

THE DIAPASON

AUGUST, 2001



First United Methodist Church, DeKalb, Illinois
Specification on page 20

Letters to the Editor

Toaster debate

While I can appreciate Herbert Huestis' position (Guest Editorial, *THE DIAPASON*, June 2001) on ensuring that the pipe organ stand tall as a work of art unadorned by computer chips, I respectfully submit that his position is not necessarily one that will protect or further the art of organbuilding. If only organbuilders now and throughout history would have been able in every instance to create the ideal organ—not that anyone would agree on what that might be. However, the fact that practical circumstances have made it otherwise has not diminished the honest craftsmanship and musicality of those instruments not judged as high art forms. Indeed, it frequently has been the grassroots exposure to more humble organs that has led to greater possibilities in the organ world. (And for some, this introduction has been to an instrument without pipes.)

Yes, the organ we all know and love is a pipe organ, and in an ideal world, it would ever be so. However, we are deluding ourselves if we do not listen to what is happening around us. Does digital technology transcend pipes? Absolutely not. Are all digital "stops" convincing copies of pipe prototypes? Again, the answer is no. But here is the critical question: Has technology evolved to the point where digital voices have a musical presence of some dimension heretofore lacking in ersatz instruments? Yes, it has, and it will only continue to evolve.

Does this mean that the pipe organ is doomed? Certainly not, for manipulation of computer technology never can replace the human spirit and need to create a living, breathing musical instrument from natural materials. Nor is there any reason to presume that all organs must embrace new technologies.

But the single most important element is the music, not the medium. Not every situation can afford a pipe organ or even a blended instrument. However, the music, in the hands of a sensitive musician, will prevail.

Unfortunately, we have not learned an important lesson when we insist on enforcing academic platitudes. Surely everyone knows by now that in spite of any insights gained, more than one disaster in extreme "pure" historically-driven organbuilding has foisted irrelevant instruments upon unsuspecting congregations during the last quarter of the twentieth century. There must always be a healthy balance between serving the art and serving the practical needs of the client.

Perhaps it is time to set aside the controversy, but not in the mind-closing manner suggested by Mr. Huestis. It is time to stop condemning honest efforts of individuals to meet twenty-first century demands by blending the old and the new. No matter how much we protest, combination instruments are now one facet of our reality. The genre should be treated as more than a throw-away practice, and the standards of craftsmanship and musical goals must be forced to rise to higher levels or the entire organ world is short changed.

Burton K. Tidwell
Wallinford, Pennsylvania

European Organs

I enjoyed Richard Peek's article, "European Organs—Old and New" (June, 2001, pp. 17–18), because it reminded me of some of my own travels. A correction is in order in that Mr. Peek mis-identifies the organ of the West Tower in the Jacobikirche in Lübeck. He wrote, "In the back gallery is a large Arp Schnitger, famous from the many recordings that have been made upon it." He obviously is confusing this organ with that of the Jacobikirche in Hamburg, which is an Arp Schnitger of 60 stops that was recently restored by Jürgen Ahrend. The organ in the Lübeck church dates from 1673 and was built by Joachim Richborn. After some additions, the organ was restored in 1981–84 by Karl Schucke of Berlin, and is a four-manual and pedal instrument with 62 stops and mechanical action.

I was surprised that he neglected to mention the organ in the Ägidienkirche which is very close to the Dom, and is an instrument that was built in 1624–26 by Hans Scherer of Hamburg. The latest rebuild was in 1982 by Klais, a three-manual and pedal organ of 41 stops with mechanical action. I wholeheartedly agree with Mr. Peek that Lübeck is a real paradise for organ lovers. In fact, during the summer months, there is a concert in one of the churches almost every day of the week.

Aldo J. Baggia
Phillips Exeter Academy
Exeter, NH

The author replies:

Thank you to Mr. Baggia for the corrections to my article. The organ in the west tower of the Jacobikirche in Lübeck is indeed by Joachim Richborn and dates from 1673. I did not mention the Hans Scherer organ at the Ägidienkirche because the church was locked during my visit and I was not able to obtain access.

Here & There

Round Lake Auditorium, Round Lake, New York, is presenting its annual summer organ series. The series began on July 31 with a recital by David Lester and a hymn sing led by Edna VanDuzee, and continues on Sundays at 8 pm and Mondays at 2 pm: Carol Williams, August 5 and 6; Michael Murray, 8/12 and 13; Andrew Holman, with Huntington Brass Quintet, 8/19 and 20; antique tracker/modern theatre organ duo, 8/26 and 27; and bringing the series to a close, David Lester and William Hubert, organ duo, 8/28, 7 pm, followed by a hymn sing led by Edna VanDuzee at 7:30 pm. For information: 518/899-2130.

Washington National Cathedral, Washington, DC, continues its series of organ recitals on Sundays at 5 pm: August 5, Trent Johnson; 8/12, Charles Burks; 8/19, Erik Wm. Suter; 8/26, Hope Davis. For information: 202/537-5757.

The eighth annual Eccles Organ Festival takes place at the Cathedral of the Madeleine, Salt Lake City, Utah. All concerts begin at 8 pm: August 26, Wayne Marshall; September 9, James Higdon; 9/23, Christopher Berry; October 7, Marie-Bernadette Dufourcet Hakim; 10/21, Cherry Rhodes. For information: Alyse Tafoya, 801/994-4662; e-mail: <atafoya@madeleinechoirschool.org>.

The Wisconsin Choral Directors Association presents Next Direction: The National Conference for High School Students Considering Careers in Choral Music, September 14–16 in Milwaukee, Wisconsin. Presenters include Henry Leck, Richard Bjella, Randal Swiggum, and Beverly Taylor. The schedule includes rehearsals and performance by the conference choir, discussions, classes and workshops on music theory and music history, conducting, ear training, career options, and a college fair. For further informa-

THE DIAPASON

A Scranton Gillette Publication

Ninety-second Year: No. 8, Whole No. 1101
Established in 1909

AUGUST, 2001
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$25; 2 yr. \$35; 3 yr. \$45 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$35; 2 yr. \$50; 3 yr. \$70. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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tion: 920/826-2832; e-mail: <wcda@gbonline.com>.

The Accademia di Musica Italiana per Organo presents its 27th Course on Italian Organ Literature September 30–October 5 at Villa di Scornio, Pistoia, Italy, led by Luigi Ferdinando Tagliavini; other faculty includes Jean Boyer, Liuwe Tamminga, and Candida Felici. The schedule includes recitals, seminars, and visits to historical organs; repertoire includes music of Trabaci, Frescobaldi, and Salvatore. The Course on French Literature takes place October 2–4, with presenter Jean Boyer. Repertoire includes the Couperin *Mass for the Convents*. For information: ph/fax 0573 403 053; e-mail: <acc-organo@softteam.it>.

The XIXth Swiss Organ Competition takes place January 21–25, 2002. A maximum of 12 participants will be chosen on the basis of a cassette recording. The competition is open to all organists of any age and nationality. First round takes place on the Kuhn organ (1941, III/P, 60 stops) at the Stadtkirche Glarus; second round on the Kuhn organ (1882, II/P, 20 stops) and Mathis organ (1986, II/P, 19 stops) at the Ev. Kirche Linthal; and final round on the Mathis organ (III/P, 39 stops) at the Kath. Kirche Näfels. First prize is 4,000 Swiss francs, second prize 2,000, and third prize 1,000. Judges include Bernard Heiniger, Michel Bouvard,

Guy Bovet, and Rudolf Lutz. The deadline for application forms and cassettes is September 15. For further information: Swiss Organ Competition, Ms. Marisa Aubert, CH-1323 Romainmôtier, Switzerland; ph: 41 24 453 17 18; fax: 41 24 453 11 50.

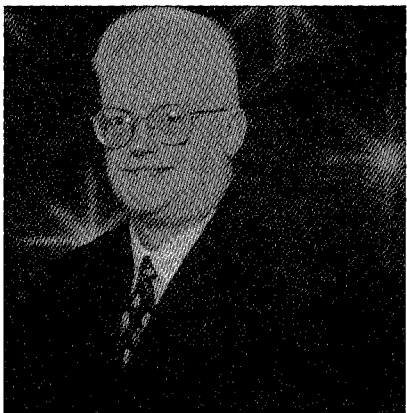
The Southeastern and Midwestern Historical Keyboard Societies will hold a joint conclave, March 7–9, 2002, in Bethlehem, Pennsylvania. The program committee has issued a call for papers and short recitals for this joint meeting. Presentations relating to keyboard music in Bethlehem, Moravian keyboard music, and early keyboard making in the U.S. are particularly encouraged, but all topics relating to the clavichord, harpsichord, fortepiano, or historic organ and their repertoires are welcome. Presentations should be no longer than 20 minutes, although the committee will consider proposals for longer presentations of a special nature. The deadline for proposals is October 15. For information: Ed Kottick, 502 Larch Lane, Iowa City, IA 52245; 319/337-3770; fax 319/337-4595; e-mail: <edward-kottick@uiowa.edu>.

The MHKS/SEHKS conclave will also feature the Mae and Irving Jurow International Harpsichord Competition, open to harpsichordists under age 33 at the time of the competition. Preliminary qualification is by tape recording and application, due by October 15. Semi-finals and finals are in Bethlehem,

Pennsylvania, during the conference. First prize is \$5,000; second prize \$2,500; third \$1,500; and fourth \$750. The jury includes Kenneth Gilbert, Arthur Haas, Charlotte Mattax, Davitt Moroney, and Colin Tilney. Contact: Charlotte Mattax, Dept. of Music, University of Illinois, 1114 W. Nevada St., Urbana, IL 61801.

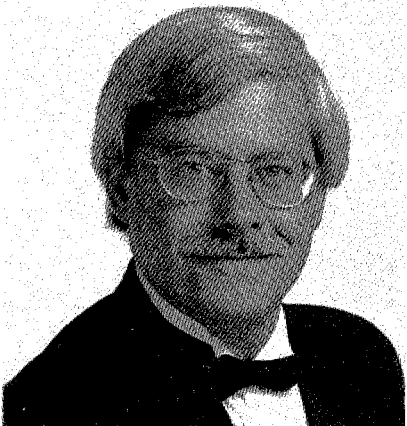
The Plymouth Music Series 25-voice Ensemble Singers traveled to Germany, the Czech Republic, Austria, the Slovak Republic, and France for their third summer tour of Europe, June 30–July 12. The group sang eight concerts and participated in the Český Krumlov Chamber Music Festival, the Chorfestival at Castle Rosenberg, Austria, and the Music Festival of Piastany. For information: 612/547-1459; <www.plymouthmusic.org>.

The American Guild of Organists has announced that Michael Quimby, president of **Quimby Pipe Organs, Inc.**, of Warrensburg, Missouri, will be the sole sponsor of the AGO Regional Competitions for Young Organists and Rising Stars Recitals. Mr. Quimby will provide first and second prize awards in all nine regional conventions and support the Rising Stars recitals at AGO national conventions. The competition will be known as the AGO/Quimby Regional Competition for Young Organists, and the recitals as the AGO/Quimby Rising Stars Recitals. The regional competitions are for organists under age 23. Second-place winners receive a cash award of \$500. First-place winners receive a cash award of \$1,000 and are sponsored in a solo recital at a regional convention and at the national convention the following year. Quimby Pipe Organs was founded in 1970. The staff now numbers 14 full-time employees with more than 100 new and rebuilt organs throughout the United States.



Franklin D. Ashdown

Franklin D. Ashdown has again received the standard panel award from ASCAP in recognition of recently published organ and choral works, including his *Toccata Festiva*, published by MorningStar. His *A Franciscan Pastoral* for solo organ was recently released by the H.W. Gray division of Warner Brothers, and his *A Litany of Praise*, also for organ, is scheduled for publication by H.W. Gray.

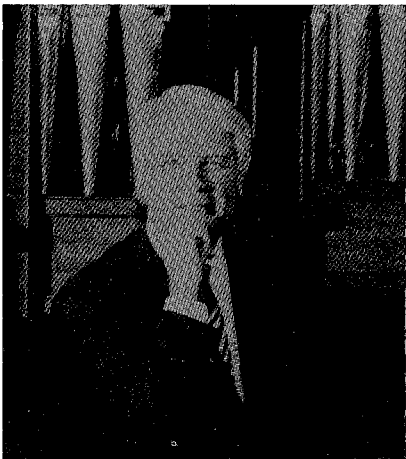


Robert Bates

On June 2, **Robert Bates**, professor of organ at the University of Houston,

premiered his newest composition, *Visionary Chaconne I: Hildebrandt*, on the newly restored Hildebrandt organ of 1746 in Naumburg, Germany. The work is scored for organ plus pre-recorded (digitally modified) organ, and has an accompanying visual "score" for the audience to follow during the performance. The first U.S. performance took place during the AGO Region VII Convention in Houston, Texas, June 26, on the Hildebrandt-style organ built by Noack for Christ the King Lutheran Church.

Timothy Byram-Wigfield, John Kitchen, Michael Harris, and Peter Backhouse are featured on a new recording, *Twelve Organs of Edinburgh*, on the Priory label (PRCD 700 AB). The 2-CD set features organs by Peter Collins, Thomas Parker, Dominic Gwyn, Wells-Kennedy Partnership, Robert Hope-Jones, J. W. Walker, Henry Willis, Rieger, Frobenius, Harrison, Lewis, Ahrend, Snetzler, and Rushworth & Dreaper. The program includes works of Buxtehude, Couperin, Handel, Hesse, Bach, Hollins, Sweelinck, Saint-Saëns, Leighton, Bruhns, Lemare, Mendelssohn, Pachelbel, Tomkins, Walond, and Hovland. For information: 518/436-8814; <www.priory.org.uk>.



Stephen Hamilton

Stephen Hamilton celebrates his 10th season as minister of music at the Church of the Holy Trinity (Episcopal), New York City, on November 5, when he will appear with the New York City orchestra "Sonos," Eric Ochsner conducting, in a performance of the Barber *Toccata Festiva* and the Poulenc *Concerto in G Minor*. Hamilton's "Music at Holy Trinity" series will also include a Bach festival on Palm Sunday with the Holy Trinity Choir and Orchestra, as well as the annual service of lessons and carols. Other concerts feature Joan Lippincott, the Konevets Quartet, and Marie-Claire Alain (in cooperation with the New York City AGO). Hamilton, who concertizes under the auspices of Phillip Truckenbrod Concert Artists, will perform at University Presbyterian Church in Seattle on October 5; at Shadyside Presbyterian Church in Pittsburgh on January 13, 2002; and at South Boston United Methodist Church in Tulsa on March 10. On April 27 and 28 he will perform concerto concerts with the Kingsport Symphony as well as present a solo concert on the Flentrop organ at Virginia Intermont College on April 29, where he taught from 1972–86. In July 2002, Hamilton will present two workshop classes on "Organ repertoire for the church organist" for the Philadelphia 2002 AGO convention. A new compact disc, *Organ Music of American Composer Kenton Coe*, has recently been issued and includes Hamilton performing Coe's *Concerto for Organ, Strings, and Percussion* as well as his *Fantasy for Organ*. For more information, visit <stephenjonhamilton.com>.

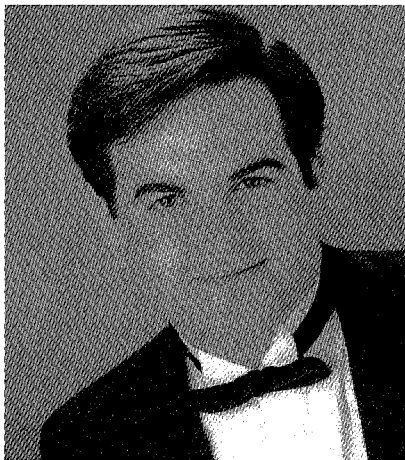
Thomas Heywood is featured on a new recording of the Grand Concert Organ in Melbourne Town Hall, Victoria, Australia. The organ, the largest concert organ in the southern hemisphere, was recently rebuilt by the

Schantz Organ Company, and was inaugurated with a concert by Heywood on May 27. The recording, "Who Needs an Orchestra," features much of the repertoire from the May 27 concert. The CD is on the Pro Organo label and includes a 16-page booklet with several organ photographs, history, and complete specifications of the organ; \$15 (U.S.) plus \$5 shipping; 8000/336-2224; <www.zarex.com>.



Stan Kann standing next to his teacher Howard Kelsey

Stan Kann, nationally renowned theatre organist, was awarded the Avis Blewett Award by the Saint Louis AGO Chapter at the annual awards banquet. Kann is shown in the photo, standing next to his teacher, **Howard Kelsey**, former organ instructor and university organist at Washington University in St. Louis.



Peter Latona

Peter Latona, who was appointed director of music at the National Shrine of the Immaculate Conception, Washington, DC, on July 29, plays the four organs of the shrine on a new recording, *Organ Pilgrimage*, on the Raven label (OAR-560). He is joined by the Washington Symphonic Brass and organists Robert Grogan and Paul Hardy for the Gabrieli *Canzon in echo*; the brass also joins in the Litaize *Cortège*. Solo organ works by Guilman, Langlais, Kenneth Leighton, Froberger and Pollarolo are played on about 120 ranks of the three Möller electropneumatic organs in the main church, each of which is heard individually. Latona plays works of Brahms, Buxtehude, and Egil Hovland on the 1987 Schudi organ in the crypt. The CD is available for \$14.98 from Raven, Box 25111, Richmond, VA 23260, <www.ravencd.com>, and from the Organ Historical Society, <www.ohscatalog.org>.

Phyllis Stringham Concert Management has announced the addition of **Shelly Moorman-Stahlman** to its roster. She is assistant professor of music at Lebanon Valley College in Annville, Pennsylvania, where she teaches organ and harpsichord, applied and class piano, and church music courses. She is also co-director of the Church Music Institute, a continuing education program for area church musicians. Moorman-Stahlman holds BMus and MMus degrees from the University of Mis-



Shelly Moorman-Stahlman

souri-Kansas City Conservatory of Music, and the DMA from the University of Iowa. Her teachers include Delbert Disselhorst, Delores Bruch, and John Ditto. She has also studied at the summer North German Organ Academy with Harald Vogel. Dr. Moorman-Stahlman has won a number of prizes, including the semi-finalist prize in the St. Albans International Organ Competition in England, the audience prize at the Spivey Competition, finalist in the Arthur Poister Competition, and second prize in the MTNA Competition. Recent recital and workshop engagement include performances at Washington National Cathedral, St. Patrick's Cathedral, Columbia University, Wayne State College (Nebraska), and at the Church Music Implosion in Allentown, Pennsylvania. At the AGO national convention in Philadelphia in 2002, she will present a workshop on the organ music of Calvin Hampton.

Bruce Neswick is featured on a new recording, *Marcel Dupré Works for Organ*, Vol. 9, in the series "The Organ Encyclopedia" on the Naxos label (8.554378). Joined by Timothy Durbin, violin; Jennifer Rende, viola; and Clyde Beavers, cello, Neswick performs the *Sonata in A-minor* (cello and organ), op. 60; *Trio* (violin, cello, and organ), op. 55; *Quartet*, op. 52; *Chorales*, op. 28, nos. 31–33, 48–54, 57, 58–60, 63, 64, 68–79; and *Regina Coeli*, op. 64, at First Presbyterian Church, Evansville, Indiana. For information: <www.hmh.com>.

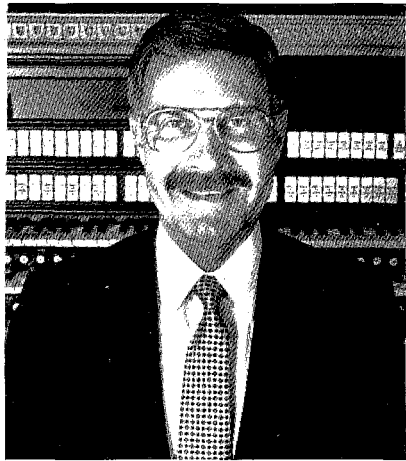


Daniel Roth

Daniel Roth is featured on a new recording, *Le Grand Orgue Cavallé-Coll du Sacré-Coeur à Paris*, on the Motette label (CD 10751). Recorded on the four-manual, 70-stop Cavallé-Coll organ at the Basilica Sacré-Coeur, the program includes nine improvisations. For information: 518/436-8814.

Carlyle Sharpe, of Springfield, Missouri, has won the 2000–02 AGO/ECS Publishing Award in Choral Composition. His winning composition, *Laudate Nomen*, will be performed at the AGO national convention in Philadelphia, July 2–6, 2002. The work is scored for SATB chorus and organ. Sharpe is assistant professor of music in theory and

composition at Drury University in Springfield, Missouri. He holds the BMus and MMus degrees in composition from Rice University's Shepherd School of Music. He was a full-time member of the music faculty at Boston University after earning the DMA from Boston University's School for the Arts. Various commissions include those from the Omaha Symphony, the ALEA III Contemporary Ensemble in Boston, and the Episcopal Diocese of Massachusetts. His music is currently recorded on the Pro Organo label, and he is published by ECS Publishing, Hinshaw Music, and Colla Voce Music.



Frederick Swann

Frederick Swann, after 60 years as a church organist, announced his retirement as of July 29, 2001. He began playing for church at age 10, when he became organist of the Braddock Street Methodist Church in Winchester, Virginia. During his college years at Northwestern University, he served as associate organist at First Methodist Church and organist/choirmaster at First Baptist Church, both in Evanston, Illinois. When he went to New York for graduate study, he became organist and choir director at West Center Church in Bronxville. After graduating from Union Theological Seminary School of Sacred Music in New York, Mr. Swann began a series of prestigious appointments at New York City churches: Brick Presbyterian (acting organist/director 1954-56), St. Bartholomew's Episcopal (assistant organist 1953-56), Riverside Church (director of music and organist 1957-1982). In California, he was director of music and organist at the Crystal Cathedral (1982-1998) and organist-in-residence at First Congregational Church of Los Angeles (1998-2001). As one recent CD reviewer noted, Fred Swann has probably presided over more

stopknobs and pipes than any organist in history—the organs at the majority of his appointments being five-manual instruments with between 212 and 346 ranks.

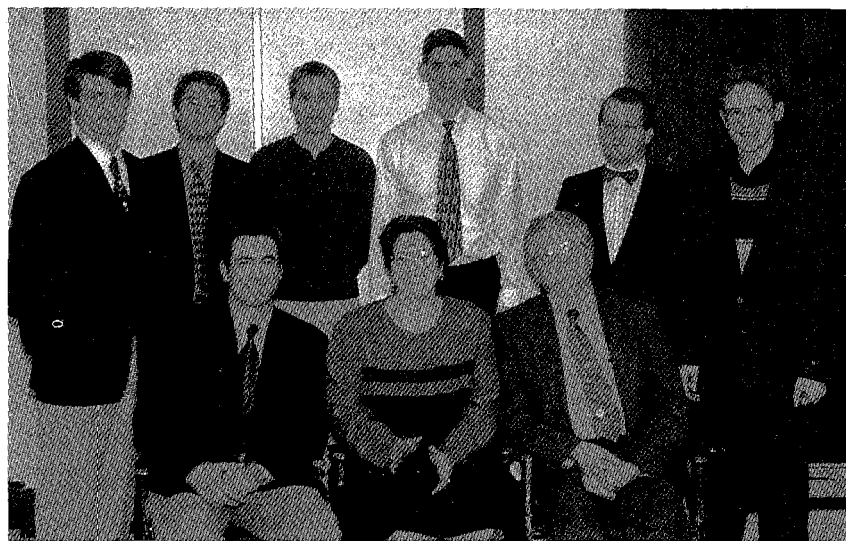
In addition to his church work, Mr. Swann was a faculty member in New York of the Guilman Organ School, Teacher's College of Columbia University, and was for 10 years chair of the organ department at the Manhattan School of Music. He has made more than three dozen recordings and been the consultant for a number of major instruments built in the USA in the past 30 years. He has appeared with many of the nation's major symphony orchestras and choral groups in concert.

Mr. Swann has played more than 2,000 recitals throughout the United States, Europe, and Asia. His 40-year association with Karen McFarlane Artists will continue through the 2003-2004 season, with many recitals already scheduled here and abroad. This fall he will appear in recitals in nine states and also in Brazil. In addition, Mr. Swann has accepted an appointment as organ-artist-in-residence at St. Margaret's Episcopal Church in Palm Desert, California. He has held a variety of AGO offices at the local and national levels and is chair of the program committee for the Los Angeles AGO Convention in 2004.



Carol Williams

Carol Williams recently obtained the Doctor of Musical Arts degree from the Manhattan School of Music and was awarded the Helen Cohn prize for "an outstanding graduate of the D.M.A. program." The organ performance in the program was under the direction of McNeil Robinson. In April 2000,



Finalists and judges, Poister Competition (l to r seated): Peter Baicchi, Lisa Scrivani-Tidd, George Damp; (standing) Robert Horton, Marko Petricic, Mark Willey, Tim Olson, Ted Dix, Daniel Sullivan

The Arthur Poister Competition took place on March 24 at Park Central Presbyterian Church, Syracuse, New York. First place went to Robert Horton, a DMA candidate at the University of Kansas, where he studies with James Higdon. He completed the MMus in organ at Northwestern University with Margaret Kemper and David Craighead, and the BA in East Asian Studies at Cornell. Second place was awarded to Daniel Sullivan, a senior at Oberlin Conservatory, studying with Haskell Thomson. The other finalists, selected

from a field of 18 applicants, were Tandy Edward Dix, Tim Olsen, Marko Petricic, and Mark Willey. Judges for the finals included Lisa Scrivani-Tidd, Peter Baicchi, and George Damp. Members of the panel for the taped preliminary round were Bonnie Beth Derby, Joseph Downing, and Christopher Marks. Robert Horton will play the winner's recital this fall in Crouse Auditorium at Syracuse University on the historic Holtkamp organ built for Arthur Poister in 1950.

Williams gave the inaugural concerts on the newly-installed Austin organ in Beijing's Forbidden City Concert Hall. A new CD, "Maid in China," comprises "live" extracts from the concert with the Beijing Symphony Orchestra, conducted by Tan Lihua, and from the solo organ concert, together with some session recordings. The program includes works of Widor, Bossi, Bach, Sibelius, Sousa, Joplin, and the final part of the Saint-Saëns Organ Symphony. The CD is available from Carol Williams for \$20 (including shipping); P.O. Box 189, New York, NY 10101-0189.

Linn Records has announced that The Sixteen's recent CD of music by Dietrich Buxtehude has been nominated for a Gramophone Award 2001. *Membra Jesu Nostri* (CKD 141) was Editor's Choice in the June issue of *Gramophone*, and the nomination was in the baroque vocal category. For information: <www.linnrecords.com>.

Geneva Press, the Office of Theology and Worship, PC (USA), and the Presbyterian Association of Musicians have announced the publication of *Call to Worship: Liturgy, Music, Preaching & the Arts*. Based on the Revised Common Lectionary, the new resource provides music suggestions for each Sunday and festival day, along with articles and reviews in the fields of worship, music, and theology. Each year *Call to Worship* will be published in four quarterly issues. The spring issue is a book-length collection of articles, book reviews, and worship aids. The three issues that follow are presented in magazine format, offering articles and reviews of a variety of books and other worship resources. A one year subscription costs \$24 (US). For information: 800/227-2872; <www.genevapress.com>.

Darcey Press has announced the publication of *Encounter with Erik Rouiley*, by Adrienne Tindall. The book includes correspondence about hymns, hymn tunes, and theology, comprising 40 letters from 1979 until 1982; 7" x 10", 287 pp. plus 80 pp. appendices, 12 pp. index; \$27 (plus \$3 postage); Darcey Press, P.O. Box 5018, Vernon Hills, IL 60061; 847/816-1468; <www.darceypress.com>.

Bärenreiter-Verlag has announced the publication of a new work by G.F. Handel, *Gloria*, edited by Hans-Joachim Marx (BA 4248). Discovered at the Royal Academy of Music in London, the work was probably written for a Mass held in honor of St. Anthony of Padua in 1707, and is scored for solo soprano, two violins, and basso continuo. It was given its first modern performance at the 2001 Göttingen Handel Festival, sung by Dominique Labelle. For information: <www.baerenreiter.com>.

CanticaNOVA has announced the publication of music for weddings: *Festive Processionals for Organ and Brass*, Calvert Shenk; *Maestoso: Five Processionals*, Shenk; *Psalms 34* (soloist and organ), Gary Penkala; *Corinthians' Prayer* (soloists, choir, children's choir, organ), Stephen McManus; *Prayer of St. Francis* (2-pt equal voices and organ), Penkala. For information: 814/237-0463; e-mail: <orders@canticanova.com>; <www.canticanova.com>.

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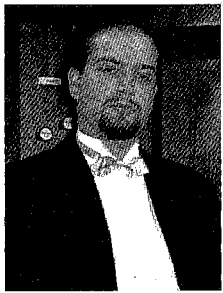
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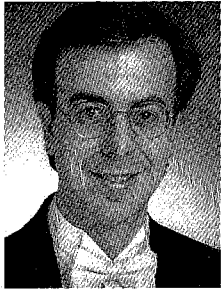
David Briggs



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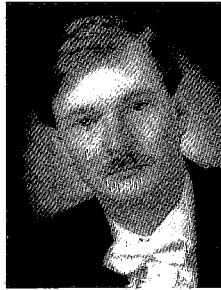
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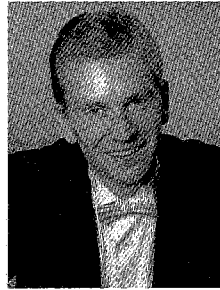
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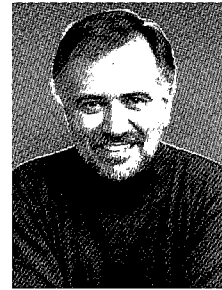
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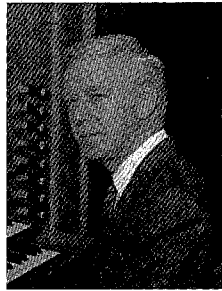
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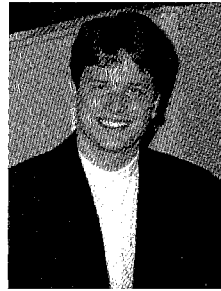
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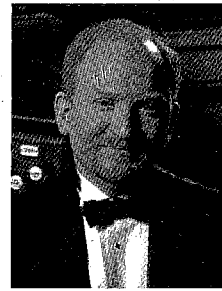
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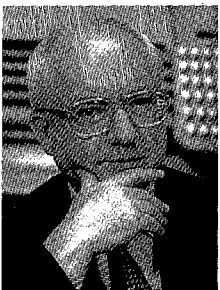
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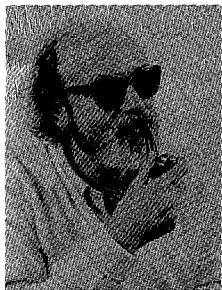
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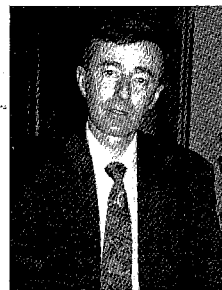
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Huw Lewis



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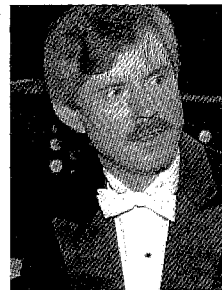
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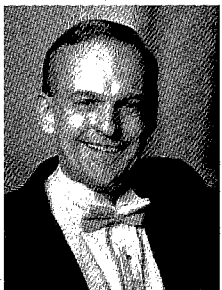
John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

The Johnson Organ Company, Inc., of Fargo, North Dakota, has completed the rebuilding of its two-manual, 20-rank organ built in 1968 for Zion Lutheran Church, Ironwood, Michigan. The organ had over 30 percent of its chests ruined from water damage after roof vents had been knocked loose during snow removal. The organ was dismantled, its pipes stored, and the reeds and top boards shipped back to the Fargo shop for new electro-pneumatic action replacement. Following this work, the organ was re-tonal finished by service director Michael Johnson and Fred Heffner.

Allen Organ Company has announced the release of its three-manual, 80-stop Renaissance™ console, designed to commemorate the 30th anniversary of digital sound. In 1971 Allen produced the world's first digital computer organ. The tone generation system of the first model included 22 custom microcircuits. The current line of Renaissance™ models provides thousands of times the computing power of the original digital computer.

Makin Organs, Ltd. of Oldham, England, has installed a Makin Majestic Series model at St. Benedict's Church of Subiaco Abbey in Arkansas. Subiaco is a Benedictine monastery located in the Arkansas River Valley east of Ft. Smith. The abbey church is built in the style of a cathedral, with a four-second reverberation. The Makin is voiced in the English Romantic tradition, with a full stoplist of independent voices. It also has a totally different Second Specification, placed in operation by the engaging of a stop tab. The abbey also has a pipe organ that was rebuilt in the fall of 1999. Makin installer Maurice Tillery, of Benton, Arkansas, participated in a joint dedicatory recital with Father Hugh Aussenmacher, the abbey organist, in January 2001. Both the pipe organ and the Makin were used in the recital. For information: 501/776-8517.

A **Rodgers** digital organ has been installed in Rockefeller Chapel of the University of Chicago during the rebuilding of the chapel's 1928 E.M. Skinner organ. Led by Rockefeller Chapel organist Thomas Weisflog, the chapel committee consulted with S.B. Smith and Associates of Elmhurst, Illinois, and selected the Rodgers 960, which features Parallel Digital Imaging® and Voice Palette™ technology.

Nunc Dimittis



Dana Cottle Brown

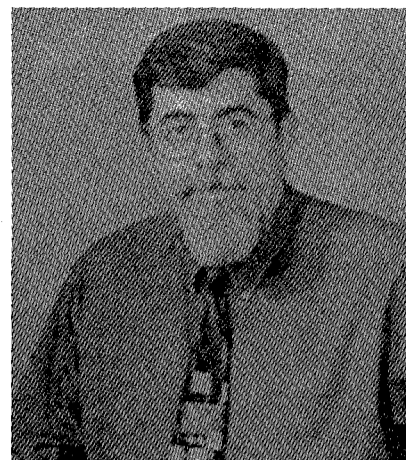
Dana Cottle Brown, Minister of Music Emeritus at Westminster Presbyterian Church in Alexandria, Virginia, died on March 9, after an extended illness. Born on August 10, 1930, in Woburn, Massachusetts, he began his musical career at the age of fifteen as the organist in two Congregational churches in his home town. He then entered the Boston Conservatory of Music, majoring in organ, and upon his graduation in 1952 was awarded the Conservatory Silver Medal for High Honors. During his conservatory years, Mr. Brown served as assistant organist and choirmaster of Emmanuel Episcopal Church in Boston. He received his Master of Sacred Music degree from the School of Sacred Music, Union Theological Seminary, New York City, serving during that time as director of music at Hollis Presbyterian Church, Hollis, New York. Upon graduation, he served two years in the Armed Forces as a chaplain's assistant at Fort Belvoir, Virginia. Prior to being called as Westminster's first minister of music in 1957, Mr. Brown earned his AGO Choirmaster's certificate; he later was dean of the Alexandria AGO Chapter from 1963 to 1965, also serving as conductor of the Guild's senior choir and junior choir festivals. In 1999 he was awarded an Honorary Life Membership in the Northern Virginia AGO Chapter.

Mr. Brown served Westminster Church for 33 years: he directed four choirs, including the establishment of the two handbell choirs; he oversaw the installation of the four-manual Moeller pipe organ and arranged for its dedica-

tion recital by Virgil Fox; he gave many organ concerts, both at Westminster and as a guest of other churches; and he initiated the Westminster Concert Series and Young Artist Series, made possible by gifts from the Rosalee Brown Stubbs Memorial Fund. He retired in 1990, but continued to assist the church's music and worship program until his death. He is survived by a brother, a nephew, and a sister-in-law. A memorial service was held at Westminster Church on March 18. Participating in the service were organists David Erwin and Lawrence Schreiber, the Westminster Choir, and soprano Marilyn Moore-Brown.

Paul Sifler died on May 20 in Hollywood, California. He was 89 years old. Born in Ljubljana, Yugoslavia, the son of an organ builder, Sifler became an American citizen in his youth. Prior to establishing his residence in Los Angeles, California, where he served as organist of St. Thomas Episcopal Church in Hollywood and Temple Sinai in Glendale, he held similar posts in New York City, including St. Paul's Chapel. Sifler's work as a composer, organist, and choirmaster was a life-long pursuit. Among his many works are the oratorio, *In the Days of Herod the King*, the *Mass for Voices and Marimba*, and *Seven Last Words of Christ* for organ. His monumental achievement is *Hymnus*, five volumes of organ works based on hymns. Many of his choral and instrumental works have been published and recorded, including *The Despair and Agony of Dachau*, published by Belwin/Mills and recently recorded by Mary Preston on the Meyerson Center organ in Dallas, Texas, for the Gothic label. Most of Sifler's works are available from Fredonia Press, 3947 Fredonia Dr., Hollywood, CA 90068.

Guy Thérien died on May 11 in St-Hyacinthe, Québec, Canada, after a brief battle with cancer. Born in 1947, he studied organ with Bernard Lagacé and served his apprenticeship with Casavant Frères from 1965 to 1968. In 1968 he joined Orgue Providence, Inc., and in 1978 this company was renamed Guilbault-Thérien, Inc., after the partnership of André Guilbault and Guy Thérien. Over 50 new organs of tracker and electro-pneumatic action were built under his supervision, in addition to more than a hundred rebuilding and restoration projects of existing instruments. Since 1992 Mr. Thérien served as president and owner of the firm. He was a founding member of the Pro Organo Society (1970) and Amis de l'Orgue de Montréal (1991). Among his



Guy Thérien

notable instruments are those at the Grand Séminaire Chapel in Montréal and in the chapel at Brick Presbyterian Church in New York City. He is survived by his wife Lyne and four young children (Jean-François, Jean-Christophe, Jean-Philippe, and Marie-Eve). Guilbault-Thérien, Inc. continues its work under the direction of longtime partner and chief voicer Alain Guilbault.

Harpichord News

by Larry Palmer

Frederick B. Hyde, emeritus professor from the Department of Music, University of Alabama, died on March 7, 2001. Fred, whom I came to know at several American Guild of Organists national conventions, was a contributor to the William Dowd 70th birthday tribute issue of THE DIAPASON (February 1992).

After that issue had gone to press, Dr. Hyde sent me an additional story, with this note:

"Northport, AL, January 2, 1992: Enclosed is a contribution to the 'True Stories about William Dowd.' It may not be on the level of what you want to include in the issue, and it may, of course, be too late for you to use. . . . The reminiscences are true to the best of my knowledge. They stand out in my memory as pertinent—and interesting, possibly items that might not have come your way through other avenues."

As a tribute to this gentle and good early advocate (and purchaser) of historically-informed instruments from a builder of the mid-20th-century Boston School, here is Fred's previously-unpublished remembrance.

Frederick Hyde: A patriotic reminiscence

I suppose all who have made the decision to buy a harpsichord have shared the feelings I had. Buying one from Hubbard and Dowd led me to visit their workshop as soon as I was in Boston. How could one forget the mystery of entering what seemed like a holy-of-holies in the original Tremont Street location, making one's way, as one crossing the Styx and entering Hades, past the Harpoort restaurant on the ground floor with its enticing mid-Eastern fragrances almost arresting one's ascent to the shop on an upper floor. (I learned from Bill [Dowd] later that the proprietor of this restaurant was a philanthropist in his own right, maintaining a haven of hospitality for his bewildered countrymen newly arrived in a forbidding land.)

Then there was the place at 26 Church Street, back of the Unitarian Church in Cambridge and a short distance from Harvard. My Kirkman [-style harpsichord] was made there by Bill Dowd. (Frank Hubbard was in Europe preparing to write his epoch-making book.)

The next location where I felt at ease was in East Cambridge, 25 Thorndike Street, where so many immortal Dowd harpsichords were built. It was there that Bill had a "showroom," in which a number of harpsichords—two or more—were displayed at a time, tuned

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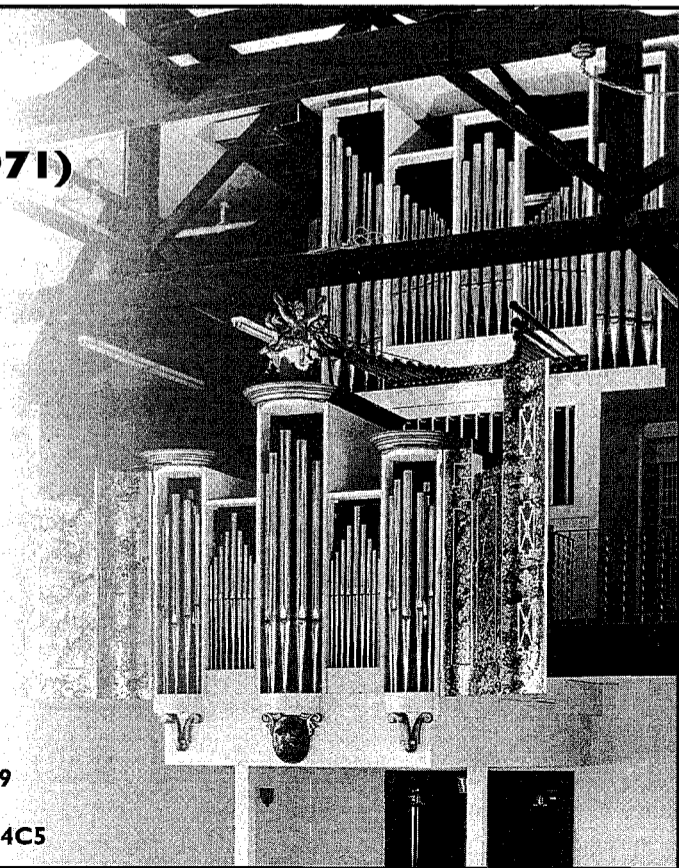
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and ready to be played. It was there that I remember hearing words to the effect that one more performance of Bach's *Italian Concerto* would not make the staff rejoice!

Bill Dowd's musical background is extensive. His love of Beethoven is surely well-known. I remember a conversation with him in which I was taking the stand that only early Beethoven could be played on a harpsichord with any success. "Oh, I don't know," said Bill, not to be outdone, and he set a registration and started the theme of the variations of Opus 111!

One recollection I have of the harpsichord showroom stands out in my memory. It turns out that in this extensive musical background of his, Bill had played some instrument in the band at one of his schools. He had played, along with other things, numerous marches by the March King, John Phillip Sousa; and he remembered them in their entirety. I know some of them, too; and I imagine few have shared my experience of sitting at a Dowd harpsichord, with Bill at

another, putting on a fairly convincing rendition of Sousa marches, extemporized under the inspiration of the moment, on two Dowd harpsichords!

For the more fastidious aficionados this might seem a desecration of a hallowed instrument, which should be reserved for 18th-century clavecin composers at the latest. But I say, who is more qualified to play Sousa marches on these instruments than the builder himself?

Music for Voices and Organ

by James McCray

Music of Emma Lou Diemer

The history of women's work as composers of classical music is largely one of spirit and persistence in the face of a widespread belief that writing music was simply not something that women should or could do. The position of women as com-

posers has been enormously varied. In some ways women had more access to opportunities for writing music and getting it heard in the 12th century than they did (in later centuries).

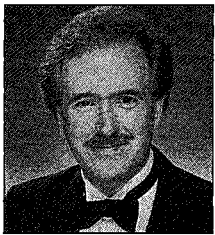
Sophie Fuller

The Pandora Guide to Women Composers

Emma Lou Diemer is a composer whose music is characterized by quality and practicality. As the only female composer chosen for the pioneering commission that grew out of the Contemporary Music Project over 40 years ago, she honed her craft in those years of residency working for communities, primarily in northern Virginia. That landmark project identified significant young composers and placed them in areas throughout the United States where their task was to write music for local school and community groups and diverse levels of ability from elementary school on up. This idea of promoting young, talented, but relatively unknown composers, was, in part, the postulate of Norman Dello Joio.

The concept was of benefit to both composer and environment. Composers were guaranteed performances of the works created and the local areas were introduced to contemporary music. Usually, those involved would not have been exposed to that kind of music without the added stimulus of the project. It is noteworthy that many of those young composers selected for the project developed into some of America's leading composers during the last half of the century. Emma Lou Diemer certainly stands as someone, particularly in the choral field, whose music has enjoyed frequent and enthusiastic performances by school and professional musicians.

As with the majority of contemporary composers, part of her livelihood was earned through college teaching. While there are a few serious composers who rely on composition as their primary source of revenue, most composers follow the pathway of Charles Ives who, at the beginning of the twentieth century, said, "If my music can't support me, I'll support my music." He maintained his



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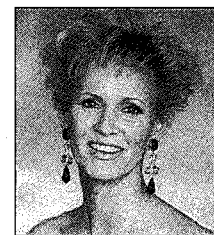
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insurance business to support his family, but found his personal satisfaction in writing music that, throughout most of his life, was rejected by the public and the musicians. Diemer, however, has pleased both in abundant measure.

For years she has served as a church organist, and only recently retired from that weekly responsibility. Her teaching at UC Santa Barbara was for over 20 years a significant part of her life. Her numerous commissions for new music and her involvement as a clinician/composer has remained a vital part of her yearly activities.

Diemer's list of compositions is staggering in diversity and amount. Her music is robust in its rhythmic vitality, and her excellent facility as a keyboardist often highlights her accompaniments in both vocal and instrumental settings. She has the craft to make difficult music sound easy and vice versa. Conductors throughout America perform her music regularly. Without question, Emma Lou Diemer is one of our finest, most successful American composers; the fact that she happens to be a woman really has nothing to do with it, other than the fact that most older musicians know that there were hurdles to overcome and that her trailblazing spirit made her climb to the top even more noteworthy.

The music this month features many of her recent works as well as some of those older works which have enjoyed a long publication life.

Agnus Dei (from the Mass). SATB and piano, Santa Barbara Music Publishing, #381, \$1.55 (M).

The entire Mass is available through SBMP, with movements also published separately; some movements are more difficult and use additional instruments. Here the flowing, arpeggiated accompaniment serves as a background for the unison or block chord vocal music. Harmonic shifts are interesting. There are momentary divisi in the women's parts. The text is in Latin. Very attractive setting.

Who Gave Us the World. Unison, keyboard, and optional flute, Pilgrim Press, NCA 31, \$1.35 (E).

The flute part is included on the back cover. Many of its gentle lines are doubled in the keyboard; it is used in over half of the setting. The easy keyboard accompaniment often doubles the vocal line for support. The vocal line is very tuneful, has the low range of a tenth, with "d" as the highest note. A useful text for creation or stewardship Sundays.

Choral Responses for Worship. SATB, unaccompanied, The Sacred Music Press, S-478, \$1.25 (E).

This collection has 34 brief selections ranging in length from three measures to over one full page of music: responses to prayer, scripture, and the opening or closing of a service. There are also various settings of Amen which can be used in a variety of circumstances. The music is easy, on two staves, and primarily syllabic for easy congregational understanding.

The Lord's My Shepherd. Unison choir and congregation, keyboard, with optional brass quartet, Hinshaw Music Inc., HMC 1746, \$1.25 (E).

The Psalm text is set strophically as five verses. A one-page congregational part which may be duplicated is on the back cover. Diemer suggests various arrangements of the stanzas when performing this (i.e., men only, women only, etc.). The music is classified as an arrangement and is based on a familiar tune. The brass parts are an easy setting of the keyboard music.

Bless the Lord, O My Soul. SATB, keyboard, with optional brass quartet and percussion, Santa Barbara Music Publishing, #281, \$1.50 (M).

The music is responsorial with repeated phrases for the congregation to echo. Written for the dedication of a chapel, the celebratory music is synco-pated, detached, and highly repetitive as the opening choral ritornello returns throughout. The brass often doubles the choral parts which have divisi. This will be a real hit with congregation and the singers.

Song of Praise. SATB and piano or organ, Sacred Music Press, no catalog number or price (to be published soon).

This was premiered last fall, also for a dedication service. The text, Psalm 150, is set primarily in unison, so the choral parts are relatively easy. The keyboard part is featured in this anthem, and is a busy, somewhat soloistic setting that moves back and forth between manuals only and the addition of the pedal. The fast, energetic music is exciting and drives forward throughout toward a final shout from the chorus on "praise."

Psalm 150. SATB and organ, Oxford University Press, No. 94.202, \$1.85 (M).

Another setting of Psalm 150, this too employs a busy, soloistic organ part. There is repeated choral material, sometimes in unison. Following a bravura organ introduction, the organ part goes into driving eighth-note repeated patterns that have a Gershwin-like effect as the accents shift to other

beats within the phrase. Later, material from the introduction is used as an accompaniment for the choir. Well crafted, exciting music that features the organist. Highly recommended.

Psalm 100. SATB, organ, drum, and optional brass quartet, The Sacred Music Press, 10/1252S, \$1.30 (M).

The field drum with no snares establishes a staggered rhythm which is joined by the choir. Beneath these punctuations are sustained organ chords. That spirit dominates this rousing anthem. Later the choir speaks part of the text with uniform rhythms but avoiding a monotone. These combined characteristics give a somewhat militaristic suggestion to the music. The organ music is background with the brass cues in small notes on those keyboard lines.

Rejoice in the Lord. SATB, keyboard, and optional flute, Santa Barbara Music Publishing, #221, \$1.35 (M).

In this setting of Psalm 33 the chorus has block chords, often set in shifting meters and with accents. The first part is slower and more tuneful with a countermelody on flute. The keyboard part is not difficult and accompanimental in nature. A middle section may be sung as unaccompanied choir.

Book Reviews

Towards the Conservation and Restoration of Historic Organs: A Record of the Liverpool Conference, 23-26 August 1999, edited by Jim Berrow. London: Church House Publishing, 2000, xvi + 182 pages, £9.95. Available from Church House Bookshop, 31 Great Smith Street, London SW1P 3BN. Tel: 020 7898 1300. Fax: 020 7898 1305. E-mail: <bookshop@c-of-e.org.uk.> All credit cards accepted.

Late in August 1999 eighty-one devotees of the organ representing a variety of occupations—organists, organ builders, historians, consultants, museum curators, cultural administrators, university lecturers, scholars, authors, music librarians, and advisory committee members—from England, several European countries, and the United States, assembled in Liverpool, England, under the auspices of the British Institute of Organ Studies, to share their views on the general topic, *Ethics and the Conservation of the Organ*. The conference included workshops, panels,

round-table sessions, and informal discussions. The written contributions—some prepared after the conference—comprise this collection of eighteen articles on the common theme. The essays are relatively brief, mostly about three to six pages in length, some longer. They vary in approach from the general and anecdotal to the detailed and highly technical.

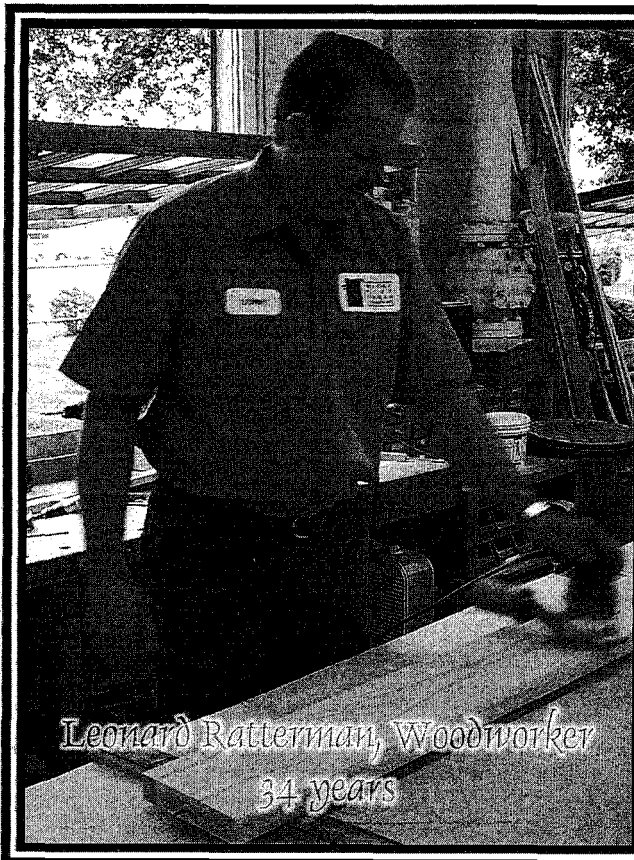
The content of the collected papers reflects the diverse professional backgrounds of the contributors. Practical and administrative issues include such matters as the legislative protection of historic organs, the conservation of working instruments, archaeological research, performance standards, training in organ restoration, the need for historically informed advisers, considerations of organ repertoire for concert organs, conservation plans and monitoring. The geographical scope extends to Europe (Austria, the Czech Republic, France, Germany, Italy, the Netherlands, Spain, Sweden), Australia, the United Kingdom, and the United States (including a reference to Canada). The articles occasionally refer to famous historic instruments.

Appropriate attention is given to definitions of crucial concepts, such as "historic organ": a good and intact example of its style or period that incorporates pipework from an earlier instrument of good quality and that retains an architecturally distinguished case;¹ location and musical associations may also be relevant. Other central terms are clarified: "repair" (bringing the existing organ into working condition without altering the original concept); "rebuild" (altering the original concept, including replacements and additions); "renovation" (bringing the organ into working order with minor changes); "restoration" (returning an instrument to its original state or a particular state in its history); "reconstruction" (constructing all or part of an entire organ from its original state, based on research and study of preserved instruments and sources); "conservation" (halting decline and damage without alterations, as in a museum preservation).²

The following proposed outline of organ conservation and restoration is reconstructed from the contributors' recommendations:

- Identify the intended purposes and priorities of the instrument: church use and/or performance, frequency of use.
- Decide on an appropriate form of action as defined above and a suitable time for implementation.
- Formulate a conservation plan, using a team approach involving all

► page 10



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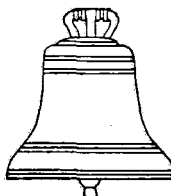
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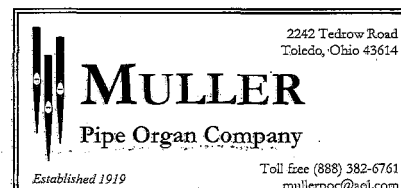
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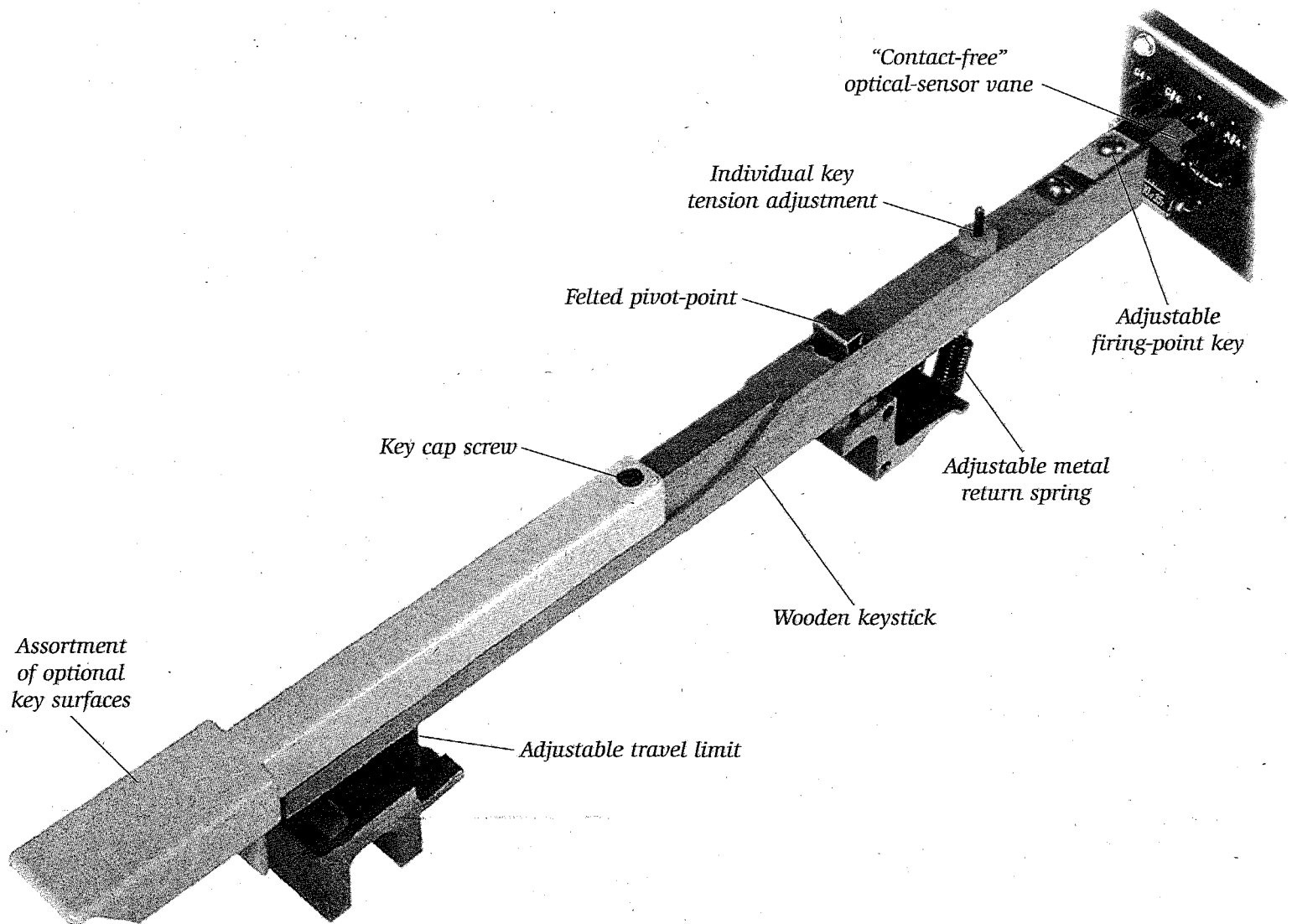


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A substantial portion of the book consists of nine appendices that reproduce the guidelines concerning the conservation or restoration of historic organs published by leading national organizations in England, Australia, and the United States; there is also a list of relevant organizations and one of the conference delegates.

An inevitable result of a consolidated collection of essays of this sort—particularly when they constitute a record of a conference—is the occasional overlap in

the treatment of topics. Although this is not a fatal flaw in this case, a brief editorial summary preceding each article would have assisted in focusing the reader's attention on the essential aspects of what follows. Nevertheless, attentive readers will elicit whatever suits their own purposes or needs, perhaps gaining additional insights into unfamiliar aspects of related fields. Organists, in particular, will profit by an encounter with this book to prepare them for more informed interactions with organ builders, restoration consultants, architects, clergy, and church officials on their instruments that are approaching "historic" status.

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

Notes

1. The British Institute of Organ Studies: *Sound Advice: The Care of Your Pipe Organ*, in Berrow, Appendix 6, p. 162; also cited by David Knight, "What is a historic organ?" p. 9.
2. Göran Grahn, "Conservation of working instruments: when to restore," p. 39.
3. "It is clearly vital that those who offer advice should have wide knowledge of the musical, technical, acoustical, architectural and historical questions that will arise. Advisers should be impartial yet should also be acquainted with the recent achievements of different organ builders and be aware of their particular skills and experience." John Norman, "Association of Independent Organ Advisers (AIOA)," p. 100.

The ideal organ historian/adviser should be familiar with the general history of music and related fields, possess ability as an organist, have technical knowledge of organ mechanisms and pipe formations, be acquainted with major treatises and histories of the organ, be a reader of current organ periodicals, have the ability to assess tone qualities, and be acquainted with appropriate archival and bibliographical resources. Christopher Kent, "Towards historically informed advisers," pp. 98-99.

David W. Music, *Hymnology: A Collection of Source Readings (Studies in Liturgical Musicology, No. 4)*. Lanham, MD: Scarecrow Press, 1996. xix + 235 pp. ISBN 0-8108-3148-1. \$40.

David W. Music, professor of church music at the Southwestern Baptist Theological Seminary, is a widely published

and highly respected scholar whose research has generally focused on American Protestant hymnody, especially that of the 18th and 19th century. In this book, however, he ranges a good bit further afield, bringing together a collection of sixty-one source readings in the history of Christian congregational song, beginning with the early second-century letter from Pliny the Younger, Roman governor of Bythnia, to the Emperor Trajan, and ending with *Sacrosanctum Concilium*, promulgated in 1963 by the Second Vatican Council. The contents include extracts of letters, pamphlets, hymnal prefaces and the like, from such figures as Luther, Zwingli, Calvin, Mather, Wesley, Watts, Edwards, Heber, and Neale, as well as a scattering of musicians like Billings, Sankey and Vaughan Williams.

Primary source compilations are indispensable tools for scholars in the humanities. Such books put forth the original authors and documents or portions of them, unmediated by interpretation, no matter how thoughtful or careful that interpretation or how knowledgeable the interpreter. A number of such documentary collections are available, from the "handbooks" and "readers" on specific composers to Strunk's *Source Readings in Music History* and Weiss and Taruskin's *Music in the Western World*. The foregoing are general musicological compilations, containing incidental, albeit valuable, material on church music, especially in readings from the periods before 1750. In the specialized area of church music, McKinnon's *Music in Early Christian Literature*, published in 1987, Hayburn's *Papal Legislation on Sacred Music, 95AD to 1977AD*, and especially Wienandt's *Opinions on Church Music*, published in 1974, come to mind as precursors of this volume.

Compiling a selection of source materials is not work for the inexpert, impatient, faint-hearted or unfocused. The process entails reading in depth, making carefully reasoned and searching decisions on what and how much to include, and painstaking attention to detail both in recording the text and preparing the accompanying commentary. In this context, Professor Music's work is exemplary. Each extract is faithfully rendered with original spellings and syntax. Where they might obscure the meaning of a passage, some archaic abbreviations and constructions have been carefully emended for clarity, maintaining the style and flow of the author. Where editorial additions are plainly necessary they are indicated as such within the text by brackets. Instead of editorial foot- or endnotes, the readings are preceded by a concise but informative commentary describing the significance of the piece and identifying the author in the context of church history.

Finally, it is certainly worth noting that Professor Music appears to have taken care to minimize duplication of the items in McKinnon, Hayburn, and Wienandt; so his collection is not only valuable in and of itself, but also serves to complement the existing literature. In sum, an excellent piece of work by an eminent scholar.

—John Ogasapian

preludes on *Irish and Abridge*, by Graig Sellar-Lang; 3 pieces (March, Elegy, Scherzetto), by William Walton; *Pastorale* (op. 7, n. 9), by Joseph Bonnet; *Corale "Eer zij God in onze dagen,"* by Willem Hendrik Zwart; *We shall overcome*, by Bert Koelewijn.

The producers pay little attention to packaging. The leaflet contains only a brief introduction by the Syndic of Scopello, minimal information about the organ, and biographical information about the performer; the English translation is remarkably bad. One or two corrections and additions to the curiously multilingual list of contents may be useful: Graig Sellar-Lang is, of course, the well-known English organist-composer C. S. Lang; the three Walton pieces are transcriptions, originally published by Oxford University Press, of pieces from the music to *Richard III* (1955); the date 1925 after Willem Hendrik Zwart (1945-1997) is clearly wrong; Bert Koelewijn was born in 1953.

I have previously reviewed various recordings in this continuing survey of organs in the Valsesia region; the most recent reviews can be found in THE DIAPASON of November 1999 and April 2001. The organ used here was built in 1925 by Vincenzo Mascioni. It is a two-manual of 17 stops. The voicing, particularly of the diapason chorus, shows traces of Italian tradition, but the specification is typical of the late Romantic instruments that replaced traditional Italian organs. Most of the instruments from Valsesia seem to be pleasant but unremarkable organs, perhaps of regional importance, but of only marginal interest to others. The Scopello organ has a fine-sounding, quite Italian principal chorus and one quite impressive and very dominant reed. One wishes for a better selection of solo voices—the five-stop *Recitativo-espressivo* is rather wishy-washy.

What makes this disc, and others of the series, attractive is Duella's impressive ability to find suitable repertory to show off some rather limiting organs and to perform admirably an extremely wide range of musical styles. There are few musical gems on this disc—the Bossi "Overture" is surely one of his weakest works and the same is true of the Bonnet "Pastorale"—but Duella does everything possible for these and other works. He achieves, for example, a remarkable build-up in the Bossi work, a nice sparkle in Faulkes' engaging "Polonaise," and so on. American listeners will probably smile at Koelewijn's miniature partita in classic style on "We shall overcome." The major work on the disc is Hesse's fairly well-known set of variations. Despite Duella's stylish and technically impressive performance, I would question the attempt to play it on the Scopello organ. The only way to produce much volume is to use the fiery reed, but the result is a totally reed-dominated sound that is definitely unsuitable for this work. I find the programming here puzzling in one respect. One would think that the market for this recording would be heavily local, and Duella's decision to include only one Italian composition seems strange.

In one sense it is difficult to review this disc and others in the series. The organs are unexciting and probably of interest only to those with a strong interest in Italian organ history and organbuilding. On the other hand, I enjoy Duella's demonstration of the varied music that can be performed on these instruments and his ability to make that music come alive.

—W. G. Marigold
Urbana, Illinois

New Recordings

Storici Organi della Valsesia. Played by Mario Duella on the organ of the church of the Beata Vergine Maria Assunta in Scopello. Edizioni Musicali III Millenio CDC 0135. For information: <maduella@tin.it>.

The disc (about 65 minutes) includes *Overture* (op. 3), by Marco Enrico Bossi; *Preludio e fuga in la minore* (op. 60, n. 3), *Preludio in fa maggiore* and *Preludio in la maggiore* (op. 698, n. 1 & 18), by Carl Czerny; *Introduzione, Tema e Variazioni in la maggiore* (op. 47), by Adolph Friedrich Hesse; two *Monologues* (op. 162, n. 5 & 9), by Joseph Rheinberger; *Polonaise in mi minore*, by William Faulkes; *Chorale*

New Organ Music

Preludes on the Great Hymn Tunes of Lent, Holy Week and Easter. Kevin Mayhew Limited, 1999, Catalogue No. 1400217 (distributed by Mel Bay Publications, Inc.), \$27.95.
Preludes on the Great Hymn Tunes of Lent, Holy Week and Easter is an

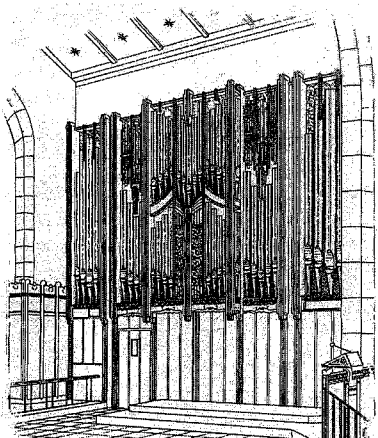
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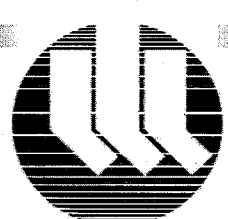
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anthology of fifty pieces by some of the publisher's frequent contributors to his organ books. Eighteen pieces are for Lent, fourteen for Holy Week, and eighteen for Easter. Seven are for manuals only; the rest call for two manuals and pedal. Amateur church organists of a wide spectrum of musical tastes will probably find this a useful source of new service preludes and postludes.

In order that the possible purchaser should not be left in the dark, probably it should have been acknowledged that more than a handful of the works have been published earlier. Among those that the reviewer remembers from earlier publications are A. E. Floyd's commonplace chorale preludes on *Petra* and *Song 13*, which are in Kevin Mayhew's book of nineteen pieces by Floyd titled *Musical Miniatures* (1997). Happily there are far more previously published compositions that deserved inclusion. For example, how good it is to see the mellifluous Romantic harmony, and beautifully polished, flowing counterpoint of William Lloyd Webber's pre-

ludes on *Passion Chorale* and *Winchester New*, which were previously printed by Novello under the title *Six Interludes on Passion Hymns* (1963). It is also pleasant to see included Quentin Thomas' eloquent, bittersweet, nostalgic *Crimond*, and Alan Ridout's rhythmically ingenious *This Joyful Eastertide*, both of which first appeared in Mayhew's *100 Hymn Preludes* (1993).

Some of the preludes, such as the Floyd works mentioned above, and Alan Viner's *Richmond* and Stanley Vann's *Savannah*, are in the traditional mid-20th-century British organ style of, say, Alec Rowley and Eric Thiman. Such pieces are nice enough, but one might wonder how many organists still enjoy playing *new* music in this *passé* style.

Among the settings that will probably catch the eye of those who like more evangelical hymn tunes are Simon Clark's delicately folksy *Amazing Grace*, and Andrew Gant's *Will Your Anchor Hold*, with its reminiscences of traditional Salvation Army music. Very likely, many will be entirely delighted by the

chromatic barbershop idiom used with such good taste by Andrew Fletcher for his *Were You There*. This piece's treacly sentiment is expressive, without being cloyingly mawkish. Another composition worthy of mention based on an old evangelical hymn melody is Christopher Tambling's *Christ Rose*. Even if, as one may suspect, it was written with tongue in cheek, the composer's adoption of a majestic full organ fanfare style for the sentimental old Easter favorite is surprisingly apt.

For those with a taste for slightly modernized Bachian style, there are Malcolm Archer's settings of *Caswell*, *Easter Hymn*, and *St. Fulbert*, and Rosalie Bonighton's *Salzburg*. Each seems to be based stylistically on a specific Bach organ work, and develops the material with a high degree of craftsmanship and creativity. On the other hand, there is something absurd about Martin Setchell's framing of the hymn tune *Olivet* against a broken chord accompaniment unmistakably derived from the famous Bach/Gounod *Ave*

Maria. Probably Setchell should have written his own original accompaniment. Richard Proulx' adept use of a Hindemithian, Neo-Baroque manner in his setting of *Rockingham* is commendable.

Preludes on the Great Hymn Tunes of Lent, Holy Week and Easter complements Mayhew's 1997 collection of forty-three works by many of the same composers, titled *Today in Paradise: Music for Manuals for Lent, Holy Week and Easter*.

Twelve Miniatures for Quiet Occasions, Noel Rawsthorne. Kevin Mayhew Limited, 1999, Catalogue No. 1400211 (distributed by Mel Bay Publications, Inc.), \$12.95.

Rawsthorne, the retired organist of the vast, reverberant Liverpool Cathedral, England, is perhaps best known today as the composer of massive full organ fanfares and trumpet tunes, and heavy chordal postludes replete with antiphonal effects. *Twelve Miniatures for Quiet Occasions* reveal another side

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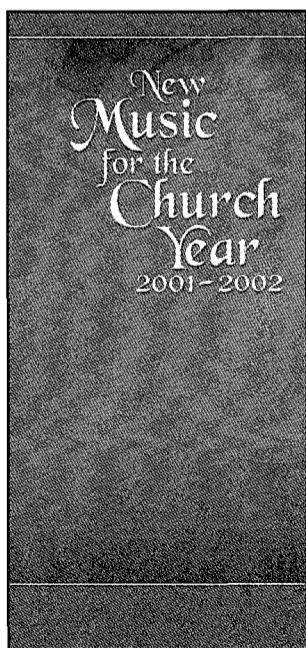
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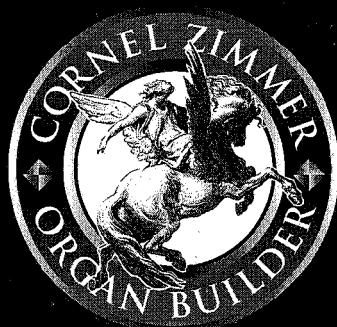
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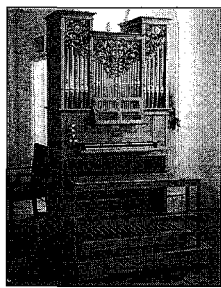
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to the man, one that is no less appealing. The pieces suggest a person who is a minor master of quiet, uncluttered, technically simple music, of intimate gentleness, and charming lyricism. In keeping with their nature, a small instrument with great and swell manuals and pedal is envisaged for their performance.

Serenade has a flowing, eloquent, ornate soprano solo that is cast in eight-bar phrases and played on the great manual. This stylish theme floats over a transparent *legato* accompaniment that is executed on the swell, with detached quarter-note pedal underpinning. Rawsthorne's setting of the old traditional English tune *Greensleeves* consists of two statements of the preexistent theme, first straightforwardly, then modestly melodically embellished and with new chromatic coloring of the harmony. The composer's concept is forthright, uncomplicated, and technically easy—a distinct advantage for the amateur, and a contrast to some of the better-known works based on this theme, such as Stanley Roper's of 1947, which was conceived for a three-manual organ, and required double pedaling, under-thumbing, and atmospheric interludes calling for numerous changes of manual. *Celtic Lament* is a little gem built on the traditional song titled *Will Ye No' Come Back Again*, about Scotland's tragic Bonnie Prince Charlie. The bagpipes are suggested by the clarinet's soloing of the air with its Scotch snap rhythms, and by accompanying drone effects that are occasionally preceded by single grace notes.

Twelve Miniatures for Quiet Occasions will appeal to young and old, beginner and advanced organists, who enjoy music that is entrancingly lyrical, and harmonically founded on traditional syntax yet enlivened by numerous little modern-sounding transitory dissonances.

An Organ Miscellany: 85 Attractive Pieces. Kevin Mayhew Ltd., 2000, Catalogue No. 1400231 (distributed by Mel Bay Publications, Inc.), \$21.95.

An Organ Miscellany is a collection of selected pieces from five Kevin Mayhew volumes that are no longer in print (*The Music of Alexandre Guilmant*, Book 1 [1992], *Music for Occasions* [Christopher Tambling, 1992], *Preludes for Organ* [Johann Rinck, 1993], *Victorian Collection* [1993], and *The Organist's Collection*, Book 4 [1993]). Organists of quite a wide array of tastes and experience will find works in the book that they will wish to perform. However, given most of the pieces' modest length and limited technical demands, they will probably appeal especially to the amateur.

Of the 12 works by Guilmant, all with one exception, are soft, sentimental miniatures that might be appropriate for quiet reflective moments in church services. *March in D*, the exception, is a rousing ten-page postlude in ternary form that calls for a large orchestral organ and a capable performer.

Tambling's 16 pieces show him to be capable of writing in a wide variety of styles. Several are gentle, reflective, small, church service works. Bach and Handel are imitated with elegance and refinement in *Concertino*, *Trio*, *Interlude*, and *Aria*, for example, while John Stanley's manner is recalled in a delightful *Trumpet Tune*. He captures very

well the pomp and circumstance of Sir William H. Harris' celebrated *Flourish for an Occasion* (published in 1948) in the Fanfare of *Fanfare and Scherzo* and the ten-page regal composition titled *Processional*.

Although Rinck had studied with one of Bach's last pupils at Leipzig, Johann Kittel, there is no polyphony in the 17 pieces by him in the volume. All are pleasant, though rather nondescript preludes, some sounding like rather pedantic-sounding Mendelssohn, others like early Victorian pedagogical studies.

Among the Victorian compositions are two *Andantes* by Henry Smart, a *Grand Choeur in G* by Théodore Salomé, a *Prelude in D* by Edouard Silas, and a *Larghetto* by Thomas Attwood Walmisley. As with the Rinck pieces, one might observe that these are melodious, conventional, and unremarkable.

The miscellaneous pieces from book 4 of *The Organist's Collection* that are found in *An Organ Miscellany* include a number of small traditional pieces by such early 20th-century English composers as Hubert Parry, Charles Wood, William Wolstenholme, Herbert Brewer, Alan Gray, and Frank Bridge. Also among this group, but more ambitious, is Dom Gregory Murray's *Choral Prelude on Marienlied* (composed in 1928). This is characterized by a three-part accompaniment of flowing imitative counterpoint on the swell and pedal, with the articulation of the long notes of the hymn-tune *cantus firmus* in an inner voice by the thumbs on the great manual. Composed in more recent times, Donald Hunt's *A Cheerful Prelude* and *A Stately Postlude* stand out from the other pieces in the collection in that he combines a humorous and perhaps slightly irreverent mood, with a more dissonant and unorthodox idiom than almost all the other works.

The Ultimate Finishing Touch: Last Verse Arrangements of Well-Beloved Hymn Tunes, Harrison Oxley. Kevin Mayhew Ltd., 2000, Catalogue No. 1400252 (distributed by Mel Bay Publications, Inc.), \$32.95.

For almost two decades, quite a number of church organists have admired and enjoyed playing Harrison Oxley's *Last Verse in Unison: Free Accompaniments for 24 Well-known Hymn Tunes* (Royal School of Church Music, 1983). In his Foreword to this earlier Oxley volume, Sir David Willcocks remarked upon "the skilled and imaginative hymn accompaniments of [the composer when he was organist at St. Edmundsbury Cathedral], . . . not the least the exciting re-harmonisations of verses sung in unison . . . [that] were doubtless improvised on the spur of the moment." The 224 newly composed varied accompaniments for last verses of hymns in *The Ultimate Finishing Touch* will confirm Oxley's high reputation in this field.

The music is laid out on two staves, but this is not for organ manuals only: the bass line is envisaged for pedal. The style is thoroughly tonal. Usually, a varied setting starts diatonically, with the hymn melody clearly audible, which is achieved by placing the preexistent melody unadorned in the soprano voice. By and large, the chromaticism that subsequently emerges is convincing and unremarkable, but here and there some brief chromatic forays travel to more remote, perhaps unexpected, places, and at these moments one may experience a sensation of harmonic imbalance that may be quite exhilarating. After the opening, Oxley also frequently ornaments the hymn tune with descant lines above, and may add eighth-note non-harmonic tones to the preexistent theme.

Harrison Oxley's thoughts about, and emotional reactions to, the hymns he sets with such love always result in extraordinarily insightful, moving music that throws fresh light on well-known tunes. Church organists who believe that skilled playing of expertly reharmonized last verses of hymns adds to the joy of hymn singing by the choir and congregation, and who may be looking

for new settings, should consider adding *The Ultimate Finishing Touch* to their music libraries.

—Peter Hardwick
Breachin, Ontario

New Organ Music/
Software

CD Sheet Music: Baroque Organ Works—The Ultimate Collection. CD Sheet Music/Theodore Presser Co. Available from the Organ Historical Society, Box 26811, Richmond, VA 23261; <www.ohscatalog.org>, \$17.50 members, \$18.95 others (plus \$2.50 shipping); e-mail: <catalog@organsociety.org>.

Compact discs are used as both audio and data storage media. As data and image file storage, they are indeed wonderfully compact—one CD has the storage capacity of hundreds of 3.5" diskettes. So it is no surprise to find printed music being issued on CD, with the contents of several printed volumes contained on a single disc, so that one can print only what one wants, as many times as one wants. CD Sheet Music offers 28 collections of music—piano, vocal, opera, orchestral, choral, and organ. This (non-playable) CD of baroque organ music comprises over 1100 pages of baroque organ music—nearly all the organ works of Buxtehude, Froberger, Handel, Pachelbel, and Sweelinck. The pieces can be viewed onscreen or printed on 8½ x 11" paper.

The disc contains both the files containing the images of the printed music (in Adobe .pdf format) and the Adobe Acrobat Reader program (version 4.05) that permits viewing and printing of those files. This disc will work with any Windows 9x, 2000, NT, or ME system, with at least 10 MB RAM (16 are recommended) and 10 MB of hard-drive space, or Macintosh 7.5 and above with 4.5 MB RAM (6.5 MB recommended) and 8 MB of hard-drive space.

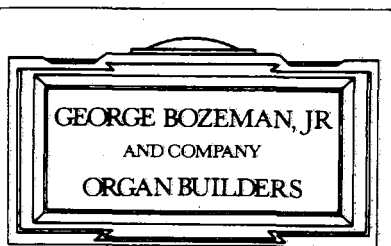
On my system (Windows 95), the installation was simple and flawless; the main decision was where to store the program. Since I already had Adobe Acrobat version 4.0 on my system, I bypassed installing version 4.05 from the CD. The installation also added a "CD Sheet Music" shortcut to my desktop.

The table of contents is always accessible and a search for titles can be done there. The works are organized by composer, and by categories (preludes, toccatas, etc.) within each composer's list of works. Clicking on the title opens the file containing the work, and the work can then be viewed and printed. A word of caution when printing: since all but one file contains multiple pieces, specify only the pages desired; otherwise the entire file will print (files range from 5–60 pages).

On my 300 DPI laser printer, print quality was good (though not as sharp as what one could generate from a program such as FINALE); this is understandable, given that these files are not originals but rather scanned copies of previously printed material.

So is this useful? This is certainly an inexpensive product (although the true price includes the cost of the paper, ink cartridges, etc., that the user must supply). Many DIAPASON readers may already own complete editions of all these composers. These are older, public-domain editions (what one finds in Dover publications), so scholars may find this a compact way to keep these editions on hand. Students would find these handy as well. (Bear in mind that older editions may contain works which subsequent scholarship has shown to be of other, or questionable, authorship.) Still, if one needed only certain pieces—let's say you're traveling to Germany and playing a few recitals along with your visits to castles and cathedrals—it would be convenient indeed to just take certain pages along and leave your originals at home. Travel light!

—Joyce Robinson

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Southeastern Historical Keyboard Society Conclave

March 16–17, Charlottesville, Virginia

Dana Ragsdale

The main site of this year's Southeastern Historical Keyboard Society Conclave was the University of Virginia in Charlottesville. Appropriately, then, many presentations were centered around the musical and intellectual life of our third President, Thomas Jefferson.

The first session, Thursday, March 15, opened with James Holyer's presentation of "A Survey of the Literature on Thomas Jefferson and Music" in the University of Virginia's Alderman Library. Representing a new generation of scholars, Holyer is pursuing a master's degree in sacred music at Southern Methodist University where he studies organ with Larry Palmer. He provided us with a complete bibliography of publications on Jefferson and music, and guided us through a review of this literature, describing the extent to which individual biographers discussed Jefferson's musical life.

Following this session, University of Virginia librarians Jane Penner and Heather Moore showed items from the Special Collections Department. The ninth edition of the Bay Psalm Book, published in the seventeenth century, was of particular interest since it represents the "earliest printed music in Colonial America." We were also able to view portions of the Jefferson family's Monticello Music Collection. Unfortunately, the music composed by Thomas Jefferson has been lost. On Thursday evening, the conferees enjoyed a private tour of Monticello.

The Friday morning sessions on March 16 opened with a presentation by Karen Hite Jacob—"Thomas Jefferson: Finding Inspiration Beyond Our Borders." In her paper and accompanying handout, Dr. Jacob focused upon Jefferson's lifelong interest in learning. While he always took an active part in his family's and friends' education, Jefferson became interested in public education only later in his life.

It was great to see harpsichordist and musicologist David Chung again; we missed him at the SEHKS Conclave 2000 in Greensboro, North Carolina. Having completed his doctoral work at Cambridge University a couple of years ago, David returned home to Hong Kong where he is currently assistant professor at the Hong Kong Baptist University. "The Development of French Overtures in French Keyboard Music c. 1670–1730" was the topic of his paper. Composers such as d'Anglebert made transcriptions for harpsichord of Lully's overtures, including the "Ouverture d'Isis" and the "Ouverture de Cadmus." An extensive handout showed the progression of d'Anglebert's various methods of arranging a Lully overture. Chung also discussed post-Lully (original) overtures for harpsichord by Dieupart, Siret, Dandrieu and François Couperin. In summary, he noted several important elements in the French overtures for keyboard: the union of French ornamentation and Italian harmonic progressions and counterpoint; the art of accompaniment from a figured bass; and composers' incorporation of virtuosic writing.

Joyce Lindorff, associate professor of keyboard studies at Temple University, presented a lecture-recital: "Perfect Vibrations: Pasquali's 'Art of Fingering' and the New Keyboard Aesthetic." Pasquali's compact treatise (Edinburgh, 1758), published after the composer's death in 1740, dealt with fingering, ornamentation, technique and tuning; it reflected the newly emerging keyboard aesthetic—namely, the preference for legato performance.

The ideas of Domenico Alberti (1710–1746), one of the first composers of keyboard music to adopt the new Classical texture, impressed Pasquali. He agreed that, in order to produce a full tone on the harpsichord, one must

not release the key too soon; further, the harpsichordist must play with legato fingering. While C. P. E. Bach still referred to the detached style as the usual one, Pasquali insisted that it should be used rarely. Dr. Lindorff rounded out her lecture-recital with selected passages from Haendel's Concerto, op. 4, no. 1, and Alberti's Sonata I; she played each example twice, first in a more detached style—secondly, in the newer legato style. Most of the audience concurred with Pasquali that the harpsichord gains power of sound when played with more legato.

Friday morning's second session started with Sarah Mahler Hughes (associate professor of music at Ripon College in Ripon, Wisconsin) who presented a paper on "Two 18th-Century Keyboard Settings of 'Adeste Fideles' from London and Philadelphia." After tracing the origin of the tune "Adeste Fideles," which turned up in Portugal, France, and later in London, Dr. Hughes contrasted two settings by Veronika Dussek Cianchettini (1769–1833) and

Rayner Taylor (1747–1825). The former, a Bohemian pianist/composer, was the younger sister of well-known pianist/composer Jan Ladislav Dussek (1760–1812). Both Dusseks moved to London where they taught and performed; Veronika eventually married the publisher Cianchettini. Rayner Taylor (1747–1825) emigrated from London to America in 1793. Taking the post of organist and music director at St. Peter's Episcopal Church in Philadelphia, he was also a composer and teacher and one of the founders of The Musical Fund Society. Dr. Hughes found both Cianchettini and Taylor's settings of "Adeste Fideles" "pleasing and diverting," but noted important differences between them. While Cianchettini's version, composed for a pianoforte with an expanded range, is more technically demanding than Taylor's, the latter's setting was meant to be played in church, on the organ with a limited compass.

Once again, Dr. Larry Palmer (Southern Methodist University)

amused, entertained and educated his audience by taking a fresh new approach to historical material. Assuming the role of French organist and composer Balbastre (1727–1799), he sent us an E-mail message in the form of a memoir—"Claude-Benigne Balbastre: From Dijon to Citoyen." In keeping with the Jeffersonian theme of this SEHKS Conclave, Palmer à la Balbastre recounted his meeting Jefferson's wife Martha and daughters Patsy and Polly during their stay in Paris. In fact, Balbastre owes his fame not only to Charles Burney, who also met him in Paris, but largely to Polly Jefferson, an accomplished harpsichord pupil. And Mrs. Jefferson, also a devotee of the harpsichord, copied out the composer's pieces "La Canonade" and "War March," as well as Rameau's "Les Sauvages." Dr. Palmer informed us that these pieces by Balbastre can be seen on microfilm at the University of Virginia Library.

Balbastre reminisced about the turbulent cultural, political and musical changes he witnessed in the late eight-

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Octaaf	4'	Nasard	1 ¹ / ₃ '		
Fluit	4'	Sexquialter	II		
Quint	2 ² / ₃ '	Mixtuur	III-IV		
Octaaf	2'	Fagot	16'		
Cornet	V	Trompet	8'		
Ruspyp	II	Dulciaan	8'		
Mixtuur	IV-VI	Tremulant			
Scherp	IV	Swell - Positive			
Trompet	16'	Echo - Positive			
Trompet	8'				
Klarinet	8'	SWELL			
Tremulant		Quintadeen	16'		
Positive - Great		Prestant	8'		
Swell - Great		Roerfluit	8'		
Echo - Great		Viola di Gamba	8'		
		Voix Celeste	8'		
PEDAL		Octaaf	4'		
Subbas	32'	Open fluit	4'		
Prestant	16'	Quintfluit	2 ² / ₃ '		
Subbas	16'	Woudfluit	2'		
Bourdon	16'	Ters	1 ³ / ₅ '		
Quint	10 ² / ₅ '	Flageolet	1'		
Octaaf	8'	Scherp	III		
Fluit	8'	Basson	16'		
Gedekt	8'	Trompet	8'		
Roerquint	5 ¹ / ₃ '	Hobo	8'		
Octaaf	4'	Vox Humana	8'		
Fluit	4'	Tremulant			
Bombarde	32'	Echo - Swell			
Bazuin	16'				
Trompet	8'	ECHO			
Schalmel	4'	Bourdon	8'		
Positive - Pedal		Fluit	4'		
Great - Pedal		Quintfluit	2 ² / ₃ '		
Swell - Pedal		Spitsfluit	2'		
Echo - Pedal		Nasard	1 ¹ / ₃ '		
		Siffler	I		
POSITIVE		Cymbel	II-III	Werkmeister III	
Bourdon	16'	Cor Anglais	8'	Meantone	Midi Swell 3
Prestant	8'	Kromhoorn	8'	Chorus	Midi Echo / Chamade 4
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teenth century, including the waning and subsequent eclipse of the clavecin by the new pianoforte. The composer endured the worst insult—seeing his Pascal Taskin clavecin's innards removed and replaced by a pianoforte mechanism! Dr. Palmer's lecture was enhanced by tape recordings of his performance of several of Balbastre's clavecin pieces.

On Friday afternoon the conferees enjoyed an excursion to the Hebron Lutheran Church in Madison, Virginia, for more presentations and concerts. Judy Ann Fray, docent of the historic church, told us about the historical background of the building and the organ. The original organ, made by David Tannenberg in Lititz, Pennsylvania, was hauled by ox cart to Madison and installed in 1802; it has been in use ever since. In 1970, when the organ was refurbished by George Taylor and Norman Ryan, all parts were documented.

MANUAL (54 notes) (Stop names perhaps not original.)

- 8' Principal dulci (#1-12 quintadena basses)
- 8' Gedackt (All stopped wood)
- 4' Octave (All open metal)
- 4' Flute (All open wood)
- 2 3/4' Quinte (All open metal)
- 2' Octave (All open metal)
- 1 3/4' Terzian (breaking to 3 3/4' at middle c)
- Mixture II (#1-24: 19-22; #25-54: 8-12)

We were then treated to a recital on the Tannenberg organ by Joseph Butler (associate professor and associate dean of the College of Fine Arts, Texas Christian University). His program included works by Froberger, Pelham, Handel, J. S. Bach, Böhm, Brahms and Muffat.

Andrew Willis, immediate past president and current secretary of SEHKS, then introduced George Lucktenberg, founder of SEHKS almost 21 years ago. In his address, entitled "The Southeastern Historical Keyboard Society—An Idea Whose Time Had Come," he looked back over his career as a harpsichordist and founder of SEHKS and pondered the future of our organization. "We're at another turning point," stated Lucktenberg. Now that the specialty of early music has established itself, he cautioned against undermining its progress with an "earlier than Thou" attitude. He shared his many thoughts about how SEHKS can continue to be a significant force in the musical world. SEHKS President Peter Dewitt then presented an award to Dr. Lucktenberg.

After the group was treated to a wonderful catered buffet in the Hebron Lutheran Church Parish Hall, Peter Dewitt presented awards to Karyl Louwenaar Lueck and Karen Hite Jacob, past presidents, for their many years of significant contributions to the organization. The evening's concert of German Vespers was provided by Zephyrus, a Charlottesville-based vocal ensemble directed by Dr. Paul Walker, professor of organ and harpsichord at the University of Virginia. Joined by Brad Lehman at the Tannenberg organ, Jennifer Myer and Eva Lundell, violins, and Sarah Glosson, viola da gamba, Zephyrus



Ed Swenson speaks about his recent restringing and refurbishing of an 1855 concert grand Erard (center); in the foreground is a fortepiano after Walther made by Steve Dibbern.

performed music by Böhm, Schütz, Buxtehude, Scheidt, and Praetorius.

The Saturday morning session opened with John Watson, conservator of instruments at the Colonial Williamsburg Foundation, whose paper addressed "America's Only Surviving Harpsichord and Other Glimpses of Jefferson's Keyboard Milieu." Although Jefferson was neither a harpsichordist nor a composer, he sought the best available keyboard instruments for his wife and two daughters throughout his life.

Vera Kochanowsky and Thomas MacCracken, duo harpsichordists and fortepianists from Washington, D.C., then performed Mozart's only sonata for two fortepianos, K. 448 in D Major. MacCracken played an instrument made by John Lyon in 1986, modeled on a Walther; and Steve Dibbern made available a fortepiano he constructed from a Zuckerman kit (Stein replica) for Kochanowsky.

The next presentation, "Once Again: Expressive Devices on Eighteenth-Century Harpsichords," was given by Edward Kottick, musicologist and retired professor from the University of Iowa. He challenged the widely-held opinion that the devices added to harpsichords by late eighteenth-century French and English builders, in order to accommodate the growing desire for dynamic gradations, were "accretions or encrustations." Builders created devices such as machine stops, swells and the *peau de buffle*, not to compete with fortepiano makers, but rather to meet the needs of a changing aesthetic. Perhaps it is only the twentieth-century viewpoint—"anti-pedal and anti-dynamic," even with regards to late eighteenth-century keyboard music—which misunderstands the *raison d'être* of these "improvements."

Judith Conrad, an active keyboard performer and technician from Fall River, Massachusetts, evoked "Tranquility at Home" in the late eighteenth century with "A Bit of Musick upon the Fretted Clavichord." She performed music by Handel, Balbastre, Alexander Reinagle, John Snow and William Boyce on a clavichord made by Steve Barrell (Amsterdam, 1990).

Stan Pelkey, an assistant professor of

music at Gordon College in Wenham, Massachusetts, presented a paper on "Approaches to Sonata Procedures in British Keyboard Music from 1760-1820." He focused mainly upon the contributions of Samuel Wesley and Charles Wesley.

Conferees were able to rotate among three "No-fear" instrument repair workshops Saturday afternoon: Edward Kottick, changing a plectrum; Ted Robertson, changing a string; Ed Swenson, leathering a hammer. At the annual Builder's Instrument Showcase, conferees had a final opportunity to view and hear instruments exhibited by Steve Dibbern, Ted Robertson, Ed Swenson, Steven Barrell, Richard Abel, and Willard Martin. Joyce Lindorff's demonstrations were all the more effective because she selected repertoire appropriate for each instrument.

The afternoon session concluded with a performance of Madame Brillon's "Trio en Ut Mineur a Trois Clavecins" (1780) by Virginia Pleasants, David Chung and Joyce Lindorff. Intended for one English fortepiano, one German fortepiano and one harpsichord, Brillon's Trio was played in 2001 on a fortepiano made by Steve Dibbern from a Zuckerman kit, a harpsichord built by Willard Martin, and an 1855 Erard grand pianoforte restored by Ed Swenson.

The beautiful Dome Room of the Rotunda at the University of Virginia was the site of the Conclave's final event. This building, like many others on the campus, was designed by Thomas Jefferson. Harpsichordist Charlotte Mattax Moersch played an unmeasured prelude by Jean-Henry d'Anglebert and three pieces by Lully arranged by d'Anglebert. Karyl Louwenaar Lueck performed harpsichord pieces by Antoine Forqueray, four of which were arranged by his son Jean-Baptiste Forqueray. Andrew Willis, fortepianist, played works by J.G. Albrechtsberger, C.P.E. Bach and Georg Benda. After enjoying J.S. Bach's Concerto in C Major for Two Harpsichords (BWV 1061), played by Mattax and Louwenaar, the audience was treated to a hilarious performance of "Das Dreyblatt" by Wilhelm Friedrich Ernst Bach,



Brad Lehman at the 1802 Tannenberg



Founder George Lucktenberg

a grandson of J.S. Bach. All six hands negotiated, or attempted to negotiate, their way around a single fortepiano!

The SEHKS Conclave 2001 was successful in all respects, from excellent presentations and recitals to terrific hospitality; the experience was enhanced by the rich historical setting of the Charlottesville, Virginia area. Thanks to Vicki Dibbern for making all the local arrangements, to builder liaison Steve Dibbern, to the program committee (Ardyth Lohuis, Ed Kottick and Andrew Willis), to Karen Hite Jacob for the program book, and to Dr. Paul Walker for making arrangements at the University of Virginia. ■

Dana Ragsdale is professor of harpsichord and piano and director of Southern Arts Pro Musica at the University of Southern Mississippi. Having played her New York debut harpsichord recital in 1977 in Weil Recital Hall, she has also been a guest artist on the Winterfest Concerts and with the Fiati Chamber Players in New York City. A participant in the Performing Arts Touring Program, Dr. Ragsdale has also made numerous appearances at Piccolo Spoleto USA in Charleston, South Carolina. Promenade, the Baroque ensemble in which she performs, can be heard on a compact disc, "Music from the Court of Versailles."

Photos by Karen Hite Jacob

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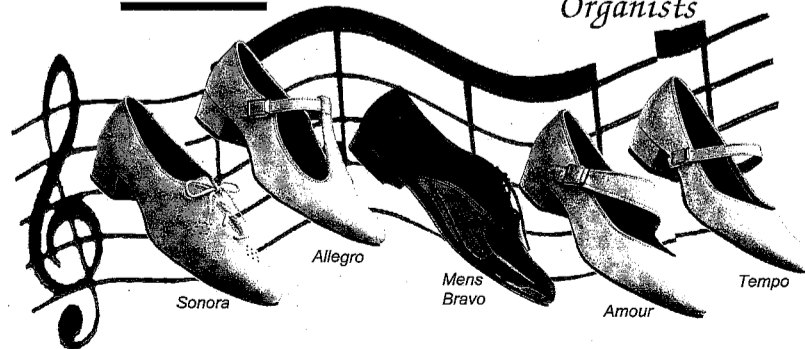
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New Perspectives on The Hildegard Organ Cycle

Patricia G. Parker

It is quite uncommon in organ literature to find a composition collectively based on the preexisting melodies and literary works of another composer or writer, let alone one who was active almost 900 years ago. This has occurred, however, in *The Hildegard Organ Cycle*, by Frank Ferko.¹ Published in 1996 by E.C. Schirmer, the composition of this work was funded by grants from the San Francisco chapter of the AGO and the District of Columbia AGO Foundation. The organ cycle is based on the writings and songs of the 12th-century abbess, Hildegard of Bingen. In studying Ferko's organ cycle, I decided to explore Hildegard's *De Operatione Dei* (*Book of Divine Works*) in more detail. From studying Hildegard's writing, I hoped to ascertain any additional connections which Ferko might have suggested in this work beyond the scope of his descriptive notes in the preface to the organ cycle. Through frequent correspondence with Mr. Ferko, who has been most generous in sharing both details about his compositional background and his thoughts on this work, I have learned much additional information about the special qualities of this composition that make it truly distinctive.

One may be tempted to view Ferko's interest in Hildegard as part of a larger trend towards the popularity of plainchant and Medieval music in the New Age genre. In particular, Hildegard's music has been given much attention in the last decades of the twentieth century, an era when significant contributions in feminist scholarship have been made. It is important to understand, however, that Ferko's preoccupation with Hildegard came about through his own individual interest and research, not through the general influence of Hildegard's popularity at the end of the twentieth century. The end result is an outstanding work in organ literature that is based on an intertwining of the literary and musical accomplishments of one person—a person who happens to be the first composer in Western music whose biography we know.

The Hildegard Organ Cycle is a work comprising several levels of meaning, the foremost of which impresses the listener with musical images that bring Hildegard's words to life. There is a wide variety of compositional techniques. Some methods obviously suggest the influence of other composers, some ideas can be related to musical styles from as far back as the Middle Ages, and yet other impressions reflect compositional trends in twentieth-century music, such as minimalism and aleatoricism. Ferko puts his individual stamp on this work by combining his own ideas with this wide variety of styles to describe what Hildegard sees in her visions and to give some understanding of Hildegard's theology.

Ferko has twenty-five years experience as an organist and music director. He first began work as a church organist at age 14, and as a choir director at age 16. Most recently he was director of music at the Church of St. Paul and the Redeemer in Chicago. He earned a BM in piano and organ performance from Valparaiso University, where he studied composition with Richard Wienhorst and organ with Philip Gehring, a MM in music theory with a minor in organ performance from Syracuse University, where he worked with Howard Boatwright and Will Headlee, and a DM in music composition from Northwestern University, where he studied with Alan Stout. Aside from the twentieth-century French composer, Olivier Messiaen, other composers who have impacted Ferko's work are Béla Bartók, Arvo Pärt, and John Tavener.²

Two primary influences in the organ cycle are Ferko's religious background in the Lutheran Church—Missouri Synod, and his admiration of the compositional style of Messiaen. Growing up in a religious denomination infused with the Lutheran chorale gave Ferko exposure to the use of theological concepts such as numerology and symbolism in music, which are compositional devices evident in chorale-based keyboard and choral works of many prominent Lutheran composers including J.S. Bach and Hugo Distler.³ As one can see in looking at excerpts from *The Hildegard Organ Cycle*, the Messiaen influence is undeniable. It was not surprising

to learn that Ferko's thesis for his Master of Music degree at Syracuse University was an analysis of Messiaen's piano cycle, "Vingt regards sur l'Enfant Jésus." Also, while studying with Howard Boatwright at the same institution, Ferko learned three movements from Messiaen's suite, *L'Ascension*, and did a paper about this work.⁴

Ferko's specific interest in Hildegard first came about during the years

1983–84 when he was working as a cataloger of recordings in the music library at Northwestern University. This preoccupation with Hildegard led him to compose an organ cycle in 1990, based both on Hildegard's *Book of Divine Works* and specific chants by Hildegard. His primary intention in composing the cycle was to promote Hildegard and her contributions to literature and music. Ferko later composed a set of motets which feature Hildegard's complete texts in the original Latin (the collection is known as the "Hildegard Motets"). From one of many e-mail conversations with the composer, Ferko stated that he was unaware of the public's growing popular interest in Hildegard as he was becoming familiar with her accomplishments.⁵

Hildegard of Bingen was an extraordinary woman for her day, significant for her activity as a writer, theologian, composer, and healer. The occasion of her 900th birthday was celebrated in 1998. Hildegard had numerous holy visions from about age three through

the rest of her life, which she later came to record. Her *Book of Divine Works* relates ten visions that she claims to have witnessed, ranging from the creation of the world, through the birth of Christ, and to the end of time.

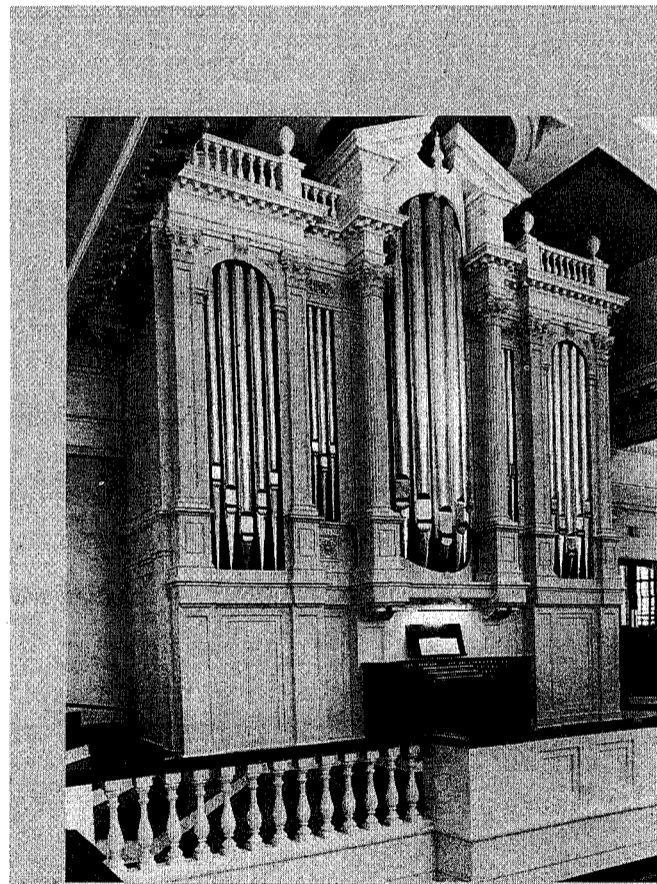
The literary basis for *The Hildegard Organ Cycle* is these ten holy visions Hildegard described at length in the *Book of Divine Works*. The order and number of the movements in Ferko's cycle match the order and number of the visions in Hildegard's writing. The ten movements are essentially musical descriptions of these visions. They are listed below, in order:

- I. The Origin of Life
- II. The Construction of the World
- III. Human Nature
- IV. Articulation of the Body
- V. Places of Purification
- VI. Meaning of History
- VII. Preparation for Christ
- VIII. The Effect of Love
- IX. Completion of the Cosmos
- X. The End of Time

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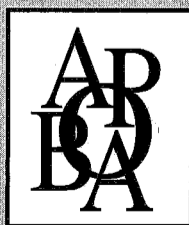
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this literary work of Hildegard, Ferko also incorporates five of Hildegard's songs from her *Symphonia armonie celestium revelationum* (*Symphony of the Harmony of Celestial Revelation*). This collection, a set of Hildegard's own poems that she set to music, includes more than 70 musical pieces, most of which are antiphons and hymns. She placed these songs at the end of her written work, the *Scivias* (*Know the Ways of the Lord*) of 1141.⁶ The five chants that Ferko incorporates into *The Hildegard Organ Cycle* are "O Magne Pater," "Spiritus sanctus, vivificans vita," "O gloriosissimi, lux vivens angeli," "O Virtus Sapientiae," and "O splendidissima gemma." The piece is cyclic in that these chant melodies, as well as newly composed themes, are definite musical ideas that recur throughout the work and serve to unify the composition.⁷

Ferko includes a detailed preface to the organ cycle in which he describes what he is trying to depict musically in connection to Hildegard's ideas. For each of the ten movements related to Hildegard's *Book of Divine Works*, Ferko quotes portions of text from Hildegard's visions before specifically addressing the musical descriptions. Through my research and analysis of the organ cycle along with my communications with Mr. Ferko, I have been able to formulate a keener understanding of this work in relation to its focus on Hildegard of Bingen. In particular, this new insight focuses primarily on movements 2, 3, 6, 8, and 9. Programmatic aspects of the other movements of the organ cycle are either self-explanatory, or information about them has been published elsewhere.

The second movement, "The Construction of the World," deals with God as the omnipotent, overseeing creator. The first way in which Ferko suggests this thought is by using the chant, "O Magne Pater," which itself is a supplication, or prayer to God. The first phrase of this chant acts as a refrain throughout the movement. This refrain is meditative—much like the repeated prayer of

the Catholic rosary.⁸ Every appearance of this phrase occurs in unison, except for the last in which the chant fragment is harmonized by chords in parallel motion. (Example 1.) The tendency towards unison writing appears throughout the works of Messiaen. A prime example of the unison setting of a melody can be found in "Subtilité des corps glorieux" from the suite, *Les corps glorieux* of Messiaen. This entire movement features unison writing.

Another Messiaen-like concept that Ferko uses is that of chant paraphrase, which Messiaen described in his *Techniques of My Musical Language*. Example 2 shows what Ferko calls a "chromatic commentary" on the opening phrase of "O Magne Pater." Ferko follows the contour of the chant phrase using chromatic pitches of his own choice—not those from any particular scale or mode. He then presents extensions based on his newly composed version of the original chant phrase. After a second appearance of the unison statement of the opening phrase of "O Magne Pater," a musical statement in smaller note values (what Ferko calls an "elaboration on the commentary") becomes the basis for more development by modulation. (Example 3.) With the constant generation that occurs throughout this movement, Ferko means to symbolize "the creeping and crawling and growth and blossoming of life on the newly created planet."⁹ Perhaps the most significant Messiaen influence can be seen in measure 67, about halfway through this movement. (Example 4.) Here, Ferko uses Messiaen's "communicable language" to spell out the Hebrew version of God's name, "Yahweh," a motive that features the trumpet en chamade. This technique, as well as the use of the "O Magne Pater" chant, highlights God as the subject of the movement. In the ending section of "Construction . . ." the distinct use of minimalistic procedures can be found. Ferko uses the gradual acceleration of two alternating chords in both hands to depict the "spinning of the newly con-

Example 1. Ferko, *The Hildegard Organ Cycle*, II ("Construction of the World"), mm. 1–3.

Sv: Foundations 16' 8"
Gt: Foundations 16' 8' 4"; Mixtures, Reeds 8' 4"
Pos: Principals 8' 4' 2"; Cymbel: Reeds 16' 8' 4"
Ped: Foundations 16' 8"



Example 2. Ferko, *The Hildegard Organ Cycle*, II ("Construction of the World"), mm. 4–11.



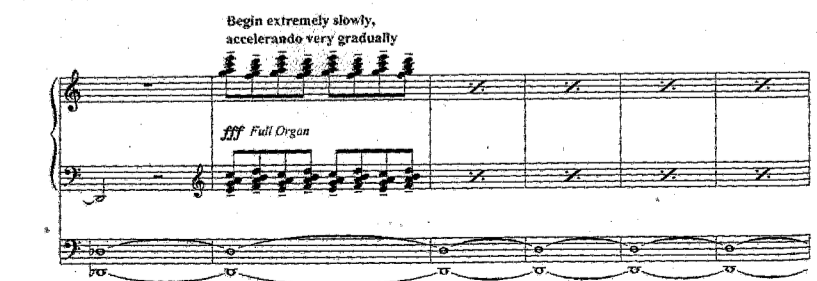
Example 3. Ferko, *The Hildegard Organ Cycle*, II ("Construction of the World"), mm. 31–33.



Example 4. Ferko, *The Hildegard Organ Cycle*, II ("Construction of the World"), mm. 63–71.



Example 5. Ferko, *The Hildegard Organ Cycle*, II ("Construction of the World"), mm. 86–92.

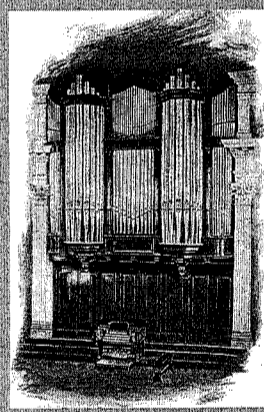


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Example 6. Ferko, *The Hildegard Organ Cycle*, III ("Human Nature"), mm. 1–4.



Example 7. Bach, *Clavierübung III*, "Dies sind die Heiligen zehn Gebot," BWV 679, mm. 1–4.



Example 8. Ferko, *The Hildegard Organ Cycle*, III ("Human Nature"), mm. 15–19.



structed world through the universe."¹⁰ Example 5 shows measures 86–92 of "Construction of the World."

In the third movement of the cycle, "Human Nature," Ferko musically describes Hildegard's opinions on humanity and the ever influencing presence of sin. This movement is for pedals alone, partly, as the composer told me, to give the performer's hands a rest from the rapid playing of the two alternating chords from the end of the previous movement—one of the most technically demanding sections of the entire organ cycle.¹¹ The idea of the sinful nature of mankind is suggested by a primitive musical subject that employs much syncopation. (Example 6.) The first three measures of the subject show a rhythmic palindrome—a statement in which the note values are the same both backwards and forwards. By using a palindrome as the basis for this movement, Ferko means to show that man, who was created by God, is a mirror image of the creator.¹² Messiaen was also fond of rhythmic palindromes, which he referred to as "non-retrogradable rhythm."

This movement also borrows a motivic idea from J.S. Bach which can be seen in the chorale prelude, "Dies sind die Heiligen zehn Gebot" (BWV 679) from the third part of the *Klavierübung*. Example 7, which is from the beginning of Bach's work, shows a motive made up of a number of repeated notes. Example 8 features mm. 15–19 of Ferko's movement. Ferko describes the hammering motive in this piece as "a German father banging his fist on a table as he 'laid down the law' to his children." He also went on to say about this movement of the cycle and its connection to BWV 679, "... the chorale is all about the Ten Commandments, which are God's law, and 'Human Nature' is all about transgressions of God's law in everyday experience . . ." ¹³ From the *Book of Divine Works* in general, Hildegard often speaks about the sinful nature of mankind and the constant need to repent. This fire-and-brimstone theology is a perpetual theme that appears throughout her writing. The repeated notes that appear in example 8 might suggest the obstinacy of wickedness in human nature.¹⁴

The one redeeming means of assistance to mankind, according to Hildegard, is the power of the Holy Spirit. It is this, she says, that removes or cleanses impurity from the soul. Ferko depicts the Holy Spirit in several different ways in this movement. First, the rising triplet featured at the end of the palindrome each time the palindrome is presented, is based on the first three notes of the chant, "Spiritus Sanctus, vivificans vita" (the bracketed notes in Example 6).¹⁵ Then, in measure 36, the first two phrases of "Spiritus Sanctus . . ." are presented on a 2¢ flute stop with rhythmic interjections based on the palindrome. (Example 9.) The text of this chant reiterates the idea of the Holy

Spirit as the purifier of creation.¹⁶ At the end of this movement, there is a series of 16th-note triplets that start at the interval of a 17th which eventually close inward to a minor 2nd. (Example 10.) Recently, Ferko suggested to me that this intervallic closure symbolizes a bridging of the gap between man and God. The triplets are also significant in that they reflect yet another representation of the Holy Spirit—this time as part of the Trinity suggested by the number "3." Because Ferko often uses mystical numbers and proportions where he feels it is appropriate, the appearance of the number "3" in this section is intentional.¹⁷

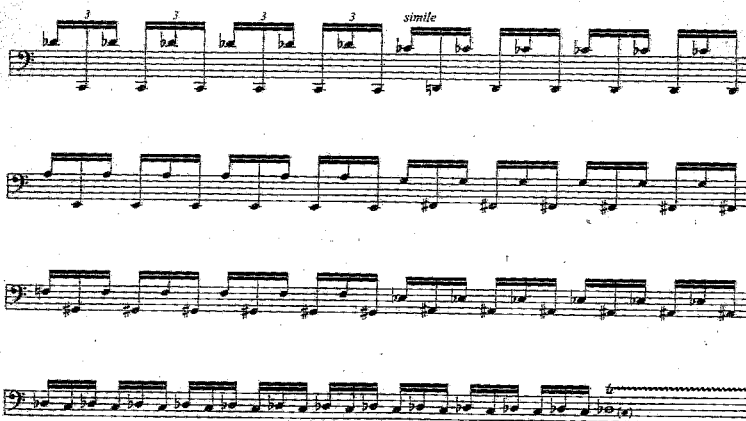
Movement number six, "The Meaning of History," comprises many levels of musical symbolism. In this movement, Ferko combines two chant melodies—the previously quoted "O Magne Pater" and "Spiritus Sanctus"—with a newly composed line of his own, to form a trio texture. (Example 11.) "O Magne Pater" appears in the pedal in relatively long note values, while the middle voice contains the chant, "Spiritus Sanctus," in smaller note values. Here Ferko is showing Hildegard's idea of God being a force ever present in the background of human lives throughout all history—hence, this chant is set as a background voice in this movement by the use of long note values and by its placement in the lowest part. The Holy Spirit, whom Hildegard sees in a more active role in the creation of history, is depicted as closer to the foreground in this movement by the use of smaller note values and by its placement in a higher register.¹⁸ The line that Ferko quotes at the beginning of this movement from vision six of Hildegard's *Book of Divine Works* is, "Nothing that has existed from the very beginning of the world until its end is hidden from God." How appropriate it is that Ferko uses such a transparent texture to allude to this concept. Also, in choosing a trio texture, Ferko again suggests the idea of the Trinity.

But what about the top voice in this movement, which is Ferko's own creation? In his prefatory notes to the organ cycle, Ferko describes the top voice as being an isomelic construction—a series of pitches in a particular order that appear throughout the piece in the same order, but with different rhythmic values in each repetition. Octave equivalence can be invoked at any time in a presentation of the isomelic construction. Starting in measure 3, the top voice has the following pitch sequence (Example 11): C - D - B - C - D - E - F# - C# - A# - C - F# - E - C# - C natural - A# - D - G# - F# - F natural, and E. Beginning again in measure 8, these pitches are repeated in the same order as in their initial presentation. It so happens that this isomelic construction appears seven times in this movement, the invoking of yet another mystical number.¹⁹ Something interesting, however, happens in the seventh and final presentation of the isomelic con-

Example 9. Ferko, *The Hildegard Organ Cycle*, III ("Human Nature"), mm. 34–36.



Example 10. Ferko, *The Hildegard Organ Cycle*, III ("Human Nature"), m. 72.



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struction: it is incomplete! (See the bracketed notes in example 12.) The top voice in the penultimate measure includes the pitches G# - F# - and F natural, but no E—the pitch that was used to end the isomelic construction as presented in the first eight measures. In leaving the isomelic construction unfinished, Ferko relates the idea that history, which continues to unfold, is not yet completed.²⁰

In the eighth movement of the cycle, "The Effect of Love," Ferko melodically suggests the folk-like tunes that might have been heard among the vineyard workers in the Rhine valley around Bingen during Hildegard's time.²¹ This melody, which is Ferko's original creation, appears unaccompanied at the beginning of the movement on a light 8' reed. In measure 8, the newly composed folk melody is combined in two-voice counterpoint with a particular fragment of the chant, "Spiritus Sanctus," which states "suscitans et resuscitans omnia" ("you waken and reawaken everything that is"). This particular text refers to the Holy Spirit as emanating from God who rekindles and resurrects all life through loving power. Later in the piece, the folk melody is harmonized by ninth chords, creating an impressionistic effect. To end the piece, the previously mentioned fragment of "Spiritus Sanctus" is then combined with the folk melody, and both are harmonized by ninth chords. The use of the impressionistic ninth chords, especially when played on a celeste stop, creates a warm, rich, and luscious sound that Ferko uses to describe God as a God of love. Also, by the juxtaposition of sacred and secular elements in this movement, Ferko is representing love as a two-faceted entity: the folk song, representative of human love, is an imperfect reflection of God's love (the chant fragment), which is perfect.²²

The ninth movement, "Completion of the Cosmos," is framed, at the beginning and end of the movement, by a setting of the entire chant melody "O gloriosissimi . . ." in two-voice counterpoint. (Example 13.) In choosing this two-voice texture, a parallel can be made between this movement and the second movement ("Construction of the World"), which also includes a two-voice setting at the beginning of the movement. Each of these movements is one movement away from an end of the whole organ cycle, so they can be viewed as complementary movements.²³

The text that accompanies this movement, from Hildegard's ninth vision, says, "I will let all my splendor pass in front of you, and I will pronounce before you the name of Yahweh." Ferko uses these sections in two-voice counterpoint at the beginning and end of this movement to symbolize this approach and passing by of Yahweh, according to Hildegard's description. She relates in this vision that the face of Yahweh is too bright to gaze upon directly. The relationship of the text of "O gloriosissimi" to this text is somewhat peripheral, in that Hildegard describes in this antiphon the "living light" of the angels, and this light is also meant to refer to the bright face of God.²⁴

Following this exposition is one of the most striking moments of the entire cycle—the Yahweh motive from the second movement ("Construction of the World") and the rhythmic palindrome from the third movement ("Human Nature") are combined. (Example 14.) Here Ferko is depicting Hildegard's ninth vision: the beginning of a major battle between good and evil, or as Ferko puts it, "Yahweh trouncing on the sinfulness of the human soul."²⁵ This battle heats up in measure 16. (Example 15.) Here, through the quotation of

fragments of the chant "O Virtus Sapientiae" in the pedal against thick, dissonant note clusters in the manuals, Ferko symbolizes the power of Wisdom being revealed, and it wins the battle!²⁶

It would be far too easy to say that Ferko's techniques are restricted to ideas reflected in the work of Olivier Messiaen. What can be found throughout *The Hildegard Organ Cycle* is a wide range of technical devices, and if stylistic features of Messiaen are invoked, Ferko utilizes them to suit his purpose. Ferko combines these devices with his own ideas to creatively express Hildegard's theology. The implementation of techniques ranging from medieval cantus firmus technique to 20th-century minimalism contributes to a sense of universality in this work, as the composer himself relates. One can also associate this free selection of compositional styles with a timeless quality in Hildegard's theological ideas.²⁷

In considering the literary and musical basis for *The Hildegard Organ Cycle*, this work stands in a category by itself. The idea of modeling a composition after both pre-existing literature and melodies that emanate from the same person, yet which were not conceived as a set, is extremely rare in organ literature. Though the movements of *The Hildegard Organ Cycle* may themselves be pleasing to the listener without some brief understanding of who Hildegard was, one can develop a deeper awareness of the symbolism embedded in this composition by exploring Hildegard's *Book of Divine Works* and the *Symphony of the Harmony of Celestial Revelation* in more detail. ■

Notes

1. It may be noteworthy to mention that an errata sheet for the organ cycle exists, and that ECS Publishing will provide a copy of the sheet upon request for anyone who has bought the score. Furthermore, a new, corrected edition of the score will be available later this year.
2. Frank Ferko, "Biographical Information," Home page, 12 May 1999. <http://pubweb.acns.nwu.edu/~dahling/other.html>
3. Frank Ferko, interview by author, Electronic Mail, 10 and 13 August, 1999.
4. Marcia Van Oyen, "Portrait of Composer Frank Ferko and His Hildegard Works," THE DIAPASON, Eighty-ninth year, No. 6, Whole No. 1063 (June 1998): 14.
5. Ferko interview.
6. Frank Ferko, *The Hildegard Organ Cycle*, Boston: E.C. Schirmer, 1996, preface, I.
7. Ferko interview.
8. Ibid.
9. Ibid.
10. Ferko, *The Hildegard Organ Cycle*, preface, ii.
11. Ferko interview.
12. Ibid.
13. Ferko interview.
14. Ibid.
15. Ferko, *The Hildegard Organ Cycle*, preface, iii.
16. Ferko interview.
17. Ibid.
18. Ibid.
19. Ibid.
20. Ferko, *The Hildegard Organ Cycle*, preface, iv.
21. Ibid., vi.
22. Ferko interview.
23. Ibid.
24. Ibid.
25. Ferko, *The Hildegard Organ Cycle*, preface, vi.
26. Ferko interview.
27. Ferko interview.

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Patricia G. Parker holds both a DMA and MM in organ performance and literature from the Eastman School of Music in Rochester, NY. She also earned her BM degree in organ performance from Salem College in Winston-Salem, NC. Her teachers have included Dr. Katharine Pardee, Dr. Michael Farris, David Higgs, and John Mueller. In particular, Dr. Parker would like to publicly thank the following individuals for their guidance in this project: Frank Ferko, and from the Eastman School of Music: Dr. Katharine Pardee, and Dr. Jürgen Thym.

Example 11. Ferko, *The Hildegard Organ Cycle*, VI ("Meaning of History"), mm. 1–15.

Gr: Salicional 8'
Pos: Quintaton 16', Blockflöte 2'
Ped: Contrabaß 32', Subbaß 16', Bourdon 8'

Slowly (♩ = ca. 60)

Example 12. Ferko, *The Hildegard Organ Cycle*, VI ("Meaning of History"), mm. 35–43.

Example 13. Ferko, *The Hildegard Organ Cycle*, IX ("Completion of the Cosmos"), m. 1.

Moderately (♩ = ca. 76)
(O gloriosissimi, lux vivens, Angeli)

Gr: Bourdon 8', Octavin 2'

Example 14. Ferko, *The Hildegard Organ Cycle*, IX ("Completion of the Cosmos"), mm. 4–9.

Sw: Fall, no 16' stops
Gr: Fall, no 16' stops, Sw. to Gr.
Ped: Fall, no 32' stops, Gr. to Ped., Sw. to Ped.

With energy (♩ = ca. 132 - 138)

Y A H W E H

Example 15. Ferko, *The Hildegard Organ Cycle*, IX ("Completion of the Cosmos"), mm. 17–20

♩ = ca. 60
Sw: Reeds 16', 8', 4', Plein jeu

Bar open

Ped: Foundation 16', 8', 4'; Reeds 16', 8'; Mixture (Do not couple from swell!)

legato [O virtus Sapientiae]

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New Organs

Fabry Inc., Fox Lake, Illinois, recently completed phase two of the updating and tonal additions for the 1966 Möller organ (opus 10216) at First Presbyterian Church, Rockford, Illinois; three manuals, 63 ranks. Phase one, completed in September of 1999, consisted of solid state conversion of the console and relay system, the addition of three Pedal electric 32's, electric tremolos, and electric expression systems. The original 45-degree shutter system was changed to 90 degrees for better tonal egress. The console is prepared for MIDI and several remaining tonal additions. Phase two, completed in November of 2000, consisted of tonal additions and changes. The new specification was designed by the church organist, Ryan A. Kasten, and Fabry Inc. A new Positive division was installed directly above the existing Swell division, with the bottom of the chest inside the Swell chamber for easy maintenance. A new passage board and ladder system was built to aid in tuning. The back wall of the Choir division was cut and pushed out to make room for all the additions. New chests in the Great division were mounted on legs above the existing pipes. The original Swell Mixture III toe boards were removed and drilled to hold a new IV Mixture. All 13 new electro-pneumatic chests were made by David G. Fabry. The dedication was held on November 10, 2000, played by Ann Labounsky assisted by Lewis Steele, cantor. Crew leaders on the project include Joseph W. Poland and David G. Fabry. Photo by Photographic Design of Racine, Wisconsin.

- PEDAL**
- 32' Contra Bass (new, electric)
 - 32' Subbass (new, electric)
 - 32' Resultant (new, wired)
 - 16' Principal
 - 16' Bourdon
 - 16' Lieblich Gedeckt (Gt)
 - 10 3/4' Quint
 - 8' Principal I
 - 8' Principal II (Pos)
 - 8' Rohr Flute (Gt)
 - 8' Gedeckt (Gt)
 - 4' Octave
 - 4' Nachthorn
 - IV Mixture (new, wired)
 - 32' Bombarde (new, electric)
 - 16' Bombarde (Gt)
 - 16' Dulzian (prep)
 - 8' Trumpet I (Gt)
 - 8' Trumpet II (Sw)
 - 8' State Trumpet (Gt)
 - 8' Dulzian (prep)
 - 4' Clarion (Gt)

*Re-voiced



Express Yourself!

- GREAT**
- 16' Lieblich Gedeckt*
 - 8' Principal*
 - 8' Harmonic Flute (new)
 - 8' Rohr Flute
 - 4' Octave*
 - 4' Gedeckt
 - 2' Octave (new)
 - IV Mixture
 - II Sesquialtera (1-12 new)
 - 16' Bombarde
 - 8' Trumpet
 - 8' State Trumpet (new)
 - Tremolo (new, electric)
 - Zimbelstern (new)
 - Chimes (moved)

- SWELL**
- 8' Bourdon
 - 8' Viola Pomposa
 - 8' Viola Celeste
 - 4' Spitz Principal*
 - 4' Harmonic Flute (new)
 - 2' Piccolo
 - IV Mixture (new)
 - 16' Bassoon
 - 8' Trompette
 - 8' Vox Humana (new)
 - 8' Hautbois (prep)
 - 4' Clarion
 - Tremolo (new, electric)

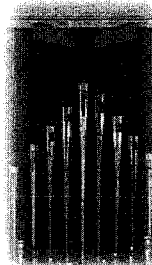
- POSITIVE (new)**
- 8' Principal (new)
 - 8' Flute (new)
 - 4' Octave (borrow)
 - 4' Flute (borrow)
 - 2' Doublette (moved from Gt)
 - III Scharf (moved from Sw)
 - 16' Dulzian (prep)
 - 8' Dulzian (prep)
 - 8' Cromorne (prep)
 - Tremolo (new, electric)

- CHOIR**
- 8' Gedeckt (new)
 - 8' Gemshorn Celeste II
 - 4' Octave (new)
 - 4' Koppel Flute
 - 2 3/4' Nazard (new)
 - 2' Principal
 - 1 3/4' Tierce (new)
 - 1 3/4' Larigot
 - 1 1/4' Septieme (new)
 - 8' State Trumpet (Gt)
 - 4' Trichter Regal
 - Tremolo (new, electric)



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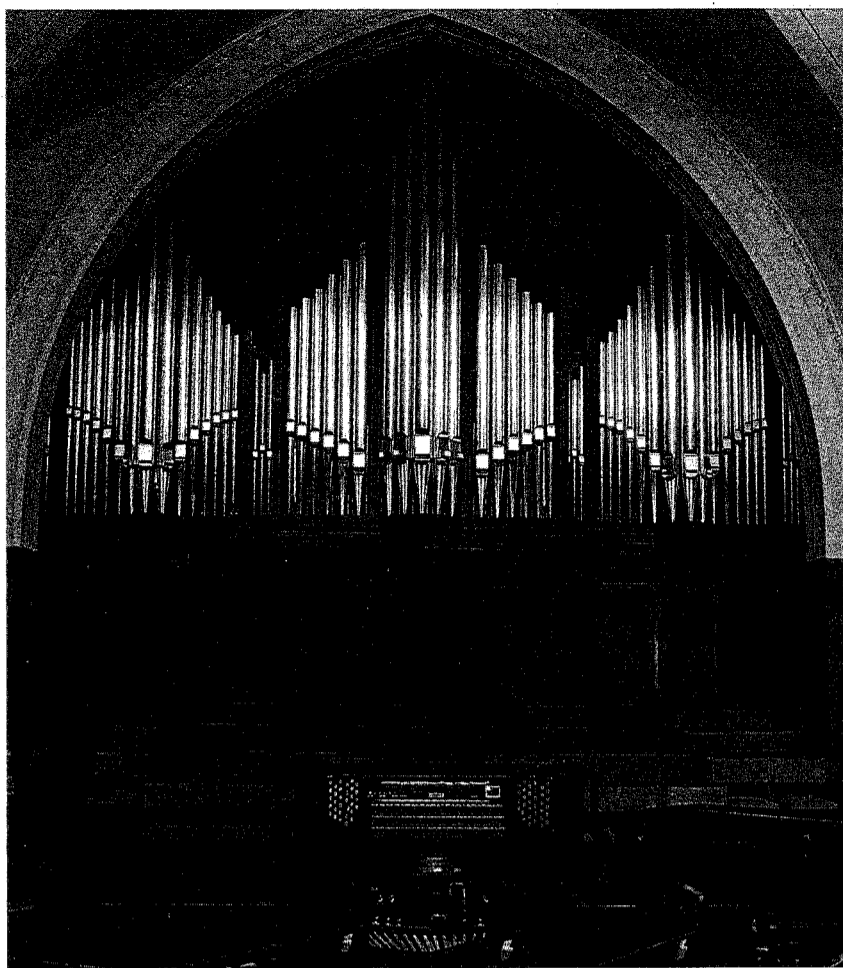
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Cover
Berghaus Organ Company, Inc.,
Bellwood, Illinois
First United Methodist Church,
DeKalb, Illinois

The Berghaus Organ Company of Bellwood, Illinois, recently completed the installation of a three-manual organ of twenty-eight registers and thirty-five ranks for the First United Methodist Church of DeKalb, Illinois. The church is a late nineteenth-century structure in the so-called Akron design that was popular among Methodist churches at the time. In plan, the room is square with the balcony, center aisle and visual axis on the diagonal, and in this case the organ is along one side behind an arch. The ceiling of this alcove is likewise arched like a band shell that helps project the sound of the organ.

Except for the Solo Trumpet, the stoplist involves no unification, and most of the instrument is placed on three slider windchests that correspond to the three sections of the façade design. The Great, Swell, and Pedal divisions stand

respectively behind the left, center, and right hand sections of the façade, with the Solo Trumpet placed in front of the Swell. The façade pipes, masking the Great and Pedal, are from the 8' Principals of those divisions, and screening the Swell enclosure are the first twenty-three of the 16' Quintadena (six of them are around the corners) with internal canisters as stoppers. This central section is cantilevered further forward than the other two by a steel frame supporting all the windchests and the façade, the weight of which is counterbalanced by the windchests behind it.

The wind pressure of each of the three slider windchests is 70 mm and the Solo Trumpet is on 130 mm. A few ranks were retained from the previous organ: the 8' Rohrflöte and 4' Holzflöte on the Great, the Swell Viole, Celeste and 1½' Spitz Nasat, and the 4' Choralbass and III rank Mixtur of the Pedal. Schwimmers are built into each of the three slider windchests to ensure absolute wind stability, and reservoirs are used to wind the various offset and



unit windchests.

The console is mobile and the Great division is played from its lowest keyboard, the Swell from the middle, and the Solo from the highest one. This manual, which is provided primarily for the Solo Trumpet and MIDI, also serves as a coupling manual from the other two. Stops and couplers are controlled by drawknobs in a traditionally arranged console, and there is digital readout for the ninety-nine levels of combination memory, piston sequencer, transposer, and crescendo.

The façade pipes are 75% polished tin, and the tin content of the new metal pipes, made by Giesecke in Germany, ranges between 52% and 75%. The wooden Subbass and Swell Holzgedackt were made by John Nolte in Milwaukee. The reeds include a 16' Posaune with pine resonators, an 8' Oboe with capped resonators and adjustable tone holes, an 8' Trompete as a blending ensemble reed with German shallots, an 8' Solo Trumpet with copper hooded resonators and parallel shallots, and a 4' Holzregal with mahogany resonators and German closed shallots.

Specification and tonal design were by Leonard Berghaus, voicing by Kelly

Monette and John Streufert, visual design and engineering by Allyn Hoverland, and construction and installation by Brian and Todd Berghaus, Fred Beal, Mark Ber, Gordon Bruns, Jeff Hubbard, Mat Kessler, Kurt Linstead, Mike Pelton, Jordan Smoots, Paul Sturm, and Randy Watkins.

David McCleary was chairman of the organ committee and was closely involved in the entire project from beginning to end. The Berghaus Company wishes to thank him and everyone at First United Methodist, DeKalb, for their cooperation, help and confidence in us.

—Allyn Hoverland

Designer, Berghaus Organ Company

GREAT

- 16' Quintadena (façade)
- 8' Prinzipal (façade)
- 8' Rohrflöte
- 4' Octave
- 4' Holzflöte
- 2½' Quinte
- 2' Octave
- 1½' Terz
- IV Mixtur
- 8' Trompete
- Tremulant
- 8' Solo Trumpet

SWELL

- 8' Viole
- 8' Viole Celeste TC
- 8' Holzgedackt
- 4' Prinzipal
- 4' Koppelflöte
- 2' Nachthorn
- 1½' Klein Nasat
- III Scharf
- 8' Oboe
- Tremulant
- 8' Solo Trumpet

SOLO

- 16' Solo Trumpet TC (ext)
- 8' Solo Trumpet
- 4' Solo Trumpet (ext)
- Chimes

PEDAL

- 16' Subbass
- 16' Quintadena (Gt)
- 8' Prinzipal (façade)
- 8' Spitzgedackt
- 4' Choralbass
- III Mixtur
- 16' Posaune (L/2)
- 4' Holzregal
- Tremulant
- 8' Solo Trumpet

Couplers

- Sw/Sw 16-UO-4
- Gt/Gt 16-UO-4
- Sw/Gt 16-8-4
- Gt/Solo 16-8-4
- Sw/Solo 16-8-4
- Gt/Ped 8-4
- Sw/Ped 8-4



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Calendar

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

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

UNITED STATES East Of The Mississippi

15 AUGUST
Stefan Kozinski; Memorial Music Hall, Methuen, MA 8 pm
Susan Armstrong; Union Chapel, Oak Bluffs, MA 12 noon

16 AUGUST
Walt Strony; Portland City Hall, Portland, ME 7:30 pm
Kristin Chandler; Old Dutch Church, Kingston, NY 12:15 pm

19 AUGUST
Andrew Holman, with Huntington Brass Quintet; Round Lake Auditorium, Round Lake, NY 8 pm
Palestrina, *Missa Assumpta est Maria*; St. Bartholomew's Church, New York, NY 11 am
Leo Abbott; Cathedral of St. Patrick, New York, NY 4:45 pm
Elizabeth Harrison; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm
Erik Wm. Suter; Washington National Cathedral, Washington, DC 5 pm
John Sherer; Holy Name Cathedral, Chicago, IL 4 pm

20 AUGUST
Andrew Holman, with Huntington Brass Quintet; Round Lake Auditorium, Round Lake, NY 2 pm
John Widmann, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

21 AUGUST
Michael Stairs; Portland City Hall, Portland, ME 7:30 pm
James Busby; Old West Church, Boston, MA 8 pm

22 AUGUST
Barbara Bruns; Memorial Music Hall, Methuen, MA 8 pm
Rosalind Mohnsen; Union Chapel, Oak Bluffs, MA 12 noon

23 AUGUST
Boyd Herforth; Old Dutch Church, Kingston, NY 12:15 pm

24 AUGUST
Ray Cornils; Portland City Hall, Portland, ME 12 noon

26 AUGUST
Antique tracker/Modern theatre organ duo; Round Lake Auditorium, Round Lake, NY 8 pm
Duruffé, *Messe "Cum Jubilo"*; St. Bartholomew's Church, New York, NY 11 am
David Graham; Cathedral of St. Patrick, New York, NY 4:45 pm
Mark Brampton Smith; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm
Hope Davis; Washington National Cathedral, Washington, DC 5 pm

27 AUGUST
Antique tracker/Modern theatre organ duo; Round Lake Auditorium, Round Lake, NY 2 pm

28 AUGUST
Joyce Jones; Portland City Hall, Portland, ME 7:30 pm
Heinrich Christensen; Old West Church, Boston, MA 8 pm
David Lester/William Hubert Organ Duo; Round Lake Auditorium, Round Lake, NY 7 pm

29 AUGUST
Ray Cornils; Memorial Music Hall, Methuen, MA 8 pm
John Whiteside; Union Chapel, Oak Bluffs, MA 12 noon
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 7:30 pm

30 AUGUST
Dan Bellomy; Portland City Hall, Portland, ME 7:30 pm

Laughton & O'Meara, trumpet and organ; St. Cecilia's, Wolfeboro, NH 8 pm
Craig Williams; Old Dutch Church, Kingston, NY 12:15 pm
The New York Vocal Arts Ensemble; Trinity Church, New York, NY 1 pm

1 SEPTEMBER
John Gouwens, carillonneur; The Culver Academies, Culver, IN 4 pm

2 SEPTEMBER
Mozart, *Missa Brevis*, K. 192; St. Bartholomew's Church, New York, NY 11 am
James Lorenz; Cathedral of St. Patrick, New York, NY 4:45 pm

5 SEPTEMBER
Mireille Lagacé; Memorial Music Hall, Methuen, MA 8 pm

6 SEPTEMBER
Messiaen, *Quartet for the End of Time*; Trinity Church, New York, NY 1 pm

7 SEPTEMBER
Barbara Owen; The Old Whaling Church, Martha's Vineyard, MA 12 noon
Gerre Hancock; St. Mark's Episcopal, Columbus, OH 8 pm

9 SEPTEMBER
Archer, *Christchurch Mass*; St. Bartholomew's Church, New York, NY 11 am
Arthur LaMirande; National (Episcopal) Cathedral, Washington, DC 5 pm
Gerre Hancock; Stella Maris Roman Catholic Church, Sullivan's Island, SC 7 pm
Todd Wilson; Southminster Presbyterian, Dayton, OH 7 pm

10 SEPTEMBER
James Welch; Cedar Springs Presbyterian, Knoxville, TN 7:30 pm
Stefan Engels; Grace-St.Luke's Episcopal, Memphis, TN 8 pm

12 SEPTEMBER
Choir of Gonville and Caius College, Cambridge University; First Presbyterian Church, Evansville, IN 7 pm

14 SEPTEMBER
Bruce Adami; Memorial Music Hall, Methuen, MA 8 pm
Dana Hull; The Old Whaling Church, Martha's Vineyard, MA 12 noon
Todd Wilson; Evangelical Lutheran Church, Frederick, MD 7 pm

15 SEPTEMBER
+**Edward Zimmerman**; Wheaton College, Wheaton, IL 8 pm

16 SEPTEMBER
Barber, *Prayers of Kierkegaard*, Harrison, Mass to St. Anthony; St. Bartholomew's Church, New York, NY 11 am
+**Philip Gehring**; Good Shepherd Lutheran, Bloomington, IL 3 pm
Marilyn & James Biery; Cathedral of St. Paul, St. Paul, MN 3 pm

18 SEPTEMBER
Julia Harlow; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

21 SEPTEMBER
Richard Hill; The Old Whaling Church, Martha's Vineyard, MA 12 noon

23 SEPTEMBER
Todd Wilson; Ursinus College, Collegeville, PA 4 pm

24 SEPTEMBER
Margaret Kemper, with Bea Van Demark Isaak, piano; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 SEPTEMBER
Mary-Julia Royal, with soprano and trumpet; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

28 SEPTEMBER
John Ogasapian; The Old Whaling Church, Martha's Vineyard, MA 12 noon
+**David Boe & Haskell Thomson**, with orchestra; Oberlin Conservatory, Oberlin, OH 8 pm
Rudolf Zuiderveld; First Presbyterian, Springfield, IL

29 SEPTEMBER
+**David Boe & Haskell Thomson**; Oberlin Conservatory, Oberlin, OH 8 pm
John Gouwens, carillonneur; The Culver Academies, Culver, IN 4 pm

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30 SEPTEMBER

Christian Ringendahl; St. Luke's Lutheran, Williamsport, PA 7:30 pm
Robert Sutherland Lord, with string quartet; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 3 pm
*Treasure Coast AGO Chapter ecumenical service; First Baptist Church, Vero Beach, FL 6 pm
Alan Morrison; St. Luke's Episcopal, Evanston, IL 5 pm

UNITED STATES West of the Mississippi

17 AUGUST
David Dahl & Cheryl Drewes; Christ Church Episcopal, Tacoma, WA 12:10 pm

19 AUGUST
Owen Cannon; Trinity Lutheran, Lynnwood, WA 7 pm

20 AUGUST
Ken Cowan; Balboa Park, San Diego, CA 7:30 pm

25 AUGUST
James Welch; California Palace of the Legion of Honor, San Francisco, CA 4 pm

26 AUGUST
+**Martin Jean**; St. Mark's Lutheran, Omaha, NE 3 pm

Wayne Marshall; The Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Olivier Larue; St. Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch; California Palace of the Legion of Honor, San Francisco, CA 4 pm
Abendmusik; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 AUGUST
Janet Thorson; Crystal Cathedral, Garden Grove, CA 8 pm
Robert Plimpton, with San Diego Master Chorale; Balboa Park, San Diego, CA 7:30 pm

2 SEPTEMBER
Christoph Tietze & David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm

9 SEPTEMBER
James Higdon; The Cathedral of the Madeleine, UT 8 pm
St. Mary's Cathedral Choir; St. Mary's Cathedral, San Francisco, CA 3:30 pm

11 SEPTEMBER
Ji-Yoen Choi; University of Northern Iowa, Cedar Falls, IA 8 pm

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

21 SEPTEMBER
Roger Sherman; St. Mark's Cathedral, Seattle, WA 8 pm

23 SEPTEMBER
Christopher Berry; The Cathedral of the Madeleine, Salt Lake City, UT 8 pm
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
+**James Welch**; St. John the Baptist, Healdsburg, CA 4 pm

30 SEPTEMBER
Bruce Neswick; Northminster Presbyterian, Tucson, AZ 4 pm
Carole Terry & David Dahl; Pacific Lutheran University, Tacoma WA 3 pm
Elna Johnson; St. Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

15 AUGUST
Renzo Bortolot; Chiesa di Maria Vergine Assunta, Rossa, Italy 9 pm
John Roper; Chingford Parish Church, Chingford, England 1:10 pm
Keith John; Southwell Minster, Southwell, England, 7:30 pm
Didier Matry; Leicester Cathedral, Leicester, England 8 pm

16 AUGUST
Paul Joslin; St. James Church Clerkenwell, London, England 1:10 pm

17 AUGUST
Dietrich Wagler; St. Augustine's, Vienna, Austria 7:30 pm
Thomas Trotter; Greyfriars Kirk, Edinburgh, Scotland 6 pm

18 AUGUST
Stefan Engels; Halgrimskirkja, Reykjavik, Iceland 12 noon
Clive Driskill-Smith; Victoria Hall, Stoke-on-Trent, England 12 noon

19 AUGUST

David Burton Brown; Petruskirche, Mannheim, Germany 8 pm
Sylvie Poirier & Philip Crozier; Christus Kirche, Neumunster-Einfeld, Germany 5 pm
Franck Besingrand; Cathédrale de Bourges, Bourges, France 10 am
Ian Sadler; St. Paul's Cathedral, London, England 5 pm
Stefan Engels; Halgrimskirkja, Reykjavik, Iceland 8 pm

20 AUGUST

Sylvie Poirier & Philip Crozier; St. Nikolaus Kirche, Kiel, Germany 8 pm
Thomas Trotter; Canongate Kirk, Edinburgh, Scotland 6 pm

21 AUGUST

David Burton Brown; Marienkirche, Ludwigshafen, Germany 7 pm
Patrick Delabre; Cathédrale de Bourges, Bourges, France 9 pm
Daniel Roth; Westminster Abbey, London, England 6:30 pm
Erik Reinart; St. James United Church, Montréal, Québec, Canada 12:30 pm
Neil Cockburn, with vocalists; Epcor Centre for the Performing Arts, Calgary, Alberta, Canada 12:10 pm

22 AUGUST

Sylvie Poirier & Philip Crozier; Schleswig Cathedral, Schleswig, Germany 8 pm
Thomas Trotter; McEwan Hall, Edinburgh, Scotland 6 pm
Graeme Scroggie; Leicester Cathedral, Leicester, England 8 pm
Mami Yoneyama; Yokohama Minato Mirai Hall, Yokohama, Japan 12:10 pm

23 AUGUST

John Pennington; Central Methodist Church, York, England 12:30 pm

24 AUGUST

David Di Fiore; Great Catholic Church, Drezdenko, Poland 7 pm
David Burton Brown; Nikolaikirche, Reisa, Germany 7 pm
Vincent Boucher; St. Augustine's, Vienna, Austria 7:30 pm
Thomas Trotter; St. Mary's Cathedral, Edinburgh, Scotland 7 pm
Hatsumi Miura, children's concert; Yokohama Minato Mirai Hall, Yokohama, Japan 10:30 am

25 AUGUST

Hatsumi Miura, children's concert; Yokohama Minato Mirai Hall, Yokohama, Japan 10:30 am

26 AUGUST

David Di Fiore; Church of Christ the King, Illowa, Poland 7 pm
David Burton Brown; Schlosskirche, Wittenberg, Germany 8 pm
Merrill Davis; Cathédrale de Bourges, Bourges, France 10 am
Graham Caskie, piano; Leicester Cathedral, Leicester, England 6 pm
Simon Bell; St. Paul's Cathedral, London, England 5 pm

27 AUGUST

Thomas Trotter; St. Cuthbert's Church, Edinburgh, Scotland 6 pm
Stefan Engels; Ripon Cathedral, England 3 pm
Richard Tanner; Liverpool Cathedral, Liverpool, England 11:15 am
Jeffrey Makinson; Southwell Minster, Southwell, England 3:30 pm
Alan Spedding; Beverley Minster, Beverley, England 6 pm

28 AUGUST

Jésus Gonzalo López, with trumpet; Cathédrale de Bourges, Bourges, France 9 pm
Ken Cornelle, with flute; St. James United Church, Montréal, Québec, Canada 12:30 pm
Dennis James, with phonoviolin; Epcor Centre for the Performing Arts, Calgary, Alberta, Canada 12:10 pm

29 AUGUST

Thomas Trotter; St. Stephen's Centre, Edinburgh, Scotland 6 pm
Jonathan Gregory; Leicester Cathedral, Leicester, England 8 pm

31 AUGUST

David Burton Brown; Lutherkirche, Bad Liebenwerda, Germany 8 pm
Svein Amund Skara; St. Augustine's, Vienna, Austria 7:30 pm
Thomas Trotter; St. Giles' Cathedral, Edinburgh, Scotland 6 pm
Darryl Nixon; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

1 SEPTEMBER

Joseph Santance; Doncaster Parish Church, Doncaster, England 7 pm
Jane Gamble; St. John's, Stratford, England 7:30 pm

2 SEPTEMBER

David Di Fiore; Lutheran Church of Petralka, Bratislava, Slovak Republic 7 pm

David Burton Brown; Hedwigskirche, Tiefenau, Germany 8 pm

David Williams; St. Paul's Cathedral, London, England 5 pm

5 SEPTEMBER

Rupert Gough, with violin; Holy Trinity, London, England 1:15 pm

6 SEPTEMBER

David Di Fiore; Franciscan Church of St. Barbara, Zilina, Slovak Republic 4:30 pm

Andreas Meisner; St. Paul's Cathedral, London, England 6:30 pm

Maureen Murfit-Swindell; Central Methodist Church, York, England 12:30 pm

7 SEPTEMBER

Christian Schmitt; St. Augustine's, Vienna, Austria 7:30 pm

Margherita Gianola, with trumpet; Chiesa di S. Marta, Borgosesia, Italy 9 pm

8 SEPTEMBER

Jan Wolfs; Chiesa di Maria Vergine Assunta, Ghemme, Italy 9 pm

Jean Boyer; Yokohama Minato Mirai Hall, Yokohama, Japan 2 pm

9 SEPTEMBER

John Scott; St. Paul's Cathedral, London, England 5 pm

12 SEPTEMBER

David Saint; St. Mary's, Guildford, England 1:10 pm

Duncan Middleton; Notre Dame de France, London, England 7:45 pm

13 SEPTEMBER

Alberto Voltolina; Chiesa Parrocchiale, Romagnano Sesia, Italy 9 pm

14 SEPTEMBER

Ewald Donhoffer; St. Augustine's, Vienna, Austria 7:30 pm

Hervé Désarbre; Chiesa di S. Maria, Valduggia, Italy 9 pm

15 SEPTEMBER

Stefan Engels; Fulda Cathedral, Germany 12:05 pm

Keith Hearnshaw & Michael Rhodes; Victoria Hall, Stoke-on-Trent, England 12 noon

Jonathan Vaughn; St. John the Evangelist, London, England 6:30 pm

Stephen Cleobury; Doncaster Parish Church, Doncaster, England 7 pm

Bath Camerata; Keynsham Parish Church, Keynsham, England 7:30 pm

Roger Judd; Tewkesbury Abbey, Tewkesbury, England 7:30 pm

Maurizio Salerno; Chiesa di S. Maria Assunta, Bornate, Italy 9 pm

18 SEPTEMBER

Michael Haynes; St. George's Church, Newcastle upon Tyne, England 7:30 pm

19 SEPTEMBER

Michael Schönheit, with instruments; Merseburg Cathedral, Germany 7 pm

Stefan Engels; Kloster Saarn, Germany 8 pm

Philip Rushforth; Southwell Minster, Southwell, England 7:30 pm

20 SEPTEMBER

Gerard Brooks; St. James Church Clerkenwell, London, England 1:10 pm

Bernice Hopkins; Central Methodist Church, York, England 12:30 pm

21 SEPTEMBER

Eberhard Lauer; St. Augustine's, Vienna, Austria 7:30 pm

Heiko Holtmeier, with harp; Merseburg Cathedral, Germany, 12 noon

Thomas Grunwald-Deyda, with L'arco; Merseburg Cathedral, Germany 7 pm

Stefan Engels; Christuskirche, Mannheim, Germany 7:30 pm

Joachim Dalitz, with piano; Merseburg Cathedral, Germany 9 pm

Stephen Tharp; St. Andrew's Cathedral, Sydney, Australia 1 pm

22 SEPTEMBER

Martin Baker; Kingston Parish Church, Kingston, England 7:30 pm

Vicente Ros; Chiesa di S. Giovanni Battista, Serravalle Sesia, Italy 9 pm

23 SEPTEMBER

Stefan Engels; Pfarrkirche, Werne, Germany 7:30 pm

Mario Duella, with piano; Collegiata di S. Gaudenzio, Varallo, Italy 9 pm

24 SEPTEMBER

Stephen Tharp; The Townhall, Sydney, Australia 6:30 pm

25 SEPTEMBER

Stefan Engels; Pauluskirche, Ulm, Germany 7:30 pm

26 SEPTEMBER

Miho Hasegawa; Yokohama Minato Mirai Hall, Yokohama, Japan 12:10 pm

28 SEPTEMBER

Pier Damiano Peretti; St. Augustine's, Vienna, Austria 7:30 pm

Richard Dunster-Sigtermans; St. Matthew's, Wimbledon, England 7:30 pm

Darryl Nixon; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

30 SEPTEMBER

Christopher Cromar; St. Paul's Cathedral, London, England 5 pm

James Welch; Notre-Dame Cathedral-Basilica, Ottawa, Ontario, Canada 8 pm

Organ Recitals

AGNES ARMSTRONG, with Frances Hartman, harmonium, Conklin Reed Organ and History Museum, Hanover, MI, April 28: Elevation no. 3, Offertoire no. 1 (*Heures Mystiques*, Book One, op. 29), Entrée no. 4, Communion no. 4, Sortie no. 1 (*Heures Mystiques*, Book Two, op. 30), Boëllmann; Antienne no. 1, Introduction et variations sur un ancien noel polonais (*Noëls*, op. 60), *Prière en fa*, op. 16, Guilmanet.

JAMES E. BARRETT, with Max Mendez, baritone, The Cathedral of Our Lady of Lourdes, Spokane, WA, April 4: *Ave Maria*,

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plainchant; Aria "Ich habe genug" (*Cantata no. 82*), Bach; The Call (*Five Mystical Songs*) Vaughan Williams; Psalm 26: *The Beauty of Your Altar*, Waters; *Zion's Walls, At the River*, Copland.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, May 20: *Prelude and Fugue in C*, BWV 545, Bach; *Of Things Hoped For*, Thomas; *Aubade, Résignation, Cathédrales, Naïades, Gargouilles et Chimères. Les cloches de Hinckley (Pièces de Fantaisie, Quatrième Suite*, op. 55), Vierne.

ROBIN DINDA, Methuen Memorial Music Hall, Methuen, MA, May 23: *Fanfare, Shelley; Fountain Reverie*, Fletcher; Humoresque "The Primitive Organ," Yon; *Prelude and Fugue in G*, BWV 550, Bach; *The Battle Cry of Freedom* (Variations on a Civil War Song), Dinda; *Toccata (Ten Pieces)*, Gigout; *Lullaby, Lemare; Suite Ayla, Nibs and Nobs* (Rag for Organ), Dinda.

DEBORAH FRIAUFF, First Baptist Church, Kalamazoo, MI, May 9: *Chant Héroïque (Neuf Pièces*, op. 40), Langlais; *In Memoriam: Hommage à Jehan Alain*, Fleury; *Diapason*, Litaize; *Virgo Mater (Offrande à la Vierge*, op. 40), Dupré; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

KATHARINE HOOPERHEIDE, First Baptist Church, Kalamazoo, MI, May 2: *Toccata in b*, Gigout; *Fantasy on Ein feste Burg*, Kee; *Naïades (Pièces de Fantaisie*, op. 55, no. 4), Vierne; *Adagio, Toccata (Symphony No. 5 in f)*, Widor.

TIMOTHY HUTH, First Baptist Church, Kalamazoo, MI, April 18: *Concerto in a*, BWV 593, Bach; *Nearer, My God, to Thee*, Hewitt; *Ave Maris Stella*, Palero; *Batalla del sexto tono*, Ximénez; *Toccata (Symphonie V*, op. 42, no. 1), Widor.

ROBERT BURNS KING, First Presbyterian Church, Burlington, NC, May 20: *A Trumpet Minuet*, Hollins; *Concerto No. 5 in F*, Handel; *Jesu, Joy of Man's Desiring*, Bach/Duruflé; *Noel: Tous les Bourgeois de Chartres*, Balbastre; *Fantasy in g*, Kuchar; *Variations on the Pentecost Hymn Veni Creator*, Duruflé; *Theme and Variations (Homage à Frescobaldi)*, Langlais; *Three*

Scottish Tone Poems, Purvis; *Final (Sonata No. 1 in d)*, Guilman.

ARDYTH LOHUIS, with Robert Murray, violin, Highland Presbyterian Church, Lancaster, PA, May 30: *Violin Sonata in e*, BWV 1023, Bach; *Aria (Sei Pezzi)*, Respighi; *Romanze (Violin Concerto*, op. 56), Gade; *Prelude de la Damaïsselle Elue*, Debussy; *Overture*, op. 150, Rheinberger; *Variations on a Folk Hymn*, Held; *Praeludium, Kanzone und Rondo*, Schroeder; *Fantasia de Concert sur des Motifs de l'Opera Carmen*, op. 25, Sarasate.

LARRY LONG, Presbyterian Homes, Evanston, IL, May 21: *Christ lag in Todesbanden, Wachet auf, ruft uns die Stimme*, S. 645, Fugue in g, S. 578, Bach; *Premier Prélude Profane, Deuxième Prélude Profane*, Alain; *Variations on "Amazing Grace"*, Shearing; *Sonata I in f*, op. 65, Mendelssohn.

CARLENE NEIHART, Independence Boulevard Christian Church, Kansas City, MO, February 18: *Festive Trumpet Tune*, German; *Praeludium in d*, Pachelbel; *Andante*, Mozart; *Toccata and Fugue in d*, BWV 565, Bach; *Suite Gothique*, Böellmann; *Rapsodie on a Theme of Paganini*, Rachmaninoff; *Overture to William Tell*, Rossini/Neihart.

FRANCES NOBERT, St. Paul's Lutheran Church, La Crosse, WI, April 1: *Praebulum (Six Pieces for Organ)*, Szönczi; *Prelude and Fugue in d*, Clara Schumann; *Chorale Prelude on "God Himself Is with Us"*, Bitgood; *Partita on "Schmücke Dich"*, Shaffer; *L'homme armé Organ Mass*, Sandresky; *Chaconne, Ochse*; *Finale (Organ Symphony no. 1 in b)*, André; *Romantic Passacaglia on a Twelve-Tone Theme*, Meier; *Three American Hymn Preludes*, Diemer; *Variations on "Peter, Go Ring Dem Bells"*, Price.

JOHN OBETZ, St. Vincent's Episcopal Church, St. Petersburg, FL, March 18: *Komm heiliger Geist*, BWV 651, *Schmücke dich, o liebe Seele*, BWV 654, *Piece d'Orgue*, BWV 572, Bach; *Gloria in Excelsis Deo (Mass for Convents)*, Couperin; *Verbum supernum prodiens*, Kemmer; *Prelude in Classic Style, Lied*, Young; *Adagio in C*, K. 356, Mozart; *Sonata in c*, op. 65, no. 2, Mendelssohn.

NICHOLAS PAGE, Central Methodist Church, York, England, May 17: *Festmusik aus den Meistersingern*, Wagner/Karg-Elert; *Allein Gott in der Höh sei Ehr*, BWV 675, Bach; *Intermezzo (In Springtime)*, Tootell; *Praeludium Pastorale (Super Gamut Descendens)*, Stainer; *Pavan*, Sieling; *Sonata No. 7 in f*, op. 127, Rheinberger; *Carillon-Sortie*, Frère.

KAREL PAUKERT, with vocal ensemble, Cleveland Museum of Art, Cleveland, OH, March 18: *Praeludium, Romanze, Canzonetta (Zwölfcharakterstücke*, op. 156), Ave Maria (*Carmina sacra*, WoO7, no. 1), Ave Maris stella (*Sechs zweistimmige Hymnen*, op. 118, no. 5), In memoriam, Abendfriede, Passacaglia; *Ave Maris stella*, no. 4a, *Salve Regina*, no. 3 (*Sechs Marianische Hymnen*, op. 171), Rheinberger; *Prélude, Fugue et Variation*, op. 18, Franck; *Praeludium und Fuga über den Namen BACH*, Liszt.

SYLVIE POIRIER and PHILIP CROZIER, Église Saint-Christophe d'Arthabaska, Québec, Canada, June 8: *Sinfonietta*, Bédard; *Fugue à six parties et deux sujets à 4 mains*, Loret; *Sonate en ré mineur*, op. 30, Merkel; *Dance Suite for Organ Duet*, Klopers; *Nun ruhen alle Wälder*, op. 19, no. 1, Höpner; *Toccata Française (sur le nom de H.E.L.M.U.T.)*, Bölting.

CHRISTA RAKICH, Pacific Lutheran University, Tacoma, WA, April 24: *Komm, heiliger Geist, Herre Gott*, BWV 651, *Jesus Christus, unser Heiland*, BWV 665, 666, *Allein Gott in der Höh sei Ehr*, BWV 662, 663, 664, *An Wasserflüssen Babylon*, BWV 653, *O Lamm Gottes, unschuldig*, BWV 656, *Prelude in b*, BWV 544, *Trio Sonata no. 3 in d*, BWV 527, *Fugue in b*, BWV 544, Bach.

STEPHEN SCHNURR, The Cathedral of the Holy Angels, Gary, IN, April 29: *Sonata in f*, op. 65, no. 1, Mendelssohn; *Concert Variations upon "Old Hundred"*, op. 2, Paine; *Fanfare in D*, Lemmens; *Serenade (Impressions of the Philippine Islands)*, Moline; *Meditation*, op. 29, *A Song of Consolation*, op. 34, no. 1, Cole; *Fanfare d'Orgue (Etude de Concert)*, Shelley.

ANDREW SHENTON, Cathedral of St. Patrick, New York, NY, May 27: *Paeon*, Leighton; *Choral no. 2*, Franck; *Baile del Amor y de la Muerte*, Utterback.

STEPHEN THARP, Woolsey Hall, Yale University, New Haven, CT, May 6: *Livre du Saint Sacrement*, Messiaen.

MARIJIM THOENE, First Baptist Church, Kalamazoo, MI, May 3: *Salve Regina*, Hofhaimer; *Ave Maria—Ave Maris Stella*, Langlais; *Ave Maris Stella*, Anonymous (Faenza Codex); *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen; *Maria zart*, Schlick; *O intemerata virginitas*, Anonymous (Buxheimer Orgelbuch); *Improvisation sur le "Te Deum"* (*Cinq Improvisations pour Orgue*), Tournemire/Duruflé.

TIMOTHY TIKKER, First Baptist Church, Kalamazoo, MI, Triptych, Trinity Sunday (*The Mystic Organ*, op. 57), Tournemire; *The Waters of Grace, Strength and Agility of the Glorious Bodies, Joy and Light of the Glorious Bodies (The Glorious Bodies: Seven Brief Visions of the Life of the Resurrected)*, Messiaen; *Toccata on a Choral*, First Sunday after Easter (*The Mystic Organ*, op. 57, no. 18), Tournemire.

CHARLES TOMPKINS, Trinity Episcopal Cathedral, Portland, OR, March 4: *Cortège et Litanie*, op. 19, Dupré; *Vater unser im Himmelreich*, Böhm; *Prelude and Fugue in D*, BWV 532, Bach; *Dieu est simple (Méditations sur le Mystère de la Sainte Trinité)*, Messiaen; *Toccata*, op. 104, Jongen.

HEINRICH WALTHER, The Episcopal Church of the Incarnation, Dallas, TX, April 17: *Fantaisie*, Couperin; *Prelude in D*, BWV 532/1, *Dies sind die heiligen zehen Gebot*, Bach; *Chaconne in d*, BWV 1004, Bach/Best; *Symphonie en ré mineur*, Franck/Walther.

ANITA WERLING, First Lutheran Church, Monmouth, IL, April 22: *Trumpet Tune in D*, Johnson; *Echo Fantasia in a*, Sweelinck; *O world, I now must leave thee*, Blessed are ye faithful souls, My faithful heart rejoices (*Eleven Chorale Preludes*, op. 122), Brahms; *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Response for the time of Easter*, Demessieux; *Partita on "Nettleton"*, Eggert; *Clair de lune (Fantasy Pieces*, op. 53), *Final (Symphony no. 6*, op. 59), Vierne.

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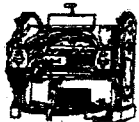
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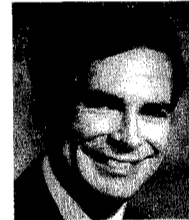
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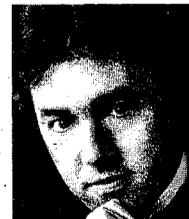
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