson**; National Music Camp, Interlochen, MI 8 pm

25 JULY  
**Victoria Shields**; Old Dutch Church, Kingston, NY 12:15 pm

26 JULY  
**Cynthia Holden**, with ensemble; Deering Community Church, Deering, NH 7:30 pm

27 JULY  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 m

28 JULY  
**Martin Jean**; Basilica of Our Lady, South Bend, IN 8 pm  
**Jonathan Hall**; Cathedral of the Holy Angels, Gary, IN 3 pm

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29 JULY

Art of Sequencing Workshop, Level 2: Villanova University, Villanova, PA (through August 2)

30 JULY

**Berj Zamkochian**; St Luke's Cathedral, Portland, ME 7:30 pm

**Christine Clewell**; First Parish Church, Brunswick, ME 12:10 pm

**UNITED STATES****East Of The Mississippi**

16 JUNE

St Mary's Cathedral Schola; St Mary's Cathedral, San Francisco, CA 3:30 pm

23 JUNE

**Douglas Cleveland**; St Stephen Presbyterian, Ft Worth, TX 8 pm

Sitar Ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm

28 JUNE

American Boychoir; Zion Lutheran, Clinton, IA

30 JUNE

**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm

Chancel Choir Concert; La Jolla Presbyterian, La Jolla, CA 7:30 pm

7 JULY

**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm

12 JULY

**Petr Plany**; Crystal Cathedral, Garden Grove, CA 8:15 pm

14 JULY

**Mario Balestrieri**; St Mary's Cathedral, San Francisco, CA 3:30 pm

15 JULY

Choral Conducting Symposium; California State University, Long Beach, CA (through July 27)

19 JULY

**Diane Meredith Belcher**; Crystal Cathedral, Garden Grove, CA 8:15 pm

21 JULY

**Jon Rollins**; St Mary's Cathedral, San Francisco, CA 3:30 pm

22 JULY

**David Higgs**; master classes; Pacific School of Religion, Berkeley, CA 8:30 am (through July 26)

25 JULY

**David Higgs**; First Congregational, Berkeley, CA 7:30 pm

26 JULY

**Peter Baicchi**; Crystal Cathedral, Garden Grove, CA 8:15 pm

28 JULY

**Simon Berry**; St Mary's Cathedral, San Francisco, CA 3:30 pm

30 JULY

**Byron L. Blackmore**; Christ United Methodist, Rochester, MN 12:20 pm

31 JULY

**Marilyn Keiser**; St John's Cathedral, Denver, CO 8 pm

**INTERNATIONAL**

15 JUNE

**Carol Williams**; Parish Church, Great Torrington, England 7:30 pm

**Alan Spedding**; Kingston Parish Church, Kingston, England 8 pm

**Roger Sayer**; Rochester Cathedral, Rochester, England 6:30 pm

18 JUNE

**Rachel Alflatt**; St James United Church, Montréal, Québec 12:30 pm

**Timothy Byram-Wigfield**; St Mary's Cathedral, Edinburgh 8 pm

19 JUNE

**Carol Williams**; Portsmouth Cathedral, England 1 pm

**Malcolm Rudland**; Holy Trinity Church, London, England 6:30 pm

**Roy Massey**; Southwell, Minster, Southwell, England 7:30 pm

22 JUNE

**Gillian Weir**; Edenbridge Parish Church, Edenbridge, England

**Jared Jacobsen**; Grosvenor Chapel, London, England 7:30 pm

23 JUNE

**David Burton Brown**; Cathedral, Florence, Italy, 3 pm

25 JUNE

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

**Timothy Byram-Wigfield**; St Mary's Cathedral, Edinburgh 8 pm

26 JUNE

**Michael Gailit**; Millstatt Abbey Church, Carinthia, Austria

27 JUNE

**Michael Gailit**; Villach St Jakob, Carinthia, Austria

**David Sanger**; Wells Cathedral, Wells, England

28 JUNE

**David Christiansen**; Christuskirche, Schweim, Germany

29 JUNE

**Edward Kemp-Luck**; St John the Evangelist, Islington, England 7:30 pm

**David Burton Brown**; Johanniskirche, Kaufbeuren, Germany, 8 pm

30 JUNE

**David Burton Brown**; St Michael's, Furstfeldbrucke, Germany, 3 pm

**David Christiansen**; Ev Bartolomaeuskirche, Dortmund, Germany

1 JULY

**Donald Sutherland**, workshops; St George's & All SS, Whitby, Ontario 10 am (through July 4)

**Peter Locke**; St Chad's Cathedral, Birmingham, England 7:30 pm

**David Burton Brown**; St Maria's, Geislingen/Steige, Germany 6 pm

2 JULY

**Corinne Dutton**; St James United Church, Montréal, Québec 12:30 pm

41st International Improvisation Competition; St Bavo Church, Haarlem, The Netherlands (through July 5)

3 JULY

**Martin Baker**; Eglise Notre Dame de France, London, England 7:45 pm

4 JULY

**Donald Sutherland**; St George's & All SS, Whitby, Ontario 7:30 pm

**Mattias Wagner**; St Paul's Cathedral, London, England 6:30 pm

5 JULY

**Sylvie Poirier & Philip Crozier**; Helligaandskirken, Copenhagen, Denmark 4:30 pm

6 JULY

**Elena Khan**; Grosvenor Chapel, London, England 7:30 pm

**David Burton Brown**; Christ Church, Bad Worishafen, Germany 6 pm

**David Christiansen**; Pauluskirche, Hamm, Germany

**David Christiansen**; Hauptkirche Beatae Mariae Virginis, Wolfenbuettel, Germany

7 JULY

37th International Summer Academy; Haarlem, The Netherlands (through July 26)

**Sylvie Poirier & Philip Crozier**; Skt Markus Kirke, Aalborg, Denmark 8 pm

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**David Burton Brown;** St Anna's, Augsburg, Germany 5 pm  
**David Christiansen;** St Katharinen-Kirche, Braunschweig, Germany

9 JULY  
**Scott Bradford;** St James United Church, Montréal, Québec 12:30 pm

10 JULY  
**Peter Hurford;** St Mary's Hitchin, Herts, England 8 pm  
**David Burton Brown;** Constantine Basilica, Trier, Germany 8:30 pm

11 JULY  
**Gillian Weir;** Guildford Cathedral, Guildford, England 7:30 pm  
**David Burton Brown;** St Michael's, Bensheim, Germany 8 pm

12 JULY  
**Sylvie Poirier & Philip Crozier;** Zingsheim Kirke, Germany 8 pm  
**David Christiansen;** Katholische Kirche, Bad Neustadt, Germany

13 JULY  
**Nicolas Kynaston;** Kingston Parish Church, Kingston, England 8 pm

14 JULY  
**Francis Jackson;** St Gabriel's Church, Aldersbrook, England 8 pm  
**Sylvie Poirier;** Liebfrauen Kirke, Bottrop, Germany 8 pm  
**David Burton Brown;** The Munster, Ulm, Germany 11 am  
**Michael Gailit;** Karmeliterkirche, Straubing, Germany 8 pm

16 JULY  
**Jeff Reusing;** St James United Church, Montréal, Québec 12:30 pm

17 JULY  
**Paul Hale;** Southwell Minster, Southwell, England 7:30 pm  
**Michael Gailit;** Aachen Cathedral, Germany

20 JULY  
**David Burton Brown;** St Andreas, Hildesheim, Germany 4:30 pm

21 JULY  
**Gillian Weir;** Chartres Cathedral, Chartres, France 4:45 pm  
**Christoph Lorenz;** Rochester Cathedral, Rochester, England 6:30 pm  
**Michael Gailit;** St Hedwig, Bayreuth, Germany

23 JULY  
**Margaret de Castro;** St James United Church, Montréal, Québec 12:30 pm  
**Michael Gailit;** St Mary's Church, Nuremberg, Germany

24 JULY  
**Andrzej Trembicki;** Holy Trinity Church, London, England 6:30 pm  
**David Burton Brown;** St Johannis, Vetschau, Germany 6 pm

27 JULY  
**Adrian Gunning;** St John the Evangelist, Islington, England 7:30 pm

29 JULY  
**Paul Trepte;** St Philip's Cathedral, Birmingham, England 1 pm

30 JULY  
**Georges Robert;** St James United Church, Montréal, Québec 12:30 pm

## Organ Recitals

AGNES ARMSTRONG, with Peter Giroux, trumpet, First Religious Society, Newburyport, MA, January 28: *Toccata*, Martini; *Ciacona in f*, Pachelbel; *Pastorale*, S. 590, Bach; *Concerto in d*, Marcello; *Allegre (Toot Suite)*, Bolling; *Lotus*, Strayhorn, arr. Wyton; *Come Sunday*, Ellington; *Three Spirituals*, Utterback; *Joy*, Pelouquin; *Naima*, Coltrane; *Secret Love*, Webster & Fain.

F. ALLEN ARTZ & DAVID E. FEDOR, St. John's Lutheran Church, Bloomfield, NJ, February 18: *Prelude in C*, S. 547, Bach; *Rhapsody for Organ and Piano*, Demarest; *Partita on "Was Gott tut, das ist wohlgetan"*, Pachelbel; *Cantilena in G*, op. 71, no. 1, Foote; *Variations on "O filii et filiae"*, Rutter; *Elegy for Organ and Piano*, op. 24, Fauré/Andrews; *Meditation*, Vierne/Duruffé; *Toot Suite*, S. 212, PDQ Bach; *Partita on "Wie schon leuchtet der Morgenstern"*, Burkhardt.

BYRON L. BLACKMORE, with the La Crosse Chamber Chorale, Our Savior's Lutheran Church, La Crosse, WI, February 25: *Concert Piece*, op. 52, Peeters; *Drop, drop slow tears*, op. 104, Persichetti; *Fantasia and Fugue in c*, S. 537, *Der Geist hilft unser Schwachheit auf*, Bach; *Voluntary in C*, Travers; *Psalm 90*, Ives; *Adagio*, Final: *Allegro (Symphonie No. 3)*, Vierne.

JOHN BROCK, First United Methodist Church, Crossville, TN, February 18: *Toccata XII*, Muffat; *Dear Christians, one and all, rejoice*, Jesu, joy of man's desiring, *Toccata in d*, Bach; *Come, thou fount of every blessing*, Burkhardt; *Wondrous love*, Wood; *We're marching to Zion*, Held; *Basse et dessus de trompette*, Clérambault; *Tierce en taille*, Guilan; *Noël: A minuit fut fait un reveil*, Dandrieu; *Fantasia in C*, Franck; *Alleluys*, Preston.

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SALLY CHERRINGTON, DAVID WHITEHOUSE & STEPHEN SCHNURR, St. Ita Roman Catholic Church, Chicago, IL, Feb 2 (in memory of John Bronson): *Concert Variations on "The Star Spangled Banner,"* Buck; *Vitrail, Tu es petra* (Esquisses Byzantines), Mulet; *Wondrous love, Barber; Oh, the Lilting Springtime, Stebbins; Double Fugue on "God save the Queen,"* Paine; *Allegro, Chorale and Fugue, Mendelssohn; Primavera, March of the Medici (Harmonies of Florence),* Bingham; *Cortège et Litanie, Dupré.*

PHILIP CROZIER & SYLVIE POIRIER, Central United Church, Sault Ste. Marie, Ontario, January 20: *Sinfonietta, Bédard; Habanera (Suite Montréalaise),* Jackson; *Prelude and Fugue in B-flat, Albrechtsberger; Sonata in d, Merkel; Variations on an Easter Theme, Rutter; Double Fantaisie (Mosaïque),* Langlais; *Scherzo, Cabena; Toccata on "Happy Birthday,"* Bölting.

ROBERT DELCAMP, St. Mark's Episcopal Church, Jacksonville, FL, February 9: *Choral and Variations on "Veni creator,"* Duruflé; *Partita on "What God ordains is good,"* Pachelbel; *Passacaglia and Fugue in c, Bach; A Trumpet Minuet, Höllins; Resurrection, King; Mariales, Hakim; Chorale-Improvisation on "In dulci jubilo,"* Karg-Elert.

DAVID A. GELL, Our Lady of Sorrows Church, Santa Barbara, CA, February 18: *Ricercar, Willaert; Christe qui lux es et dies, Sweetlinck; Preludium en Fuga, Kerckhoven; Sonata No. 2, op. 13, van Eyken.*

STEVE GENTILE, Hong Kong Cultural Centre (January 20), and St. John's Episcopal Church, Hong Kong (January 24): *Trumpet Tune, Swann; Toccata (Dorian), Bach; Rondo Scherzo, Noret; Adagio (Symphony III),* Vieme; *Toccata and Fugue, Reger; Preludium in D, Buxtehude; Spare me, O Lord God, Bach/Gentile; These are the holy ten commandments, Bach; Choral III in a, Franck; Andante cantabile, Finale (Symphony IV),* Widor.

SUSAN GOODSON, First Baptist Church, Lafayette, IN, February 25: *Offertory, Pastorale, Zipoli; Jesus, priceless treasure, I call to Thee, Lord Jesus Christ, Toccata in d, S. 538, Bach; Sonata No. 2, Mendelssohn; My heart is ever yearning, Lo, how a rose e'er blooming, Brahms; Praeludium circulare, Adagio, Finale (Symphony No. 2),* Widor.

WILLIAM D. GUDGER, St. Luke's Chapel, Medical University of South Carolina, February 5: *Andante in C, Allegro in C, Allegro in F, Menuetto in F (K. la-d), Piece in D (K. 150), Molto Allegro in G (K. 72a), Gigue in G (K. 574), Introduction (K. 528a) and Fugue in g (K. 401/375e), Adagio (K. 580a), Adagio in b (K. 540), Ein Stück für ein Orgelwerk in einer Uhr (K. 594), Ein Orgelstück für eine Uhr (K. 608), Ein Andante für eine Walze in eine kleine Orgel (K. 616), Adagio and Rondeau (K. 617),* Mozart.

STEPHEN HAMILTON, Snyder Memorial Baptist Church, Fayetteville, NC, February 18: *Fantasy for Organ, Coe; Benedictus, op. 59, Reger; Wacht auf, S. 645, Prelude and Fugue in c, S. 546, Bach; Toccata, Sowerby; Joie et clarté des corps glorieux, Messiaen; Choral No. 2 in b, Franck; Prelude and Fugue in B, Dupré.*

DAVID HERMAN, St. Thomas Church, New York, NY, February 11: *Fanfare, Mathias; Exultet Coelum Laudibus, op. 63, Routh; Pavane, op. 50, Fauré; Mariales, Hakim; Prélude sur l'Introuit de l'Épiphanie, Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons, Duruflé.*

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SARAH MAHLER HUGHES, organ and harpsichord, Ripon College, Ripon, WI, February 11: *Prelude and Fugue in C, Prelude and Fugue in a, Böhm; Tiento de falsas de segundo tono, Bruna; Gaitilla de mano izquierda, Duron; Fantasy and Fugue in g, S. 535a, Bach; Suite No. 1 in d, de la Guerre; Sonata No. 2 in D, Gambarini; O filii et filiae, Rorate caeli, Hosanna filio David, Veni creator* (Twelve Chorale Preludes), Deinessieux; *Toccata, Decker.*

DAVID HURD, Duke University, Durham, NC, February 18: *Toccata, Sowerby; Choralpartita: Freu dich sehr, o meine Seele, Böhm; Magnificat primi toni, BuxWV 203, Buxtehude; Prelude and Fugue in b, S. 544, Bach; Partita on "Detroit," Arioso and Finale, Improvisation on submitted themes, Hurd.*

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Meditation on Picardy, Sowerby; Pastorale, Monza; Wacht auf, ruft uns die Stimme, Bach; In dulci jubilo, Buxtehude; Noël Suisse, Daquin; Noël de Saintonge, Dandrieu; Nun komm, der Heiden Heiland, Bach; Fantasy on Veni Emmanuel, Leighton; Greensleeves, Vaughan Williams; Silent Night, Diemer; God rest ye merry, gentlemen, Martin.*

SUSAN LANDALE, First Congregational Church, Columbus, OH, February 18: *Toccata, Adagio and Fugue in C, S. 564, Bach; Adagio for Clasharmonika, K. 356, Eine kleine Gigue, K. 574, Andante in F, K. 616, Mozart; Fugue in C, Wesley; Lied des Leiermannes (Faust), Eben; Les Ténébres, La Joie de la Grâce, Prière après la Communion, Offrande et Alleluia final (Livre du Saint Sacrement), Messiaen; Pastorale, Franck; Scherzo, Final (Symphonie No. 6), Vieme.*

SUE MITCHELL-WALLACE, Cathedral of St. Philip, Atlanta, GA, February 11: *Sinfonia (Cantata No. 29), Bach/Dupré; Fantasia in f, K. 594, Mozart; Cortège et Litanie, Dupré; Prélude, Adagio et Choral Varié sur le thème du "Veni Creator," Duruflé.*

LARRY PALMER, Southern Methodist University, Dallas, TX, February 9: *La Romanesca, Lo Ballo dell'Intorcica, Valente; Toccata Ottava, Balletto Terzo, Corrente del*

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*Balletto, Passacagli, Frescobaldi; Quinto Tiento de medio registro del septimo tono, Arauxo; Pasacalles IV, Cabanilles; Sonata in a, Fuga in a, Seixas; Sonata in C, K. 255, Scarlatti.*

PETER PLANAVSKY, Cathedral of the Assumption, Louisville, KY, February 2: *Suite on the 2nd tone, Clérambault; Choral No. 2 in b, Franck; Fantasy and Fugue in B-flat, Böely; Sonata No. 6 in d, Mendelssohn; Toccata, Adagio and Fugue in C, S. 564, Bach; Improvisation on a submitted theme.*

TIMOTHY J. TIKKER, St. James Cathedral, Seattle, WA, January 19: *Sonata IV in B-flat, Mendelssohn; Andante sostenuto (Symphonie Gothique), Widor; The Lord is my shepherd, Praise the eternal one (Trois Poèmes, op. 59), Tournemire; Force et Agilité, Joie et Clarté, Le Mystère de la Sainte Trinité (Les Corps Glorieux),* Messiaen; Improvisation on submitted themes.

JOHN WEAVER, Westminster United Church, Winnipeg, Manitoba, Canada, February 4: *Marche Pontificale (Symphonie I),* Widor; *Voluntary in G, Walond; Sheep may safely graze, Prelude and Fugue in E-flat, Bach; Choral No. 1 in E, Franck; Variations on Three Hymn Tunes, Weaver; Prelude and Fugue in g, Dupré.*

MARIANNE WEBB, Christ Church Cathedral, Cincinnati, OH, February 11: *Praeludium in C, Böhm; Nun komm, der Heiden Heiland, S. 659, Bach; Fantasia in f, K. 608, Mozart; Deuxième Fantaisie, Alain; Adagio (Symphonie V), Allegro (Symphonie VI),* Widor.

TODD & ANNE WILSON, First Baptist Church, Topeka, KS, February 16: *Ride of the Valkyries, Wagner, Dickinson/Lockwood; Concerto No. 3 in G, Soler; Three Hungarian Dances, Brahms; Variations on a Noël, Dupré; Variations on a Theme of Paganini, T. Wilson; Larghetto (Concerto No. 2 in f), Chopin; Suite from Carmen, Bizet/Biery.*

STEVEN WOODDELL, Cleveland Museum of Art, Cleveland, OH, February 25: *Allegro (Symphony VI),* Widor; *Suite Cortesana, anon Spanish 18th C; Trio in G, S. 1027a, Fantasia and Fugue in c, S. 537, Bach; Variations on "Adoro te," Wooddell; Prélude and Fugue sur le nom d'Alain, Duruflé.*

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## PIPE ORGANS FOR SALE

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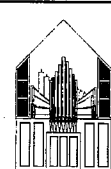
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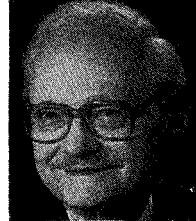
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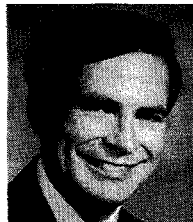
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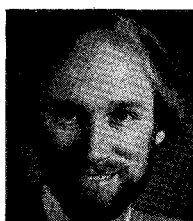
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