

# THE DIAPASON

FEBRUARY, 1997



St. Luke's Lutheran Church, Park Ridge, IL  
Specification on page 19

# Letters to the Editor

## Pipe Organ in Rock Music

Thank you for the article, "The Pipe Organ in Rock Music of the 1970s," by Jan & James Overduin (September issue, pp. 18-21). I am surprised that you worried that some readers might be "shocked or outraged" by it; good music is good music! I daresay that some modern music written for organ by so-called "serious" musicians is not very good at all, but some people love to praise the Emperor's new clothes!

Yes, it's a good idea to have college

and church organists share this classical-based rock music. Perhaps it will help to further the cause of organ music in general, and hopefully dispel the notion that serious organ music is only for the snooty!

One '70s rock group making extensive use of classical organ choruses that the authors neglected to mention: Boston.

Thanks again for a breath of fresh air.  
Robert G. Reynolds  
Memphis, TN

## Here & There

**Fourth Presbyterian Church**, Chicago, IL, has announced its series of Lenten Organ Recitals, Fridays at 12:10 pm: 2/14 Stephen Schnurr, 2/21 Hans-Ola Ericsson, 2/28 Matthew Walsh, 3/7 Michael Surratt, 3/14 Samuel Soria, 3/21 Stefan Engels. For information: C. Carroll Cole, Arts Administrator, 312/787-4570, ext 252.

**Bowling Green State University** will hold its 23rd annual Organ Competition on March 1. The winner will receive a \$4,000 scholarship to the College of Musical Arts. For information: Dr. Vernon Wolcott, 419/372-2192.

**The Bach Society of Minnesota** has announced its programs for 1997: 3/14 "Everything old becomes new again," works of Mathias, Clausen, Rutter, Shearing, Ray, Orbán, Thomas; 3/17 *King David*, Honegger; 5/2 "A bouquet of Bach arias"; 5/3 "Music for life and health," music of Bach and Handel; and 5/4 "Music for organ plus." For information: Bach Society of Minnesota, 313 Landmark Center, 75 W. 5th St., St. Paul, MN 55102.

**The English Organ School and Museum**, Milborne Port, Somerset, will present a weekend course, April 4-6. Tutors Gordon Stewart and Margaret Phillips will deal with repertoire for small organs. For information: ph 01963 250899; fax 01963 250999.

**The Midwestern Historical Keyboard Society** will hold its annual meeting/conference April 10-13 at Beloit College, Beloit, WI. The theme of the conference is "Italian Baroque Heritage: a symposium in images, words, and music." Included in the schedule are concerts, lecture-recitals, and an exhibit of keyboard instruments. For information: Max Yount, Dept of Music, Beloit College, 700 College St., Beloit, WI 53511.

**A Franck Festival** takes place at the Cathedral of St. John the Baptist, Charleston, SC, on April 14. Performers include Alan Davis, William Gudger, Julia Harlow, Larry Long, Preston Smith, and Timothy Tikker. For information: 803/577-5342.



Marie-Louise Langlais

Marie Louise Langlais will direct the **7th French Organ Music Seminar**. Sponsored by the Schola Cantorum

of Paris, the seminar will take place in Paris and Southern France June 30-July 10, with an extension in London July 10-14. Instructors include Naji Hakim, Daniel Roth, Olivier Latry, and Susan Landale. Participants will play and study at St. Sulpice, Notre-Dame, Ste. Clotilde, and other major churches. For information: 214/270-3334.

**The 12th Bruges International Organ Week** takes place July 25-August 2, with two international competitions, visits to historical organs in Bruges, an exhibition, lectures, demonstrations, and organ recitals. The competition for organ soloists, "The Baroque all over Europe," includes three rounds and a first prize of 150,000 BF. The competition for two keyboard instruments includes rounds for two chamber organs or one chamber organ and harpsichord, and for two harpsichords, as well as a final round, with a first prize of 100,000 BF. For information: ph 00 32 50/33.22.83; fax 00 32 50/34.52.04.

**Organ Study Tours of Europe** has announced its 18th annual tour, July 28-August 10: Germany (Bavaria), Austria (Tyrol), and Switzerland. The schedule includes visits to Munich, Otobeuren, Steingaden, Wies, Oberammergau, Ettal, Linderhof, Füssen, Mittenwald, Innsbruck, Winterthur, Basel, Lucerne, Engelberg, and other cities. For information: Dirk Bakhuyzen, 2919 Porter Ct., Grandville, MI 49418; 616/534-0902.

**The Denver AGO chapter** in cooperation with **The Hymn Society** in the United States and Canada has announced a hymn tune contest searching for a new tune in festive setting of the hymn "For the music of creation" by the New Zealand poet Shirley Erena Murray, to be premiered at the next AGO national convention in Denver, CO, June 26-July 2, 1998. Entrants may submit as many settings as they wish, with a \$5.00 fee for each entry. A prize of \$500 is offered for the winning entry. Judges include Emily Brink, Austin Lovelace, and Paul Manz. Deadline for entries is September 1, 1997. A copy of the text and rules for the contest may be obtained by sending a SASE to Kathy Eggleston, Coordinator of the AGO Worship Committee, Bethany Lutheran Church, 4500 E. Hampden Ave., Englewood, CO 80110; ph 303/758-2820.

**The Boston AGO chapter** has formed a new "marketing and development" committee to spearhead promotional support for a number of major projects and to help plan a multi-year fund raising campaign with the theme "Pipes 2000." Funds will be used for the long-term support of specific local programs: expansion of the Young Organist's Initiative, and outreach to youth; the restoration of older instruments; the development of school-based educational programs and performances; the preservation and enhancement of the collection of the national organ library at Boston University; and the commis-

# THE DIAPASON

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Contributing Editors

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Harpsichord

JAMES McCRAY  
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HERBERT L. HUESTIS

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BRIAN SWAGER  
Carillon

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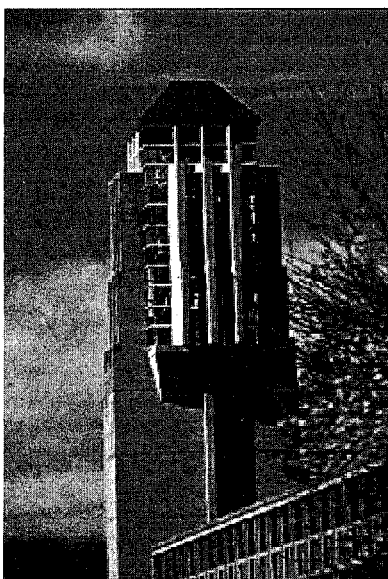


Boston AGO chapter marketing & development committee: Jennifer Lester, John Bishop, Judy Green, Glenn Goda, Mark Engelhardt, Mike Durall, Sheila Beardlee

sioning of new works, among other endeavors. The chapter is also stepping up its marketing and public relations activities which are intended to raise the public profile of the organ. Special events will focus attention on the organ in Boston. The Boston Public Library is collaborating with the chapter to host "Festival Organ: The King of Instruments," a national touring exhibit created by Lynn Edwards and The Westfield Center. Also collaborating with the chapter will be Christopher Hogwood and the Handel & Haydn Society. The airing of "Pulling Out All the Stops—The Pipe Organ in America" on WGBH will be coordinated with companion events. For information: 617/641-1225.

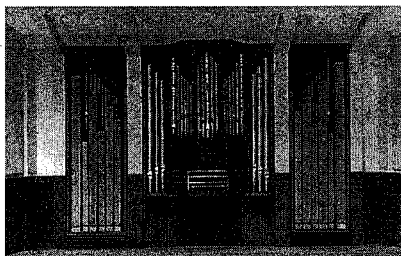
**The St. Thomas Choir of Men and Boys** (NYC) sang Handel's complete *Messiah* on December 17 and 19, accompanied on period instruments by Concert Royal. Soloists included Julianne Baird, Dana Marsh, Gregory Carder, and Curtis Streetman. Gerre Hancock, Master of the Choristers, conducted the performance.

**The University of Michigan** dedicated its new carillon, the Ann and Robert H. Lurie Tower, on the university's North Campus last October. The multi-media program featured the lighted tower with fireworks, a laser light show, and video projections. Music was provided by the U-M Symphony Brass



University of Michigan Ann and Robert H. Lurie Tower

conducted by H. Robert Reynolds, university carillonist Margo Halsted, and assistant carillonist Ray McLellan. Among the carillon selections was the first performance of William Albright's "Bells in the Air" from his *Suite for Carillon*. A premiere of Chip Davis' *True Blue* featured the carillon duo and both the mechanical and electronic aspects of the carillon utilizing the instrument's MIDI capabilities. The 165-foot tower of exposed architectural concrete and 110,000 bricks in its veneer is topped by a copper roof. The largest bell is 6'1" and weighs six tons. Of the 60 bells in the carillon, 38 can be programmed for MIDI play.



Fisk facade design for the Seattle Symphony

The **Seattle Symphony** has announced a capital campaign gift of over \$1.5 million. The major gift will be used to fund a 70-stop organ for the new concert hall, Benaroya Hall, scheduled to open in the fall of 1998. The organ will be built by **C.B. Fisk**. The completed facade will be in place by the opening of the hall; the organ will debut in July 2000 during the AGO national convention. The facade will include wooden pipes, in addition to those of metal, to honor the great forests of the Pacific Northwest. The next phase of fundraising for the organ will focus on establishing a \$500,000 organ endowment for instrument maintenance and to fund a recital series. This phase will be chaired by Carole Terry of the University of Washington. The organ will comprise 70 stops, three manuals, five divisions (Great, Positive, Swell, Pedal, and Tuba), 4,154 pipes. Key action is mechanical. A servopneumatic lever may be engaged when coupling divisions. Stop action is electric. For information: Seattle Symphony, 206/443-4740.

## Appointments

**Christopher Babcock** has been appointed Music Director & Organist at the Church of St. Mary the Virgin, New York City. He leaves the Church of the Holy Family, the United Nations Parish, after seven years. The new five-manual organ built by Robert Turner and the choir of the church were featured at the AGO's Centennial Convention in July, which Babcock chaired. He holds degrees from Boston University and



Christopher Babcock

Trinity College of Music, London. His teachers included Alastair Cassels-Brown, Mary Crowley Vivian, George Faxon, and Peter Hurford. Babcock was associate organist at St. Mary's from 1982-88. He is a member of the music committee at St. Thomas Church, Fifth Avenue, the St. Wilfrid Club, and the Order of St. John.



Douglas Cleveland

**Douglas Cleveland** has been appointed visiting instructor of organ at St. Olaf College, Northfield, MN, where he will teach organ and conduct the St. Olaf Chamber Choir for John Ferguson's sabbatical leave during the spring semester of 1997. A native of Washington State, he earned the BMus at the Eastman School of Music as a student of Russell Saunders. While at Eastman, he won first prize in four national competitions and at the age of 19 was a finalist in the AGO National Young Artists Competition in Houston. In 1994, he earned the MMus at Indiana University as a student of Larry Smith, and was the assistant organist and choirmaster at Christ Church Episcopal Cathedral in Indianapolis. Cleveland won first prize in the 1993 Ft. Wayne Competition and the 1994 AGO Competition in Dallas. Since winning the AGO prize, he has played over 60 recitals throughout the USA and twice with the National Symphony Orchestra at the National Cathedral in Washington, DC. He has played for three AGO regional conventions and will be the opening recitalist for the OHS national convention in Portland, OR, where he will play the Rosales organ at Trinity Episcopal Cathedral. Cleveland is featured on the recording, *The Grand Organ of Princeton University Chapel*, and will be recording two CDs on the Pro Organo and RBW labels this year. He is currently a doctoral student at Indiana University, where he is a student of Marilyn Keiser.

**C. Carroll Cole** has been appointed Arts Administrator at Fourth Presbyterian Church, Chicago. He leaves his post as Administrative Assistant for Music and Program at St. Luke's Episcopal Church, Evanston, IL, where he served for four years. Working with Organist and Director of Music John W.W. Sherer at Fourth Church, his duties include managing two yearly concert series; directing the Festival of the Arts, a two-

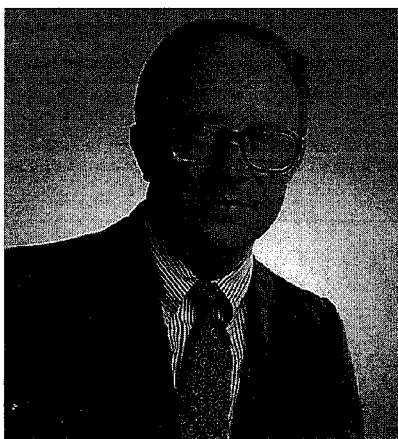
week long event in October that incorporates music, dance, and the visual arts; and supervising monthly art exhibitions in the newly constructed loggia. Cole will continue his duties as manager of the Cathedral Singers, an independent recording ensemble based in Chicago and directed by Richard Proulx, and will remain as producer for the Canticum recording label. He is a 1978 graduate (voice performance) of Mars Hill College, where he studied with Dorothy Weaver Roberts. He later studied with Perry Daniels at Converse College, has been soloist with many local and regional orchestras, and was on the staff of the Brevard Music Center for two years. Much of his choral experience was gained at Covenant Presbyterian Church and Christ Episcopal Church, Charlotte, NC.

**Nancy Murray** has been appointed educational sales manager at Carl Fischer, Inc., New York City. She joins Fischer after an 11-year career with E.C. Schirmer of Boston. Murray is a graduate of the New England Conservatory of Music.

**Jennifer Stackfleth** has been named publicity director for The Willis Bodine Chorale, Gainesville, FL. A member of the chorale's alto section, she holds the BA in music from Gettysburg College, Pennsylvania. In addition to a part-time position at the University of Florida, Stackfleth maintains a private voice studio.

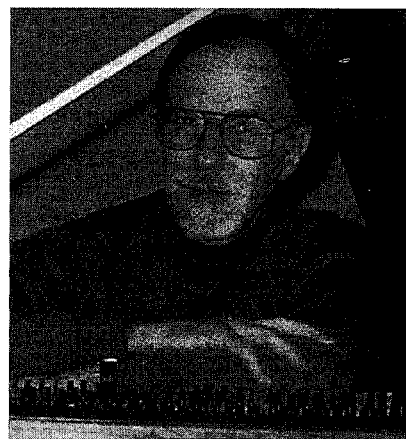
E.C. Schirmer has announced the addition of **Craig Hanson** and **David Eberhardt** to their Boston, MA staff. Hanson holds the BMus from the College of Wooster (OH) and MMus from New England Conservatory, and is currently working on an Artist's Diploma in Opera at the Longy School of Music in Cambridge, MA. He will work in customer service and will expand the firm's new issue subscription series. Eberhardt holds bachelor's and master's degrees from Bradley University (Peoria, IL). Before moving to Boston, he was on the staff at the Basilica of the National Shrine of the Immaculate Conception as cantor; a quartet member and soloist at Washington Hebrew Congregation; and manager and development director of the American Repertory Singers. He will work on ECS's editorial staff, will coordinate convention and conference responsibilities, and is developing accessibility on the Internet.

## Here & There



Robert T. Anderson

**Robert T. Anderson** has retired as Professor of Organ and Sacred Music at Southern Methodist University's Meadows School of Music. Succeeding Anderson as head of the organ department is **Larry Palmer**. Palmer is on sabbatical leave this spring semester. During Palmer's absence, SMU alumnus **George Baker** will assume teaching duties. Anderson's entire teaching career was spent at SMU, where he joined the faculty in 1960. Career highlights include Anderson's appointment to the first Meadows Foundation Distin-



Larry Palmer



George Baker

guished Teaching Professorship (1981), his elevation to the rank of Distinguished Professor (1983), and overseeing the installation of two concert organs in SMU's Caruth Auditorium, including the C.B. Fisk organ in 1993. Anderson continues to teach organ students and chairs the jury for the First Triennial International Organ Competition presented by the Dallas Symphony Association.

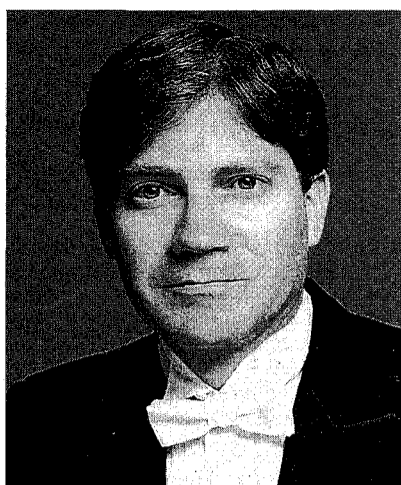
Larry Palmer joined the SMU faculty in 1970, and has taught harpsichord, organ, sacred music, and music history; served as director of graduate studies in music; and taught for nine summers his own harpsichord workshop at SMU's New Mexico campus at Ft. Burgwin. A featured artist at four AGO national conventions and at the Philadelphia International Congress of Organists, Palmer has published two books, and recorded harpsichord and organ solo discs for The Musical Heritage Society, as well as four CDs for Encore Performance Recordings. During his sabbatical leave, he will be completing research for a book on 20th-century harpsichord literature, performing recitals and delivering lectures.

George Baker completed his BMus at SMU in 1973, after he won first prize in the 1970 AGO young artist competition. He received the MMus from the University of Miami (1977), the AMusD from the University of Michigan (1979), the Diplome de Virtuosité from the Schola Cantorum in Paris (1975), and the M.D. from the Southwestern Medical School in Dallas. Baker served as head of the organ department at Catholic University in Washington, DC, 1979-81, and and twice been awarded the Grand Prix du Disque in France.

**John Brock**, Professor of Music at the University of Tennessee, Knoxville, will perform the complete organ works of Hugo Distler (1908-1942) in a series of two recitals: February 10 at Messiah Lutheran Church, and February 27 at Church of the Ascension, both in Knoxville. He will also record the complete Distler organ works, along with works by Scheidt, Buxtehude, and Bach, for Calcante Records, Ltd., in mid-1997. Brock is available for recitals and workshops on the Distler organ works during 1997 and 1998, the 90th anniversary of the composer's birth. For information: Dept of Music, University of Tennessee, Knoxville, TN 37996.

**Mary Ann Dodd** and **Jayson Rod Engquist** are the authors of the book, *Gardner Read: A Bio-Bibliography*,

published by Greenwood Press. Drawing on primary documents as well as interviews and letters, the book describes Read's family background, education, and career, chronicling his years at Eastman, in St. Louis, Kansas City, Cleveland, and Boston. Interlochen, Tanglewood, the MacDowell Colony, the Huntington Hartford Foundation, as well as official visits to Mexico are explored in the context of the composer's creative life. Read's output includes a catalog of 150 opus numbers plus nine scholarly books dealing with various aspects of notation, orchestral devices, and instrumental techniques. Mary Ann Dodd is Colgate University Organist Emerita and has also taught at the State University of New York in Binghamton. Jayson Rod Engquist is Director of Music at the Norfield Congregational Church in Weston, CT. Publication date was June 30; 290 pp., \$75.00; for information: Greenwood Press, 1-800/225-5800.



Kim Heindel

ic's Choice List. Kim Heindel is represented by Phillip Truckenbrod Concert Artists.

**Kurt Ison** is featured on a new recording, *A Meantone Organ in the Antipodes: 16th & 17th Century Dutch and North German Organ Music*. The CD was recorded on the organ in MacLaurin Chapel at Auckland University, built by Ken Aplin of the then Croft firm, with Anthony Jennings as consultant. The program includes works of Tunder, Scheidemann, Sweelinck, Kerekhoven, and van Noordt. For information: Kurt Ison, G.P.O. Box 1128, Sydney 1043, N.S.W., Australia; ph/fax 61-2-9745 1292.



Barbara Harbach

**Barbara Harbach** is featured on a new recording, *Summershimmer: Women Composers for Organ*, on the Hester Park label (CD7704). The direct-to-disk recording was made on the Marceau organ at St. Paul's Episcopal Church in Bellingham, WA, and includes works of Clara Schumann, Fanny Mendelssohn Hensel, Ethel Smyth, Elizabeth Stirling, Ellen Taaffe Zwilich, Maddalena Lombardini Sirmen, Jeanne Demessieux, Barbara Harbach, Julia Smith, Mary Jeanne van Appledorn, Christina Harmon, and Libby Larsen. For information: Hester Park, NW 310 Wawawai Rd., Pullman, WA 99163-2959; 509/334-4660.

**Kim Heindel** has recently signed an exclusive long-term contract with The Dorian Group to record lautenwerk CDs for the Dorian label. His second CD, *aufs Lautenwerk*, was released in 1995 on the Dorian Discovery label, and included the so-called "lute" works of Bach, which were probably written for this gut-strung keyboard instrument. His first CD on this instrument, released on the Gasparo label, was named to *Gramophone* magazine's Crit-



Ann Labounsky

**Ann Labounsky** is featured on a new recording, Volume 8 of the *Complete Works of Jean Langlais*, on the Musical Heritage label (524290X). Recorded at the Cathedral of St. Pierre in Angouleme, this is the first album in the 12-volume series to be recorded in France. Included in this two-item set are *Livre Oecuménique*, *Fête*, *Mort et Résurrection*, *Trois Esquisses Gothiques*, *Trois Esquisses Romanes*, and *In Memoriam*. For information: Musical Heritage Society, P.O. Box 3006, Oakhurst, NJ 07755-3006.

**James McCray**, Professor of Music at Colorado State University and choral reviewer for *THE DIAPASON*, was first

place winner in the 1996 Colorado Music Educators Association's Composition Contest. His choral suite, *Sing a Song of Seasons* for SATB, flute, oboe, clarinet, and piano, was selected as the winning composition. It was performed at the Colorado MENC convention in January by the Chamber Singers of Fort Lewis College.

**Carlene Neihart** played eight organ recitals across the midwest in the fall of 1996. Niehart is organist and director of music at Central Presbyterian Church, and at the New Reform Temple, both in Kansas City, MO, and is Artist-in-Residence at Mid America Nazarene College in Olathe, KS.

**Dennis Schmidt** will be featured as organist and director of the Deering Festival Chorus in a concert entitled "Bach Rediscovered," on February 28 at Deering Community Church, Deering, New Hampshire. The program will include organ works of Bach and Mendelssohn, and choral excerpts from Bach's *St. Matthew* and *St. John Passions*. For information: 603/529-1631.



Gordon Turk

**Gordon Turk** recently returned from a 15-day concert tour in Japan. The schedule included recitals at Doshisa University and the Seibo School (Kyoto); Kwasei University and the Yuri School (Osaka); and the Baika School (Kobe). The tour also included a benefit concert at the Nigawa Roman Catholic Church for the victims of the recent earthquake, as well as a recital at the new chapel of the Hotel Okura in Kobe. En route to Japan, Turk played the dedicatory recital of the new Reuter organ at St. Robert Roman Catholic Church, Flushing, MI. Dr. Turk is organist/choirmaster of St. Mary's Episcopal Church, Wayne, PA, professor of organ at West Chester University, and organist of the Ocean Grove Auditorium.



Marcia Van Oyen

**Marcia Van Oyen** won first prize in the 1996 Jean and Broadus Staley Hymn Playing Competition, sponsored by the American Center of Church Music in Ann Arbor, MI, last October. Van Oyen earned the MMus and DMA degrees in organ and church music from The University of Michigan, studying organ with Robert Glasgow. Her undergraduate studies were completed at

Calvin College, and she has studied improvisation with Paul Manz. She also holds the AAGO certificate. Van Oyen currently serves as Director of Music and Organist at Glenview Community Church in Glenview, IL, and is Sub-Dean of the North Shore AGO chapter.

## Nunc Dimittis

**Mark Buxton** died suddenly on December 18, 1996, while on business in Bryn Mawr, PA, at the age of 35. A native of Britain, he had lived in Toronto, Ontario since 1989, and had recently moved back to England to serve as UK representative for the Reuter Organ Company. Born on March 23, 1961, in Manchester, England, Buxton was an honors graduate of Durham University in England, studied with David Sanger, and was one of the last pupils of the late Jean-Jacques Grunewald. On graduating he was awarded a scholarship by the French government enabling him to pursue postgraduate work, including organ studies with François-Henri Houbart and research into Widor and Saint-Saëns under the direction of the late Norbert Dufourcq. Prior to emigrating to Canada in 1989, he held posts in London at St. Lawrence Whitechurch (the "Handel" Church) and Notre Dame de France, Leicester Square. In Toronto, Buxton had served as Director of Music at Islington United Church and Organist and Choirmaster at St. Clement's Anglican Church, Riverdale. He was active as a choral director, organ consultant, writer and recitalist, having concertized throughout Europe, North America, and the Far East. Buxton was the author of numerous reviews, interviews, and feature articles for *THE DIAPASON*, as well as other music journals on both sides of the Atlantic, including *Organists' Review* and *The Musical Times*. He was a member of the Royal College of Organists, the American Guild of Organists, G.d. Orgelfreundes, and the Elgar Society. He is survived by his wife Sandy (Wilsher) Buxton, and children Kevin and Joanna (Newman). Funeral services took place at St. James-the-Less Chapel of St. James Cathedral, Toronto, Ontario, on December 23. (An appreciation will appear later this spring.—Ed.)

**Donald Wilkinson King** died December 8 of a heart attack at his Roland Park, MD, residence. He was 67. During his 45-year career in Baltimore, he was organist and choir director at the Baltimore Hebrew Congregation from 1962-1994; Memorial Episcopal Church 1954-69; the Episcopal Cathedral of the Incarnation 1970-84; and St. John's Episcopal Church-Huntington 1988-94, when he retired. He was also an organist with Corpus Christi Roman Catholic Church and the First Unitarian Church of Baltimore, and finally, at the First Christian Church in Roland Park for the last two years. For many years King was accompanist for Baltimore's Handel Choir, the Baltimore Choral Arts Society, the Hartford Choral Society, and the Cathedral Choral Society. Since 1986 he had been director of Cor Rehoboth, a community choir based in Delta, PA, that preserves the Welsh heritage and music of Maryland and Southern Pennsylvania. King was also a representative for the Möller Organ Co. An expansive man who enjoyed fine foods and entertaining, he was also a talented gardener and an imaginative cook. He and his wife of 40 years, the former Ellen Barlag, a contralto soloist and teacher, lived for 25 years in a Bolton Hill rowhouse, where they gave an annual Christmas Eve party that became a tradition in music circles. Born in Washington, King played the marimba at age five, sang as a choirboy in the National Cathedral Choir, and at age 13 was organist and choirmaster at a Portsmouth, VA church. He earned the BMus in 1954 from the Peabody Conservatory of Music.

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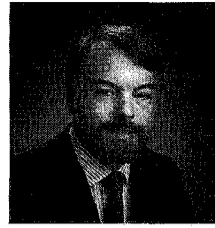
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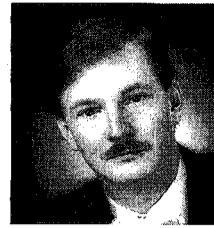
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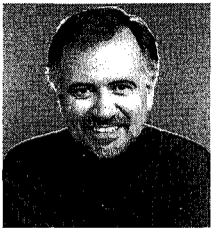
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Jesse Eschbach



Stephen Farr



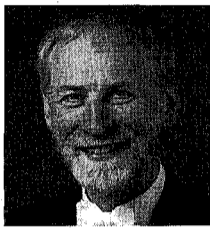
Jon Gillock



Robert Glasgow



Kim Heindel



Christopher Herrick



David Hurd



Martin Jean



Nicolas Kynaston



Jean-Pierre Leguay



Andrew Lumsden



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Mary Preston



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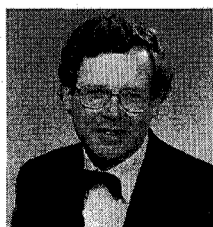
Herndon Spillman



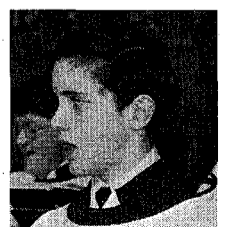
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Marianne Webb



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## Congratulations to David Hurd, Sacred Music U.S.A. Publication's "Organist of the Year" for 1997

The only time the International Congress of Organists was held in the United States (Philadelphia 1977), a young organist from New York City was awarded the First Prize in Organ Performance by a panel of distinguished international judges. The next day, another panel of distinguished judges from around the world, again operating in the blind, awarded the First Prize in Organ Improvisation—and the winner was the same young American organist. David Hurd, then Music Director at the Church of the Intercession (Episcopal) in Harlem, within the space of a couple of days had walked away with the two most prestigious organ prizes in the world.

Two decades later David Hurd is widely recognized as one of the foremost church musicians and concert organists in the country, with a long list of awards, prizes, honors and achievements to his credit. Many who may not have heard him perform or have benefitted from his work as a clinician will have performed his compositions as members of a church choir, or sung his hymns from hymnals of a variety of denominations.

David James Hurd, Jr., was born in Brooklyn in 1950 and studied both at the Preparatory Division of the Juilliard School and at Manhattan's High School of Music and Art. His second instrument was the trombone, and he performed in the schools' orchestras, symphonic bands and brass ensembles. After graduation he attended Oberlin College in Ohio, graduating with a music degree in 1971, and went on for further study at the University of North Carolina and, back in New York, at the Manhattan School of Music. His organ teachers have included Bronson Ragan, Garth Peacock, Arthur Poister, and Rudolph Kremer.

Since 1976, David Hurd has worked at The General Theological Seminary of the Episcopal Church in New York City, first as Director of Chapel Music and later also as Professor of Church Music and Organist. In the late eighties, three other seminaries awarded him honorary doctorates for his contributions to church music: Berkeley Divinity School at Yale University in Connecticut, the Church Divinity School of the Pacific in California, and Seabury-Western Theological Seminary in Illinois.

He has also served as Director of Music at Manhattan's All Saints Episcopal Church since 1985, and a member of the organ faculty at the Manhattan School of Music since 1984. Earlier in his career he served two years as Assistant Organist of Trinity Parish in lower Manhattan, composed of the famous Trinity Church on Wall Street and historic St. Paul's Chapel located nearby.

As a concert organist David Hurd enjoys increasing recognition both at home and abroad. He has performed throughout North America, and has been a featured artist at both national and regional conventions of the American Guild of Organists. In 1981 he was invited to perform at the Internationaal Orgelfestival Haarlem, which meets in Gouda, the Netherlands, during which he received the diploma for improvisation at the Stichting Internationaal Orgelconcours.

"Every so often a performer comes along to remind us that the romantic impulse is not dead in music, that playing can be both intellectually rigorous and emotionally satisfying. Such a performer is organist David Hurd," wrote a reviewer for *The Kansas City Star*. "It was an impressive display of virtuosity."

Such critical evaluations are the rule. "Hurd played with incisive rhythmic drive and imagination," said *The Boston Globe*. "Everything was flawless," claimed the *Buffalo Evening News*.

Perhaps best summing things up, *The Diapason*, a national organists' journal published in Chicago, called David Hurd "A player whose name will soar in prominence!" [Excerpted from Sacred Music U.S.A. Directory. For the full article on Dr. Hurd see the 1997 issue of the directory.]



Stephen Hamilton



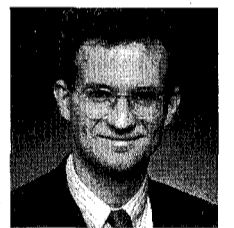
Richard Heschke



Kei Koito



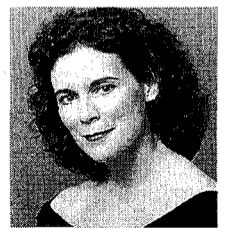
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## Here & There

**Academy Music**, a new recording company in Adelaide, Australia, has released the first four volumes in the series, "Pipe Organs of Adelaide," which explores some of the large collection of organs in that city, known as "The city of churches." The first four volumes feature a new 2-manual organ built by Danish expatriate now working in Australia, Kurt Smenge; two discs of the 1990 4-manual, 61-stop Walker organ in Adelaide's Town Hall; and a locally restored 2-manual, 14-stop Bishop organ. Two more CDs are scheduled for release this month, featuring the 1979 Rieger 3-manual, 50-stop organ in the Adelaide Festival Centre. Each of the recordings offers 75+ minutes of music, a range of repertoire from the Baroque to the late Romantic, and complete sleeve notes. For information: Academy Music, P.O. Box, Lenswood, SA 5240; ph/fax +618-8389-8344; e-mail Academy@ctel.com.au

**Dover Publications** has issued a reprint of *Organ Works by Franz Liszt* (176 pp., paperbd., \$13.95). The volume gathers the composer's most performed works including the *Fantasy and Fugue on "Ad nos," Prelude and Fugue on BACH, Evocation a la Chapelle Sixtine, Ora pro nobis, Litanei*, and 11 other pieces.

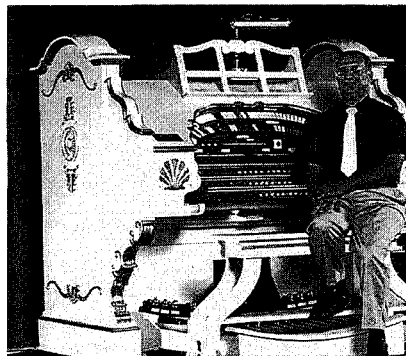
Dover has also issued a new book, *The Early Music Revival: A History*, by Harry Haskell (240 pp., paperbd., \$10.95). The book is a comprehensive historical study of the early music revival, from its origins in the late 18th century to the present, and covers such topics as Mendelssohn's role in 1829 in the rediscovery of Bach's *St. Matthew Passion*, the influence of the Schola Cantorum of Paris, founded by Vincent d'Indy, the work of period instrument builders, the influence of such performers as Wanda Landowska and Alfred Deller, and the issue of authentic performance philosophy and practice. For information: Dover Publications, Inc., 31 E. 2nd St., Mineola, NY 11501.

**The William Ferris Chorale** is featured on a new recording, *A Gift of Love*, with pianist and composer John McCabe. The program includes Elgar, *From the Bavarian Highlands*; Mathias, *Shakespeare Songs*; Barber, *Sure on this Shining Night*; Grainger, *Country Gardens*, *Mo Nighean Dubh*, *Lost Lady Found*, *Love Verses from the Song of Solomon*, and other works. The selections were recorded live during concerts given between 1990 and 1996 at Mt. Carmel Church in Chicago. Pianists Thomas Weisflog and Scott Kumer are

also featured instrumentalists. For information: 773/325-2000.

**The Plymouth Music Series** has released *Witness III: Towards the Future*, the third in a series of four CDs featuring the music of African American composers on the Collins Classics label. The program includes works of Moore, Perkinson, Jennings, Banfield, Simpson-Curenton, Hailstork, Childs, and Baker. The disc was recorded in May 1996 at the Ordway Music Theatre in St. Paul, with Philip Brunelle conducting the Ensemble Singers, Chorus and Orchestra of the Plymouth Music Series, a woodwind quintet, a jazz ensemble, and vocal soloists. For information: 612/870-0943.

**Gemini Press, Inc. and Theodore Presser** have released a new Christmas anthem by Paul Hamill which features optional handbells with organ, harp or piano accompaniment. Titled *The Five Lesser Joys of Mary*, the SATB anthem chronicles five events in the life of Christ from the viewpoint of Mary; text is by D.L. Kelleher. (392-00947, \$1.25) For information: 610/525-3636, ext 41.



**Wurlitzer opus 2022, Renaissance Theatre, Mansfield, OH, with Jerry Lang, staff organist**

**The Renaissance Theatre**, Mansfield, OH, is celebrating the 10th anniversary of its 3/20 Wurlitzer opus 2022 theatre organ. Originally installed in the Sunset Boulevard Warner Brothers Studio in 1929, it was later moved to Radio Station KNW, a CBS affiliate. During the 1930s millions of listeners heard Gaylord Carter play the instrument on the "Amos and Andy" show. The organ was purchased in 1955 by Joe Kearns who built a house around it in Hollywood. It was played and recorded for many years by prominent theatre organists. Eventually the organ was sold to the Renaissance Theatre and restored and installed by Ken Crome in 1985. Concerts are played regularly by visiting organists. For information: 419/525-4884.

## Carillon News

by Brian Swager

### News from Iowa State University 1996 Spring Festival

Iowa State University hosted the Spring Carillon Festival 1996 and the Carillon Composition Competition during the weekend of April 26-28. The guest carillonneur was Margo Halsted, University Carillonneur and Assistant Professor at the University of Michigan. She presented a recital and led a seminar on "the carillon of yesterday and today." Tin-shi Tam, ISU University Carillonneur, performed an opening recital on Friday that featured compositions by ISU professors: *Interfusions* by Jeffrey Prater, and *Festival Toccata in D Minor* by James R. Tener. In addition, Stefano Colletti's *Suite d'Ukraine pour le monde* was performed in commemoration of the tenth anniversary of the Chernobyl catastrophe. The Festival concluded on Sunday with a Family Concert featuring ISU student carillonners, ISU Dance Tour Company, and Ames Children's Choir.

A Carillon Composition Competition was held to encourage the writing of original carillon compositions by composers under age 35. Judges were Margo Halsted, Jeffrey Prater, and Tin-shi Tan. Contestants were from all parts of the country and overseas. The winning composition was *Lux Aeterna* by Mark Storey from Auckland, New Zealand. Last year's winner, Amy Michelle Black from Waco, Kentucky, received an Honorary Mention. Her composition *Echo* was written for carillon and choir of mixed voices.

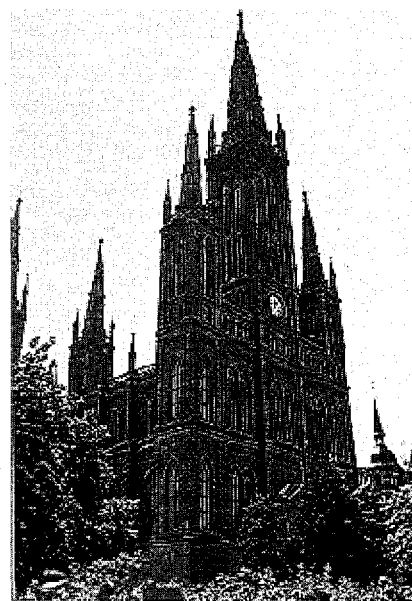
The next Spring Carillon Festival and Carillon Composition Competition will be held from April 25-27, 1997. The guest carillonneur will be Brian Swager.

### 1997 Composition Competition

Iowa State University has announced the Carillon Composition Competition '97. The submitted work shall be an original composition for four-octave carillon (tenor C to C4), with a two-octave pedal board (C-C2). The composition may be a solo, a duet for one carillon, or a work for carillon with one or more other instruments or chorus. Submitted compositions must be postmarked no later than March 31, 1997. For more information, contact the University Carillonneur at Iowa State University, Music Department; 149 Music Hall; Ames, IA 50011, or call 515/294-2911, or e-mail: tstam@iastate.edu.

### Congress in Germany

Located just southeast of Frankfurt on the River Main lies the Bavarian city of Aschaffenburg, site of the 1996 World Carillon Federation Congress, held July 29-August 2. Hosted by Aschaffenburg carillonneur Wilhelm Ritter and the German Guild of Carillonners, over one hundred participants attended, coming from Australia, Belgium (Flanders and Wallonia), Canada, Denmark, England, France, Germany,



**Lutheran Market Church, Wiesbaden**

Ireland, Lithuania, The Netherlands, New Zealand, Portugal, Scotland, Spain, Switzerland, and The United States of America.

Johannisburg Castle was the focal point of the week, as one of its towers houses a light, 1969, 48-bell, Eijsbouts carillon (bourdon, 597 lbs.; smallest bell, 22 lbs.). Lisa Lonie of Philadelphia represented the Guild of Carillonners in North America with a recital on the castle carillon.

Presentations were made by all representative guilds; the recurring themes were the history of the carillon in each country, and peculiarities of playing style and music. Brian Swager represented the GCNA with a paper that addressed the development of carillon design in North America as well as discussing the North American school of carillon composition.

A day trip to Wiesbaden and nearby Mainz provided the opportunity to hear the organ and carillon of the Lutheran Market Church. The 1863 E.F. Walcker organ, since rebuilt and enlarged by Walcker, Sauer, and Oberlinger to a total of 125 ranks, was demonstrated by Director of Music Hans Hielscher. Jeffrey Davis of Oakland, California, represented the GCNA with a recital on the 49-bell Eijsbouts carillon (1986, 49-bells; bourdon, 2.3 tons; smallest bell, 27 lbs.).

The Belgian Luc Rombouts spoke about the manuscript of the carillon works of Matthias van den Cheyn that was discovered in April, 1995. He discussed the many discrepancies between this original Van den Cheyn manuscript and the copies made by Xavier van Elewyck which have been the basis for all current editions.

Further presentations included the Dutch Carillon School's video documentary on playing techniques and the Keyboard Committee's roundtable discussion of the various issues surrounding console standardization. John Courter of Berea, Kentucky, talked about his new composition *Advent Fan-*



**Johannisburg Castle and Eijsbouts mobile carillon, Aschaffenburg**

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tasy, and then played it on the Eijsbouts mobile carillon which had been stationed on the market square adjoining the castle.

The Flemish Carillon Guild extended an invitation to the next congress of the WCF which it will host in Mechelen and Louvain, Belgium, August 9-13, 1998.

## Music for Voices and Organ

by James McCray

### Easter

Peace be unto you, it is I, alleluia: be not afraid, alleluia.

Antiphon in Eastertide  
Western Rite

For about 2000 years the Easter celebration has grown and spread through-

out the world. In many ways, this single event has been the dominant force in the western world and its influence continues to reverberate. As we approach the end of this millennium, it is useful not only to reflect on the past, but also to envision the future. Based on events of this century it seems clear that by the year 3000 earth may be only one small part of the human environment. The move has begun to outer space just as the move throughout the world was happening 1000 years ago. This past summer's major movie, *Independence Day*, once again brought into focus the possibility of other life. The last half of the twentieth century has reverberated with speculation that we are not alone. This may be the most significant challenge to the concept of faith that the church will have encountered.

Easter brings the hope that life endures. For most people, heaven is "out there" among the stars. If life is found on one of those stars the implications for the Easter concept is remark-

ably changed. Faith is the foundation of religion—during the next 1000 years, it will be the glue which holds us together.

Just as the "monkey trial" and Darwin caused much of the world to reshape its Biblical perspective, outer space will do the same. Scientists tell us that our galaxy has 200-400 billion stars and the universe probably has billions of galaxies. Yet, through all of this, religion will be the determining factor that unites human kind. It is the Easter revelation that offers the hope that everything will be alright no matter what happens.

This Easter, as we joyfully sing those anthems of celebration, let us not only remember the past two millennia, but also consider the next one.

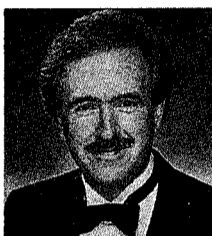
***I Know that my Redeemer Lives, John Behnke. SATB, organ, congregation, optional trumpet, optional handbells, Concordia Publishing House, 98-3197, \$1.60 (M-).***

This hymn concertato is based on *Duke Street* and has eight verses, each

with individual musical treatment such as unison with bells, SAB unaccompanied, etc. A B<sup>7</sup> trumpet part is included at the end of the choral score and handbell parts may be purchased separately (97-6484); 20-25 bells are needed for performance. The music is simple, majestic, and easy enough for most church choirs.

***Ceremonial Music for Easter, Allen Biester. SATB, organ, and optional trumpet, Theodore Presser Co., 312-41653, \$1.10 (E).***

Five brief settings are included in this collection of service music; each is about one page in length. Two are for organ and trumpet without choir, but designed to be played over the final stanzas on the standard hymns of *Lyra Davidica* and *Lancashire*. There are two introits and a choral setting of a double descant, primarily on the word Hallelujah, which also may be used with *Lyra Davidica* on selected verses. Useful music.



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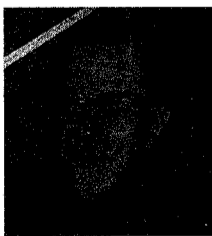
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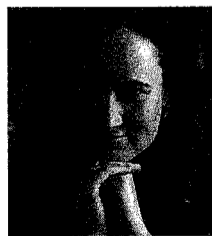
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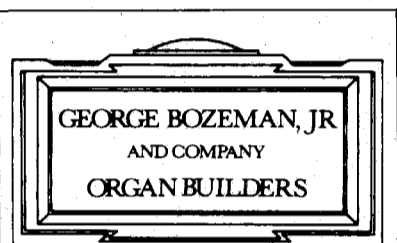
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**If Ye then be risen, Daniel Moe. SATB with brass quintet or organ, Augsburg Fortress, 11-10236, \$1.35 (M+).**

Moe's lean style is used throughout. The quintet requires 2 trumpets, horn, trombone and tuba, and their music suggests an equal relationship with the choir, often playing connecting interludes as well as background. The score contains brass parts. There are unison passages, some mild dissonances which evolve through pan-diatonicism, and a strong, bold closing. Solid music and recommended to choirs wanting a modern but not overly "contemporary" setting for Easter.

**Christ Is Risen, arr. Mark Mataranglo. SATB, 17 handbells, and optional percussion, G.I.A. Publications, G-3717, \$1.10 (M-).**

Designed as a processional, this setting merges the seasons by using *Orientis Partibus* as the melody but with an Easter text. The opening is the most difficult section so walking during that section may not be a good idea; but choir and bells could enter the sanctuary and sing that section and then move forward to choir stalls.

**He Lives!, C.P.E. Bach (1714-1788). SATB and organ, National Music Publishers, CH-77, no price given (M).**

Taken from his oratorio *The Resurrection and Ascension of Jesus*, this short transcription by Richard Brewer has both German and English texts. The keyboard part is very busy as the *style galant* string writing is played on organ. The choral parts are in an easy homophonic texture. A useful, celebrative period piece.

**Resurrection Suite, arr. Mark Hayes. SATB, optional congregation, and chamber winds and percussion or keyboard, Alfred Publishing Co., 11422, \$2.50 (M-).**

This hymn medley includes *Lyra Davidica, Were You There?, Alleluia! Sing to Jesus!*, and an introduction and postlude choral area; the congregation sings only on two verses of the familiar hymns. The instrumental ensemble requires 2 trumpets, 2 trombones, 2 horns, oboe, and percussion (parts No. 7246); the congregational part (text only) may be reproduced from a format included on the back page. This setting is also available for SAB choir. The music is festive with a slow area for *Were You There*. Often the choir sings in unison and instruments are treated as accompaniment. This is a delightful setting that certainly will be enjoyed by the choir and congregation. Highly recommended.

**An Easter Processional, Howard Helvey. SATB, optional congregation, and organ, Beckenhurst Press, BP1496-3, \$1.50 (M-).**

The congregation's part may be duplicated from the last page; there are two stanzas and they join the choir on the final one which is in unison. The organ has a soloistic opening with poly-chords that provide a majestic mood; this returns as interlude. Easy music for those choirs wanting a processional that does not require brass or handbells.

**Missa. Redemptionis, Naji Hakim. SATB unaccompanied, United Music Publishers (T. Presser agent), \$12.95 (D).**

Hakim, a student of Jean Langlais, says of his mass that it is a "celebration of the Church, the mystical body of Christ, through the mystery of the Redemption." Using heptatonic scales, mixed meters, dissonant harmonies, and a predominantly homophonic texture

often with chant-like ideas, this work will be a challenge to choirs. The five standard mass movements are present and solo incipits are used. This will require an advanced choir with keen ears. There is no keyboard reduction of the parts.

**Easter Acclamation, Bradley Ellingboe. SATB, organ, and 1 or 2 trumpets, Neil Kjos Co., 8829, \$1.25 (M).**

One trumpet line may be played by the organ, whose music is on three staves with registrations. This acclamation is rhythmic with a bravura style, and only 31 measures in length. The trumpet parts are included at the end. Very festive and useful as introit, prayer response, or simple acclamation on Easter. Sure to be popular.

**Arise, Lord, into thy rest, William Byrd (1543-1623). SSATB unaccompanied, Oxford University Press, TCM 101, no price given (M).**

This contrapuntal setting often has an extremely low alto part. The music is typical of the Tudor period with some surprising harmonic shifts. The text is from Psalm 132. Attractive, sophisticated music.

## Book Reviews

**Bach Perspectives I, edited by Russell Stinson. Lincoln: University of Nebraska Press, 1995. xii + 226 pages. \$36.00.**

"Although collections of essays by eminent scholars have been a feature of the musicological landscape since the days of Spitta and Nottbohm, they have blossomed into a new literary genre in the 1980s and 1990s," writes Stephen A. Crist in the opening lines of his review of Christoph Wolff's *Bach: Essays on His Life and Music* (Harvard University Press, 1991), included in this book. This is also an appropriate description of an inaugural volume of critical essays and commentaries, by not one but six scholars, sponsored by the American Bach Society and planned by an Editorial Board. It contains analytical articles on Bach's compositional style, and the theological, sociological, and historical significance of a wide range of Bach's works, with frequent references to those of his contemporaries.

The uncertain relation between the planned and the spontaneous aspects of musical performance is explored in David Schulenberg's essay on "Composition and Improvisation in the School of J.S. Bach." The idealistic notion of a wholly spontaneous performance fails upon the realization that all improvisation is subject to some prior planning and to the compositional conventions of the time. Among the factors considered here are rhetorical devices (there is no evidence for their systematic application); variation, particularly when proceeding from figured-bass realization; formulas, flourishes and embellishments, and other personal inventions common to Baroque style; musical design on the deeper structural level, related to modulations and small-scale patterns; and the emergence of the free fantasy as a compositional form.

"The Compositional History of Bach's *Orgelbüchlein* Reconsidered," by Russell Stinson, reopens a familiar topic by subjecting the 46 organ chorales to graphological analysis (sharps cancelled by flats, slanting time signatures, script size, handwriting, ink color), without excluding stylistic predilections, affinities, and disparities. The proposed evolution of the collection, which reflects the stages in which Bach favored particular chorale types or

compositional practices, is presented in a list that identifies each work with respect to its liturgical season, compilation phase, and proposed date.

The role of extramusical issues in one of Bach's most familiar works is addressed in Michael Marissen's "Concerto Styles and Signification in Bach's First Brandenburg Concerto." Following a brief review of the relatively simple Vivaldian concerto style that influenced but did not deter Bach in his development of a more architectural approach, the social significance of the use of two hunting horns in the opening movement of the concerto becomes the focus of attention. The revelations of Bach's employment of these unprecedented instruments include references to the mounted hunt as an expression of the wealth and social status of the nobility, and to the horn as a status symbol within the hunt as representative of aristocratic values and worldly virtues. Significant musical events include the familiar greeting call of huntsmen, conflicting aural structures between the horns and the ensemble, and the horns' eventual loss of "social identity" and their assimilation into the more neutral style of the ensemble. This social interpretation of the instrumental scoring and musical structure is also extended to the role of the small violino piccolo German musicians of the day regarded it as a "Polish" instrument and its diminished role as a solo instrument in the remaining movements.

Theological symbolism is the topic of "Anfang und Ende: Cyclic Recurrence in Bach's Cantata *Jesu, nun sei gepreiset*, BWV 41," by Eric T. Chafe. The reference to Jesus as the "A" and "O" is related to the Alpha and Omega metaphor in the book of Revelation, in this context symbolizing the meaning of Jesus' work through the cyclic character of the liturgical year with its seasonal renewals, as well as in the broader scale of events. This New Year's Day cantata, basically a pastoral work, exhibits a variety of compositional devices for this purpose: the metrical and melodic treatment of appropriate chorale texts, harmonic assonance and dissonance, the "good shepherd" associations with the broad pitch spectrum of the violoncello piccolo, the juxtaposition of central musical ideas, and various audible representations of departure and return. All of these provide musical representations of the fundamentally cyclic character of human existence.

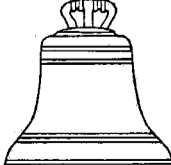
"The Question of Parody in Bach's Cantata *Preise dein Glücke, gesegnetes Sachsen*, BWV 215," by Stephen A. Crist, deals with the question of the originality of this congratulatory, secular work, which was composed within a span of three days in October 1734. The analysis and significance of the handwriting and other graphological clues, the nature of formative corrections, and the comparison of continuation sketches (not normally found in parodies) with the final version is sufficient to reject the claims of others that parts of this cantata were parodies—literal copies or mechanical transpositions—of earlier works. The fact that this wholly original work was composed in such a short time is consistent with other considerations: its minimum rehearsal time, the large number of uncorrected manuscript errors, Bach's exceedingly rapid productivity during his early years in Leipzig, his motivation to please the royal family for whom the musical celebration was planned, and the enormous quantity of music on demand composed by Bach and his contemporaries.

Arrangement or authentic authorship? This is the topic of investigation in "The Perfectability of J.S. Bach, or Did Bach Compose the Fugue on a Theme by Legrenzi, BWV 574a?" by James A.



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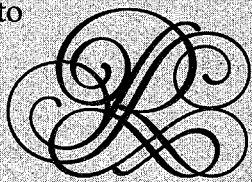




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Brokaw II. The general issue is complex, considering such fundamental questions about arrangements as simplifications, amplifications, clarifications, or perfections of their originals, and about the limits of such transformations. The little-known keyboard work in question is Bach's only known borrowing from Legrenzi, as well as being the only instance of a classic double fugue. Although its authenticity is not questioned, a stylistic, contextual analysis of certain passages in BWV 574a (a "variant" version) and BWV 574 (the most frequently transmitted version) reveals improvements in the former that are consistent with Bach's compositional style and reversing procedures (more ornate counterpoint, richer harmony, denser texture, and other compositional details).

To conclude, the book contains two extensive reviews: *Bach: Essays on His Life and Music*, by Christoph Wolff (Harvard University Press, 1991)<sup>1</sup>, by Stephen A. Crist, a collection of biographical and critical essays; and *Keyboard Music from the Andreas Bach Book and the Möller Manuscript*, edited by Robert Hill (Harvard Publications in Music, vol. 16, 1991), keyboard pieces from the manuscripts of Johann Christoph Bach.

The essays in this volume represent an appropriate choice of topics across the musicological spectrum, and all of them exhibit meticulous scholarship and careful attention to analytical detail. The book is an auspicious beginning to an ongoing series that is planned "to reflect the breadth and diversity of present-day Bach scholarship, [focusing] not only on the composer's life and works but also on the social and cultural context of his music" (p. vii). Future "perspectives" may also include articles on performance, social and theological issues, the printing and distribution of Bach's music, and occasional essays on his contemporaries. This volume and its successors will be welcomed by Bach scholars and other generalists for its

new insights—sometimes on familiar topics—into the ever-expanding field of Bach studies and the concomitant reassessment of Bach's work.

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

#### Note

1. Reviewed by the present writer in THE DIAPASON, August 1992.

## New Recordings

**The Romantic Organ. Played by Kent Tritle. Epiphany EP-4. Available from Albany Music Distributors, Inc., 98 Wolf Road, Albany, NY 12205. \$18.00.**

The disc (73 min.) contains Mendelssohn, *Sonata in A* (No. 3); Bruckner, *Prelude and Fugue in C Minor*; Brahms, "4 Chorale Preludes" (Nos. 8, 3, 2, and 5); Liszt, *Prelude and Fugue on the name B.A.C.H.*; Franck, *Pièce héroïque*, and *Cantabile* (from *Trois Pièces*); Widor, "Andante Sostenu-to" (from *Symphonie Gothique*), and "Allegro" (first movement, *Symphony No. 6*); Boëllmann, "Toccata" (from *Suite Gothique*), the last being billed as an encore!

It seems clear that the primary aim of the recording is to show off the Mander organ of the Church of St. Ignatius Loyola (New York City) in the repertoire for which the instrument was designed. Hence, the program is a kind of anthology of well-known major works; the first, and much the longest, section features works from the German school, the second works of the French school. I would have liked to hear a Reger work as well, but Tritle has certainly provided a good cross-section.

The organ has been thoroughly discussed in print and, of course, was heard at the AGO convention in New York, and it seems unnecessary to discuss it

again here. Mr. Mander's comment that the instrument may be considered an English organ with a French accent seems accurate. The sound is magnificent, particularly, I think, in the various plenos, and the recording is first-rate.

Kent Tritle is both well known and much admired as a performer. His playing is technically above reproach, his musicality is evident, and the performance overall is exciting. The organ, at least on this disc, sounds best in the Liszt. I found the Brahms chorale preludes least satisfactory; the emotional qualities don't come across, perhaps because the registrations used sound brittle, at least on the recording.

The accompanying booklet (32 pages) contains sections by Mander and Tritle about the organ, excellent notes on the music by Tritle, and much information about Epiphany's new recording techniques. True audiophiles will find this fascinating; the technique involves eliminating the use of magnetic tape, and copper plating of the individually numbered discs, among other things. The quality of the recording is certainly high, although not noticeably better than that of many other CD's.

This disc probably does not contain the "best" recording of any single work—if there is such a thing—but it offers a beautifully played collection of standard works, well recorded on a superb organ. All organists will want it!

—W. G. Marigold  
Urbana, IL

**Organ Works of Rorem and Pinkham. Delbert Disselhorst, organ. Arkay Records AR6123. (Compact disc. DDD. TT = 66:31) Distributed by Allegro, 12630 Marx St., Portland, OR 97230; 1-800/288-2007.**

Ned Rorem: *Organbooks I, II, and III*. Daniel Pinkham: *Proverbs*.

Stravinsky's oft-quoted witticism dismissing the organ as a "monster" that "never breathes" rather misses the point. A composer writing for the organ is obliged to breathe for the instrument despite its seemingly bottomless lungs. Ned Rorem's vocal music has long been recognized as a cherished part of American musical life. His songs are models of expressivity and use of the organic, breathing human instrument. When Rorem finally turned these talents to the organ, he found the instrument's individual capabilities and made the monster breathe most eloquently.

The sixteen pieces in the *Organbooks*, all dating from 1989, are less complex than Rorem's earlier organ works and, in the composer's words, "useful for this or that occasion." The pedagogic tradition of the "organbook" designation is reflected in the graduation of the pieces "from very easy to quite thorny." In addition, each set has its own character, reflected in the titles of individual movements. The first book, which includes both a "Song" and a "Serenade", is the most derivatively vocal. The second book ("Rex Tremendae," "Magnificat," "Pie Jesu," "Eli, Eli," and "In Nomine Domine") evokes the instrument's religious heritage, while the third book (including a fugue, a rondo, and a passacaglia) is more abstract and idiomatically instrumental. Much of this music is lyrical or openly tuneful, yet ornamented with a long-lined complexity possible only in an instrumental context. The harmonic language is clearly modern but comfortably tonal, occasionally lush. This is not music that needs to be "interpreted," and Delbert Disselhorst plays these pieces with a directness and simplicity that allows the music to make its own points. Dr. Disselhorst, Professor of Music at the University of Iowa, has chosen to record this music on the Noack organ in Sacred Heart Cathedral, Davenport, Iowa. The organ is voiced to produce a Romantic yet articulate foundation sound in a typically non-resonant American acoustic. The organ's warmth and the room's intimacy are appropriate for the Rorem as well as the more abstract, acerbic *Proverbs*. Daniel

Pinkham completed these four meditations on verses from Proverbs in 1980. This dense, dissonant music is an attractive foil to the gentler Rorem pieces.

**Marin Marais—The 250th Commemoration. The Oberlin Baroque Ensemble. Gasparo Gallante GG-1002. (Compact disc. AAD. TT = 54:21.) (Gasparo Records, Inc., P.O. Box 600, Jeffrey, NH 03452-0600; 800/934-8821.**

*Sonnerie de Ste. Geneviève du Mont de Paris, Suite in D* (from *Pièces de Viole, Livre III*), selections from *Pièces de Viole d'un goût Etranger, Livre IV*, *Suite in G* for three viols (from *Pièces de Viole, Livre Pièces de Viole, Livre IV*).

The film industry is in the business of making stars, but no moment of celluloid-induced fame has been as surprising as the popular rediscovery of Marin Marais. After his death in 1728, Marais joined many of his contemporary musical compatriots in obscurity as changing musical fashions left baroque French sensibilities and sonorities not just outdated but incomprehensible to late eighteenth-century and nineteenth-century listeners still able to accommodate Bach and Handel into their romantic outlook. In the last several decades early music specialists have recognized Marais as a composer of the first rank, but it took the unusually successful 1991 French film about Marais and his teacher Saint-Colombe, *Tous le matin du monde*, to bring Marais and his music back to a wider public. Classical music stations introduced Marais to casual listeners who had not seen the film by capitalizing on the popular lure of a soundtrack album and one composition in particular—the clangorous carillon sounds of *Sonnerie de Ste. Geneviève*—that for saturation has rivaled even the ubiquitous Pachelbel *Canon*. Recognizing opportunity, the folks at Gasparo wisely returned to their vaults and made available the Oberlin Baroque Ensemble's observance of the 250th anniversary of Marais's death, first available on LP in 1979. The Oberlin Ensemble's recreation of the French baroque sonic world is expressive and stylish, featuring a viol sound that is warm, colored and ornamented with occasional touches of vibrato. Newly-recorded selections from the collection of pieces in "foreign style" appear here for the first time, among them harpsichordist Doris Ornstein's spirited arrangements of the *Feste champêtre* and *Tambourin*. This reissue is a rewarding sampler.

—Randy Neighbarger  
Durham, NC

## New Organ Music

**Blue Cloud Abbey Organ Book, Christopher Uehlein. Augsburg Fortress 11-10394. \$11.00.**

The composer is a monk of Blue Cloud Abbey in Marvin, South Dakota. The fifteen pieces contained in this collection might make one think of organ music used for contemporary monastic services. Such titles as "Benedicamus Domino," "Lydian Song" and "Veni sponsa Christi" would invite such reflections. Added to this are examples of a more "secular" fare, such as "Song" and "Toccata Postlude on Beethoven Themes." All are short utilitarian pieces which could be intended for service playing. The compositional style is elementary, usually utilizing "melody and accompaniment" style. The pedal parts are very easy, and sometimes uninteresting. Perhaps the most interesting piece of the set is "Pastoral No. 2," where the composer goes beyond the usual style for a captivating harmonic exploration.

**Classical Praise for Organ, compiled by James Mansfield. Lorenz 70/1014. \$6.95.**

**Postludes from the Masters, compiled by Dorothy Wells. Lorenz 70/1011. \$6.95.**

These two volumes contain selections

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of simplified arrangements and transcriptions of works by Bach, Handel, Mendelssohn, Franck and many others. There are also two arrangements of hymns attributed to Handel (Antioch) and Haydn (Austria). Although suggested as preludes or postludes, they might be used elsewhere in the service—even for weddings. Although somewhat useful for these purposes, these publications should not be relied on as Urtext materials by any means.

**Dynamic Offertories for Organ, compiled by James Mansfield. Lorenz 70/1015. \$6.95.**

**For All the Saints, compiled by Dorothy Wells. Lorenz 70/1010. \$6.95.**

**An Easy Christmas Collection for Organ, compiled by Hugh S. Livingston. Lorenz 70/1016. \$6.95.**

**Preludes of Praise: Hymn Arrangements for Organ, compiled by Dorothy Wells. Lorenz KK 499. \$6.95.**

These four volumes continue the usual kind of music found in Lorenz organ collections—easy arrangements of hymn tunes or free pieces by contemporary composers (with occasional arrangement of an older work). Even though there are many different composers represented in these volumes, it is difficult to distinguish one style from another. They all seemingly have to conform to predetermined requirements of the publisher for simplicity, limited use of pedal (two of the volumes contain music written on only two staves), and key change for variety. There are also short pieces to fill up those “quiet” moments of worship.

**Perfect Measures; The Organist's Best Friend. Unity 70/1056. \$8.50.**

44 Interludes and 10 fanfares from various sources are provided here for those times that you need to “play something short quickly.” Also included are patterns for modulating from any key to any other key using only three chords, plus three “Chromatic Magic Maps” for spiraling modulations.

**Quiet Reflections; An Organ Anthology, compiled by Dale Wood. The Sacred Music Press 70/1028. \$8.50.**

This collection contains six settings of hymn tunes, one setting of an Afro-American spiritual, and two free pieces. They are all written in a contemplative style, and they represent the work of several very active and well-respected 20th-century composers such as Emma Lou Diemer, Gerhard Krapf and Dale Wood. Although simple, most are not simplistic. There is substance here.

**Grace Notes IV for Organ, Timothy Albrecht. Augsburg Fortress 11-10614. \$9.00.**

We are given here seven different pieces based on eight hymn tunes. Two pieces weave two different hymn tunes together, one hymn tune is set in two different ways, and one is a small partita. The composer uses several different styles. Many are fine on paper, but deceptively complicated when translating them to the instrument. Melodies frequently appear in the pedal part, but are accompanied by very challenging manual parts. The first and third variations of *Straf mich, nicht* suffer from the manual part being too pianistic. The “3 vs. 8” rhythm pattern in this third variation will probably be played (comfortably incorrectly) as two dotted quarters and a quarter, and it will sound all right. Playing the melody in the pedal in two different octaves at different times in this third variation will also be a real challenge. *Engelberg* is first heard upside-down in a canon at the third, which serves as an interesting introduction to the main statement of the melody. The two settings of *The Ash Grove* contain double pedal, and, in addition, the first includes a unison canon between the two hands.

**Chorale and Recessional, Franklin D. Ashdown. H.W. Gray GSTC 01121. \$4.50.**

**Preambolo Maestoso, Franklin D. Ashdown. Selah Publishing Co. 160-867. \$9.00.**

The *Chorale and Recessional* are two separate pieces contained in one publication. It is not clear whether they are intended to be performed together. The “Chorale” is based on the tune *Aberystwyth* which is woven into the texture and heard in many different octaves. The writing is not difficult, but one does have to prepare for quick manual and register changes from time to time. The harmonization of the tune not only supports the tune but has an interesting melodic character of its own, making the hymn tune appear as if oozing out of the harmonic color as opposed to dominating when entering. The “Recessional” is written in the curious key of G-flat major (with a whole-tone persuasion). It is more in a style of solo and accompaniment, with the melodic line full of rhythmic decoration. A fluid understanding of key feelings and relationships carries us from one section to the next.

The *Preambolo Maestoso* has some relationships to the “Recessional,” but is more adventurous in its direction. Its key centers are much less clearly defined as well. The recurrence of an

active rhythmic theme provides unity and structure to the piece. It does not use conventional harmonies, but one would not call it dissonant either—an interesting example of a well-written contemporary organ piece that could have appeal to a wide audience.

**Four Movements From J. S. Bach's Instrumental Works, arranged by Carl Staplin. H. W. Gray GB9507. \$5.95.**

Included are “Sinfonia from Cantata No. 156” plus the “Air and Two Gavottes from *Orchestral Suite No. 3*.” As opposed to some other transcriptions, original keys have been retained as well as original ranges of parts (except where noted). This creates some awkward moments in the sinfonia, where the left hand is frequently above the right (albeit on another manual) as well as some hopping from chord to chord. Adjustments in the left hand part of the *Aria* to facilitate hand reaches unfortunately create a counter melody quite different from the easily-recognizable one which Bach wrote. The *Air* is also missing the repeat sign at the end of the “B” section, even though one appears at the beginning of the section. In *Gavotte I* the middle of the three manual parts darts back and forth between right and left hand. This will be fine if registration on manuals is balanced (or if parts are

played on the same manual). In the “B” section the theme is not easy to follow since original ranges of notes are used (the highest note is not always the theme, as you can clearly hear in the orchestral versions). Similar problems occur in *Gavotte II*. Dynamic markings are also added in these pieces which are not Bach's, and registration suggestions are given which will give different color from the original instrumentation. Clearly there are problems with literal note-to-note transcriptions such as this one. If one knows how the original piece sounds, one can make adaptations. But one cannot rely on this score for easy decision-making.

**My Spirit Be Joyful, J. S. Bach, arranged and edited by S. Drummond Wolff for trumpet, organ and timpani. Concordia 97-6172. Score and parts \$6.50.**

This piece, usually heard with two trumpets, is reduced to one trumpet and timpani for this arrangement. It is also shortened and simplified for (apparently) those who are not up to playing the original music or who have no more than one trumpet available. You get the suggestion of the original work, but if you know the original, this is a pale comparison.

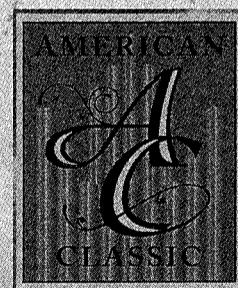
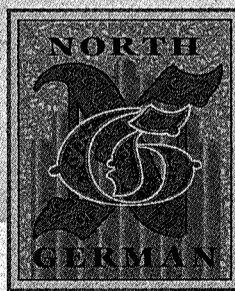
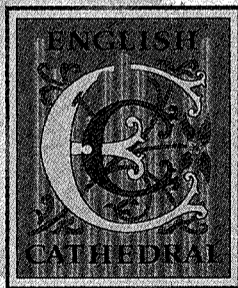
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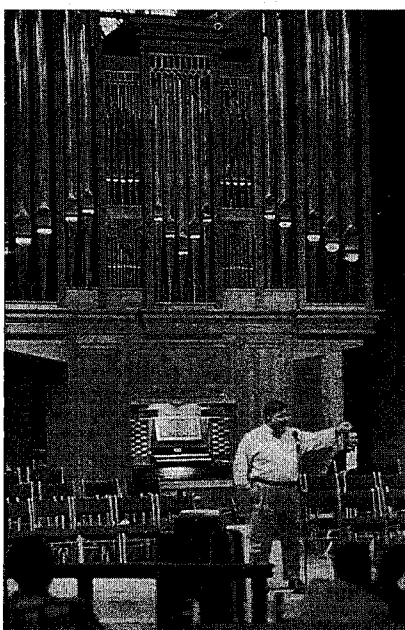
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## American Institute of Organbuilders

San Antonio, Texas

October 13-16, 1996



Manuel Rosales describes his opus 15 at University United Methodist Church in San Antonio

Nearly 200 persons enjoyed beautiful weather, a relaxed pace, fine food, and strong educational content at the 1996 AIO convention in San Antonio. Although it is hard to generalize about the lectures, technology was employed to a much greater degree than at any previous convention. The most visible aspect was the use of live computer demonstrations employing PCs attached to a video projector. Jonathan Ambrosino and Peter Duys provided an on-line preview of the AIO Web site, Mark Nelson of C.B. Fisk and Eric Gastier of the Schantz Organ Company explored computer-aided design systems, and Manuel Rosales explained the graphing of pipe scales using an Excel spreadsheet and a custom calculation program. Dr. Gerald Frank, professor of organ and harpsichord at Oklahoma State University, used a video camera and digital recording technology to produce a taped survey of 19th-century Texas organbuilders whose work can be found in the small German immigrant towns of central Texas.

Convention tours included a visit to the Ballard Pipe Organs shop, a number of local churches, and the Scottish Rite Auditorium, where a four-manual 1922 Möller organ was presented in a program by Donald Pearson, Organist-Choirmaster at St. John's Cathedral, Denver.

At the closing banquet, certificates of appreciation were awarded to convention chairman John Ballard and his dedicated committee members. Scholarship recipients included Robert Faucher, recipient of the American Theatre Organ Society's David L. Junchen Technical Scholarship.

—Howard Maple  
Houston, TX



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## The University of Michigan 36th annual Conference on Organ Music

"Hommage à Langlais" was the theme of The University of Michigan's 36th Annual Conference on Organ Music, October 13-16, 1996. Former students of Langlais—concert artists, cathedral organists and university professors—gathered together to pay homage to a great improviser, composer, performer, teacher and friend.

This review is limited to the events I was able to attend. However, all of the events deserve recognition and I suggest anyone interested in reading about the offerings of the entire conference write for a copy of the paperback book which was given to all registered members of the conference. The book, entitled *Hommage à Langlais*, is edited by Professor Marilyn Mason and published by the University of Michigan School of Music. It is an invaluable collection of eighteen essays written by scholars and performers which offers insight into Langlais' methods of teaching improvisation, liturgical aspects of his compositions, the milieu of his work, and errata in his organ works. Langlais the artist and man is best described in the essay "Jean Langlais and the United States: A Love Story" by Marie-Louise Langlais and translated by William R. Steinhoff. Madam Langlais quotes from Langlais' journal which he kept faithfully as he played on concert tours throughout the United States. How poignant is his entry for Tuesday, 17 January, 1956:

Arrived in Ann Arbor. I met Tibbs again with pleasure, and Robert Noehren was at the station. I inspected the organ; 150 stops. Instrument very complicated. . . . Very friendly dinner with eight students, Marilyn Mason and her husband. Marilyn reminded me that I had promised her a composition.

The conference proved that "the song goes on." Forty years later an audience gathered for three days to celebrate the legacy of Jean Langlais and the beauty of French organ music.

Sunday evening, October 13, Robert Glasgow performed a concert of the music of César Franck at Hill Auditorium. The greatness of Franck's soaring melodies filled the auditorium and the audience responded with a loud and standing ovation.

It was a privilege to have Marie-Louise Langlais, the wife of Jean Langlais, at the conference. Her comments in the morning of October 14 set the stage for all of the lectures and recitals of the conference. The insight she shared made it possible to glimpse not only history in the making but a little of the wit, mysticism and brilliance of the composer. She said:

Langlais played his own music more slowly at the end of his life. When he heard a recording of his playing of *Ave Maria*, *Ave Maris Stella* in 1950, he said it

had a kind of vivacity but was too fast.

My main purpose is to show you the man, an extraordinary man who worked 10 hours at music every day. He had a fantastic memory. He could register a recital in two hours. There is no one like him now in France. He had a great sense of humor. After his stroke in 1984 he could not remember music, but he could still improvise. In 1985 in London he improvised on the theme of *Salve Regina* and intermingled the theme of "God Save the Queen." He received a lot of criticism for this and he said, "My last recital and it's great to have that kind of reaction!" Music was stronger than illness.

At the end he had enough energy to compose and improvise. Alain, Messiaen and Langlais all had the same teachers, all composed differently. We have to tell the young to play as they are, to make Langlais' music an expression of themselves. Langlais' vision changed and we change. "Be yourself first and don't worry about the mistakes!" . . . In St. Clotilde there is a special acoustic, no where else in the world is like it. I refer to the "School of St. Clotilde." For 31 years Franck was at St. Clotilde, 41 years Tournemire and 42 years Langlais. Langlais wanted to play one year longer than Tournemire.

In the afternoon Jan Overduin, a faculty member of Wilfrid Laurier University, Waterloo, Ontario, gave a lecture/recital on Langlais' *Huit Preludes*, which had been written for and dedicated to him. He pointed out that Prelude #4 is like a Bach chorale in binary form and is based on a tune from the Genevan Psalter of 1562 for Psalm 140. Overduin's father had been a pastor in a Congregational Church and the tune was one he knew well. The collection offered a compendium of Langlais' compositional techniques and was played with great precision.

The evening concert at Hill Auditorium was performed by the University Musical Society Choral Union featuring conductor Thomas Sheets and organist Janice Beck: Langlais' *Messe Solennelle*, Op. 67, Durillé's *Requiem*, Op. 9, and Langlais' *Première Symphonie*, Op. 37. The 72-voice choir was exquisite and the dialogue between choir and organ was most effective.

In the evening of Tuesday, October 15 Marie-Louise Langlais presented a lecture/recital of Langlais' *Cinq Méditations sur l'Apocalypse* in Hill Auditorium. She said that Messiaen wrote to Langlais and told him that he loved the work, especially movement V. In this work one sees the melding of text with music, Langlais' interpretation of passages from the Book of Revelation. One of the most dramatic portrayals of the text occurs in Movement V. The text is Rev. 9:1-11: Langlais described the Angel blowing the trumpet, smoke, locusts (represented with fast passage-work) and men who will seek death and not find it (represented by huge dissonant chords). Langlais had had a heart attack in January, 1973 and was close to death when he wrote *Cinq Méditations sur l'Apocalypse*. Marie Langlais concluded her program with an encore entitled *Cum Jubilo*, the last composition Langlais wrote. It is a hauntingly beautiful composition based on the theme *Salve Regina* and is for flutes 8' and 4'.

On Wednesday, October 16 Fred Tulan was scheduled to play a recital of Langlais' *Pièces en Style Libre*, but was unable to come because of illness. In his place Jan Overduin lectured on improvisation. Also scheduled to lecture was Edward Tibbs, but due to illness was unable to participate. Charles Kennedy, a doctoral student and former student of Tibbs, substituted for him. He pointed out that Edward Tibbs studied with Langlais for one year in 1950, and was Langlais' first full-time American student. He gave an informative lecture/tape demonstration of Langlais' improvisations made in 1958 and Marie-Louise Langlais provided commentary.

Also in the morning Ann Labounsky, professor at Duquesne University, presented a lecture/recital on "The Sainte-Clotilde Tradition: Jean Langlais and Pierre Cogen." She ended her program with an exciting improvisation on "All Creatures of Our God and King."

In the afternoon Robert Sutherland Lord, Professor of Music at the University of Pittsburgh, gave a lecture on "Chant Sources in the *Suite Médiévale*" and performed the Suite. He outlined the liturgical purposes of this work and pointed out that Langlais did play it at the Low Mass at 11 am at St. Clotilde. Lord examined the score which Langlais used and noted that the pages were in fact well-worn!

The afternoon session concluded with a round table discussion of reminiscences of Langlais' students—Colin Walsh, Ann Labounsky, Kathleen Thomerson—and of works completed and works in progress about Langlais. Marie-Louise Langlais has written a biography on Langlais which took 10 years to complete. Kathleen Thomerson has written a bibliography on Langlais. Ann Labounsky also has written a biography of Langlais and hopes to finish it next year.

Colin Walsh, organist at Lincoln Cathedral, played the final program of the conference, featuring works by Vierne, Franck, Litaize and Langlais. His years of diligent study with Langlais were evident in his mastery of the repertoire.

The book *Hommage à Langlais* may be purchased for \$25.00, payable to The University of Michigan. For information: Professor Marilyn Mason, The University of Michigan School of Music, Ann Arbor, MI 48109-2085.

—Marijijn Thoene

### Monday events

Dr. Gale Kramer led the opening session with a discussion of the *Messe pour les Paroisses* by François Couperin. He placed the music historically within the context of French music of Couperin's time and continued his remarks with details of the structure of this very important organ work of the early 18th century. Several U-M doctoral students performed the entire work, including alternatim chant.

The guest of honor for the organ conference was Mme. Marie-Louise Langlais, who brought insights into the music and personality of Jean Langlais. She illustrated her material with the use of slides and cassette recordings which had been taken informally on many occasions in the later part of her husband's career.

After lunch, most of the afternoon centered around the Fourth Annual Jean & Broadus Staley Hymn-Playing Competition, held on the Karl Wilhelm organ of the First Congregational Church of Ann Arbor. This competition is held yearly with prizes donated through the generosity of Jean Staley in memory of her husband, Broadus Staley. Dr. Michele Johns, competition coordinator, had organized the performance of the eight contestants by a lottery method: Melvin Macherer, Jeremy Chesman, Jeremy Tarrant, Todd Sager, David Hufford, Craig Scott Symons, Marcia Van Oyen, and Geoffrey Stanton. The contestants were required to prepare six hymns for performance. At the time of the contest, one hymn was selected for each to actually perform. Each contestant also performed *Hymne d'Action de Grâce "Te Deum"* by Jean Langlais. Judges for this event were Professors Jan Overduin and Ann Labounsky. Winners of the competition were Marcia Van Oyen, First Place; Jeremy Tarrant, Second Place; David Hufford, Third Place. Cash prizes were \$900, \$600, and \$300, respectively.

—Michele John

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# A New Organ Behind a Restored 18th-Century Facade: Christ Church, Boston

John Fesperman

*This article was originally published as No. 5 in the series of "Occasional Papers on Traditional Organ Building in the United States," from the Division of Musical History, Smithsonian Institution. Occasional Paper No. 1, "Small Organs," appeared in the March, 1994 issue of THE DIAPASON; No. 2, "Three Crucial Issues in Organ Building," was published in the August, 1994 issue; No. 3, "Six Important Organs in the Smithsonian Collections," appeared in the April, 1995 issue; and No. 4, "A Twentieth-Century Perspective: Melville Smith," was published in the September, 1996 issue.*

The construction of an organ for Christ Church in Boston (the Old North Church of Revolutionary War fame), using what remained from the original instrument, is an important event for American organ building. There is very little left to "restore" in the United States. Few nineteenth-century instruments remain—intact or in part—and except for small organs of the Moravian Tannenberg, almost nothing survives from the eighteenth century. The American preoccupation with the "modern" as well as the compulsion to compete with nearby parishes, caused many early instruments to be replaced—often with less interesting organs. That vestiges of an eighteenth-century instrument existed in Old North Church may be partly due to the venerability of the building, as well as to the elegant appearance of Thomas Johnston's case front.

Boston's famous Old North was built in 1723 and has had at least five earlier organs in its west gallery: in 1736, 1759, 1821, 1884 and 1958. Only the facade of the 1759 case (from the organ by Thomas Johnston) survived. This has been carefully restored, and an organ was designed to fit the 1759 case proportions, using extant parts of the 1759 facade. The new instrument, completed in 1991, reflects both mid-eighteenth century English and later New England organ building. It was built by David Moore of North Pomfret, Vermont, and placed in the traditional west gallery location. John Fesperman of the Smithsonian Institution (and an organist at Old North from 1960–65) and Barbara Owen, a well-known historian, were invited to join the church's organ-planning committee, chaired by Carole Davidson, organist of the parish. This committee was convened to seek proposals for a new instrument, saving what remained of the casework from the 1759 organ.

## Designing an Organ for Old North

Producing an instrument for use in one of North America's earliest and most beautiful church buildings required careful consideration of several alternatives. An obvious option was the making of a reproduction of the organ originally behind the 1759 facade. Since many details are unknown about the Johnston organ, this would have been based largely on speculation. Another alternative was the construction of a copy of some English organ of the period, if such could be found in an American or English church. Meticulous pursuit of such a plan would have provided both the charm and limitations characteristic of such a design.

Another route was to design an instrument leaning clearly in the direction of the original, and closely related to the later Goodrich organ of 1821 (about which more was known), but not limited to performance of only earlier English repertoire. This procedure was adopted from the start, and it is different than trying to create an "all-purpose" scheme. Designing and building a traditional organ (in this instance suggesting English prototypes, of which many came to eighteenth-century America) and then, in the words of the late C. B. Fisk, "doctoring it here and there," so that it achieves great versatility without becoming a hodgepodge, requires great skill and subtlety—in the voicing and scaling of the pipework, as well as in creating the disposition of stops. Unless expertly and sensitively carried out, any mixing of styles can produce musically disastrous results, in large instruments or small.

## The Revival of Traditional Organ Building and the Old North Organ

The term "traditional" organ, as used in this discussion, assumes several obligatory characteristics, regardless of the period and regional style forming the

basis for the disposition, voicing and scaling. Beginning with the importation in the 1950s of European organs made in the "old style," the revival of traditional organ building practices has become a

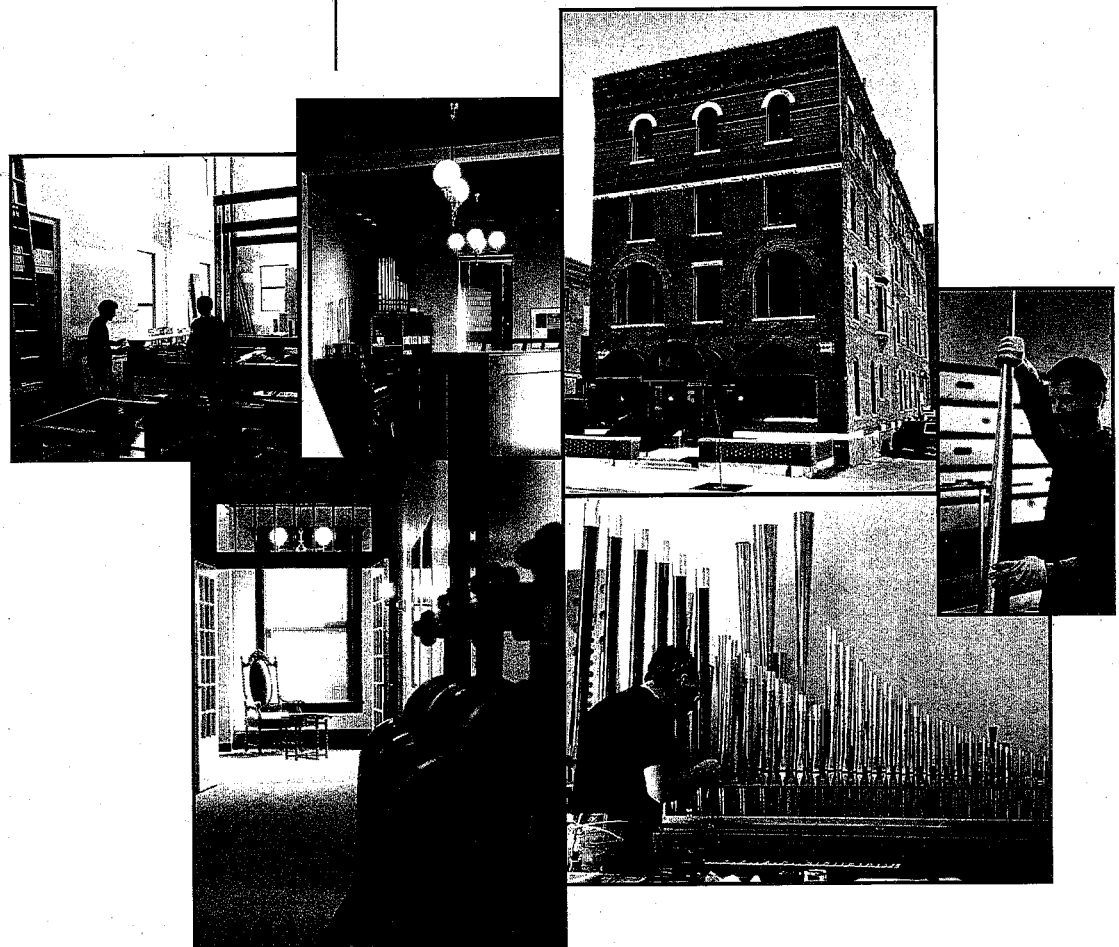
major concern of many leading American makers. Working in the traditional way, while seeking to avoid enslavement to rigid "rules," is the essence of these builders' aim. They are serious about their artistic convictions, and the gulf separating them from makers of electric-action organs is formidable.

Among the components essential to a "traditional" organ are mechanical key and stop action, slider windchests, the organ case(s), a "chorus" of pitches on at least two manual divisions, and a flexible wind supply (preferably operable by hand as well as by electricity). Free or "flexible winding" implies the provision of adequate winding from either a large main reservoir or directly from feeder bellows, avoiding unnaturally rigid control of pressure by concussion bellows or other means. This freedom of winding allows the speech of a given pipe to have a subtle affect on that of others. It is characteristic of early organs and has an important influence on voicing of the pipes.

Both recent and earlier musical history attest to the success of organs embodying the general principles suggested above. For instance, slider chests provide a blend in the speech of several pipes (for the same note), because all the pipes receive their wind from the same channel; flexible winding contributes to an unforced quality of sound and speech, unavailable with rigidly winded chests; and mechanical key action allows the player to play more rhythmically and with better articulation, because of the control and "feedback" the action gives to his or her fingers.

In addition, the placement of the organ and the acoustics of the space in which the instrument is heard are as critical as the design of the instrument itself. Optimum placement, usually in the west gallery, allows the organ to speak directly down the center of the nave. A live acoustical environment results from hard surfaces for walls, floor, and ceiling, with appropriate architectural interrup-

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tions (by windows and moldings, for example, to prevent an exaggerated focus of sound) and a minimum of absorptive materials, such as carpet. Unless these general conditions are satisfied, even a fine instrument cannot sound its best. Fortunately, Christ Church, Boston, provides both optimum location and live acoustics.

### Influence of Earlier Instruments on the Moore Organ

Although no complete disposition for the 1759 Johnston organ survives, there is at least the stoplist (cited below) for the 1821 organ by William Goodrich. What information does exist suggests that the two organs were similar; existing partial documentation, combined with evidence provided by parts of the old case, enabled Mr. Moore to build an instrument resembling in size and resources the Goodrich instrument (and presumably also the Thomas Johnston organ). The new organ includes additions, made in light of the repertoire and the fact that Christ Church, Boston, is not merely a museum, but an operating parish church. For instance, a separate Pedal division with six independent stops is placed behind the main case, acknowledging the need for such resources to perform a substantial range of repertoire. An organ limited to early Anglo-American design would probably have had no pedal at all, or at best, an octave of pedal keys, coupled to the bass octave of the main division. Were the new instrument a precise replica of an Anglo-American organ of either 1821 or 1759, it would have no 16' manual stop and the range for the Great would be from GG, while most stops in the Swell would descend only to "fiddle g." The builder took into account organ building in New England itself, during the first half of the nineteenth century, as well as strictly English practices. The present range of both keyboards is from C to g<sup>'''</sup> (56 notes), although several stops are divided between treble and bass, as was common in English organs of the time. Pedal compass is from C to f' (30 notes). The new Old North organ is therefore not a period piece, but a musical instrument intended to be as versatile as possible, while respecting its English prototype and its architectural environment.

The 1759 Johnston organ probably had about 12 stops, some of which must have been divided between treble and bass. Unfortunately, the earliest known description dates from the February, 1834 issue of *The New England Magazine*, so its precise disposition remains in doubt. However, it is documented that the Vestry of Christ Church, Boston, directed on August 11, 1752, that "Mr. Johnston make for the church called Christ Church a New Organ with the Echo equal to that of Trinity Church of this Town." The Trinity Church organ, according to church records, was made in 1744 by Abraham Jordan of London; it had twelve stops, at least one of which was divided between treble and bass, two keyboards, and no pedal. Another organ that must have influenced Thomas Johnston was one by the London builder Richard Bridge, built for King's Chapel, Boston, in 1756: Johnston's case design was very similar to that of the Bridge case. Goodrich seems to have retained the Johnston case in 1821.

Regarding the present disposition, organ-builder Moore states: "The stoplist was based on the Goodrich instrument of 1821. Additional registers thought to be useful today were planned in conformity with early New England traditions."

### Probable 1759 Disposition

(From *The New England Magazine*, February 1834)

#### GREAT (GG-d''')

- 8' Open Diapason
- 8' Stopt Diapason
- 4' Principal
- 4' Flute
- 2 3/4' Twelfth
- 2' Fifteenth
- III Sesquialter (Probably 2 stops missing)
- 8' Trumpet

### ECHO (In Swell) (fiddle g to d''')

- 8' Stopt Diapason
- 4' Principal
- (4') Flute
- 8' Trumpet

### 1821 Disposition

"Arrangement of Stops for an Organ for Christ Church Boston"  
(From a "Copy of a memorandum given to Wm. Goodrich," probably late in 1820. Pitches not given in original; upper and lower case letters as in the "memorandum.")

#### Great organ Up to F in alt and to GG—

- (8') Stop Diapason
- (8') Open Diapason
- (4') Principal
- (4') Flute
- (2') Fifteenth
- (III?) Cornet treble
- (II?) Sixquialtra Bass
- (8') Trumpet treble
- (8') Trumpet bass
- (8') Cremona to fiddle G—

#### Swell to fiddle G—

- (8') Stop Diapason
- (8') Open Diapason
- (4') Principal
- (8') Hautboy
- (8' or 4') Violini

"Double slides to Stop Diapason, open Diapason, flute, Principal, Cremona etc. act with a Pedal."

### 1991 Disposition

#### GREAT (C - g''')

- 16' Double Open diapason
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Gamba
- 4' Octave
- 4' Chimney flute
- 2 3/4' Twelfth
- 2' Fifteenth
- II Mixture
- III Cornet (c' - g''')
- II Sesquialtera Bass (C-b)
- 8' Trumpet Treble (c' - g''')
- 8' Trumpet Bass (C-b)
- 8' Crumhorn

#### SWELL (C-g''')

- 8' Stopped Diapason
- 8' Open Diapason
- 4' Violino
- 4' Harmonic Flute
- II Sesquialtera
- 2' Fifteenth
- 1 1/2' Nineteenth
- 8' Oboe

#### PEDAL (C-f')

- 16' Open Bass (Great)
- 16' Stopped Bass
- 8' Principal
- 4' Octave
- 2' Fifteenth
- 16' Trombone
- 8' Trumpet

Couplers: Great to Pedal, Swell to Pedal, Swell to Great.

Two Combination pedals for Great: one to draw preset stops, the other to withdraw same or different stops.

Tremulant for Swell chest.

Ventil to add or withdraw stops on lower Pedal chest.

Wind supply operable by hand-pumping or by electricity.

### Winding

Of particular interest is the winding system for the new organ. The builder describes it as follows: "Wind is provided by a double-fold reservoir with two hand feeders underneath it. The whole assembly is located at the base of the case just behind the keyboards. Two plena, or wind boxes, are hooked up to each end of the reservoir and from these, wind trunks direct the wind to the various windchests. The Great windchests, with a walkboard between them, are at impost level, divided into C (left) and C# (right) sides. Each side is wound from a solid wood trunk about six feet long. The pallet boxes, receiving the wind from the underside, are located in the centers of the windchests. The wind destined for the single Swell chest, located above the Great, travels through a long trunk, up the sharp side of the case to the underside of the Swell pallet box. This is located at the back of the Swell chest. The traditional Tremblant Doux is inserted in a short horizontal section of the Swell wind trunk, close to the reservoir. Fairly

short wind trunks at each end of the reservoir feed the two larger Pedal chests, located about a foot above floor level at the back of the case. . . . The wind is very steady. I don't understand all the factors that contribute to this, but think some of it must be due to the ample capacity of the double-fold reservoir. The center fold—as in pure New England organ building traditions—is hitched up with a wooden pulley and rope, holding the center fold halfway between the top fold and the bottom of the reservoir. This fold drops at half the rate of speed of the top fold. When the organ is hand pumped, an easy task, the two folds move slightly up and down, depending on how much air is being used and how much added to the reservoir by the person pumping. This system differs from a wedge-shaped hand pumping system, in which one wedge bellows is filled and then left to supply the organ with air by 'resting' on the wind until empty."

### Windchests, Pipework, Actions

Solid wood is used for windchests, with basswood tableboards and undersides. Pallets are made of pine, covered with thin felt and pallet leather. Sliders, made of solid wood, are 1/4-inch thick and ride on floating slider seals made of felt and leather, each seal located to match a hole in the slider.

Quoting David Moore, "The pipework in the organ is nearly all new and consists of metal and wood pipes for a total of 1,500. All of the metal pipes in this organ were constructed by Ed Workmon. His estimate of what facade pipes might be original is as follows: "The pipes in the three towers are new. The pipes in the upper and lower flats are old—possibly original. We assume that the wooden dummies in the upper flats are original. The lower flats contain 11 speaking pipes and 3 dummies. If these are not the only survivors of Johnston's work, they probably date from 1821, when William Goodrich placed a new organ inside the case."

Moore continues, "Thus, the new 8' Open Diapason stop contains pipes from the old pipework found in the organ case. All of the metal pipes of the Great division are of an alloy rich in lead, with traces of tin, antimony, bismuth and copper. . . . There are many wood pipes in the organ. On the Great, the 8' Stopped Diapason and the 4' Flute are constructed of wood with bored chimneys of wood. The scale for the 4' flute is smaller than the 8' Stopped Diapason. The Swell contains a Stopped Diapason 8', using a set of pipes from a Stevens organ built around 1856. . . . The Swell Harmonic flute is built of spruce, the Swell Oboe bass (a narrow-scaled, tapered reed stop) is of beech. The eight largest pipes of the 16' Open are of butternut; the rest, standing behind the case, are made of maple. The 8' Principal is of beech, while the 16' Stopped Bass is of maple. The 16' trombone is of maple and the 8' Pedal Trumpet of beech. All of the reed stops in this organ are built with wooden shallots, constructed from eight-sided sections of wood."

### Voicing and Scaling

Since "voicing" and "scaling" denote rather esoteric procedures, taken very seriously by the builder, brief definitions are in order. Voicing refers to the adjustment of speech, loudness, and quality of a pipe. With flue pipes, the builder works with openings in the flue and foot of the pipe, as well as with the "cut-up" of the upper lip of the pipe and the position of the languid (or tongue). For reed stops (such as Trumpets), voicing is largely concerned with the curvature and proportions of the metal "reed" in the boot of the pipe. Scaling refers to the diameter of a pipe and affects loudness as well as quality of sound. Decisions for voicing and scaling of any set of pipes must take into account both the relation of a given stop to the rest of the organ and to the size and acoustical properties of the building in which the organ is heard.

A balanced key action, with a 3/8-inch key dip, allows pallets to open 1/4 inch.

Except for the manual coupler, no felt is used in key actions; rollerboards have wood rollers with iron arms, 1/8 inch in diameter. Natural keys are covered with bone and stop labels are of bone, with lettering engraved by Donald Carbino.

### Restoration of the Organ Case

"As for the case, the aim was to preserve all vestiges of the original Thomas Johnston work, while stripping away the additions of later builders," observes builder Moore. Basically, all that remained from the 1759 case was the facade, and this had been extended in 1884 by Hutchings, when side flats of three pipes each were added. The removal of these unoriginal flats immediately returned the front of the case to its original proportions, with particular emphasis on verticality. Fortunately, parts of all original moldings remained and replacement of these was merely a matter of copying original pieces. David Moore states, "Original parts of the case still preserved are 1) The top part of the impost level on the front; 2) The three tower tops, some with new molding elements; 3) The flats (upper and lower) and their moldings and stiles. In the top flat are wooden dummy pipes; in the lower flats there are some metal pipes contributing to the Great Open Diapason 8' and three metal dummies; 4) All the carvings, repaired and patched." The sides and (probable) back of the case had been replaced during the course of many years, and wooden pipes from the 16' Open Diapason had been placed outside the case (on either side), in the 1958 renovation of the organ. For the present new organ, sides of the case were remade, using existing front paneling for models, and the offending wooden pipes were removed.

The original keyboards had been housed inside the case, with doors in front of them. The present keyboards extend out from the case, to provide necessary overhang above the new pedalboard. It was from one of these existing original doors, which had been incorporated into the paneling at the front of the case by a previous builder, that paint samples were taken to determine the best finish for the restored case. (The most recent finish for the case was a charcoal colored paint). At least three old and three recent layers were discovered, indicating as many different exterior finishes, since the original of 1759. The exterior finish of the case was chosen and painted by Marylou Davis, a restorer experienced in dealing with wood-grain finishes. It was decided, based on evidence from earlier paint layers, that the most appropriate finish for the restored case would be false-graining, a finish known to have been fashionable at the time the case was made. Rosewood graining was the final choice; it proved impossible to determine precisely what hue the original false graining might have imitated. The new finish was applied under the direction of Ms. Davis. (Her complete report is entitled *Report on the Historic Decorative Finish Treatments Found on a Door Panel to the Organ at Old North Church, Boston, Massachusetts.*)

The builder notes that "the finish applied . . . consists of the following layers: 1) a salmon pink ground coat; 2) a thin layer of shellac; 3) tinted wood-graining glazes; 4) tinted varnish; 5) dark shellac; 6) a coat of clear varnish; and 7) a final coat of varnish."

### The Completed Organ

What now exists in the west gallery of Christ Church, Boston, is an organ of 26 independent stops (with several divided between treble and bass as was customary in English organs), clearly based on earlier English ideas, with the addition of a Pedal Division and several manual registers, carefully related to the whole. The dimensions of the original case have been respected, and the windchests of the Pedal have been placed behind the case, since an independent Pedal would not have been part of such an English scheme. The result is an organ suggest-

# Rieger-Orgelbau: The First 150 Years

Mark Buxton

(This is the last of the many articles completed by Mark Buxton before his untimely death [see *Nunc Dimittis*, page 4]. He had visited the Rieger factory in the fall of 1995 and conducted an interview with Christoph Glatter-Götz at that time—Ed.)

Unless you have an unusually detailed map of Austria, the little town of Schwarzach, tucked away in the country's western-most province, Vorarlberg, will be hard to find. Yet it is from this unprepossessing place that many of the world's finest organs are shipped to cities throughout the globe: Edinburgh, Stuttgart, Vienna, Jerusalem, Melbourne, Bergen, Oxford, Hong Kong, Bryn Mawr, Tokyo, Paris, Seoul, New York.

Perhaps this should not come as a surprise, given Rieger's remarkably cosmopolitan location. Schwarzach, nestled by the Lake of Constance, is but a few minutes' drive from Switzerland (Zürich, in fact, is the international airport closest to the Rieger plant); Germany is not much further away; Italy may be reached in about 90 minutes, France in two hours. Lovers of trivia will be fascinated to learn, moreover, that this notable Austrian firm is actually a few miles closer to the French capital, Paris, than to its own, Vienna.

An examination of Rieger's 150-year history reveals a similar penchant for color and disdain for the monochrome.<sup>1</sup> Since 1845, it has set standards, not grasped the coattails of others; blazed trails, not waited for others to set the pace. And, as we shall see, this pioneering spirit extends beyond the minutiae of the organbuilder's craft to a history of enlightened social policies regarding the health and general welfare of Rieger employees.

The company's progenitor, Franz Rieger (1812–1886), was a gardener's son. Realizing that his father's profession offered few prospects, the young Rieger hit upon the idea of building organs. Off to Vienna he went to serve his apprenticeship, later returning to his home town of Jägerndorf, Austro-Silesia, as a qualified Master Organbuilder. Soon he had hung up his shingle, and in 1845 built the company's Opus 1, a 2-manual and pedal instrument, in a neighboring town. The Rieger odyssey had begun.

In time, Franz Rieger's two sons, Otto and Gustav, were to follow him into a business which grew by leaps and bounds as orders poured in from all corners of the Austro-Hungarian Empire. As early as 1876, Rieger had spread its wings beyond the Habsburg market with a commission from Norway. Other foreign contracts followed: London, Gibraltar, Istanbul, Jerusalem, Rome . . . Meanwhile, Franz had passed the reins to his sons in 1873, although he remained with the company as a consultant for seven more years. It was fitting that he was honored by Imperial decree with the Golden Cross for Service in 1879—the same year that the Rieger brothers opened their new factory.

The scope of the Rieger operation was revolutionary and eclectic. Their 1888 instrument for Vienna's Hofburgtheater was the talk of the town, since Otto and Gustav had met the stipulation that the organ must be playable from stage and

pit by using electric action. Rieger also answered the needs of less affluent clients by building a line of 25 smaller instruments of 2 to 12 stops. Just as Franz had received recognition from the Emperor, so too did his sons: in 1896, Otto and Gustav were appointed suppliers to the Imperial Court. Three years later, they were honored also by the Patriarch of Jerusalem.

By 1900, the Rieger workforce numbered 100, 25 of whom were women. The firm had always looked after its employees, as witness its decision in 1879 to provide housing for its expanding workforce. When these houses were connected to the hydro supply in 1900, they became the first in the town to have electric light. The Rieger brothers also started a health insurance scheme for their staff, together with an accident insurance plan, all paid for entirely by the firm. The local government approved of such enlightened attitudes, praising the firm for its welfare policies and sanitary arrangements. Otto Rieger's peers in Jägerndorf also recognized his many outstanding contributions to their community, and elected him mayor from 1900–1903.

Otto Rieger died suddenly in 1903, whereupon Gustav went into immediate retirement, leaving the running of the company to his nephew, Otto Jr. (1880–1920). Under his guiding hand, many splendid and prestigious concert instruments were built in the years running up to the First World War: in Vienna, the Großer Musikvereinsaal<sup>2</sup> (1907), Konservatorium (1910) and Konzerthaus (1913); the Mozarteum in Salzburg (1914); the Konzerthaus in Klagenfurt (1911). Casework showed a marked departure from more traditional designs in favor of the *Jugendstil* (art nouveau). Not surprisingly, these instruments were exemplars of late-Romantic

style, with their decidedly orchestral bent.

By 1914, the winds of reform were already blowing across the organ scene, and Otto Rieger Jr., never one to ignore the latest in thought and design, was fast becoming a strong advocate of the *Reformorgel*. Life was successful, rewarding and promising. These changes would bring new challenges, and Rieger would be ready to meet them.

But there were undercurrents both ominous and powerful. The once-mighty Habsburg empire was already teetering on the brink of extinction when the assassination of the aging Emperor's heir in 1914 released many long-festering tensions in Europe. Four long years later, Austria was a shadow of its former political self. With the abdication of its last Habsburg Emperor, Karl, in 1918, the Republic of Austria came into being; a birth not without problems, as Rieger was soon to discover. The postwar re-drawing of Europe's boundaries placed Otto Rieger and his Austrian firm in the newly-created Czechoslovakia. And since Hungary was now an independent state, the Rieger branch in Budapest was also in a foreign country.

In human terms, the Great War had taken an inevitable toll on the company. Otto, faced with the massive task of rebuilding his devastated firm, turned to an old school-friend, Josef von Glatter-Götz (1880–1948), a successful military man whose career had, not surprisingly, ground to an abrupt halt.<sup>3</sup> Otto reasoned that Josef's finely-honed leadership skills could easily be adapted to the running of an organ factory. But there was to be a major fly in the ointment: Otto died prematurely in 1920, leaving Josef von Glatter-Götz, distinguished soldier and neophyte organbuilder, to run the company.

Glatter-Götz knew that he had to learn the business from A to Z in order to ensure the company's survival and success. Thus it was that, at age 40, he began his apprenticeship in his own factory. Not until he received his Master's Diploma did he become sole owner of the firm.

As may be imagined, conditions were far from easy in those years. Gone were the rosy economic days and the order-books filled to capacity. To survive, other

work had to be considered. Not for the last time, Rieger was forced to stay afloat by undertaking sundry non-organbuilding contracts, such as joinery and carpentry. Ever inventive, ever determined, the company braved these lean, depressing years. By 1925, the staff of 100 was able once more to devote its entire attention and creative energies to organbuilding.

Between the two world wars, Rieger once again flourished. In 1926 a branch was opened just over the border in Germany, a few miles from Jägerndorf, thus giving the firm a foothold in the important German market. Instruments of all proportions and styles were built: unashamedly Romantic examples rubbed shoulders on the shop floor with small unit organs and instruments more in keeping with the tenets of the *Orgelbewegung*. Foreign markets were once more explored and conquered, with Rieger organs being sent as far afield as China, Scandinavia, the Baltic States and even South America. Josef von Glatter-Götz's sons, Egon (1911–1940) and Josef (1914–1989), both apprenticed with Rieger. With Egon devoting himself to matters tonal and artistic and Josef already exhibiting a streak of innovative genius, all seemed well again for the Rieger firm.

Another global conflict changed all that. This time, Rieger was hit even harder: both sons were conscripted into the German forces soon after the outbreak of war; and Egon was killed in action in 1940. From 1943–1945, all organbuilding was forbidden; the only activity at Jägerndorf was the construction of munition crates. Allied bombing sorties razed the Budapest and German branches to the ground, together with the firm's Opus 1, built exactly a century earlier.

May 8, 1945 brought further misery to Rieger and its employees. The entire workforce was interned and ferried to and from work each day. German property was seized, and the Rieger owners and employees deported to Germany. The expropriated factory at Jägerndorf became part of a state-owned firm under the name Rieger-Kloss. This latter company continues to this day, although it has no connection whatsoever with the Rieger firm in Schwarzach.



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ing an English prototype and quite unlike an "all-purpose" instrument. Yet, because of the care taken with actions, winding, disposition, voicing, and scaling, its versatility enables it to play a widely varied repertoire. The builder has avoided following any set of "rules," while observing the principles of traditional organ building.

Those assisting David Moore in the construction of the organ (in addition to Marylou Davis, who supervised the finishing of the case) include Thomas Bowen, Donald Carbino, Dale Harrington, Jeffery Harrington, Dennis Potter, and Edward Workmon. ■

And so to Schwarzach. Just prior to the war, a local organbuilding firm there, Anton Behmann, had been mulling over the idea of a possible partnership with Rieger. In 1946, Josef von Glatter-Götz and his younger son moved westwards, renting the Behmann workshops and living in a camp constructed of old army service huts.

Life was a struggle once more. True, Rieger has often walked with kings, but it has also known the sharp pangs of want. Austria was occupied until 1955 by British, French, American and Soviet forces, a delicate politico-administrative situation. Mobility was limited in the extreme, severely restricting Rieger's access to the Austrian market. Again, the company had to improvise in order to keep its financial head above water, turning once more to woodworking contracts. It also ran the local sauna, at which the young Josef Glatter-Götz, soon to revolutionize the company's fortunes, worked as a masseur.

With the death of his father in 1948, Josef Glatter-Götz assumed control of the firm. Immediately, he began to put into action some of the ideas which had been fermenting in his mind since the early 1930s. Tonally and mechanically, he was well ahead of his time—not necessarily the ideal recipe for instant financial success, especially when the wolf appears to have set up permanent camp at your door! Yet he stuck to his guns (particularly over his ideal of the mechanical slider-chest organ), loyally supported by his dedicated staff.

As in earlier bleak periods in Rieger's history, tenacity paid off. An early breakthrough came with a 1-manual choir organ of 6 stops, its green facade pipes made of copper from an old church roof. Not the likeliest of trailblazers, perhaps, but it so impressed Paul Hindemith and Herbert von Karajan that they used it with their orchestras. An organ of similar design was exhibited and sold at Chicago's World Exhibition in 1950, thus chalking up Rieger's first North American conquest. By developing a series of smaller instruments, Glatter-Götz was able to carve out a market niche for his firm. Soon, the Rieger name became synonymous with a fine blend of classical and modern; old-fashioned craftsmanship hand-in-hand with cutting-edge technology.

Naturally, the ever-increasing number of commissions, including orders from the United States, was a source of pride, joy and security to Rieger. But there was one major headache: space. The workshops were soon unable to meet the demands placed on them, and other buildings in the Schwarzach had to be rented. On one occasion, an instrument destined for the Cathedral in Port-au-Prince, Haiti, was erected in the firm's yard, amongst fervent prayers for clement weather from all concerned. This unsatisfactory situation was rectified in 1972, when a new factory was opened, accommodating 50 staff.

Josef Glatter-Götz retired in 1984, and passed away some five years later. In true Rieger-Glatter-Götz tradition, his three sons followed him into the business. Caspar, the eldest (b. 1945), apprenticed with Rieger, later working for Kern, von Beckerath and Kuhn. He was works manager at Rieger until the end of 1992, and now runs the organbuilding firm of Pfaff in Überlingen under his own name. Raimund Glatter-Götz (b. 1948) apprenticed with Klais, and studied interior and industrial design at Vienna's Akademie für Angewandte Kunst. A freelance organ designer, contracted solely to Rieger, he also carries out design work on projects unrelated to organbuilding.

The youngest son, Christoph (b. 1951), spent his apprenticeship years with Marcussen, joining Rieger in 1977 as Managing Director. He is an uncommonly thoughtful man, whose quietly-spoken demeanour cloaks a razor-sharp mind. An articulate, gifted linguist, his warmth and intellectual sophistication are complemented by a refreshing sense of humor, that commodity so sadly lacking in the organ world!

**MB:** Here we are in this strikingly modern factory, where you build organs using a fine blend of time-honored craftsmanship and state-of-the-art technology. Rieger has always struck me as a firm which, while fully acknowledging the past, has its feet very much in the present, with ears and eyes cannily attuned to the future. Looking at the firm's history, this seems to be a common thread. What bearing did (or does) this approach have on your work here?

**CG-G:** We certainly aim to build organs which are modern (contemporary, you might say) yet which incorporate the past in a useful, artistic and appropriate manner. And yes, we do look to the future by embracing technological advancements where appropriate. By this, I mean that we don't welcome novelty for novelty's sake. Innovations of limited or spurious merit are given short shrift here!

**MB:** Having such an imaginative organbuilder for a father must have been a seminal influence . . .

**CG-G:** That is true. Obviously, there was a good deal of "shop" discussed at home, so I grew up in a very fertile, stimulating environment, always hearing the latest talk about what the firm was doing and what was going on in the organ business in general. My father was an exceptionally forward-looking man, very experimental and modern in his approach. In all honesty, he was never the world's greatest businessman. But when it came to building organs, he was an undoubted genius who enjoyed the esteem of colleagues and workers alike.

The other guiding light was my apprenticeship at Marcussen. This was almost a 180° turn from what I had experienced at home, where my father was always striking out in new directions. The Marcussen way, on the other hand, was very conservative in terms of tonal and mechanical matters. Rather than being mutually exclusive, however, these dual influences were extremely complementary, one acting as a foil to the other.

**MB:** But you didn't go straight into organbuilding after school?

**CG-G:** No. When I left school, I really wasn't sure what I wanted to do. I was in the army for a while and started my career as a militia officer. Later, I trained at a trade college.

Naturally, organbuilding was always a consideration. After my apprenticeship, I worked for several organbuilders and a pipemaker. During that period, I spent five years on the Dom Bédos translation, including an entire year when I did nothing else. My father very kindly supported me during that year, allowing me to concentrate exclusively on what was a vast project.

Having obtained my master's degree in 1976, I joined Rieger the following year, and things have gone from there, I suppose!

**MB:** Your instruments are unmistakably "Rieger": historical influences notwithstanding, they neither imitate nor copy. I think of organbuilding as a journey, and a creative one at that. One cannot ignore the past, since innovation demands that we nourish, maintain and build upon our traditions, not consign them to the waste bin. But it seems to me that a constant and unthinking obsession with the past cannot do much in terms of moving forward. For instance, this craze for historical copies.

**CG-G:** I have respect for copying where appropriate, but I have no interest in doing it myself. Organbuilders must be creative, and there seems nothing creative as far as I'm concerned in copying other people's work down to the last nail and screw. (We've done some of this work in the past, by the way, so I may speak from experience! I'm not just knocking it for the sake of doing so.)

I think that some of my dislike for this "imitation" stems from the fact that I find it grossly insulting to Cavallé-Coll, let's say, when somebody or other copies a Cavallé-Coll organ. Who can honestly believe that he is doing Cavallé-Coll's art any favors by mimicking it? Copying

is the opposite of what this great pioneer did, and is therefore at odds with his spirit. A contradiction in itself!

**MB:** Especially since Cavallé-Coll was so modern in his thinking.

**CG-G:** Precisely so. He used the past, in the form of existing pipework and chests, as a starting point. It informed his thinking, but did not become a *substitute* for original thought.

I really like the analogy of organbuilding as a journey. The starting point isn't the journey itself, although some would no doubt have us believe otherwise!

**MB:** And does your journey include historical tunings and the like?

**CG-G:** Well, it has in the past. (Again, we've been there and done it, so I know what I'm talking about.) We used to build organs with unequal temperament—some fifteen years ago or so, I'd say. One such installation (a large one at that) in Düsseldorf springs to mind—as does the fact that we were later called back to convert the organ to equal temperament! We wouldn't use unequal tunings nowadays unless there were very special circumstances. In such cases, we employ a *very* moderate inequality.

**MB:** I can remember hearing of an organist back in Canada who delighted in the fact that the tuning of his instrument gave a special radiance to hymns in the keys of C Major and G Major.

**CG-G:** That's amusing! Mind you, I suppose that one could argue in favor of such a tuning for an organ in a tiny Tyrolean village church, where all the hymns are likely to be in C Major or G Major!

In all seriousness, however, unequal temperament is not for us.

**MB:** And so-called "live" wind?

**CG-G:** Now there's another *bête-noire!* For centuries, organbuilders have striven for steadier wind. Why regress? This "flexible wind" sounds unusual, to say the least. And if we are to be true to the intentions of our forefathers, then this "flexibility" should not be noticeable. If it is, then we have failed.

**MB:** Of course, steady, solid wind doesn't come cheap.

**CG-G:** No, it doesn't. In fact, I sometimes listen to an organ with "live" wind and wonder whether the unsteadiness is there by accident rather than design. Perhaps it's sometimes more an excuse for shoddy workmanship and cheap construction than a conscious attempt to be "authentic."

**MB:** I have always admired your magnificent organ in the Hong Kong Cultural Centre, which is a joy to play, even with the manuals coupled. And the pressures there are high, too.

**CG-G:** Yes: nothing is on less than 100mm!

**MB:** Your couplers do not use electric assistance, which pleases me, I must say. Perhaps it's just my preference, but I like to notice a difference in touch when playing *fortissimo* on a tracker with the manuals coupled.

**CG-G:** I think that it's wrong to build a mechanical action which feels the same whether you're playing on a single 8' flute or on full organ. After all, you don't play a trumpet *pianissimo* the same way as you do *fortissimo*—or the piano, for that matter.

**MB:** The use of electric assistance on a tracker seems pointless anyway: why have mechanical action if you're then going to use electrically-assisted couplers? But back to Hong Kong: how is it that the organ there, higher wind pressures and all, is comfortable to play—even with the manuals coupled?

**CG-G:** We are very proud, I have to say, of that instrument. As you point out, it is possible to play comfortably with the manuals coupled. But there's no secret to how we achieve higher wind pressures without the concomitant troubles of increased resistance. It's all in the planning. We spent a great amount of time

poring over details, measurements, types of materials to be used for rollers, squares and so forth. We are very satisfied with the end result. Incidentally, it would appear that some of our "competitors" also think that we are on the right track, since, with my my blessing, they have gone through this organ and others with a fine-tooth comb.

In short, it's simply a question of hard work, detailed study and, of course, price: you cannot get these results for peanuts, I'm afraid!

Nor, it must be stressed, can one achieve such results without a commensurately fine builder and his staff. The Rieger team functions with the precision and reliability of well-oiled clockwork. Yet this is a very human machine, which works in a highly productive and supportive atmosphere. As Christoph Glatter-Götz points out, the organizational structure here is horizontal, with the administrative staff (Glatter-Götz himself, the works-manager, Wendelin, and a secretary, Elisabeth) kept to a bare minimum. With the other 60-odd employees, the ratio of 1:20 is one of which Rieger is proud.

Three teams of a dozen or so employees build each organ from scratch. There are no "specialists" who spend their working lives making consoles or chests for the assembly crew. Rather, each team creates a new organ from inception to installation. The pipemakers constitute the fourth group. These craftsmen work closely with the voicer, who is involved with each project early in its life. The voicer also works in tandem with the draftsman, ensuring that there are no problems regarding matters such as tuning accessibility, for example.

**MB:** Your "team" system seems to work extremely well.

**CG-G:** We're very happy with it. All the employees get a great sense of satisfaction from seeing a project through from beginning to end. And the greater responsibility they have is crucial, of course. Imagine what it would be like to do nothing but grind out consoles, day after day, year after year.

When we have a large project, two teams combine. Otherwise, you might have a situation where two of the teams are each building a small 2-manual instrument, leaving the third team to slog away for an eternity on a large cathedral organ!

**MB:** I notice that you make extensive use of CAD in the drawing department.

**CG-G:** Yes—in fact, we've used it exclusively since 1990. It gives us so much more flexibility and saves us time, enabling us to devote more attention and energy to creative organbuilding. CAD lets a draftsman make small alterations to a drawing on the computer, or even produce two separate sketches—all without the time-consuming process of doing two drawings. Rieger has even developed a special program which is now available to other builders.

**MB:** And your new computer-driven router?

**CG-G:** Our new \$200,000 toy! It is a godsend, eliminating the backache of drilling holes in top boards—what I call the "stupid" work of the organbuilder. Computers are essential in streamlining the work of an organ factory such as ours.

**MB:** Now there's a term—"organ factory"—guaranteed to inflame some people!

**CG-G:** It's interesting to note how many still regard the term "organ factory" (*Orgel-Fabrik*) with disdain. Yet when Otto and Gustav Rieger opened their new premises in 1879, the company letter-head and the sign above the gates bore the designation "*Orgel-Fabrik*" with great pride. It was a sign that a business had "arrived." This all changed with the advent of the reform move-



ment, of course, when people dismissed such companies as overgrown, impersonal monsters. In doing so, they conveniently "forgot" the tonal and mechanical excellence achieved by builders such as Rieger—and others, of course.

**MB:** But even today, when the pendulum has swung back a little, there still is a tendency to turn up the nose at larger companies. Do you think that this is because a firm such as yours doesn't have the cosy, romantic (even mystical) allure of the organ craftsman, who builds his instruments in far more intimate surroundings, aided by only a handful of staff?

**CG-G:** Very much so. I have the greatest respect for the "organ craftsman" who does everything from sawing the lumber to voicing the pipes. In defence of larger companies, however, let's not forget that different people have different strengths and weaknesses, of course! For example, the smaller builder may indeed be a marvellous voicer. But is he necessarily a master pipemaker? Is he a gifted designer, master carpenter and savvy businessman?

It's also fair to say that only a larger company is really in the position to make all the parts of an organ on the premises. A smaller builder usually has to order from supply firms, even if he strenuously denies it, as is often the case!

Realistically, a company must have a vast array of talent and expertise at its disposal in order to meet all our expectations of what constitutes a master organbuilder. I would suggest that the top-class "organ factory" alone is capable of fulfilling these criteria, simply because it has these resources readily to hand.

**MB:** Leaving aside purely organbuilding matters for a moment, let's look at another very modern facet of the Rieger personality, namely its attention to staff welfare. For starters, I couldn't help but notice your marvellous canteen!

**CG-G:** When we built the addition in 1993, we added a kitchen. Our "Leisure Committee" is responsible for running it, and the company cook, Erna, does a meal each day for the workers. Everybody makes a contribution, although apprentices pay only half. Incidentally, we also reimburse 50% of travel costs to those employees who take public transit to work, one of a variety of measures to encourage leaving the car at home. (I've sold mine.)

**MB:** Looking at the delightful countryside which surrounds the factory, I wonder what steps your government takes to see that the environment stays clean?

**CG-G:** We have very strict standards in Austria regarding matters such as water and air pollution. But we try to play our part, too. One of our employees looks after the ecological side of things, ensuring that we keep the factory and the environment as clean and safe as possible.

Rieger also has its own very stringent regulations regarding health and safety in the workplace. For example, certain pieces of machinery may not be operated by junior apprentices, and we test our pipemakers every three months for traces of lead in the blood. The results can sometimes be surprising, as in the case of one man who had only been with us a short time. We were very disturbed, therefore, when the tests revealed that he had considerably more lead in his system than did our veteran pipemakers. Nobody could understand the anomaly, until we learned that he had lived next to a gas station for many years.

Because we are in the countryside, there is the inevitable problem of mice. To combat this, we have a new member of the team, Gottfried Silbermann.<sup>4</sup> I'm pleased to report that he's doing an excellent job of keeping the premises rodent-free!

**MB:** You also employ a number of staff with disabilities, who contribute greatly to the warm atmosphere here. Are there government regulations in Austria about this?

**CG-G:** Yes, there are government

mandates relating to the percentage of disabled people that a company must employ. (The government then subsidizes their wages to a certain degree.) You don't have to comply with these laws, but there are financial penalties if you don't. Unfortunately, it works out cheaper if you pay the government fines, so many firms take the easier option. We, however, decided to face the challenge.

I'm proud of our handicapped folk. They have made a fine contribution not only to our work but also to the workplace ambience. Some of our employees had reservations at first, but these misgivings vanished very quickly. The whole business has done wonders in terms of changing attitudes towards those with handicaps, mental disabilities in particular. It's been a most positive experience. And, as you remark, these workers bring a very outgoing, friendly approach to their work.

**MB:** I don't suppose that one can build a truly outstanding organ if there's a lack of collegial spirit in the workplace.

**CG-G:** That's right, but this partnership, if you will, must extend to the client, too. My father once gave me an invaluable piece of advice: Get off on the wrong foot with a client and the organ will never be a great one, in spite of all best intentions. And how right he was! We've had times when things didn't "click" as well as they might have early

on. The end result has been fine—but nothing more. It was almost as if I had asked the voicer to leave out a special ingredient or something.

**MB:** And this coalition must presumably include the architect as well.

**CG-G:** Yes indeed. A difficult architect can give an organbuilder many sleepless nights!

**MB:** I'm sure that organbuilders reading this will be nodding their heads vigorously in agreement! Your brother Raimund was telling me earlier that the good architects work with (rather than against) you, respecting you as fellow artists. In his experience, the second-rate architects cause the most trouble.

**CG-G:** Very much so! On the other hand, it can be a joy to collaborate with a top-class architect. This was the case with our 1991 organ at the Paris Conservatoire, when we worked with Christian de Portzamparc—one of today's leading architects. He could afford to pay great attention to what we had to say, and accepted many of our suggestions. Such an immensely gifted man. It was a true pleasure and honor to work with him on that project.

**MB:** Another recent organ was that for St. Giles' Cathedral in Edinburgh, which has generated a tremendously positive response. An enjoyable project?

**CG-G:** Indeed it was, especially with

regards to the cooperation we enjoyed with client, architect and musicians. The acoustics, on the other hand, were something of a headache. St. Giles' is the sort of building where the sound is completely different wherever you stand. This had to be given special consideration when determining scalings, but all the trouble was well worth it, I feel.

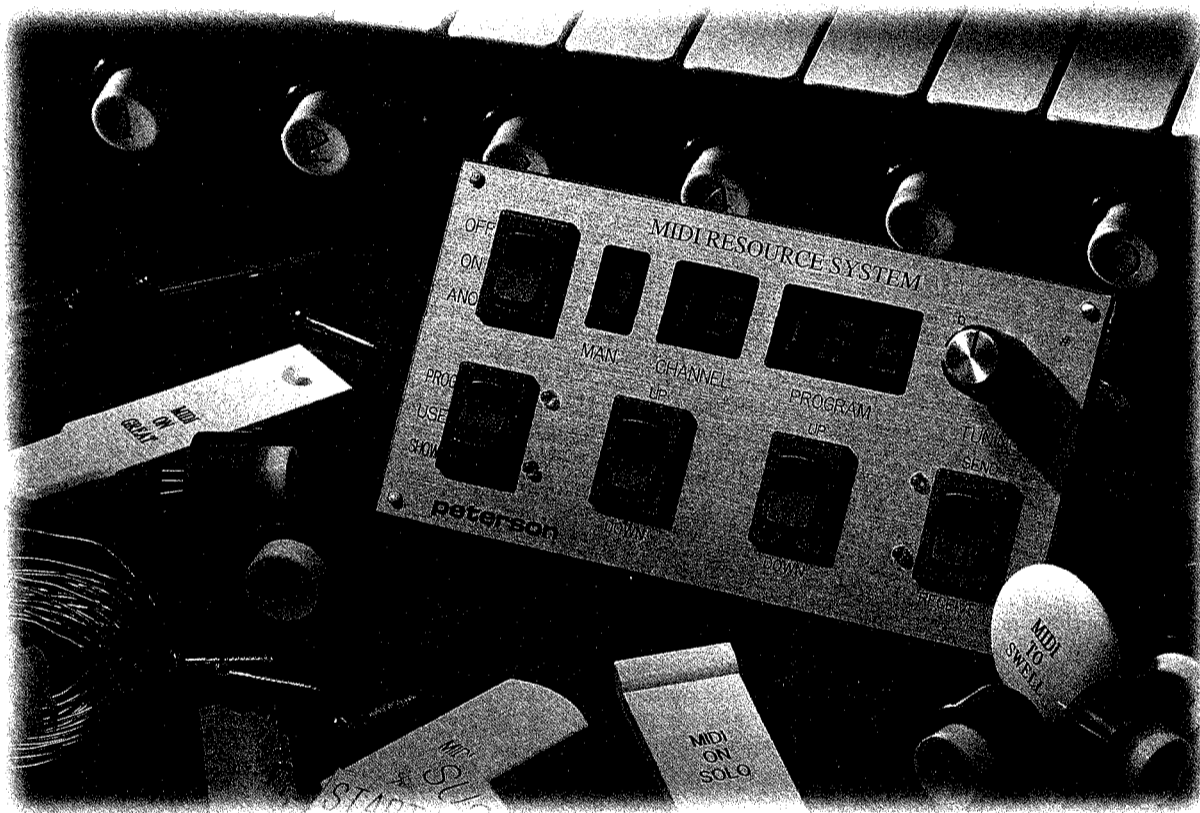
**MB:** This is your second organ in a British cathedral. Your aim, I presume, was to build an excellent Rieger organ, rather than trying to emulate the "British cathedral organ" style—whatever that's supposed to be!

**CG-G:** Of course—no copying allowed! We set out to create a modern instrument that would a) make fine music and b) fulfill the needs of the church. In our opinion, that must always be the goal when building an organ for a church.

**MB:** What about organs for concert halls?

**CG-G:** Well, a concert hall organ is an entirely different kettle of fish, and needs to be treated as such. I think it's fair to say that the reason for the failure of so many concert hall organs is that they are simply church organs built in recital halls or whatever.

**MB:** So what would you say are the salient points to consider when planning an organ for the concert hall?



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**CG-G:** First, the acoustics: unlike churches (North American ones excepted), concert halls tend to be pretty dead, acoustically. We need to create more sound energy to fill a dry acoustic, which means using higher wind pressures. One cannot hope to produce sufficient sound with low pressures in such an environment. This of course has much bearing upon mechanical action, as we discussed earlier in reference to the Hong Kong Cultural Centre.

The difference isn't restricted to technical details, of course. More important, I would say, is what you expect from a concert hall organ. We must remember that it is impossible to re-create the Thomaskirche or Saint-Sulpice in the concert hall; to do so would be a futile exercise anyway, and we don't even try to get "as close as possible." Instead, the organbuilder must strive to make the music *intelligible* to today's listener in a context outside the church.

**MB:** Your brother Raimund refers to the Archbishop of Vienna who, when questioned as to how today's organs should look, answered: "Like we are today." Is this how today's organs should sound?

**CG-G:** Yes, I believe so. Given today's predilection for eclectic programming, I feel that our organs must be contemporary if they are able to render music from all periods. After all, just as pianists play music by Mozart, Chopin and Schönberg on the same instrument—the modern piano—so too organists should be able to play everything from Bach to Ligeti on one organ.

We need to create modern organs that will speak the language of our times, rather than a so-called "authentic" language. Let's face it, even when we hear Franck on an untouched Cavallé-Coll, we are listening to the music with entirely different ears than did the composer or his contemporaries, and we shouldn't delude ourselves into thinking otherwise. The impact of more recent music has changed our approach to listening in ways we often fail to consider. Many other considerations have also influenced and affected how we listen to music. After all, the listener who is accustomed to *coq-au-vin* with a good red wine for lunch will have a different approach to the music than the person who's used to eating a burger and coke. The ears of 1895 are certainly not those of 1996!

When it comes to playing earlier music (Bach, for example) on a modern organ of this type, well, can't we be *creative* in our performances of this repertoire on such instruments? As with organbuilding, making music on the organ is an art. And, to my mind, creativity lies at the heart of all art.

**MB:** Let's return to the concert hall for a moment, if we may. How do you see the rôle of the concert hall instrument vis-à-vis its interaction with the orchestra—what Dupré referred to as the "chemistry" between organ and orchestra?

**CG-G:** That is an excellent description, because the organ must react well *with* and *to* an orchestra; it shouldn't just be a recital vehicle or an accompanimental machine. Who knows, with more instruments along these lines, perhaps composers may be encouraged to make significant contributions to the repertoire for organ and orchestra?

**MB:** A spirit of cooperation between composer and builder would be a prerequisite, for sure.

**CG-G:** We all admire the organs of Cavallé-Coll and the great works inspired by them. But would the organs or the music have the same place in our affections today, I wonder, had not builder and composer stimulated each other's creativity to such an extent?

**MB:** We would certainly have more contemporary instruments of note, I feel, if composers, organists and builders were inspired by each other.

**CG-G:** And we would get away from the idea of an "ideal" or "authentic" organ, aiming rather for a truly contem-

porary organ which, in the Archbishop of Vienna's words, reflects us as we are *today*. The most distinguished organbuilders of the past, whom we so greatly admire, were alive to the nuances of change in the music and liturgy of their day, responding with creativity and imagination. We too must respond in the same manner—not simply tread water!

**MB:** All this talk of what kind of organ is "better" or "best" seems somewhat inane. Surely, the best kind of organ is an excellent organ?

**CG-G:** Exactly. Provided that certain basic, timeless criteria (the highest standards of workmanship, for example) are met, then it is possible that Organ A and Organ B will be equal in quality, even though they might be as different as chalk from cheese.

**MB:** Which organs in the United States particularly impress you?

**CG-G:** Woolsey Hall at Yale is a favorite. That is a truly magnificent organ which, to my ears, represents the art of American organbuilding at its best.

**MB:** We've talked about some of your famous instruments abroad. What about notable commissions closer to home?

**CG-G:** The new organ in the Stephansdom, Vienna (1991), was a great honor for us, given the significance and prestige of the church. Naturally, we enjoy building organs for Japan, Korea, Hong Kong, the United States and so forth, but our bread and butter work is in Austria and Germany. Everything else is icing on the cake, but extremely rewarding nonetheless.

**MB:** There's a major instrument on the shop floor for the Stuttgart Hochschule, together with the restoration of the Fulda Domkirche. What else is in the pipeline?

**CG-G:** We have an organ for Christchurch, New Zealand, and a good-sized instrument for Douglas Lawrence's church (the Scots Church) in Melbourne, Australia. Then there are the Cathedrals of Bergen and Molde in Norway, and the famous Basilica of Vierzehnheiligen in Germany. The order books are full now until the end of the millennium, so there's no real cause for complaint.

**MB:** A final thought?

**CG-G:** Well, I hope that we will build more organs which will stimulate and reward both players and listeners—not forgetting composers, of course. And, if we are able to foster a spirit of discovery, curiosity even, then I think that our work here will not be in vain! And if I refer to our work, I mean it—as the *work* is done by others.

As a postscript, some impressions of recent Rieger organs in various parts of Austria. Two 1995 instruments proved to be excellent 'test-drive' models. In each case, the experience was both thrilling and musically rewarding. We start with an installation at the Erlöserkirche in Lustenau—a mere stone's throw from Schwarzach.

#### I - HAUPTWERK

- 16' Bourdon
- 8' Principal
- 8' Flüte Harmonique
- 8' Gedeckt
- 4' Octav
- 4' Spitzflöte
- 2 1/2' Quinte
- 2' Superoctav
- 1 1/2' Mixtur IV
- 8' Cornet V
- 16' Fagott
- 8' Trompete

#### II - SCHWELLWERK

- 16' Quintaton
- 8' Bourdon
- 8' Gambe
- 8' Voix Céleste
- 4' Principal
- 4' Flute Traverse
- 2 1/2' Nazard
- 2' Gemshorn
- 1 1/2' Terz
- 2 1/2' Plein Jeu V

- 8' Trompette Harmonique
- 8' Hautbois
- 8' Voix Humaine
- 4' Clairon

#### PEDAL

- 16' Principal
- 16' Subbaß
- 8' Octavbaß
- 8' Flötenbaß
- 4' Octav
- 16' Bombarde
- 8' Posaune

#### II/I, I/P, II/P

- Tremulant
- Compass: 56/30
- 12 x 16 Generals
- Sequencer
- Tutti
- General Cancel

The organ is situated in the west gallery of a modern, fairly resonant church. First off, one is struck by the considerable distance between console and pipework. Nevertheless, the action is precise, responsive and comfortable, even with both manuals coupled together.

While there are many influences of undeniably French provenance, the instrument speaks with a proudly authentic Rieger voice. Bach works beautifully; so too Mendelssohn and Brahms. The organ handles French music of all periods with conviction.

The manual and pedal chorus reeds are full-bodied, without a trace of harshness; the foundations flood the building with a warm, translucent sound. The manual choruses are characterized by firmness and cohesion. Each and every stop on the organ is beautifully voiced. The flutes are colorful; the richly-hued strings have color and definition. A remarkable stop is the 16' Quintaton on the Schwellwerk, with its intriguingly smoky flavor.

No less splendid, although completely different in character, is the Rieger in the parish church of St. Elizabeth, Altenberg, a lovely village some 15 miles or so north of Linz. The organ stands in the west gallery of a church which is part modern, part Gothic.

#### HAUPTWERK

- 16' Bourdon
- 8' Principal
- 8' Rohrflöte
- 8' Viola
- 4' Octav
- 4' Spitzflöte
- 2 1/2' Quinte
- 1 1/2' Mixtur IV
- 8' Trompete

#### RÜCKPOSITIV

- 8' Holzgedackt
- 4' Principal
- 4' Rohrflöte
- 2' Principal
- 1 1/2' Larigot
- 2 1/2' Sesquialtera II
- 1' Cimbäl
- 8' Krummhorn

#### PEDAL

- 16' Subbaß
- 8' Principal
- 8' Bourdon
- 4' Choralflöte
- 16' Fagott

- Rp/Hw, Rp/P, Hw/P
- Compass: 56/30

This is a marvellous little organ, acquitting itself with honor in service-playing and in a wide range of repertoire. On paper, it might not appeal overly to devotees of Romantic fare, but sceptics should note that this gutsy, colorful and well-mannered instrument can go from 0 to 60 without a bump, in spite of the absence of an expressive division. The voicing, by Oswald Wagner, is exquisite. Noteworthy stops are the Viola on the Hauptwerk and the Holzgedackt on the Rückpositiv. This latter is capable of supporting the bold secondary chorus, and works beautifully in accompanimental and solo combinations.

I had the good fortune and pleasure of attending its dedication by Wolfgang Kreuzhuber, organist of Linz Cathedral, on November 19, 1995; fittingly enough, the feast of St. Elizabeth. In addition to the full ceremonial of the blessing by

Monsignor Johann Bergmann, also of Linz Cathedral, we were treated to a guided tour of the organ's tonal resources by the cleric and his organist. In what appeared to be fairly non-technical but highly descriptive language, the Monsignor would describe the new instrument's various stops with infectious enthusiasm, whereupon Kreuzhuber improvised (very briefly) on the pertinent voice or combination of voices. It was evident that the 'performers' were enjoying themselves as much as the audience!

The organ was also heard in a fine performance of Franz Schmidt's "Halleluja" Prelude (apparently *de rigueur* at Austrian organ dedications), and a closing improvisation of superlative construction and imagination. And it was used to great effect in a hymn, complete with interludes. But no: the capacity audience did not hear a solid hour of organ music, as is the norm at dedications. However, they did learn what a Sequialtera sounds like, why their organ has two keyboards and why there are stops at so many different pitches. As Wolfgang Kreuzhuber later observed, events of this nature are not always the ideal place to trot out Bach's "Sei gegrüßet." He has a point. After all, everybody went away delighted and captivated by what their new Rieger could do, having received a painless, effective, enlightening and enjoyable initiation into the arcana of the pipe organ.

The Lustenau and Altenberg Riegers are smaller-scale examples of the company's artistry. A prime indication of its work on a larger canvas is the instrument in Vienna's St. Stephen's Cathedral. During my stay in Vienna, I attended a recital by students from the Vienna Musikhochschule which proved that St. Stephen's now has an organ truly worthy of its stature and tradition. The highlight of a bitterly cold evening (after six years in the comfort of North America, it is easy to forget how cold European churches can be in the winter!) was a world-class performance of Reger's Fantasia on "Wachet auf" by a young Rumanian organist, Erzsébet Geréd, a pupil of Michael Radulescu. This was stupendously good playing. That the organ fits its liturgical rôle like a glove was more than amply demonstrated the following day by Peter Planavsky's superior and memorable playing of the midday service. ■

*Without the indispensable contributions of several people, this project would never have seen the light of day. In researching and preparing this article, I wish to acknowledge my profound and sincere indebtedness to the following persons in Austria and North America for their time, advice, assistance, kindness, generosity and hospitality:*

*Christoph and Raimund Glatter-Götz; Jim Osborne of Austrian Airlines in Chicago; Walter Graßl of the Austrian National Tourist Office in Vienna and his Toronto counterpart, Mrs. Wally Haupt; Dr. Evelyn Miksch of the Vienna Tourist Board; Fr. Augustinus Wurm of St. Elizabeth's, Altenberg; and last, but not least, the entire Rieger staff, who answered my many questions with enthusiasm, patience and good grace.*

#### Notes:

1. This summation of the company's history is taken from Christoph Glatter-Götz's *Rieger Orgelbau*. In German and English, it is lavishly illustrated with color and monochrome pictures. Of special interest is the complete text of Raimund Glatter-Götz's lecture to the ISO at Antwerp in 1990. Copies of this beautifully-produced publication are available for \$15.00 U.S., incl. post and handling, from Rieger Orgelbau, A-6858 Schwarzach, Vorarlberg, Austria. (U.S. personal checks accepted.)

2. The famous Golden Hall, venue of the ever-popular New Year's Day Concert.

3. Josef von Glatter-Götz enjoyed a military career of exceptional distinction. In addition to becoming a Lieutenant Colonel in the Imperial General Staff, he also served as Military Attaché to Turkey.

4. Gottfried Silbermann is a tomcat.

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.

# New Organs

## Cover

**Goulding & Wood, Inc.**, Indianapolis, IN, has built a new organ for St. Luke's Lutheran Church, Park Ridge, IL. The original instrument was a 15-rank organ built by Henry Pilcher's Sons of Louisville, KY. It had been "updated" to 18 ranks with new main chests and console in the 1960s. The organ still remained bottled up in one chamber located in the front left corner (which also happened to be the northwest corner), where neither sound could get out nor temperature could be controlled. For this reason, consideration was given to placing the organ in the rear gallery. However, the very shallow gallery and an immense rear window with a bank of radiators in front of it precluded this location.

The organ selection committee had early on established a list of priorities:

- 1) The organ should have a variety of sonorities and have a "presence of sound" in the room.
- 2) The ensembles for choral accompaniment would be located near, and in proper balance with, the choir.
- 3) The organ should have versatility in console functions and location for both service and concert usage.
- 4) The organ would architecturally fit the building.
- 5) The organ had to be located where the primary ensembles for congregational accompaniment would have no acoustical obstructions to the nave.
- 6) While a secondary concern to worship functions, the musical appreciation of the congregation is such to warrant sufficient tonal resources for a wide range of organ literature.

Church architecture dictated that the organ should remain at the liturgical east end. Items 4 and 5 were satisfied through the use of matching cases installed along the front walls located within the nave proper. The left case (which extends from the original chamber) contains the Great division; the right case contains the Pedal plenum and 16' Posaune. It was this section of the organ that entered into the design after the initial proposal, based on the desire to 1) maintain architectural balance, and 2) provide a fully independent Pedal plenum division. The wall that separated the original chamber from the nave was removed, and the new Swell division with its own expression box was installed in the original chamber along

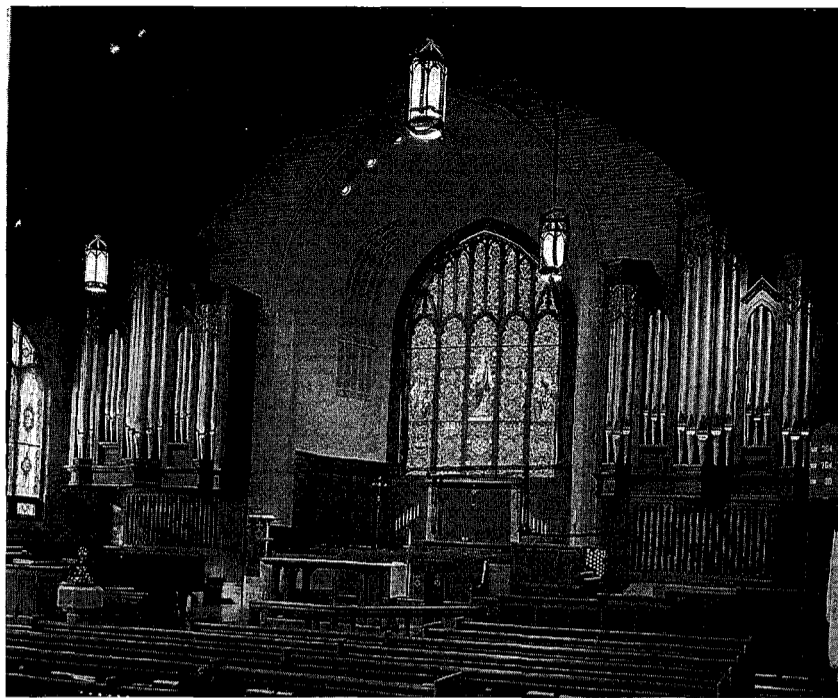
with the Pedal Bourdon and Subbass. This satisfied items 4 and 5.

In keeping within our tonal philosophy of balancing vertical plenums with other stops of varied dynamics and color, the given specification was created. The Great, Swell, and Pedal have complete Principal choruses. The second Great mixture adds the right amount of sheen to the full organ ensemble. Normally this Scharf mixture would have been assigned to the Swell, but space was not available. The Great also contains the Flute Cornet ensemble, a third 8' for accompanimental purposes, and a French-style Cromorne. A full reed chorus is supplied in the Swell in Anglo-American classic style. As was common practice in 19th-century French building, the 4' Clarion breaks back to 8' pitch at g#45 in order to maintain its full reed sonority through g56.

The Swell 8' Gedeckt is a wood stop having English blocks that provide a more subtle "chiff" than German blocks. The strings are of broad scale with the 8' Virole being "Töpfer" 52. The 16' Posaune employs wooden resonators and is full length to low GGG, where height constraints made it necessary to break to half-length. An 8' Festival Trumpet crowns the organ, and while definitely a solo reed, is voiced and scaled such that it can be used to cap the full ensemble without domination. These tonal accommodations fulfilled items 1 and 6, and the location of the Great, Swell, and softer Pedal stops just behind the choir satisfied item 2.

The church already understood the need to improve acoustics in the area around the choir and organ, and the value of having more space to better serve both liturgical and musical functions. With the new organ now taking up more room in the original chancel area, the church remodeled and extended the chancel—employing hardwood flooring—to satisfy these needs. The console is on a movable platform allowing it to be located in a central position for recitals (item 3).

The organ action consists of Goulding & Wood's exclusively-designed electro-pneumatic slider chests along with conventional electro-pneumatic unit chests. The drawknob console contains an 8-level, solid-state combination action, and a conventional, solid-state diode/transistor switching system controls all



stops, keys, and couplers. The cases are red oak stained to match interior wood. Pipes of the 16' Principal form the middle flats of both cases. The Pedal 8' Octave fills in the remaining pipes of the right case, as does the Great 8' Principal in the left case. The pipe shades emulate window patterns and were carved by Goulding & Wood personnel.

The organ was dedicated with a recital by Sally Cherrington, Director of Music at St. Luke's, on October 22, 1995.

—Thomas Wood  
President, Goulding & Wood, Inc.

### GREAT

- 16' Bourdon\*
- 8' Principal
- 8' Rohr Flute
- 8' Gemshorn\*
- 4' Octave
- 4' Spiel Flute
- 2 1/2' Nazard (TC)
- 2' Wald Flute
- 1 1/2' Tierce (TC)
- 1 1/2' Mixture II-III
- 3/4' Scharf II
- 8' Cromorne
- 8' Festival Trumpet
- Tremolo
- Gt/Gt 16-UO-4

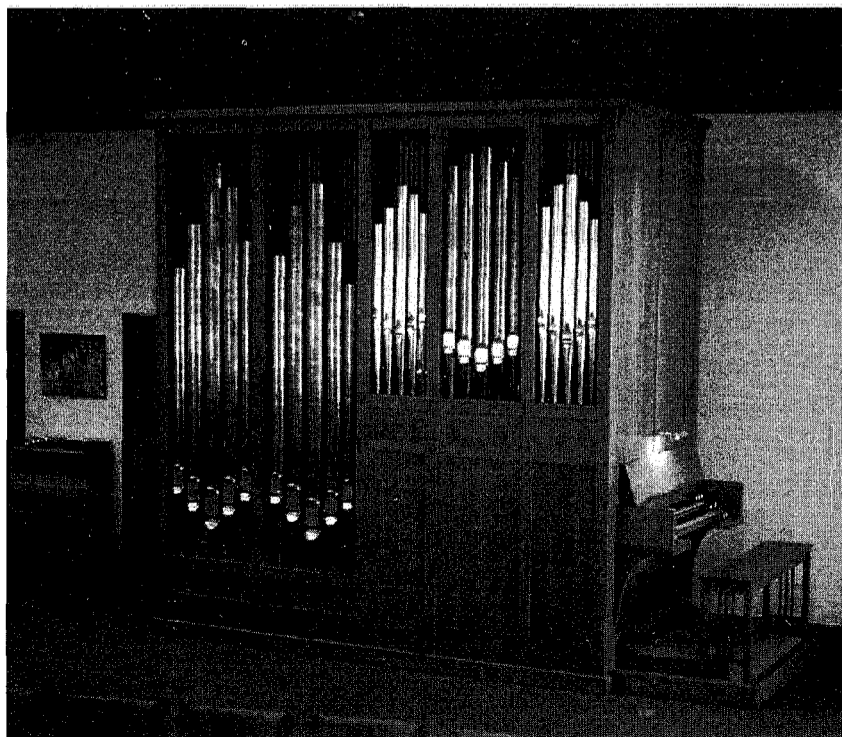
### SWELL

- 8' Virole
- 8' Virole Celeste (TC)
- 8' Gedeckt
- 4' Principal
- 4' Block Flute
- 2' Octave
- 1 1/2' Spitz Quint
- 2' Mixture III-IV
- 16' Bassoon-Hautbois
- 8' Trompette
- 8' Hautbois
- 4' Clarion
- 8' Festival Trumpet (Gt)
- Tremolo
- Sw/Sw 16-UO-4

### PEDAL

- 32' Contre Bourdon (Gt)
- 16' Principal
- 16' Subbass\*
- 16' Bourdon (Gt)
- 8' Octave
- 8' Bourdon (Gt)
- 4' Choral Bass
- 4' Bourdon (Gt)
- 2' Octave Bass
- 1 1/2' Mixture II
- 16' Posaune
- 16' Bassoon-Hautbois (Sw)
- 8' Hautbois (Sw)
- 4' Hautbois (Sw)
- 8' Festival Trumpet (Gt)

\* retained from Pilcher organ



**Marceau & Associates**, Portland, OR, has built a new organ, the firm's opus XI, for Shalom United Church of Christ, Richland, WA. All wooden components were constructed in the Marceau shop. The casework, inspired by Mission-style architecture, is of quarter-sawn white oak. Winding is a single wedge bellows which imparts a gentle flex to larger registrations. Of note is the duplexing between the Great and Pedal: rather than sharing pipes at the same pitch, the Pedal is, in effect, a 12-note extension of the Great, allowing the Pedal to stand apart from the Great. The organ incorporates some vintage pipework (16' Rohrbass, 1967 Kiefer; 8' Rohrflöte, 1975 Casavant; 8' Holzgedeckt, 1912 Estey; 8' Dolce, 1974 Möller) along with new pipework from Stinkens. Two stops are prepared for (Cornet II and 8' Schalmei). Tremulant to entire organ. Workers on the project included René Marceau, Mary Marceau, Mark Dahlberg, Tom Krisinski, Bill Schuster, Rand Benfiet, and Aaron Holzer.

### GREAT

- 8' Rohrflöte
- 4' Principal
- 2' Octave (from Mixture)
- 2' Mixture III
- Sw/Gt

### SWELL

- 8' Dolce
- 8' Gedeckt
- 4' Koppelflöte
- 2 1/2' Nasard (from Cornet)
- 2 1/2' Cornet II (prep)
- 2' Blockflöte
- 8' Schalmei (prep)

### PEDAL

- 16' Rohrbass
- 8' Principalbass
- 4' Octavebass
- Gt/Ped
- Sw/Ped



**J.F. Nordlie Company**, Sioux Falls, SD, has built a new organ for Nativity of Our Lord Church in Green Bay, WI. The electro-mechanical organ comprises 14 ranks. The case is elevated above the floor on the left front corner of the sanctuary. The room's favorable acoustic enhances the robust sound of the organ. The console is connected to the organ by a single fiber optic cable allowing flexibility in placement. Complete MIDI capability assures use in the church's varied music program. Scott Riedel served as consultant for the church. Wayne Efferson is music director for Nativity Parish. The organ was built in the Nordlie shop by craftsmen John F. Nordlie, Paul E. Nordlie, Trintje Nordlie, David L. Beyer, Martin D. Larsen, Eric Grane, James Greenwald, and Beth MacDonald. Current totals: 11 registers, 14 ranks, 860 pipes; when complete: 13 registers, 18 ranks, 1,092 pipes.

#### Analysis

- 16' Prestant (56 pipes)
- 4' Octave (tc, 44)
- 2' Mixture IV (239)
- 16' Bourdon (73)
- 8' Viola (80)
- 8' Viola Celeste (tc, 49)
- 4' Harmonic Flute (61)
- 2 2/3' Nazard (61)
- 2' Principal (56)
- 1 3/8' Tierce (tc, 39)
- 1' Mixture II-III (154) (prep)
- 16' Bombarde/Trompette (102)
- 16' Basson/Hautbois (78) (prep)

#### GREAT

- 16' Viola
- 8' Prestant
- 8' Gedackt
- 8' Viola
- 4' Octave
- 4' Flute
- 2' Fifteenth
- 2' Cornet V
- 2' Mixture III-IV
- 8' Trompette
- 4' Clairon
- Sw/Ct

#### SWELL

- 8' Gedackt
- 8' Viola
- 8' Viola Celeste (tc)
- 4' Principal
- 4' Harmonic Flute
- 2 2/3' Nazard
- 2' Octave
- 2' Piccolo
- 1 3/8' Tierce
- 1' Mixture II-III (prep)
- 16' Basson (prep)
- 8' Trompette
- 8' Hautbois (prep)
- 4' Clairon
- Tremulant
- Sw 16, 4

#### PEDAL

- 32' Resultant
- 16' Prestant
- 16' Bourdon
- 8' Octave
- 8' Flute
- 4' Octave
- 2' Octave
- 1 3/8' Mixture III
- 16' Harmonics III-IV
- 16' Bombarde
- 16' Basson (prep)
- 8' Trompette
- 4' Clairon
- Ct/Ped
- Sw/Ped

**The Fabry Company**, Fox Lake, IL, has completed the rebuilding of the 2-manual, 20-rank Moller organ at Emmanuel Lutheran Church, Ludington, MI. The project included the replacement of the entire Great/Pedal chestwork (which had been damaged by smoke and water when lightning caused a fire), solid state conversion of the console and relay systems, and several tonal additions. The tilt-tablet style console wood shell was also replaced because of damage. A used two-manual console was donated to Emmanuel Church from another client of Fabry that combined two organs to make a three-manual instrument. The used console came from the former residence organ of the late Henry Beard, who originally sold the Moller organ to Emmanuel Church. The console was refinished and fitted with new manuals of maple naturals and walnut sharps, pedal key tops to match

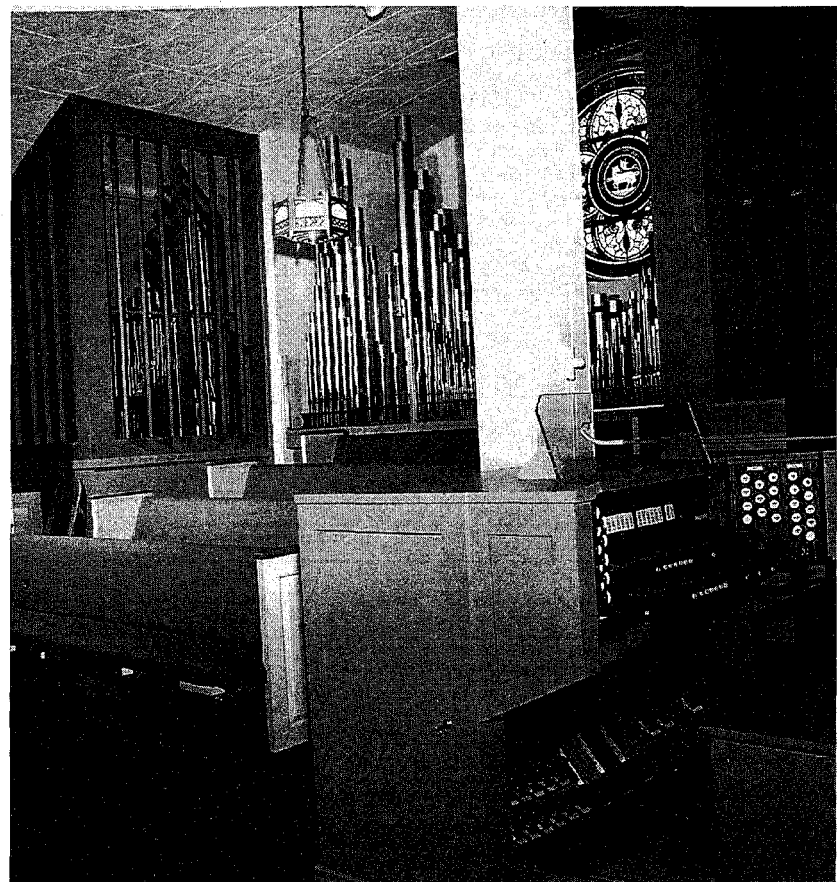
the manuals, 32-level combination action and solid state relay. The crew included David Gustav Fabry, Joe Poland, John Cutler, and David J. Fabry.

#### GREAT

- 8' Principal (new)
- 8' Rohrflote
- 4' Principal
- 2' Octavin
- III Mixture (one new rank, reformulated)
- 8' Trompette (Sw)

#### SWELL

- 8' Gedackt
- 4' Spitz Principal
- 2 2/3' Nazard (new)
- 1 3/8' Tierce (from 2 2/3')
- II Plein Jeu
- 8' Oboe Schalmey (new)
- 16' Trompette (new 1-12; ext)
- 8' Trompette



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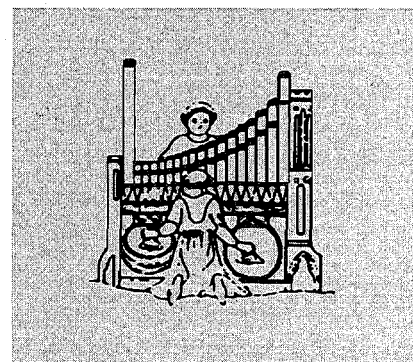
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#### CHOIR

- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Koppelflote
- 2' Doublette
- 1 1/8' Larigot (new)

#### PEDAL

- 32' Resultant
- 16' Bourdon (Gt)
- 16' Gedackt (Sw)
- 8' Geigen Prinzipal
- 8' Gedackt (Sw)
- 4' Geigen Octave
- 16' Trompette (Sw)
- 8' Trompette (Sw)
- 4' Clarion (Sw)



# Calendar

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

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

## UNITED STATES East Of The Mississippi

### 15 FEBRUARY

**John Mitchener**; Christ United Methodist, Greensboro, NC 8 pm

**Sue Mitchell Wallace**, with choir; First Presbyterian, St Petersburg, FL 8 pm

His Majestie's Clerkes; Grace Lutheran, River Forest, IL 8 pm

ACDA Collegiate Choral Festival; Elmhurst College, Elmhurst, IL

### 16 FEBRUARY

**Trevor Kahlbaugh**; Cathedral of All SS, Albany, NY 4:30 pm

Le Chemin de la Croix (The Way of the Cross); St Thomas Church, New York, NY 5:15 pm

**Lynne Davis**; St Stephen's Episcopal, Millburn, NJ 4 pm

**Bruce Neswick**; Church of the Redeemer, Baltimore, MD 8 pm

Baltimore Choral Arts Society; Emmanuel Church, Chestertown, MD 4 pm

**William Gudger**; Church of the Holy Cross, Tryon, NC 4 pm

**Frederick Swann**; Miami Beach Community Church, Miami Beach, FL 4 pm

**Christopher Herrick**; Christ Church Episcopal, Pensacola, FL 4 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**David Briggs**; St Paul's Episcopal, Akron, OH 8 pm

Twelfth Annual Organfest; First Presbyterian, Arlington Heights, IL 4 pm

**David Whitehouse**; St Michael's Episcopal, Barrington, IL 4 pm

**Byron Blackmore**; Our Savior's Lutheran, La Crosse, WI 3 pm

**Gary Beard**; Second Presbyterian, Memphis, TN 4 pm

### 17 FEBRUARY

Music of Jehan Alain; Church of the Holy Trinity, New York, NY 1-5:30 pm

**James Higdon**; Church of the Holy Trinity, New York, NY 8 pm

**John Weaver**, with orchestra; Good Shepherd Presbyterian, New York, NY (also February 18).

### 18 FEBRUARY

**John Fryar**; St Luke's Chapel, Medical Univ of SC, Charleston, SC noon

**Frederick Swann**; All SS Episcopal, Winter Park, FL 7:30 pm

### 19 FEBRUARY

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

### 20 FEBRUARY

**Gail Archer**; St Paul's Chapel, Columbia Univ, New York, NY noon

**Jeffri Bantz**; St Gregory's Episcopal, Boca Raton, FL

### 21 FEBRUARY

**Gerre Hancock**; St Paul's Church, Augusta, GA 8 pm

Concordia Seminary Chorus; Trinity Lutheran, Darmstadt, IN 7 pm

**Hans-Ola Ericsson**; Fourth Presbyterian, Chicago, IL 12:10 pm

William Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm

### 22 FEBRUARY

American Boychoir; All SS Church, Morristown, TN

Concordia Seminary Chorus; Good Shepherd Lutheran, Chattanooga, TN 7 pm

His Majestie's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm

**Yuko Hayashi**; St Giles, Northbrook, IL 8 pm

### 23 FEBRUARY

**Samuel Roberts**; Cathedral of All SS, Albany, NY 4:30 pm

**Roland Martin**; SUNY, Buffalo, NY 5 pm

**Richard Webb**; St Thomas Church, New York, NY 5:15 pm

**David Herman**; Longwood Gardens, Kennett Square, PA 2:30 pm

**Heather Hinton**; Bahia Vista Mennonite Church, Sarasota, FL 6 pm

Concordia Seminary Chorus; Faith Lutheran, Marietta, GA 8:15 am

Concordia Seminary Chorus; Holy Cross Lutheran, Riverdale, GA 7 pm

**William Kuhlman**; Cleveland Museum, Cleveland, OH 2 pm

**Jonathan Hall**; St Michael's Episcopal, Barrington, IL 4 pm

**Diane Meredith Belcher**; Second Presbyterian, Memphis, TN 4 pm

His Majestie's Clerkes; Quigley Chapel, Chicago, IL 3 pm

### 24 FEBRUARY

Concordia Seminary Chorus; Our Redeemer Lutheran, Ocala, FL 7 pm

**Andrea Handley**; Presbyterian Homes, Evanston, IL 1:30 pm

### 25 FEBRUARY

**Paul Stetsenko**; Plymouth Church of the Pilgrims; Brooklyn, NY 7:30 pm

**Mary Williams**; St Luke's Chapel, Medical Univ of SC, Charleston, SC noon

Concordia Seminary Chorus; Our Savior Lutheran, Lake Worth, FL 7 pm

### 26 FEBRUARY

**Bruce Neswick**; Trinity Church, Copley Square, Boston, MA noon

Concordia Seminary Chorus; Grace Lutheran, Naples, FL 7 pm

Ars Musica Chicago; The Newberry Library, Chicago, IL 7 pm

Vocal Concert; Park Ridge Community Church, Park Ridge, IL noon

### 27 FEBRUARY

Palm Beach County School of the Arts Choral Ensemble; St Gregory's Episcopal, Boca Raton, FL noon

**John Brock**; Church of the Ascension, Knoxville, TN

### 28 FEBRUARY

**Dennis Schmidt**, with Deering Festival Chorus; Community Church, Deering, NH 7:30 pm

Concordia Seminary Chorus; Woodlands Lutheran, Montverde, FL 7 pm

**Matthew Walsh**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 1 MARCH

Choral Concert; St Peter's Episcopal, Morristown, NJ 7:30 pm

**David Higgs**, masterclass; Trinity Lutheran, Hagerstown, MD 10 am

Bach, *Magnificat*, with orchestra; Arts Center, College of DuPage, Glen Ellyn, IL 8 pm

**Christopher Young**, masterclass; Northwestern University, Evanston, IL 10 am

### 2 MARCH

**Hatsumi Miura**; Church of the Advent, Boston, MA 5:30 pm

**Keith Williams**; Cathedral of All SS, Albany, NY 4:30 pm

**Lee Dettra**, with trumpet ensemble; Cadet Chapel, West Point, NY 3:30 pm

Sine Nomine; Colgate-Rochester Divinity School, Rochester, NY 7:30 pm

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

**Dennis Stewart**; Longwood Gardens, Kennett Square, PA 2:30 pm

**David Higgs**; Trinity Lutheran, Hagerstown, MD 3 pm

**David Arcus**; Duke University, Durham, NC 5 pm

**Alan Morrison**; Cleveland Museum, Cleveland, OH 3 pm

**John Obetz**; Fairmont Presbyterian, Cleveland Heights, OH 4 pm

Concordia Seminary Chorus; Christ the King Lutheran, Enterprise, AL 10:30 am

Concordia Seminary Chorus; Redeemer Lutheran, Warrington, FL 7 pm

**+John Scott**; La Grave Christian Reformed, Grand Rapids, MI 4 pm

**Christopher Young**; Northwestern Univ, Evanston, IL 5 pm

Mozart, *Solemn Vespers*, with orchestra; First Congregational, Crystal Lake, IL 4 pm

**Don Wright**; St Michael's Episcopal, Barrington, IL 4 pm

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

### 3 MARCH

**Phil Brown**; Second Presbyterian, Memphis, TN 4 pm

Concordia Seminary Chorus; St John Lutheran, New Orleans, LA 7 pm

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4 MARCH

**Scott Bennett**; St Luke's Chapel, Medical Univ of South Carolina, Charleston, SC noon  
**Pamela Ruiter-Feenstra**, clavichord; Eastern Michigan Univ, Ypsilanti, MI 8 pm  
Concordia Seminary Chorus; Trinity Lutheran, Baton Rouge, LA 7 pm

5 MARCH

**Gerre Hancock**; General Theological Seminary, New York, NY  
**Marcia Van Oyen**; Park Ridge Community Church, Park Ridge, IL noon

6 MARCH

**Jeremy Clayre**; St Paul's Chapel, Columbia Univ, New York, NY noon

7 MARCH

**Gerre Hancock**, workshop; Union Baptist Church, Mystic, CT 7:30 pm  
Mozart, *Requiem*; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm  
**Michael Surratt**; Fourth Presbyterian, Chicago, IL 12:10 pm

8 MARCH

Children's Choral Festival; Union Baptist Church, Mystic, CT 4 pm  
Three Choirs Festival; Christ Church Cathedral, Hartford, CT 3 pm  
**William Clark**, workshop; Old West Church, Boston, MA 10 am  
**David Craighead**, masterclass; Christ Church, Oyster Bay, NY 10 am  
**Carole Terry**, workshop; University of Kentucky, Lexington, KY 9 am  
The James Chorale; Grace Lutheran, River Forest, IL 7:30 pm

9 MARCH

**Larry Allen**; United Methodist Church, Hartford, CT 4 pm  
**Betty Mathis**; Cathedral of All SS, Albany, NY 4:30 pm  
**Michael Burke**; SUNY, Buffalo, NY 5 pm  
**David Craighead**; Christ Church, Oyster Bay, NY 5 pm  
**Cynthia Roberts-Greene**; St Thomas Church, New York, NY 5:15 pm  
Jazz Vespers; Bryn Mawr Presbyterian, Bryn Mawr, PA  
**Peter Brown & Joyce Gundrum**, organ & harpsichord; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm  
Nottingham Chamber Players; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm

**Christopher Herrick**; St Stephen's Episcopal, Miami, FL 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Donald Mead**; First Congregational, Columbus, OH 4 pm  
Mozart, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm  
**Carole Terry**; University of Kentucky, Lexington, KY 3 pm  
**Heather Hinton**; Sacred Heart School of Theology, Milwaukee, WI 3 pm  
The James Chorale; St Josaphat, Chicago, IL 4 pm  
**William Crosbie**; St Michael's Episcopal, Barrington, IL 4 pm  
Choral Concert; First Presbyterian, Arlington Heights, IL 4 pm  
**Martin Jean**; Pilgrim Congregational, Duluth, MN 4 pm  
**David Ramsey**; Second Presbyterian, Memphis, TN 4 pm

11 MARCH

**Marianne Decker**, with flute; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm  
**Julia Harlow**; St Luke's Chapel, Medical Univ of South Carolina, Charleston, SC noon  
**Keith Shafer**; St Paul's Church, Augusta, GA noon  
**Heather Hinton**; East 91st Street Christian Church, Indianapolis, IN 7:30 pm

13 MARCH

**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm (also March 14, March 15, 2 pm)

14 MARCH

**Marilyn Keiser**; Palmetto Presbyterian, Miami, FL 8 pm

**William Picher**; St William's, Naples, FL 7 pm  
Musica Antiqua Köln; Pabst Theater, Milwaukee, WI 7:30 pm

**Samuel Soria**; Fourth Presbyterian, Chicago, IL 12:10 pm  
Mendelssohn, *St Paul*, with orchestra; Bethel College, St Paul, MN

15 MARCH

Bachathon; Ridgewood United Methodist, Ridgewood, NJ  
**Sue Mitchell Wallace**, hymn festival & church music workshop; First Presbyterian, St Petersburg, FL  
Bach Young Artist Showcase; Music on KK, Joyce Parker Productions, Milwaukee, WI 3 pm (also 7 pm, Barnes & Noble Booksellers, Brookfield, WI)  
Aebersold & Neiwem, piano duo; St Giles, Northbrook, IL 8 pm

16 MARCH

Schuetz, *The Seven Last Words*, with orchestra; First Congregational, Madison, CT 10 am  
**David Hurd**; Trinity College, Hartford, CT 3 pm  
**Mark Engelhardt**; Cathedral of All SS, Albany, NY 4:30 pm  
Bach, *St Matthew Passion*; Trinity Church, New York, NY 3 pm  
**Mary Fenwick**; St Francis of Assisi Cathedral, Metuchen, NJ 4 pm  
**William Stokes**; Church of the Holy Cross; Tryon, NC 4 pm  
**Marvin Mills**; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
**John Weaver**; West Liberty State College, West Liberty, WV 3:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Robert Quade**; St Paul's Episcopal, Akron, OH 8 pm  
Lenten Choral Concert; First Presbyterian, Evansville, IN 4 pm  
Bach Young Artist Showcase; Betty Brinn Children's Museum, Milwaukee, WI 3 pm  
**Richard Hoskins**; St Michael's Episcopal, Barrington, IL 4 pm  
**Heather Hinton**; Westminster Presbyterian, Peoria, IL 3:30 pm  
**Jay Pontius**; Second Presbyterian, Memphis, TN 4 pm  
**Fredrick Swann**; Christ Church Cathedral, New Orleans, LA 4 pm

17 MARCH

The King's Singers; Immanuel Congregational, Hartford, CT 8 pm  
**Johnitchener**; Peace College, Raleigh, NC 8 pm  
Apollo's Fire Baroque Orchestra; Wisconsin Lutheran College, Wauwatosa, WI 7:30 pm (lecture at 6:30 pm)

18 MARCH

Bach, *St Matthew Passion*; St Thomas Church, New York, NY 7:30 pm  
**Mary Monroe**; St Paul's Chapel, Columbia Univ, New York, NY noon  
**Karl E. Moyer**; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm  
**Hazel King**; St Luke's Chapel, Medical Univ of South Carolina, Charleston, SC noon  
**Fredrick Swann**; First Scots Presbyterian, Charleston, SC 8 pm  
**James Diaz**; First Wayne Street United Methodist, Ft Wayne, IN 7:30 pm  
Bach Young Artist Showcase; Piano Gallery, Milwaukee, WI 7 pm

21 MARCH

Bach, *St Matthew Passion*, with orchestra; University of Florida, Gainesville, FL 8 pm  
Trio Sonnerie; All SS Cathedral, Milwaukee, WI 7:30 pm (lecture at 6:30 pm)  
**Edward Parmentier**, harpsichord; All SS Cathedral, Milwaukee, WI 10 pm  
**Stefan Engels**; Fourth Presbyterian, Chicago, IL 12:10 pm

22 MARCH

Bach Young Artist Showcase; Wauwatosa Public Library; Wauwatosa, WI 3 pm  
**Edward Parmentier & Joan Parsley**, harpsichords (Bach concert); All SS Cathedral, Milwaukee, WI 7:30 pm (Lecture at 6:30 pm)

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23 MARCH  
**Susan Armstrong**; Cathedral of All SS, Albany, NY 4:30 pm  
 Handel, *Messiah Parts II & III*, with orchestra; Madison Ave Presbyterian, New York, NY 4 pm  
**Christopher Young**; St Thomas Church, New York, NY 5:15 pm  
 Handel, *Messiah*; Our Lady of Mt Carmel, Doylestown, PA 8 pm  
**Don Kinnier**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
 Bruckner, *Mass in E-flat*; St Paul's Episcopal, Akron, OH 8 pm  
**Edward Parmentier**, harpsichord; All SS Cathedral, Milwaukee, WI 7:30 pm (lecture at 6:30 pm)

24 MARCH  
**Mary Simmons**; Presbyterian Homes, Evanston, IL 1:30 pm

25 MARCH  
**Peter Stoltzfus**, with tenor; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm  
**Ward Moore**; St Luke's Chapel, Medical Univ of South Carolina, Charleston, SC noon

26 MARCH  
 Brahms, *Requiem*, with orchestra; St Bartholomew's, New York, NY 8 pm

27 MARCH  
 Josquin, *Missa L'homme armé*; Church of the Advent, Boston, MA 6:30 pm

28 MARCH  
 Dubois, *The Seven Last Words*; Second Presbyterian, Indianapolis, IN noon  
 Dubois, *The Seven Last Words*; Lindenwood Christian, Memphis, TN 5:30 pm

29 MARCH  
 Vaughan Williams, *Mass in G Minor*; Church of the Advent, Boston, MA 7 pm  
**Marc Cheban**; Longwood Gardens, Kennett Square, PA 2:30 pm (also March 30)

30 MARCH  
**Patrick Allen**; St Thomas Church, New York, NY 2:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

#### UNITED STATES West Of The Mississippi

16 FEBRUARY  
 Concordia Seminary Chorus; Epiphany Lutheran, St Louis, MO 3 pm  
 American Boychoir; Park Cities Presbyterian, Dallas, TX  
**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Thomas Brown**; RLDS Temple, Independence, MO 4 pm  
**Craig Cramer**; Arizona State University, Tempe, AZ 2:30 pm  
**Gerre Hancock**; Grace Cathedral, San Francisco, CA 5 pm  
 Hymn Festival; Trinity Episcopal, Santa Barbara, CA 3:30 pm

17 FEBRUARY  
 American Boychoir; St Mark's Cathedral, Shreveport, LA  
**Craig Cramer**, masterclass; Arizona State Univ, Tempe, AZ 2:40 pm

18 FEBRUARY  
 American Boychoir; Pulaski Heights United Methodist, Little Rock, AR

21 FEBRUARY  
**James Welch**; St Paul's Episcopal, Bakersfield, CA 8 pm

22 FEBRUARY  
**James Welch**; LDS Church, Bakersfield, CA 7:30 pm  
**James Johnson**, masterclass; St Brigid's, San Diego, CA 10 am

23 FEBRUARY  
**David Higgs**; Cathedral Church of St Paul, Des Moines, IA  
**John Scott**; First Plymouth Congregational, Lincoln, NE 7:30 pm  
 Thompson, *The Peaceable Kingdom*; RLDS Temple, Independence, MO 4 pm  
**+Carlene Nelhart**; Prince of Peace Catholic church, Olathe, KS 3 pm  
 Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
**Lynne Davis**; Arizona State University, Tempe, AZ 2:30 pm  
**William Catherwood**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Philip Scriven**; All SS Episcopal, Beverly Hills, CA 5 pm  
**Chris Elliott (Ben Hur)**; First Presbyterian, San Anselmo, CA 4 pm  
**James Johnson**; St Brigid's, San Diego, CA 3 pm

24 FEBRUARY  
**Lynne Davis**, masterclass; Arizona State Univ, Tempe, AZ 2:40 pm  
**Melvin West**, workshop; Stone Tower Seventh-day Adventist, Portland, OR 7 pm

25 FEBRUARY  
**Lynne Davis**; Westwood United Methodist, Los Angeles, CA 8 pm

28 FEBRUARY  
 Cathedral Brass; St John's Cathedral, Denver, CO 8 pm

1 MARCH  
**James Johnson**; St John's Episcopal, San Francisco, CA 5 pm

2 MARCH  
**Matthew Dirst**; Walla Walla College, College Place, WA 7:30 pm  
**Mark Thomas**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
 Youth Musical; La Jolla Presbyterian, La Jolla, CA 9, 10:30 am  
 St Olaf College Band; Lake Ave Church, Pasadena, CA 7:30 pm

3 MARCH  
**Charles Rus**; Memorial Church, Palo Alto, CA 8 pm

5 MARCH  
 Concordia Seminary Choir; St Paul Lutheran, Shreveport, LA 7 pm

6 MARCH  
 Concordia Seminary Chorus; St John Lutheran, Stuttgart, AR 7 pm

7 MARCH  
**George Ritchie**; Plymouth Congregational, Des Moines, IA 7:30 pm  
 Choral Concert, with orchestra; St John's Cathedral, Denver, CO 8 pm

8 MARCH  
**George Ritchie**, workshop; Plymouth Congregational, Des Moines, IA 10 am

9 MARCH  
**John Obez**; RLDS Auditorium, Independence, MO 7 pm  
**James Johnson**; First Presbyterian, Kerbillie, TX 3 pm  
**Douglas Reed**; Arizona State Univ, Tempe, AZ 2:30 pm  
**Elizabeth Smith**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
 Brahms, *Requiem*; All SS Episcopal, Beverly Hills, CA 5 pm  
 Cappella Nova; Holliston United Methodist, Pasadena, CA 4 pm  
**Alan Morrison**; St James Episcopal, Los Angeles, CA 5:30 pm

10 MARCH  
**Douglas Reed**, masterclass; Arizona State Univ, Tempe, AZ 2:40 pm

12 MARCH  
 Concordia Seminary Chorus; Beautiful Savior Lutheran, Bridgeton, MO 7 pm

14 MARCH  
 Northstar Choral Festival; Ted Mann Concert Hall, Minneapolis, MN 8 pm

15 MARCH  
 Bach, *St Mark Passion*; St Francis Xavier (College) Church, St Louis, MO 7:30 pm  
**David Higgs**, masterclass; First Presbyterian, San Anselmo, CA 10 am  
**Edward Murray**; Immanuel Presbyterian, Los Angeles, CA 8 pm

16 MARCH  
**Pamela Ruiter-Feenstra**; Wartburg College, Waverly, IA 4 pm  
 James Johnson; First Methodist, Austin, TX 4 pm  
 Bach, *Cantata 182*; Christ the King Lutheran, Houston, TX 5 pm  
**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**David Higgs**; First Presbyterian, San Anselmo, CA 4 pm  
**Christopher Herrick**; First Congregational, Los Angeles, CA 4 pm

17 MARCH  
 Honegger, *King David*; Ted Mann Concert Hall, Minneapolis, MN 7:30 pm

18 MARCH  
**James David Christie**; Pittsburg State Univ, Pittsburg, KS 7:30 pm

21 MARCH  
 Bach Birthday Organ Concert; St John's Cathedral, Denver, CO 8 pm

23 MARCH  
 Arvo Pärt, *St John Passion*; St John's Cathedral, Denver, CO 7 pm  
 Bluebonnet Brass Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

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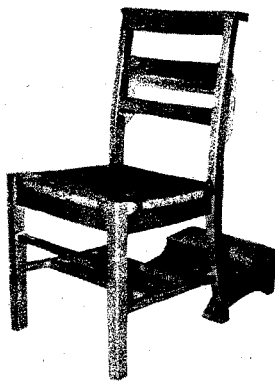
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WA 7 pm

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

Festival of Choirs; Lake Ave Church, Pasade-  
na, CA 6 pm

30 MARCH

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

### INTERNATIONAL

16 FEBRUARY

**Berj Zamkochian**; Konzerthaus, Vienna,  
Austria 11 am, 2 pm

21 FEBRUARY

**Berj Zamkochian**; San Lazzaro, Venice, Italy  
7:30 pm (also February 23, 3:30 pm)

26 FEBRUARY

**Gordon Stewart**; Parr Hall, Warrington, Eng-  
land 7:45 pm

28 FEBRUARY

Choral Concert; St Paul's Cathedral, London,  
Ontario

1 MARCH

Sine Nomine; St John's Anglican, Kitchener,  
Ontario 8 pm

2 MARCH

Sine Nomine; St Matthew's Cathedral, Cam-  
bridge (Hespler), Ontario 10:30 am

7 MARCH

**Thomas Trotter**; Bridgewater Hall, Man-  
chester, England

15 MARCH

**Alan Morrison**; Jack Singer Concert Hall,  
Calgary, Alberta 8 pm

16 MARCH

**Jean Gillou**; Konzerthaus, Vienna, Austria 11  
am

31 MARCH

**Ian Tracey**; Liverpool Cathedral, Liverpool,  
England 11:15 am

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Concert," October 27: *Sketches*, op. 58, nos.  
3 & 4, Schumann; *Suite Gothique*, Boëll-  
mann; *Le jardin suspendu*, Litanies, Alain;  
*Prelude and Fugue in g*, S. 535, Bach; *Tu es  
petra*, Mulet; *A Diet of Worms*, Horvit; *Fan-  
tasia*, S. 562, Bach; *Prelude and Fugue on  
BACH*, Liszt.

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**PETER DUBOIS**, Third Presbyterian  
Church, Rochester, NY, October 27: *Comes  
Autumn Time*, Sowerby; *Psalm Prelude*, op.  
32, no. 2, Howells; *Prelude and Fugue in E-  
flat*, op. 99, no. 3, Saint-Saëns; *Crown Impe-  
rial*, Walton/Murrill; *Antiphons II, II, IV  
(Fifteen Pieces)*, Dupré; *Grande Pièce Sym-  
phonique*, Franck.

**MICHAEL GAILIT**, St. Mary's Church,  
Nuremberg, Germany, July 23: *Three Pre-  
ludes and Fugues*, op. 7, *Fifteen Pieces*, op.  
18, *Finale (Évocation)*, op. 37, Dupré.

**RAYMOND GARNER**, First Church of  
Christ, Scientist, Denver, CO, November 3:  
*Fantaisie in C*, *Prelude, Fugue et Variation*,  
*Choral I in E*, *Choral II in b*, *Choral III in a*,  
Franck.

**DAVID HILL**, Church of St. Ignatius  
Loyola, New York, NY, November 6: *Komm,  
heiliger Geist, Herr Gott, Allein Gott in der  
Höh sei Ehr*, Bach; *Choral No. 2 in b*,  
Franck; *Adagio in E*, Bridge; *Fantaisie in D-  
flat*, Saint-Saëns; *Salamanca*, Bovet;  
*Andante*, Debussy, arr. Guilman; *Prelude  
and Fugue on BACH*, Liszt.

**VANCE HARPER JONES**, First Presby-  
terian Church, Whiteville, NC, October 20:  
*Introduction, Voluntary VI*, Elgar; *Sonata*,  
Kerll; *Sonata in A*, Mendelssohn; *Jesu bleibet  
meine Freude*, S. 147a (arr. Fjelred), *Jesu,  
meine Freude*, S. 1105, *In dir ist Freude*, S.  
615, Bach; *Allegro, Schnell, Bewegt*, Stock-  
meier; *Deep River in Jazz Style*, Utterback;  
*Sigma Alpha Epsilon March*, Clements; *Jubi-  
lation Suite*, Janzer.

**MARIE-LOUISE LANGLAIS**, St.  
Thomas Church, New York, NY, October 25:  
*Five Renaissance Dances*, Attaignant; *Récit  
de tierce en taille*, de Grigny; *Choral III in a*,  
Franck; *Cantilène improvisée*, Tournemire;  
*Hymne d'Action de Graces "Te Deum"*, *La  
Nativité*, *Cantique*, *La Cinquième  
Trompette*, Langlais.

**KAREL PAUKERT**, Cleveland Museum  
of Art, Cleveland, OH, October 6: *Toccata  
and Fugue in f*, *Impetuoso*, Wiedermann;  
*Momenti d'organo*, Eben; *Pièce Héroïque*,  
Franck, Oct 13: *Toccata, Adagio and Fugue  
in C*, S. 564, Bach; *Toccata seconda*, *Capric-  
cio del Soggetto*, *Capriccio pastorale*, Fres-  
cobaldi; *Sonatas in c* (K. 254), *C* (K. 255), *D*  
(K. 288), Scarlatti; *Concerto in a*, Bach, Oct  
20: *Variations on "America"*, Ives; *Episode*,  
Song, *Serenade*, *Reveille (Organbook I)*,  
Rorem; *Requiescat in Pace*, Sowerby; *Meine  
Seele erhebet den Herren*, *Toccata and Fugue  
in d*, Bach.

**SYLVIE POIRIER**, Liebfrauen-Kirche,  
Bottrop-Eigen, Germany, July 14: *Hiob für  
Orgel*, Eben.

**JOHN SCOTT**, St. Luke's Lutheran  
Church, Silver Spring, MA, November 1;  
Christ Church (Episcopal), Westerly, RI,  
November 3: *Was Gott tut, das ist wohlge-  
tan*, Pachelbel; *Toccata, Adagio and Fugue*,  
S. 564, *An Wasserflüssen Babylon*, S. 653,  
Bach; *Veni redemptor gentium*, Tallis; *Mas-*

*ter Tallis' Testament*, Howells; *Variations on  
Two Themes*, Hakim; *March on a Theme of  
Handel*, Guilman; *Canzona and Scherzetto  
(Sonata in c)*, Whitlock; *Deux Etudes*, Rogg;  
*Toccata*, Duruflé.

**PHILIP ALLEN SMITH**, with Chris  
Price, trumpet, St. Matthew's Lutheran  
Church, Glendale, CA, October 6: *Sonata  
prima*, Viviani; *Sonata No. 6*, Mendelssohn;  
*Suite*, Philidor l'Aine; *Passacaglia in c*, Bach;  
*Pavane pour un infante défunte*, Ravel;  
*Choralpartita "Lobe den Herren"*, Ahrens;  
*Ein feste Burg*, *Wenn wir in höchsten Nöten  
sein*, *Lobe den Herren*, Langlais.

**FREDERICK SWANN**, First Baptist  
Church, Peoria, IL, November 8: *Bells of  
Riverside*, Bingham; *Prelude on Psalm 34:6*,  
Howells; *Tuba Tune*, Cocker; *The Joy of the  
Redeemed*, Dickinson; *Fantasia and Fugue in  
g*, S. 542, Bach; *Fantaisie in A*, Franck;  
*Count your blessings*, *In the garden*, Miller;  
*Carillon de Westminster*, Vierne.

**JOHN WALKER**, Independent Presby-  
terian Church, Birmingham, AL, November  
3: *Sortie in E-flat*, Lefebvre-Wély; *Fantasy  
and Fugue in g*, S. 542, Bach; *Choral No. 2 in  
b*, Franck; "Halleluia has been restored,"  
"The peace may be exchanged," "The people  
respond—Amen!" (*Rubrics*), Locklair; *What  
a friend we have in Jesus*, Bolcom; *Adagio  
(Sonata)*, Nanney; *Scherzo (Hymnsonata)*,  
Arnatt; *Variations on "America"*, Ives.

**GILLIAN WEIR**, Woolsey Hall, Yale  
University, New Haven, CT, November 24:  
*Variations de Concert*, Bonnet; *Aria detto  
Balletto*, Frescobaldi; *Sonata in D*, Schinzer;  
*Introduction, Passacaglia and Fugue*, Willan;  
*Communion (Messe de la Pentecôte)*, Joie et  
clarté des corps glorieux (*Les corps glorieux*),  
Messiaen; *Toccata*, Jongen.

**JOHN SCOTT WHITELEY**, University  
of the South, October 11; St. Paul's Episco-  
pal Church, Duluth, MN, October 17: *Festi-  
val Toccata*, Fletcher; *Fantasia and Fugue in  
g*, S. 542, Bach; *Sonata Eroica*, Jongen;  
*Cortège et Litanie*, Dupré; *Scherzando*, Alle-  
gro final (*Symphonie*), Cocheureau; *Carillon  
de Westminster*, Vierne.

**TODD & ANNE WILSON**, Zion Luth-  
eran Church, Wooster, OH, October 5: *The  
Ride of the Valkyries*, Wagner, arr. Dickin-  
son/Lockwood; *Andante with Variations*, K.  
501, Mozart; *Variations on a Theme of  
Paganini*, T. Wilson; *Overture to William  
Tell*, Rossini, arr. Buck; *Paeon*, Paulus; *Vari-  
ations on "America"*, Ives; *Suite from Car-  
men*, Bizet, arr. Biery.

**CHRISTOPHER YOUNG**, Bethany  
Lutheran College, Mantak, MN, October  
21: *Toccata and Fugue in d*, S. 565, Bach;  
*Echo Fantasia*, Sweelinck; *Allein Gott in der  
Höh sei Ehr*, S. 662, *Won Gott will ich nicht  
lassen*, S. 658, Bach; *Ein feste Burg*, Pachel-  
bel; *Te Deum*, Sulzyk; *Canto arioso (Te  
Deum trevirense)*, Schroeder; *Cromhorne en  
taille (Magnificat on the 4th tone)*, Guilain;  
*Basse de Trompette*, Dandrieu; *Prelude and  
Fugue in E-flat*, S. 552, Bach.

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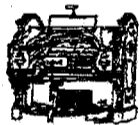
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**M.P. Moller: Opus# R-371** (1950's) 2' Fifteenth 72sc, \$500; Opus #4651: 8' Diapason 42sc/73, \$250; 8' Salicional 60/73, Celeste 62/TC61, \$400 pr; 16' Pedal Bourdon w/chest 8" x 9 1/2" ID/44, \$200. Opus #7621: 16' Pedal Bourdon 7 1/2" x 8 1/2" ID/44 w/chest, \$350; 8' VDO 64sc/mitered 6", \$200. Farrand & Votey: Opus #239/783: 3 1/2" wp, 4' Octave 56sc/\$500, 2 3/4" Octave Quint 65sc, \$450; 2' Super Octave 70sc, \$425 (\$1,200 for all). Haskell & Son: Opus #170, 2"-2 1/2" wp: 8' Diapasons: 40sc/44 (Tenor F up), \$350; 42sc/61, \$400; 8' Salicional, \$350; 4' Orchestra Flute (wood), \$350. Estey: 8' Diapasons: 44sc/61 (spotted metal), \$400; 43sc/73, \$200; 4' Harmonic Flutes: 73, \$300; 61, \$200; 61/spotted metal, \$325; 8' Melodia 73 w/Haskell basses, \$300; 8' Aeoline 55sc/85, \$225; 8' Dulciana, \$200; 8' TC Salicional, \$150; two 8' TC String Oboes, \$200 ea. Organ Parts: 8' French Horn 4 3/4" sc, \$900; 8' Oboe TC 2 1/2" sc/capped, \$500; Odell 4' TC Rohr Flute, \$500; 8' Hook/Hastings Aeoline, \$200; 2-manual keyboards, \$200; 5-rank DE chest (111" x 42"), \$500; 8' Pedal Diapason w/chest 42sc/44, \$400; 8' Diapason, \$325; two 4' Octaves, \$350 ea.; Twelfth, \$300; Fifteenth, \$250; 8' Salicional & Celeste, \$300 pr (all spotted metal); 8' Bourdons, \$300 & \$250; 16' man. Bourdon (wooden Rohrlute) 97 notes w/chests, \$750; 25-note Schulmerich cathedral chimes w/electric action & remote keyboard, floor mountable walnut finish case, good condition, \$1,200/OBO; new Reisner switches, \$300; 3-manual drawknob console (Klann) built for E.M. Skinner Co. in 1972, 56 knobs (room for more), medium oak/mahogany finish, very good condition, \$5,500/OBO; 3-manual Klann drawknob console built for Conn Organ Co. 60 knobs AGO specs, dark oak finish, \$3,500/OBO. OSI pipes new 1978: 16' Trumpet 6 1/2" sc, 5" wp, mitered to 7", 12 pipes, \$2,000, w/24-note chest & rack +\$500; 8' Trumpet, 4 1/4" sc/73 pipes, 5" wp rebuilt by Trivo 1994, \$1,500; w/TC 61-note chest +\$400 (packaged w/16' Trumpet + chests, \$4,000); 8' Oboe 3 1/2" sc/61, capped, mitered to 8 1/2" wp (Trivo), \$1,400; two FC-100 Peterson swell shade motors new in 1994, \$500 ea. Shipping, package deals; After 4 pm East 609/641-9422. <http://www.stockton.edu/~skwarloj/organ>

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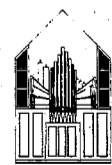
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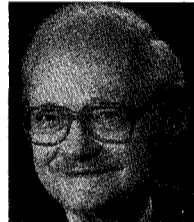
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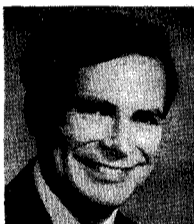
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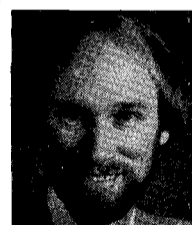
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