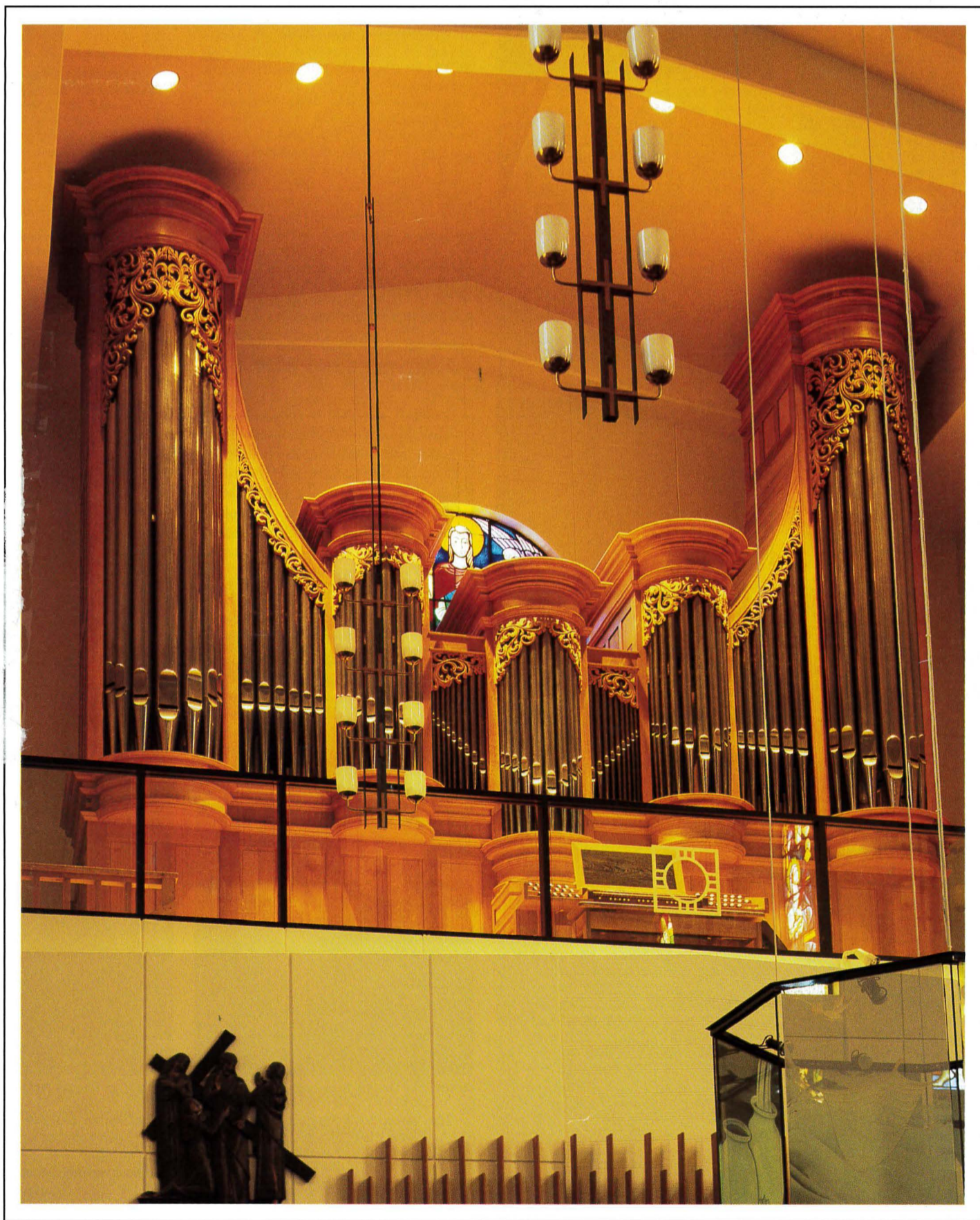


THE DIAPASON

FEBRUARY, 2000

FEB - 4 '00



St. Augustine Catholic Church, Spokane, Washington
Specification on page 20

Here & There

St. Mary's Cathedral, San Francisco, California, will present a Bach Festival during March: 3/5, David Hatt; 3/19, California Baroque Ensemble; 3/26, Christoph Tietze. For information: 415/567-2020 x213.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its music series: February 12, Midwinter Festival; 3/12, Bryn Mawr Chant Society; 3/18, Bach Marathon Concert (2-10 pm); 3/25, Elgar, *The Dream of Gerontius*. For information: 610/525-2821, x836.

The Orpheus Chamber Singers presents "Music for a Great Space" on February 20 at St. Thomas Aquinas Catholic Church, Houston, Texas. The program includes works of Josquin, Palestrina, Victoria, Hampton, Plekidis, and Willan. For information: 972/991-1161.

Fourth Presbyterian Church, Chicago, Illinois, will present an international organ festival, "The Art of Improvisation," February 20-22: 2/20, Wolfgang Stefen; 2/21, Bruce Neswick; 2/22, Naji Hakim. For information: 312/787-2729, x600.

The Plymouth Music Series, Philip Brunelle, director, will present its 10th annual "Witness" concert on February 19 at Orchestra Hall in Minneapolis. The program will feature works of John Williams, Gregory T.S. Walker, Carol Barnett, Steven Heitzeg, and others. For information: 612/547-1459.

The William Ferris Chorale continues its 2000 Jubilee season: March 3, John McCabe at 60, a retrospective of McCabe's works to celebrate his 60th birthday, at Mt. Carmel Church, Chicago; May 19, Verdi, *Requiem*, at St. Thomas the Apostle Church, Chicago; and June 9, Diane Bish, at Mt. Carmel Church. For information: 773/325-2000.

The New England Chamber Choir and Orchestra, Richard Wm. Donohue, conductor, presents "The Bach Trilogy," a celebration of the life of J.S. Bach to mark the 250th anniversary of the composer's death: March 12, *St. John Passion*; April 16, *St. Matthew Passion*; and May 21, *Mass in B-minor*. Programs take place at St. Peter Roman Catholic Church, Higganum, Connecticut. For information: 860/635-5414.

All Saints Cathedral, Halifax, Nova Scotia, presents its series of organ recitals on Wednesdays in Lent: March 15, James Burchill; 3/22, Isabelle Fournier; 3/29, James Burchill; 4/2, Jennifer Goodine; 4/12, James Burchill.

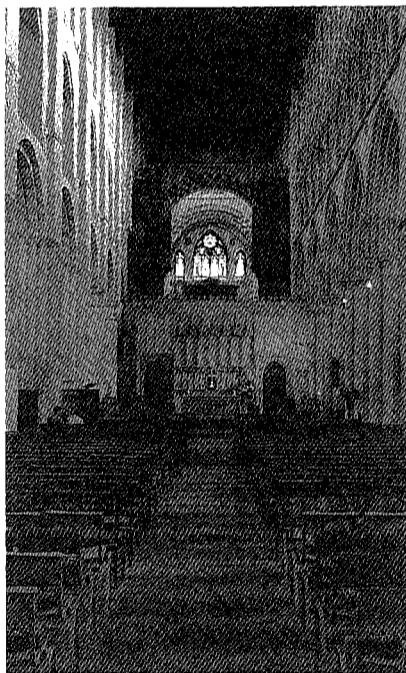
St. John's Cathedral, Denver, Colorado, and the newly formed Bach Society will present "Bachfest," a series of six concerts in honor of the 250th anniversary of Bach's death: March 17, Donald Pearson; 3/18, pianist Justin Blasdale; 3/19, *Brandenburg Concerto No. 4* and Cantata No. 80 *Ein feste Burg*; 3/21, chamber music (12:10 pm), guitarist Paul Galbriath (8 pm); 3/24, *Mass in B-minor*. For information: 303/494-3159.

The Music Teachers National Association (MTNA) will hold its 2000 national convention March 25-29 in Minneapolis. The schedule includes continuing education opportunities for teachers of all instruments, student performance competition finals, masterclasses, concerts, and more than 100 exhibit booths. For information: 513/421-1420.

The XVIIe Grand Prix de Chartres Concours takes place August 21-September 3. The jury includes Marie-Claire Alain, Patrick Delabre,

François-Henri Houbart, Christophe Mantoux, George Baker, Edgar Krapp, and Jean-François Vaucher. First, second, and audience prizes are offered in Interpretation and Improvisation. The competition is open to organists of all nationalities born after January 1, 1965. The deadline for applications is April 15. For information: Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France; ph 00 33 1 45 48 31 74; fax 00 33 1 45 49 14 34.

The Midwestern Historical Keyboard Society will hold its annual conference May 18-20 at the University of Colorado-Boulder. This meeting, the society's 16th, is titled "Women, Men, and Harpsichords." The schedule on Friday will feature lectures and mini-recitals by MHKS members and invited guests. Saturday will focus on the works of women composers and performers from the Baroque and Classical periods and will include lectures and recitals. Concerts will feature soprano Julianne Baird with Theresa Bogard, fortepiano; Celia's Circle, an early music ensemble specializing in the music of women composers; harpsichordist Elizabeth Farr performing Bach's complete Trio Sonatas on pedal harpsichord; and harpsichordist Elaine Funaro playing contemporary harpsichord music by women composers. Also featured will be the annual exhibit of harpsichords, clavichords, and fortepianos. For information: Charles Bogard, MHKS Conference Registrar, 6486 Independence St., Arvada, CO 80308-0301; ph 303/424-0867.



Interior of the Abbey Church of St. Albans, home to the St. Albans International Organ Competition (photo: Alan Southgate)

The St. Albans International Organ Competition has added a major benefit from the first prize. Subsequent first prize winners will receive representation by Phillip Truckenbrod Concert Artists in North America during their tenure as well as performances in a number of guaranteed venues. The competition is held biennially at St. Albans Abbey in England. Representation by the Truckenbrod agency will be added to the first prize with the next winner selected in July 2001. The competition and its accompanying festival were founded in 1963 by Peter Hurford OBE. Early rounds of the competition take place in St. Saviour's Church in St. Albans where competitors play a replica of the type of organ played by J.S. Bach. Past winners of the competition include Dame Gillian Weir, Lynne Davis, Thomas Trotter, and David Briggs. The competition and festival are presented by the International Organ Festival Society, of which Peter Hurford is president and former British Prime Minister

THE DIAPASON

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Official Journal of the International Society for Organ History and Preservation

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BRIAN SWAGER

Carillon

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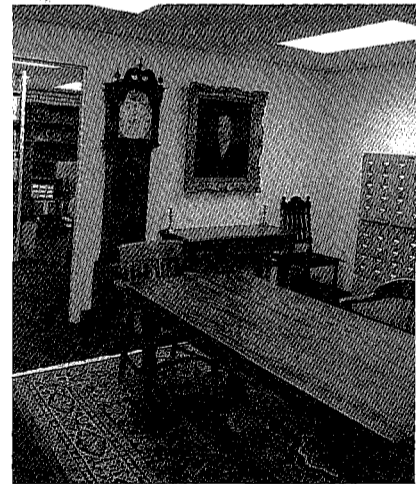
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Sir Edward Heath is a patron. Phillip Truckenbrod also represents the first place winners of the Dallas International Organ Competition held triennially in Texas and the Grand Prix de Chartres held biennially at Chartres Cathedral in France.



American Organ Archives

The American Organ Archives of the Organ Historical Society has opened a renovated and expanded facility housing the world's largest repository of pipe organ research materials. Located in Princeton, New Jersey, at Talbot Library, Westminster Choir College of Rider University, the Archives is a closed-stacks, non-circulating collection that includes books, periodicals, pamphlets, photographs and other illustrations, organ plans and specifications, recital programs, catalogues, correspondence, ephemera, and other documentary materials pertaining primarily to



American Organ Archives

organ history and design, organ building and playing, organ music and organists, and records and publications of the OHS. Information about the Archives can be seen on the OHS website at <www.organsociety.com>. An in-progress catalogue of holdings is available online through OCLC and can be accessed at <www.library.rider.edu>, clicking "on-line catalogue." This catalogue can be searched by author, OCLC subject heading, call number, and key words or key phrases. Appointments to use research materials may be made directly with the archivist, Stephen L.

Pinel, at Talbott Library, Hamilton at Walnut Avenues, Princeton, NJ 08540 (ph 609/921 7100).

To celebrate the expansion of the American Organ Archives, a committee chaired by John Ogasapian is planning an international symposium to be held in Princeton in fall 2000, tentatively entitled "American Organ Research: New Century, New Directions." For information, contact Stephen L. Pinel or consult the OHS website.

Furman University has received a \$1 million gift from an anonymous donor that will be used to buy a new pipe organ for the university's Charles Ezra Daniel Memorial Chapel. The organ will be built by **C.B. Fisk** to be installed in the spring of 2003; three manuals and pedal, 40 stops, mechanical action, with two enclosed divisions; the tonal design will allow for effective performance of music from all countries and historical periods.

The University of Evansville has established a new degree program in Sacred Music. The Bachelor of Music in Performance with Sacred Music Emphasis includes courses in hymnody, worship, service playing, and sacred choral literature. A practicum sequence includes work in local churches. A sacred music orientation course also introduces several practical aspects such as handbells and administration of a sacred music program. Part of the program includes a British Cathedrals and the Arts course which culminates in a two-week residency at the University of Evansville's Harlaxton College in England. For information: Douglas Reed, 800/423-8633, ext 2877.

Appointments



Keith Williams

Keith Williams has been appointed Director of Organ Service and Tuning for John-Paul Buzard Pipe Organ Builders, Champaign, Illinois. Previously he served for 20 years as Business Manager for the Carey Organ Company of Troy, New York. Williams holds a BMus in Organ Performance from Oberlin College. He has served for 12 years as Organist/Choirmaster at St. Paul's Episcopal Church, Troy, New York, as Instructor of Organ at The College of St. Rose, Albany, and as Chapel Organist at Emma Willard School, Troy. Williams will direct the growth of the Organ Service and Tuning Department of the Buzard Company and will be responsible for rebuilding and restoration projects as well as tuning of organs for clients in Illinois, Wisconsin, and Indiana.

Here & There

Diane Meredith Belcher is featured on a new recording, Volume 2 in the series of Great Organs in America: Modern Landmarks, on the JAV label (JAV 115). Recorded on the Glatte-Götz/Rosales organ at Claremont United Church of Christ in Claremont, Cal-



Diane Meredith Belcher

ifornia, the program includes works of Tikker, Bach, Rheinberger, Dupré, Alain, Balbastre, Franck, Hoiby, and Vierne. For information: 888/572-2242. Ms. Belcher is represented by Karen McFarlane Artists.

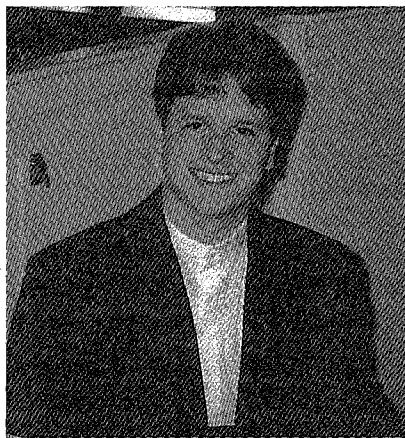
Marilyn and James Biery premiered a new work for organ duet, *Written in the Dust* (1999) by **David Evan Thomas**, on October 17, 1999 at the Cathedral of St. Paul in St. Paul, Minnesota. The semi-programmatic work is based on the story from John 8:3-11 about the woman, caught in adultery, whose punishment was to be stoned for her sin. Jesus said to the crowd, "Let anyone among you who is without sin be the first to throw a stone at her." The three movements of *Written in the Dust* are inscribed "Jesus, the Woman and the Pharisees," "The Writing in the Dust," and "Go, and sin no more." David Evan Thomas was the 1986 winner of the Möller AGO Award in Choral Composition with his *Psalms VIII*, published by E.C. Schirmer. Thomas earned the PhD in 1996 from the University of Minnesota, where he studied composition with Dominick Argento. He also holds degrees from the Eastman School of Music and Northwestern University. His catalog includes over 60 works for various genres.

Kristin Gronning Farmer, of Winston-Salem, NC, received the Organ Historical Society's 1999 Distinguished Service Award at the Society's annual convention in Montreal. She earned BMus and MMus degrees from the University of South Carolina and has served on the OHS National Council as councilor, vice president, and president. Beginning this year she assumes the responsibilities of convention coordinator. Heard in recital at OHS conventions and at Spoleto Festivals, she maintains an active playing schedule in addition to her work with John Allen Farmer, Inc., Organbuilders, where she specializes in gilding, pipe stenciling, polychrome painting, and faux finishes.

William Ferris's new anthem, *This Is the Day the Lord Has Made*, received its premiere on January 2 in a concert at St. Raphael Church in Naperville, Illinois. Ferris was commissioned by the City of Naperville to compose an anthem in celebration of the new millennium. The setting of Psalm 118 was sung by a Millennium Chorus of more than 250 singers drawn from congregations throughout Naperville, accompanied by the Naperville Festival Orchestra and organist William Berg.

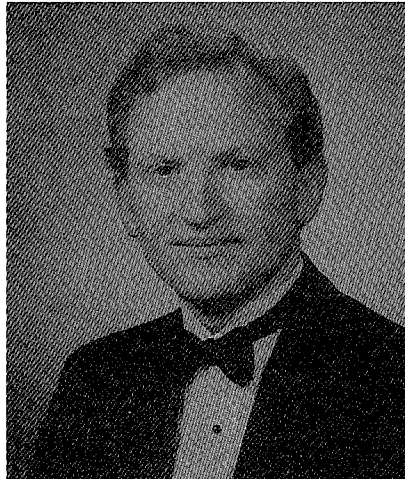
Charles Huddleston Heaton will play a recital on February 27 at Calvary Episcopal Church in Pittsburgh, Pennsylvania, commemorating the 250th anniversary of the death of J.S. Bach. The program, which includes the solo cantata "Jauchzet Gott in allen Landen" with soprano Donna Dean, and the *Pasacaglia and Fugue in C-minor*, is an exact recreation of a recital Dr. Heaton played as a senior organ major at DePauw University, Greencastle Indiana, on February 26, 1950, honoring the bicentennial of Bach's death. Heaton

spent many of the intervening years as Organist and Director of Music at East Liberty Presbyterian Church in Pittsburgh. Since his retirement in 1993, he has been Organist-in-Residence at Trinity Episcopal Cathedral in Pittsburgh, as well as serving for one year as interim Music Director at Calvary. For information: 412/661-0120 x20.



Paul Jacobs

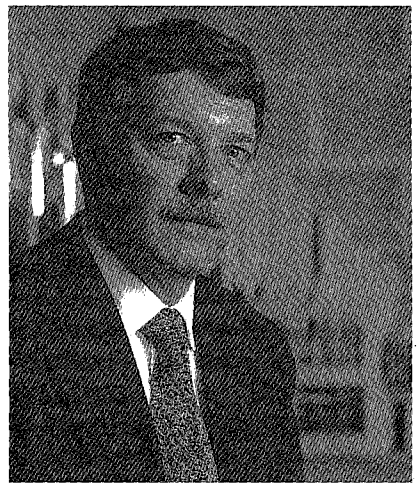
Paul Jacobs, age 22, will be performing the complete organ works of J.S. Bach in 14 recitals from Saturday, March 18 through Friday, March 31 in the Washington Memorial Chapel, the National Shrine in the National Park of Valley Forge, Pennsylvania, at 7:30 each evening. Currently in his last year as a double-major at the Curtis Institute, Jacobs studies organ with John Weaver and harpsichord with Lionel Party. He is the first place winner of the 1998 Albert Schweitzer National Organ Competition and first place winner of the 1999 Ft. Wayne National Organ Competition. He will be repeating the series of recitals in May at the Madison Avenue Presbyterian Church in New York City.



Martin Jean

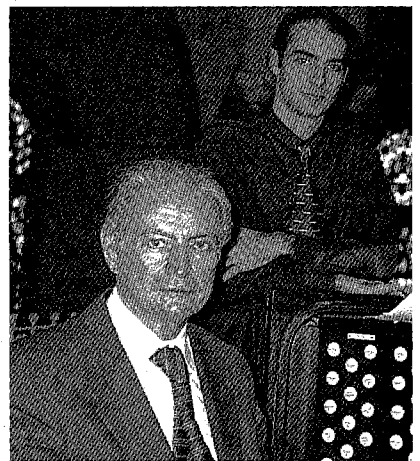
Martin Jean, Associate Professor of Organ at Yale University, is performing the complete organ works of J.S. Bach over the next two seasons. The series began on January 23 in Dwight Memorial Chapel on the Yale campus. The second recital in the series takes place February 20 at the United Church on the Green in New Haven. The remaining recitals this season, on March 21, April 10 and 30, and May 15, will take place at Dwight Chapel. Martin Jean holds the DMA from the University of Michigan, where he studied with Robert Glasgow. Prior to his appointment at Yale, he was Associate Professor of Music and University Organist at Valparaiso University in Valparaiso, Indiana. This past fall he was on sabbatical leave studying with Harald Vogel in Germany.

William Kuhlman, Professor of Music at Luther College in Decorah, Iowa, recently completed a data base of organ literature based on sacred tunes. The project is the culmination of two years of intensive work and a collaborative effort with Chuck Riden, President of Riden Consulting in Tempe, Arizona, to make the project available on CD-ROM. The software, completely self-contained, is currently available for MAC users. Called "The Organist's



William Kuhlman

Music Library Plus," it requires 300 MB to install and system 7.1 or higher, and will be available for Windows users later in the year. The program features 18,086 literature entries including standard editions of most historical organ composers as well as recent publications; 3,039 indexed sacred tune entries are included from over 40 standard Christian hymn sources. The program is devoted to hymn, chorale, and plain-song-based material, although a large number of secular tunes are also included. The software provides a cross relational feature that enables the user to click on the chosen tune name and find all entered pieces of literature based on that tune. It likewise enables one to browse from an entered literature file to the tune information file relative to that work. The user can also add both tunes and pieces that are not pre-loaded in the software. Information in the literature section includes tune origin of the composition, title of piece, composer and dates, style or period, opus number, publisher catalog number and information, degree of difficulty, playing length, and use or function. The tune section includes meter, composer, all common English titles attributed to the tune, a sound recording of the first phrase or two, biblical source, hymnbook reference, and historical information; \$199 plus \$5 shipping; fax 480/929-0248; e-mail riden@riden.com; ph 480/968-0407.



Arthur LaMirande with clarinetist Jean François Normand

Arthur LaMirande of New York City served as interim organist of St. Mark's Roman Catholic Cathedral in Springfield, Massachusetts from September 18 through November 21, 1999, commuting from New York each weekend. On October 31 at the 10 am high mass, he appeared with Montréal clarinetist Jean-François Normand, performing works of Bach, Daquin, and Vierne, arranged for clarinet and organ by LaMirande.

Simon Lindley is featured on a new recording, *Town Hall Organ Classics*, on the OxRecs label (OXCD-71). Recorded at Leeds Town Hall, the program includes 16 selections: works of Mendelssohn, Gigout, Smart, Boëllmann, Cocker, Goss Custard, Lemare, Guilmant, Dubois, and others. For information: 44 1865 300347; e-mail: <info@oxrecs.com>; web site: <www.oxrecs.com>.

NEW!



Vierne and the Organ

by Rollin Smith

LOUIS VIERNE (1870-1937), a student of Franck and Widor, was organist of Notre-Dame in Paris for 37 years, until his death at the console during a recital. He was Widor's successor as the organ's great symphonist. Vierne's autobiography, *Mes Souvenirs*, is here translated to English, profusely illustrated and extensively annotated. This first major study of Vierne includes chapters on his American tour, recordings, reminiscences of his contemporaries, the organ symphonies, textual corrections of scores, and a thematic catalog of the organ works. The title of this book as published is *Louis Vierne, Organist of Notre Dame Cathedral*. 800+ pages, 175+ illustrations, hardbound, \$69 to OHS members, \$76 to others

NEW!

ORGAN WORKS OF MARCEL DUPRÉ

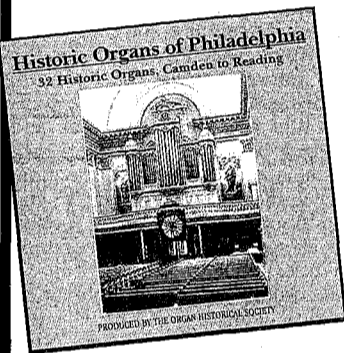
by Graham Steed

GRAHAM STEED brings discerning intelligence to his analyses of the organ compositions of this great figure of the 20th-century. Hardbound. \$59 to OHS members, \$64 to others



Robert Noehren

Robert Noehren is the author of a new book, *An Organist's Reader: Essays*, published by Harmonie Park Press. The essays by performer, organ-builder, organ historian, and long-time head of the organ department of the University of Michigan document an organist's devotion to the instrument, its design, and its music. The author describes case design, historic instruments by Cliquot, Cavallé-Coll, and Schnitger, organs in Holland, voicing and acoustics, performance practices, and reflections on teachers and performers. An autobiography, discography, and recital programs are also included; 1999, xviii, 250 pp., \$37.50; for information: 800/422 4880; website: <www.harmonieparkpress.com>



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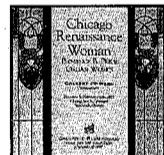
Wilhelm Middelschulte



Perpetuum mobile; Passacaglia; Chromatische Fantasia und fuge; Drie Studien on *Vater Unser*; Kanonische Fantasia on BACH und Fuge on 4 themes; Fantasie, Einleitung und fuge

Wilhelm Middelschulte Organ Works Brink Bush plays organ works of the turn-of-the-century Chicago organist, Wilhelm Middelschulte, whose "Perpetuum mobile" was made famous by his student, Virgil Fox. Middelschulte was organist of the Chicago Symphony Orchestra and held other prestigious positions as a teaching musician and composer. His works are reminiscent of his contemporary, Max Reger. Virtuoso organist Brink Bush plays the Konzelman pipe organ at St. Anne's Roman Catholic Church, Rochester, NY. SAC-101 \$17.98

Florence Price Organ Works



Suite No. 1; First Sonata; In a Quiet Mood; The Hour Glass; Retrospection; Festal March; Variations on a Folksong; Adoration; A Pleasant Thought; Little Melody; Offertory; Allegretto

Florence Price Organ Works Chicagoan Price (1887-1953) was the first African-American woman composer to be successful in classical music. A native of the South, she studied organ with Henry Dunham and composition with George Chadwick at the New England Conservatory. From about 1926 she lived and worked in Chicago. Calvert Johnson plays the 3m Harrison & Harrison in Christ Church, Savannah, Georgia. CAL-014 \$14.98

Maycher Plays Sowerby



Comes Autumn Time, Requiescat in pace, Arioso, Air with Variations, Sonatina, Dialog (with James Culp, piano), Whimsical Variations, Carillon (historic recording by William Watkins)

Maycher Plays Sowerby Lorenz Maycher plays Sowerby works on the 1949 Aeolian-Skinner at First Presbyterian in Kilgore, Texas. Included is William Watkins' 1951 performance of *Carillon*, recorded for the Aeolian-Skinner "King of Instruments" series. OAR-310, \$14.98

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Pullman Promenade The 1882 Steere & Turner 2m organ at Chicago's Pullman United Methodist Church is ideal for 18th & 19th century works played by Mary Gifford. Great sound! ORG-101 \$14.98

1927 E. M. Skinner Op. 634

Rockefeller Chapel



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DUPRÉ: Magnificat op. 18/10, Antiphon op. 18/3, Crucifixion op. 23/5
PIERNÉ: Prelude op. 29/1
WIDOR: Andante Sostenuuto op. 70/2 SAINT-SAËNS: Prelude op. 99
AULIS SALLINEN: Chaconne KIVINIEMI: Improvisation KOKKONEN: Lux aeterna
KANKANEN: The Moonlight

Skinner at Rockefeller Chapel In the first CD on this major instrument (4-110), the magnificent virtuoso Kalevi Kiviniemi plays a colorful program befitting the organ's vast tonal palette, recently enjoying restorative repairs by the Bradford Organ Co., reversing earlier changes. CD12361 \$14.98



Alison J. Luedecke and the Millennia Consort (photo H. Montgomery Drysdale)

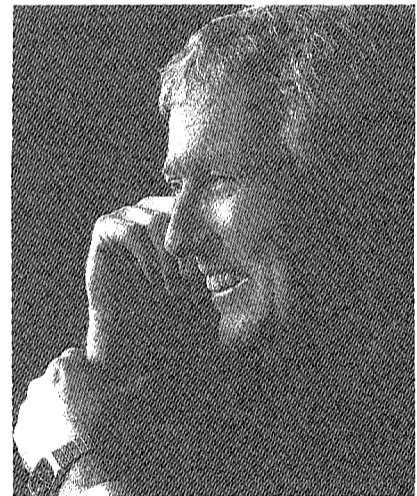
Alison J. Luedecke, with the Millennia Consort, has recorded a CD of music for organ and other instruments, *Transformations*. Selections include three pieces by Sir Arthur Bliss: *Ceremonial Prelude, Praeludium, and Salute*. Premiere recordings include *Triptych* by David Ashley White, *Septimi Tempri* by Robin Dinda, and *Antiphon* by David Conte. Also included is a new arrangement for brass quintet, organ and timpani of Vinzenz Goller's *Festliches Postludium* by Richard Proulx, Jan Koetsier's *Partita for English horn and organ*, and Aaron Copland's *Quiet City* with trumpet, English horn and organ. The disc was recorded on the Aeolian-Skinner organ at St. Paul's Cathedral, San Diego, under the auspices of World Library Publications (WLP #3070); for information: 1-800/566-6150.



Betty and Richard Peek

Richard and Betty Peek have announced their retirement as Directors of Music for Covenant Presbyterian Church in Charlotte, North Carolina

after 47½ years of service. During their tenure, they developed a graded choir system, two handbell choirs, and a monthly concert series which brought such artists as André Marchal, Marie-Claire Alain and Michael Schneider to Charlotte. They were also instrumental in the installation of a four-manual Aeolian-Skinner organ in the chancel, a rebuild by Schlicker of the two-manual Johnson organ in Morrison Chapel, and a two-manual Schlicker mechanical action organ in the balcony of the church. Other additions included a 48-bell carillon by Petit and Fritsen-Verdin in the church tower and a two-manual harpsichord by Richard Kingston. They have led the Covenant Choir in singing tours of England, Scotland, Italy, Austria, Switzerland, and Germany, and have been active in the Presbyterian Association of Musicians, being awarded Life memberships in PAM last June. Richard Peek has been active in the AGO, serving as Dean of the Charlotte chapter, state convener, regional councilor of Area IV, and twice national councilor. He has written numerous works for organ, choir, and organ with instruments, and has received awards from the North Carolina Foundation of Music Clubs for his compositions. The Peeks were honored on November 14, 1999 with a service which featured their music, followed by a luncheon where an oil painting of the couple was on display, and a book entitled "Dick and Betty—Praise the Lord" was announced. Their retirement plans include more time with their family, a trip to Italy in the summer of 2000 where Richard Peek will play a recital at the International Organ Festival in Cavallino, and travel in Germany.



Donald Sutherland

Donald Sutherland was featured in the "Anthem for the Millennium" that was composed for the Times Square festivities on New Year's Eve. Composed by Peabody alumnus Charles Kim, the work was performed by The Peabody Symphony Orchestra under the direction of Hajime Teri Murai, with Donald Sutherland playing the Holtkamp organ in Griswold Hall, which was the last instrument designed by Walter Holtkamp Jr. prior to his retirement. The music was pre-recorded and played through a sound system that was spread over a dozen square blocks as the ball dropped over Times Square.

David Titterton is featured on a new recording, *Pembroke College*, Oxford, on the Classical Recording Co. label (CRC901-2). Recorded on the Létourneau organ (Opus 43, 21 stops on two manuals and pedal) in Damon Wells Chapel, the program includes works of Bach, Kerckhoven, Hindemith, Cabena, Stanley, Walond, Vierne, and pieces from the *Livre d'Orgue de Montréal*. For information: Orgues Létourneau Ltée, 450/774-2698.

During the fall 1999 season, **James Welch** performed recitals in various locations: October 3 at St. Elizabeth Church in San Francisco; November 12 with soprano Carol Williams at a Portuguese language symposium at

► page 6

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(*Union-News*, Springfield, Massachusetts)

“The crowd was mesmerized and entertained!”

(Steven R. Jobman, First Presbyterian Church, Davenport, Iowa, presenter)

“We could not be happier about the concert!”

(Alan Chambers, First United Methodist Church, Warsaw, Indiana, presenter)

“It went even beyond my wildest expectation.”

(Charles E. Page, First Church of Christ, Springfield, Massachusetts, presenter)

“Paul Bisaccia’s concert was incredible!”

(Keith Shafer, St. Paul’s Episcopal Church, Augusta, Georgia, presenter)

“Deeply felt playing.”

(*The Island Packet*, Hilton Head, South Carolina)



PAUL BISACCIA

connects with his audiences in a way which makes presenters start thinking about return engagements before the performance is over. Not only does he deliver “A stunning display of virtuosity accomplished with style...playing of the highest caliber,” (*Lakeville Journal*, Connecticut) but his own joy and enthusiasm for the music is contagious. He is a charismatic performer whose highly accessible programs appeal to a wide audience—one of those rare recitalists who can be entertaining without compromising the music or his artistic standards.

Paul’s public television special has aired all over the country and most recently has been dubbed in Mandarin Chinese for broadcast in China. It has introduced millions of viewers to the pianist’s highly entertaining and accessible style, and his rich anecdotal program commentary.

It is these qualities of accessibility and educational commentary delivered as beguiling entertainment that have made Paul Bisaccia a favorite with concert series presenters and their audiences in characteristic programs such as “Waltzes Rare and Familiar,” “Ragtime Lullabies,” or his trademark “Rhapsody in Blue” all-Gershwin program—sure-fire audience pleasers all.

“The audience was absolutely thrilled....He is a phenomenal pianist with an engaging style.”

(The Rev. Mr. Gary L. McCann, The New England Congregational Church, Aurora, Illinois, presenter)

“George Gershwin would have joined the audience in the standing ovation.”

(*The Hartford Courant*, Connecticut)

“His fabulous encore with plenty of scintillating, puckish fingerwork on the ivories.”

(*The Straits Times*, Singapore)

“How wonderful! Consummate musicianship.”

(Michael Feinstein, celebrity cabaret singer/recording artist)

“Versatile and virtuosic...Enthusiasm and remarkable talent.”

(Victor Janusz, Triad Ensemble Theater, Seattle, Washington, presenter)

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Brigham Young University; November 13 at the Ogden (UT) LDS Tabernacle; November 20 at Faith Lutheran Church in Santa Rosa, CA; and on November 27 and 28 at the California Palace of the Legion of Honor in San Francisco.

The Evansville, Indiana chapter of the AGO is offering a J.S. Bach commemorative mug as a fund-raising project for the current academic year. The 11-ounce mug is hand-fired ceramic with a microwave-safe gold and black imprint celebrating the life and music of Bach. Each mug is \$5.00 plus shipping. For information: 812/479-2754; email: <tw34@evansville.edu>.

Andover Organ Company, Methuen, Massachusetts, has been contracted to rebuild and expand the 1876 E.&G.G. Hook & Hastings Centennial Organ at St. Joseph Cathedral in Buffalo, New York. The organ was originally built for the Philadelphia Centennial Exhibition in 1876 and comprises 47 stops in a case 40 feet high, 32 feet wide, and 21 feet deep. After the exhibition the organ was purchased by the Bishop of Buffalo for St. Joseph Cathedral. The organ was electrified by the Tellers-Kent Organ Company of Erie, Pennsylvania in 1925, and re-electrified with tonal changes and a new console in 1976 by the Schlicker Organ Company. Last June a team from Andover arrived in Buffalo to dismantle the organ and transport it to the shop, where 18 workers will restore the instrument and double its size. The entire organ will be cleaned and its black walnut case refinished. All existing chests, mechanical action and pipework will be rebuilt and repaired, with manuals expanded to 61 notes and pedal to 32 notes. Existing reservoirs will be re-leathered and two new ones built. A new Celestial division will be added comprising 12 stops, and a new solid state combination action will offer 256 levels of memory. A new con-

sole in the style of E.&G.G. Hook and Hastings, built by Robert M. Turner of Hacienda Heights, California, will return the instrument to four manuals with drawknobs. When completed the organ will have 91 ranks comprising 87 stops with 5,175 pipes, and is slated to return to Buffalo in the Fall of 2000.

The Reuter Organ Company publishes a newsletter, *Reuter Clarion*, twice a year. The Fall 1999 issue includes articles on the firm's Opus 2196 for University Presbyterian Church in Seattle, news of current projects, and profiles of the web site, the console and case departments, and the board of directors. For information: ph 785/843-2622; fax 785/843-3302; e mail <reuter@reuterorgan.com>; web site <www.reuterorgan.com>; P.O. Box 486, Lawrence, KS 66044.

William T. Pugh & R. Kent Cormack, of Top Rung Tower Chime & Organ Service, Lawrence, Kansas, have completed the restoration of the 20-note Deagan tower chime system at First Christian Church, Galesburg, Illinois. Installed in 1928, the system had been silent for many years. The original oak keyboard, which had suffered extensive water damage in the tower, was relocated to the balcony level. A new relay allows the chimes to be played from the organ. The Westminster chiming device was restored and a Deagan electric roll player was added to the system. This is the firm's 21st restoration. For information: 785/842-2782.

Rodgers Instruments LLC has announced its new Trillium Series™, the next generation of Parallel Digital Imaging™ (PDI™) organs. The series consists of two models, the 807 (two manuals and 36 stops on stop tabs with an additional 33 Voice Palette™ stops) and 837 (two manuals and 38 stops on drawknobs with an additional 34 Voice Palette stops). Inherent in the series is

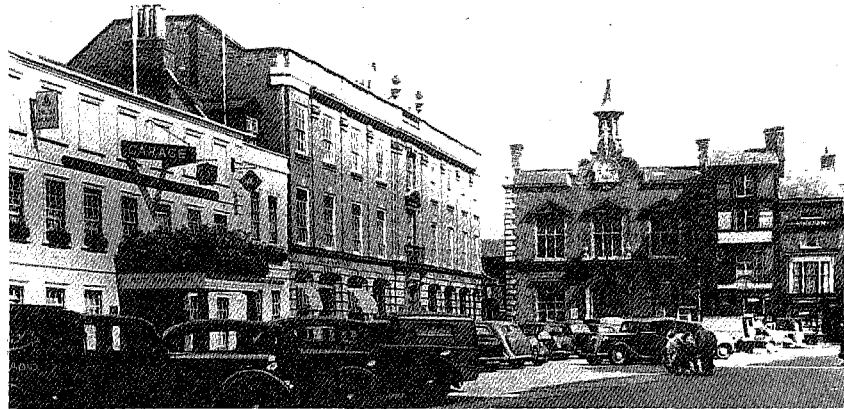
Dimensional Sound Modeling™ for acoustic resonance and Composite Object Sound Modeling™ to create any acoustical environment. MIDI voices can be accessed, changed or adjusted via QuickMenu display and COSM technology.

Stewart Strategies Group has been retained by the **Harvard University Choir** to develop and execute phase one of a strategic positioning program to advance the marketing of the choir and

music program of The Memorial Church at Harvard. The choir sings for the Sunday morning services at the church and presents programs of major works. The choir's 1999-2000 season features performances in collaboration with the Berlin Chamber Choir, the Harvard Bach Society Orchestra, the Gabrieli Singers, Consort & Players, the Harvard Baroque Chamber Orchestra, and the Mozart Society Orchestra. Murray Forbes Somerville is University Organist and Choirmaster.

Carillon News

by Brian Swager



Spalding Market Place and The Corn Exchange. The carillon was housed in the clock tower c. 1930 to 1972.

The Spalding Town Carillon

Mr. Ted Crampton of Spalding, England, wrote me with the story of the carillon in his home town. Spalding is a prosperous agricultural market town of 21,000 inhabitants in eastern England, a few miles from the east coast.

A Corn Exchange was built in Spalding in 1856—a reflection on the town's agricultural importance—and it eventually became the original home of the town's carillon. The first meeting of the War Memorial Chiming Clock and Carillon Committee met on 30 July 1919 with the objective of providing a suitable war memorial to honor the dead of World War I by public and private donations. The committee was chaired by one Dr. Ernest Farrow, and other members included Mr. Haydn Chester, organist and choirmaster of the Spalding Parish Church.

The Spalding Urban District Council was in agreement with the project provided that civic funds were not involved. It would seem that the construction of the clock tower and carillon structure was a local project undertaken with the help of employees of Dr. Farrow's engineering company in the town, with the Taylor Bellfoundry of Loughborough providing only the 23 bells which were inscribed with the name of local casualties who died in the war, although some were dedicated to local subscribers.

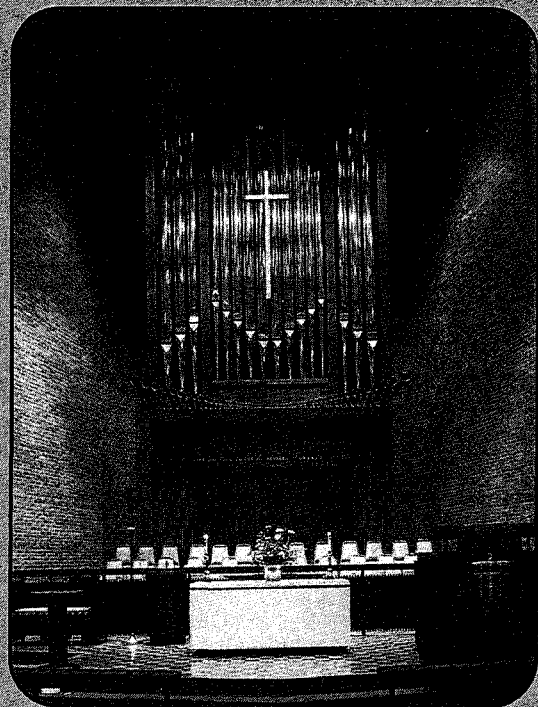
With the construction nearly complete, the town council stepped in unhelpfully with a set of instructions regulating the times of playing of the



The South Holland Centre, Spalding. The carillon was housed in a chamber behind the clock 'cube' 1974 to 1997.

carillon to two or three hours in the evening. For maintenance purposes, it could only be tested for five minutes. It could not be played at all on Sundays or parliamentary or local election days, or when council meetings were taking place, or when the corn exchange was in public use. Furthermore, not more than four people were to be nominated to play the carillon, and written permission from the chairman of the corn exchange

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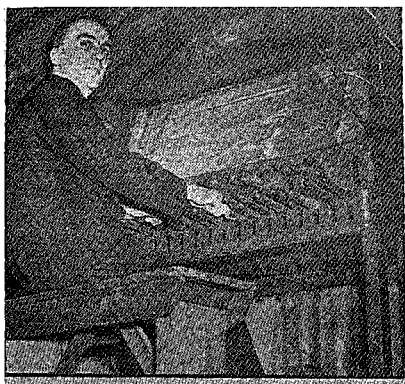
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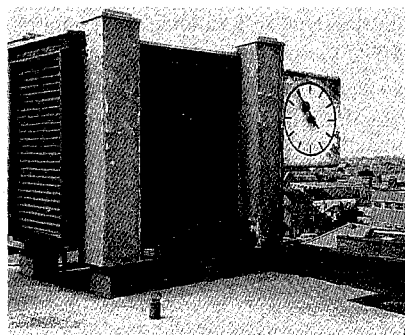
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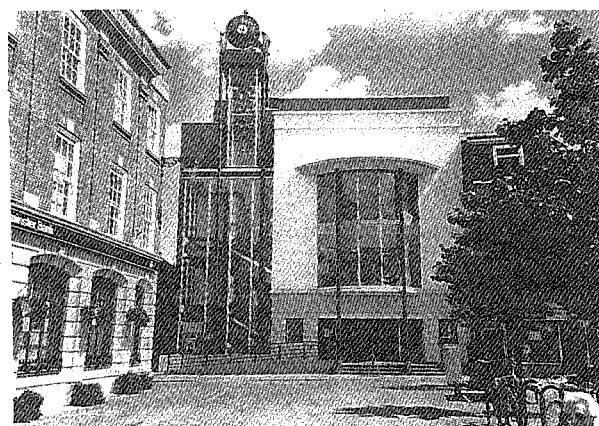
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The Clavier of the carillon c. 1930.



The carillon chamber housing 23 bells, on the roof of the South Holland Centre, 1974 to 1997.



The re-built South Holland Centre, with the new 'bell tree' tower housing the carillon, opened April 1998.

committee would be required for visiting carillonneurs.

Owing to the friction between the committee and the council, construction of a playing console was delayed. The council engaged Loughborough carillonneur W.E. Jordan in March, 1927, to be their consultant for the project. An estimate was obtained from

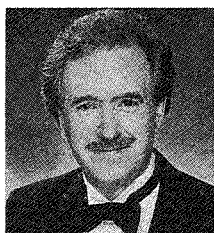
John Taylor & Company for the installation of a three-octave console, with the lowest octave playable by pedals. Funding was not forthcoming, and the instrument remained silent for twelve years.

Sparse records show that a console was finally installed. It is probable that it was made in Dr. Farrow's engineering works, and it appears to be rather ele-

mentary in photographs. No doubt it worked in a fashion, but there are no reports of its use. It is not known who played the instrument, or how often, but reports indicate that it became unplayable and silent once more in the

mid-1930s.

Mr. Hastings was responsible for initiating repairs that allowed the carillon briefly to ring out once more in celebration of the end of World War II. Dr. Farrow died in 1956, and amongst his



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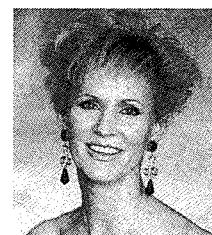
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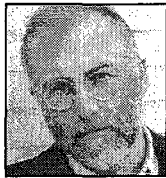
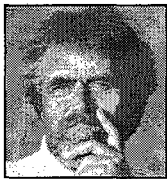


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effects was an envelope containing £9, 4s 8d. marked "Carillon money." This was earmarked by the council for future use with the carillon restoration.

The corn exchange was demolished in 1972. The council incorporated the restored carillon into the new South Holland Centre which was opened in 1974, a structure housing a theater/cinema, halls for dancing, other entertainment, and a bell tower. The tower was fitted with a chiming clock, with its three faces looking out on to the market place. Seven of the bells were recast due to cracks and other deterioration. The total weight is 1524 kg. A two-octave keyboard was installed for playing the carillon by electro-mechanical action, and there was a provision for playing the bells with a music roll.

Unfortunately, there was no manual playing console. The British Carillon Society offered to install, at no cost to the town council, a true carillon console for manual playing. Their offer was not accepted.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonists in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

Book Reviews

Cavaillé-Coll and the French Romantic Tradition, by Fenner Douglass. New Haven: Yale University Press, 1999. 235 pages. \$35.00.

The Cavaillé-Coll organ is the Romantic-Symphonic cathedral organ. In reality, this organ is very limited and specialized; its resources, with reference to the complete organ literature, are not over-comprehensive. But it symbolizes an epoch, and a superb achievement, which produced instruments and music embodying an entirely new concept of the organ and its inherent possibilities. In the midst of a decadent industrialization period, Cavaillé-Coll retained an artistic level of organ building.

—Poul-Gerhard Andersen, *Organ Building and Design* (Allen & Unwin, 1969), p. 264

The career of Aristide Cavaillé-Coll (1811–1899), which flourished later in the Restoration period following the French Revolution, was one of the longest in the history of organ building. Although disciplined in traditional techniques through his father and grandfather, his own innovative achievements included improvements in manual key action, multi-pressure bellows, and the

development of harmonic stops, among others.

Although early in Appendix A the author states that "This volume is intended to be neither a treatise on organ building in the 19th century nor a statistical survey of Cavaillé-Coll's surviving instruments" (p. 155), he nowhere states precisely its aim or objective. For the present purpose, however, the volume can best be described as a modified elaboration of Andersen's general statement as it relates to the book's particular contents.

The book is a new and expanded edition of *Cavaillé-Coll and the Musicians: A Documented Account of His First Thirty Years in Organ Building* (Surbury Press, 1980). In addition to using articles from various journals of the day, the extensive research behind the book relied on sixteen volumes of letters to and from Cavaillé-Coll, indexes, organ contracts, and several of his published monographs, all of which were photographed in 1971 from the library of Mme. Jean Lapresté of Paris.

Two brief chapters introduce the survey: Ch. 1, "The Industrial Aftermath of the Revolution" (government restoration of some cathedral organs, industrial expositions, the development of the harmonium as a free-reed instrument, and other innovations in the world of music); Ch. 2, "Aristide Cavaillé-Coll Goes to Paris" (the period of his apprenticeship to his father, his invention of a type of harmonium called the *Poikil-orgue*, his move to Paris in 1833 and his winning proposal for the Royal Church of St.-Denis in the same year, followed by his success at Notre-Dame-de-Lorette five years later).

Seven chapters focus on specific matters relating to organ mechanisms and installations: Ch. 3, "The Organ for St.-Denis and the Barker Machine" (the complete text of Cavaillé-Coll's proposal, his adoption of Barker's pneumatic-lever key mechanism designed to lighten the manual key action and increase the organ's sonority); Ch. 4, "Danjou's Challenge and the Disaster at St.-Eustache" (conflicting exchanges with a competitor on worldliness in French church music, his unsuccessful proposal for the rebuilding of the St.-Eustache instrument destroyed by fire in 1844); Ch. 5, "The Ideological Conflict in the Press" (spirited disputes over the imitation of orchestral instruments and other "expressive" inventions such as the swell and free reeds); Ch. 6, "The Organ at La Madeleine" (Cavaillé-Coll's stand on pitch, order of manuals, and free reeds in the context of his remarks on a proposal by another builder); Ch. 8, "The Organ at the Church of St.-Vincent-de-Paul" (the complete report of The Committee on Mechanical Arts on the Man-

ufacturing and Building of Pipe Organs, Society for the Advancement of French Industry, referring to chief features and improvements in organ design and construction relating to the instrument inaugurated in 1852, with accompanying illustrations of organ facades and construction drawings); Ch. 11, "Franck and the Organ at Ste.-Clotilde" (a duplicate proposal of the one for the Cathedral of Bayonne, including observations on Franck's registrations for his *Six Pièces* composed specifically for the organ at Ste.-Clotilde and the specifications of that instrument, one of the most famous in France); Ch. 12, "Cavaillé-Coll on Electricity" (he resisted the introduction of electric action on account of its expense, inconvenience, undependability, and danger of fire, at that time).

Three chapters concentrate on particular composers: Ch. 7, "Lefébure-Wély and Lemmens" (correspondence showing how Cavaillé-Coll maintained good relations with both virtuosi while promoting Lefébure-Wély to inaugurate his new instruments); Ch. 9, "Cavaillé-Coll's Favorite Organists in the Fifties" (correspondence relating to organ inaugurations, recitals, programs, performing styles, interpersonal jealousies, and public reactions to several major players of the time); Ch. 10, "Lefébure-Wély and César Franck" (accounts of how the two players shared the inaugural recital at Ste.-Clotilde in 1859, including disagreements over such programmatic matters as "storm" improvisations).

Three appendices, amounting to 65 pages, present Cavaillé-Coll's views on diverse matters concerning organ design and construction, selected letters relating to the builder's travels, and several contracts.

The chief virtue of this book is the enormous amount of previously inaccessible information it contains about the life, times, and achievements of the greatest organ builder of 19th century France.¹ The depth and intensity of detail in these pages will enthral scholars of the organ and its music, although the general reader (including nontechnical organists and other musicians) may find this a hindrance to easy assimilation; but patient perseverance will be rewarded. This comprehension difficulty is largely due to the book's design and layout: two-thirds of the main text consists of literal quotations from primary sources (correspondence, articles, entire contracts, detailed specifications) that are integrated with the author's commentary and identified only by quotation marks at the beginning of paragraphs. Contemporary style manuals recommend indented block quotations, sometimes with reduced font size, for such contexts. Nevertheless, much of this material consists of trivia that could have been excised or paraphrased without significant loss.²

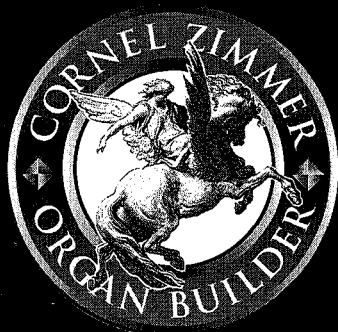
—James B. Hartman
 The University of Manitoba
 Winnipeg, MB, Canada

Notes

1. This topic is often neglected in standard music histories; for example, the contributions of the composers and performers discussed in this book are not mentioned in Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (Norton, 1984), which does not index "Cavaillé-Coll" or "organ."

2. There are a number of typographical faults, such as misspellings: "Lemmons" for Lemmens (p. 52), "Geentlemen" for Gentlemen (p. 73), "César-Augte Franck" for César-Auguste Franck (p. 113), "15" for 15" (p. 145), "alter" for altar (p. 151), "te" for the (p. 182), "you" for your (p. 184), "principle" for principal (p. 188); a missing page reference to chapter 3, note 7 (p. 221); and inappropriate shifts into bold-face type (pp. 10, 72, 102, 223). Besides, the fact that the book utilized an obsolete method of typesetting and printing (Linotype and Ludlow hot metal, and an old Babcock Optimus Press from the 1920s), used in the production of the book's predecessor, detracts from its general readability. Unfortunately, this book lacks the visual clarity of the author's *The Language of the Classical French Organ: A Musical Tradition Before 1800* (Yale University Press, 1969).

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New Recordings

Carla Edwards & Friends at Opus 32, Helmuth Wolff & Associés, Christ Church Cathedral, Indianapolis, Indiana. Carla Edwards, organ; Paula Engerer, oboe and English horn; Marcia Roberts, mezzo-soprano; Harriet Thompson Moore, harp; Eric Edberg, cello. *Calcante Recordings, CAL CD013, no SPARS code, TT=68:58.*

Ott: *Toccata Antiphonia*; Sowerby: *Ballade*; Milhaud: *Cinque Prières*; Grandjany: *Air*; Dupré: *Sonata for Cello and Organ*; Reger: *Fantasie über den Chorale "Wie schön leucht'uns der Morgenstern."*

An organist's lot is often a solitary one. Most of the time we are left to our own devices to thunder and purr, then our ensemble duties consist of leading or accompanying. The grand organ's very nature defies the collaborative quality of chamber music. *Carla Edwards & Friends* is a rare disc proving that the instrument can be at home in this unfamiliar territory.

Ms. Edwards, University Organist at DePauw University at Greencastle, Indiana, has assembled a program showing the various ways composers have brought the headstrong instrument into equal partnership with other instruments. David Ott's *Toccata Antiphonia* (commissioned by and dedicated to Ms. Edwards) unfolds as a dialogue, where the organ contrasts its varying timbre and volume with the constancy of the oboe's sound. The music is engaging, full of tuneful color and rhythm. This work is currently unpublished, a condition that should be corrected immediately, for the piece would be a welcome addition to the chamber literature. *Cinque Prières* by Darius Milhaud again finds the organ in a responsorial relationship, this time with a collegial mezzo-soprano. Leo Sowerby's *Ballade* for English horn and organ and the *Air* for harp and organ (elegantly reminiscent of Handel's "Largo" from *Xerxes*) by Marcel Grandjany find the organ in a more traditional relationship with the other instruments: The Dupré *Cello Sonata*, among the composer's later austere output from the 1960s, effectively plays the expressive ranges of both instruments one against the other.

The recording was made at Christ Church Cathedral, Indianapolis. The IV/72 chancel organ by Hellmuth Wolff & Associés has a colorful and forceful personality to make up for the cathedral's dry acoustics and the instruments' less than ideal placement in the

room. The recording balances in the ensemble pieces are ideal, the organ's tonal variety well caught. Only in the Reger organ solo does the recording make the organ's compensatory power seem unpleasantly forceful.

It would be hard to imagine better performances of these pieces than the ones heard here. The program and the playing rewards repeated listening. Recommended.

—Randy L. Neighbarger
Durham, North Carolina

Music for Voices and Organ

by James McCray

Passiontide and Easter music

O Thou who art at home
Deep in my heart
Enable me to join you
Deep in my heart.

The Talmud

Following a long Epiphany period, Ash Wednesday, which usually occurs in the darkness of February, occurs March 8 at the time of many university Spring break vacations. Easter is therefore delayed until April 23. These late dates add preparation time, but for most church choir directors, there might be additional problems. As the warmth of Spring increases, there often is a proportionate decrease in attendance at rehearsals and services.

Those who are positive thinkers will say that because major church year events are later they will be able to keep up attendance longer. While this is possible, it may depend more on the weather than anything. The lure of warm Spring weekends may overpower choir members. Oh, yes, they WILL be there in the choir loft on Easter Sunday, but will they be as musically prepared as in the past? It is anticipated that they may drift off more frequently during April as the days are longer and warmer.

So, those directors planning on extensive Holy Week musical activities need to be moving forward early with rehearsals. Rehearsing that Holy Week cantata or Requiem early and spending an extra few minutes on the Easter music during the winter days will certainly pay off later in quality.

Thus, in this first year of the new millennium, go against the tide. Yes, Holy Week is late but prepare for it as if it were early. Avoid the trap of leisurely rehearsals and put your preparations on an accelerated schedule. Quality will

improve, frustration will be reduced, and the church year will climax on a glorious Sunday in late April.

A Lenten Hymn, Robert Lau. SATB and keyboard, Coronet of Theodore Presser Co., 392-42295, \$1.40 (M).

Lau combines two memorable tunes, "Morning Song" and "Herzliebster Jesu," into a quiet and attractive setting. With the text "throughout these forty days," this hymn will be especially appropriate for that first Sunday of Lent. The Crüger hymn is used as a contrast and begins unaccompanied; then the organ quietly returns for the last half of it and, following a brief keyboard interlude, returns to the folk-like tune of the opening that grows to a loud ending which predicts the Easter Day to come. This is a fine setting that will be used many times throughout the coming years.

Hosanna, Alfred V. Fedak. SATB, organ, optional brass quintet, and optional congregation, Selah Publishing Co., 405-480, \$1.25 (E).

Having a Hosanna for Palm Sunday is not uncommon, but having one which invites responses from the congregation is. This setting has a congregational part which repeats after a choir statement. The three-page celebration would be a delightful introit that will jubilantly set the tone for Holy Week. The organ and brass also alternate statements so spacing all the performers throughout the church will add a festive spirit. The last stanza has a descant for the sopranos which builds to a strong ending.

Tenebrae: A Service of Darkness, Hal H. Hopson. SATB, organ, with optional oboe and string quintet, Warner Bros. Publications, GB9901, \$9.95 (M).

This complete service has 17 readings, eight choral movements, and other incidental music/texts which occur throughout the entire setting. It is a dramatic structure with instructions for the sanctuary arrangement and suggestions for performance. There are packets of 50 bulletins for congregation parts and a CD of a performance. This investment will be used several times over the years and must be viewed that way since the initial cost is somewhat expensive, especially if a large choir is used (\$10.00 a copy). However, the concept is very sound, the music is effective, and the end result will be emotional and quite successful. The performance could be on Maundy Thursday or Good Friday and provide a memorable experience for the performers and the congregation.

The Accursed Tree, Maxcine Woodbridge Posegate. SATB and keyboard, Shawnee Press, Inc., A 0657, \$1.40 (M-).

This is taken from *Three Anthems for Holy Week*. There are three stanzas, each arranged differently but based on the same modal tune. The keyboard is on two staves and has a recurring solo interlude between the stanzas.

The Royal Banners Forward Go (Vexilla Regis), plainsong arr. by James Laster. SATB and organ, Concordia Publishing House, 98-3536, \$1.50 (M).

The organ part is on two staves and has registration suggestions; its role is important as both solo and accompaniment. There are six choral stanzas but most are in unison accompanied by the organ. Their rhythms are structured as chant with flowing lines. This is a unique setting that retains a mystical remoteness yet draws on modern harmonies. Highly recommended.

Lacrymosa (Requiem), Wolfgang A. Mozart (1756-91). SATB and keyboard or orchestra, Thorpe Music of Theodore Presser Co., 392-03065, \$1.25.

Thorpe's new editions of standard choral repertoire include extensive historical background and illustrations making them particularly useful for educational groups. This brief movement from Mozart's *Requiem* has Latin and English texts for performance. The accompaniment provides a steady pulse for the lyric and dramatic vocal lines. Beautiful music for Good Friday.

A Palm Sunday Carol, Winnagene Hatch. Unison or two parts with keyboard, Triune Music of Lorenz Corporation, 10/2232K, \$1.40 (E).

This simple setting is for children's choir. Its fast tempo, simple syllabic vocal lines, and minimal use of the second part make it very useful. The keyboard provides a steady background and always assists the vocal lines.

Easter Carol, John Leavitt. SATB and piano (with optional string bass and percussion). Concordia Publishing House, 98-3542, \$1.25 (M).

This carol blends musical styles. There is a festive spirit that draws on the familiar with the text "All Creatures of our God and King" in combination with a lilting 6/8 carol about Spring. The keyboard has a soloistic character with punctuating rhythms which change character and drive the music forward. The string bass and percussion will add a "jazz-like" mood that is certain to enhance the Easter celebration and offer an interesting contrast to the traditional brass and choir anthem. Fun music that will be well received.

Crux Triumphans (Triumphant Cross), Loyset Compère (1445-1518). SATB unaccompanied, NDC Ed. of C.F. Peters Corp., Ed. No. 2, no price given (M+).

This scholarly edition by Ralph Buxton has no keyboard reduction and uses only the original Latin text. The music is very contrapuntal with long flowing lines and a low alto part.

Life Is Given, Hallelujah!, Russell Nagy. SATB, keyboard, with optional three trumpets and timpani, High Street Music of Beckenhorst Press, JH 555, \$1.50 (M+).

Here is that "winner" for Easter Sunday! The three trumpets play solid-chord fanfares which help drive the fast music that follows the broad choral opening. The last section is a fugal Hallelujah that builds to a bravura ending where the trumpet fanfares return. This fine Easter anthem is certain to be a hit with the singers and the congregation.

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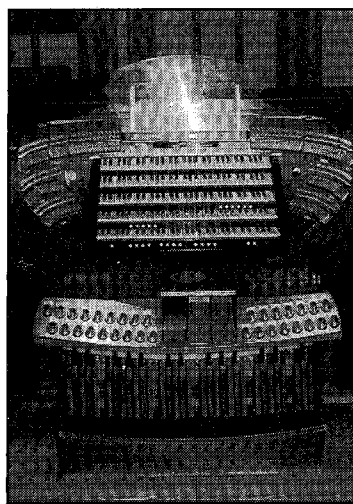
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Swell to Great 4'
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Swell to Choir 8'
Swell to Choir 4'

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Main Off
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Vernon deTar Memorial Service

November 14, 1999

During my Juilliard years in the early 60s, I spent many evenings being thrilled and moved by magnificent musical events at Church of the Ascension, usually accompanied by an "orchestra" made up only of pipes, played by Vernon deTar, who was my teacher for several years. The program for each evening was wonderfully crafted, with fabulous hymns to sing (to equally fabulous accompaniments), and along with some great classics, other music less known, and sometimes, for its time, a bit daring. I can't recall the details of the finances of all this, but the choir was somehow "semi-professional." Everyone was paid, but as I recall, many people received \$2.50 a time—it was a kind of token, but it expected a commitment in return—and commitment there was in abundance, I can say from having attended many rehearsals. This was a fabulous choir, full of enthusiasm, skill, and professionalism—nothing "semi" here. Vernon ran a very tight ship. Not a moment was wasted in rehearsal, and there was a strong sense of achievement at the end of each meeting. Best of all were a few events for which I and a few other interested students were invited to join the choir to help fill out the bass section for an evening performance. I always suspected that we were not really needed, but rather, Vernon thought we would benefit from the experience of the music at hand. I recall two concert/services in particular. One featured the Hindemith "Apparebit repentina dies" (hoping I have the name right after all these years), a major work involving a brass accompaniment. And Holy of Holies, I was once invited to sing in one of the annual performances of *King David*, a life-changing experience, and a work which I think Vernon was first to perform, at least in New York, if not in the country. This required four hands at the organ, to achieve the orchestra, and it was John Upham who for many years attended to the top manual, the Solo division. Vernon, of course, conducted all of this into a mirror at the console. He was a dynamo!

On Sunday, November 14, at 4:00, a memorial service was held at Ascension, in the presence of a large number of the many who were taught or otherwise influenced by Vernon during his half century as a church musician in New York, 42 of those years at Ascension. I

dare not start naming names, other than to say that not only were many of New York's leading musicians in attendance, but also many who came long distances. Prelude: *Choral in B Minor*, Franck, played by Mark Kruczek; hymn: Alleluia! sing to Jesus (Hyfrydol) (The hymns were all accompanied by Dennis Keene, organist at Ascension, who also conducted the choir); Introit & Kyrie from the Durufle *Requiem*; after the Old and New Testament readings: *By the waters of Babylon*, Bach, played by Jon Gillock; hymn: Come down, O love divine (Down Ampney). The announcement of the Gospel was said, followed by a loud single note on the organ, and we all sang the response, doing the same thing after the reading as well—and all I could think of was Vernon in Church Music class, saying how dumb he thought it was to have a spoken announcement (or a versicle) followed by a sung response! Well, it was!! And that is as close to a criticism of anything that took place that you will get out of me.

The rector of Ascension is now The Rev. Andrew Foster, who gave us a wonderful homily, saying in a really neat way what I have not heard many clergy express—words are great, but a much higher form of worship requires music. He also commented that many choir members like to say that one "who sings, prays twice." I have heard that attributed to both Paul and Augustine. Anyway, the rector clearly believes that, and must be a very supportive priest for whom to work.

Messiaen: Resurrection (*Livre du Saint Sacrement*). This incredibly powerful music was followed by the gentle "Meditation on Blissful Eternity," part II of *Dyptyque*. Both works were played by Jon Gillock.

Robert Baker needed a bit of help to ascend to the lectern, but he needed no help in his wonderful message, delivered in a loud, clear voice. He spoke of the twelve years in which he and Vernon were church neighbors, Baker at First Presbyterian Church up the street, and, of course, Vernon at Ascension. He told of their frequent "brown bag lunches" together, in which they discussed new ideas in church music. It was a very moving tribute from one wonderful man and musician to another.

Louie White (1921–1979) was baritone soloist at Ascension for all the years I was around there. He also was the much-loved conductor of the Greenwich (CT) Choral Society for a very long time, a position Vernon had held earlier. He was a wonderful man, and (in my opinion) a fine composer who needs to be better known. We heard *St. Teresa's*

Bookmark, set to a text of St. Teresa of Avila, in part: "Let nothing disturb thee, nothing affright thee; all things are passing; God never changeth . . ." Following the Creed and the Prayers of the People, we sang "Christ the Victorious" (Russia). Next, the final chorus from *King David*. After the blessing, we sang a most stirring hymn: Pioneers! O Pioneers! "All the past we leave behind, We take up the task eternal" (Walt Whitman) to a powerful tune, Gramercy, by Vernon, dedicated to Samuel M. Shoemaker. After the dismissal, Harvey Burgett played the *St. Anne Fugue* of Bach.

I am so very glad I went. It was a lovely way to remember a man who probably knew more about church music than anyone I have ever met, and who was

anxious to share, both in the formal setting of the classroom and also over dinner or a drink. He was a gentle soul, but oh so firm in his determination to set a high standard. The church was not totally full yesterday, and I wondered if the New York AGO chapter should have, perhaps, sent out some sort of notice.

Perhaps it did, and I missed it, but then, I wondered if it would have mattered a great deal. Possibly most of the current generation of New York organists are too young to have met Vernon and experienced his work. Anyway, the service was a great and fitting tribute, filled with music, all of which Vernon knew and loved.

—Malcolm Wechsler
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Project 2000: The Diapason Index enters Y2K

Part 2: From the War Years to a Rebirth of Classic Organ Architecture by Herbert L. Huestis

Part 1 was published in the January, 2000 issue of *THE DIAPASON*.

As early as 1917 the grim effects of war became all too apparent with the confiscation of organ pipes for war industries in Europe. A few terse announcements bespeak the horror of having pipes ripped out of ancient instruments for the tin they contained. By 1918, pipe organ construction was curtailed in the U.S. by a war industries board. In the absence of production, plans for war memorial organs dominated stoplists. An editorial appeared in 1919 which was entitled "Organ Boom Has Begun." In 1927 Mathias Peter Möller presented an organ as a war memorial to the Thanksgiving Lutheran Church in Copenhagen, Denmark, the country of his birth.

War measures returned in 1942 when the Office of Production Management in Washington, DC forbade construction of organs and ordered the conversion of the industry to defense work. These restrictions continued through 1946. Once again, generosity prevailed when the Canadian College of Organists announced that it would raise \$50,000 for the British Organ Restoration Fund to restore organs in England which were destroyed in the Second World War.

Post-war topics tended to polarize into romantic and classic camps, a trend that still continues unabated. In 1945, Dr. Wilfred Payne penned an article, "Choosing a Design for a Post-War

Organ." The author attempted to show how to avoid confusion in deciding between romantic and classic specifications. (45:Aug. Record 1932, year 1945.)

Perhaps these dialogues and disputes reached their zenith with the "Great Sludge Debate of 1976." The intervening years were full of articles on the pro and con side, including those by William Barnes, Isolde Ahlgrimm, Henry Willis, Rudolph Von Beckerath, Joseph Whitehead, Lawrence Phelps, George Lee Hamrick, and Ernest White. Not the least of these contributions came from the pen of Ernest M. Skinner. In the January issue of 1961, it was noted that

Mr. Skinner was a distinguished figure at innumerable AGO conventions. Always articulate and often argumentative he was widely known as a personality as well as the outstanding builder of his generation. A frequent writer of "letters to the editor" in this publication, his article on his career which he wrote on his 85th birthday is reprinted.

The reappearance of American tracker organs in 1960 began a decade-long series of "Two Manual Organ" issues of *THE DIAPASON*. All manner of organ architecture received a thorough going over, not the least of which was Ernest White's exposition on "The One Rank Mixture." Far from tongue-in-cheek, this article was a very successful and forthright discussion of the concept of breaking mixtures in contrast to compound stops.

The middle years of the long 90-year publication of *THE DIAPASON* highlight the transition of American and European organ building and architecture toward what was perceived as classic ideals of the period. They also chronicle what might be considered the industrial period of American organ building and the milieu in which domestic organs were built, ranging from the opulence of Aeolian Organ clientele to the mid-town churches that ordered enormous pipe organs from Austin, Möller, Aeolian-Skinner and Casavant, to name a few.

Part III of this series will take a look at the appearance of artisan organ builders and the changing organ playing aesthetic as it appeared in *The Diapason Index* from the 1970s to the present day. In the meantime, the reader can investigate these 15,000 entries first hand at the Osiris Archive, home of *The Diapason Index*, at the following address on The Internet:

www.wu-wien.ac.at/earlym-l/organs/diapason.search.html

Searches on one keyword will take you through the index for any primary topic. The best way to refine the search is to download the results of the first keyword search and use any word processor to search on secondary keywords. This provides the ability to scan on the Internet for general themes and zero in on specific entries at a later time.

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Playing for Apollo

The Technical and Aesthetic Legacy of Carl Weinrich

Ray M. Keck

In 1872, a young German philosopher, in his first book, laid down what has become both the frame and vocabulary of modern aesthetics. The opening sentence of Friedrich Nietzsche's *The Birth of Tragedy* neatly defines the eternal polarity of all art.

We shall have gained much for the science of aesthetics, once we perceive not merely by logical inference, but with the immediate certainty of vision, that the continuous development of art is bound up with the Apollonian and Dionysian duality—just as procreation depends on the duality of the sexes, involving perpetual strife with only periodically intervening reconciliations.¹

In 1960, in an article about Glenn Gould for *The New Yorker* magazine, Joseph Roddy harnesses Nietzsche's terms to describe a dichotomy he perceives in the composition and the playing of piano music. Eighteenth-century keyboard compositions "are Apollonian, adhering to classical formality and reserve; those of the nineteenth century are Dionysiac, being notable for poetic mood and emotional thunder." Keyboard compositions of the twentieth century, "for all their involutions, have shown a tendency to return to the Apollonian ideal."² Rather than providing a clear example of either Apollonian or Dionysiac tendencies, Glenn Gould's life and art enclose a mesmeric opposition of both classical and romantic components: Dionysiac frenzies during performance, behavior for which he became legend, and Apollonian compositions and interpretations which are "essentially dispassionate." It was Gould's interpretation of Bach's "highly Apollonian" Goldberg Variations which established the young Canadian as a top-ranking pianist. Playing the Variations, Gould accomplishes his technically flawless performance, "lean, aloof and fleet," in ten minutes and twenty-one seconds less than it took Wanda Landowska to complete her highly Dionysiac performance of the same work.³

Joseph Roddy's description of Glenn Gould and his music suggests a startling similarity to the Apollonian style and taste of Carl Weinrich, organist and choirmaster of Princeton University from 1943 to his retirement in 1973. There are, of course, many significant differences between the two men. Gould the pianist was famous for his histrionics, swaying and singing and conducting himself as he played. Weinrich the organist was just as known for a calm, classical manner, an almost unnerving physical control which he exercised even during the music's most intense passages.⁴ But, as we shall see, when Carl Weinrich compiled his own canon of organ music, his choices were very like what the younger Gould came to champion: the music of Sweelinck, of Bach, of Hindemith, of Krenek. In addition, few words could better describe Carl Weinrich's playing than those applied to Glenn Gould: "lean, aloof, fleet." And if Gould had his Van Cliburn, so, too, Weinrich had his artistic antipodes. From his own era sprang the Dionysiac Virgil Fox, whose preconcert foreplay, cavalier treatment of the printed score, and wild technical high jinks asserted a violent contrast to Weinrich's Apollonian creed. Most often compared with Weinrich was his exact contemporary, E. Power Biggs,

whose playing, though technically less precise than Weinrich's, could hardly be called Dionysiac. Biggs's dedication to popularizing the organ, however, eventually bred in him a Dionysian's taste, music of uneven artistic merit from all periods, chosen because it appealed to the untrained listener. In our own era, Anthony Newman, Simon Preston and Diane Bish are only a few of the many outstanding Dionysiac recitalists.

Carl Weinrich's importance in American organ music, however, reached far beyond the university where he made his home. Weinrich was both a traditionalist and a revolutionary, the former

because he chose to concentrate his energies on the works of Bach, the latter because he was one of a group of American organists who in this century thoroughly altered American practices of organ playing and building.⁵ But what was Weinrich's method and how did he acquire it?

Lynnwood Farnam: Beauty with Discipline

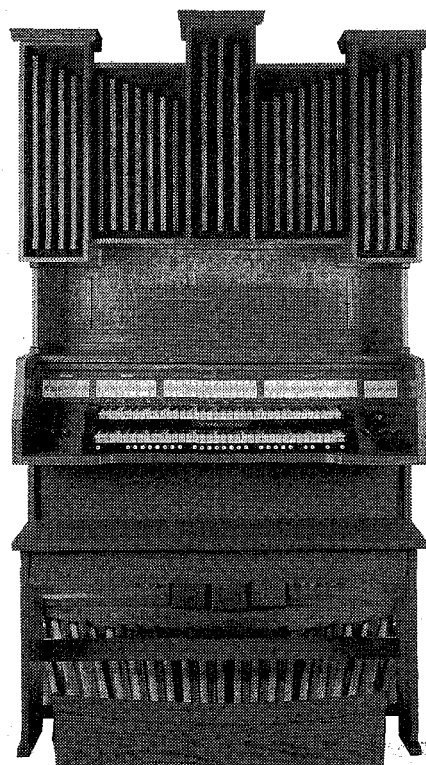
When Carl Weinrich began in earnest his study of organ in the 1920s, instruments, the technique of playing, and attitudes toward organ literature differed greatly from today's prevailing notions. Mechanically sluggish consoles and the romantic organ's preponderance of 8' diapasons and strings made intricate passages, particularly in the music of J.S. Bach, difficult to hear and hence not rewarding to master. Indeed, Bach's famous remark, "you need only to hit the right notes at the right moment and the instrument does the rest"⁶ alleged, when Carl Weinrich

began his career, not irony and understatement, but impossibility. Lists of organ stops from those years read like a romantic orchestral fantasy: *flauto amabile, tuba mirabile, philomela*. Weinrich was one of a group of energetic, musically dissatisfied young organists who gathered about the great teacher and player, Lynnwood Farnam, organist at the Church of the Holy Communion in New York City until his death in 1930. Together they reformed and refashioned American organ playing.⁷

As the first step toward unlocking music's subjective components or its effect upon the soul, Lynnwood Farnam directed his students' physical dexterity to the technical components or skeleton of organ music.⁸ To approach music's aesthetic ends, Farnam first insisted upon absolute mastery of the score, careful planning of fingering, endless practice of difficult passages. Moreover, Farnam demanded an end to the physical pyrotechnics and theatrical body thrusts which organists often affected at

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Ray M. Keck holds a Ph.D. in Romance Languages from Princeton University. For thirteen years he was an organ student of Carl Weinrich, at Princeton University, and Mary Krimmel, at Westminster Choir College. During a year of graduate study at Harvard, he continued his organ study with John Ferris. He has held positions as organist in churches in Connecticut, Virginia, the District of Columbia, New Jersey, and Texas, and has concertized and lectured widely both on organ literature and organ design. He is at present organist of Christ Church Episcopal in Laredo, Texas, and Provost and Vice-President for Academic Affairs at Texas A&M International University at Laredo.

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the console. Clear, clean, precise playing soon brought a predictable dissatisfaction with the sluggish, muddy sounds of romantic organs and led to an interest in Baroque techniques of organ building, a return to the principles of construction, design and stop selection practiced in Bach's era. Farnam's followers, then, embarked upon a dual quest: more responsive instruments and clearer sounds to convey more precise playing. Their vision for organ study proclaimed forcefully the link between technical and aesthetic dimensions of music, the objective and subjective components of art. And in his own practice, Lynnwood Farnam left little to chance; before playing a recital, he insisted upon a minimum of fifteen hours to prepare himself at the instrument he was to play.

In addition to his insistence upon technical perfection, Farnam's notions of repertoire were built around the music of Bach. He especially condemned the nineteenth-century custom of including transcriptions or arrangements of piano music in organ recitals: *études* of Chopin or Schumann, pieces such as Debussy's *Clair de lune*, Rachmaninoff's *Prelude in C-sharp Minor*, and overtures and arias from opera. In a series of twenty recitals, Farnam performed the complete organ works of Bach, a monumental statement of his musical vision and a feat which his student, Carl Weinrich, was to repeat many times. Weinrich's appointment as Farnam's successor at the Church of the Holy Communion, following the latter's death in 1930, indicates the high regard which Weinrich's playing enjoyed in Farnam's circle.

Weinrich's legacy to his students, and hence to all musicians who followed him, is three-fold. First, he adopted, practiced, and passed on Lynnwood Farnam's uncompromising standard of technical excellence as the foundation of aesthetic satisfaction. Second, having at his disposal the whole of organ literature, he offered to his students his own special views concerning repertoire and its use. Third, Weinrich fostered in those about him an artistic awakening, a refined musical judgment, the unerring aesthetic sensibility which Plato attributes in the *Republic*, Book III, to a proper education in music. Throughout his life, Carl Weinrich stubbornly refused to practice or to perform any but the very best music composed for the organ.

Legacy 1: Technique, Organ Design and Artistry

It is the first of these three legacies, Weinrich's efforts to rescue organ play-

ing from technical lassitude, which remains his most difficult, his most heroic and his most far-reaching musical gift to us. To begin with, Weinrich's Apollonian style rested upon an intense scrutiny of the notes. His scores included extensive notations of fingering, and much of his time with students was given over to searching carefully and slowly for the best possible execution of difficult passages. Impatient with older theories of fingering, Weinrich was an outspoken proponent of employing, whenever possible, "the strong fingers," the thumb, index and middle finger of each hand. He insisted that, especially in the works of Bach, one could always devise a comfortable fingering for even the most difficult passages. He often commented that "if the fingering of a particular passage isn't comfortable when you practice it, the tension of a public performance will probably cause you to stumble at that spot. A musical composition is like a string of pearls—one weak knot, and the necklace breaks; one flubbed measure can destroy the beauty and perfection which you achieve in all the others."

To be sure, a difficult measure or passage, properly fingered, might require scores of repeated attempts to master. One should know a work well enough to play each part separately, he insisted, and should practice a piece for at least one year before performing it in public. As if to follow Bach's famous attribution of his own success to hard work,⁹ Weinrich the student practiced at least eight hours per day. At the time of his retirement, he still considered five hours per day a minimum practice schedule for an active organist.

Weinrich's concern for precision even extended to naming pedal passages with an "P.N." to remind himself which was the "pivot note," the moment at which the body should shift its angle to execute comfortably the pedal lines. And then, like Farnam, he allowed himself no other movement at the console. He was willing to discuss diverse possibilities for phrasing, and hence for interpretation, only after a student had demonstrated undisputed mastery of the work's skeleton. He liked to say that his first concern was to help a student get the notes firmly in hand, into the "strong fingers." "After that," he once said, "we can discuss phrasing at our leisure. My first job is to see that you can play these notes correctly and with the same good fingering each time you approach this piece."

It is natural that, following Lynnwood Farnam's first steps, Carl Weinrich's tireless zeal to perfect the technique of organ playing led him, as it had led Bach

before him, to a careful evaluation of the instrument itself, to the impact of organ design upon technical and aesthetic considerations. Determined that musical lines must be clear to the ear, Weinrich was an early proponent of spare use of the 8' registers, of eliminating the heavy Diapason stops and of developing a full *Rückpositiv* division for proper registration of the music of Bach. Together with G. Donald Harrison of the Skinner Organ Company, Weinrich toured the organ lofts of Europe in the summer of 1936 and studied carefully the instruments whose design and sound he admired. While head of the organ department at Westminster Choir College (1934-1940), he designed a Baroque instrument for his studio, the celebrated "Praetorius Organ" installed in 1939, one of the first instruments in this country built to recover the clear tonal capacity and clean sounds necessary to the technical perfection Weinrich sought.

After taking up his post at Princeton in 1943, Weinrich began with Harrison a rebuilding of the University's enormous Chapel organ, disconnecting many of the old, useless stops and adding the bright sounds of a Baroque instrument.¹⁰ In later years, Weinrich collaborated with Walter Holtkamp, Sr. in pioneering efforts to design organs following Baroque models. The thirty-four stop, three-manual Holtkamp organ at General Theological Seminary in New York, completed in October, 1958, is a monument to their labors.¹¹ Weinrich proudly used this instrument for all of his later recordings with RCA Victor.

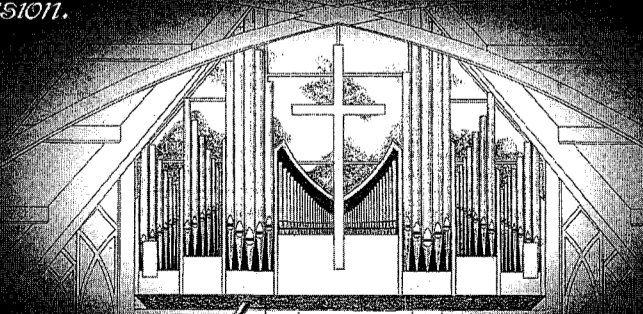
Improved technical articulation and improved organ sound generated new possibilities for interpretation. Both inspired and enabled by new instruments, Carl Weinrich began to play Bach's works at a far greater speed than had been the custom. One need only compare Weinrich's early recordings of Bach with those of Albert Schweitzer, a formidable Bach scholar but a technically mediocre performer, to understand the very pleasing aesthetic implications of superior technique, clear sounds and brisk tempi. Throughout his life, Weinrich remained keenly interested in the relationship between tempo and music's aesthetic effect. He checked himself regularly with a metronome to ensure an accurate rhythmic rendering of each passage. He was forever warning of the danger of rushing the sixteenth notes, even when playing with the metronome. The margins of Weinrich's music, particularly his Bach scores, contained a fascinating record of the diverse organs upon which he had performed and recorded, and the tempi appropriate to each. But the happy marriage of superior technique and intelligent organ design gave birth to unexpected musical problems, unanticipated artistic discoveries.

In 1959, Carl Weinrich dedicated a new Holtkamp organ for the First Presbyterian Church, now Nassau Presbyterian, in Princeton. Conceived as an instrument similar to the organ at General Theological Seminary in New York, the Princeton Holtkamp included a complete *Rückpositiv* division, three manuals and twenty-nine stops.¹² Organist of the church for forty years, Mary Krimmel was also Weinrich's brilliant student from his earliest days of teaching, and she was determined that her congregation should enjoy the fruits of Weinrich's research into organ design. But upon completion of the organ, a problem which neither Weinrich nor Mrs. Krimmel foresaw quickly began to manifest itself. Unlike the New York organ, First Presbyterian's instrument is housed in an acoustically challenged space. Because First Presbyterian stands approximately 150 yards from the Princeton Chapel, with its immense Aeolian Skinner and endless echoes, the several organists who often performed on both instruments experienced a technical, then aesthetic dichotomy. Detached, crisp playing necessary for musical clarity in the cavernous chapel produced a crumbly, thin, and altogether-

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er uninteresting effect in the church; stately tempi suited to the chapel's great masses of sound became tediously slow in the church. Each setting was an exaggerated circumstance: few rooms could be as acoustically alive as the Princeton Chapel or as tonally unresponsive as the First Presbyterian Church.

Efforts to find a technical solution to the aesthetic dilemma surrounding these two fine organs led Carl Weinrich and Mary Krimmel to undertake a search for improved articulation, an approach which would finally produce aesthetically pleasing music in both the chapel and church. For Weinrich, the subject was not a new one. Questions of how to achieve the best articulation of a musical line began during his days under Farnam. Carl Weinrich the student marvelled at his teacher's ability to play a legato line as though there were tiny spaces of air between each note.¹³ In later years, Weinrich often commented to his own students that he learned from Farnam the secret of how to execute a singing legato without loss of definition and clarity. Under no circumstances was the listener to sense a staccato touch.

The problem of fitting articulation to the instrument and to its environment remained a matter of great interest to both Carl Weinrich and Mary Krimmel to the end of their professional lives. It was my great good fortune to be the student of both Weinrich and Krimmel and to prepare for many years a weekly lesson on each instrument. What they learned and I absorbed from this experience proved the most exciting and complete instruction possible in organ articulation. Their endless discussions of articulation, of technical exactitude, of how to execute the notes, would not have been novel in piano pedagogy. For organ study, it was revolutionary. The following principles slowly emerged.

First, neither strict legato nor detached, non-legato playing satisfied the listener in either setting. On both organs, a sensible alternation between detaching and connecting notes produced the best effect. Second, step-motion generally required a legato line, while skips could be detached. In the church, the slightest change from a legato to a detached line produced an immediate effect; in the chapel, only very pronounced, exaggerated articulation reached the listener's ear. What in the chapel seemed to the performer a slightly detached articulation became a singing legato as the sound moved out to fill the nave. Finally, and most important, the same piece had to be executed very differently on each organ. In the chapel, Bach's heroic *Toccata in F major* had to be played at a tempo deliberate enough to allow an appreciation of the work's massive chords punctuated by octave leaps and cadenzas in the pedal. In the church, the *Toccata* had to move at much brisker pace; sections following the second pedal cadenza unfolded most effectively if the organist conceived of one beat, not three, to a measure.

Handel concerti proved to be the most difficult works of all to tackle. In the chapel, a clearly detached line in all parts produced an exciting interpretation; in the church, one had to cultivate a very slight detachment, an articulation midway between staccato and legato, one which obliged the organist to remain precariously perched on the edge of the keys. Carl Weinrich, having thoroughly adjusted to the very live acoustics of the Princeton Chapel, continued to employ a crisp, detached articulation; Mary Krimmel, confronted with the dry environment, moved to a firm, legato style made vital by a careful detaching of skips. The lesson is a clear one: organists must approach each instrument, able to make even radical adjustments in articulation to suit the organ's setting.

Legacy 2: Components and Uses of Repertoire

As he carried forward Lynnwood Farnam's technical legacy, Carl Weinrich, like Farnam before him, exercised a for-

midable influence upon an entire generation's notion of worthy repertoire for a superior organist. Weinrich's clearest statement concerning organ literature came in 1950-51, when Harvard University named him the Lamb Visiting Lecturer in Music, an honor previously accorded Gustav Holst, Béla Bartók, and Aaron Copland. For the first time, this prestigious post went to a performer, and the compositions Weinrich chose for his series of eight recitals form what might be called the Great Works for the organ.¹⁴ Weinrich's Apollonian tastes are never more apparent: not one single work chosen for the eight recitals comes from the nineteenth century.

It is here that the history of organ playing records an accident, an irony, and an amusing juxtaposition. At the same time the Apollonian Carl Weinrich was playing the eight Lamb recitals in Harvard's Memorial Church, E. Power Biggs was continuing his custom, begun in the 1940s, of broadcasting organ recitals from Boston's Symphony hall and Harvard's Busch-Reisinger Museum. It would be an exaggeration to assert that these two famous pioneers in organ study and building shared no common ground. As is well-known, Biggs, like Weinrich, collaborated in the 1930s with his fellow English expatriot, G. Donald Harrison, in the design and building of tonally improved organs. Biggs supervised, in 1937, the construction of one of Harrison's early instruments, an organ for Busch-Reisinger Museum much like the "Praetorius Organ" Harrison installed at Westminster Choir College for Weinrich. It is this instrument which Biggs used for his famous broadcasts which began in 1942.¹⁵

Operating independent of both church and school, however, Biggs's turf lay in the concert hall. Sensitive to that environment, he cultivated a Dionysiac's taste and repertoire unlike Carl Weinrich's chosen restraint. His programs, which contended with Weinrich's for announcement space in the *Harvard University Gazette* of 1950-51, did include Bach, but also a heavy offering of nineteenth-century music: Franck, Strauss, Schumann, and the twentieth-century warhorse, Alain's *Litanies*. Biggs's Dionysiac programming was conceived to make organ music accessible to untrained listeners, and to widen organ repertoire to include all manner of popular and classical works. Weinrich's Apollonian attitude gave no thought to popular taste or preference. He was delighted with the environment which Princeton's chapel provided for his recitals: absolute silence before the music began, and no applause at its conclusion.

Among those Bach chorale preludes Weinrich played most often were, from the Eighteen Organ Chorales, "O Lamm Gottes"; the celebrated, double pedal composition on "An Wasserflüssen Babylon"; and from the third part of the *Klavierübung*, a spectacular little fugue, "Dies sind die heiligen zehn Gebot," and Bach's only six-voice composition which has come down to us for the organ, "Aus tiefer Not."

Perhaps the double pedal lines of "Aus tiefer Not" and "An Wasserflüssen Babylon" appealed to Weinrich. Only an organist of superlative technical accomplishment can handle these complex pedal parts, and at the same time convey the sadness and deep feelings which pervade each piece. And his playing of much smaller works reliably captured the same mystical quality of more extended compositions; from the *Orgelbüchlein*, he often chose for a recital's encore "In dir ist Freude," "In dulci jubilo" and "Herr Gott, nun schleuss den Himmel auf"; each in his hands became a small, flawless jewel.

Of Bach's great preludes and fugues, Weinrich played often the *Fugue in E-flat major* ("St. Anne"), the *Toccata and Fugue in F major*, the extremely popular *Toccata and Fugue in D minor*, the *Prelude and Fugue in A minor*, the *Fantasia and Fugue in G minor*, the *Toccata, Adagio and Fugue in C major*, the *Passacaglia and Fugue in C minor*, the

Toccata and Fugue in D minor (the "Dorian"), the *Fantasia in G major*, the *Prelude and Fugue in B minor*, the *Prelude and Fugue in G major* and, curiously, the strangely hybrid *Pastorale in F*. His playing of both the pedal and manual ornaments in Bach's *Toccata in F*, the piece which for Mendelssohn "brought down the roof of the church,"¹⁶ and his introduction of complex ornamentation in Bach's subject for the *Fugue in F major*, perfectly executed each time the subject appears, were spectacular examples of his technical prowess.

Another of his favorites was the *Concerto in A minor*, Bach's arrangement for organ of Vivaldi's double concerto for two violins. Weinrich performed the spare, ravishingly beautiful middle movement at a very gentle, meditative pace, employing a mournful reed for the solo passages, and then fell suddenly, unexpectedly, with piercingly bright sounds upon the descending scale passages which open the last movement. His breathlessly exciting tempo of this final movement, notes spectacularly

detached and perfectly articulated, formed a thrilling contrast to the middle movement's careful *legato* touch and languid mood. In addition, for the last movement of the concerto, Weinrich exploited his talent for innovative registrations and the Princeton organ's resources, employing two divisions located on opposite sides of the chancel; the result accentuated the dazzling series of echoes and imitations for which Vivaldi's music is famous, all played at a speed which no organist could match.

Weinrich regularly included movements from Bach's Trio Sonatas in chapel services and on recital programs, and described playing these most difficult of all pieces for the organ as "walking on eggs for twenty minutes." He was, moreover, wonderfully inventive in selecting music for the special needs of a university community. For the long academic processions at all official university functions in the chapel, Weinrich chose, rather than insipid voluntaries or marches, Bach's elaborately extended chorales and chorale preludes

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on "Komm, heiliger Geist," from the Eighteen Organ Chorales, and "Kyrie, Gott Vater in Ewigkeit" and "Kyrie, Gott heiliger Geist," from the third part of the *Klavierübung*. Weinrich's choice of Bach's most ornate four-part chorales for processions at university functions meant filling the chapel's nave with what are perhaps music's most majestic chords, most ordered voices. It is hard to imagine a more perfect blend of reason, sensual splendor, and art: the four musical lines moving flawlessly toward their cadences as scholars of all ages and academic colors process ponderously by.

While his primary interest and preference always lay with the music of J.S. Bach, Carl Weinrich often commented that his favorite piece, one which he played in public at least once each year, was Buxtehude's chorale prelude on *Wie schön leuchtet der Morgenstern!* And Weinrich's unbending fidelity to the score did not imply monochromatic or uninteresting choices of registration. His daring, unexpected use of reeds in Buxtehude's *Wie schön leuchtet*, preserved in a recording made on the Holtkamp at General Theological Seminary, is a truly ingenious interpretation of a masterpiece. He frequently performed Sweelinck's echo fantasies and variations on *Mein junges Leben hat ein End'*, Cabezón's *Diferencias sobre el canto del caballero*, the preludes and fugues of Buxtehude and Bruhns, Lübeck's *Prelude and Fugue in E major*, Noël #10 from Daquin's book of twelve noëls. He recorded the Handel organ concertos, Mozart church sonatas, and the Haydn organ concerto with Arthur Fiedler and the Boston Pops orchestra. In addition, Weinrich released recordings of Baroque Christmas music and organ music of the Bach family.

Although not as a group his favorite works, a few pieces from Romantic composers appeared each year on his programs and among his recordings; reviewers and concert goers frequently commented that it was surprising to hear the organist famous for definitive renditions of Bach bring such precision and sensitivity to later works.¹⁷ He played Mendelssohn's Sonata I, Franck's *Pièce Héroïque*, and Brahms's chorale preludes and *Fugue in A-flat minor*. The modern period received his enthusiastic study, especially Hindemith's First Sonata for organ, Messiaen's *Dieu Parmi Nous*, and Marcel Dupré's *Cortège et Litanie*, copied down when Weinrich was a student of the great Frenchman. And Weinrich was very proud to have offered the first public performance of Schoenberg's "Variations on a Recitativ," op. 40, a work which he edited for publication.

Weinrich's improvisations, or, rather, what we might call Weinrich's theory of improvisation, deserve special mention. No Princeton student interested in music could ever forget Carl Weinrich's spectacular modulations and improvisations spun out between the organ's offertory and the congregation's singing of the Doxology which followed. Retaining the theme from his offertory

piece, Weinrich slipped adroitly through a succession of keys, adding ranks of pipes with each phrase. Three special pieces reveal how he planned his modulations or "improvisations," for in truth, Carl Weinrich was too much a student of the classical principles of form, too Apollonian, to attempt an unplanned or uncharted improvisation.

The last movement of Mendelssohn's first organ sonata and Bach's "St. Anne" fugue, two master works he especially favored for offertories at Princeton, possess unmistakable, famous musical tropes which he used to begin the improvisation and to establish its structure. The thundering arpeggios of Mendelssohn's finale to his first sonata, the "St. Anne" theme and the subject of the third movement's fugue—each became the germ for an improvisation. If the offertory happened to include an anthem or composition by Mozart, Weinrich quoted the great chords, dissonances, and dotted rhythms of Mozart's *Fantasie in F minor*, K. 608. Listeners awaited the inevitable, climactic arrival of the dominant seventh chord, and then the resolution in G major on which note the singing began. Because Weinrich never played a preparatory phrase from the Doxology, one was obliged to listen intently as the downbeat of an emerging tonic chord drew nearer and nearer. Organists who must provide an improvisational bridge between an anthem and doxology would do well to remember Weinrich's secret. One should choose a theme or motif of the piece just completed, and make that theme or motif the unifying idea of improvisation.

Legacy 3: Aesthetic Sensibility and a Life in Music

Carl Weinrich's third great legacy to organ study and performance evolved from his decision, taken early in his career, to invest his energy and effort in only those works he considered the very best compositions for the organ. Having little patience with Romantic warhorses which merely exploit the organ's capacity to sustain loud, rushing noise, Weinrich withstood, in Apollonian fashion like Bach before him, many years of censure from mediocre musicians and critics who felt him excessively inflexible, narrow, and rigid in his adherence to Bach.

But Carl Weinrich's early recognition of those compositions of greatest artistic value, and his fidelity to their study and performance, widened his place in musical history from that of master performer to master teacher. His dual authority, first over organ music's technical, then its aesthetic, dimensions pointed students' interest and organists' labors toward those composers and compositions capable of capturing one's imagination forever. His life's work answers not only the question of *how* to realize the full beauty of organ literature, but *which* portions of that literature merit first, our endless technical effort to play accurately, and then, a lifetime of sensitivity and reflection to interpret.

Perhaps because as a weekly performer for the Princeton community, Carl Weinrich had to reclaim and defend his mastery of the organ each time he sat down at the console, he retained throughout his professional life both a student's wonder at the act of playing and a student's uneasiness before the demands of the art. One could say without fear of overstatement that Carl Weinrich remained, forever, frightfully respectful of the perils of performance. It is not possible to over-practice great music or to arrive at a definitive interpretation of its beauty, he liked to observe, nor does one ever tire of returning "to polish once again an exquisite diamond."

As a teacher, Weinrich set before his students a three-pronged challenge which he himself had answered: to identify within one's self a passionate devotion to one field of inquiry and to remain forever its restless student; to train discriminating eyes and ears to direct the efforts of imperfect hands and feet; to recognize that mastery of a discipline is achieved only when one understands that it is in the details of construction, in the skeleton, that all great art is made. The process of intense scrutiny required to master a work's skeleton teaches us that all art is not equal, all compositions not of a quality to command one's study for life.

It is not surprise, finally, to discover that in his thirty years at Princeton University's center, Weinrich's approach to the study of music practiced the fundamental principles of a liberal arts college. Princeton's president Robert F. Goheen, in his address to the Freshman Class at Opening Exercises in the fall of 1965, insisted that a liberal education is not merely to prepare one to earn a living, but also to open the mind to a field of inquiry, a body of knowledge or learning capable of engaging the spirit and intellect throughout life. In order to realize any of the great ends of education, students must give themselves to a discipline, an intellectual and artistic task which will command their life's attention, effort, and passion.

In music, a regrettable emphasis, often encouraged by teachers, upon pursuing "what hasn't been done" occasionally leads students to invest their time and talent in works or ideas too shallow for repeated scrutiny, too jejune to sustain a mature spirit. By stating unequivocally that organists should look to Bach, that the Master's greatest works require a lifetime to execute and to interpret, that a life spent with J.S. Bach is a life well spent, Weinrich's legacy can still spare all who will listen from the sad curse of middle life: the disillusionment and boredom which shallow art eventually inflicts upon its followers.

To sum up, Carl Weinrich's life as a musician and teacher embodied a passionate devotion to one discipline and a resolve to master that discipline's technical and aesthetic challenge. For Weinrich, the organ's most sublime treasures can become our own only if the "strong fingers" have completed their task.

Because of sedulous attention to detail, Carl Weinrich's playing possessed a scholar's honesty, art with its artifice firmly in place. An exchange between Socrates and Glaucon in Plato's *Republic* anticipates the aesthetic creed that Carl Weinrich bequeaths to us. A wise man, Socrates observes, "will always be found attuning the harmony of his body for the sake of the concord of his soul." "By all means," Glaucon replied, "if he is to be a true musician."¹⁸ ■

Notes

1. Friedrich Nietzsche, *The Birth of Tragedy*, tr. Walter Kaufmann (New York: Random House 1967), 33.
2. Josephs Roddy's article, "Apollonian," has been collected in *Glenn Gould Variations By Himself and His Friends*, ed. and with an introduction by John McGreevy (New York: Quill, 1983), 97. I am indebted to my daughter, Teresa Cigarroa Keck, for bringing this article to my attention.
3. Roddy, "Apollonian," *Glenn Gould Variations*, 98.
4. Roddy places Gould's playing in the Apollonian style of Rudolf Serkin; Gould's contemporary, Van Cliburn, is by contrast "a Dionysian player of Dionysian music, comparable in style to Artur Schnabel." See "Apollonian," *Glenn Gould Variations*, 98.
5. See Peter Williams, *A New History of the Organ: From the Greeks to the Present Day* (London: Macmillan Co., 1980), 188-207 for a thorough discussion of the movement.
6. Philipp Spitta, *Johann Sebastian Bach* (New York: Dover, 1951), Vol. III, 262.
7. Two important articles on the life and work of Lynnwood Farnam have appeared. See Jeanne Rizzo Conner, "Lynnwood Farnam: A Centennial Remembrance," *The American Organist* (Nov 1985): 19:56-72; Robert Noehren, "Lynnwood Farnam: Thoughts and Reminiscences," *The American Organist* (Feb 1990): 24:70-74.
8. I am indebted for my terminology to Suzanne Langer, *Philosophy in a New Key* (Cambridge, Mass: Harvard University Press, 1979), 204-245.
9. Bach is reported to have said: "I was obliged to work hard. Whoever is equally industrious will succeed just as well." Cited by Karl Geiringer, *Johann Sebastian Bach: The Culmination of an Era* (New York: Oxford University Press, 1966), 33.
10. At the time of Carl Weinrich's death on May 13, 1991, the Princeton Chapel organ was being thoroughly "restored" and rebuilt by N. P. Mander Ltd of London, England.
11. Four additional ranks were added by Holtkamp in 1964: 4' flute and 8' trumpet to the pedal division; 4' flute, four-rank Plein Jeu, and 8' oboe to the swell division. In June, 1996, work began again by Holtkamp to add a zimbeldern, a new tremolo and 8' voix celeste.
12. In 1985-86, Richard Kurtz in Princeton, working with Nassau Presbyterian's present Director of Music, Dr. Kenneth B. Kelly, added four stops to the organ: 8' French trumpet and 4' principal to the swell division, 16' principal to the pedal division, and 8' Erzähler to the positiv division. In addition, they created a celeste stop for the positiv division from a small flute moved from the swell, voiced to make larger the great principal 8' and 16' quintadena on the great manual, added a 16' principal to the pedal, and softened a bit the instrument's mixtures, always quite prominent in the church's acoustically unforgiving space. As one can see, these alterations all move in the direction of a more mellow sound.
13. In conversations recorded by his student, Kevin McClure, three years before Mr. Weinrich's death, he alludes to this almost mystical capacity of Farnam "to leave—I wouldn't call it staccato—air between the notes." It was a principle of articulation to which Weinrich forever adhered until the matter of acoustics forced a new discussion of the problem. See Kevin McClure, "A Conversation with Carl Weinrich," *The American Organist* (Dec. 1991): 62-69.
14. See *The American Organist* (July 1951): 34:226, for a list of the works played at the Harvard recitals, included here as an addendum to this article. One discovers, from reading their correspondence preserved in the Harvard University Archives (UAV 587.17) that Weinrich preferred to group the recitals into pre-Bach, all Bach, and modern compositions, while A. Tillman Merritt, Chair of the Harvard Music Department, preferred that each recital contain pieces from every period. I am grateful to Patrice Donoghue, Curatorial Associate

SELECTED PROJECTS FOR THIS YEAR:

- River Center for the Performing Arts, Columbus, Georgia (Opus 60)
- The Church of the Ascension and St. Agnes, Washington, DC (Opus 68)
- Private house organ, Virginia Beach, Virginia (Opus 69)
- The Royal Academy of Music, London, England (continuo, Opus 71)
- The Dutch Church, London, England (continuo, Opus 72)
- First Presbyterian Church, Greensboro, North Carolina (Opus 73 and 74)

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of Harvard University Archives, for furnishing me with copies of the programs as announced in the Harvard Gazette and correspondence related to the planning of the recital series.

15. See Barbara Owen, *E. Power Biggs, Concert Organist* (Bloomington and Indianapolis: Indiana University Press, 1987) for a fine study of Biggs, his life and career.

16. Cited by Geiringer, 226.

17. See reviews published in *The American Organist* (Apr 1958): 41:40; *Am. Org.* (Nov 1955): 38: 347.

18. Plato, *The Collected Dialogues of Plato* (Princeton: Princeton University Press, 1971), 646.

**Carl Weinrich, Organist
Horatio Appleton Lamb Visiting
Lecturer in Music**

Recital One: October 2, 1950. Toccata and Fugue in F Major, Buxtehude; Six Chorale Preludes (Schübler), Prelude and Fugue in B minor, Bach; Andante in F (K. 616, for mechanical organ), Mozart; Sonata No. 1 in E flat minor, Hindemith; Toccata and Fugue in D minor, J.S. Bach.

Recital Two: October 16, 1950. Prelude, Fugue and Chaconne in C major, Buxtehude; Five Chorale Preludes, Toccata and Fugue in D minor (Dorian), Fifth Trio Sonata in C major, Bach; Nine Preludes (1942), Milhaud.

Recital Three: October 30, 1950. Prelude and Fugue in E major, Lübeck; Variations on *Mein junges Leben hat ein End'*, Fantasy in Echo Style, Sweelinck; Prelude and Fugue in E minor, Buxtehude; Sonata, Krenek; Two Chorale-Preludes: *An Wasserflüssen Babylon*, *Ein feste Burg*, Passacaglia and Fugue in C minor, Bach.

Recital Four: November 13, 1950. Chaconne in C minor, Buxtehude; Variations on *Warum betrübst du dich, mein Herz* (from the *Tabulatura Nova*, 1624), Scheidt; Toccata and Fugue in F major, Sixth Trio Sonata in G major, Bach; Toccata, Hubert Lamb.

Recital Five: November 27, 1950. Diferencias sobre el Canto del Caballero, Cabezon; Chorale-Prelude on *Wie schön leuchtet der Morgenstern*, Buxtehude; Pavan *The Earl of Salisbury*, Byrd; Prelude and Fugue in E minor, Bruhns; Concerto in A minor, Prelude and Fugue in G major, Bach; Two Pieces for Mechanical Clock, Haydn; Fugue in C sharp minor, Honegger; Chorale (1941), Sessions.

Recital Six: December 11, 1950. Magnificat primi toni, Buxtehude; Chromatic Study on the Name of Bach, Piston; Toccata, Adagio, and Fugue in C major, Christmas chorale-preludes from the *Orgelbüchlein*, Prelude and Fugue in A minor, Bach.

Recital Seven: March 5, 1951. The Third Part of the *Klavierübung*, Bach.

Recital Eight: March 19, 1951. Variations on the *Bergamasca*, Frescobaldi; Seven Passiontide Chorale-Preludes from the *Orgelbüchlein*, Prelude and Fugue in E minor, Six Easter Chorale-Preludes from the *Orgelbüchlein*, Bach; Fantasy on a Hebrew Theme, Edward T. Cone.

Carl Weinrich discography

Before his death, Dr. Weinrich delivered to the library at Westminster Choir College his entire record collection. The following discography is compiled from that collection. I am grateful to Nancy Wicklund of Westminster Choir College for allowing me to inventory this collection.

Westminster Records

The Complete Organ Works by Bach: Westminster Series 7 vols. Organ of Varfrukyrka in Skänninge, Sweden. 1956. (The enclosed booklet which remains with Vol. 3, German Organ Mass, promises a series of 22 volumes, the complete organ works of J.S. Bach, recorded by Carl Weinrich. That plan was only realized in part; however, as is clear from the inventory below, Dr. Weinrich did finish recordings of all the Master's major compositions and collections of compositions for organ.)

Monophonic

Vol. I. *Orgelbüchlein* (complete) XWN 2203

Vol. 2. Toccata and Fugue in D minor (dorian); Toccata in E; Alla Breve in D; Canzona in D minor. XWN 18148

Vol. 3. German Organ Mass (complete) XWN 2205

Attention organbuilders: for information on sponsoring a color cover in THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; ph 847/391-1045; fax 847/390-0408.

Vol. 4. Toccatas and Fugues in D minor and F Major; Passacaglia and Fugue in C minor; Toccata, Adagio, and Fugue in C major. XWN 18260

Vol. 5. Preludes and Fugues in D major, F minor, E minor, and B minor. XWN 18261

Vol. 6. Preludes and Fugues in A minor, D minor, C Major, G Major, and A major. XWN 18499

Vol. 7. Trio Sonatas and Trios (arrangements from Couperin and Telemann). XWN 2206

3 Vols. The Great Organ Chorales, Schübler Chorales. XWN 19048-49-50, WST 17048-49-50.

Stereophonic:

Toccata and Fugue in D minor, Prelude and Fugue in A minor, Passacaglia and Fugue in C Minor, Prelude and Fugue in E minor (S. 533). WST 14043

Toccata and Fugue in D Minor (dorian), Toccata in E Major, Alla Breve in D Major, Canzona in D minor. WST 14060. Rereleased 1980, Westminster-MCA 1407.

RCA Victor:

Mozart Sonatas for Organ and Orchestra. Haydn Concerto in C for Organ and Orchestra. LSC-7041. Arthur Fiedler, Arthur Fiedler Sinfonietta; Carl Weinrich, Organist; Holtkamp Organ, General Theological Seminary, New York, 1966 (organ built 1958).

Handel The Six Organ Concertos, Op. 4, and Six Fugues. LSC-7047. Carl Weinrich, Organist; Arthur Fiedler, Conductor, The Arthur Fiedler Sinfonietta. General Theological Seminary 1967. Six Fugues or Voluntaries for the Organ or Harpsichord (London, 1735).

Handel The Six Organ Concertos, Op. 7. LSC-7052. Fiedler and Weinrich. General

Theological Seminary 1968.

Bach Organ Music LSC 2557. 1962. Toccata and Fugue in D Minor, Prelude and Fugue in E-Flat (St. Anne), Toccata and Fugue in D Minor (dorian), Toccata in E.

Bach Organ Music Vol 2 LSC-2649. 1963. Passacaglia and Fugue in C Minor, Toccata, Adagio, and Fugue in C, Toccata and Fugue in F, Prelude and Fugue in G.

Organ Music of the Bach Family LSC-2793. 1965. Carl Philipp Emanuel Bach, Prelude in D, Sonata No. 1 in D, Adagio in D minor. Johann Bernhard Bach, Du Friederich, Herr Jesu Christ. Johann Michael Bach, Wenn mein Stündlein vorhanden ist. Johann Christoph Bach, Prelude and Fugue in E, Warum betrübst du dich mein Herz. Wilhelm Friedemann Bach, Fughetta in G Minor, Fugue in D Minor, Fugue in F. Johann Sebastian Bach, An Wasserflüssen Babylon (double pedal version).

Romantic Organ Music LSC-2698. 1964. Franck, Pièce Héroïque; Liszt, Variations on "Weinen, Klagen, Sorgen, Zagen"; Mendelssohn, Sonata in F Minor; Brahms, Fugue in A Flat Minor; Recorded in Symphony Hall, Boston, Aeolian Skinner Organ.

Christmas Music of the Baroque. LSC 2820. 1965. Buxtehude, Wie schön leuchtet der Morgenstern; Pachelbel, Wie schön leuchtet der Morgenstern, Von Himmel hoch, da komm' ich her; Sicher, Resonet in laudibus; Schlick, Maria zart; Daquin, Noel # 10 in G; J.S. Bach, Orgelbüchlein, Nos. 1-14.

MGM Records:

A Survey of Bach's Organ Music: Vol I. Passacaglia and Fugue in C Minor, Concerto No. 2 in A Minor; E 98. Vol. II. Schübler Chorales, An Wasserflüssen Babylon (double pedal), Ein Feste Burg; E 99. Preludes and

Fugues: A Major, C Major, A Minor; E 527.

Musicraft Records Recorded on the Praetorius Organ, Westminster Choir College (1934-40).

Musicraft 1129-1132

Buxtehude, Toccata in F Major, Prelude and Fugue in E Minor, Ich ruf' zu dir, Herr Jesu Christ, Lobt Gott, Ihr Christen, Allzugleich, Wie schön leuchtet der Morgenstern, Magnificat Primi Toni.

Bach: Vol. 1 Toccatas and Fugues (5 records), Toccata and Fugue in F Major, E Major, with two fugues in D minor.

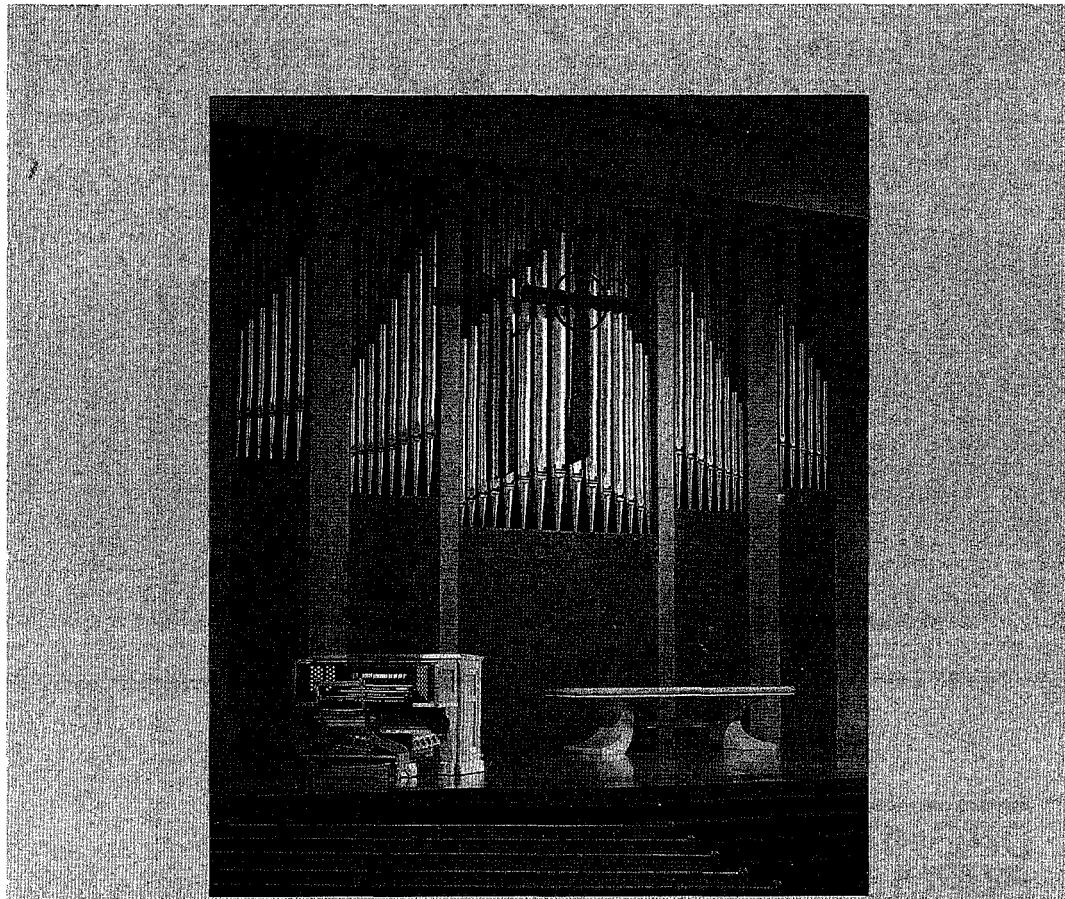
Vol. 2 (3 records), Toccata, Adagio, and Fugue in C, Toccata and Fugue in D minor (dorian), Nine Chorale Preludes (5 records): Schübler Chorales, An Wasserflüssen Babylon, Ein Feste Burg, Valet will ich dir geben, Passacaglia and Fugue in C minor, 2 records.

Early Organ Music (4 records), Jean Titelouze, Ave Maria Stellis; Jan Pieter Sweelinck, Fantasia in Echo Style; Antonio de Cabezon, Diferencias sobre el canto del caballero; François Couperin, Fugue on the Kyrie; Wm. Byrd, Miserere; Paul Hoffhaimer, Fantasia on Freudt verzer; Sicher, Resonet in Laudibus, In dulci júbilo; Francesco Landini, Bench' Ora Piova; Johann Jakob Froberger, Canzona in d minor; Pachelbel, Wie schön leuchtet, Fugue in A Minor; Buxtehude, Von Gott will Ich nicht lassen, Ein Feste Burg.

In Dr. Weinrich's collection, organ recordings by Marie-Claire Alain (2 recordings, Bach preludes and fugues); Helmut Walcha (all Bach recordings made for Archiv); Biggs (1 of assorted Bach preludes and fugues); Fritz Heitmann (Bach preludes and fugues); Finn Vindør (Haydn Society, Boston); Orgelbüchlein complete.

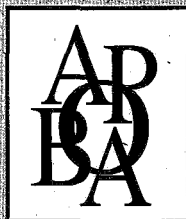
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The Fred and Ella Reddel Memorial Organ at Valparaiso University

Part 2

Part 1 was published in the January issue of *THE DIAPASON*.

The Reddel Memorial Organ at Valparaiso University: the first 30 years

As plans were being made in the middle 1950s for the construction of a new chapel on the campus of Valparaiso University, the administration was determined to provide an organ suitable to the size of the building and of a character to carry forward the tradition of fine Lutheran church music already established at the university. Dr. O. P. Kretzmann, university president; Dr. Theodore Hoelty-Nickel, head of the music department; and Dr. Heinrich Fleischer, university organist, conferred with Dr. Paul Bunjes. The chapel building, modern in dress but traditional in its long nave, elevated chancel, and high ceiling, was originally conceived with a bridge across the nave on which the organ would be placed, but saner counsel prevailed and the organ was placed in the rear gallery.

In the 1950s the tracker revival was still some years in the future. Tonal designs in the 50s usually included independent principal choruses in each division, with the addition of some Romantic stops; voicing was clearer and more forthright than that of Romantic organs. But electric key and stop action was still the norm, and free-standing pipework was advocated. Valparaiso University turned first to one of the preeminent organ builders in this so-called "American Classic" style, Walter Holtkamp. Disputes about tonal design and architectural features resulted in awarding the contract to another builder, also known for his own particular brand of American Classic organs: Herman Schlicker, of Buffalo, New York. The organ, designed by Dr. Bunjes in collaboration with Mr. Schlicker, was completed and installed in the summer of 1959. The dedication of both chapel and organ occurred on September 27 of that year; E. Power Biggs played the opening recital to an overflow audience.

The principal donor for the organ was the Reddel family, of St. Joseph, Michigan, and the instrument has since been known as the Fred and Ella Reddel Memorial Organ. Originally planned as an instrument of 4 manuals and 101 ranks of pipes, including an antiphonal organ in the chancel, the organ at its

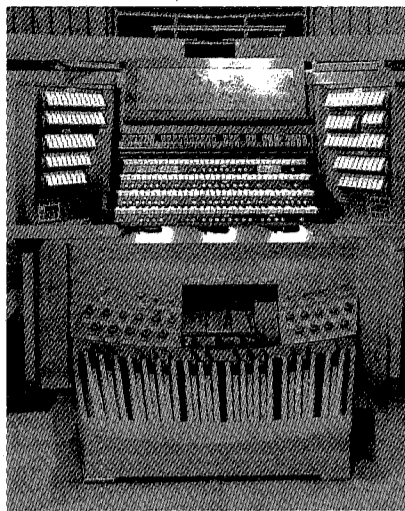
dedication consisted of only 67 ranks and no antiphonal division. Over the ensuing years, other donors, notably Kenneth Merrill of South Bend, Indiana, and the Gaertner family of Farmington, Michigan, enabled a few additional ranks to be added. The organ did not reach its planned size, however, until the major renovation of 1995. The idea of an antiphonal division was abandoned. However, the Valparaiso organ is an instrument of luxurious size, allowing the player a widely varied palette of tonal colors. And even more important, the designer and builder achieved the unity of character and blend of stops that are the hallmark of the best organs.

In its first thirty years, the Reddel organ was host to many of the world's leading organists. And generations of students, their parents, faculty, and visitors have experienced the dimension that the Reddel organ has added to Sunday and daily worship.

—Philip Gehring
Professor Emeritus of Music
University Organist, 1958–88

Behind the scenes of the organ renovation

"The organ should have sounded better," we all thought that balmy fall recital. The playing was superb, but in spite of the fact that the organ was freshly tuned, it was becoming clear, especially to some of our alumni present in the audience that day, that the organ's voice was showing signs of age. One particularly devoted alumnus, Michael Friesen, was thoughtful enough to bring this to the attention of the president of the University. Likewise, in his typically efficient manner, Dr. Harre asked the organ faculty to look into the matter. Prof. Gehring, Eifrig, Bernthal and myself recommended that two consultants be brought to campus to evaluate the organ's condition. Jack Bethards, president of Schoenstein Organs in California, and Lynn Dobson, who later was hired to do the work, both announced that the organ was in need of serious attention. Because of heavy use during the school year, mechanically speaking the organ had aged three to four times faster than a normal church organ. Tonally, pipes had become dirty and had fallen off speech. Visually, the organ was in need of a good cleaning.



Finally, with the development of technology in the last decade, it would improve the organ's usefulness and flexibility to update its systems.

The latter issue was the easiest to deal with. Solid State Logic was asked to design the new relay system and combination action and provide MIDI and playback capabilities for the organ.

Mechanical issues were also relatively straightforward. The swell boxes had never worked properly, so the very latest, state-of-the-art Peterson motors were installed. An elegant new console was built, copied after the old one. While the organ was disassembled, it seemed financially prudent to restore all the leather.

The tonal nature of the organ was doubtless the most delicate issue to deal with and the one which required the longest deliberation. Extra funds had become available to complete the organ, but we also needed to consider what voicing could be done on the Schlicker pipes. Our first priority was to keep the original nature of the organ intact. Here was an excellent example (and one of the largest) of Herman Schlicker's innovative work. All of the original scales (save for slight modifications to the 8' and 4' principals on the Great) remained untouched. Selective voicing was done to the flue pipes, not to change the nature of their tone, but rather to give it more bloom in the chapel. Reeds were cleaned thoroughly and new tongues were inserted in many,

thus improving speech and tonal production.

A related concern was the organ specification. In 1959, the funds did not exist to build the fourth manual. A Brustwerk and selected stops from the other three manuals and pedal were left off. The committee thought that since the essence of the original Brustwerk stops existed elsewhere on the organ, and that several other stops, such as a two-rank celeste at 4' pitch, and two 4' regals would not be as useful, we recommended some modifications be made. There seemed to be a need for more 8' pitch and string tone on the organ, which caused us to add two 8' principals (Positiv and Solo) and a Salicional in the Swell and strings in the Solo. The battery of reeds in the Great were completed as planned, but new reed colors were added to the other divisions—a French Chalumeau, Vox Humana, Clarinet and English-style Trumpet. Since it was clear that the new fourth manual would not be a Brustwerk and, in fact, would include a set of strings, the decision was made to enclose the stops and include Harmonic Flutes 8' and 4' and 4' Principal. A cornet was mounted on top of the box. A Schreipfeife (1 3/4' and 1 1/4') which was on the original Bunjes specification, was installed on the Swell. Electronic 32's would prove, much more economical than the 12 wood pipes called for in 1959.

The organ was re-dedicated in a liturgy on Sept. 15, 1996. John Scott, Organist/Master of Chords of St. Paul's Cathedral, London played the afternoon recital.

—Martin Jean
Associate Professor of Organ
The School of Music and the Institute
of Sacred Music, Yale University

The process of restoration and the engagement

The approach of 1985, the Bach tricentennial, encouraged the university organists to propose finishing the incomplete Schlicker organ. Not only did the instrument lack almost one-third of the original stoplist, but twenty-five years of constant use with only minimal repairs had left the organ in need of major rehabilitation. The university, however, had other capital projects underway; no large donor could be



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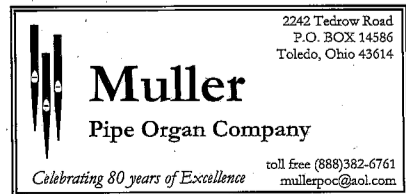
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courted for the organ project. That would wait for another decade.

The program for 1985, however, was the basis on which the 1995 project was conceived. By the mid-eighties the university organists had a quarter-century of experiencing the Schlicker organ in the acoustics and worship programs of the chapel.

The chests of most divisions were set up to receive the prepared-for ranks, but there were neither chests for the Brustwerk division, nor did Schlicker or Bunjes have any idea where such a division would be located. There was also the need for larger sounds, not the miniatures of the specified Brustwerk.

In 1985 Professors Gehring and Eifrig proposed an alternative to the Brustwerk, a division that was not an independent chorus of stops but rather a supplement to the Great. Not wanting to violate the Bunjes/Schlicker concept, the university organists called this "the Cantus Firmus Division," with additional horizontal trumpets and a set of Principals to which the other divisions could be coupled. Such a plan would enable the organist to lead the singing of 1500 voices in "packed house" worship, soloing out hymn melodies above full organ accompaniment. The 1985 plan waited for a later project, and the Bach year was celebrated on the incomplete Schlicker organ.

By the 1990s Valparaiso University had attended to the several building projects that had earlier taken precedence over the organ rehabilitation and completion of the center for the arts. Now a new administration was in a position to let an arts building represent its accomplishments. Planning such a building for the music department of necessity included plans for organ performance and instruction. At an early stage of conceptual planning, thought was given to a moderately large organ for a concert hall. Budgetary restrictions as well as recognition that the Schlicker in the chapel would always be the locus of organ performance left the concert hall and its instrument out of the concepts for the Valparaiso University Center for the Arts. In that center, dedicated in 1995, practice rooms for four organs were provided and the Bauer Organ and Choral Room gave the Schlicker teaching organ a happy environment for teaching, rehearsals, and small recitals or master classes.

Martin Jean's appointment as University Organist coincided with planning and construction of the arts center. The chair of the music department and Jean reminded the university administration and the public that the organ at the chapel is very much a component of the arts center as well as a prominent voice for the musical arts in Lutheran worship. A turning point in this campaign occurred when the Vice-President for Finance understood that the Schlicker organ, suffering twenty-five years of neglect, was not serving students well in their organ education. Her appreciation of this fact set in motion the renovation, completion, and expansion of the Schlicker/Bunjes organ.

Funded by the Vice-President's office, the organists and chapel staff of the university first drew up a list of builders from whom to solicit interest in the project. Those interested were asked to state their expectations for the renovation/completion, proposing a specification that would modify the original Bunjes stoplist while respecting the Schlicker character of the existing instrument. The organists and chapel staff recommended that the Dobson Organ Company be contracted to refurbish and complete the chapel organ. The University Office of Institutional Advancement, while engaged already in a major capital funding drive, undertook to secure the funds needed by the project. The Eickhoff family were generous supporters of the almost half-million dollar capital investment.

—William F. Eifrig
Professor Emeritus of Music

Teaching organ students on the renovated Reddel Memorial Organ

It has indeed been a joy to teach organ students on the Reddel Memorial Organ at the Chapel of the Resurrection. The clarity of the ensemble, the presence in the room of individual stops, and the color and balance afforded by the completion of the organ have been noticeable to members of the campus community and visitors alike.

For students, the renovated organ offers a greater tonal palette from which to choose registrations. The addition of the 16' and 4' chorus reeds on the Great increased the brightness and gravity of this division; the extension of the 16' Fagott from the Great into the Pedal and the addition of an independent 8' Trompette in the Pedal increased flexibility in this division. Various divisions have been "filled out" by adding ranks "prepared for" but not included in the original construction. Thanks to the addition of a 1 1/2' Grobterz on the Great, II Schreipfeife on the Swell, and mounted Cornet on the Solo we now have the luxury of Cornet combinations available on all four manuals. The Pedal division now includes a 5 1/2' Quinte (from the 16' overtone series) and an 8' Flötenbass for more versatility. The new Solo division, which is enclosed, has greatly expanded the tonal possibilities of the overall instrument. In addition to providing new colors available as solo stops—8' Harmonic Flute, large-scale

Cornet, Clarinet, and Trumpet—the Solo division augments the resources for playing 19th and 20th-century organ literature. Other additions have made it possible to register organ music of certain composers or schools more effectively. For instance, the addition of an 8' Principal on the Positiv and 8' Vox Humana on the Swell has greatly enhanced the registration of Franck's organ music. The French 8' Chalumeau on the Positiv has likewise enhanced the playing of French Baroque music.

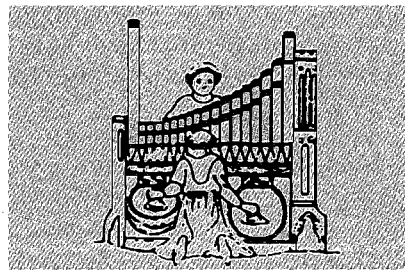
The sophisticated technology now available has made it more convenient to store and retrieve registrations used by a variety of students. Solid State Logic offers the capability of storing 40 general registration combinations on each of 256 memory levels. The MIDI technology allows students to record music which they are studying for playback in "real time." Also, the Positiv, Great, Solo, and Pedal have two MIDI channels available which can play sounds from a MIDI synthesizer, thus adding to the tonal resources of the organ.

Organ students at Valparaiso University study church music, particularly service-playing, which includes the playing of hymns, congregational songs, liturgical service music, and accompaniment of choral music. All of these areas have been positively impacted by the availability of new tonal resources on the chapel organ. For instance, the accom-

paniment of hymns at worship would formerly require the use of the Great principal chorus including the mixture. This was due to the large acoustic space of the chapel which needed to be filled with sound even when the chapel was not filled with worshippers. After the renovation, the situation is much improved as the Great Principals 8', 4' and 2' provide sufficient clarity and strength to support congregational singing. The tenor range of the ensemble is also more audible and distinct in speech. The addition of the 8' and 4' Harmonic Flute (Solo) and 8' Holzflöte (Great) have proven very useful for choral accompaniment.

Finally, the completion of this major renovation has sparked new interest in the organ and organ music both from students on campus and from students in elementary schools in the area.

—Dr. John Bernthal
Associate Professor of Music
Associate University Organist



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New Organs



Cover

Martin Pasi and Associates of Roy, Washington, has recently completed an organ of 33 stops for St. Augustine Catholic Church in Spokane, Washington. Installation of the firm's Opus 11 followed a major renovation of the church that substantially enlivened the acoustics of the tall cruciform structure. Built with mechanical key and electric stop action, the organ features a detached console, allowing flexibility in the placement of choir and instrumentalists. The sound, while room filling, is rich and gentle on the ear. Principal sound is quite vocal in quality and a joy to sing with, due largely to the 97% lead content of these (and most other flue) stops. A wide array of solo colors is available, most notably the reeds: Oboe (really Basson-Hautbois), French Trompette, German Trumpet, 4' Pedal reed and a delightful German style Vox Humana. Finally there is a full-length 32' reed in the Pedal, a rarity in an instrument of this size.

The instrument speaks directly into the room from its gallery installation. Reverberation time is almost four seconds when empty, less but still lively as the building fills. Response to Opus 11 has been uniformly enthusiastic from both the parish and the musical community: in October parishioners enjoyed an "Organ Loft Open House"; the organ was used in the AGO Region IX convention last July; and the dedicatory recital on All Saints evening was played to a full church by Christopher Herrick. This month will feature "The Art of Fugue" performed by James David Christie as part of the Spokane Bach Festival. In May a concert by parish singers and instrumentalists will feature a Handel organ concerto and the Vivaldi *Magnificat*. Craig Cramer will play a recital next October. Organ Committee members included Edward Schaefer, Rev. Paul Vevik, Janice Newell, Charlotte Lamp, and Ken Dunlap. The Pasi staff included Markus Morscher, wind-chests, case, design and installation; Michael Korchonoff, key action, pedalboard, wind system, installation; Emanuel Denzler, reed pipes, wind system, stop action, installation, voicing; Martin Pasi, design, carvings, installation, voicing, project supervisor.

—James M. Tevenan
Organist and Director of Music
St. Augustine Parish



GREAT

- 16' Praestant
- 8' Octave
- 8' Salicional
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2 1/2' Quinte
- 2' Superoctave
- 1 1/2' Mixture V
- 16' Trumpet
- 8' Trumpet
- 8' Vox Humana

SWELL

- 8' Gamba
- 8' Celeste t.c.
- 8' Bourdon
- 4' Traverse Flute
- 4' Principal
- 2 1/2' Nasard
- 2' Waldflöte
- 1 1/2' Tierce
- 2' Mixture V
- 16' Fagotto
- 8' Trompette
- 8' Oboe

PEDAL

- 16' Praestant
- 16' Subbass
- 8' Octave
- 8' Bourdon
- 4' Choralbass
- 32' Contra Trombone
- 16' Trombone
- 8' Trumpet
- 4' Clairon

The Praestant 16', Octave 8', and Trumpet 8' in the Pedal are transmissions from the Great

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Electric stop action with solid state combination action

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Mechanical action, self-compensating for seasonal changes

Tremulant



Fabry Pipe Organs, Fox Lake, Illinois, has completed a project for the First Presbyterian Church of Harvard, Illinois. The congregation recently built a new sanctuary, and Fabry moved and re-engineered the church's organ for the new location. Changes included a new Swell chamber enclosure with room for future additions; new blower unit; rebuilt all offset chestwork; repaired numerous ranks of pipes; built new offset chestwork as required; totally re-wired all chestwork; solid state combination action with multiple memories; solid state coupler relay; solid state chamber relay; electric tremolos; total rebuild of all console equipment; new rectifier; solid state shade action; new chime action and relay. The console is installed on a moveable platform and is prepared for MIDI; 16 ranks, electro-pneumatic and electric valve action. Crew leaders for the project were David Gustav Fabry and Joseph W. Poland. Eustice Klein and Gladys Munks serve as organists of the church.

GREAT

- 8' Principal
- 8' Rohr Gedeckt
- 8' Dulciana
- 4' Octave
- 4' Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- Chimes

SWELL

- 8' Viola
- 8' Gedeckt
- 8' Voix Celeste T.C.
- 8' Aeoline
- 4' Quinte
- 8' Hautbois

PEDAL

- 32' Resultant
- 16' Bourdon
- 16' Lieblich Gedeckt (dual pressure)
- 8' Flute
- 4' Octave
- 4' Choral Bass

Calendar

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

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

UNITED STATES East Of The Mississippi

15 FEBRUARY

Olivier Latry, all-Messiaen; Church of St Ignatius Loyola, New York, NY 8 pm

Steven Laplante; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

Craig Cramer; Eckerd College, St Petersburg, FL 7:30 pm

The Tallis Scholars; Church of the Covenant, Cleveland, OH 8 pm

16 FEBRUARY

Sarah Thrush; Pine Street Presbyterian, Harrisburg, PA 12:10 pm

17 FEBRUARY

Olivier Latry, all-Messiaen; Church of St Ignatius Loyola, New York, NY 8 pm

Brady Johnson; Trinity Church, Vero Beach, FL noon

18 FEBRUARY

Thomas Joyce; Trinity Church, Boston, MA 12:15 pm

Jean-Pierre Leguay; Trinity Lutheran, Akron, OH 8 pm

19 FEBRUARY

Gordon Turk, improvisation masterclass; St Timothy's Episcopal, Wilson, NC 9:30 am

Brian Wren, Hymn Workshop; First Congregational, Crystal Lake, IL 9 am

20 FEBRUARY

David Briggs; Trinity College, Hartford, CT 3 pm

Lewis Bruun; St Thomas Church, New York, NY 5:15 pm

Randall Krum; Cathedral of All SS, Albany, NY 4:30 pm

Paul Bisaccia, piano; All SS Episcopal, Wolfeboro, NH 3 pm

William Gatens; Longwood Gardens, Kennett Square, PA 2:30 pm

David Arcus; Duke University, Durham, NC 5 pm

Gordon Turk; St Timothy's Episcopal, Wilson, NC 4 pm

Marilyn Mason; Trinity Church, Vero Beach, FL 4 pm

Mark Jones, with brass; First Presbyterian, Pompano Beach, FL 4 pm

Christopher Herrick; St Paul's Episcopal, Pittsburgh, PA 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm

James Kibbie; University of Michigan, Ann Arbor, MI 4 pm

David Craighead; Second Congregational, Grand Rapids, MI 7:30 pm

John Scott; Trinity Episcopal, Indianapolis, IN 7:30 pm

*Organ Concert; United Methodist Church, Whitefish Bay, WI 3 pm

Wolfgang Siefen; Fourth Presbyterian, Chicago, IL 3 pm

Dean Billmeyer; Cathedral of St Paul, St Paul, MN 3 pm

21 FEBRUARY

Peter Conte, masterclass; St Mary the Virgin, New York, NY 1:15 pm; recital, 8:15 pm

St Thomas Choir; Church of the Ascension, Hickory, NC 7 pm

David Craighead, masterclass; Second Congregational, Grand Rapids, MI 7 pm

Bruce Neswick; Fourth Presbyterian, Chicago, IL 7:30 pm

22 FEBRUARY

Olivier Latry, all-Messiaen; Church of St Ignatius Loyola, New York, NY 8 pm

John Scott; St John's-Grace Episcopal, Buffalo, NY 7:30 pm

St Thomas Choir; Trinity Episcopal, Statesville, NC 7:30 pm

Naji Hakim; Fourth Presbyterian, Chicago, IL 7:30 pm

23 FEBRUARY

Victor Fields; Pine Street Presbyterian, Harrisburg, PA 12:10 pm

Peter Conte, with string quartet; Longwood Gardens, Kennett Square, PA 7 pm

David Briggs; St John's Episcopal, Norristown, PA 7:30 pm

St Thomas Choir; Kirk-in-the-Hills, Bloomfield Hills, MI 8 pm

24 FEBRUARY

Olivier Latry, all-Messiaen; Church of St Ignatius Loyola, New York, NY 8 pm

Frederic Dehaven; Trinity Church, Vero Beach, FL noon

25 FEBRUARY

Ken Cowan; Trinity Church, Boston, MA 12:15 pm

Mark Dwyer; Church of the Advent, Boston, MA 8 pm

Jean-Pierre Leguay; College of the Holy Cross, Worcester, MA 3 pm

Christopher Herrick; St Paul's School, Concord, NH 7:30 pm

Aaron Miller; First United Methodist, Rochester, NY 7:30 pm

Choral & Organ Concert; SUNY, Buffalo, NY 8 pm

Daniel Roth; Christ United Methodist, Greensboro, NC 8 pm

Choral Concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

David Briggs; Church of the Ascension, Birmingham, AL 8 pm

26 FEBRUARY

John Weaver, masterclass; First Trinity Presbyterian, Laurel, MS 1:30 pm

Kevin Cole, piano; St Giles' Episcopal, Northbrook, IL 8 pm

***John Scott**, masterclass; Glenview Community Church, Glenview, IL 10 am

27 FEBRUARY

Pinkham Farewell Concert; King's Chapel, Boston, MA 5 pm

Peter Sykes; Wellesley College, Wellesley, MA 8 pm

David Craighead; Woolsey Hall, New Haven, CT 8 pm

Randall Atcheson; St Thomas Church, New York, NY 5:15 pm

Choral Concert, with orchestra; Church of the Holy Trinity (Episcopal), New York, NY 8 pm

Gerald Hansen; Cathedral of All SS, Albany, NY 4:30 pm

Aaron Miller; St Johns Lutheran, Altamont, NY 3:30 pm

Johannes Unger; St Stephen's Episcopal, Millburn, NJ

Paul Fleckenstein; Longwood Gardens, Kennett Square, PA 2:30 pm

Wolfgang Seifen; Ursinus College, Collegeville, PA 4 pm

Charles Huddlestone Heaton; Calvary Episcopal, Pittsburgh, PA 3 pm

Cj Sambach; Westminster-by-the-sea Presbyterian, Daytona Beach, FL 9:30 am, 3:30 pm

James Kibbie; University of Michigan, Ann Arbor, MI 4 pm

Concordia College Choir; Trinity Episcopal, Indianapolis, IN 7 pm

Robert Nicholls; First Presbyterian, Evansville, IN 4 pm

Daniel Roth; St Francis-in-the-Fields, Harrods Creek, KY 3 pm

John Scott; Glenview Community Church, Glenview, IL 5 pm

++**William Aylesworth**; The Medinah Temple, Chicago, IL 3 pm

Jewish Liturgical Music; Rockefeller Chapel, Chicago, IL 3 pm

University of Minnesota Concert Choir; Cathedral of St Paul, St Paul, MN 7:30 pm

28 FEBRUARY

Todd Wilson; All SS Parish, Waccamaw, Pawley's Island, SC 7:30 pm

Bach Concert; Christ Church Cathedral, Indianapolis, IN 7:30 pm

Christine Kraemer; Presbyterian Homes, Evanston, IL 1:30 pm

29 FEBRUARY

Olivier Latry, all-Messiaen; Church of St Ignatius Loyola, New York, NY 8 pm

1 MARCH

Daniel Roth; St Bartholomew's, New York, NY 7:30 pm

Pierce Getz; Pine Street Presbyterian, Harrisburg, PA 12:10 pm

2 MARCH

All-Bach Ensemble Concert; Christ Church Cathedral, Hartford, CT 12:05 pm

The Newberry Consort; Newberry Library, Chicago, IL 3 pm (also March 3, 8 pm)

3 MARCH

Erik & Chuyoung Suter; Trinity Church, Boston, MA 12:15 pm

Christopher Herrick; United Methodist Church, Saratoga Springs, NY 8 pm

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Concordia College Choir; First Presbyterian,
Pompano Beach, FL 7:30 pm
Cj Sambach; First United Methodist, Lan-
caster, OH 9:30, 11 am, 1 pm
Jeremy Tarrant; First United Methodist, Ply-
mouth, MI 8 pm
Ferris Chorale; Mt Carmel Church, Chicago,
IL 8 pm
William Porter & Bert Matter; Illinois Col-
lege, Jacksonville, IL

4 MARCH

Christopher Herrick, masterclass; United
Methodist Church, Saratoga Springs, NY 10 am
Choral Concert; St Peter's Episcopal, Morris-
town, NJ 7:30 pm
Daniel Roth, masterclass; Cathedral of St
John the Baptist, Charleston, SC 10 am
Cj Sambach; First United Methodist, Lan-
caster, OH 7:30 pm
Chicago Baroque Ensemble; St Vincent
DePaul Church, Chicago, IL 7:30 pm
The Newberry Consort; Grace Episcopal, Oak
Park, IL 8 pm
His Majestie's Clerkes; St Giles, Oak Park, IL
8 pm
William Porter & Bert Matter, Improvisation
Workshop; Illinois College, Jacksonville, IL

5 MARCH

Daniel McKinley; Church of the Advent,
Boston, MA 6:30 pm
Judith Hancock; St Thomas Church, New
York, NY 5:15 pm
New England Spiritual Ensemble; Chorus of
Westerly Hall, Westerly, RI 6, 8 pm
Michael Helman; Longwood Gardens, Ken-
nett Square, PA 2:30 pm
Gordon Turk; St Mary's Episcopal, Wayne,
PA 4 pm
Instrumental Concert; Old Presbyterian Meet-
ing House, Alexandria, VA 7 pm
Daniel Roth; Cathedral of St John the Bap-
tist, Charleston, SC 3 pm
Andrew Peters; Church of the Covenant,
Cleveland, OH 2 pm
Karel Paukert, with choir; Cleveland Muse-
um, Cleveland, OH 2:30 pm
Doug O'Neill; First Presbyterian, Evansville,
IN 4 pm
The Newberry Consort; Northwestern Univer-
sity, Evanston, IL 3 pm
Hymn Festival; St Luke's Episcopal,
Evanston, IL 5 pm
Celebration of American Song; First Congre-
gational, Crystal Lake, IL 4 pm

7 MARCH

Carol Williams; Plymouth Church of the Pil-
grims, Brooklyn, NY 7:30 pm
John Walker; Allegheny College, Meadville,
PA 7:30 pm

8 MARCH

Thomas Clark-Jones; Pine Street Presbyter-
ian, Harrisburg, PA 11:55 am

9 MARCH

Terry Charles; Kirk of Dunedin, Dunedin, FL
8 pm (also March 10)
Judith Taylor; Trinity Church, Vero Beach,
FL noon

10 MARCH

Patrick Aiken; Trinity Church, Boston, MA
12:15 pm
Anthony Williams; Fourth Presbyterian,
Chicago, IL noon

11 MARCH

Renaissance Concert; St Peter's Episcopal,
Morristown, NJ 8 pm
Daniel Roth, masterclass; Coral Ridge Pres-
byterian, Ft Lauderdale, FL 9 am
Terry Charles; Kirk of Dunedin, Dunedin, FL
2 pm
His Majestie's Clerkes; Unitarian Church,
Evanston, IL 8 pm

12 MARCH

Huw Lewis; Trinity College, Hartford, CT 3 pm
Bach, *St John Passion*, with orchestra; St
Peter Roman Catholic, Higganum, CT 3:30 pm
L'antica musica; St Bartholomew's, New
York, NY 3 pm
Thomas Murray; First Presbyterian, New
York, NY 4 pm
Mary Mozelle; St Thomas Church, New York,
NY 5:15 pm
David Higgs; St Killian Church, Farmingdale,
NY 4 pm
Gordon Turk; Cadet Chapel, West Point, NY
3:30 pm
Peter Conte; Holy Trinity Lutheran, Buffalo,
NY 7 pm
F. Allen Artz, with ensemble; Our Lady of
Sorrows Roman Catholic, South Orange, NJ 3
pm
Bryn Mawr Chant Society; Bryn Mawr Pres-
byterian, Bryn Mawr, PA 5 pm
Mark Jones, with orchestra; First Presbyter-
ian, Pompano Beach, FL 4 pm
Daniel Roth; St Gregory's Episcopal, Boca
Raton, FL 4 pm
Karel Paukert, with ensemble; Cleveland
Museum, Cleveland, OH 2:30 pm
Clyde Holloway; Church of the Western
Reserve, Pepper Pike, OH 4 pm

James Kibbie; University of Michigan, Ann
Arbor, MI 4 pm

Wiltrud Fuchs; First Presbyterian, Evans-
ville, IN 4 pm
His Majestie's Clerkes; Holy Family Church,
Chicago, IL 3 pm
++Dennis Northway; Arts Center of Oak
Park, Oak Park, IL 4 pm
Appleton Boychoir; First Presbyterian, Arling-
ton Heights, IL 4:30 pm

14 MARCH

Ray Cornils, with trumpets; City Hall, Port-
land, ME noon, 7:30 pm
Ann Elise Smoot; Trinity Episcopal, Hunting-
ton, WV 7:30 pm
Daniel Roth; Hope College, Holland, MI 8 pm

15 MARCH

David Binkley; Pine Street Presbyterian,
Harrisburg, PA 12:10 pm
Jerome Butera; Park Ridge Community
UCC, Park Ridge, IL noon

17 MARCH

Brian Jones; Trinity Church, Boston, MA
12:15 pm
*Ann Elise Smoot; SUNY, Buffalo, NY 8 pm
Gerre Hancock; All SS Church, Millington,
NJ 7:30 pm
Peter Conte; Shadyside Presbyterian, Pitts-
burgh, PA 8 pm
Donald Armitage, with choir; Christ United
Methodist, Greensboro, NC 8 pm
Brink Bush; Fourth Presbyterian, Chicago, IL
noon

18 MARCH

Singing Boys of Pennsylvania; Our Lady of
Fatima, Swansea, MA 7:30 pm
Paul Jacobs, complete Bach organ works;
Memorial Chapel, Valley Forge, PA 7:30 pm
(through March 31)
Bach Marathon Concert; Bryn Mawr Presby-
terian, Bryn Mawr, PA 2-10 pm
*Scott Eakins, Notation Workshop: Publish-
ing with FINALE; St Elizabeth Ann Seton Acad-
emy, Milwaukee, WI 10 am
Craig Cramer; St Giles' Episcopal, North-
brook, IL 8 pm

19 MARCH

Gillian Weir; Adolphus Busch Hall, Cam-
bridge, MA 8 pm
New England Spiritual Ensemble; Immanuel
Congregational, Hartford, CT 4 pm
Singing Boys of Pennsylvania; St Theresa
Roman Catholic, Trumbull, CT 6 pm
Stephen Hamilton, Dupré: *Le Chemin de la
Croix*; Church of the Holy Trinity (Episcopal),
New York, NY 4 pm
Alan Lewis; St Thomas Church, New York,
NY 5:15 pm
Jonathan Biggers; Hitchcock Presbyterian,
Scarsdale, NY 4 pm (masterclass, 7 pm)
David Hearn; Grace Lutheran, Lancaster, PA
4 pm
Smith, *Adam's Apple*; Old Presbyterian Meet-
ing House, Alexandria, VA 8:30, 11 am
Donald Sutherland; Emory University,
Atlanta, GA 4 pm
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2:30 pm
Bach Marathon; First United Methodist, South
Bend, IN 3 pm
Mary Beth Mowrey; First Presbyterian,
Evansville, IN 4 pm
+Timothy Albrecht; Lutheran Church of the
Atonement, Barrington, IL 8, 9:15 am, 2 pm
Anita Werling; First Presbyterian, Macomb,
IL 4 pm
Cathedral Concert Choir; Cathedral of St
Paul, St Paul, MN 3 pm

21 MARCH

Gail Archer; Plymouth Church of the Pil-
grims, Brooklyn, NY 7:30 pm
Craig Cramer; Christ Church Episcopal,
Westerly, RI
Laura Evans, with brass; St Paul's Church,
Augusta, GA noon
Ann Elise Smoot; St Christopher's by the
River, Gates Mills, OH 7:30 pm

22 MARCH

Thomas Clark-Jones, with violin; Pine Street
Presbyterian, Harrisburg, PA 12:10 pm
Mozart, *Vesperae solennes de confessore, K
339*; Cleveland Institute of Music, Cleveland,
OH 8 pm

24 MARCH

Sean Redroe; Trinity Church, Boston, MA
12:15 pm
Kei Koito; St Michael's Episcopal, New York,
NY 7:30 pm
Mark Brampton Smith; St Paul Cathedral,
Pittsburgh, PA 8 pm
Gillian Weir; St Paul's Episcopal, Richmond,
VA 8 pm
Ann Elise Smoot; First Presbyterian,
Muncie, IN 7:30 pm

25 MARCH

Diane Meredith Belcher; Erwin First United
Methodist, Syracuse, NY 7:30 pm
Singing Boys of Pennsylvania; St Francis
Roman Catholic, Wakefield, RI 7:30 pm

Elgar, *The Dream of Gerontius*; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm
Gillian Weir, masterclass; St Paul's Episcopal, Richmond, VA 9:30 pm

26 MARCH

David Higgs; Assumption College, Worcester, MA 2 pm
Children's Musicals; First Church of Christ, Wethersfield, CT 4 pm
Nancy Saultz Radloff; St Thomas Church, New York, NY 5:15 pm

Singing Boys of Pennsylvania, St Amelia Roman Catholic, Tonawanda, NY 2 pm
Ann Elise Smoot; Central Congregational, Providence, RI 4 pm

David Goode; Westminster Presbyterian, Akron, OH 5 pm
Mozart, *Vesperae solennes de confessore, K 339*; St Stanislaus Roman Catholic, Cleveland, OH 3 pm

Rie Hiroe-Land; Broad Street Presbyterian, Columbus, OH 4 pm
James Kibbie; University of Michigan, Ann Arbor, MI 4 pm

Fauré, *Messe Basse*, with orchestra; Christ Church Cathedral, Indianapolis, IN 4 pm
Robert Nicholls; First Presbyterian, Evansville, IN 4 pm

*Organ Concert; St Athanasius Roman Catholic, Evanston, IL 4 pm
Anita Werling; First Presbyterian, Macomb, IL 4 pm

27 MARCH

Ann Elise Smoot, masterclass; Central Congregational, Providence, RI 7:30 pm
Handel, *Messiah*, Part 2; St Luke's Episcopal, Lebanon, PA 7 pm

Mario Duella; Presbyterian Homes, Evanston, IL 1:30 pm

28 MARCH

Kei Koito; St Patrick-St Anthony Church, Hartford, CT 7:30 pm
Gillian Weir; St Luke's Cathedral, Orlando, FL 8 pm

Rie Hiroe-Lang; Christ Church Episcopal, Pensacola, FL 7:30 pm
Bach's Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

29 MARCH

Brian Fitzgerald; Morrison United Methodist, Leesburg, FL noon
Robert Frazier; Pine Street Presbyterian, Harrisburg, PA 12:10 pm

Mario Duella; Park Ridge Community Church UCC, Park Ridge, IL noon

30 MARCH

Rie Hiroe-Lang; The Brick Presbyterian Church, New York, NY 7 pm

31 MARCH

Erica Johnson; Trinity Church, Boston, MA 12:15 pm
Bruce Neswick, with flute; SUNY, Buffalo, NY 8 pm

The Philadelphia Organ Quartet; Longwood Gardens, Kennett Square, PA 8 pm
John Weaver; St Paul's Episcopal, Akron, OH 8 pm

Marilyn Keiser; First United Methodist, Kalamazoo, MI 7:30 pm
David Goode; Wabash College, Crawfordsville, IN 8 pm

Goshen College Choir; Fourth Presbyterian, Chicago, IL noon

UNITED STATES

West of the Mississippi

18 FEBRUARY

William Porter; St Mark's Cathedral, Seattle, WA 8 pm
New England Spiritual Ensemble; Grace Cathedral, San Francisco, CA 7:30 pm

19 FEBRUARY

Witness-Choral Concert; Orchestra Hall, Minneapolis, MN 8 pm
Craig Cramer, masterclass; First Congregational UCC, Billings, MT 9 am

20 FEBRUARY

The Spencer Consort; Grace Cathedral, Topeka, KS 4 pm
Orpheus Chamber Singers; St Thomas Aquinas, Dallas, TX 7:30 pm

Craig Cramer; First Congregational UCC, Billings, MT 7:30 pm
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

New England Spiritual Ensemble; College of the Siskiyous, Weed, CA 4 pm

21 FEBRUARY

*Diane Meredith Belcher; North Park Presbyterian, Dallas, TX 7:30 pm

23 FEBRUARY

New England Spiritual Ensemble; St Philip's-in-the-Hills, Tucson, AZ 7:30 pm

25 FEBRUARY

St Thomas Choir; Trinity Cathedral, Little Rock, AR 7:30 pm

Marilyn Keiser; University of Oklahoma, Norman, OK 8 pm

Craig Cramer; First United Methodist, Caspar, WY 7:30 pm

David Lines; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Los Angeles Chamber Singers; All SS Episcopal, Beverly Hills, CA 8 pm

New England Spiritual Ensemble; Point Loma Nazarene College, San Diego, CA 7:30 pm

26 FEBRUARY

Marilyn Keiser, masterclass; University of Oklahoma, Norman, OK 10 am

Craig Cramer, workshop; First United Methodist, Caspar, WY 9:30 am

New England Spiritual Ensemble; First Presbyterian, Oceanside, CA 7 pm

27 FEBRUARY

Craig Cramer; First Presbyterian, Boulder, CO 3 pm

Hymn Festival; St Stephen Presbyterian, Ft Worth, TX 6 pm

St Thomas Choir; First United Methodist, Lubbock, TX 5 pm

Interfaith Choral Concert; St Mary's Cathedral, San Francisco, CA 3 pm

3 MARCH

The Waverly Consort; St John's Cathedral, Denver, CO 8 pm

5 MARCH

Richard Fuller, fortepiano; Old Capitol Museum, Iowa City, IA 1:30 pm

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

Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Chamber Music in the Chapel; All SS Episcopal, Beverly Hills, CA 4 pm

7 MARCH

Daniel Roth; Pittsburg State University, Pittsburg, KS 7:30 pm

10 MARCH

Cj Sambach; Augusta First United Methodist, Augusta, KS 9:30 am, 1:30 pm (also March 11, 10:30 am; March 12, 9:30 am, 3 pm)

Joseph Adam; University of Puget Sound, Tacoma, WA noon

Joan Lippincott; First Congregational, Los Angeles, CA 8 pm

12 MARCH

Diane Meredith Belcher; Incarnation Lutheran, Shoreview, MN 4 pm

John Walker; Highland Park United Methodist, Highland Park, TX 7 pm

Roger Sherman; Trinity Lutheran, Lynnwood, WA 7 pm

16 MARCH

Marilyn Keiser; University of Iowa, Iowa City, IA 8 pm

17 MARCH

Don Pearson; St John's Cathedral, Denver, CO 8 pm

18 MARCH

Justin Blasdale, piano; St John's Cathedral, Denver, CO 8 pm

Bruce Neswick, workshop; St Luke's Episcopal, Dallas, TX 9:30 am (hymn festival, 7:30 pm)

19 MARCH

David Higgs; First Presbyterian, St Joseph, MO 2 pm

Marie Rubis Bauer; Westminster Presbyterian, Lincoln, NE 7:30 pm

Bach, *Cantata "Ein feste Burg"*; St John's Cathedral, Denver, CO 8 pm

John Scott; Highland Park Presbyterian, Dallas, TX 7 pm

SlideShow Trombone Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

Roberta Gary; Christ the King Lutheran, Houston, TX 5 pm

David Dahl, with violin and choir; Christ Church Episcopal, Tacoma, WA 7 pm

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

Zephyr; Voices Unbound; All SS Episcopal, Beverly Hills, CA 4 pm

21 MARCH

Bach's Birthday Bash; Trinity Episcopal, Santa Barbara, CA noon

24 MARCH

Bach, *Mass in B Minor*; St John's Cathedral, Denver, CO 8 pm

Bruce Neswick; St Paul's Methodist, Houston, TX 7:30 pm

25 MARCH

Bruce Neswick, improvisation workshop; St Paul's Methodist, Houston, TX 9:30 am

26 MARCH

Bruce Neswick; St Paul's Methodist, Houston, TX 4 pm

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

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Gordon Young

Mus. Doc., A.S.C.A.P.

1919-1998

28 MARCH
David Dahl, with violin; Pacific Lutheran University, Tacoma, WA 8 pm

31 MARCH
 New England Spiritual Ensemble: Central Presbyterian, Clayton, MO 7:30 pm
Jonathan Biggers; First Methodist, Wichita, KS 8 pm
Kei Koito; Trinity Episcopal, Reno, NV 7:30 pm
Gillian Weir; University Presbyterian, Seattle, WA 7:30 pm

INTERNATIONAL

17 FEBRUARY
Lionel Rogg; St John's Smith Square, London, England 1 pm

18 FEBRUARY
Lionel Rogg; Tonbridge School, England 8 pm

19 FEBRUARY
Patrick Delabre; St Albans Cathedral, England 5:15 pm

20 FEBRUARY
Dirk Donker; St Paul's Cathedral, London, England 5 pm

23 FEBRUARY
Ivan Linford; Blackburn Cathedral, England 1 pm

Christopher Bowers-Broadbent; St Andrew, Holborn, London, England 6 pm

27 FEBRUARY
David Houlder; St Paul's Cathedral, London, England 5 pm

29 FEBRUARY
Gillian Weir, with orchestra; Royal Festival Hall, London, England 7:30 pm

1 MARCH
Carleton Etherington; Parr Hall, Warrington, England 7:45 pm
Roger Fisher; St Anne's, Manchester, England 7:30 pm
Timothy Cooke; Blackburn Cathedral, England 1 pm

2 MARCH
Clive Driskill-Smith; Christ Church Cathedral, Oxford, England 8 pm

5 MARCH
James Vivian; St Paul's Cathedral, London, England 5 pm

7 MARCH
Matthew Martin; St Andrew, Holborn, London, England 6 pm

8 MARCH
Olivier Latry; St Paul's Cathedral, London, England 6:30 pm

12 MARCH
Gillian Weir; Stadthalle; Wuppertal, Germany 11 am

15 MARCH
Olivier Latry; St Paul's Cathedral, London, England
James Burchill; All SS Cathedral, Halifax, Nova Scotia 12:15 pm

22 MARCH
Olivier Latry; St Paul's Cathedral, London, England
Isabelle Fournier; All SS Cathedral, Halifax, Nova Scotia 12:15 pm

24 MARCH
Stefan Engels; Cathedral Church of the Redeemer, Calgary, Alberta, Canada 8 pm

29 MARCH
Olivier Latry; St Paul's Cathedral, London, England
James Burchill; All SS Cathedral, Halifax, Nova Scotia 12:15 pm

Organ Recitals

BYRON L. BLACKMORE, Crown of Life Lutheran Church, Sun City West, AZ, November 7: *Toccata*, op. 59, no. 5, Reger; *Liebster Jesu, wir sind hier*, S. 731, *Prelude and Fugue in E-flat*, S. 552, Bach; *Rhythmic Trumpet*, Bingham; *Choral No. 3 in a*, Franck; *Invocation*, Ross; *Sonata on the First Tone*, Lidon; *Adagio*, Final: *Allegro (Symphony III)*, Vierne.

CLAY CHRISTIANSEN, Westminster United Church, Winnipeg, Manitoba, October 24: *Sunday Scherzo*, Ashdown; *Prelude and Fugue in D*, S. 532, Bach; *Adagio (Symphony III)*, Vierne; *Moto Ostinato*, Eben; *Three Hymn Improvisations*, Hebble; *Choral No. 2 in b*, Franck; *O Columbia, the gem of the ocean*, Schreiner; *Camel Trot*, Christiansen; *Andanté sostenuto (Symphonie)*

gothique), Widor; *Tu es petra*, Mulet.

ROBERT DELCAMP, Cathedral of St. Philip, Atlanta, GA, September 26: *Suite*, op. 39, *In Memoriam*, op. 61, Dupré.

DELBERT DISSELHORST, Hill Auditorium, Ann Arbor, MI, October 10: *Toccata*, Decker; *Partita on "Freu dich sehr o meine Seele"*, Böhm; *Passacaille pour Orgue*, Martin; *Prelude and Fugue in C*, S. 547, Bach; *Communion*, *Sortie (Messe de la Pentecôte)*, Messiaen; *Symphonie-Passion*, Dupré.

CALVERT JOHNSON, Villefrance-de-Rouergue, France, October 13: *Battala 6º tono*, *Versos de 6º tono*, Jiménez; *Tiento de 6º tono*, de Soto; *Diferencias sobre el canto del Caballero*, *Tiento III de primer tono*, Cabezón; *Tiento de Arauxo*; *Obra de 8º tono: Ensalada*, *Pange lingua*, *Tiento lleno de 4º tono*, de Heredia; *Tiento de Falsas de 2º tono*, *Tiento de lo tono de mano derecha*, Bruna; *Gaitilla de mano izquierda*, Durón; *Canción para la corneta*, Martín y Coll; *Pasa Calles Quinto tono*, Elías; *Sonata para la Corneta*, Lidón; *Tiento XV de Battala*, Cabanilles.

WAYNE KALLSTROM, University of Nebraska, Omaha, NE, October 10: *Fanfare*, Hampton; *Suite on the Second Tone*, Guilain; *Von Gott will ich nicht lassen*, S. 658, *Prelude and Fugue in b*, S. 544, Bach; *Romance (Symphony IV)*, Final (*Symphony I*), Vierne.

ROBERT BURNS KING, University of North Carolina, Greensboro, NC, October 24, 25: *Improvisation on the Te Deum*, Tournemire; *Elevation (Mass for the Convents)*, Couperin; *Toccata and Fugue in d*, S. 565, Bach; *Concerto in G*, op. 5, no. 1, Handel; *Pièce Héroïque*, Franck; *Andantino*, Vierne; *The Nativity*, Langlais; *Funeral March of a Marionette*, Gounod, arr. Burns; *Toccata (Suite, op. 5)*, Duruflé.

JERRY KINSELLA, St. Mary of Perpetual Help Catholic Church, Chicago, IL, October 24: *Fanfare for the common man*, Cop-



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land; *Good Friday Fanfares*, Wagner; *Fanfare*, Dukas; *Prelude to la Damselle Elue*, Debussy; *Overture to The Flying Dutchman*, Wagner; *Nimrod, Pomp and Circumstance March #1*, Elgar; *Fantasia on British Sea Songs*, Wood.

DIANA LEE LUCKER, Wayzata Community Church, Wayzata, MN, October 18: *Toccata and Fugue*, op. 59, nos. 5, 6, Reger; *Trio Sonata in e*, S. 528, Bach; *Præliudium in g*, Buxtehude; *Scherzo*, Bossi; *Choral No. 3 in a*, Franck; *Be thou my vision*, Pinkham; *Aria*, Manz; *Toccata*, Feltler.

ALAN MORRISON, Christ Church, Warren, OH, October 3: *Prelude and Fugue in B*, op. 7, Dupré; *Prière*, Franck; *Impromptu*, Clair de lune (*Pièces de Fantaisie*, op. 54), Finale (*Symphony VI*), Vierne; *Fantasia*, Weaver; *Lullaby*, Hampton; *Salamanca*, Bove; *Tintinnabulation*, Krape.

THOMAS MURRAY, Yale University, New Haven, CT, October 17: *Sonata No. 18*, op. 188, Rheinberger; *I. Nicht zu schnell*, *II. Mit innigem Ausdruck*, *III. Andantino*, op. 56, Schumann; *Some Fun with "Wentworth"*, Wolf; *Fantasia in D-flat*, op. 101, Saint-Saëns; *IV. Innig*, *V. Nicht zu schnell*, *VI. Adagio*, op. 56, Schumann; *Carillon-Sortie*, Mulet.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, October 17: *Echo*, Scron; *Prelude and Fugue in G*, Bach; *Mutations*, Eben; *Toccata and Fugue in f*, Wiedermann; "Elms," "Nest in Old Church," "Sunday Night" (*Views from the Oldest House*), Rorem; *Choral No. 3 in a*, Franck.

WILLIAM PICHER, Cathedral Church of St. Jude the Apostle, St. Petersburg, FL, October 10: *Toccata, Adagio and Fugue*, S. 564, *Sheep may safely graze*, S. 208, arr. Biggs, *Now thank we all our God*, S. 79, arr. Fox, *Fugue in g*, S. 578, *Come, sweetest death*, arr. Fox, *Fugue in G*, S. 577, *Passacaglia and Fugue in c*, S. 582, *Toccata and Fugue in d*, S. 565, Bach.

SYLVIE POIRIER & PHILIP CROZIER, Cathédral Saint-Pierre de Montpellier, France, July 17, 1999: *Petite Suite*, Bédard; *Deux duos pour Eliza*, Samuel Wesley; *Fantaisie sur une Antienne*, Cogen; *Deux Chorals*, Höpner; *Fantaisie en fa mineur* K. 608, Mozart; *Suite dansée pour duo d'orgue*, Kloppers.

FREDERICK SWANN, St. Ann & Holy Trinity Episcopal Church, Brooklyn, NY, October 8: *Ach bleib mit deiner gnade*, Karg-Elert; *Fantasy and Fugue in c*, S. 537, Bach; *Lyric Rhapsody*, Wright; *Toccata for Flute Stops*, Stanley; *Choral in E*, Franck; *Introduction and Fugue on "St. Denio"*, Weaver; *Psalm Prelude "By the waters of Babylon"*, Huston; *Concert Variations on "The Star Spangled Banner"*, Buck.

STEPHEN THARP, with Martha Sullivan, soprano, Trinity Church, Boston, MA, October 8: *Postludium (Slavonic Mass)*, Janáček; *Bethlehem Down*, Warlock; *Midsummer Nights*, Rachmaninoff; *Time to sleep*, Strauss; *Toccata and Fuga Sinfonica* on BACH, Newman.

TIMOTHY J. TIKKER, St. Luke's Chapel, Medical University of South Carolina, Charleston, SC, October 19: *Tiento XXIII*, Cabanilles; *Allein Gott in der Höh' sei Ehr'*, S. 662, Bach; *Da pacem, Domine*, Sweelinck; *Voluntary in d*, Stanley.

MARIANNE WEBB, St. John's Lutheran Church, Topeka, KS, October 24: *Grand Choeur*, Dubois; *Contemplation on 1 Peter 1:3-9*, op. 4, Goetz; *Prelude and Fugue in e*, S. 548, Bach; *Sonata II in c*, Mendelssohn; *Prière du Christ montant*, *Transports de joie*, Messiaen.

GILLIAN WEIR, University of Oklahoma, Norman, OK, October 24, 25: *Lo Ballo del'Introcia*, Valente; *Sonata in C*, K. 255, Scarlatti; *Noël: Quand le Sauveur Jésus-Christ*, Dandrieu; *Trio Sonata No. 3 in d*, S. 527, Bach; *Sonata Eroica*, Jongen; *Choral No. 3 in a*, Franck; *Scherzo*, Durufle; *Carmelite Suite*, Francaix; *Moto Ostinato*, Eben.

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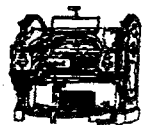
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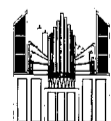
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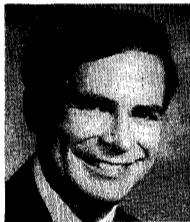
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