

THE DIAPASON

APRIL, 1997



Kwassui Women's College, Nagasaki, Japan
Specification on page 18

Letters to the Editor

Mark Buxton tribute

Thank you for publishing the tributes in memory of Mark Buxton (March, p. 1617). May I add the following remembrances of Mark:

I first had the pleasure of meeting Mark Buxton in the late 1970s in Manchester, England, where we were both born and brought up. At that time we did not know that we were to become great friends. We both had a year out between school and university. Mark went abroad to France where he met Jean-Jacques Grunewald (St. Sulpice, Paris), with whom he was to study organ and improvisation between 1980 and 1982.

Mark went up to University College at the University of Durham to read for an honours degree in English. (The University of Durham is divided into colleges, as at Oxford and Cambridge.) My first real encounter with him was when I asked if I could turn the pages at a recital he was giving in Hatfield College Chapel. I turned up at the appointed hour to discover the organ loft was empty with only a few minutes to go before the recital began. I was anxious to hear him play Alain's *Deuxième Fantaisie*. Mark swept into the organ loft with 30 seconds to go, discarded a sandwich below the Great stops, pushed a few pistons and started to play. "Where's the score?" I whispered; "If you want to turn the pages, the score is in the University Library," he replied, grinning. In those days he played everything from memory. A bond of friendship was established—both being Mancunians we shared a similar sense of humour.

Mark won a French Government Cultural Scholarship and returned to Paris in 1983 to study organ with François-Henri Houbart at La Madeleine and undertook research under the guidance of Norbert Dufourcq. He attended the Paris Conservatoire as an auditeur. His research took the form of study into the work of Widor, and Mark was in the process of writing a larger work on this composer. He also studied organ with David Sanger in London, a player of whom Mark thought very highly indeed.

On returning from Paris Mark worked for the London publisher Novello & Co., first in the show room and then later as a sales representative covering Europe. At Novellos he met Robert O'Connor, a fellow student at Durham and another Mancunian. The three of us became great friends. When

I was researching in the British Library in London I told Mark one evening about an incident in the library where I had called up a book and waited nearly two days for it to arrive. When at last a man approached with a trolley (I hoped) to deliver the book, the attendant leaned over to me and said (in words just loud enough to set the dome of that venerable silent dome into resonance) "the prefix 'D' means 'destroyed in the second world war'". Mark found this story highly amusing and would roar with laughter; it led him to introduce me to the writings of David Lodge.

Mark was organist at St. Lawrence Stanmore in London (the famous "Handel" Church) and in 1985 was appointed Titular Organist at Notre Dame de France, Leicester Square, where he supervised the rebuilding of the organ and instigated an international recital series. As a performer, he played in North America, Holland, France, Sweden, Italy, Switzerland, Hong Kong and England. I heard him play many times. He always ended with an improvisation, which, of course, is standard procedure in France, but not in England. Most English players think of improvisation as something that fills in the holes in a liturgy. Mark improvised set pieces and could play in *any* style. There are a few recordings of him improvising, some of which will be featured on a CD of Mark's performances; this will be available later in the year. These recordings are a testament to his ability. There is a free-style improvisation with a strong structure which moves effortlessly through a number of styles, and for the doubters, there is a suite in the classical French style, beginning with an *Overture*.

Mark's Latin was impeccable. Often he would tell a joke, the punch line of which would be in Latin. Sometimes he would weep with laughter at his Latin creations whilst the rest of us would have to ask him to translate. His French was superb and he was learning German.

There is much more that I could tell about Mark. It is, perhaps, his sense of humour that I will miss most about him. Who knows what he would have gone on to achieve. The organ world has lost one of its most colourful characters. I have lost a great friend.

Dr. William R. McVicker

Director of Music
University of Portsmouth, England
and St. Barnabas' Church, Dulwich,
London SE21

1997 Summer Institutes Workshops & Conferences

The Art of Sequencing

June 4–August 15. Various locations.

Don Muro, composer and organist specializing in technology, presents workshops on MIDI sequencing and electronic keyboards in the classroom. Various three, four, and five-day sessions at various locations.

Contact: Don Muro, Box 223, St. James, NY 11780-9610; ph/fax 516/366-3499.

Bach Aria Festival and Institute

June 8–21. University at Stony Brook.

Samuel Baron, music director; ensemble arias from Bach's cantatas, passions, and masses; recitals, lectures, masterclasses, open rehearsals.

For information: Bach Aria Festival and Institute, Bach Aria Group, Assoc., Inc., P.O. Box 997, Stony Brook, NY 11790; 516/632-7239.

Berkshire Choral Festival

June 8–15, Sante Fe, NM.
July 6–13, 13–20, 20–27, 27–August 3, 3–10, Sheffield, MA.

July 27–August 3, Canterbury, England.
September 28–October 5, Salzburg, Austria.

Singing vacation includes time to rehearse, study, relax, and perform. John Rutter, Joseph Flummerfelt, Nicholas Cleobury, others.

Contact: Berkshire Choral Festival, 245 N. Undermountain Rd., Sheffield, MA 01257; 413/229-8526; fax 413/229-0109.

Skills for Success

June 11–14. Orlando, FL. See complete listing in the March issue of THE DIAPASON.

Worship & Music Conference

June 15–21, 22–28. Montreat, NC. See March listing.

RSCM Training Courses.

June 23–August 24. Various locations. See March listing.

3rd Annual Summer Church Music Conference

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June 28. Concordia University, Mequon, WI. See March listing

French Organ Music Seminar

June 30–July 10. Paris, France. See March listing.

Advanced Choral Conducting

June 30–July 4. Westminster Choir College.

John Bertalot, Joseph Flummerfelt.
Contact: Westminster Choir College, Rider University, 101 Walnut Lane, Princeton, NJ 08540-3899; 609/924-7416, ext 227.

18th Spanish Organ Music Course

July 1–11. Salamanca, Spain. See March listing.

Academie d'Orgue Nemours-St-Pierre

July 6–13. Nemours, France. See March listing.

Romainmôtier Course

July 13–25. Romainmôtier, Switzerland. See March listing.

In Tempore Organi

July 13–26. Arona, Italy. See March listing.

Hymn Society Annual Conference

July 13–17. Savannah, GA. See March listing.

Westminster Conference on Worship & Music

July 13–18. New Wilmington, PA. See March listing.

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BRIAN SWAGER
Carillon

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Summer Harpsichord Workshops

July 14–18, 21–25. University of Michigan. See March listing.

Conference on Worship & Music

July 20–25. University of New Mexico.

Sponsored by the Presbyterian Association of Musicians; daily worship, hymn festival, organ recital; church music, choral, handbells, composing, organ clinic; William Mathis, Jeff Jolly, G. Kenneth Cooper, Al Travis, others.

Contact: Bryan Hoover, PAM Administrator, 100 Witherspoon St., Louisville, KY 40202-1396; 502/569-5288.

Lahti Organ Festival

July 24–29. Lahti, Finland. See March listing.

12th International Organ Week

July 26–August 2. Brugge, Belgium
Competition, concerts, masterclasses. Ignace Michiels, Johan Huys, Guy Pen-son, Peter van Dijk, Michael Radulescu, Dorthy de Rooij, Martin Lückler, Jean Boyer, Lorenzo Ghielmi, others.

Contact: Secretariat, Festival Office, C. Mansionstraat 30, B-8000, Brugge, Belgium; ph 050 32 22 83; fax 050 34 52 04.

Internationale Orgeltagung Würzburg

July 27–August 2. Würzburg, Germany.
Sponsored by the Gesellschaft der Orgelfreunde, the recitals, concerts, lectures, and masterclasses will utilize organs from the 18th through the 20th

century in and around Würzburg.

Contact: Pater Dominikus Trautner, Benediktinerabtei, 97359 Münster-schwarzach, Germany.

Organ Improvisation

July 28–August 1. Westminster Choir College

Led by Bruce Neswick.

Contact: Westminster Choir College, Rider University, 101 Walnut Lane, Princeton, NJ 08540-3899; 609/924-7416, ext 227.

Music in the Mountains

August 4–9. East Stroudsburg, PA.

Sponsored by Shawnee Press, choral workshop and showcase with sessions for schools and churches; choral reading sessions, demonstrations, concert; held at East Stroudsburg University. David Angerman, John Bertalot, Don Besig, Joseph Martin, others.

Contact: Shawnee Press, 49 Waring Dr., Delaware Water Gap, PA 18327; 800/962-8584, ext 249.

Master Schola 97

August 5–11. Orleans, MA. See March listing.

SMU Harpsichord Workshop

August 10–16. Ft. Burgwin, NM. See March listing.

2nd Paris International Organ Competition

September 21–29. Paris, France. See March listing.

Here & There

Festival Organ: The King of Instruments, a special exhibition and lecture series, is being co-sponsored by the Fowler Museum of Cultural History and the Department of Music at UCLA in Los Angeles. The exhibition and lecture series began March 9 and continues through May 18. Individual events are listed in the Calendar pages. For more information: 310/825-4288.

The Choir of St. Margaret's Church, Westminster Abbey, is on tour in the United States this month. The schedule began on April 1 at St. James Episcopal Church, West Hartford, CT, and continues with appearances in Boston; Alexandria and Roanoke, VA; Washington, DC; Bryn Mawr and Chestnut Hill, PA; New York City and Garden City, NY; and Princeton, NJ. Simon Over is director of music; Thomas Trotter is organist. The choir is composed of 16 professional adult members, many of whom are former Oxbridge scholars or graduates of colleges of music and now sing with such groups as the BBC Singers, the Monteverdi Choir, the Tallis Scholars, Polyphony, and The Sixteen. Former directors include Edwin Lemare, Martin Neary, and Richard Hickox. For information: Karen McFarlane Artists, 216/721-9095.

Members of the **Houston AGO Chapter** will perform a concert to ease the stress of tax day, April 15, at Westminster United Methodist Church, Houston, TX. Donations will be received to benefit the AIDS Foundation of Houston. For information: 713/622-3600.

The complete organ works of Johannes Brahms will be performed on April 20 at Grace Lutheran Church, Lancaster, PA. Performers include Pierce Getz, Linda Gerlitzki, Daryl Hollinger, Sharon Bitner, Peter Omundsen, Patricia Martin, Mark Mummert, and Frank McConnell. The program is being presented in observance of the 100th anniversary of the composer's death and of his final work, the Eleven Chorale Preludes, op. 122. For information: kmoyer@Marauder. Millersv.edu

Composer Lou Harrison will be honored on the occasion of his 80th

birthday during a three-day Harrison festival at Lincoln Center, New York, April 26–28. Harrison's *Hommage à Messiaen*, for organ and Ondes Martenot or soprano vocalise, was composed as his own 80th birthday gift and in observance of the late Olivier Messiaen's birthday anniversary. The new work, edited by Fred Tulan, will be published by H.T. FitzSimons Company as a companion to their recent *Hommage à Jean Langlais*. David Craighead's recording of Harrison's *Concerto for Organ and Percussion* is being reissued on CD to honor the 80th birthday. The work was played by John Walker at the 1984 AGO Convention. Harrison's other works for organ include an early *Praises in Honor of St. Michael*, later orchestrated for his *Third Symphony*, an *Estampias*, premiered by Susan Summerfield at Davies Symphony Hall, and *Sonata for Pedals*, premiered by Fred Tulan.

Fourth Presbyterian Church, Chicago, IL, has announced its spring musical offerings: May 18, Jazz Vesper Service; June 1, Mendelssohn's *Saint Paul*; June 8, organist John W.W. Sherer; and the June series of Friday noon-time recitals: June 6 David Henning, June 13 Jerome Butera, June 20 William Crosbie, and June 27 David Comer. For information: C. Carroll Cole, 312/787-2729, ext 600.

The Cape May Music Festival takes place May 18–June 29 in Cape May, NJ. The 18 performances include soloists and ensembles, sponsored by the Mid-Atlantic Center for the Arts. For information: 609/884-5404.

Musical Instruments Asia '97 takes place May 23–25 at the Singapore World Trade Center. Asia's first exhibition of musical instruments will showcase instruments and peripherals, including organs, pianos, recording and sound equipment. For information: Judith Orlati, Creative Exhibitions, 37 Tannery Lane, #03-09 Tannery House, Singapore 347790; ph 3375574; fax 3360629.

The William H. Bauer Foundation for the restoration of the Pilcher organ at Memorial Auditorium in Louisville, KY, is celebrating the first anniversary of its efforts to bring this historic instrument to full playing condition. Four concerts were given in 1996, and more are planned for 1997. The instrument is also featured in the "Historic Organs of Louisville" CD set from the 1993 OHS Convention. Immediate goals for this year are replacement of the failing electrical system in the organ and the console, and the releathering of expression shutters. For information: William H. Bauer Foundation, 970 S. 4th St., Louisville, KY 40203.

Wayne Leupold Editions has issued a call for new hymn tunes and hymn texts. A variety of publication formats is planned. Composers and authors are invited to submit new tunes and texts for review. Standard royalty rates will apply. Send materials to Hymnology Editor, Wayne Leupold Editions, Inc., 8510 Triad Dr., Colfax, NC 27235; for information: 910/996-8445.

The Dallas International Organ Competition has appointed **Phillip Truckenbrod Concert Artists** to represent its First Prize winners. The first of the competition's winners will be named this month, and will receive a \$25,000 cash prize and a soloist's booking with the Dallas Symphony to perform a commissioned work for organ and orchestra, as well as representation by the Truckenbrod agency. Preliminary rounds were held in Japan and Germany, as well as in Dallas. Judges for the final rounds include Marie-Claire Alain, Hans Fagius, Tsuguo Hirono, Ludger Lohmann, Luigi Tagliavini, and Gillian Weir. Robert Anderson is chairman of the jury. The competition will be held at three year intervals.



John Behnke

John Behnke recently returned from an organ tour of Taiwan and Japan. He played two concerts in Taiwan: one at Suang-Lien Presbyterian Church in downtown Taipei on a 3-manual Kleuker organ, and one at Tam Kang High School in Tamsui on a new 2-manual Reuter organ. Later he played a hymn festival at St. Peter's International Lutheran Church in Tokyo on a 2-manual Bosch organ, and a recital at Miyanomori Frances Church in Sapporo on an 1847 Jardine organ. In addition, Glory Music of Taiwan has produced an 84-page volume of Behnke's organ music first published in the U.S. by Concordia Publishing House. Behnke is associate professor of music at Concordia University, Mequon, WI.

Leander Chapin Claffin is featured on a new recording, *Now Thank We All Our God*, on the Direct-to-Tape label (DTR9605). Recorded on the Petty-Madden organ in Trinity Cathedral, Trenton, NJ, the program includes hymns and works based on hymns by Bach, Purvis, Thiman, Karg-Elert, Parry, Vaughan Williams, Reger, and others. For information: Direct-to-Tape Recording Co., 14 Station Ave., Haddon Heights, NJ 08035-1456; 609/547-6890.

Claude Girard is featured on a new recording, *Le Grand Répertoire*, on the Fonovox label (Vox 7862-2). The program was performed on the Casavant/Guilbault Therien organ at the Church of St. Patrice in Rivière-du-Loup, and includes works of Bach, Schumann, Mendelssohn, Pierné, Widor, Franck, and Vierne. For information: Claude Girard, 57, rue du Rocher, Rivière-du-Loup, Québec, Canada G5R 1J8.

Chris Hughes is featured on a new recording, *Reflections: popular organ music from Lincoln Cathedral*, on the Cantoris label (CR CD 6012). Hughes, who spent a year as Organ Scholar at Lincoln, is currently Senior Organ Scholar at New College, Oxford. The program includes works of Albinoni, Handel, Bach, Vaughan Williams, Saint-Saëns, Howells, Clarke, Guilmant, and several improvisations. For information: Cantoris Records, 0181 992 7177.



James Johnson

James Johnson is featured on a new recording, *Sandtner Orgel*, on the Conch Classics label (CC-6), performed

on the 1987 III/41 Hubert Sandtner organ in St. Andreas Catholic Church, Babenhausen, Germany. The 74-minute program includes works of Bach, Knecht, Mendelssohn, Schumann, Pachelbel, Reger, Balbastre, and Marchand. It can be ordered from the performer for \$16.50 postpaid; P.O. Box 4838, Key West, FL 33041; 305/292-1933. Johnson's four previous releases on the Titanic label have been reissued by Conch Classics. For information: *Continuo Magazine* 800/231-2489.



Margaret Smith McAlister

Margaret Smith McAlister was honored on January 12 on the occasion of her 50th anniversary as organist at First Presbyterian Church, Tampa, FL, with a plaque from the church choir and a reception given by her six children at the historic Columbia Restaurant in Tampa. On January 19 Mrs. McAlister presented an organ recital at First Presbyterian Church, assisted by the choir. She played works of Pachelbel, Walther, Gerre Hancock, Haan, Spong, and Benoit. The choir sang anthems by Titcomb and Coke-Jephcott, and an anthem composed by Mrs. McAlister for the occasion. After the concert, the Tampa AGO chapter and the church presented Mrs. McAlister with a book of congratulatory letters, a trip to New York City, and a reception. A native of Tampa, Margaret McAlister is a graduate of Florida State University in Tallahassee, where she studied organ with Margaret Dow and Ramona Beard. Further study was with Vernon de Tar at the Juilliard School. She has been active in the AGO for over 50 years, is presently Dean of the Tampa chapter, and has just completed several terms as District Convener for the state of Florida. A former member of the music faculties at the University of Tampa and Clearwater Christian College, she is presently music department accompanist at Hillsborough Community College. Mrs. McAlister is former state chairman and member of the National Executive Board of the Presbyterian Association of Musicians and is a Certified Associate Church Musician in that organization. In addition, she is a member of the worship sub-committee of the Tampa Bay Presbytery.



Katharine Pardee

Phillip Truckenbrod Concert Artists has announced representation of **Katharine Pardee**, university organist at Syracuse University, New York. Dr.

Pardee, who is also an Affiliate Artist and Chapel Organist at Syracuse, studied with Russell Saunders at the Eastman School of Music where she earned MMus, DMA, and the Performer's Certificate. Undergraduate study was with George Faxon at Boston University. As a Fulbright Scholar, she studied with Michael Schneider in Germany and with Nicolas Kynaston in England. She has been a prize winner in a number of national organ performance competitions, and has performed as recitalist and orchestral soloist throughout the United States and Germany. Pro Organo has recently released Dr. Pardee's first CD recording, *Organ Classics at Crouse*. She currently serves on the AGO National Young Artists Competition committee, and is a past dean of the Syracuse chapter.



Frederick Swann

Frederick Swann is featured on a new recording, *Riverside Revisited*, on the Gothic label (G 49086). The CD is Swann's first recording on the Riverside organ since leaving the Riverside Church in 1983 to move to The Crystal Cathedral, and is also the first recording of the organ following acoustical renovation of the sanctuary. The program includes works of Bingham, Dickinson,

Hebble, Bach/Fox (*Come, Sweet Death*), Franck, Swann, Davies, Erisman, and Willan. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061

Jean-Luc Salique is featured on a new recording, *Max Reger Op. 57, 73, and 135b*, on the Disques Coriolan label (COR 324 601). The program was performed on the Klais organ at the Cathedral of Altenberg, and includes the *Symphonic Fantasia and Fugue*, op. 57; *Variations and Fugue on an Original Theme*, op. 73; and *Fantasia and Fugue in d*, op. 135b. For information: Disques Coriolan, Chemin des Ourtets, F-11000 Carcassonne, France; ph/fax (33) 04 68 25 65 14.



Giuseppe Englert (husband of Jacqueline Englert-Marchal), Lynn Trapp, André Isoir

Lynn Trapp performed a recital of works dedicated to the late André Marchal at St. Germain-des-Prés in Paris, France, on October 27, 1996. Marchal served as organist of the church from 1915-1945. The program was part of Trapp's doctoral project, "The Legacy of André Marchal." André Isoir, titular organist of the church, narrated the program.

Robert Triplett performed a program of "French Fare" at Cornell College, Mt. Vernon, IA, on January 21. The recital, performed on the 65-rank



Robert Triplett

Moeller/Casavant organ in King Chapel, included works of Marchand, Tournemire, Roger-Ducasse, Frank and Martin. Triplett will perform the same program for the AGO regional convention in Little Rock, AR.

Ben Van Oosten played the dedication recital on the new **van den Heuvel organ** at The Church of the Holy Apostles, New York City, on March 3. The 3-manual, 31-stop organ is the first van den Heuvel built for the United States. It is housed in a Dutch Baroque-style case and tonally is in French early Romantic style. The dedication concert was a benefit for the Holy Apostles Soup Kitchen, the largest on-site soup kitchen in Manhattan. The program included works of Bach, Schumann, Vierne, and Widor, as well as an improvisation on submitted themes.



New England Spiritual Ensemble

Phillip Truckenbrod Concert Artists has announced representation of the **New England Spiritual Ensemble**, a group of professional singers devoted to "preserving the art and tradition of Negro spirituals." The Boston based ensemble is modeled after the classically trained Fisk Jubilee Singers, who in the late 19th century enthralled Europe with their renditions of spirituals. The ensemble was founded and is led by Vincent Dion Stringer, its Artistic Director, and Beverly Joyse Mosby, its Music Director. The group focuses on both traditional arrangements and those by more modern African-American composers. The ensemble, which made its debut at Boston Symphony Hall in 1994, routinely schedules performances outside New England, including an annual national tour.

Gloriae Dei Cantores, a 40-member choir based in Orleans, MA, performed with Keith Lockhart and the Boston Pops Esplanade Orchestra on a tour through New England last December. The group also sang the premiere of Bruce Saylor's *A Christmas Garland* at the annual Christmas tree lighting ceremony at Rockefeller Center, New

York City, in December, 1995. Under the direction of Elizabeth Patterson, the choir will make its sixth North American tour this year.

Peter K. Gregersen, M.D., Chief of the Division of Biology and Human Genetics at North Shore University Hospital in Manhasset, NY, is conducting **research on perfect pitch**, and searching for the gene or genes which produce musical ability. Of the 126 people with perfect pitch that were surveyed, 5.5 percent reported their parents have perfect pitch, and 26 percent said they had siblings with the skill. Dr. Gregersen's research also found that people with perfect pitch begin displaying musical talent at a much earlier age. He is collecting DNA from families with perfect pitch to begin the search for the musical gene. For information: 1-888/897-3098.

St. Patrick's Cathedral was the subject of a feature article in "The Living Arts" section of *The New York Times*. The article described the \$1.2 million restoration of the cathedral's Kilgen organ, a project which began three years ago. \$500,000 remains to be raised for the final phase of restoration.

Dobson Pipe Organ Builders held an open house on January 12 in celebration of the firm's opus 69 built for Pakachoag Church, Auburn, MA, two manuals, 27 stops. For information: Dobson Pipe Organ Builders, 200 N. Illinois St., Lake City, IA 51449; 712/464-8065.

Andover Organ Company held an open house on January 11 featuring "The Andover Trio": Hook & Hastings op. 1785, 1898, 2-manuals, 38 ranks for Northfield School, Northfield, MA; E.&C.G. Hook op. 359, 1865, 1-manual, 10 ranks; and Andover op. 110, 1996, 1-manual, 4 ranks. For information: 508/686-9600.

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Nunc Dimittis

Paul A. Humiston, BMus, AAGO, died on June 17, 1996, at the age of 90. A native of Sandusky, OH, he served as organist at the German Lutheran and Grace Episcopal churches there in his teenage years. He attended Oberlin College, where he was a student of George Andrews, one of the founders of the AGO. He took his AAGO certificate upon graduation from Oberlin in 1929; among his examiners was composer James H. Rogers. Mr. Humiston served as organist and choirmaster at East Congregational Church, Grand Rapids, MI, from 1929-1937. He was then appointed organist and choirmaster at Trinity Episcopal Church, Marshall, MI, where he served until his retirement in 1971. A charter member of the Southwest Michigan AGO chapter, he was made a life member of the chapter in 1985. He possessed every published edition of the complete organ works of Bach, along with an exhaustive collection of American organ music. These were presented to the music library of Western Michigan University in 1994. Mr. Humiston's wife, Nettie ("Trix"), died on September 8, 1996.

In celebration of

MARILYN MASON'S 50 YEARS OF TEACHING

at the University of Michigan,
the 37th Annual Conference on Organ Music,
October 12-14, 1997, calls for presenters, recitalists and papers.

Deadline: May 31, 1997

Write to: Dr. Michele Johns
The University of Michigan School of Music
Ann Arbor, MI 48109-2085
johnsm@umich.edu FAX: (313) 763-5097



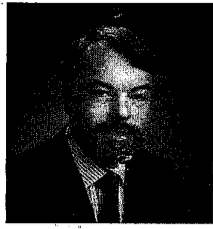
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Michael Corzine



Matt Curlee



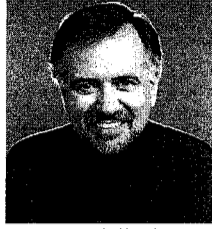
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Jesse Eschbach



Stephen Farr



Jon Gillock



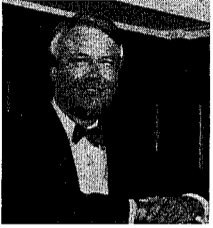
Oxford Cathedral Choir 1999



Eton College Choir 1998



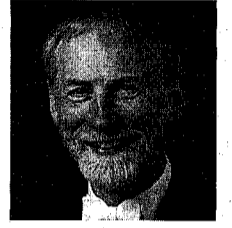
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Stephen Hamilton



Kin Heindel



Christopher Herrick



Richard Hesckle



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Kei Koito



Nicolas Kynaston



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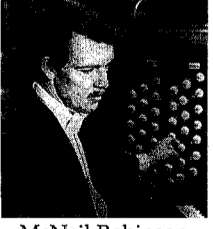
Bruce Neswick



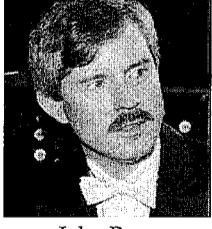
Katharine Pardee



Mary Preston

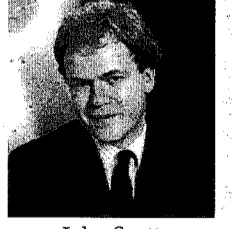


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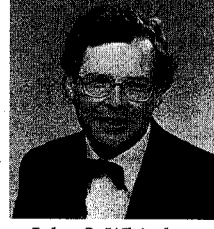
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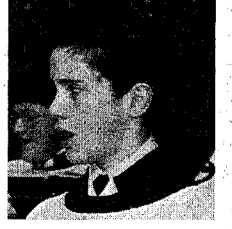
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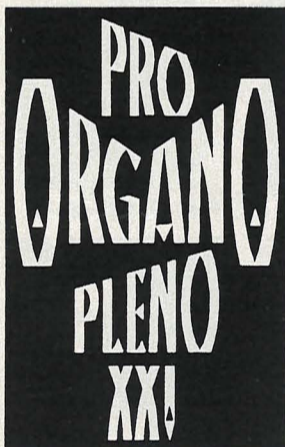
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► page 4: Here & There



Austin-Allen organ at LaGrave Avenue Christian Reformed Church, Grand Rapids, MI

The Austin-Allen organ at LaGrave Avenue Christian Reformed Church in Grand Rapids, MI, was dedicated in concert by Carlo Curley. The organ includes a five-manual Allen console and 32 ranks of digital voices; the Austin pipe section includes 76 ranks of pipes; MIDI capability; and was designed by Grand Rapids organist Jonathan Tuuk.

J.C. Taylor & Company, Kaukauna, WI, has completed several projects: the restoration of a 1906 Hinners I/7 for Immanuel Lutheran Church, Tigerton, WI; the rebuild of a 1907 Weickhardt I/6 for St. Peter Ev. Lutheran in Appleton, WI; restoration of a 1909 II/11 Hinners tracker for First Methodist Church, Menominee, WI; and the rebuild of a 1920's Reuter organ II/23 for St. Andrew's Lutheran Church, Sheboygan, WI. The firm is currently restoring the 1893 J.W. Steere II/19 organ, from Millard Congregational

Church in Chicago, in preparation for moving it to Luther Memorial Church in Madison, WI. For information: 414/766-2491.

St. Mary's Catholic Church, New Albany, IN, presented a concert on December 31, 1996 in celebration of the 100th birthday of the church's 1886 Carl Barckhoff organ. Performers included David Lamb, Michael Israel, Lynn Thompson, Chris Pickering, Mary Vessels, and Keith Norrington. An ongoing restoration project of the 21-rank two-manual organ by Miller Pipe Organ Company began in 1985. The organ was heard in concert during the 1993 OHS convention, and it is featured on the OHS recording, *Historic Organs of Louisville: Thirty-two Historic Pipe Organs in Kentuckiana*.

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- 8' Melodia
- 8' Dulciana
- 4' Principal
- 3' Twelfth
- 2' Fifteenth
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- 8' Röhrl Flute
- 8' Salicional
- 4' Flute Harmonic
- 4' Fugara
- 2' Piccolo
- 8' Oboe-Bassoon
- Tremulant
- Bellows Signal

PEDAL

- 16' Sub Bass
- 8' Flute Bass
- 8' Violoncello

Sw/Gt, Sw/Ped, Gt/Ped

A new harpsichord built for the Eastman School of Music was dedicated to the memory of the late Russell Saunders in a recital by Arthur Haas on January 21 in Kilbourn Hall. The harpsichord was built by Richard Kingston of Asheville, NC. A copy of a late 17th-century French or Flemish harpsichord, the instrument is painted with period decorations honoring Saunders. A small organ, the Latin phrase "Pro Russell," and two other sayings befitting Saunders have been painted on the instrument in addition to flowers and birds. For information: 716/274-1040.

Princeton University Press has announced the publication of *Charles Ives and His World*, edited by J. Peter Burkholder. The volume includes five

new essays which examine Ives's relationship to European and American music, politics, business, and landscape, by authors Leon Botstein, David Michael Hertz, Michael Broyles, Mark Tucker, and J. Peter Burkholder, along with 60 letters edited and annotated by Tom C. Owens; 452 pp., cloth \$55, paper \$19.95; for information: 609/258-

Vivace Press has announced the publication of *Mexican Composers for the Organ, Vol. 3*. Edited by James Welch, the volume includes works of Alfonso de Elías (1902-1894), *Sonata* and *Interudio*, and his son Manuel de Elías (b. 1939), *Canción de Cuna* and *Preludio Elegiaco*. For information: 800/543-5429.

OxRecs Digital has announced the release of two new recordings, *The Organs of Eton College, Volumes I and II*. Vol. I features the Snetzler chamber organ and the Hill organ of the college chapel, with performers Clive Driskill-Smith, Christopher Hughes, Paul Plummer, and Robert Quinney playing works of Byrd, Gibbons, Willan, Parry, Gowers, Whitlock, Ireland, Dupré, Vierne, von Paradis, and Leighton. Vol. II features the Flentrop organ in the school hall and the Lewis/Hunter organ in the lower chapel, played by the above organists and David Davies, in works of Bach, Buxtehude, Sweelinck, Daquin, Bruna, Tunder, Parry, Dickinson, and Dunhill. For information: OxRecs Digital, Magdalen Farm Cottage, Standlake, Witney, Oxon OX8 7RN England; tel/fax 44 (0) 1865 300347.

The Memphis Boychoir and Memphis Chamber Choir are featured on a new recording, *God Is Gone Up: Choral Evensong for Ascension Day*, on the Pro Organo label (CD 7088). The choirs are under the direction of John Ayer, musical director, with David J. Kienzle, organist; The Rev. Joseph N. Davis, precentor; and the Deltorum Brass Ensemble. The program includes works of Langlais, Philips, Smedley, Vaughan Williams, Hilton, Brewer, Rose, Robinson, Wood, Finzi, Wyton, and others. For information: Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 1-800/336-2224.

Tonic Publishing has released two new books of organ music by Martin How, *Pieces for Small Organ Set 3 and Set 4*. Since retiring from the Royal School of Church Music, How has devoted much of his time to composing. He is completing a new work, *Homage to Elgar*, scheduled for publication early this year. For information: RSCM Music Supplies, Royal School of Church Music, Cleveland Lodge, Westhumble, Dorking, Surrey RH5 6BW, U.K.; ph 01306 877676; fax 01306 887240.

Chadwyck-Healey has released its *International Index to Music Periodicals*. IIMP indexes over 400 international music periodicals from more than 30 countries, and is the only electronic index to current music periodicals. Other features include indexes to feature music articles and obituaries in *The New York Times* and *The Washington Post*, and an indicative abstract whose keywords provide additional access points to the record. IIMP is available for outright purchase or as an annual subscription of either CD-ROM or Web access with quarterly updates in August, November, February and May. For information: 800/752-0515; fax 703/683-7589; e-mail mktg@chadwyck.com

The Choralyre Company has announced its new choral music folder that acts as a rack to hold the music. A loop slips over the fingers to hold it securely with one hand; the other hand is free to turn pages; a plastic ledge holds panels open; sturdy enough to carry an oratorio book or hymnal; two inside pockets. For information: 414/783-6612.

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Carillon News

by Brian Swager

Bells for Klagenfurt

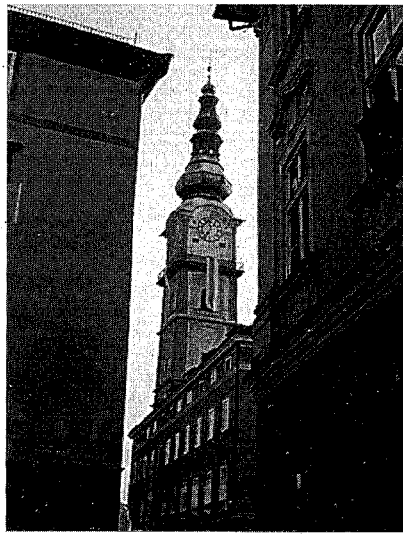
Nancy Hoffman recounted the following story to me last summer at our guild congress. Besides being an amusing anecdote, it bears witness to the important place that bells maintain in some European cultures.

My mother and I toured the Alpine countries in 1990. Stopping in the town of Klagenfurt, near Lake Katerina in Austria, we got off the bus and were greeted by a parade! How nice of the citizens to welcome us, we thought. But no—they were welcoming their new bells! Each one was carried on a wagon pulled by horses and surrounded by a convoy of people in native costumes. There had been no bells in the St. Egid Church tower since World War II, when the bells were taken down and destroyed. Some 50 years later, the four



Bells on display after parade

bells of the peal were cast at the J. Grassmyr foundry in Innsbruck. The bells were placed on a dais in the town square, draped with flowers and bunting. The Klagenfurt Children's Choir sang, the mayor addressed the throngs, bands played and people partied all night. I was graciously given information about all the goings-on by



St. Egid Church, Klagenfurt

church organist Andreas Wieser at one of the long tables set up for the occa-

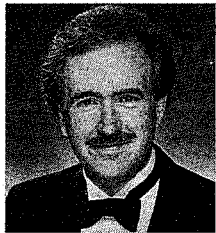


"J. Grassmyr founded me in Innsbruck 1990"

sion. The party wasn't for us—but it was certainly fit for a bell ringer.

News from abroad

The Royal Carillon School "Jef Denyn" in Mechelen, Belgium, was recognized for the second year by the



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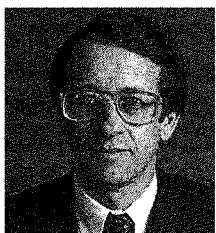


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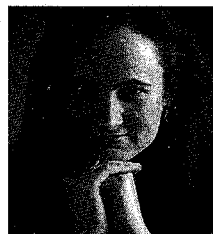
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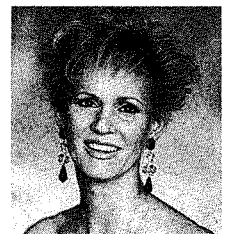
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Milwaukee, Wisconsin

Flemish Government as a "Cultural Ambassador of Flanders." The King of Belgium bestowed the First Class Civic Medal on **Jo Haazen**, director of the Belgian Carillon School, in recognition of the faithful service he has rendered to the country over the last 25 years. The school awarded two Final Diplomas in June: Eric Vandevort of Peer, and Marc Van Bets of Mechelen. Rien Aarsen and American William Ching (Yale Student Guild) were presented with certificates following the exams. In Rotterdam on June 1, **Liesbeth Janssens**, a student at the Belgian Carillon School, won the first prize in the yearly carillon competition sponsored by the Dutch Carillon Guild. A new campanology book by **Dr. André Lehr**, published by the Belgian Carillon School, was released in July. A new compact disc features a graduate of the school, **Koen van Assche**, playing *The Four Seasons* of Vivaldi on the carillon of Peer, Belgium, from a transcription by Arie Abbenes. The school announces its **1997 International Carillon Competition**. There will be five prizes in two categories, and manuscripts are due before 31 September, 1997. Contact the school for complete information. Koninklijke Beiaardschool; Fred. de Merodestr. 63; 2800 Mechelen, Belgium.

Julianne Vanden Wijngaard, carillonneur and chair of the music department of Grand Valley State University, Allendale, MI, spent the month of May studying at the Dutch Carillon School in Amersfoort, The Netherlands. **John Courter**, Professor of Music at Berea College, Kentucky, was awarded the Performing Artist's Diploma after spending a sabbatical year at the Dutch Carillon School. He completed three new compositions: *A Tribute to Copland*, premiered by Milford Myhre at the Bok Tower Festival in February, 1996; *Advent Fantasy*, premiered by Todd Fair at the Cohasset GCNA Congress; and *Rilke Fantasy*, commissioned by the Utrecht Carillon Society, and premiered at the Utrecht Dom by Courter himself in June. The **Hemony carillon** in Amersfoort's Tower of Our Lady was rededicated with a concert on May 24 by Bernard Winsemius. The carillon was returned to its original three-octave state and supplied with a historical *broek* transmission system by the Petit & Fritsen Bellfoundry.

Sonambiente Festival—Berlin

This news from Berlin is courtesy of Jeffery Bossin, carillonneur of the Congresshall carillon in Berlin's Tiergarten.

Three special carillon concerts were given during a month-long festival enti-

led "Sonambiente" held to commemorate the 300th anniversary of the founding of the Berlin Academy of the Arts, a prestigious body of creative artists of all kinds accorded honorary membership in recognition of their artistic achievements. Composers such as Ferruccio Busoni, Arnold Schoenberg, and Richard Strauss taught at the Academy. The Sonambiente featured acoustic installations and concerts by over 90 artists from all over the world, including Laurie Anderson, Brian Eno, Mauricio Kagel, Alvin Lucier, and Nam June Paik.

The first two of the three carillon concerts took place on August 11, 1996 and featured Charlemagne Palestine, who studied music at New York University and the California Institute of the Arts, Los Angeles, and lives and works in New York and France. He specializes in contemporary music, happenings, videos, sculpture, and painting. While playing the carillon in New York from 1964 until 1970 he developed his style of performance consisting of continuous high-speed tremolo on various combinations of bells. The result is a characteristic sonority which hangs in the air and causes all of the bells' overtones to vibrate and circle, hence the title of the Berlin pieces "Sonority for Carillon." Various tones are added and others deleted at certain intervals and the keys sometimes shaken to give the tone carpet a constantly changing inner structure. Palestine gave a performance at the French Church lasting 30 minutes and one of 45 minutes on the Carillon at the Congresshall in the Tiergarten, assisted by Jeffery Bossin, playing four-hands in both cases.

The third carillon concert for the Sonambiente took place on August 18 and featured the Spanish campanologist Llorenç Barber. Barber, who studied music at conservatories in Valencia and Madrid, is best known for performances using the ringing of all the bells in a city simultaneously. In Berlin he used a self-constructed instrument made of industrial waste material in the form of 16 flat metal hemispheres similar in shape to "saucer-bells" and mounted in a small wooden frame as a type of chime. Seven medium-sized Spanish tower bells were suspended from a portable metal frame. Cowbells, crotals, and additional "saucer-bells" were suspended from ropes running from the carillon at the Congresshall to surrounding trees. During the performance, which began at sunrise—5:54 local time—Barber constantly alternated between the various bells. Jeffery Bossin was able to hear the various tones Barber produced and used them to improvise dialogues, echoes,

and similar, complementary, or contrasting passages on the Congresshall carillon. Assistants brought him food to help him through the marathon which, for Bossin, began at 8:30 a.m. and lasted until 6:30 p.m.

Harpichord News

by Larry Palmer

New Handel Museum for London

In London the weekend of November 30–December 1, 1996, was largely devoted to Handel and his works: a two-day conference organized by the Handel Institute at King's College (London) offered papers by six Handelian specialists and a chamber concert of music by "Handel's London Rivals," offered by Janiculum (Jane Clark director.)

The climax of the festivities was the official launching of a campaign to raise money for the Handel House Trust (Dr. Stanley Sadie, founding chairman), the ultimate goal of which is to fund the Handel House Museum. Through a five million pound lottery grant the Trust has already purchased the house at 25 Brook Street, Mayfair, where Handel lived for 36 years, where he wrote *Messiah*, and where he died.

What more appropriate vehicle could have been chosen for raising funds than a benefit *Messiah* at the Royal Opera House, Covent Garden, before a capacity, enthusiastic audience? Trevor Pincock led his English Concert and Choir in a stunning performance of Handel's most beloved work.

Restoring the Handel House to its original state and refurbishing the interior are the projects for 1997. The opening of the Handel House Museum (Dr. J.A. Sadie, director) is set for early 1998. Details of the Trust's work-in-progress will be issued regularly in the Handel Institute Newsletter and through various special articles.

—Virginia Pleasants
London

Music for Voices and Organ

by James McCray

Refueling yourself

Education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if

one is rightly trained.

Plato
Republic

It has been said that one of the signs of maturity is when we accept the concept of life-long learning. As church musicians, we all need to "refuel" ourselves. Two of the best ways are by watching others conduct/rehearse and attending workshops. Recently I had the opportunity to observe David Willcocks rehearse a group of American church choir directors. Watching Willcocks, long associated with Kings College (England) and Oxford University Press, chide and charm this mixed group of "advanced" and "average" choir directors was a pure delight.

Willcocks is not a "singer" in the pure sense of the word. His expertise is more as a pianist/accompanist. Throughout the 120-minute rehearsal, he never sang a note; he did, however, move quietly to the piano to help focus the phrasing and musical intent. He is not an exciting/dramatic conductor; usually his gestures were perfunctory. Yet, without those two characteristics of effective directors, he managed to move the group through the intricacies of the *Gloria* of John Rutter and Antonio Vivaldi; the Vivaldi was only half finished at the end of the rehearsal but the Rutter was complete.

The warm-ups he used were very plain with five-note descending humming and other similar exercises with Willcocks at the piano; and, for such an extended morning rehearsal, they lasted only about five minutes. When it was time for a mid-rehearsal break, he simply dismissed the men and worked with the women (around the piano) for 10 minutes and then reversed the process and worked with the men in the same way. Thus, he never had a break which is remarkable for a man well into his late 70s.

Willcocks has a very happy face that radiates throughout the rehearsal. He seems to be always smiling and there is an extraordinary twinkling of his eyes that is reassuring to the singers. His comments, while penetrating, were usually laced with humor:

Did you mark it? Have a look at your neighbor's copy to be sure THEY marked it.

If you are going to trill (wide vibrato), then please try to trill equally to each side of the written note.

You have three syllables and then a sort of mudslide which needs more clarity.

It's lovely when you hear a perfect fifth absolutely in tune. I get shivers down my spine . . . doesn't happen very often.

He was imparting useful information, but always in such a way that the singers enjoyed hearing it. He was methodical in his work habits and people loved him.

We all need to attend workshops and find ways of observing other directors to see how they work. Breaking out of our routines will not only invigorate us, but will also bring new life to our choirs. Summer is coming soon, and for most the weekly church choir responsibility is lessened; that would be an excellent time to "refuel yourself."

The music reviewed this month is of a general nature.

Where Shall Wisdom Be Found?, Andrew Carter. SATB and organ, Oxford University Press, A425 (editor, D. Willcocks), no price given (M+D-).

This nine-minute anthem uses text from Job 28. Much of the setting is not difficult, but there are a few dramatic moments where dissonant chords burst forth from the choir. Structured in two parts, the last part is a unison hymn with three verses (text from Proverbs and Ecclesiasticus) that is intended for choir and congregation. Preceding that is a sensitive anthem with a flowing organ part that provides a gentle, rich background for the voices. Lovely music.

Jesus, the Very Thought of Thee, Michael Cox. SATB, keyboard, and violin, Alliance Music Publications, AMP-R003, \$1.30 (M).



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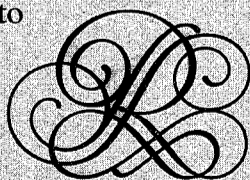
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The score says optional violin, but that high, tender line adds the depth to the music and should be used; it is a soloistic part that is not difficult but will need a sensitive performer. The keyboard is accompanimental, often with static pulsating chords. The choral music is often in unison and is suitable for most church choirs. This compassionate anthem will be a hit with the congregation.

Blessing, Gerald Bales. SATB and organ, Randall Egan Publishers, #92-109 (E).

Using the text "The Lord bless us and keep us," Bales has created a short, easy yet sensitive setting. The organ plays a soloistic role and is on three staves with registration suggestions. The choral lines are simple with some unison and two-part singing. Useful as anthem or benediction.

Prayer of St. Francis, Robin Dinda. SATB, organ with optional C instrument, Leupold Editions of E.C. Schirmer, WL 100022 (M).

The notes for optional instrument are included in the organ part which also provides support for the choir. Most of the singing is in homophonic texture, and while there are meter changes they are natural and uncomplicated. The harmony is warm and moves through several tonal areas. It closes with a quiet Amen.

To Christ, Our King, David Cherwien. SATB, organ, congregation, and optional trumpet, Concordia Publishing House, 98-3337 (M).

This interesting setting is based on the notes created by playing the melody BACH. It begins with an extended instrumental introduction that clearly establishes the tune. There are then four verses with the congregation singing on the first and last; their part is on the back cover for reproduction. The second verse is solo, and the choir sings the third verse unaccompanied. This hymn setting has a busy organ part, on three staves, and is very attractive.

Let Him Touch You, David Catherwood. SATB and keyboard, Belwin-Mills Publishing, BSC 9615, \$1.25 (M-).

There are two strophic verses with a closing area that modulates and gently ends the anthem. The music is somewhat sentimental in style, but will be a favorite with singers and congregation. The keyboard is accompanimental and might sound better on piano.

Lauda Anima, Robert W. Jones. SATB and organ, National Music Publishers, CH-35, no price given (M).

Based on the hymn tune Hyfyrdol, this anthem, in English, opens with a soloistic organ fanfare which leads into the tune; the choir is joined by the congregation on this bold unison statement that is set above the organ part on three staves. The second verse is unaccompanied, and is followed by an organ inter-

lude that links to the last verse. Exciting, solid music and highly recommended.

Happy Are Those Who Delight, Richard Hillert. Unison, organ, flute, and optional string quartet, G.I.A. Publications, G-4259, \$1.10 (E).

Here is that anthem for those days after Easter when the choir population drops. The string quartet adds considerably to the mood. There are several repeated verses and a most joyous melody that everyone will enjoy singing. Absolutely delightful music and highly recommended for any type of choir.

Let All the World in Every Corner Sing!, René Clausen. SATB div. and keyboard, Mark Foster Music Co., MY 2111, \$1.95 (M+).

Clausen's setting of the famous George Herbert text is extremely joyful and will require a large choir for an effective performance. The keyboard music is not particularly significant and serves as background for the singers. Divisi in all sections is used throughout. A wonderful festival work.

O Blessed Spring, Robert Farlee. SATB, oboe, organ, and optional congregation, Augsburg Fortress, 11-10544, \$1.40 (M-).

Only one verse is set in four parts and unaccompanied. The music is quietly lyric with long lines. The congregation joins on the last verse and there is a soprano descant above them; their part, for printing, is on the back cover. The organ music is simple.

Book Reviews

Geoffrey C. Orth, ed. Literary and Musical Notes: A Festschrift for Wm. A. Little. Bern: Peter Lang AG, 1995. 240 pp., \$40.95 paperbound (available from Peter Lang Publishing, Inc., 62 West 45th St. 4th Fl., New York, NY 10036; tel 212/764-1471/72; fax 212/302-7574)

It is the nature of a *Festschrift* to honor a distinguished scholar through a collection of articles reflecting that person's interests and academic work. Such is certainly the case with *Literary and Musical Notes*, a *Festschrift* in honor of Wm. A. Little's sixty-fifth birthday. Little's work in Virginia since 1968 includes the development of the German studies program to one of the ten leading American doctoral granting programs in German studies. Besides his expansion of the Germanic collection of the Alderman Library, Little also distinguished himself as editor of the *German Quarterly*. In the area of music, Little has done ground-breaking work particularly in Mendelssohn scholarship, including his discovery of previously unknown manuscripts in Krakow, and the publication of the recent 1990 Novello historical-critical edition of Mendelssohn's complete organ works.

Having distinguished himself both in

the areas of music and German studies, the fourteen contributions in Little's *Festschrift* cover a wide variety of interests and research. The contents include John M. Cooper, "Music and *Tableaux Vivants* in Early Nineteenth Century Germany," David M. Gehrenbeck, "A Renaissance Motet Worth Resurrecting," Reinhold Grimm, "Zur Frage 'politischer' Novellistik," Karl S. Guthke, "Extraterrestrials: Four Hundred Years of Hope and Fear," F. Robert Lehmeyer, "Artist and Man in *Die Zauberflöte*: An Attempt at Interpretation," R. Thomas Loyd, "Sin, Music, and the *Danse Macabre* in Gerhard Hauptmann's *Fasching*," Marc Moskovitz, "*Lélio* as Autobiography," Regine Otto, "Johann Gottfried Herder über die Tonkunst," John F. Reynolds, "The Genesis of C.F. Gellert's *Geistliche Oden und Lieder*," Frank G. Ryder, "The Political and Psychological Burden of *Kabale und Liebe*," Robert Spaethling, "The Letters of Mozart: Man and Musician as Reflected in His Letters," Patricia Stanley, "Dr. Antonia Brico and Dr. Albert Schweitzer: A Chronicle of Their Friendship," R. Larry Todd, "New Light on Mendelssohn's *Freie Phantasie* (1840)," Milos Velimirovic, "The First Organ Builder in Russia."

The articles by Grimm, Loyd, and Ryder most explicitly reflect Little's interest in German studies, focusing on themes and topics in German literature. In his contribution to the *Festschrift*, Reinhold Grimm wishes to disprove the traditional theory espoused since Goethe and Schlegel that the concept of an historical-political novel is paradoxical, violating both the principles of objectivity and accuracy of an historical-political documentation, as well as the integrity of a novel's literary freedom. Using as his example Bruno Frank's *Politische Novelle* (1928), which was inspired by events surrounding the Thoiry meetings between the German and French Foreign Ministers Stresemann and Briand during the inter-war era, Grimm convincingly establishes the possibility of successfully writing a *politische Novelle* by fully incorporating and blending both the historical realities of political events and the principles of novel theory.

Gerhard Hauptmann's *Fasching* stands in stark contrast to Frank's novel. As Thomas points out, it is a *studie*, an inverted fable "in which human beings talk and act like animals" (89). While at first appearing to be a naturalistic novel depicting the demise of the Kielblock family, Loyd illustrates how Hauptmann "reached back to a fundamental concept of the medieval world view, the Seven Deadly Sins, in order to elucidate his recognition of the 'vices' in modern society" (81). Thus the frequent dances attended by the Kielblock couple become a *danse macabre*, a "dance of the dead and not of Death" (84), their drowning being much more an inevitability than a dramatic *Wendepunkt*.

In the third of this group of essays, Frank Ryder discusses the political and psychological burden of an author not only dealing with but also living under Absolutism, as illustrated through Friedrich Schiller and his play, *Kabale und Liebe*. While the events in the play seem to lead inevitably to patricide, it is a solution to the conflict which Schiller cannot embrace, resulting in the play's "most disturbing inconsistency" (157). Ryder clearly depicts the dilemma of the clash between the individual and the autocratic state, in which the individual rationalizes the failure to defend an individual's rights, thereby abetting oppression and stultifying resistance. As Ryder indicates, it is a dilemma which not only plagues the play's characters, but indeed, haunts Schiller himself.

Four of the essays in the *Festschrift* concern themselves with specific musical compositions. In his contribution, David Gehrenbeck makes a strong case for increased attention to the motets of early sixteenth century French composer Jean Lebrung, in particular his

Recumbentibus undecim discipulis. Gehrenbeck elucidates the motet's complex isorhythmic structure and its subtle text symbolism, comparing it favorably to masterpieces by Josquin, along side whose motets *Recumbentibus* was published in Petrucci's third *Motetti de la corona* (1519).

In Robert Lehmeyer's essay, we visit Mozart's *Die Zauberflöte*, focusing on a favorable interpretation of the enigmatic libretto. Lehmeyer wishes to prove the profundity of Schikaneder's script, illustrating how Mozart's view of death at the end of life's time of trial is mirrored in the events surrounding the opera's *Prüfungszeit*. In addition to the opera's exquisite use of sublime quiet (*Stille* and *Schweigen* mark the libretto like a *leitmotif*), the characters, Tamino and Papageno, represent the two faces of Mozart: the Artist and the Man (respectively), both eventually finding their desired fulfillment.

Berlioz's *Lélio* is the object of Marc Moskovitz's essay, a most welcome addition to the meager literature concerning this important Berlioz composition, a work which "tells us more about its creator than perhaps any other composition of Berlioz, the *Symphonie* not excluded" (92). Moskovitz thoroughly discusses both the music, much of which is borrowed from earlier compositions, as well as the interspersed monologues, through which the trials and final affirming resolution of a truly Romantic artist are illuminatingly traced.

Reflecting Little's interest in Mendelssohn's organ repertoire, the *Festschrift* includes an essay by Larry Todd on Mendelssohn's *Freie Phantasie*, the improvisation with which Mendelssohn concluded the benefit concert he gave at the Thomaskirche on August 6, 1840, to raise funds for the erection of a monument to J.S. Bach. Combining Schumann's detailed description of the improvisation, which was based on the chorale, *O Haupt voll Blut und Wunden*, with a fragment found in the Margaret Deneke Mendelssohn Collection at Oxford which uses the same tune, Todd convincingly points to a strong connection between these and the six organ sonatas.

A further group of essays concern themselves with German literary-musical topics. John Cooper's contribution on music and the *Tableaux Vivants* in nineteenth century Germany is an interesting, albeit only partially successful venture at establishing the significance of these *tableaux* or "living pictures." While Cooper documents the importance of the *tableaux* through the activities of Goethe and Mendelssohn in these ventures (the music accompanying the scripts usually consisted of a colorful pastiche of familiar compositions), his dubious suggestion that "the finale ensemble of Verdi's *Falstaff*, or countless other opera finales be interpreted as *tableaux vivants*" (10) robs his argument of much credibility.

Regine Otto's article on Johann Gottfried Herder's music aesthetics examines one of Herder's earliest writings on the subject, the fourth *Kritische Waldchen* (written in 1769, first published in 1846), pointing to the early formulation of his fundamental arguments on music aesthetics which were to appear in following writings (e.g., in *Kalligone*, 1800). Although Herder's continual emphasis of the primacy of music as a "sister" to poetry is often marred by his polemics against Kant, particularly against the latter's subordination of music in the hierarchy of the arts as expressed in the *Kritik der Urteilskraft*, the new Romantic *Weltanschauung* is clearly articulated even in Herder's early work.

Through his literary reforms of eighteenth century popular prose and poetic literary genres, Christian Fürchtegott Gellert established himself as one of Germany's leading Enlightenment writers, "elevating literary style in Germany to an internationally recognized standard" (149). In his article, John F. Reynolds examines how these literary concerns lie at the heart of the genesis

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of Gellert's *Geistliche Oden und Lieder*, through which Gellert wished to combine "the language of the common man with the elevated language of the Bible in order to make the church songs both poetical and easy to memorize" (144). Reynolds helpfully traces the travail which accompanied the creation of these texts, which resulted in, as Gellert called them, "mein bestes Werk," and served "as a model for other poets who then attempted to make further improvements in this area" (149).

Three articles in the *Festschrift* focus on musical biography. In his essay on the letters of Mozart, Robert Spaethling examines the various faces of Mozart's personality: "we see, often all at once, an obedient son who can be devious, a refined artist who delights in gross vulgarities" (169). Spaethling helpfully traces both the serious and the frivolous in Mozart's letters, illustrating how both existed side by side throughout Mozart's private correspondence. While Spaethling's bemoaning of English translations' transformation of "Mozart's unruly language into a fluent, literate English" (171) is legitimate, his own attempts at a more literal translation are hardly satisfactory. As Spaethling himself acknowledges, "much of the lavatory humor is cultural, part of the South German linguistic landscape" (175), and simply does not lend itself to translation.

A second biographical essay, by Patricia Stanley, examines the friendship between Antonia Brico, a pioneering twentieth century woman conductor, and her 'mentor,' Dr. Albert Schweitzer. With this contribution to the *Festschrift*, Stanley contributes significantly in righting the general neglect of this mutually fruitful and vitally influential professional and personal friendship.

In consideration of Little's interest in organ literature, Milos Velimirovic contributes to the research on organ building in Russia in his welcome English biographical study of Russia's "first significant organ builder and jack-of-all-trades" (220), Simon Gutovskii (1627-1685). (A thorough study of Gutovskii can be found in Leonid Riozman's *Organ v istorii russkoi muzykalnoi kultury* [Organs in the History of Russian Musical Culture], Moscow, 1979.) While Russian Orthodox liturgy excluded the organ from ecclesiastical use, Gutovskii was commissioned not only to build instruments for the Russian court but also for export, particularly to Persia.

One further essay in the *Festschrift* not only defies categorization, but seems strangely out of place in the collection of articles: Karl Guthke's examination of literature and thought concerning human contact with extraterrestrials. Even if Guthke were to have more clearly focused his efforts primarily on the formation and unfolding of philosophical thought as it reflects the contemporary *Zeitgeist*, rather than making extraterrestrial encounters his principle theme, one still would question the inclusion of this contribution in an otherwise interesting and largely worthwhile collection of articles.

—Dietrich Bartel
Associate Professor of Music
Canadian Mennonite Bible College,
Winnipeg, Manitoba

New Recordings

The Historic Organ at Roskilde Cathedral. Buxtehude Organ Works played by Kristian Olesen. Hi-Fi Klubben, Primavera Music, Havetoften 63, DK-2630 Taastrup, Denmark.

Since its restoration in 1991, the Renaissance/Baroque organ of Denmark's royal Roskilde Cathedral has had many fine recordings made on it, including performances by H. Vogel, P. Kee, and G. Leonhardt. This recording by cathedral organist, Kristian Olesen, stands out for its superb and sensitive

playing by the musician who knows the instrument best, and who instigated its restoration about a decade ago. Olesen's representative program of Buxtehude's music is illuminating and musically satisfying, recorded from the cathedral floor to give an accurate sound portrait of the south-nave organ as it is heard by a listener in the church. The spatial polychoral effects in Buxtehude, heard in dialogue between the close Rygpositiv and the more distant Manualvaerk and Brystpositiv (with closed doors in some instances) become obvious in this CD of four preludia, three chorale fantasies, and five sets of chorale variations. Buxtehude's "art of fugue," the contrapuntal settings of "Mit Fried und Freud," is followed by an emotionally moving performance of the "Klaglied," in which a crying regal (+ tremolo) accompanies the singing Principal 4' of the Rygpositiv. The recording captures the remarkable acoustic of the vast cathedral, and as Cor Edskes' notes make clear, shows a true "Buxtehude Organ" with exquisite color variety, scintillating principal choruses (nothing screams), and satisfying grandeur without overwhelming power (only the Posaune 16' could be considered a loud stop.) Listeners should resist the temptation to turn up the volume, for in the church the organ sounds quite mild, perhaps, as Edskes suggests, like the

lost Totentanz-chapel organ of the Marienkirche in Lübeck.

Heard as a recital, Oleson achieves an intriguing, balanced program, through carefully planned registrations: the use of 4' flues and reeds alone in fugues and variations, or the slightly stringy Principal 8' of the Manualvaerk employed as a ritornello in the F-sharp minor Praeludium, are examples of registrations that clarify texture and illuminate musical form. The remarkable plena have a sparkling brightness, often topped off by a small mixture or the Sesquialtera; the Trumpets 8' also combine well with the mixture plena in full-organ effects. The 17th-century aristocratic Danish organ's special stops, like the Spitzflojt 8' (with a gently full, transparent sound), the 4' Gedacts, the 1' Sedecima stops, and the 8' and 4' Regals are all heard individually and in charming combinations (registrations are provided in the valuable accompanying notes). The four bellows were pumped by church warden, Peter Randlov, enhancing the singing tone and avoiding electric blower noise. At the conclusion of the disc the horrific sound of the dragon's death cry, created by three dissonant pipes behind St. George on his horse, is heard followed by the hourly bell ringing.

Altogether this is an outstanding disc, highly recommended not only for learn-

ing about Buxtehude's music and sound ideal on a most appropriate instrument, but also for the high level of Kristian Olesen's music making. With its accompanying booklet it makes an indispensable contribution to current performance-practice knowledge of the organ music by the melancholy Dane.

—Rudolf Zuiderveld
Illinois College
Jacksonville, IL

L'Orgue en France aux XVIIe et XVIIIe Siècles. Played by Yves Cuenot. Euromuses EMS 2006. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$16.00 plus \$3.00 postage per order.

The disc (72 min. plus) includes: Jehan Titelouze, *Ut Queant laxis*; François Roberday, *Première fugue et caprice*; Jehan-Adam Guilain, *Magnificat du premier ton*; Nicholas Lebègue, *Élévation en sol* and *Noël* ("laissez paistre vos bêtes"); Louis Marchand, *récit en taille - fond d'orgue - dialogue*; Claude-Bénigne Balbastre, *Trois noëls* ("Joseph est bien marié," "Or nous dites Marie," "Quand Jésus naquit à Noël"); Jean-Jacques Beauvarlet Charpentier, *Hymne pour l'assomption*; Benaut, *Fluttes tendrement* and *Offertoire*.

The last two pieces are real novelties.

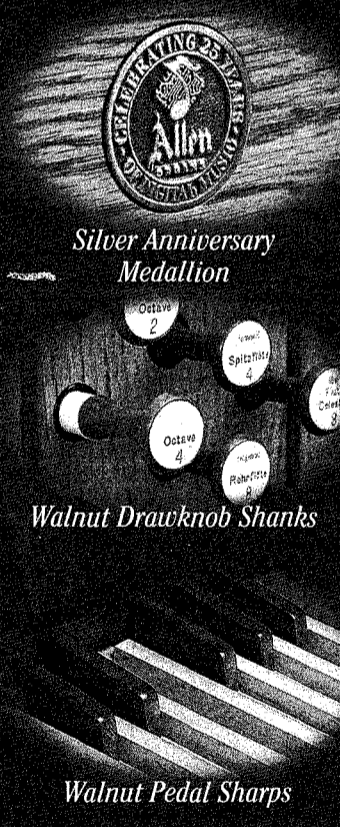
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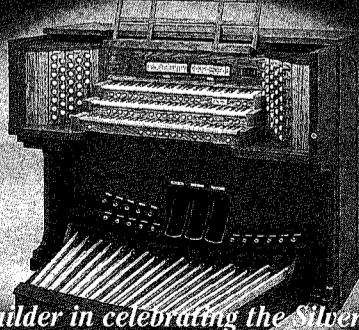


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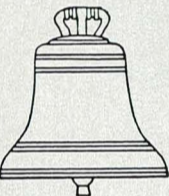
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The obscure Benaut was apparently from Rouen; from 1770-1780 he is known to have been active in Paris, where he was "claveciniste" at the "Abbaye Royale de Montmartre." The two selections here were published in 1776. The rest of the music, with the possible exception of the Charpentier "Hymne," is fairly familiar, and most if not all of it has been recorded previously.

The organ is the François Callinet instrument of 1789 in the church of Notre Dame in Auxonne, a town not far southeast of Dijon. The otherwise excellent accompanying notes say nothing about the later fate of the organ, but it would appear to have survived in more or less its original state, and it may, in fact, be the best preserved of François Callinet's instruments. There are at present 23 stops—Grand-Orgue 11, Positif 7, Récit 1 ("Flûte de 8'"), and Pédale 4 (two of them partial ranks). Two stops, Grosse Tierce on the Grand-Orgue and Larigot on the Positif, are listed as "moderne Ph. Hartmann."

The organ has a remarkably mild, sweet sound and may reflect the fairly well-documented influence of Karl Joseph Riepp. (Callinet did some repair work on two of Riepp's instruments in Burgundy and, in his early years, may just possibly have had direct contact with the famous organbuilder.) The solo stops, particularly the flutes, are first-rate; the Trompette-hautbois 8' is remarkably successful at both ends of its compass. Full organ is very much reed-dominated, and one wonders whether any pleno without the reeds would really fill the large church. When I visited the impressive building, I did not, unfortunately, hear the instrument.

Cuenot, Burgundy-born and trained, is titular organist in Auxonne and director of the school of music there. He is actually better known as a harpsichordist. His playing here indicates that he belongs with the very best performers of early French organ music. The tenor Joël Sibille, director of the choir at St. Séverin in Paris, sings the alternating stanzas of the works by Titelouze, Roberday, and Charpentier.

Titelouze's *Ut Queant laxis* and the impressive Guilain *Magnificat* sound wonderful, thanks to the fine flutes and principals that do not tire the ear, and the noëls by Balbastre sound as though they were written for this organ. Cuenot plays all ornaments extremely smoothly, but does allow himself considerable freedom in changing tempi. The "echo" passages in the noëls, for example, are played unusually quickly.

Organists looking for something new should investigate the exciting *Offertoire* of Benaut. It is trivial and often trite, with lots of Alberti basses, but the effects are great! It is in fact very like some of the early 19th-century Italian organ music by people like Padre Davide da Bergamo—hard to imagine in church, but wonderful fun.

The accompanying booklet, in French only, is excellent. The notes on music and composers are unusually informative; there is even some discussion of the mysterious Guilain—probably actually Johann Adam Wilhelm Freinsberg. There is a very good treatment of the life of Callinet and of his organ, and information about the performers. As already mentioned, one does wish that the later history of the organ had been mentioned.

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—W. G. Marigold
Urbana, IL

New Organ Music

Max Reger: *Fantasies, Preludes, Fugues and Other Works for Organ*.

Dover no. 0-486-28846-3, \$13.95.

This Dover volume consists of reprints of the *Fantasy and Fugue*, op. 29; *Fantasy and Fugue on the Name BACH*, op. 46; *Variations and Fugue on "God save the King," 5 Easy Preludes and Fugues*, op. 56; *Suite*, op. 92; *Introduction, Passacaglia and Fugue*, op. 127; and *Nine Pieces*, op. 129, from the German Aibl, Bote and Bock, and Forberg editions. The op. 29, 46 and 127 works are texturally dense and quite technically daunting. However, the op. 56, 92 and 129 pieces are considerably thinner texturally, more accessible to listeners and only moderately difficult to perform; they are excellent teaching pieces. This edition is inexpensive, but be warned that the print clarity is no better than the turn-of-the-century originals and that the text should be compared with Bärenreiter editions by Haselböck, Klotz and Meyer if textual accuracy with regard to editorial interpolation is a concern.

Johann Friedrich Alberti and Andreas Armsdorf: *Complete Organ Works*. Forum Music no. FM 235.

Klaus Beckmann has edited the complete organ corpus of Alberti and Armsdorf, Central German baroque composers of the generation immediately before Bach. The four pieces by Alberti and thirty-one pieces by Armsdorf, all chorale-based, employ limited use of pedals, *vorimitation* and standard figurations. Although the publication of these pieces is useful and necessary for archival purposes, there is little to distinguish them from hundreds of other pieces of their genre.

Johann Heinrich Buttstett: *Complete Organ Works, Volumes 1 and 2*. Forum Music no. FM 236 and 237.

Volume 1 of Klaus Beckmann's edition of the complete organ works of this mid-baroque German organ composer contains *Musicalische Clavier-Kunst*, along with several miscellaneous works: 2 suites, 6 fugues, 2 minuets, 1 capriccio and 1 ricercare. Volume 2 contains 23 chorale preludes, 5 chorale partitas, and 16 pieces of dubious attribution.

In the chorale settings, Buttstett is able to avoid a formularized rigidity by using a considerable variety of texture and figuration. Each chorale prelude seems to have its own personality. The free works also show a considerable variety of style and approach. Buttstett seems to be at his best in an improvisatory vein and least comfortable with contrapuntal textures, which appear to be harmonically derived with little true independence of voices. Buttstett is especially fond of fugue subjects with repeated notes and the use of repeated chords. Moderately difficult, these pieces would be of greatest interest to performers who wish to expand beyond standard baroque repertoire.

Jeanne Demessieux: *12 Chorale Preludes on Gregorian Chant Themes*. Summy-Birchard no. 0603. \$6.95.

These pieces by one of Dupré's prize pupils were initially published in 1950 and their return to print after a lapse of several years is most welcome. All of these brief preludes are well-written and would make fine preludes or hymn introductions in church services. They would also make a wonderful point of

initial exposure to student and audiences who are trying to develop a taste and appreciation for 20th-century harmonic language with their mildly astringent and piquant harmonies. The cornet solo on *Rorate Caeli*, toccata on *Veni Creator*, musette on *Adeste Fidelis* and variations on *O Filii* are especially recommended.

Monte Mason: *The Angel Gabriel*. Augsburg Fortress no. 11-10610. \$6.00.

The familiar Advent carol is initially given a quietly rocking treatment that is interrupted by an outburst from the full organ before subsiding to the opening mood. Of moderate difficulty, the piece is undeniably effective, but is perhaps a bit pricey for less than three minutes duration.

Craig Phillips: *Joy to the World, 3 Preludes for Christmas*. Selah no. 160-815.

Craig Phillips: *Glad Praises We Sing, 4 Preludes for Organ*. Selah no. 160-814.

The Christmas set of carol preludes includes a rhythmically propulsive toccata based on *Antioch* and preludes on *Forest Green* and *Divinum Mysterium* which are considerably more lyrical.

The four hymn settings in the *Glad Tidings* set include a scherzo on *Kremser*, a fanfare on *Engelberg*, a gently rocking setting of *Hyfrydol*, and a rhythmically asymmetrical setting of *Nettleton*. The preludes are consistently imaginative, accessible, and of moderate difficulty. Highly recommended; however, performers should beware of the metronome marking for *Hyfrydol* which is either a misprint or impossibly slow.

Daniel Pinkham: *O Come, Emmanuel; Variations on an Advent Hymn*. Thorpe Music Publishing Company no. 493-00065.

This attractive set of seven variations on the well-known Advent hymn is distinctly neoclassical with chord streams, parallel harmonic progressions, and polychords. It requires a small pipe organ and only modest technical abilities from the performer. An excellent introduction to one of America's finest 20th-century composers for organ.

—Warren Apple
First United Methodist Church
Salisbury, SC

Seme Triptyque pour Orgue (Triptyque de Pentecôte), Daniel Bouldjou. Cantate Domino No. 3074. No price listed.

Constructed as a three-part interpretation for Pentecost the triptyque is divided into Prelude (based on Genesis 1:2 "The Spirit of God moved on the face of the waters"), Choral "Nun bitten wir den Heiligen Geist," and Fantaisie on "Komm, Gott Schopfer, Heiliger Geist." Of the three, the second is the most captivating from its dancelike treatment of the chorale melody. The Prelude is more choral in construction, and is very pictorial with the water-like theme in the left hand and non-distinct three-part chords above. A plainchant-like melody is heard in the pedal. At the end the water theme ends and is transformed into the very chord of the Spirit above, as if the water becomes one with the Spirit. The first six notes of the chorale tune are the most tonal ingredients of the complex and demanding Fantaisie. This is a difficult and challenging piece for both performer and listener.

Flourish and Reverie, Francis Grier. Oxford University Press 375417-7. \$22.95.

In the preface the composer explains that the pieces were written in August and September of 1990, and that "they explore the yin and yang of joy—the extrovert, ebullient, explosive, and energetic, and the introspective, tender, meditative, and rhapsodic." Arpeggios and full-fisted chords dominate the first piece. In the second piece a calm begin-

ning leads to a more active mid-section. This activity then slows and diminishes to a very delicate *Largo*. Here a serene melody sings freely atop a sustained chord marked "pppp." This last section is the most beautiful of the entire piece. One might think of the influence of Messiaen's bird calls in the right-hand part.

An Advent Triptych, Charles Callahan. Concordia 97-6522. \$5.00.

This set includes "Improvisation on *Veni Emmanuel*," "Meditation on *Winchester New*" and "Postlude on *Truro*." These are comparatively short pieces which build on individual ideas—the first on quartal harmonies, the second on slow-moving seventh chords and the last on a bell-like pedal ostinato. These pieces are elementary in nature and will be useful for services in Advent which employ the hymns.

In Paradisum; Keyboard Music for Funerals and Memorial Services, edited by Charles Callahan. Concordia 97-6503. \$10.95.

This is a collection of sixteen pieces appropriate for funerals or memorial services from composers spanning five centuries. They range from tientos and pavanés to movements from larger works to chorale preludes. There is a nice variety of pieces presented here which will provide some useful ideas and additions to these services.

Music for a Sunday Morning, Charles Callahan. Concordia 97-6468.

Following a format established some time ago for this series, this sonata is in three non-cantus-firmus-based movements suitable for prelude, voluntary and postlude. Each movement is approximately three minutes in duration and moderately difficult. The three movements are entitled prelude, chaconne and rondel. The most compelling writing appears in the chaconne, where the melody is heard in no fewer than twelve different keys, both major and minor. There is no pedal part provided for these pieces, and the texture is simple and straightforward.

Four Chorale Preludes, J. Bert Carlson. Augsburg Fortress 11-10615. \$7.50.

"Grosser Gott," "Schmücke dich," "Southwell" and "St. Denio" are the four tunes which appear in this collection. The texture is usually quite thin, although two pieces have "building" sections which lead to fuller chords. The melody statements are interrupted frequently by interludes containing pleasant counter-melody material. Limited pedal makes these available to a wide spectrum of organists.

Basic Hymn Accompaniments, Volume III (General Hymns of Praise), prepared by Theodore Beck. Concordia 97-6469. \$7.50.

This is the third volume in a series which presents simplified harmonizations for hymns in *Lutheran Worship* and *Lutheran Book of Worship*. 50 hymns are included.

Alternatives Within. Alternate Accompaniments to Lutheran Book of Worship, Holy Communion, Settings I & II and Lutheran Worship, Divine Service II, First & Second Settings. Arranged for organ and optional instruments by David Cherwien. Optional instrumental parts included: B-flat/C Trumpet, Clarinet/Oboe, Flute/Violin. Augsburg Fortress 11-10611. \$25.00.

For those who play liturgies in Lutheran churches over and over again and who tire of the same harmonies week after week, here is some good news! Mr. Cherwien has provided in this publication some effective options to harmonies in the liturgies originally written by Richard Hillert and Ronald A. Nelson. He has also given tempo and registration suggestions as well as introductions (non-existent in the hymnals, but frequently necessary to set the

mood) to many sections. The pedal parts provided also make this music more organistic than the original versions. Instrumental descants are also supplied in many places. Organists who have played the same harmonies repeatedly since these worship books appeared in 1980 (and congregations who have also heard these same harmonies) will rejoice to hear "a new song." These harmonizations will bring new life to your liturgical singing. Highly recommended.

Interpretations Based on Hymn-Tunes, Book XII, David Cherwien. AMSI SP-109. \$7.95.

Seven hymn tunes are included in this continuation of hymn-tune interpretations—a conscious effort to portray the text of the hymn through music. Although there are differences in style from one prelude to the next, certain devices are overused, such as the tone clusters in the fourth, fifth and seventh pieces, the sequences in the first piece and the three-note pedal ostinato in the second. Still, many will find these pieces useful for organ stanzas as hymns are sung, or for hymn introductions.

Hymn Arrangements for Instrumental Ensembles, Terry Herald. Concordia 97-6263. Score and Full Set of Instrumental Parts \$30.00

Six hymns are orchestrated for different combinations of twelve instruments (organ, piano, guitar, brass, strings, reeds, timpani) in this publication. They seem to be intended for instrumental performance without singing. The melodies are distributed to various solo instruments while the piano usually plays arpeggios and the organ usually plays block chords. There is not a lot of variety from one setting to the next aside from instruments used, but this publication does provide a resource for using instruments in the service.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

chordal and is supported by an underlying eighth-note pattern of fourths. The middle section contains new material of a quieter nature in a new key which then builds to a wonderfully dramatic recap of the main melodic material. This is certainly a winner and a challenge for any group.

Bourée for Bells No. 1, Johann Sebastian Bach, arr. Sharon Elery Rogers. Theodore Presser Co., #114-40768, \$2.00, for 3-5 octaves of handbells (M-).

This Bourée is from Bach's *Partita in B minor for Solo Violin*, BWV 1002, and is in the key of G minor. Some special effects include mallets, plucking, table dampening and more which heighten the melody throughout.

Bourée for Bells No. 2, Johann Sebastian Bach, arr. Sharon Elery Rogers. Theodore Presser Co., #114-40440, \$2.00, for 3-5 octaves of handbells (M-).

This Bourée is from Bach's *Suite No. 3 in C Major for Solo Cello*, BWV 1009, and is familiar baroque repertoire. The arrangement is written succinctly, yet effectively, and even though most music of Bach, especially in this genre, is quite elaborate in structure, this piece should be managed well by most choirs.

—Leon Nelson

New Handbell Music

Festival Sanctus, Cathy Mokdebust. Augsburg Fortress, #11-10659, \$2.95, for 4-5 octaves of handbells (D).

This commissioned work could be recognized as a "major work" for the handbell idiom. The title clearly indicates the mood. Several tempo markings are indicated: "with excitement," "with strength," "tenderly," which characterize the material contained in this original gem. The opening melodic line, which is carried throughout the piece, is

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Buxtehude the Composer and the Classical Danish Organ

Cor H. Edskes

During the long reign of Christian IV (1588–1648), the art of organ-building in Denmark developed to a standard seldom surpassed later. The organ-builder Johan Lorentz was a central figure in this process. He was born about 1580 in Grimma (Saxony) and died in June 1650 at Elsinore. He went to Copenhagen in 1603 to work for Nikolaus Maas. While a journeyman with Maas, he and his brother Balthasar Lorentz built the organ for the St. Nikolaj Kirke, Flensborg in 1609. The splendid organ case still exists.

Nikolaus Maas died in 1615 while building a new organ for the Chapel of Frederiksborg Castle. Johan Lorentz carried on his business and was assigned the task of completing the organ by the king. From 1616 Johan Lorentz's workshop was in Copenhagen and here he flourished as a builder of keyboard instruments and organs. After the completion of the organ in Frederiksborg Castle his next important assignment was the large organ for Trefoldighedskirken (The Trinity Church) in Kristianstad. Even today, his skill is evident from the organ case and the façade pipes of this organ. His masterpiece was probably the organ in St. Nikolaj Kirke, Copenhagen, which was completed in the beginning of the 1630s and was a large instrument of 40 stops. His extremely gifted son Johan Lorentz the younger was organist here from 1634 to 1689. At the suggestion of Christian IV, Johan Lorentz the younger had studied abroad with, among others, Jacob Praetorius of Hamburg, himself a pupil of Sweelinck. Johan Lorentz the younger was considered to be one of the greatest organists of his time. His organ recitals were famed far and wide, as can be seen from the following entry in a diary dating from 1654: "Mondays, Wednesdays and Fridays, from Easter to Michaelmas from four to five o'clock, and from Michaelmas to Easter the same days from two to three o'clock, many beautiful pieces and hymns are played which many distinguished people come to listen to with pleasure, in both summer and winter." It is very probable that Diderich Buxtehude took the opportunity to hear this famous organist.

Diderich Buxtehude's father, Johannes Buxtehude, had his first organist's post at Mariékirken, Helsingborg. It is not known who had originally built the organ at that time, but it is certain that Johan Lorentz rebuilt it at some stage. About 1642 Johannes Buxtehude was appointed organist of St. Olai Kirke, Elsinore. This instrument, originally built by Hans Brebos, had also been rebuilt by Johan Lorentz. There were also Lorentz organs in the Mariékirke and Kronborg Castle. The fact that Diderich Buxtehude, during the whole of his formative years, was solely acquainted with instruments built or rebuilt by one and the same organ-builder gives food for thought.

Even though none of Lorentz's instruments have survived even moderately intact, it is however, possible for us to form a reasonable impression of how they sounded on the basis of archive material and parts of organs which have survived. Lorentz not only took over the methods of his master Nikolaus Maas but also adapted them to suit the spirit of his time. In particular there are two

circumstances which can have been of significance here.

First of all, the moving of the Compenius organ to the Chapel of Frederiksborg Castle in 1617. While Esaias Compenius was setting his organ up, Lorentz was working on the large organ. Since both organs were built in the same church, it is natural to assume that Esaias Compenius and Johan Lorentz made each other's acquaintance. The exceptionally high standard of craftsmanship of Compenius' organ, the ingenuity of its technical layout as well as the intrepidity of the scaling must have made a strong impression on a man such as Johan Lorentz.

And then Michael Praetorius' book *Syntagma Musicum* (1619), must have influenced Lorentz in a similar fashion. Praetorius was an advocate of the aristocratic form of music making as it was practiced at the royal courts. In his book he describes the instruments necessary for this in great detail. According to Praetorius, an organ should correspond to this collection of instruments as far as possible. For him, delicacy and beauty of sound were crucial. This could only be achieved by the use of rather narrow scaling, and he rejected the wider scales normally used at that time. Another peculiarity of Praetorius' model specifications is that the mixtures have comparatively few ranks. Precisely these two features also typify Johan Lorentz's instruments. The façade pipes which have come down to us from his workshop show that the narrow scales which he used for the bass of his principals bordered on the impossible. The scale progression was slow, which means that the scaling did not attain "normal" measurements until high up in the treble octave. The increase in intensity corresponded to this, so that the bass was weak, becoming slightly louder towards the treble. Similarly, his mixtures had relatively few ranks and must have been voiced to blend with the rest of the principal chorus. In relation to the fluework, the reeds were presumably relatively loud and bright. Compared with later north German baroque organs, Lorentz's instruments had a distinguished, restrained sound, brightened by the mixtures and the mildly ringing trumpets, and majestically colored by the short-length reed stops. The pedal Posaune stops were usually "nicht sogar stark, uff Dolcianen Art" (not particularly strong, the Dulcian type), as Praetorius put it. The foundational principals had a gamba like, stringy sound in the bass, with an almost quinty, nasal sound in the treble.

After the death of Johan Lorentz the elder in 1650, his tradition of organ-building was continued by his chief assistant, Gregor Müllisch, who however

died in 1654, while working on the organ of Roskilde Cathedral. This did not mean that the Maas-Lorentz tradition died out, since it was taken over in a somewhat modified form by the organ-builder Peter Karstensen Botz and his sons Johan and Peter Petersen Botz. In this way, Danish organ-building came to be dominated for the whole of a century—the golden age of Danish organ-building.

After the deaths of Lorentz and Müllisch, there were no organ-builders of significance in Sjaelland. When Trinitatis Kirke, Copenhagen was to have a new organ, an organ-builder from Germany had to be summoned. His name was Hans Christian Frieztsche, the great innovator of north German organ-building in the first half of the seventeenth century. A specific condition was that the new Trinitatis organ should be modelled on Lorentz's organ in Nikolaj Kirke, the only difference being that the pipework in the Trinitatis organ was to be scaled 5 semitones wider than the Nikolaj organ, so that bottom F in the Trinitatis organ had the same width as bottom C in the Nikolaj organ. In fact the north German way of building only made itself felt in Denmark to a limited extent, and later, when large organs had to be built for two of Copenhagen's greater churches, Vor Frue (Our Lady's) and Vor Frelers (Our Saviour's), the old Danish tradition was taken up once again.

This was the Danish tradition that Buxtehude would be familiar with when, in 1668, he became organist of the Mariékirke in Lübeck. Here he had two organs at his disposal. The main organ of 54 stops had most recently been rebuilt by Friedrich Stellwagen from 1637 to 1641. Stellwagen was a pupil of Gottfried Frieztsche as well as being his son-in-law. We do not have any reliable information about the voicing and scaling of this instrument, since it was replaced by a new one in 1851. However there can be little doubt that the organ must have been somewhat restrained in character, positioned as it was very high up in the huge church, and probably without manual couplers. Contemporary opinion extolled the delicacy of its sound.

Buxtehude's other organ was the so-called Totentanz organ which stood in the Dance of Death Chapel (Chapel of the Dance of Death) at the north side of the Chancel. This organ was destroyed during the Second World War. It must have sounded remote, corresponding to the restrained nature of the main organ, since it was situated away from the main body of the church. The scaling of the principals in the manuals was fairly narrow. According to people who still remember the sound of the organ, it had charm and brilliance, with no great power, in spite of its relatively wide-scaled registers. The sound of these two organs was very different from that of the later north German organ. Even though they were not always kept in good condition, their qualities in conjunction with the exceptional acoustical properties of the church must have been a tremendous source of inspiration for Diderich Buxtehude.

In Buxtehude's organ works, daring imagination tempered with a sense of structure is united with poetry, often bordering on melancholy. This calls for an expressive, delicate instrument, rather than a powerful one. We know next to nothing about Buxtehude's art of registration, since in his organ works there is only one instance of registration, in the Magnificat noni toni, BuxWV 205, where the direction "Tremolo" is given. It is not possible to infer anything at all from this. We may, however, be allowed to assume that

Buxtehude's registration could be compared to the way in which he uses the instruments in his cantatas, where his preference for trumpets, trombones and bassoons is conspicuous. The balconies which he had built on either side of the main organ in 1669 were probably intended for the performance of music by brass instruments. A note in one of the wedding cantatas on a particular effect on brass instruments is also significant: "auff eine Sonderbahre Ahrt Gerichtete Trompeten desgleichen man bishero in keine Fürstliche Capella" (a special way of disposing the trumpets, the like of which has never before been heard in any royal chapel). The sound of wind and brass instruments of that time strongly resembled that of the reed stops in renaissance and early baroque organs. As mentioned above, Buxtehude had already been familiar with these sonorities while in Denmark, and his larger instrument in the Mariékirke, Lübeck was, if anything, extravagantly provided with reeds. Likewise, the sound of old string instruments was also related to that of the principals in old Danish organs. He was probably especially enamoured of the sound of viols, a sonority that could be coaxed from Lorentz's principals, which must have been ideal for piano and adagio passages in his organ works.

As mentioned earlier, neither of Buxtehude's organs in the Mariékirke, Lübeck has been preserved. The small organ in the Jacobi Kirche is the only old organ remaining in Lübeck which is capable of giving an impression of how the tonal structure of an organ in Buxtehude's time was built up. This is true in spite of the fact that many somewhat ill-judged restorations have unavoidably come to leave their mark on its sound. In Denmark, Buxtehude's organ in the Mariékirke, Elsinore was scrapped in 1852: all that remains now is the beautiful organ case and the façade pipes of the Rückpositiv. The original organ in the Mariékirke, Helsingborg is now in the church at Torrlösa, Scania, having undergone radical rebuilding. The once so wonderful organ in Vor Frelers Kirke, Copenhagen, built in 1698 by the Botzen brothers, was replaced by a new instrument in 1889. The elaborate, richly carved organ case, the beautifully fashioned façade pipes, the Cymbalstern and cuckoo stops all testify to the advanced state of Danish organ-building in the 17th century. In 1704, at an advanced age, Buxtehude tried to arrange for the masterly builders of this instrument to make improvements on his organs in Lübeck. How far this was owing to Buxtehude's longing for the classical Danish organ can only be guessed at.

The organ in Roskilde is the only large Danish organ dating from the 17th century in which a substantial part of the original fabric is still preserved. This hard core has been normative for the present restoration, as a result of which the old pipework once again can be heard in its rightful context. We do not know whether Buxtehude was acquainted with the organ in Roskilde Cathedral, but today we are able to bring his organ works and the restored organ face to face. The author hopes that this confrontation will bring about new incentives in the interpretation of Buxtehude's organ works. ■

This article was published as liner notes for the recording, The Historic Organ of Roskilde Cathedral: Buxtehude Organ Works, played by Kristian Olesen, and translated by Gwyn Hodgson. It is reprinted here with permission. See the review of the recording by Rudolf Zuiderveld on page 11 of this issue.

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Johannes Brahms' life spanned much of the nineteenth century. The effects of the Napoleonic wars were still being felt by Europeans when Johannes was born. The Austro-German Empire was struggling to regain its brilliance after harsh losses suffered at the hand of Napoleon. Political maneuvers by the Austrian diplomat, Metternich, were helping the Empire situate itself as a supreme power in the area. Russia, Prussia, and England were also exerting authority in the aftermath of the Napoleonic wars.

This was a time when the Germanic people could not even agree upon their own territorial boundaries let alone influence the outcomes for the French. Music at this time was also going through a great deal of change. By the mid-nineteenth century, composers were experimenting with new concepts of tonality. Brahms grew up in this atmosphere of confusion. It is in this setting that one may find the true sense of Brahms' compositional style—a yearning for the past, but also a desire to search out the future.

His training and early years were spent in the presence of many great musicians which proved to be of benefit and also a hindrance. He also maintained a circle of friends who were influential in the fields of science and literature thereby finding a non-musical outlet for his inquisitive nature. Brahms was by no means a stuffy, conservative musician who was merely keeping the *status quo* by following the Leipzig music circle. The ensuing study will show that Brahms was influenced by many elements of the nineteenth century, not the least of which was the political and social environment of Germany.

The Early Years

Johannes Brahms was born in the city of Hamburg, Germany on May 7, 1833. At an early age Johannes was sent to a private school, where his studies included Latin, French, English, math and natural history. By the age of seven Brahms displayed an interest in music, with special attention to the piano.

Because of the rather modest means by which the Brahms' household lived, the young Johannes taught piano lessons from about the age of twelve to help support his family. A year or so later necessity again moved him to play at dances and in the taverns of the Hamburg harbor area.¹ Scholars speculate as to the effect this situation may have had upon the young Brahms, and to what extent it is reflected in his music.

Johannes' parents chose Friedrich Wilhelm Cossel to be his music teacher. It is believed that Cossel instilled in the young Brahms a disdain for music that was merely pleasing for its virtuosic displays. The romantic spirit evident in his later works was being shaped even at this early age. Having taught his young student much of what he knew, Cossel approached his former teacher, Eduard Marxsen, to further Brahms' studies. Marxsen agreed to take Brahms as a student. "Two subjects on which he [Marxsen] laid great stress were development of the left hand and precision of dissimilar difficult rhythms."²

Through his study with Marxsen, Brahms acquired interest and knowledge of composition and theory as well as exposure to the use of folk song from his native land and other countries as it may be applied to composition.³ Walter Niemann believes that even at an early age Brahms showed an interest in the study of works by earlier composers, but more importantly an interest in literature and art of the past.⁴ These interests became a characteristic trait that would stay with Brahms the rest of his life.

As he matured, Brahms gathered around him a personal library which exhibited an interest in various subjects related to the arts. Included were texts

of romantic poetry by such people as E.T.A. Hoffman⁵ and literature by Goethe and Schiller; history—with a rather prominent collection of speeches and letters by Otto von Bismarck, chancellor of Germany from 1871–1890; and religion—several copies of the Bible, writings by Martin Luther, and a well marked-up copy of the Koran. Robert Pascall states that "fully three quarters of his books are of German literature, comprising poetry, novels, dramas, as well as works of criticism, such as Brandes' study of 19th century literature."⁶ Pascall further writes that "Brahms' library is not merely a collection of books reflecting special enthusiasms, but a body of writings on many subjects which reflect the need to be thoroughly acquainted with the world of ideas,

artistic and otherwise, present as well as past . . ."⁷

Brahms also maintained friendships with prominent members of the scientific and medical communities such as the prominent physiologist Theodor Engelmann and the founder of modern abdominal surgery, Theodor Billroth. Brahms was also personal friends with several of Germany's great contemporary visual artists including Anselm Feurbach, Arnold Bocklin, and Max Klinger.

Artistic Philosophy

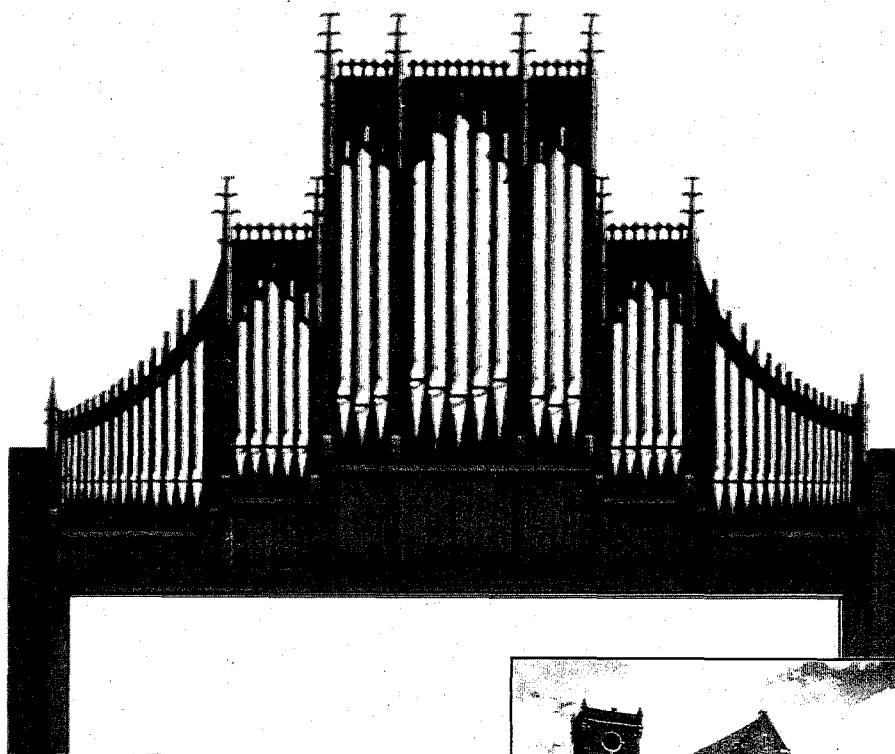
In the world of art during the nineteenth century, the Impressionistic style held a position of great importance with France being the chief exponent. To counter this, some German artists created a counter-impressionistic style which dealt with the realm of realism. The counter-impressionistic style portrayed a romantic view of modern life combined with an evocation of the modern psyche: the good, the bad, and the grotesque (a pre-surrealistic genre).⁸ It should be noted that this was the period

when the scientific community was delving into the human psyche through the works of people such as Sigmund Freud. One example is the number of "death motifs" that can be found in German music, visual arts, and literature of this period. Artists of this period were also looking to nature for motivic inspiration in their art, with some drawing creativity from sources of ancient Rome and Greece.

In relation to the artistic influences on Brahms' music we specifically look to a few black and white etchings by Klinger. Klinger created some etchings to honor Brahms. These works were chosen by Brahms' publisher to be included in the publication of a group of songs (*Fantaisie*) and a choral work (*Schickalslied*) of 1894 written by Brahms. Klinger's work deals with the Greek story of Prometheus and the giving of fire, as well as the pain and agony he endures by his act. Brahms greatly admired Klinger's work and was honored by Klinger's etchings. Though Brahms is said to have agreed that they did not necessarily create the affect he

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would have chosen to accompany his music, he did greatly admire them. Brahms appreciated Klinger's attention to minute detail and his use of simple colors, black and white, not allowing bright colors to get in the way of the subject portrayed.⁹ Brahms likened this to his own desire to concentrate on the minute details of form and counterpoint, as opposed to the progressive style of tone poems and grand virtuosity. Brahms' attention to detail can be seen for example in his organ works. Each chorale setting in the *Eleven Chorales* Op. 122 is a miniature work on a given tune.

In appreciation for Klinger's etchings, Brahms dedicated his last great vocal miniature, *Vier Ernste Gesänge*, to the artist. One should notice that the overall theme of the Brahms' *Fantaisie* deals with fate and the emotions related to the topic of death, as do many of Klinger's works. The *Vier Ernste Gesänge* also deals with the death motif, with the Biblical texts taken from Ecclesiastes and I Corinthians.

The Romantic impulse transcends the neoclassical. The technique of this transcendence forced both Brahms and Klinger to innovate in the realization of musical and visual space to play on the expectations and memories of their audience . . . (*The expectations of their audience to possess a certain amount of knowledge*). Their strategies included both the miniature and the monumental: the work of art as intimate, secret exchange, and as public collective engagement in which the personal as well as the heroic could still be experienced.¹⁰

Music

An example of this transcendence may be found in Brahms' *A flat minor fugue*. The earliest known version of this work, found in the manuscript sent to Clara Schumann in celebration of Robert Schumann's birthday, is dated June 5, 1856. This work was later published by Brahms in a supplement to No. 29 of *Allgemeine musikalische Zeitung* on July 20, 1864. It is reported that one editor asked Brahms why this key (*A flat minor*) was chosen and not a more convenient key. The reply was that if this work "won him any new friends, they would surely not be the kind who shy away from seven flats."¹¹ Brahms is here again stating his belief that those who chose to hear or play his music needed to be musically literate. The "Langsam" tempo of this work helps to present a feeling of sorrow and provides an austerity to the chromaticism. Could this be a reflection of Brahms' sadness at the mental instability of Robert Schumann?

One may find an example of Schumann's thematic writing creativity in the scherzo movement of the violin sonata written for Joseph Joachim on the anagram F-A-E (Frei aber Einsam—free but alone). The notes F-A-E were used as the motive for all the movements of the sonata. Brahms also contributed to this violin sonata. In his research of Brahms' and Schumann's use of symbolism through musical notation, Eric Sams reports on many aspects of how these two composers creatively disguised the name of a friend by using certain letters in that name to create a musical motive. It is known that Schumann used his wife's name, either setting the letters C-L-A-R-A in notation or setting the "pet names" he had given her to create some of his compositions. Sams also suggests that Brahms used the concept of setting a name to musical notation, with special emphasis on the name Clara. Because of the close relationship Brahms had with the Schumann family, he had ample opportunity to become aware of how Robert might set Clara's name in a musical motive. Sams' research bears witness to the fact that Brahms did set Clara's name on a few occasions. His research has found many other examples where one might find musical motives related to other names.¹²

Looking again at the *A flat minor fugue* by Brahms, a few questions come to mind. Since this work was written in

honor of an ailing mentor, might Brahms be paying homage to Schumann by utilizing some of the compositional style learned from the master. The subject of this fugue has a rather odd shape (Example 1). The initial three notes descend a half step and a fifth, utilizing the pitches c-flat, b-flat, e-flat. One may wonder whether Brahms was using the head motive of the subject. Could it be an altered form of Robert Schumann's name? Robert Schumann set the letters of his own name (S-C-H-A) to the pitches S=e-flat, C=c, H=b-flat, and A=a. Did Brahms use some altered order of these letters to create the subject for the *A flat minor fugue*?¹³ The head motive (H-B-S) might also be an altered form of Brahms' name—B=b-flat, A=a natural, H=b natural, and S=e-flat. Some scholars believe this plausible.¹⁴ Yet another possibility might be that each note or letter represents a person? "B" for Brahms and "S" for Schumann. Who then represents "A" and "H"?

Another possible influence on the creation of Brahms' *A flat minor fugue* might be found in the first of the six fugues on the name B-A-C-H by Robert Schumann. One may be struck by some similarities between this piece and the piece by Brahms. The second half of the subject used by Schumann utilizes sequence and a motive that moves by a half step, then a fourth, both in an upward motion (Example 2). Brahms' fugue subject moves by a half step, then a fifth, both in a downward motion (the answer moves up a half-step, then up a fifth). Both subjects move in a sequential manner. Further similarities occur in that Brahms uses the B-A-C-H motive as found in measure twenty-five, transposed, and also utilizes a textural change, beginning in measure fifty-two. This latter section, requiring a *pianissimo* dynamic, presents an ascending homophonic accompaniment to the presentation of the subject in the pedal. (Example 3) In Schumann's fugue the ascending homophonic accompaniment begins in measure fifty-eight, also coinciding with a presentation of the subject in an altered order. These few examples plus a common tempo (*Langsam*) for both works point to at least some possible common ground.

Could there be a transcendence occurring here? Is Brahms sharing something intimate in his *A flat minor fugue*, perhaps a secret exchange that plays on memories now lost?

Brahms and Bach

It is by no accident that one may think of J.S. Bach's *Orgelbuchlein* when listening to the *Eleven Chorales*, Op. 122 by Brahms. He knew the Bach collection and may have modeled many of his pieces after the Bach chorale preludes. It was a conscious process that one was expected to think of the model, and all therein, when hearing and playing the Brahms organ chorales. As stated earlier, these chorales (Op. 122) are beautiful miniature examples of Brahms' contrapuntal ability and expressions of realistic views of life and death. John Abbot Shaw states that, "this quest for the source of the unique attraction of the *Eleven Chorale Preludes*, Op. 122, has revealed the masterful use of counterpoint coupled with harmony of an equal ingenuity."¹⁵ It should be no surprise that Brahms chose the organ and the organ prelude to bring his opus to finality. Some believe this reflects "a truly romantic spirit, a belief in expressing the natural to evoke the spaces of nature as was done through the symphony performed in the concert hall, somewhat akin to the mystically resounding interior space of the Gothic cathedral."¹⁶

Brahms had more than a passing interest in learning how to play the organ. Some speculate that because of Clara Schumann's interest in the instrument, Brahms also chose to learn some of its intricacies.

Brahms seems, however, to have intended really to master the organ as player, not

Example 1. Brahms, *Fugue in Ab minor*. (Brahms, *Werke für Orgel* ©1988 G. Henle Verlag)



Example 2. Schumann, *Six Fugues on the name of Bach*. (Schumann, *Werke für Orgel oder Pedalklavier* ©1986 G. Henle Verlag)



Example 3. Brahms, *Fugue in Ab minor*. (Brahms, *Werke für Orgel* ©1988 G. Henle Verlag)



just as composer. Perhaps Clara Schumann suggested this to him. Berthold Litzmann cites the following excerpt from her diary: "One evening (in June or July 1854) when she was walking and talking with Brahms she suddenly decided to learn to play the organ sufficiently to be able to play some of Robert's things to him when he is well . . . the idea pleased me so much that I lay awake half the night thinking of what I was going to play, and how I would entice Robert into the Church where he would find me playing the organ." (II, p.77; German edition, II, p.323). In November Brahms promised her the pleasure of a practice organ at Bohme's music store when she visited his family in Hamburg. "I often play it with great delight," he reported (Schumann I, p.32). In any case, Robert wrote to her from his seclusion on 6 January 1855, concerning Brahms' Ballade Opus 10, "Doesn't this please you more, my Clara, than the organ?" (Riemann, P.21) and Brahms wrote from Dusseldorf to Clara on 16 May 1856, "I will not enclose my fugue [in A

minor] again, I am practicing it just now, things are going remarkably better with the organ! By the time you return, not a bit sooner, I will have progressed enough to play for you. Is organ-playing so hard for you, too? Probably not. I have not played for Grimm" (Schumann I, pp. 183-184) . . . "I have already thought about the possibility," he wrote on May 24th in the evening, "that I can become a passable organ virtuoso by next year, then we could travel together, and I should put piano-playing on the shelf for a while to be always together with you" (Schumann I, p. 187).¹⁷

At the heart of Bach's music is the Lutheran chorale, while the German folk song is at the heart of Brahms' musical presence. Both men rose from modest means, expressing their beliefs in the sacred or secular, and moved on to synthesize musical thoughts into revered German musical history. One produced musical praise for God and

the other produced musical praise for the Fatherland.

Society

To more fully understand the influence socio-cultural attitudes had upon Brahms' music, one needs to be more aware of his keen interest in Chancellor Bismarck, specifically when cast against the nationalistic and romantic feelings that spread throughout Germany during the mid to late nineteenth century. Bismarck was a realistic statesman, albeit, in his later years he lacked the willingness to change under social pressure. Brahms is quoted as saying that "the two most important events of his lifetime were the completion of the *Bachgesellschaft* edition and the foundation of the German empire by Bismarck."¹⁸

Bismarck's importance to Brahms may be seen in their common desire to see Germany unified once more, having been torn apart several hundred years earlier during the Thirty Years War. Brahms, as well as others, believed in the need for a grand and glorious Fatherland once more. In the nineteenth century Germany was not unified as the large nation we know today. It was still an area of Europe comprised of several kingdoms and principalities. Walter Niemann states that "Brahms had his three great 'Bs' whom he revered—Bach, Beethoven, and Bismarck. He stood in some contrast to Wagner, who generally tended to distrust Bismarck's pan-Germanism and whose (*Wagner*) revolutionary fervours took up a good deal of his (*Wagner*) time and cost him more than once exile from a German state."¹⁹ Wagner believed in a race-based Germany.

Brahms, by way of his personal library holdings, may be judged to have acquired a vast and varied amount of knowledge. His many friendships belie the thought that he was the mere conservative composer, one who carried on the tradition from Bach and the conservative Leipzig circle. The political difficulties experienced by Brahms in musical circles were most often not of his own doing. The noted music critic Eduard Hanslick is said to have fanned the flames of criticism many a time. Brahms for his part, however, did take advantage of the opportunities presented by this situation. He allowed Hanslick to "lead the metaphorical march against the 'New German School'"²⁰ led by Liszt and Wagner. Brahms became acquainted with the Wagner/Liszt school while on a concert tour with the violinist Remenyi near Weimar in 1853.

Brahms' music may reflect a sociological view held by some musicians of the late nineteenth century, in that the arts were becoming far too overstated and "common." This can be seen in Liszt's flashy virtuosity, a bravura that superficially excites the listener. Some people felt that Wagner's use of "leitmotifs," which may merely help the listener follow the progress of the music, were also an attempt at appealing to a non-musical audience.

An opposing viewpoint, one held by Brahms and others, desired that the audience listen from a musically educated standpoint. At this time in society, music was being created to meet the listening ability of the average concert goer, albeit not necessarily a musically educated audience.

Brahms continually emphasized the need for 'proper' learning, the value of hard work, and the essentials of the craft and technique of musical composition, in the sense of historical models as well as normative aesthetics imperative; when in later life he complained bitterly about the level of contemporary musical education and training, he was expressing more than his legendary habits of being critical and self-critical. He was articulating a form of generational and cultural criticism . . .

The transition from the first generation in the musical public to the third generation included the weakening of the skills of literacy . . . Brahms articulated a widespread concern for the decline in standards that accompanied the extension of the audience during his lifetime. The newer generation became the consumers of lexica,

concert guides, and journalistic accounts.²¹

Such a journal was created and edited by Robert Schumann, wherein he wrote an article extolling the musical virtues and creative powers of Brahms. This article helped bring continental notoriety for the young Brahms. Some believe this also created a stumbling block for Brahms to overcome.

Another difficulty Brahms had with the "Progressive School" of Wagner and Liszt arose personally between him and Wagner. These men knew and respected each other's music, however they were diametrically opposed to the avenues taken to achieve a musical goal. As stated before, some believed that Wagner's music spoke to the new somewhat musically literate. Many authors relate these details more or less. But what is infrequently mentioned are the social differences that arose between these two men, such as 1) It is well-known that Wagner was an anti-Semite; Brahms had many Jewish friends (guilt by association), 2) Wagner was not a follower of the Bismarck plan of a strong united Germanic empire, he preferred a race-based (Teutonic- ancient German tribes—Franks, Burgundians, Saxons, Danes, north European peoples—tall and blond-haired persons, etc.), a German nationalism foreign to Brahms, 3) Wagner is said to have been very upset when his patron, King Ludwig II, gave

Brahms an award for his musical achievements. These few comparisons advance the notion that it might not be mere musical differences that set the followers of these two men against each other.

Burnett James makes an interesting point when speaking of great men of literary and musical moments in time, stating that "the 'child of the times' is true to some extent, and must be true, for none can live and work in a vacuum; but also it is true that, as one might choose to form it, the times are of the child . . . Brahms, who had great love and reverence for the past, a firm sense of the present and the spirit of prophecy for the future in the deepest, most meaningful, sense, not as the self-consciously 'forward-looking' progressives' have, but upon that ground where all truly creative, unquestionably responsive, artists in whatever medium are and can help being."²²

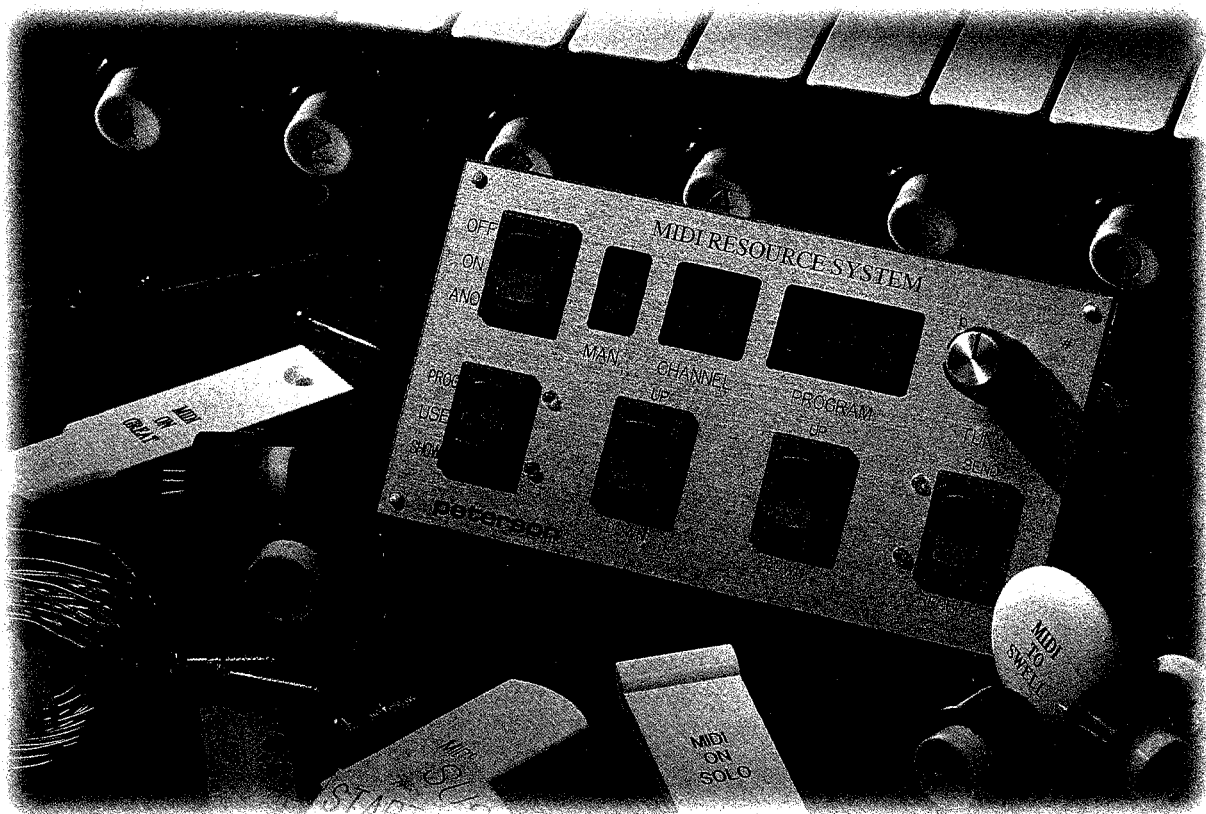
The music of Schumann stands in contrast to that created by Wagner and Liszt. Personality traits as well as varying beliefs in the future of music led each one of these great composers to a different musical conclusion. Yet Brahms seems to have found a middle ground, a style of writing that reflected his personal awareness of the advances of the age yet a wisdom to seek knowledge from the past. His interest and curiosity in literature and science of the era support the idea that he was no

mere traditionalist, but possessed the desire to be aware of things new around him. Brahms did indeed utilize musical techniques from the past, thereby displaying his admiration for one of the great composers of all time—J.S. Bach. With each organ miniature of Op.122, Brahms exhibits his ability to communicate a refined musical technique and a sensitivity to the meaning of the text. Significant hidden musical features within his music, such as that potentially residing in the *A flat minor fugue*, lead one to recognize the importance socio-cultural elements play in the development of a composer's musical language. ■

Notes

1. Burnett James, *Brahms: A Critical Study* (New York: Praeger Publishers, 1972), 22-23.
2. John Abbott Shaw, *The Eleven Chorale Preludes Op. 122: Johannes Brahms* (Master of Arts Thesis, University of Victoria, 1990), 6.
3. Ibid.
4. Walter Niemann, *Brahms*, Trans. by C.A. Phillips (New York: Knopf, 1929), quoted in John Abbott Shaw, *The Eleven Chorale Preludes Op. 122: Johannes Brahms* (Master of Arts Thesis, University of Victoria, 1990), 6.
5. E.T.A. Hoffmann was not only an author, but also a music critic and a composer. He was a very influential person on Brahms and others of this period.
6. Michael Musgrave, "The Cultural World of Brahms," *Brahms: Biographical, Documentary, and Analytical Studies*, ed. Robert Pascall (Cambridge: Cambridge University Press, 1983), 7.
7. Ibid., 4.
8. J. Kirk T. Varnedoe, *Graphic Works of Max*

► page 18



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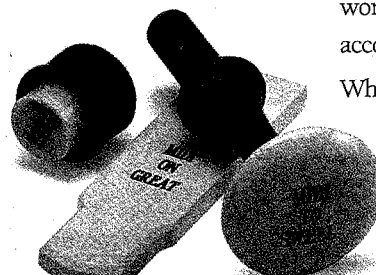
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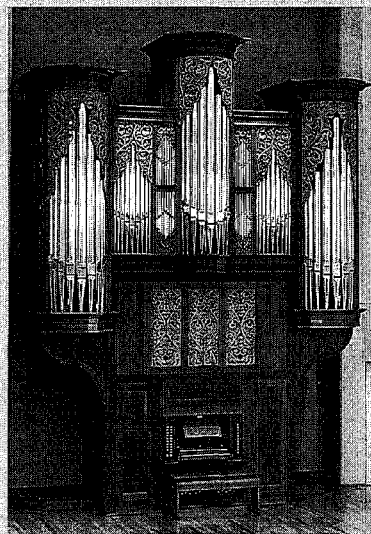
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Cover

The Noack Organ Co., Inc., Georgetown, MA, has built a new organ, opus 129, for Kwassui Women's College in Nagasaki, Japan. The two-manual, 27-stop organ was installed in the new Music Department Recital Hall at the college. At the same time, Noack installed one of the firm's practice organs at the school. These are the ninth and tenth organs that Noack has built in Japan. The new recital hall, designed by W.M. Vories & Co., Architects of Fukuoka, seats about 400 and was designed to enhance organ music as much as possible in such a relatively small hall. The organ case is from fumed white oak, with carvings depicting "paradise flora and fauna" designed by James Lohmann.

The design of the instrument, as typical for most Noack organs, accommodates a broad range of organ literature. To achieve a large dynamic range, the power of the "full organ" is primarily derived from the reeds, with the Mixtures (the Swell Mixture being lower pitched than the Great one) serving more to clarify plenum sounds. The Great Diapason 8' is doubled from e'-a' in order to enhance speech and improve sustaining power in that range. The attached keydesk features bone-covered manuals and a 32-note parallel but concave pedalboard. Stop action is electric with eight levels of memory. Compass 58/32.

Dr. Scott Shaw, Assistant Professor for Music, is the College Organist. At the same time the two Noack organs came to Kwassui, a new organ by Hiroshi Tsuji was installed in the main teaching studio. The college also recently acquired a positive organ by MaNa Orgelbau of Tokyo, and a practice organ by Walker of Brandon, England. Dedication recitals were played by Carole Terry and Scott Shaw.

GREAT

- 16' Bourdon
- 8' Principal
- 8' Chimney Flute
- 4' Octave
- 4' Harmonic Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- 1 1/2' Mixture IV
- 8' Trumpet

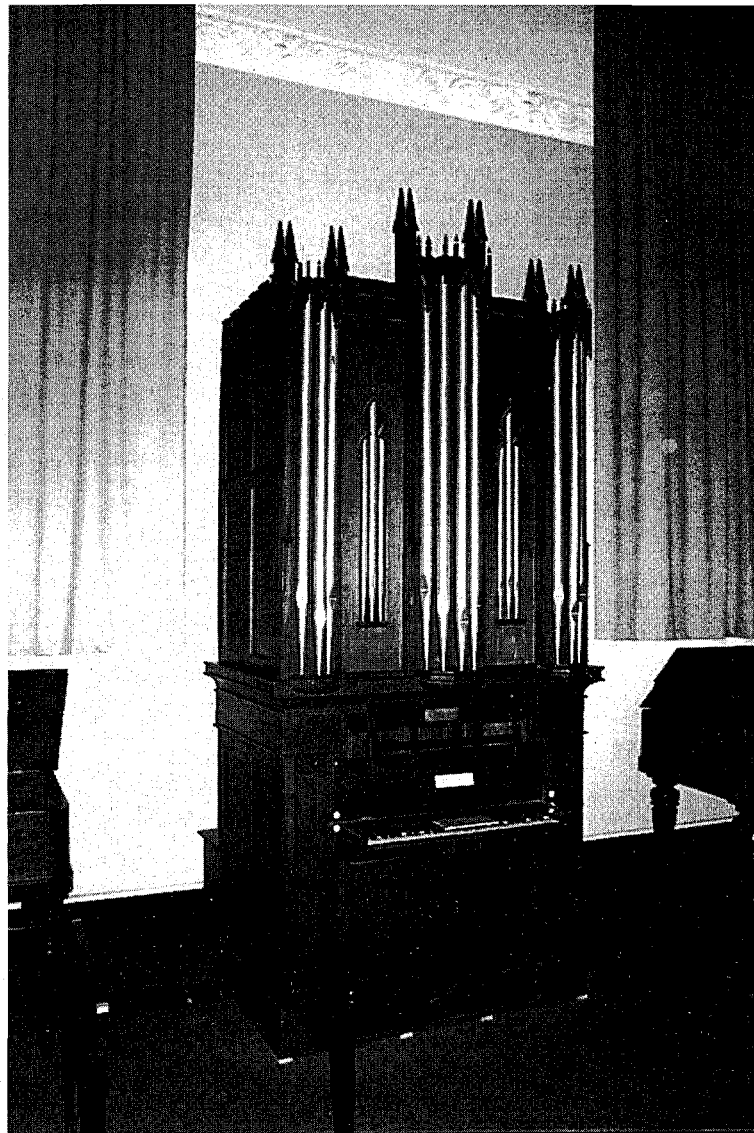
SWELL

- 8' Diapason
- 8' Gedackt
- 8' Gamba
- 8' Celeste
- 4' Principal
- 4' Recorder
- 2' Gemshorn
- II Sesquialtera
- 2' Mixture IV
- 8' Cornopean
- 8' Oboe

PEDAL

- 16' Stopt Bass
- 8' Diapason
- 8' Stopt Diapason
- 4' Octave
- 16' Trombone
- 8' Trumpet

Couplers Gt/P, Sw/P, Sw/Gt
Tremolant (tremblant douce)
Zimbelstern (8 bells)
Temperament: Valotti



Bruce Thompson & Associates, Auckland, New Zealand, has restored the historic "Webster Organ," part of the Auckland War Memorial Museum's collection of musical instruments. The organ was built by William Webster between 1839 and 1841, and is regarded by the museum as the most important instrument in the collection, being the first pipe organ to be built in the country and the first western style instrument to be made in New Zealand.

William Webster was a pioneer settler in the Northland area of the Hokianga, establishing a general store, flour mill, and timber mill to supply the early settlers, the indigenous Maoris and the whaling ships that visited the area. The organ was built for the Webster homestead and remained there until the family donated it to the Early Settlers Museum in Auckland in the 1940s. It was finally moved to the War Memorial Museum in the late 1950s. It is believed that the organ has not been played since its removal from the homestead, and had become unplayable from deterioration of the leather and corrosion of the metal parts.

The organ is built in traditional fashion with slider chest and a balanced backfall action to the keys. Wind is supplied by a single double-rise reservoir with a single wedge feeder operated by a forged iron pedal at the front of the case. A small blower has been provided as part of the project. Natural keys are covered with ivory hand cut from whale teeth obtained from the whaling ships, with sharps made from native matai, stained black using vegetable dye.

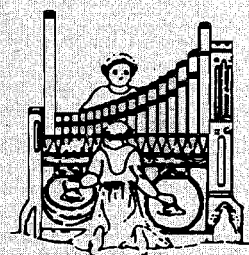
The organ was completely dismantled, and every part inspected, cleaned, and restored to original condition, with the bellows, feeder, and pallets all releathered. The two stops of wood pipes were reglued and metal pipes

were repaired and cleaned in an ultra sound bath. All the soft iron screws were removed, annealed and while still hot dipped into molten beeswax before being returned to the original screw holes. The shellac finish on the case-work was revived and repolished, and the dummy wood front pipes re-gilded.

The organ was recommissioned at a concert attended by descendants of William Webster, and the organ is played regularly by local organists for patrons of the museum on Sundays. The restoration was the subject of a radio program recorded by Radio New Zealand, when Bruce Thompson spoke about the project and John Wells demonstrated the organ. Compass 54 notes.

SPECIFICATION

- 8' Stopped Diapason
- 4' Principal
- 4' Flute
- 2' Fifteenth



► page 17: Schou/Brahms

Klinger (New York: Dover Publications, 1977), XVII.

9. Alessandra Comini, Professor of Art History at Southern United Methodist University, at the 1994 AGO National Convention stated in her lecture that much of the art work in Brahms' apartment was in black and white.

10. Leon Botstein, "Brahms and Nineteenth-Century Painting," *19th Century Music* (Berkeley: University of California press, 1990), 168.

11. Vernon Gotwals, "Brahms and the Organ," *Music/The AGO-RCCO* (April 1970), 44.

12. Sams, Eric, "Brahms and His Musical Love Letters" *The Musical Times*, (April 1971), 329-330 and "Brahms and His Clara Themes" *The Musical Times*, (May 1971), 432-434.

13. Remember that members of this school of thought valiantly tried to hide the names used in their compositions. The names used in a composition were to be known to only a few who shared a common understanding of its purpose.

14. Sams, 329.

15. Shaw, 88.

16. Malcom MacDonald, *Brahms* (New York: Schirmer Books, 1990) 34.

17. Clara Schumann and Johannes Brahms, *Briefe aus den Jahren 1853-1896* ed. by Berthold Litzmann, Leipzig, 1927 quoted in Vernon Gotwals, "Brahms and the Organ," *Music/The AGO-RCCO* (April 1970) 39.

18. James, 1.

19. *Ibid.*, 11-12.

20. Heinz Becker, "Brahms," *Groves Dictionary of Music and Musicians* ed. by Stanley Sadie (Washington, D.C., 1980), 156.

21. *Ibid.*, 8.

22. James, 2.

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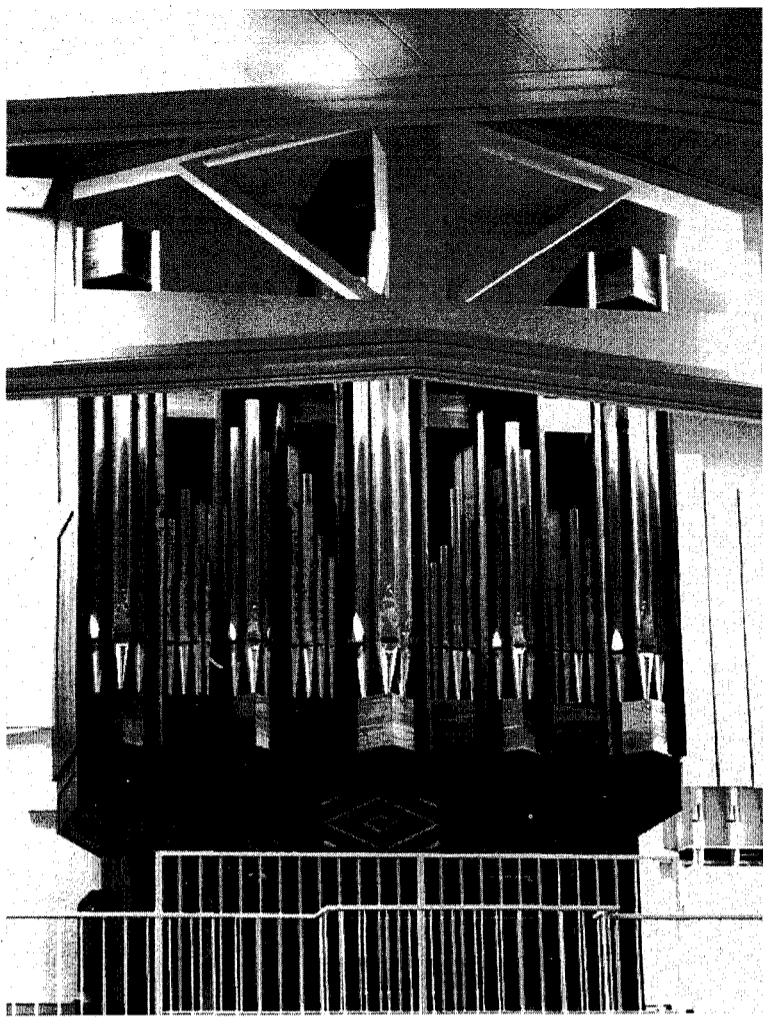
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Visscher Associates, Santa Cruz, CA, has built a new organ for Trinity United Methodist Church, Chico, CA. Casework is of California walnut and Eastern black walnut. Facade pipes in the towers are of polished copper, with the center pipe in each "point" having a "flamed" upper lip of polished tin. Facade pipes in the flats are of 75% tin. Key and stop action are mechanical. Swell shades immediately behind the facade pipes provide expression for the manual stops except the 8' Prestant. The depth from the wall to the front of the case is 60 inches, which allows choir members to stand in front of the organ when singing. To make the organ this shallow, bottom octave pipes of the Pedal 16' Subbass and 16' Bassoon were located in recesses on the back wall to either side of the main case. Having only space and funds for a smaller organ of 14 stops, the decision was made to opt for what is basically a single manual division with "either-or" registration, allowing any of the manual stops to be played on either keyboard. The option not taken, of dividing the stoplist between two independent divisions, would significantly decrease registration possibilities. Manual stop levers move up to the "on" position for the upper keyboard, to a detent in the middle for off, and down to the "on" position for the lower keyboard. The bottom 12 pipes of the 16' Contra-Bassoon are unique in that they employ "Haskell" miters for the bottom octave. The two-piece resonator has a half-length "cap" of parallel proportions fitting over a half-length, tapered bass, creating a continuous taper, full-length, 16' resonator in nine feet. Dr. David Rothe was consultant and played the dedication recital. Molly Wadsworth was chair of the organ committee, and Ellen Rowan is Pastor of the church. Visscher Associates' staff involved in building this organ included Lorraine Emery, Bret Smith, Timothy O'Brien, Ernesto Sustaita, Gwen Shupe, and William Visscher.

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- MANUAL I or II**
- 8' Prestant
 - 8' Viol (1-4 from Gedeckt)
 - 8' Celeste (TC)
 - 8' Gedeckt
 - 4' Octave
 - 4' Spire Flute
 - 2' Spindle Flute
 - 1 1/2' Quint
 - III Mixture
 - 8' Trumpet
 - Chimes
- PEDAL**
- 16' Subbass
 - 8' Stopped Bass (ext)
 - 16' Contra-Bassoon
 - 8' Bassoon (ext)

- Accessories**
- Tremulant
 - 16' Contra-Bassoon reversible
 - I/Ped reversible
 - II/Ped reversible
 - II/I reversible



Berghaus Organ Co., Bellwood, IL, has built a new organ for Knox Presbyterian Church, Naperville, IL. The church, built in the early 1960s in contemporary style, did not provide space for a pipe organ; the new Berghaus organ replaces over 30 years of electronic instruments, and is sited behind the pulpit and opposite the choir in the chancel area. For this reason, swell shades were placed on the left side of the swell enclosure as well as across the front. A new oak floor replaced carpet and thus improved both the acoustic

and the appearance of the chancel. The Swell division is beneath the Great and behind the Pedal 8' Offenbass; the rest of the Pedal pipes are in front of the Great, to the sides and behind the case. The console is movable (and rolled out for this photo) and is equipped with full MIDI In/Out. Consultant for the project was Edward Zimmerman of Wheaton College; Alan Fry was chairman of the organ committee; the minister is Dr. Bruce Langford; Mary Bittner is the organist.

- GREAT**
- 8' Principal
 - 8' Rohrflöte
 - 4' Octave
 - 4' Nachthorn
 - 2' Octave
 - IV Mixture
 - 8' Trumpet
 - Tremulant
 - Chimes
- SWELL**
- 8' Spitzprincipal
 - 8' Celeste c
 - 8' Holzgedackt
 - 4' Geigen Principal
 - 4' Blockflöte
 - 2 1/2' Nasat
 - 2' Hohlflöte
 - 1 3/4' Terz
 - III Scharf (prep)
 - 8' Oboe
 - Tremulant
 - 8' Trumpet (Gt)

- PEDAL**
- 16' Subbass
 - 8' Offenbass
 - 8' Gedackt
 - 4' Choralbass
 - 16' Trombone (Gt)
 - 8' Trumpet (Gt)
 - 4' Trumpet (Gt)



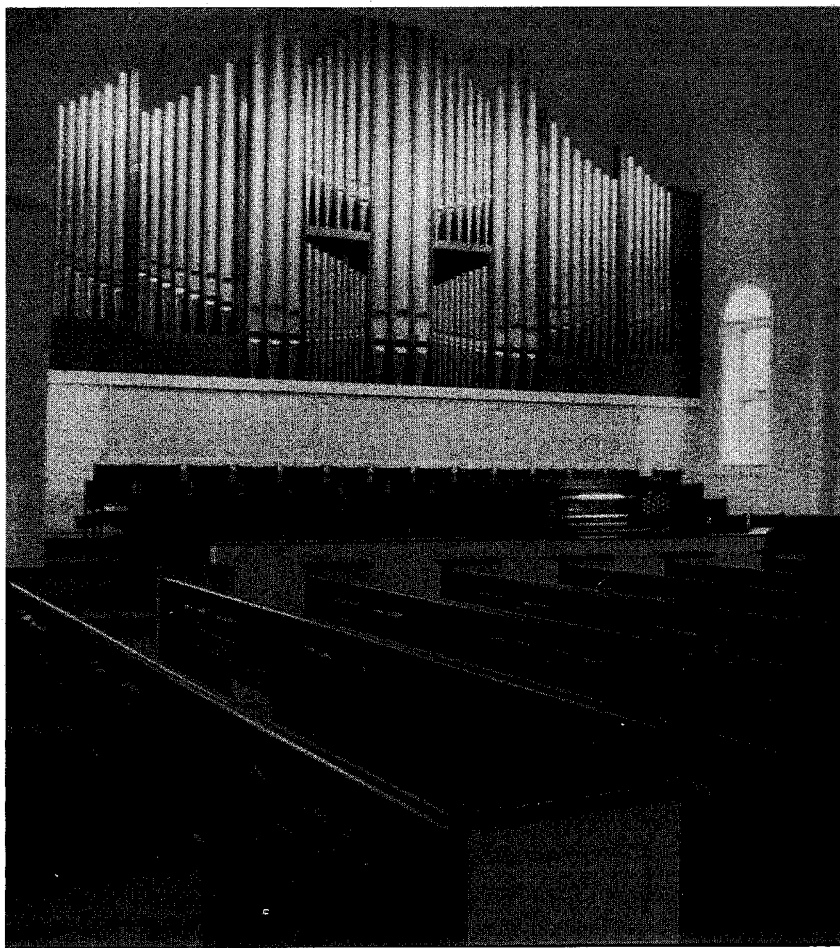
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Austin Organs, Inc., Hartford, CT, has recently completed its Opus 2759 for Christ Church UCC Congregational, Brockton, MA. The new building is octagonal in shape with the organ situated 90° from the chancel. This position places the choir in front of the organ with the solid-state drawknob console

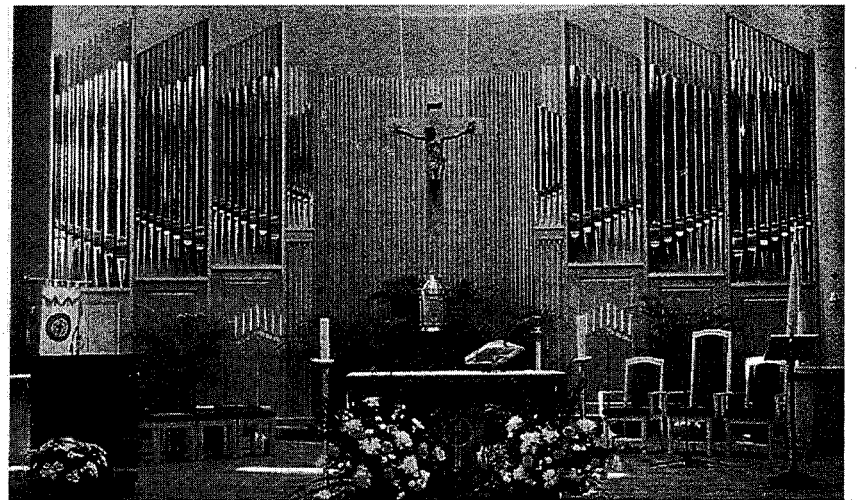
centered. The room enjoys a favorable acoustic. The entire Choir division is prepared for. The facade is composed of pipes from the Great 8' Principal, Great 8' Harmonic Flute, Pedal 16' Principal, and Pedal 8' Octave. Director of music and organist is J. Kimball Darling.

GREAT
 16' Violone (Ped-Sw)
 8' Principal
 8' Harmonic Flute
 8' Violoncello (Sw)
 4' Octave
 4' Flûte à Cheminée
 2 1/2' Twelfth
 2' Fifteenth
 IV Fourniture
 8' Hooded Trumpet
 Tremulant
 Chimes

SWELL
 8' Violoncello
 8' Cello Celeste
 8' Chimney Flute
 4' Principal
 4' Spire Flute
 2 1/2' Nasard
 2' Zauberflote
 1 1/2' Tierce
 IV Plein Jeu
 16' Basson
 8' Trompette
 8' Hautbois (ext)
 4' Clairon (ext)
 Tremulant

CHOIR (prep)
 8' Gedeckt
 8' Dulciana
 8' Celeste
 4' Praestant
 4' Coppel Flute
 2' Spire Principal
 1 1/2' Larigot
 II Scharf
 8' Cromorne
 Tremulant
 8' Trumpet (Gt)

PEDAL
 32' Resultant
 16' Principal (ext Gt 8')
 16' Bourdon
 16' Violone
 16' Lieblich Gedeckt (prep)
 8' Octave
 8' Bourdon (ext)
 8' Violoncello (Sw)
 8' Gedeckt (Ch, prep)
 4' Choral Bass (ext)
 II Fourniture
 32' Contre Basson (ext)
 16' Trombone (ext Gt 8')
 16' Basson (Sw)
 8' Trompette (Sw)
 4' Cromorne (Ch, prep)



Koppejan Pipe Organs, Chilliwack, B.C., Canada, has built a new organ for Good Shepherd Parish of White Rock, B.C., Canada. The church is made of brick and stone, with solid oak pews and tile floor that enhance the acoustic. A generous donation by Vern and Helga Hoing, members of the church, made it possible to order a three-manual instrument.

The organ has 33 speaking stops, 38 ranks, and 1933 pipes. Manual/pedal compass is 61/32. The solid oak console has drawknob stop action, combination action, MIDI system, crescendo and

swell pedal, and an adjustable bench. Console and organ were designed by the builder Adrian Koppejan. The facade was designed by architects Norm and Jacqui Metz of Vancouver. Frithjof Petscheleit and Mats Strahl, both of Chilliwack, assisted the builder.

GREAT
 8' Principal
 8' Stopped Flute
 4' Octave
 4' Open Flute
 2' Super Octave
 1 1/2' Mixture IV
 8' Trumpet
 Gt/Gt 4'
 Chimes

SWELL
 16' Bourdon
 8' Gedackt
 8' Salicional
 8' Voix Celeste
 4' Principal
 4' Chimney Flute
 2' Flachflute
 2 1/2' Quint
 1 1/2' Tierce
 1' Cimbel II
 8' Oboe
 Tremulant
 Sw/Sw 16'
 Sw/Sw 4'

POSITIV
 8' Chimney Flute
 4' Praestant
 4' Koppelflute
 2 1/2' Nasard
 2' Gemshorn
 1' Sifflet
 8' Dulzian
 Tremulant
 Pos/Pos 16'
 Pos/Pos 4'

PEDAL
 16' Open Diapason (wood)
 16' Subbass
 16' Gedackt Bass
 8' Octave
 8' Gedacktfute
 4' Choral Bass
 16' Trombone
 8' Trumpet (ext)
 4' Clarion (ext)

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, • = RCCO centre event, += new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East Of The Mississippi

15 APRIL

Timothy Tikker; Medical University of South Carolina, Charleston, SC noon
Trinity College-Cambridge; Second Presbyterian, Louisville, KY 7:30 pm
Jerome Butera; Chapel of St John the Divine, Champaign, IL 8 pm

16 APRIL

Mollie Nichols; St Bartholomew's, New York, NY 8 pm

18 APRIL

James Johnson; Cathedral of the Holy Cross, Boston, MA 2 pm
American Boychoir; Haverford School, Haverford, PA
Bruce Neswick, hymn festival; Immaculate Conception, Baltimore, MD 7:30 pm
Gillian Weir; Peachtree United Methodist, Atlanta, GA 8 pm
Stephen Schaeffer; Christ Church, Savannah, GA 8 pm
Martin Jean; Grosse Pointe Memorial; Grosse Pointe, MI 7:30 pm
Trinity College-Cambridge; Christ Church Episcopal, Winnetka, IL 7:30 pm
Brahms, *Requiem*, with orchestra; Divine Word Chapel, Northbrook, IL 7:30 pm

19 APRIL

Bloch, *Sacred Service*; Ursinus College, Collegeville, PA 8 pm
Donald Sutherland & Phyllis Bryn-Julson, organ & soprano; Spencerville 7th-day Adventist, Silver Spring, MD 4 pm
Bruce Neswick, masterclass; Brown Memorial Woodbrook Presbyterian, Baltimore, MD 9 am
Trinity College-Cambridge; St John's Episcopal, Lancaster, OH 8 pm
American Boychoir; Trinity Episcopal, Niles, MI
Rutter, *The Reluctant Dragon*; College of DuPage, Glen Ellyn, IL 11 am
His Majesty's Clerkes; St Procopius Abbey, Lisle, IL 8 pm
Merrill Davis III; Trinity Lutheran, Roselle, IL 7:30 pm (also April 20, 4:30 pm)
Stephen Hamilton, masterclass; Our Savior's Lutheran, Virginia, MN 9:30 am

20 APRIL

Canticum Novum Singers; St John's Lutheran, Stamford, CT 4 pm
Patrick Barrett; SUNY, Buffalo, NY 5 pm
Mary Bon; Cathedral of All SS, Albany, NY 4:30 pm
Farrell Goehring, with orchestra; Bethesda Episcopal, Saratoga Springs, NY 4pm
Lewis Brunn; St Thomas Church, New York, NY 5:15 pm
American Boychoir, with orchestra; State Theatre, New Brunswick, NJ
G. Dene Barnard; St Stephen's Episcopal, Millburn, NJ 4 pm
Keith Thompson; Longwood Gardens, Kennet Square, PA 2:30 pm
Todd Wilson; Pine Street Presbyterian, Harrisburg, PA 4 pm
Complete Organ Works of Brahms; Grace Lutheran, Lancaster, PA 4 pm
Martin Jean; First Lutheran, Ellicott City, MD 4 pm
James Johnson; Woodberry Forest School, Woodberry Forest, VA 7 pm
John Weaver; Myers Park Presbyterian, Charlotte, NC 7:30 pm
Robert Parkins; Duke University, Durham, NC 5 pm
Cj Sambach; Central United Methodist, Asheville, NC 4 pm
Crys Armbrust, with violin; Church of the Holy Cross, Tryon, NC 4 pm
Mozart, *Coronation Mass* with orchestra; St Gregory's Episcopal, Boca Raton, FL 4 pm
Richard Webster, hymn festival with brass; St Bartholomew's Episcopal, Atlanta, GA 6 pm

Catherine Rodland; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Stephen Tharp; Cleveland Museum, Cleveland, OH 3 pm
Jelani Eddington; Renaissance Theater, Mansfield, OH 4 pm
Trinity College Choir-Cambridge; Nardin Park United Methodist, Farmington Hills, MI 7:30 pm
Steven Shaner; St Joseph Church, Jasper, IN 3 pm
John Gouwens; Culver Military Academy, Culver, IN 7:30 pm
American Boychoir; Church of the Holy Spirit, Lake Forest, IL
Brahms, *Requiem*, with orchestra; Divine Word Chapel, Northbrook, IL 7 pm
Choral Concert; Glenview Community Church, Glenview, IL 4 pm
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 7:30 pm
Stephen Hamilton; Our Savior's Lutheran, Virginia, MN 3:30 pm

22 APRIL

James Johnson; National City Christian, Washington, DC 12:15 pm
Mary Julia Royall; St Luke's Chapel, Medical University of South Carolina, Charleston, SC noon
Sue Mitchell Wallace, workshop; First Presbyterian, Greenville, SC 7:30 pm
Gillian Weir; First Congregational, Sarasota, FL 7:30 pm

23 APRIL

Daniel Moriarty; St Bartholomew's, New York, NY 8 pm
American Boychoir; Ferris State Univ, Big Rapids, MI

24 APRIL

American Boychoir; Milliken Auditorium, Traverse City, MI

25 APRIL

Jean Boyer; Old West Church, Boston, MA 8 pm
Bradford-Pentucket Chorale; Mem Music Hall, Methuen, MA 8 pm
Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm
Gillian Weir; Illinois College, Jacksonville, IL 8 pm
Univ of Montevallo Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

26 APRIL

Jean Boyer, Brahms workshop; Old West Church, Boston, MA 10 am
Hofstra University Chamber Singers; Christ Church Cathedral, Hartford, CT 7:30 pm
Stephen Cleobury, with choir; Church of St James-the-Less, Scarsdale, NY 7:30 pm
American Boychoir; First Presbyterian, Sag Harbor, NY
Vierne, *Solemn Mass in C-sharp minor*; Bruton Parish Church, Williamsburg, VA 8 pm
McNeil Robinson; Clayton State College, Morrow, GA 8:15 pm
John Gouwens, carillon; Culver Military Academy, Culver IN 4 pm
Gillian Weir, masterclass; Illinois College, Jacksonville, IL 9 am-12 noon

27 APRIL

James David Christie; King's Chapel, Boston, MA 5 pm
Carol Williams; Yale University, New Haven, CT 8 pm
Farrell Goehring, with orchestra; St Peter's Episcopal, Albany, NY 4 pm
Steven Rosenberry; Cathedral of All SS, Albany, NY 4:30 pm
Patrick Allen; St Thomas Church, New York, NY 5:15 pm
American Boychoir; Richardson Auditorium, Princeton, NJ
Gerre Hancock; United Methodist Church, Red Bank, NJ 4 pm
Choral Concert, with brass; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm
Hector Olivera; Wilson College, Chambersburg, PA 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
John Sherer; Cathedral of the Holy Angels, Gary, IN 3 pm
Organ Concert; Second Presbyterian, Indianapolis, IN 4 pm
*Organ Music of African-American Composers; Sherman Park Lutheran, Milwaukee, WI 3 pm
Caldara, *Mass in G*, with orchestra; Park Ridge Community Church, Park Ridge, IL 10:30 am
Paul Manz, hymn festival; Trinity Lutheran, Roselle, IL 4:30 pm

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28 APRIL
Martin Jean; Calvary Episcopal; Cincinnati, OH 5 pm
Robert Finster; Presbyterian Homes, Evanston, IL 1:30 pm

29 APRIL
Michael Farris; Crouse Auditorium, Syracuse, NY 8 pm
William Gudger; St Luke's Chapel, Medical University of South Carolina, Charleston, SC noon
Gillian Weir; Christ Church, Oak Brook, IL 8 pm
American Boychoir; Zorn Arena, Eau Claire, WI

30 APRIL
William Trafka; St Bartholomew's, New York, NY 8 pm

1 MAY
Gillian Weir, masterclass; Court Street United Methodist, Rockford, IL 7 pm
American Boychoir; Trinity Lutheran, Stillwater, MN

2 MAY
Choral Concert; Church of the Advent, Boston, MA 8 pm
David Craighead; First Presbyterian, Binghamton, NY 8 pm
Gerre Hancock; Asbury First United Methodist, Rochester, NY 8 pm
Three Choirs Festival; St Peter's, Morristown, NJ (through May 4)
Frederick Swann; Shadyside Presbyterian, Pittsburgh, PA 7:30 pm
James Kibbie; Christ United Methodist, Greensboro, NC 8 pm
Jean-Pierre Leguay; Christ Church Cathedral, Indianapolis, IN 7:30 pm
Gillian Weir; Court Street United Methodist, Rockford, IL 8 pm

3 MAY
Bucks County Choral Society, Cental Bucks East High School, Buckingham, PA 8 pm
John Mitchener; Symphony Hall, Salisbury, NC 8 pm
American Boychoir; Kenan Auditorium, Wilmington, NC

4 MAY
Mark Steinbach; Church of the Advent, Boston, MA 5:30 pm
The Woodland Scholars; Immanuel Congregational, Hartford, CT 4 pm
Handbell Concert; First Congregational, Madison, CT 4 pm
James Johnson; First Methodist, Plattsburgh, NY 3 pm
Lee Dettra; Cadet Chapel, West Point, NY 3:30 pm
Donald Sutherland & Phyllis Bryn-Julson, organ & soprano; St David's Church, De Witt, NY 8 pm
John Weaver; Church of St Vincent Ferrer, New York, NY 3 pm
Haydn, *Creation*, with orchestra; Trinity Church, New York, NY 3 pm
Carol Williams; St Patrick's Cathedral, New York, NY 4:45 pm
James Dorroh; St Thomas Church, New York, NY 5:15 pm
Elizabeth Martyn, piano; West Side Presbyterian, Ridgewood, NJ 4 pm
Choral Concert, with orchestra; Bryn Mawr Presbyterian, Bryn Mawr, PA
Hymn Festival; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm
Verdi, *Requiem* (Frederick Swann); Shady-side Presbyterian, Pittsburgh, PA 7:30 pm
Cherry Rhodes; Second Presbyterian, Richmond, VA 5 pm
Sylvie Poirier & Philip Crozier; St James United Methodist, Atlanta, GA 4 pm
The Gallery Choir; First Congregational, Columbus, OH 8 pm
Huw Lewis; Kalamazoo College, Kalamazoo, MI 8 pm
Bach Week Festival in Evanston; St Luke's Episcopal, Evanston, IL (through May 11)
Polish/Mexican Gala; Holy Name Cathedral, Chicago, IL 2:30 pm
Margaret Kemper, with orchestra; First Congregational, Crystal Lake, IL 6 pm
Mary Gifford; Grace Lutheran, LaGrange, IL 4 pm
Marilyn Kelsner; Principia College, Elmhurst, IL 2:30 pm
Bach Society of Minnesota; Luther Northwestern Seminary, St Paul, MN 2:40 pm
+Ray Peebles; Colonial Park United Methodist, Memphis, TN 6 pm

5 MAY
Frederick Swann; Elm Park United Methodist, Scranton, PA 7:30 pm

6 MAY
Frederick Swann; Elm Park United Methodist, Scranton, PA 7:30 pm

7 MAY
American Boychoir; St James RC, Madison, WI

8 MAY
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm (also May 9)

9 MAY
Heather Hinton; Pakachoag Church, Auburn, MA 8 pm
Elizabeth Melcher; Emmanuel Church, Chestertown, MD 8 pm
American Boychoir; Cathedral of St John, Cleveland, OH
Hector Olivera; Second Presbyterian, Memphis, TN 8 pm

10 MAY
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm
Choral Concert; St Bartholomew's Episcopal, Atlanta, GA 6 pm
American Boychoir; The Presbyterian Church, Coshocton, OH

11 MAY
+Gretchen Longwell-Coolley; St John's Episcopal, Gloucester, MA 4 pm
James Johnson; First Methodist, Saratoga Springs, NY 8 pm
Orange County Classic Choral Society; Cadet Chapel, West Point, NY 3:30 pm
David Macfarlane; St Thomas Church, New York, NY 5:15 pm
Children's Choir Concert; First Presbyterian, Lynchburg, VA 3 pm
Barry Baker; Renaissance Theater, Mansfield, OH 4 pm
Martin Jean; Immanuel Lutheran, Grand Rapids, MI 8 pm
Evansville Baroque Soloists; First Presbyterian, Evansville, IN 7 pm

12 MAY
Bruce Neswick; General Theological Seminary, New York, NY 8 pm
Martin Jean, masterclass; Immanuel Lutheran, Grand Rapids, MI 8 pm

13 MAY
David Higgs; Epworth Euclid United Methodist, Cleveland, OH 7:30 pm

14 MAY
Carol Williams; Memorial Church, Cambridge, MA 10 pm
Ars Musica Chicago; The Newberry Library, Chicago, IL 7 pm

15 MAY
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

16 MAY
Robert Love; Mem Music Hall, Methuen, MA 8 pm
David Higgs; St Peter's Episcopal, Albany, NY 7:30 pm
Robert Glasgow; Church of the Holy Family, New York, NY 8 pm
Michael Farris; United Methodist Church, Berea, OH 8:30 pm

17 MAY
Robert Glasgow, masterclass; Brick Presbyterian, New York, NY 9:30 am
John Gouwens, carillon; Culver Military Academy, Culver, IN 4 pm
The James Chorale; Preston Bradley Center, Chicago, IL 7:30 pm

18 MAY
Anonymous 4; South Church, New Britain, CT 4 pm
Britten, *Rejoice in the Lamb*; Madison Avenue Presbyterian, New York, NY 4 pm
Marvin Mills; St Thomas Church, New York, NY 5:15 pm
James Johnson; Holy Cross Cathedral, Boston, MA 2 pm
Singing Boys of Pennsylvania; United Methodist Church, Pocono Pines, PA 7:30 pm
Libby York Jazz Ensemble; Fourth Presbyterian, Chicago, IL 6:30 pm
The James Chorale; St Edmund Church, Oak Park, IL 4 pm
The Jefferson Children's Chorus and Youth Chorale; Christ Church Cathedral, New Orleans, LA 4 pm

19 MAY
Uwe Karsten Gross; Presbyterian Homes, Evanston, IL 1:30 pm

21 MAY
David Herman; Trinity Cathedral, Pittsburgh, PA noon

22 MAY
James Johnson; National City Christian Church, Washington, DC 12:15 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

25 MAY
Hope Davis; St Thomas Church, New York, NY 5:15 pm

28 MAY
Agnes Armstrong; Mem Music Hall, Methuen, MA 8 pm

29 MAY
Palestrina, *Missa Nigra sum*; Church of the Advent, Boston, MA 6:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

30 MAY
Stephen Hamilton; Vestal United Methodist, Vestal, NY 7:30 pm

31 MAY
David Craighead; Twelve Corners Presbyterian, Rochester, NY 7:30 pm
John Gouwens, carillon; Culver Military Academy, Culver, IN 7:30 pm

**UNITED STATES
West Of The Mississippi**

15 APRIL
AIDS Benefit Organ Concert; Westminster United Methodist, Houston, TX 7:30 pm

16 APRIL
College Choir-Cambridge; Bethany Lutheran College, Mankato, MN 7:30 pm

18 APRIL
Richard Heschke; Bethany College, Lindsborg, KS 7:30 pm

19 APRIL
Richard Heschke, masterclass; Bethany College, Lindsborg, KS 10 am
John Walker, workshop; First Presbyterian, Albuquerque, NM 9:30 am
Manuel Rosales & Michael Barone, lecture; First Presbyterian, Granada Hills, CA 4 pm
Lyn Larsen; Nethercutt Collection at San Sylmar, Sylmar, CA 8 pm

20 APRIL
John Obetz; Liberty United Methodist, Liberty, MO 3 pm
John Walker; First Presbyterian, Albuquerque, NM 4 pm
Gillian Weir; St Barnabas Episcopal, Scottsdale, AZ 4 pm
David Craighead; Trinity Cathedral, Portland, OR 5 pm
Richard Bush; St Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch; RLDS Church, Palo Alto, CA 7:30 pm
Mary Preston; All SS Episcopal, Beverly Hills, CA 5 pm
Manuel Rosales, lecture; UCLA Fowler Museum, Los Angeles, CA 2 pm
India Children's Choir; La Jolla Presbyterian, La Jolla, CA 4 pm

25 APRIL
Donald Pearson; Westminster Presbyterian, Lincoln, NE 7:30 pm
St Martin's Chamber Choir; St John's Cathedral, Denver, CO 8 pm

26 APRIL
Tom Harmon; UCLA Schoenberg Hall, Los Angeles, CA 2 pm

27 APRIL
Stephen Hamilton; Clear Lake United Methodist, Clear Lake, IA 4 pm
Alan Morrison; Central Presbyterian, Des Moines, IA 4 pm
Gillian Weir; Central Presbyterian, St Louis, MO 4 pm
Rachmaninoff, *Vespers*; St Louis Cathedral, St Louis, MO 7 pm
Christopher Young; St Mary's Cathedral, Cheyenne, WY 2 pm
Archdiocesan Choir Festival; St Mary's Cathedral, San Francisco, CA 3:30 pm
Cambridge Singers; Pasadena Presbyterian, Pasadena, CA 3 pm
29th Annual Festival of Choirs; La Jolla Presbyterian, La Jolla, CA 9, 10:30 am

28 APRIL
Cherry Rhoads; Broadway Baptist, Ft Worth, TX 7:30 pm

29 APRIL
Ray Ferguson; Stanford University, Palo Alto, CA 8 pm

30 APRIL
American Boychoir; Calvary Episcopal Church, Rochester, MN

2 MAY
Bach Society of Minnesota; St Olaf RC Church, Minneapolis, MN 7:40 pm
Heather Hinton; Univ of Houston, Houston, TX 7:30 pm
The Gregorian Singers; St John's Cathedral, Denver, CO 8 pm
Richard Van Auken; St John Lutheran, Salem, OR 7 pm
Chapel Series Pops Concert; Lake Avenue Church, Pasadena, CA 8 pm

3 MAY
Bach Society of Minnesota; St Olaf RC Church, Minneapolis, MN 7:40 pm
American Boychoir; Presbyterian Church, Lincoln, NE
Richard Van Auken, workshop; Beautiful Savior Lutheran, Portland, OR 10 am
Richard Van Auken; Stone Tower Seventh-day Adventist, Portland, OR 7 pm

4 MAY
Gillian Weir; St Mark's Cathedral, Minneapolis, MN 4 pm
American Boychoir; Witherspoon Hall, Omaha, NE
Christopher Herrick; Highland Park Presbyterian, Dallas, TX 7 pm
Early Music Ensemble; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Biola University Chorale; Lake Avenue Church, Pasadena, CA 7:30 pm

5 MAY
American Boychoir; St Luke's Episcopal, Kearney, NE

9 MAY
Argento, *Jonah and the Whale*; Wooddale Church, Eden Prairie, MN 8 pm
Rebecca Groom te Velde; First Presbyterian, Stillwater, OK 7:30 pm
David Craighead; St Mark's Episcopal, San Antonio, TX 7:30 pm
Matthew Dirst; Palmer Mem Episcopal, Houston, TX 8 pm
James Welch; University of California, Santa Barbara, CA 8 pm

11 MAY
John Obetz, with dance; RLDS Temple, Independence, MO 4 pm
Bach, *Cantata 43*; Christ the King Lutheran, Houston, TX 5 pm
New Hope Choir & Cecilian Girls' Ensemble; La Jolla Presbyterian, La Jolla, CA 9, 10:30 am

16 MAY
University of the South Choir; St John's Cathedral, Denver, CO 8 pm

18 MAY
Renaissance Consort of Ft Worth; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Douglas Cleveland; Trinity Lutheran, Lynnwood, WA 7 pm
Heather Hinton; St Luke's Episcopal, San Francisco, CA 8 pm
Choir School Spring Musical; Lake Avenue Church, Pasadena, CA 6 pm

19 MAY
Kimberly Marshall; Stanford University, Palo Alto, CA 8 pm

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30 MAY
Handbell Choir Concert; Lake Avenue Church, Pasadena, CA 7:30 pm

INTERNATIONAL

27 APRIL
Thomas Daniel Schlee; Konzerthaus, Vienna, Austria 11 AM

James Johnson; St Mathew's Anglican, Montréal, Québec 5 pm

3 MAY
Kim Heindel, lautenwerk; Salle Pierre Mercure, Montréal, Québec 3 pm

5 MAY
Christopher Stokes; Liverpool Cathedral, Liverpool, England 11:15 am

9 MAY
Gillian Weir; Bridgewater Hall, Manchester, England

23 MAY
Michael Gallit; St Augustine's, Vienna, Austria 7:30 pm

26 MAY
Colin Walsh; Liverpool Cathedral, Liverpool, England 11:15 am

30 MAY
Michael Gallit; St Augustine's, Vienna, Austria 7:30 pm

Organ Recitals

COLIN ANDREWS & JANETTE FISHELL, Elm Park United Methodist Church, Scranton, PA, November 10: Allegro moderato (*Brandenburg Concerto No. 3 in G*), S. 1048, *Prelude in E-flat*, S. 552i, Bach; *Psalms Prelude*, Set 1, No. 2, Howells; *Variations de Concert*, op. 1, Bonnet; Arab Dance, Marche (*The Nutcracker*), Tchaikovsky; *Paraphrase sur le Te Deum*, op. 43, Dupré; *Clair de Lune*, Vierne; *A Festive Voluntary: Variations on "Good King Wenceslas"*, Eben; *Bacchanale (Samson and Delilah)*, Saint-Saëns.

SUSAN ARMSTRONG, with orchestra, Methuen Memorial Music Hall, Methuen,

MA, September 9 & October 6: *Fanfare to St. George*, Hannahs; *Simple Gifts*, Callahan; *Variations on "Home, Sweet Home"*, Buck; *Triumphal March*, Parker; *Festival Toccata*, Fletcher; *Prelude (Christmas Oratorio)*, Saint-Saëns; *Adagio*, Albinoni; *Concerto No. 2 in g*, Rheinberger.

F. ALLEN ARTZ, III, with Mary Koenig, harp, St. John's Lutheran Church, Bloomfield, NJ, November 17: *Sonata in A*, Mendelssohn; *Concerto in B-flat*, op. 4, no. 6, Handel; *Gavotte*, *Siciliana*, *Tango*, Salzedo; *Dances Sacrées et Profanes*, Debussy; *Suite Modale*, Peeters; *Aria in Classic Style*, Grandjany; *Folk Tune*, Whitlock; *Impromptu Caprice in A-flat*, Pierné; *Marche Religieuse on "Lift up your heads"*, Guilmant.

MARK BIGHLEY, Bethany Lutheran Church, Tulsa, OK, November 3: *Praeludium in C*, Böhm; *Partita on Wie schön leucht't der Morgenstern*, Scheidt; *Prelude and Fugue in d*, S. 538, Bach; *Studies for Pedal Piano*, op. 56, nos. 1, 2, 5, Schumann; *Organbook II*, Rorem; *Cuatro Versos*: nos. 1, 2, 6, Narvajás; *Passacaglia*, Gawthrop.

DIANE BISH, Westminster United Church, Winnipeg, Manitoba, November 3: *Toccata on "Christ the Lord"*, Bish; *Five Flute Clock Pieces*, Haydn; *Allegro (Symphony No. 6)*, Widor; *Boléro de Concert*, Lefebure-Wély; *Carillon de Westminster*, Vierne; *Finale (Concerto Gregoriano)*, Yon; *Les Follies*, Hasselmann; *Litanies*, Alain; *Come, thou fount, Jesus shall reign*, Bish; *Nimrod*, Elgar/Bish; *Toccata (Symphony No. 5)*, Widor.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, November 17: *Pièce Héroïque*, Franck; *Sonata No. 4 in d*, op. 61, Guilmant; *Deuxième Symphonie*, Vierne.

DAVID DAHL, with Alexander Blachly and Andrew McShane, cantors, Basilica of the Sacred Heart, Notre Dame University, South Bend, IN, November 3: *Preludium in d*, Lübeck; *Concerto in b*, Meck/Walther; *O du schönes Weltgebäude*, O Traurigkeit, O Herzeleid, *Schwung dich auf deinen Gott*, Smyth; *Prelude in F*, Hensel; *Magnificat du 3 et 4 ton*, Corrette; *Angelus*, Dupré; *Pièce d'Orgue*, S. 572, Bach

RAFAEL FERREYRA, Woolsey Hall, Yale University, New Haven, CT, December

8: *Improvisation sur le Te Deum*, Tournemire; *Clair de Lune*, Karg-Elert; *Boléro de Concert*, Lefebure-Wély; *Mars Aeliptica*, Ferreyra; *Fantasie and Fugue on "Ad nos, ad salutarem undam"*, Liszt.

DAVID A. GELL, St. Mary's Episcopal Church, Lompoc, CA, November 2: *Trumpet Tune "Cebeil"*, Purcell; *Prelude and Fugue in g*, BuxWV 149, Buxtehude; *Chorale partita on Verde Munter*, Pachelbel; *Toccata and Fugue in F*, S. 540, Bach; *Partita on Dickinson College*, Gell; *Aria*, Peeters; *Choral No. 1 in E*, Franck; *Chorale and Prelude on Rockingham*, Parry; *Prelude on Sine Nomine*, Sowerby; *Chapala Chimes*, Gell.

STEVE GENTILE, Church of St. Helena, Minneapolis, MN, November 17: *Magnificat primi toni*, BuxWV 203, Buxtehude; *Erbarm' dich mein, O Herre Gott*, S. 721, Bach, arr. Gentile; *Concerto in G*, S. 592, Bach; *Bells*, Fournier; *Choral in a*, Franck; *Sakura-The Cherry Tree*, Noret; *Allegro cantabile (Symphony V)*, *Prelude, Allegretto (Symphony I)*, *Finale (Symphony VI)*, Widor.

JERALD HAMILTON, University of Kansas, Lawrence, KS, November 17: *Praeludium in g*, BuxWV 148, Buxtehude; *Premier Livre d'Orgue*, Marchand; *Passacaglia in c*, S. 582, Bach; *Variations on a Quiet Theme*, Kennan; *Passacaglia*, Near; *Five Bagatelles*, Maros; *Adagio*, *Final (Symphony III)*, Vierne.

CARROL HASSMAN, First United Methodist Church, Wichita, KS, November 24: *Suite du Premier Ton*, Clérambault; *Sinfonia from Cantata 29*, *Now thank we all our God*, *Prelude in C (9/8)*, Bach; *Sonata in B-flat*, Mendelssohn; *Choral No. 3 in a*, Franck.

JAMES JOHNSON, Christ Church Cathedral, Lexington, KY, October 25: *Fanfare in D*, Lemmens; *Courante*, Cornet; *Sonata in D*, Carvalho; *Melodia in B-flat*, Reger; *Prelude and Fugue in c*, Mendelssohn; *Canon in b*, Schumann; *Concerto in d*, *Prelude and Fugue in A*, Bach; *Waltz*, Halling, Little Bird, Albumleaf, *Elves' Dance (Lyric Suite)*, Grieg; *Scherzo in E*, Gigout; *At the Ballet*, *Everyone Dance (Five Dances)*, Hampton.

PAUL KLEMME, with Gerald Webster, trumpets, St. Matthew's Episcopal Church, Lincoln, NE, November 3: *Suite in D*, Handel; *Ciaccona in e*, *Komm, Heiliger Geist*, *Herre Gott*, *Wir danken dir, Herr Jesu Christ*, *Nun bitten wir den Heiligen Geist*, Buxtehude; *Four Themes on Paintings of Edward Munch*, Plog; *Quattro Pezzi per Organo*, Badings; *Prelude from "Suite Bergamasque"*, *La fille aux cheveux de lin*,

Debussy; *Pavane pour en infante défunte*, Ravel; *Premiere Suite de Fanfares*, Mouret.

JEAN-PIERRE LEGUAY, Trinity College, Hartford, CT, November 3; Independent Presbyterian Church, Birmingham, AL, November 10: *Offertoire sur les Grand Jeux*, *Duo*, *Trio*, *Tierce en taille* (Parish Mass), Couperin; *Choral III in a*, Franck; *Symphony I*, Vierne; *Improvisation on a submitted theme*.

ROBERT SUTHERLAND LORD, University of Pittsburgh, November 10: *The Archbishop's Fanfare*, Jackson; *Choral in E*, Franck; *Today I will be with you in paradise*, Tournemire; *Paeen*, Leighton; *Rhythmic Trumpet*, Bingham; *Villanella*, Ireland; *Allegro vivace*, *Final (Symphony I)*, Vierne; *Improvisation on Veni creator spiritus*.

WILLIAM PETERSON, Pilgrim Congregational Church, Duluth, MN, November 10: *Et in terra pax*, de Grigny; *Noël en musette*, Daquin; *Grand jeu*, *Allegro*, *Grattioso*, *Flûtes*, *Lasceux*; *Marche des Marseillais et "Ca ira"*, Balbastre; *Noël pour en élévation*, Charpentier; *Fugue*, Séjan; *Cantique No. 13*, *Fantaisie et fugue*, Boëly; *Prelude*, *Creator alme siderum*, *Fanfare*, Lemmens; *Pastorale*, Lefebure-Wély; *Variations (Symphony No. 8)*, Widor.

PETER PICERNO, Plymouth Church, Shaker Heights, OH, November 17: *Toccata in C*, S. 654, Bach; *Two Preludes*, op. 19, Paine; *Resurrection*, King; *The Ninety-Fourth Psalm*, Reubke.

SYLVIE POIRIER & PHILIP CROZIER, Église Très-Saint-Nom-de-Jésus, Montréal, Québec, August 4: *Duet*, Wesley; *Fugue in B-flat*, Albrechtsberger; *Fugue in e*, Schubert; *Fantaisie in c*, Hesse; *A Fancy for two to play*, Tomkins; *Sonata in d*, Merkel.

STEPHEN G. SCHAEFFER, Lutheran Theological Southern Seminary, Columbia, SC, November 5: *Prelude and Fugue in C*, Böhm; *Cornet Voluntary in G*, Walond; *The Musical Clocks*, Haydn; *Wir glauben all an einen Gott*, S. 680, *Schmücke dich, o liebe Seele*, S. 654, *Fugue in G*, S. 577, Bach; *Canon in A-flat*, *Canon in b*, Schumann; *Fantasia on "Adeste fideles"*, Neswick; *Toccata*, Weaver.

DAVID YEARSLEY, Dwight Memorial Chapel, Yale University, New Haven, CT, November 10: *Sonata in D*, Wq 70/5, CPE Bach; *Was mein Gott will, das g'scheh allzeit*, WF Bach, Müthel; *Fugue in c*, WF Bach; *Fantasia sopra Freu dich sehr, o meine Seele*, *Wir glauben all' an einen Gott*, Krebs; *Concerto in F*, Rinck; *Presto in G*, Haydn; *Adagio in F*, Beethoven; *Fantasia in f*, K. 608, Mozart.

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MISCELLANEOUS FOR SALE

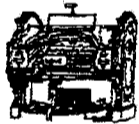
Direct electric pallet magnets; variety of sizes, 7" wind, 40 Ohm. \$2.00 each; 3/4" direct valve action magnets. \$1.50 each. Kimball Harp, good condition. Siedle Organ Co., 1621 McMillie Road, Pittsburgh, PA 15241. 412/221-5484

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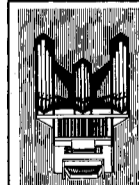
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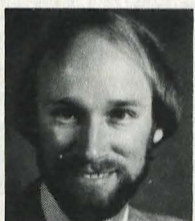
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