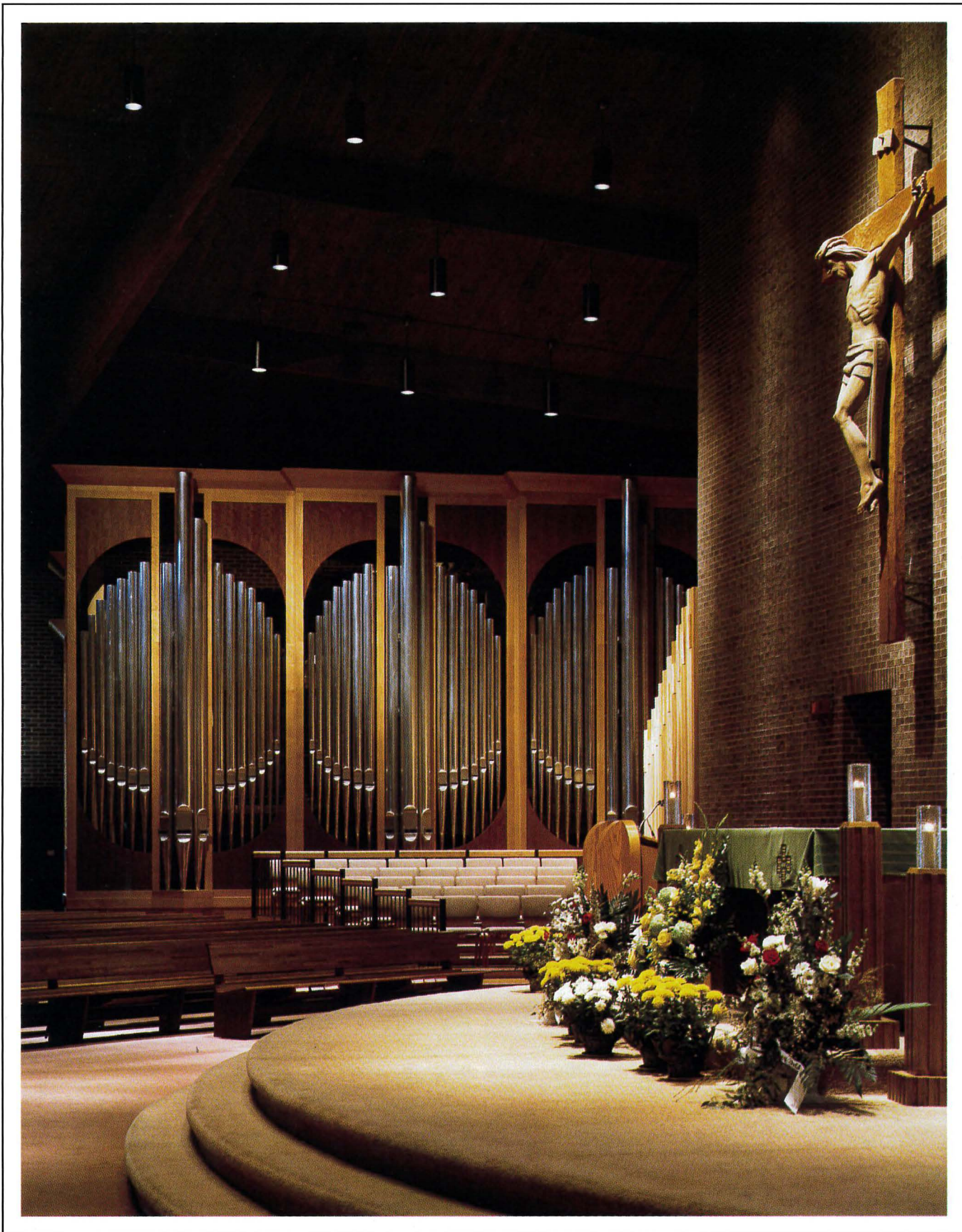


# THE DIAPASON

NOVEMBER, 2001



Holy Family Catholic Church, Rockford, Illinois  
Specification on page 23

# Letters to the Editor

## "Organ Alive!" Report

I read Marcia Van Oyen's report of the recent "Organ Alive!" conference at First Congregational Church in Los Angeles (THE DIAPASON, September, 2001, pages 18-21). This conference certainly must have been very interesting. Surely, however, there was some misinterpretation of Manuel Rosales' comments regarding his involvement with the new organ for the Cathedral of Our Lady of the Angeles in Los Angeles, since my company holds the contract to design, build, install, and voice this organ.

Mr. Rosales' role in this project as a consultant to the Archdiocese of Los Angeles has been invaluable in helping them to evaluate preliminary proposals from several organ companies and eventually helping them to choose a builder who would build the organ. Additionally, as the enormous scale of the new cathedral became more defined, he helped the client to understand that the original budget set for the organ could not produce an adequate instrument for such a large building, and he helped to arrange for additional funding for a larger organ.

There have been many occasions during the past three years where his advocacy for the organ, both to the archdiocese and to the architects and engineers on the project, has been invaluable in steering decisions in the right direction. Certainly his evaluations of our tonal designs have also been helpful. However, to characterize this project as his project or to infer that this is a collaborative project like his collaboration with Glatter-Götz on the Disney Hall project is to misrepresent the extent of his

involvement with the cathedral organ.

Dobson Pipe Organ Builders, Ltd. currently has more than 15,000 man-hours invested in the design and construction of the organ, and we have assumed all responsibilities and risks for the completion of this project. We also look forward to having Mr. Rosales evaluate and file a final report to the archdiocese on the success of our completed work as a conclusion of his responsibilities.

Lynn A. Dobson  
President and Artistic Director  
Dobson Pipe Organ Builders, Ltd.

### Replies

Marcia Van Oyen's report on "Organ Alive!" was most entertaining and informative. However, I was misquoted regarding my involvement with the organ for the new Cathedral of Our Lady of the Angels. In the introductory comments of my lecture, I specifically stated that the instruments to be described in my presentation are Rosales Organ Builders projects and collaborations with other builders; these did not include the organ for the new cathedral, as it is neither a Rosales project nor a collaboration. I mentioned that the new cathedral would seat 3,500 and that the organ was being built by Dobson Organ Builders of Lake City, Iowa. The pleasure of a presentation about that instrument belongs to its builder. I hope that Mr. Dobson will be given the opportunity at a future "Organ Alive!".

Manuel Rosales

The author regrets the error and thanks Mr. Dobson for clarifying the facts.

Marcia Van Oyen

## Here & There

**The Dayton Bach Society**, Dayton, Ohio, has announced its 2001-2002 season: November 4, Bach, *Christmas Oratorio* (parts II and V); 11/25, annual *Messiah* sing-in; December 9, Sing the Season; February 17, cantata, "God's Time Is Best"; May 5, Haydn, *Mass in C* ("Harmonie Mass") and Mozart, *Coronation Mass*. For information: 937/256-BACH; e-mail: <bach-soc@udayton.edu>.

**St. Mary's Cathedral**, San Francisco, continues its concert series: November 4, Allan Blasdale; 11/11, Lawrence Stroh; 11/18, Voices of Musica Sacra; 11/25, Luciano Zecca; December 2, San Domenico Choirs; 12/9, Vytenis Vasylinas; 12/16, soprano Meike Stefani; 12/30, David Hatt. For information: 415/567-2020 x213.

**Trinity Episcopal Cathedral**, Little Rock, Arkansas, continues its Cathedral Concerts: November 4, Fauré, *Requiem*; December 2, Advent lessons & carols; 12/23, Service of nine lessons & carols; January 10, Schola Cantorum. For information: 501/372-0294.

**Music at St. Peter's**, Morristown, New Jersey, continues its 2001-2002 season: November 9-11, Three Choirs Festival at Trinity Church, Princeton (choirs from Trinity Church, Princeton; Christ Church, Greenwich; and St. Peter's Church); December 2, Advent lessons & carols; 12/15, Bach, *Magnificat*. For information: 70 Maple Ave., Morristown, NJ 07960.

**Trinity Episcopal Church**, Fort Wayne, Indiana, continues its musical programs: November 16, midnight organ recital by Wayne Peterson; December 2, lessons and carols for Advent sung by Musica Trinitatis; February 3, Fort Wayne Youth Ballet; 2/17, Musica Trinitatis; March 10, evensong for Lent; April 21, Musica Trinitatis; May 19, Steven Egler with flutist Fran

Shelly; June 2, Eleganza Baroque Ensemble. For further information: 219/423-1693.

**Trinity-by-the-Cove Episcopal Church**, Naples, Florida, continues its music series: November 18, Gregory Gyllsdorff, with the Naples Chamber Brass; December 16, lessons & carols; January 13, Anchor String Quartet; February 17, Texas Boys Choir; March 17, Duruflé, *Requiem*; April 14, pianist Paul Bisaccia and tenor John Whitley. For information: 941/262-6581.

**Longwood Gardens** presents "A Longwood Gardens Christmas," November 22-January 6. Amid a display of thousands of poinsettias accented with amaryllis, iris, and tulips, fir and spruce trees, and a towering evergreen, the schedule includes daily organ sing-alongs, choral performances, strolling Yuletide Singers, musical fountain displays, and 400,000 tiny lights. For information: 610/388-1000; <www.longwoodgardens.org>.

**The Pasadena Classical Singers**, Pasadena, California, has announced its 17th season: December 1 and 2, "Ding Dong Merrily"; March 10, Bach motets; June 2 and 8, Gretchaninoff, *Seven Days of Passion*. For information: 626/584-0088.

**Duke University** continues its organ recital series: December 9, David Arcus; February 3, Robert Bates; March 3, Guy Bovet; April 7, Robert Parkins. For information: 919/660-3315; e-mail: <rparkins@acpub.duke.edu>.

**The Memorial Church** at Harvard University, Cambridge, Massachusetts, will present its 92nd annual Carol Services on December 9 at 5 pm and December 10 at 7:30 pm. A service of lessons and carols takes place December 23 at 11 am. Murray Forbes

# THE DIAPASON

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Somerville is organist and choirmaster. For information: 617/495-8597.

**Macalester-Plymouth United Church** of St. Paul, Minnesota, and the Presbytery of the Twin Cities have announced a sixth international contest for English language hymn writers. The search is for texts that recognize and celebrate the inclusivity that must be part of the multi-cultural, diverse church of the 21st century. It carries a prize of \$500 for the winning entry. The organizers encourage the use of familiar meters which may be sung to familiar tunes, and suggest avoiding archaic language and non-inclusive language. The deadline for entries is December 31, 2001. The judges will arrive at their decision by February 15, 2002. The winning entry will be announced on February 28. For information: Hymn Contest, Macalester-Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; 651/698-8871.

**First Presbyterian Church**, Ottumwa, Iowa, has announced its 30th annual Undergraduate Organ Competition, to be held on March 17, 2002. A first prize of \$1,000, second prize \$500, and three \$150 honorable mentions will be awarded. Tape deadline is January 18. Applications and information can be obtained by writing to Competition 2002, First Presbyterian Church, P.O. Box 733, Ottumwa, IA 52501; e-mail: <fpcottum@lisco.com>.

**The Ruth and Clarence Mader Memorial Scholarship Fund** is now accepting applications for grants for research related to the organ or organ music. To be eligible for grants in the year 2002, applications must be received by March 1. Awards will be announced by March 31. Mader grants for research range from \$200 to \$1000, and preference is given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave., #C-38, Pomona, CA 91767.

The Senior Choir of **Bryn Mawr Presbyterian Church**, Bryn Mawr, Pennsylvania, traveled to Brazil from June 17-July 7 on its fifth international mission tour. This was the choir's first tour to South America. Members of the choir, along with family members and "choir friends" traveled with 90 suitcases packed full of school supplies (for children in the "favelas" [slums]), computer software, and books for libraries. Mission efforts included providing funds for a daycare center in Belo Horizonte and purchasing building needs for the Lemmas School in Fiera de Santana. Under the direction of Jeffrey Brillhart, the 120-voice choir sang to over 10,000 people in nine concerts and two television broadcasts in Rio de Janeiro, Ouro Preto, Belo Horizonte, Salvador, and Manaus. For more information and photos of the tour, visit <www.bmpe.org>.



**Valparaiso University** has recently acquired a 2-manual, 7-rank Rieger portable organ for use on the main floor of the Chapel of the Resurrection. Berghaus Organ Company, Bellwood, Illinois, supervised the moving, restoration and voicing of the instrument. The organ is a gift of Dr. Thomas and Debbie Surber of Valparaiso, Indiana. Built in 1979, the organ was previously owned by Ann Walton of Valparaiso. The organ will be dedicated on November 25 at 7 pm; performers include John Bernthal, Lorraine Brugh, Philip Gehring, Christopher Cock, Maura Janton Cock, Joseph Bogner, John Brian George, and Timothy Surber. Both manuals are reversible in each direction. Pedal couplers are engaged from either manual.

**Manual I and II**

- 8' Metallgedeckt
- 8' Holzgedeckt
- 4' Holzrohrflute
- 2' Principal
- 1 1/2' Quint
- 8' Holzregal

**Pedal**

- 16' Subbass

**The Dallas International Organ Competition** has announced the jury for the third triennial competition, March 10-18, 2003: John Scott (chairman), Martin Haselböck, Naji Hakim, Tsuguo Hirono, Mary Preston, Lionel Rogg, and Todd Wilson. John Baer is director of the competition. For information: 214/871-4082.

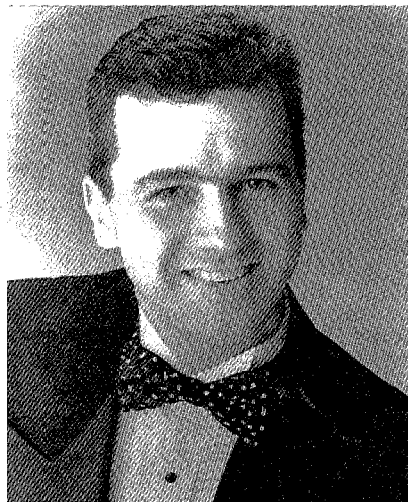
**The Calgary International Organ Foundation** has adopted a new name and brand identity: *TriumphEnt*. The new identity includes a stylized music note and arc positioned over the name TriumphEnt. The note is presented in a free-form style representative of artistic endeavors, while the arc represents the international scope of the foundation's activities. TriumphEnt Foundation is the presenting organizer of the Royal Bank Calgary International Organ Festival and Competition, next held in August 2002. Locally TriumphEnt presents several well-known programs: Silent Movie Mondays, The Art & Soul of Music, an annual education program, and Calgary's longest running free concert series, Organ à la Carte. The name TriumphEnt was selected for its brevity, its positive attitude and ability to quickly relate an association with the arts. For information: Twyla Laakso, TriumphEnt Foundation, 403/543-6280; e-mail: <twyla@triumphent.com>.

**Early Music America** awarded the first Barbara Thornton Memorial Scholarship to vocalist Moira G. Smiley. She holds the BMus degree in early music vocal performance from Indiana University and has performed with such groups as Theatre of Voices, the New World Symphony, and Fretwork Consort of Viols. Smiley will receive \$2,000 for travel, tuition and other expenses. Early Music America also announces the winners of its 2001 awards: Timothy McGee, professor of musicology at the University of Toronto, was awarded the Howard Mayer Brown Award for lifetime achievement in early music; and Mark Cudek, founder and director of the Peabody Renaissance Ensemble at Johns Hopkins University and a founding member of The Baltimore Consort, received the Thomas Binkley Award for outstanding collegium director. Early Music America and the Cambridge Society for Early Music announce that baroque and classical cellist Tanya Tomkins has won the 2001 Erwin Bodky Competition for Early Music Soloists. The grand prize is a recital at the Boston Early Music Festival and a debut recording.

**The American Guild of Organists** has been elected to the 2001 Associations Advance America Honor Roll, a national awards competition sponsored by the American Society of Association Executives, Washington, DC. The AGO received the award for "Pipes Spectacular—World's Largest Organ Recital."

Through its local chapters and affiliate organizations, the AGO sponsored 240 concerts in 48 states, Canada, and Australia on October 15, 2000.

**Appointments**



**Alan Morrison**

**Alan Morrison** has been appointed Artist in Residence at Rollins College in Winter Park, Florida. The position was created especially for him by the school in order to rejuvenate the organ department. The position includes teaching organ and piano as well as playing special services and recitals in Knowles Memorial Chapel on the 1931 E.M. Skinner organ recently rebuilt by Randall Dyer & Associates. Rollins is home to the well-known Bach Festival for which Alan Morrison has been a featured performer several times in past years. The rededication of the organ is scheduled for February 21, 2002 and will feature Morrison. Janice Beck, an alumna of Rollins where she studied with Catharine Crozier, will play a recital as part of the rededication series in March 2002. The organ/piano duo Alan & Jeannine Morrison will perform on April 4. Jeannine, Alan's mother, is also a Rollins alumna. He continues his position as College Organist at Ursinus College, Collegeville, Pennsylvania, and keeps his home base in Philadelphia. Mr. Morrison is represented by Karen McFarlane Artists, Inc.

QLF Custom Pipe Organ Components of Rocky Mount, Virginia has announced the addition of **Michael A. Sprenger** to its staff. Mr. Sprenger, a custom furniture builder with 15 years experience, has built several custom church furnishings and has spent the past four years building organ consoles for Cornel Zimmer Organbuilders. His responsibilities at QLF include launching a furniture division to further round out QLF's capabilities as a full service organ and organ component manufacturer. QLF already builds consoles, organ casework, slider and electric wind chests, wooden pipes, etc., and will be adding more square footage to their facility in the near future.

**Carol Williams** has been appointed Civic Organist for the City of San Diego and the Spreckels Organ Society. British organist Williams, who lives in New York, made her San Diego debut on October 21 at the Spreckels Organ Pavilion in Balboa Park. She spent five years at the Royal Academy of Music, London, where she received the academy's Recital Diploma, and is also a Fellow of the Royal College of Organists, a Fellow of Trinity College, London, and an Associate of the Royal College of Music. She also studied in Paris with Daniel Roth. Williams recently completed the DMA at the Manhattan School of Music, studying with McNeil Robinson, and previously was awarded the Artist Diploma at Yale University as a student of Thomas Murray. She has performed concerts throughout the world, including recently with the Beijing Symphony Orchestra at the inau-



**Carol Williams**

gural concert of the Austin organ in Beijing's Forbidden City Concert Hall.

**Here & There**



**Janette Fishell & Colin Andrews**

Anglo/American duo **Colin Andrews & Janette Fishell** presented recitals and masterclasses in Singapore, Taiwan, Japan, Australia, China, UK, Sweden, Denmark, and Poland from May through August 2001. Highlights included playing the Flentrop organ at the Chiang-Kai Shek National Concert Hall, Taipei; the Fisk organ at Yokohama Minato Mirai Hall, Japan; the Austin organ in the Forbidden City Concert Hall, Beijing, China; Walker organ in Adelaide Town Hall, Australia; Aarhus Cathedral, Denmark; recital/workshops for the Association of Disciple Musicians conference in Kansas City (Fishell); recitals in Rochester Cathedral, The Temple Church, London; Leszajsk, Jędrzejow, Radom, Lublin and Stalawa-Wola, Poland (Andrews). Andrews and Fishell are represented in the United States by Concert Artist Cooperative, San Rafael, California (415/479-3532).



**James Kibbie**

The University of Michigan has established the **James Kibbie Scholarship in Organ**. The fund, which honors

Dr. Kibbie for his 20 years of teaching at the university, was announced at the concluding recital of his "complete Bach organ works" series. Friends and colleagues of Kibbie who would like to contribute to the fund may contact Jeff Nearhoof, Director of Development, U of M School of Music, Ann Arbor, MI 48109-2085; ph 734/763-1478; e-mail: <jeffhn@umich.edu>.

**James Lancelot** is featured on a new recording, *The Complete Organ Works of Sir Hubert Parry*, on the Priory label (PRCD 682 AB). The two-CD set was recorded on the "Father" Willis organ (1876, rebuilt by Harrison and Harrison 1905, 1935, 1970) at Durham Cathedral and includes 23 works of Parry. For information: <www.priory.org.uk>.

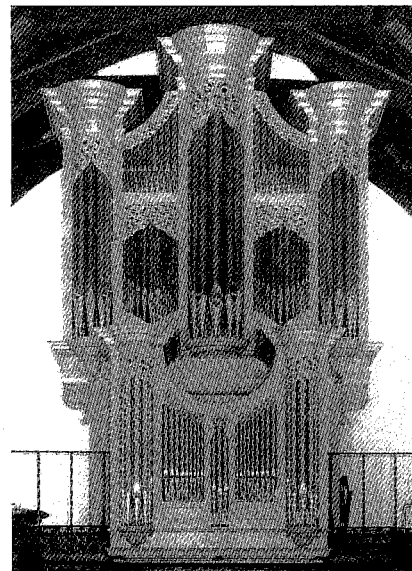
**Larry Palmer** is featured on a new recording, *Dos Prados* ("From the Meadows"), on the Soundboard label (1002). Recorded on the 1762 Oldovini organ in the Meadows Museum at Southern Methodist University, Dallas, and the 1785 Oldovini organ in Igreja Matriz, Alvito, Portugal, the program includes works of Valente, Bruna, Cabanilles, Sargon, Seixas, Bach, Scarlatti, and anonymous. For information: <www.soundboard-dallas.com>.

**Alexei Parshin** is featured on a new recording, *Die Orgel im Grossen Saal des Moskauer Tschaikowsky-Konservatoriums*, on the Psallite label (60361). Recorded on the 1899 Cavallé-Coll organ at the Moscow Tchaikowsky Conservatory (three manuals and pedal, 51 stops), the program includes works of Goedike, Shostakovich, Butuzova, Boëllmann, and Widor. For information: 518/436-8814.

**Adrian Partington** is featured on a new recording, No. 60 in the series "Great European Organs," on the Priory label (PRCD 687). Recorded on the Willis organ of Reading Town Hall, the program includes works of Carter, Reger, Lemare, Wolstenholme, Blatchly, Copland, Barber, and Blair. For information: <www.priory.org.uk>.



**Joseph Payne**



**Goetze & Gwynn organ, Magdalene College, Cambridge**

**Joseph Payne** has recorded the organ works of John Blow on the new organ in the chapel at Magdalene Col-

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John Tarver, Organist  
Spring Valley UMC  
Dallas, TX

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First Presbyterian Church  
Ottumwa, IA

Sunday, March 17, 2002  
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Ottumwa, IA 52501

Deadline: January 18, 2002

lege, Cambridge (Centaur Records). Built by Martin Goetze and Dominic Gwynn in Nottinghamshire, the 34-stop instrument is firmly based in the tradition of Father Smith though some of its features make it broader in usage than an early 18th-century English organ. The two-disk set is part of Payne's presentation of Blow's complete keyboard music—the remaining works will be recorded on the spinet and harpsichord.



Pierre Pincemaille

Pierre Pincemaille is featured on a new recording, *Improvisations*, on the Motette label (12551). Recorded on the Cavaillé-Coll organ at the Cathedral of St. Denis, the program includes *Six Chansons de France*, *Prologue et thème varié*, and *Prélude et fugue sur A.R.I.S.T.I.D.E.* For information: 518/436-8814.

Chicago composer Richard Proulx has been awarded the 2001 Raabe Prize in composition by the Association of Lutheran Church Musicians for his motet *We Adore You, O Christ*, a cappella mixed voices, Paraclete Press. The Kansas City Chorale, conducted by Charles Bruffy, sang the winning piece in a concert for ALCM on July 12 at Grace and Holy Trinity Cathedral in Kansas City.

Proulx's *A Child's Book of Beasts*, commissioned by the Spreckels Organ Society of San Diego, received its premiere at the Spreckels Organ Pavilion on June 18. Cast as an "entertainment for narrator and organ" and based on humorous children's poems of Hillaire Belloc, the 20-minute work was performed before an outdoor audience of 1500 by organist Robert Plimpton and narrated by Jack Sherwood Montgomery.

California organist Audrey Jacobsen

played the West Coast premiere of Proulx's *Les Paroles Finales de Saint-Louis, Roi* ("The Last Words of St. Louis, King of France") on June 20 at the First Congregational Church, Los Angeles. Commissioned in 1998 by the Church of St. Louis in St. Paul, Minnesota, the work for solo organ has also been performed in Princeton, London, St. Paul, and is scheduled for publication by Oxford University Press in early 2002.

Current projects for Richard Proulx include a work for harp and voice based on the Rule of St. Benedict and a Concerto for Organ and Strings commissioned for the new Lively-Fulcher organ at St. Olaf's Church in Minneapolis. A complete catalog of Proulx publications and recordings is available at <www.richardproulx.com>.

Stefan Schmidt is featured on a new recording, *Klangfarben einer französischen Salonorgel*, on the Motette label (CD 12791). The program was recorded on the studio organ at Motette-Verlag, built in 1993 in the style of Cavaillé-Coll by Bosch/Niestetal Sandershausen, and modified in 1995 by Jean-Loup Boisseau & Bertrand Cattiaux: two manual divisions (plus a coupling manual) and pedal, 19 stops. The program includes Vierne's *Pièces en style libre*, op. 31. For information: 518/436-8814.



Gillian Weir

Gillian Weir is featured on a new recording, Volume One in the *Organ Master Series*, on the Priory label (PRCD 751). Recorded on the Aeolian-Skinner organ at the First Church of Christ, Scientist, Boston, Massachusetts (four manuals, 233 ranks), the program includes works of Jongen, Willan, Hindemith, and Reubke. For information: <www.priory.org.uk>.

The Liturgical Press has released its fall catalog of new titles, marking the company's 75th anniversary. Among the books in the catalog is *The Solesmes Method*, by Dom Joseph Gajard, O.S.B., with complete rules for chanting and general principles, and other books on liturgy, symbolism, and theology. For information: 800/858-5450; <www.litpress.org>.

Dover Publications has announced the release of *The Practical Organist: 50 Short Works for Church Services*, by Alexandre Guilmant, 240 pp., \$19.95. The collection includes short liturgical works—preludes, offertories, postludes, music for communion, weddings and funerals. For information: <www.doverpublications.com>.

The Organ Literature Foundation has published 31 catalogs over the past 50 years. The current catalog HH/e runs to 140 pages and is available electronically. The current addenda—new items not listed in hard copy catalog GC—is also available via e-mail. Send requests to <organlitfnd@juno.com>.

The Choir of Trinity Church, Boston, Brian Jones, director, is featured on a new recording, *A Choral Christmas*, on the Dorian label (DOR-93240). The program features 23 carols, including works of Rutter, Luboff, Near, Pearsall, Gardner, Shaw, Murchie, Chilcott, Schalk, Wood, Poulenc, Holst, and others. For information: 1-800/DORIAN-6, or e-mail: <info@dorian.com>.

Choral Arts Northwest is featured on a new recording, *A Scandinavian Christmas*, on the Loft label (LRCD 1017). Directed by Richard Sparks with organist David Dahl, the choir sings works of Christiansen, Ødegaard, Samuelson, Ericksson, Grieg, Jennings, Kverno, Sandström, Hovland, and others; 19 selections. For information: 206/264-8083; <www.loftrecordings.com>.

JAV Recordings has released its winter catalog of recordings, featuring such artists as Thomas Murray, Richard Webster, Todd Wilson, Peter Stoltzfus, Ken Cowan, Diane Meredith Belcher, Stuart Forster, and others. For information: 888/572-2242; <www.pipeorganacds.com>.

Hansler Classic has released several new recordings: *Music for Organ and Trombone*, Hans-Otto Jakob performing at the Kaiserdom in Frankfurt am Main (HAN 98945); *Organ Music from the Cathedral of St. Etienne of Bourges*, André Pagenel (HAN 98937); *The Great Organ of Ulm Cathedral*, Friedrich Frösche (HAN 98954); *Organ Music of the Bach Family*, Franz Haselböck, Church of St. Wolfgang (HAN 98986); *Johann Michael Bach, Complete Organ Chorales*, Franz Haselböck, Stiftskirche, Altenburg (HAN 989558); *The Most Beautiful Organ Works*, Franz Haselböck, Stiftskirche, Herzogenburg (HAN 989559); and *Organ Concertos of the Classic Era*, Franz Haselböck, Stadtpfarrkirche, Neusiedl (HAN 98575). For information: 800/367-9059; <www.collegiumusa.com>.

Allen Organ Company has been chosen to provide organs for musical events at Longwood Gardens in Kennett Square, Pennsylvania. The famous Longwood Gardens organ (146 ranks, 10,000 pipes) and the ballroom in which the organ is located are undergoing a four-year restoration project. During this time, concerts will be held in the new 400-seat Rose Pavilion. A three-manual George Wright theatre model will be used for the holiday organ concerts, performed several times daily from Thanksgiving Day until January 6, 2002. Performers for the concerts and family carol-sings include Peter Richard Conte and Rudy Lucente, both staff organists of the Wanamaker Organ in Philadelphia.

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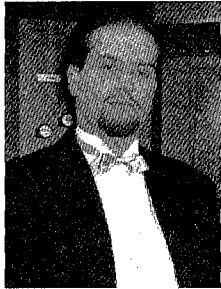
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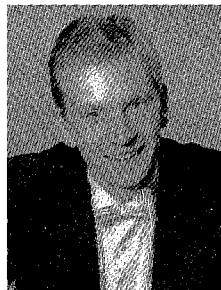
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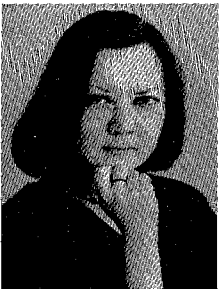
# Concert Organists

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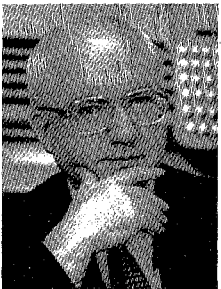
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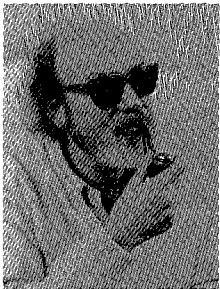
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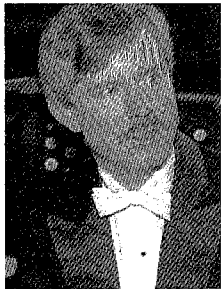
Pierre Pincemaille



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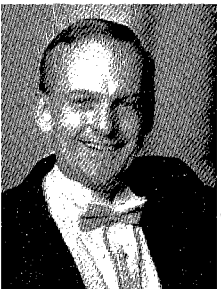
John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

## Nunc Dimittis

**James W. Evans** died at his home in Kansas City, Missouri, on April 12. Mr. Evans was professor of organ in the Conservatory of Music of the University of Missouri at Kansas City, retiring in 1982. He was organist and choirmaster of St. Paul's Episcopal Church in Kansas City from 1968 to 1982. Prior to that, he held a similar position at the Country Club Congregational Church, also in Kansas City. Evans was born in Paw Paw, Illinois, on May 25, 1917. He earned a B.A. degree from the College of Wooster, and Master and Doctor of Sacred Music degrees from Union Theological Seminary in New York City. From 1945 to 1952 he held a teaching position at Westminster College, New Wilmington, Pennsylvania, and similar positions at Shurtleff College, the University of West Virginia, and St. Paul's Seminary in Kansas City. From 1952 to 1966 he served as minister of music at Mount Lebanon United Presbyterian Church in Pittsburgh, Pennsylvania. He served as Dean of the AGO chapters in Youngstown, Ohio, Pittsburgh, and Kansas City. He has survived by his wife, Ruth Thompson Evans, two children, four grandchildren, and four great-grandchildren. A memorial service was held at St. Paul's Episcopal Church in Kansas City on April 23.



Gerald Kinsella

**Gerald E. Kinsella** died of a heart attack on August 26 at the age of 56. He had served as director of music for the Edgebrook Community Church (UCC) in Chicago for the past 13 years and director of the church's Music Academy

which he organized several years ago. Born on the northwest side of Chicago, he began his musical training at the age of five. After eight years of classical piano study, he went on to study theatre organ with Leon Berry and Reginald Foort. He earned the BMus degree from the American Conservatory of Music, where he studied with Edward Eigenshenk, and continued graduate study there in organ and composition. He performed on both classical and theatre organ, and had played at the New York Paramount Theatre, the Atlantic City Convention Hall, Shea's Theatre in Buffalo, New York, and served for many years as assistant organist at WGN-TV, Chicago. Kinsella had also worked for Karnes Music and Rodgers Organ Company, and was president and co-founder of Church Music Service, a music consulting firm which included pipe organ design and maintenance. He authored the book, "The Organ Student's Guide to Music Theory," and wrote a number of organ works and organ transcriptions of orchestral works. A memorial service was held at Edgebrook Community Church on September 30.

**John R. Lively**, former chairman of the music department at Carlow College and director of the Downtown Chorale and the Pittsburgh Concert Choir, died on August 20 at the age of 80. A resident of Highland Park, Pennsylvania, he was organist and choir director at Eastminster and Third Presbyterian churches. Mr. Lively was born in Charleroi and graduated in 1943 from Waynesburg College, where his father, Chauncey Lively, was dean of men. On Halloween night that year, he married Janet Scott. He served as a Navy officer in World War II, then moved to New York to attend the School of Sacred Music at Union Theological Seminary, where he studied with Pietro Yon and David McK. Williams. He continued postgraduate study at the Juilliard School and Columbia University. After serving as music director and choirmaster at Trinity Lutheran Church in Lancaster in the early 1950s, he returned to Pittsburgh where he appeared as guest pianist on "The Children's Corner," a children's television show hosted by Josie Carey.

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## Carillon News

by Brian Swager

### American carillon art as seen from one Dutchman's perspective

*Dutch carillonneur Arie Abbenes is municipal carillonneur of Utrecht, The Netherlands. He is quite familiar with American carillon culture. Abbenes played the dedicatory recital on the Metz Memorial Carillon at Indiana University in 1976, served there briefly as University Carillonneur before returning to his homeland, and has concertized frequently in the USA ever since. He is also an instructor at the Dutch Carillon School in Amersfoort. Here follows his viewpoint on American and Dutch carillon art as presented in lectures and summarized in "Klok en Klepel."*

The origins of American carillon art lie in Flanders where American visitors became so enchanted with the instrument that they promoted it enthusiastically at home. During the early 20th century, the bells for America came from England since, at that point, only British founders were proficient in carillon building. Thanks to a strong economy and the patronage of John D. Rockefeller, Jr., the carillon art grew quickly in America and the instrument took on grander dimensions. Concurrently, Jef Denyn brought about a renaissance of the carillon in Flanders which had a strong influence both in The Netherlands and in America. Ties between Flanders and the American carillon pioneers remained strong until the Second World War.

Notable differences exist between carillon art in The Netherlands and in America. Observations here compare the instruments, followed by the music, and finally the players.

### Instruments

English bell founders tended to produce instruments with heavier playing action which has led to a more tranquil style of playing in the USA. Dutch instruments retained their light action, limited range, often missing the C# and D# in the bass octave, and the majority of instruments have a bourdon lighter than G1. Heavy instruments are common in America, often with a larger compass and fully chromatic series, sometimes beginning below low C. American carillons are tuned in equal temperament, whereas 30% of Dutch instruments are in meantone. Dutch towers tend to be higher, surrounded by city buildings, whereas American towers

are more often in parklike settings. Most Dutch carillons were made in The Netherlands, often include historic bells, and are owned by the city. American carillons consist of English, Dutch, or French bells and are owned by churches, universities, or parks. In keeping with Dutch tradition, as little money as possible is spent on the playing consoles which are often out of commission after 20 years. In contrast, many American playing consoles are still going strong after 50 years. American benches are usually much more comfortable than their Dutch counterparts. This difference has contributed to a contrast in playing styles. In general, Dutch players are more active, and Americans are more passive. Dutch carillons often offer poor listening conditions and awful weather; Americans are more fortunate in these regards. Most Dutch carillons have an automatic playing mechanism which is rarely present and rarely desired in America.

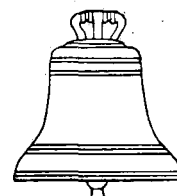
### Carillon music

In The Netherlands, the carillon is often played in a virtuosic manner. Calm and temperate are keywords in the American approach. In Dutch music, more attention is given to the musical line whereas American music demonstrates a keen awareness of the harmonic accords. One perceives a fear of the major third in much American music. Dutch music and arrangements are playable on a four-octave carillon whereas the best American music requires the extended bass range. Little Dutch carillon music is of a religious nature; church music is plentiful in the American repertory. American music is dependent on equal temperament, while much contemporary Dutch music can be played on meantone instruments. Most Dutch carillon compositions are written by professional composers while American compositions are often written by carillonneurs. On the other hand, most Dutch carillonneurs make their own transcriptions and arrangements while Americans rely more on others who are known for their arrangements. The excellent resources of GCNA (Guild of Carillonneurs in North America) music publications and American Carillon Music Editions (ACME) have contributed to making many Americans somewhat lazy in this regard. Dutch carillonneurs improvise on a regular basis—a rare practice for Americans.

### Carillonneurs

Despite the great distance between carillons in America and the resulting isolation that many carillonneurs experience, American colleagues make a point of meeting to exchange ideas and experiences and to hear each other play at annual congresses. Even though Dutch carillonneurs are virtually neighbors, they tend to go about their work independently. All professional carillonneurs in The Netherlands have had professional training. Some American carillonneurs have a carillon diploma. Churches attract many amateurs. Dutch carillonneurs perform primarily during the weekly open air market whereas Americans usually give dedicated recitals. Most Dutch carillonneurs are men while both men and women are equally represented in American towers.

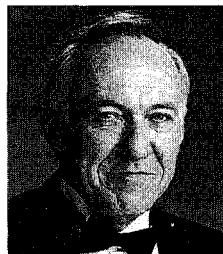
Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.



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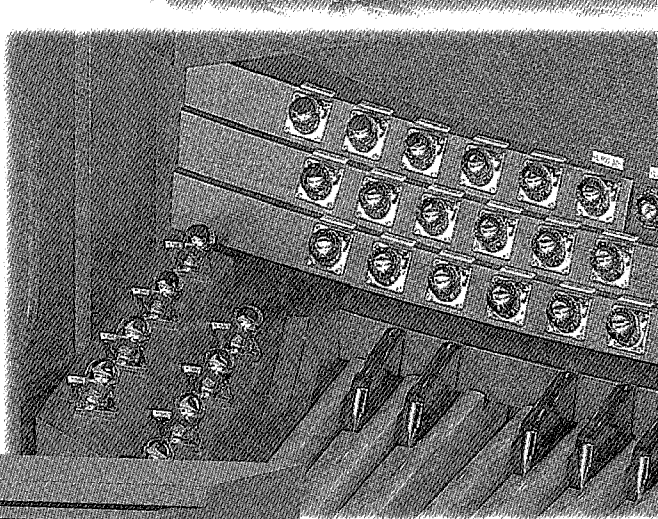
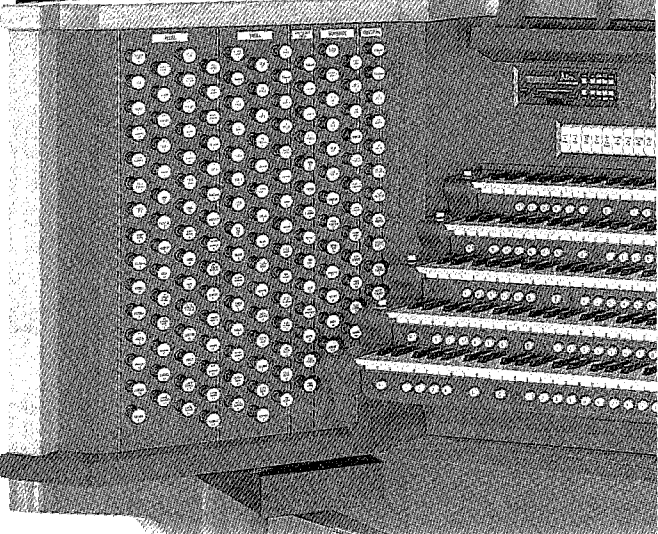
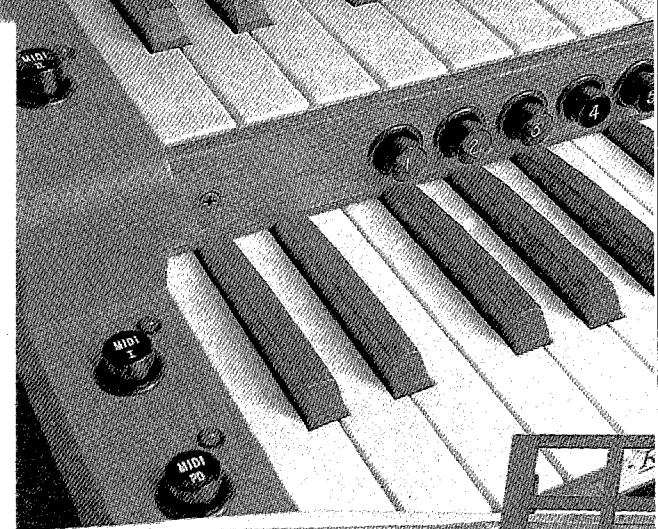
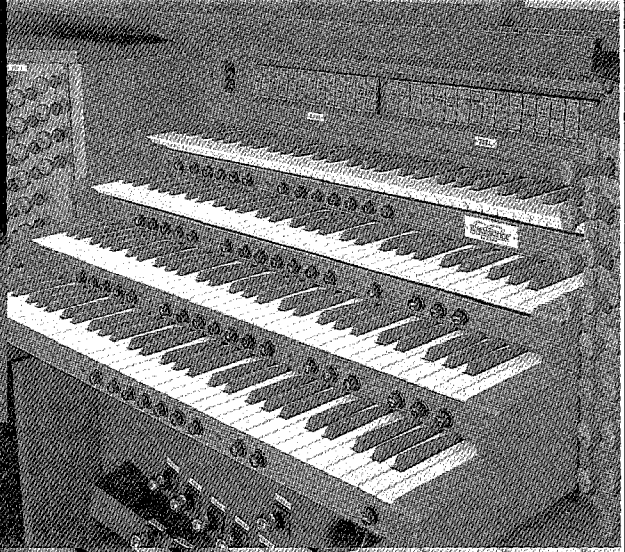
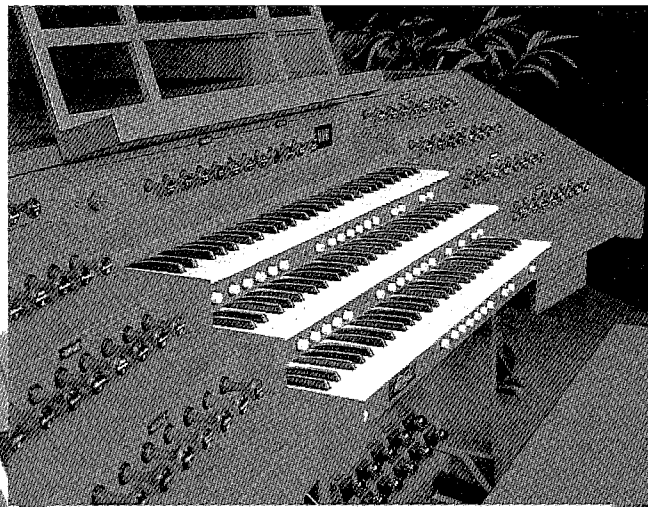
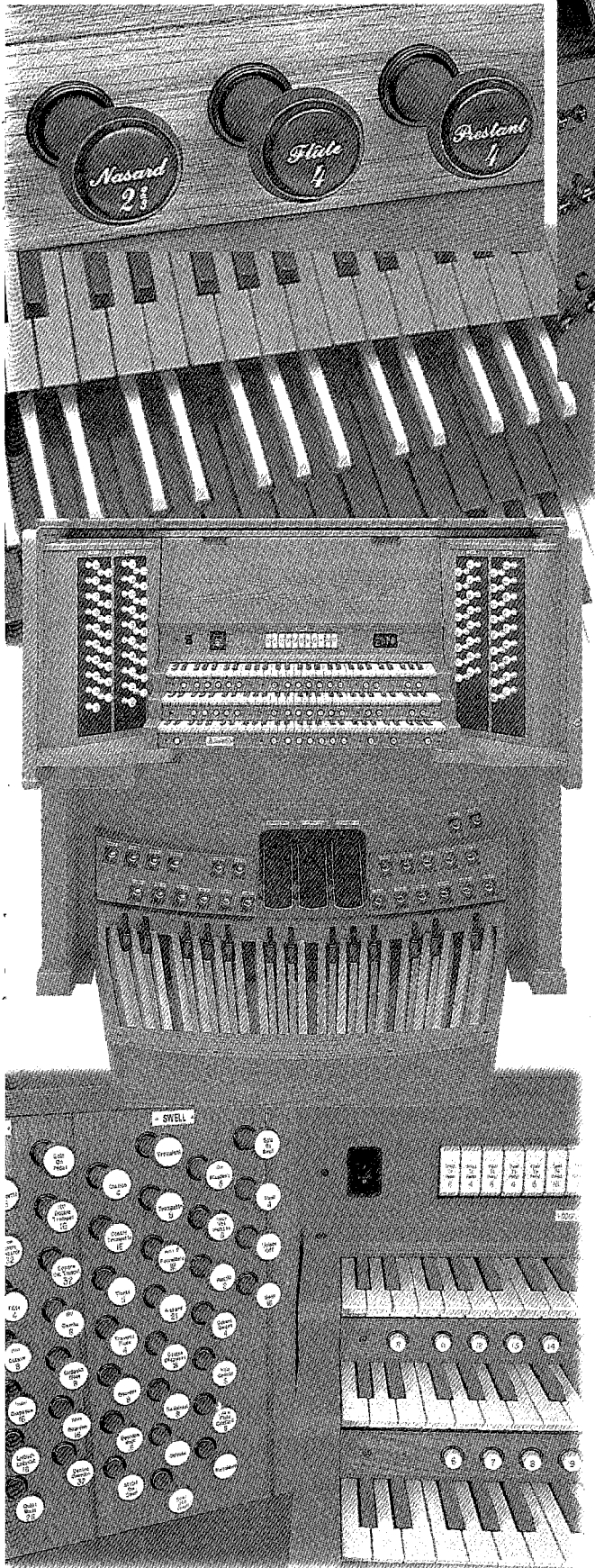


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## The finish is just the beginning

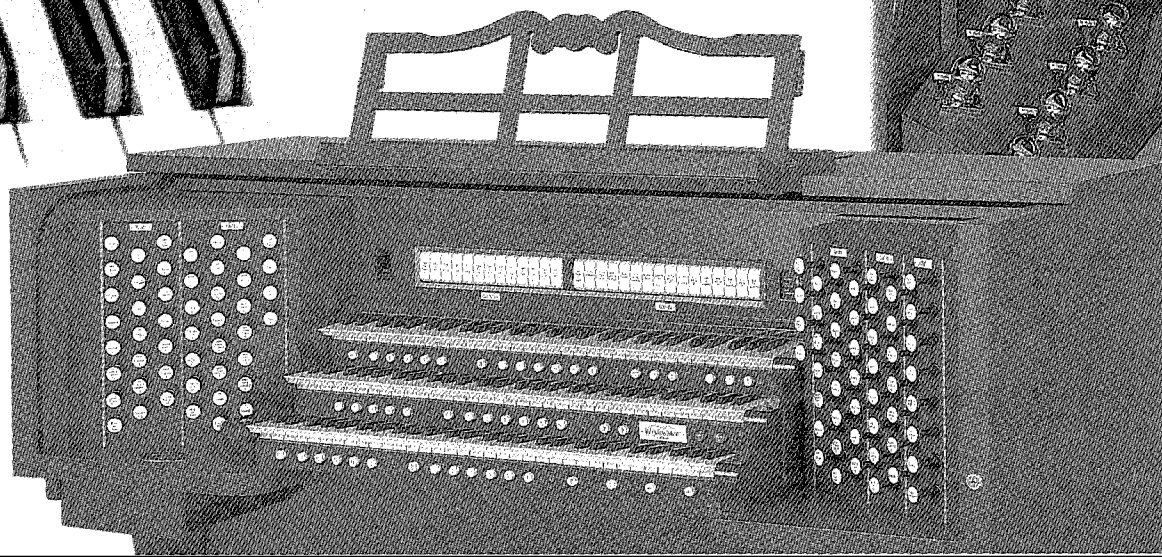
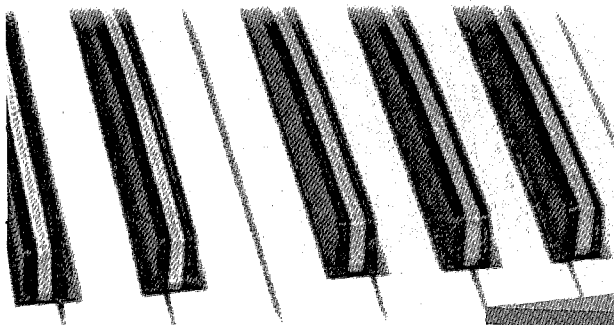
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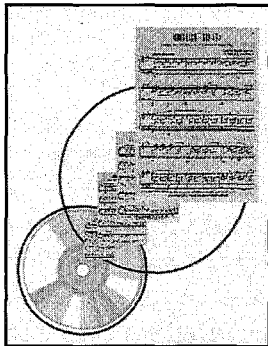
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## Music for Voices and Organ

by James McCray

### Epiphany: Part III

Far away, what splendour comes this way?

The wind is waving many coloured banners;

Far away, what splendour comes this way?

I see a cavalcade in fine array,  
 O rich and fair are the robes they wear,  
 And bright gold gleams on the harness of the camels;

O rich and fair are the robes they wear,  
 And on their turbans glitter jewels rare.

Provençal traditional

The Epiphany carol above is from a setting by the great Romantic composer, Georges Bizet (1838-75). The original tune has been traced to Lully and began as a march in honor of the celebrated French military hero Henri de la Tour d'Auvergne (1611-1675). The words, translated above by Mary Barham Johnson, were written in Avignon during the 18th century, possibly for use in one of the great processions of the three kings into Provençal towns on the eve of Epiphany.

Epiphany originated in the third century, making it an older festival than Christmas. It commemorated four manifestations of Jesus: 1. His appearance to the shepherds; 2. His appearance to the three kings; 3. His baptism in the Jordan river; 4. His first miracle at Cana in Galilee where he changed water into wine. Today the three kings story is the most celebrated since the date of Epiphany is January 6. The other three stories often are associated with other times of the year.

For many, Epiphany signals the end of the holidays. True traditionalists keep their Christmas tree up until Epiphany, but in the past century it has become far more common to remove it by about the end of the year. The length of the season of Epiphany changes each year and is related to the dates of other parts of the church year. Since the days are shorter and, for many, the weather colder, it often is a period that receives little extended celebration. This coming Epiphany has only five Sundays after it, ending on Ash Wednesday, February 13.

Because Epiphany is rarely mentioned, much less celebrated, after its special Sunday of January 6, this season is an excellent time to hold other kinds of musical events such as a concert in mid-winter, which provides a strong motivation for the musical groups of the church to come together. With handbells, organ solos, appearances by all of the choral groups from children to adults, no one group is taxed, yet it offers an opportunity for a musical collaboration (and possible fundraiser). Having some simple, unifying motivation following the frantic pace of pre-Christmas is helpful. Often the main periods of the church such as Christmas and Easter focus heavily on the more advanced groups, and preparing an all-church concert, giving each ensemble equal time, helps create a warm, family ambiance for the music areas. So, as with the kings, bring your (musical) gifts, then quietly go on . . .

**The Three Kings, Douglas Coombes.** SSA and piano, Lindsay Music of Theodore Presser Co., 512-01184, \$2.50 (M-).

Based on a 15th-century text, there are a few old words which will need to be explained (*ferrea* and *bydena* both mean together, for example). The piano is busy with a steady rhythmic pulse of ostinato octaves in the left hand creating a march effect. The vocal lines are easy, often in two parts.

**Arise and Shine, Jerusalem, Leo Nestor.** SATB divisi and organ, ECS publishing Co., #5672, no price given (M+).

The organ, on three staves, is soloistic

in style with some busy, scalar passages. Nestor provides registration suggestions. Some of the choral singing is unaccompanied, but in the difficult areas the organ is supportive. This is the third movement of his suite, *A Jerusalem Triptych*. Exciting music.

**When Brightly Shines the Evening Star, David Lantz III.** SAB, keyboard, and optional flute or C-instrument, Beckenhorst Press, Inc., BP1596, \$1.40 (E).

A separate flute part is available from the publisher. The text is by John Parker III; music and text are original and not the familiar settings. The keyboard is accompanimental and flowing, behind the repetitive melody in minor which later modulates up a whole step for a soloist singing over an "ooing" chorus. Especially useful for a youth choir.

**Hear Now the Angels Singing, Wayne Bisbee.** Two-part, with 1 or 2 flutes, piano, tambourine, and finger cymbals, Choristers Guild, CGA887, \$1.50 (E).

The flutes have extensive amounts of contrasting, contrapuntal lines throughout; their music and that for percussions are included separately at the end. There are three stanzas with the middle one in a modulated key. The very brief coda brings this joyful setting to a close. Charming music for children's voices.

**Tell Everybody You Know, Russell Nagy.** SAB, piano, with optional bass and percussion, High Street Music (Beckenhorst Press), JH560 \$1.65 (M-).

Here is a jazzy setting for youth choir based on a Calypso rhythm that drives the music. Often the choral parts move in unison or two parts. The music is syllabic and somewhat repetitive so that once the rhythmic feeling is established it will be easy to learn. The bass and percussion parts are available from the publisher (JH560A) and will add to the character of the setting. Fun music.

**Go Tell It on the Mountain, Gwyneth Walker.** SATB, brass quintet or keyboard, ECS Publishing, No. 5669, no price given (M).

This is the last movement of a four-movement suite entitled *Appalachian Carols*. It has a swinging rhythm with a blues element and is a joyful expression of the traditional text. The lean writing is punctuated by choral effects such as SzZ on a syncope of the word "born" and speaking rhythmic phrases which build to a shouting chorus. The brass parts are accompanimental and not difficult. Exciting music for Epiphany.

**O Morning Star, How Fair and Bright, arr. Stan Pethel.** SATB and keyboard, Coronet Press of Theodore Presser Co., 392-42337, \$1.40 (E).

Written in a modified Baroque musical style, the keyboard has busy running passages behind the primarily unison choral lines. Frequent modulations separate the stanzas. The familiar Philip Nicolai melody is always boldly stated.

**Carol of the Gifts, arr. Walter Ehret.** SAB and keyboard, Theodore Presser Co., 312-41801, \$1.40 (E).

This setting asks the question "What will we give to the son of the Virgin?", then lists several simple gifts such as a tray of raisins. The music gently flows in 6/8, has an easy accompaniment, and includes a descant on the last stanza. Sweet music for small church choirs.

**Shepherds' Cradle Song, Dana Mengel.** SATB, keyboard, and optional finger cymbals, Logia of Concordia Music Publishers, 98-3384, \$1.35 (M-).


For Christmas or Epiphany, this tender carol is a quiet lullaby with arpeggiated keyboard lines punctuated by soft finger cymbals. Later this music changes to rolled, vertical chords. There

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Simon Preston, Artistic Director

#### Asia Pacific Selection Round April 8 – 13, 2002 Hong Kong, China

*Jury*

Anthony Camden	United Kingdom/China
Tong-Soon Kwak	Korea
Naomi Matsui	Japan
Lionel Rogg	Switzerland
Christa Rumsey	Australia

#### European Selection Round April 20 – 27, 2002 London, England

*Jury*

Anders Bondeman	Sweden
Jean Boyer	France
Monika Henking	Switzerland
Peter Planyavsky	Austria
Anders Riber	Denmark
Thomas Trotter	United Kingdom
Wolfgang Zerer	Germany

#### North American Selection Round May 4 – 11, 2002 Morrow (Atlanta), Georgia, U.S.A.

*Jury*

Diane Meredith Belcher	U.S.A.
James David Christie	U.S.A.
John Grew	Canada
James Higdon	U.S.A.
Patricia Snyder	Canada

#### Finals August 7 – 17, 2002 Calgary, Alberta, Canada

*Jury*

John Allison	South Africa
William Bolcom	U.S.A.
Richard Bradshaw	United Kingdom
Gerre Hancock	U.S.A.
Henriette Schellenberg	Canada
Luigi Tagliavini	Italy
Gillian Weir	United Kingdom

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is a short section of unaccompanied singing. Lovely music.

**Follow That Star**, arr. Eugene Butler. SATB and keyboard, Coronet Press, Theodore Presser Co., 392-52342, \$1.40 (M).

The famous Nicolai tune is used here, but Butler sets it in a free, unaccompanied choral structure that is heard in the middle of the anthem. The outer areas draw on other familiar seasonal tunes. The opening is *Rise Up, Shepherd and Follow* and the ending is *The First Noel* in which the congregation may join in singing the melody with "star" words. This would be a popular medley for Christmas, and could then repeated at Epiphany.

## Book Reviews

**Johann Sebastian Bach's Die Kunst der Fuge, BWV 1080 for Organ and Keyboard with Commentary**, edited by Jan Overduin. Lewiston, NY: The Edwin Mellen Press, 2001. vii + 186 pages. \$89.95. Available from The Edwin Mellen Press, Box 450, Lewiston, NY 14092-0450; tel: 716/754-2788; fax: 716/754-1860; e-mail: cs@wzrd.com internet: www.mellenpress.com



Centering on one tonality and based on a single chief subject, it [leads] from the simple beauty of archaic one-theme fugues to heights of contrapuntal accumulation and emotional intensity never before reached.

—Christoph Wolff, *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, ed. Hans T. David and Arthur Mendel (New York: W. W. Norton, 1998), 24.

One of the truly great creations of the human mind.

—Karl Geiringer, *Johann Sebastian Bach: The Culmination of an Era* (Oxford University Press, 1966), 339.

These last pieces of Bach's creative genius are the loftiest music ever written, a real music of the spheres.

—Erwin Bodky, *The Interpretation of Bach's Keyboard Works* (Harvard University Press, 1960), 339.

These judgments are typical of the high praise and admiration that has been accorded the admirable achievement of Bach's intellectual processes in *The Art of Fugue (AF)*, ranking it in importance with his other monumental didactic works, the *Orgel-Büchlein*, *Well-Tempered Clavier*, and *Musical Offering*. Although *AF* is sometimes regarded as Bach's last work, a major portion was completed in the 1740s, and it was engraved by one of his sons during his lifetime, probably under Bach's direction. Following its posthumous publication in 1751 a new edition by F. W. Marburg appeared in 1752. In spite of Bach's extraordinary reputation this unique work remained largely unknown except to connoisseurs. After years of neglect it received an orchestral performance in 1927 in the Church of St. Thomas in Leipzig, but the orchestral designation had received disapproval in print in the preceding year. However, to most contemporary scholars the character of the work makes keyboard performance self-evident.

This printed edition consists of 14 fugues or *contrapuncti* (a Latin term indicating an illustration of a particular type of counterpoint): 4 simple fugues (C 1-4), 3 stretto fugues (C 5-7), 4 double and triple fugues (C 8-11), 2 mirror (completely invertible) fugues (C 12-13), a quadruple fugue (C 14); and 4 canons. The basic intention of *AF* seems to be a systematic exposition of the contrapuntal implications of a single theme, arranged in order of increasing complexity and difficulty, evolving in ever-changing rhythmic and melodic varia-

tions. While some commentators have described *AF* as a theoretical "textbook," others have rejected that term,<sup>1</sup> even though the work stands as an autonomous and comprehensive theoretical manual of instruction in fugal composition. Attempts to elicit profound philosophical, cosmic, theological, or other higher implications can be dismissed as unfounded speculations that distract from the work's practical and expressive qualities. The autobiographical element, on the other hand, can be discerned in the B-A-C-H motif (B-flat, A, C, B-natural) that appears as a countersubject in the final movement as a concluding personal statement, as well as in hidden contexts elsewhere.

Controversies have arisen concerning the title of the work, the history of its composition, the proper order of the movements, the intended medium for performance, an added chorale prelude "Wenn wir in höchsten Nöten sein" (BWV 668, not included in this edition), and the role of the last fugue. Nevertheless, these uncertainties do not detract from the musical majesty of the work as a whole.

Jan Overduin's edited musical score of *AF* occupies almost three-quarters of the book. His brief Foreword addresses the question of instrumentation, first by discarding an orchestral setting, then by offering several reasons in support of the belief that the work was intended for the organ: (1) some movements require the feet, (2) the use of extremely long notes, (3) the association of the key of D-minor with church music, (4) long pauses that suggest a resonant room, (5) Bach's use of open score in conformity with the traditional method for contrapuntal keyboard works, and (6) the traditional association of fugues with the organ.

An appreciative Preface by organist Peter Letkemann comments on the keyboard performance medium and on the particular merits of this new edition. Following a collection of inspirational quotations from literary and musical sources there are brief program notes for each *contrapunctus* and canon, an extended commentary on the B-A-C-H motif, a discussion of the merits of 9 published keyboard completions of the fragmented ending of *Contrapunctus 14* for various instruments (piano, piano/harpsichord, organ), and a list of 11 organ recordings of the work. This introductory section ends with a bibliography of sources and editions of *AF*, along with a list of 37 books and articles to 1998.<sup>2</sup>

A musicologist of an earlier generation states that the *Art of Fugue* "belongs in the study of the understanding music lover or should be on the desk of an introspective organ player."<sup>3</sup> Jan Overduin's attractive new edition should enhance the accessibility of this masterpiece to organists and students of the works of Bach generally.

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

### Notes

1. Karl Geiringer prefers a broader literary interpretation: "Under his hands the textbook changed into a poem imbued with the mystery of pure beauty. The solemn pathos which permeates each of the contrapuntal variations gives this farewell of a genius the transcendental character of art conceived on the threshold of eternity." *Johann Sebastian Bach: The Culmination of an Era* (Oxford University Press, 1966), 345.

2. See also "The Art of Fugue," in *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd (Oxford University Press, 1999), 24-26, 466-407; and by the author of the major article, David Schulenberg, *The Keyboard Music of J. S. Bach* (Schirmer Books, 1992), 344-376.

3. Heinrich Husmann, "Die Kunst der Fuge als Klavierwerk," *Bach-Jahrbuch* (1938): 61, cited in Erwin Bodky, *The Interpretation of Bach's Keyboard Works* (Harvard University Press, 1960), 340.

**Andrew Thomson. Vincent d'Indy and His World. Oxford: Clarendon Press, 1996. xv + 234 pages. ISBN 0-19-816220-0.**

Seventy years after his death, Vincent d'Indy remains a difficult figure to come to grips with; a spray of contradictions in the history of French music during that glittering era at the turn of the 20th cen-

tury. Composer, performer, pedagogue, theorist, and writer, he was at once a Classicist and a Romantic, a neo-Medievalist and a Wagnerian. Founder of the Schola Cantorum, he revived and performed Renaissance polyphony as well as Baroque opera, beginning with Monteverdi's *L'Orfeo* (albeit without the latter's first and last acts, because of what he perceived to be their musical deficiencies).

On one hand, he had little sympathy with Ravel or *Les Six*. On the other, Erik Satie, very much a part of the same circle, became d'Indy's pupil only a short time after thumbing his nose at criticisms of his musical form by writing his famously ironic *Three Pieces in the Form of a Pear*. Who but d'Indy could pen a perceptive and illuminating biography of César Franck and a biography of Beethoven so tendentious and idiosyncratic that it provoked negative comment from none other than Edith Wharton, residing in Paris at the time? An educated and sophisticated musician, d'Indy could dismiss Strauss and dither on Debussy while admiring the hackwork of a nonentity like Perosi. Small wonder that Bartók snubbed him and Varèse fled from his teaching.

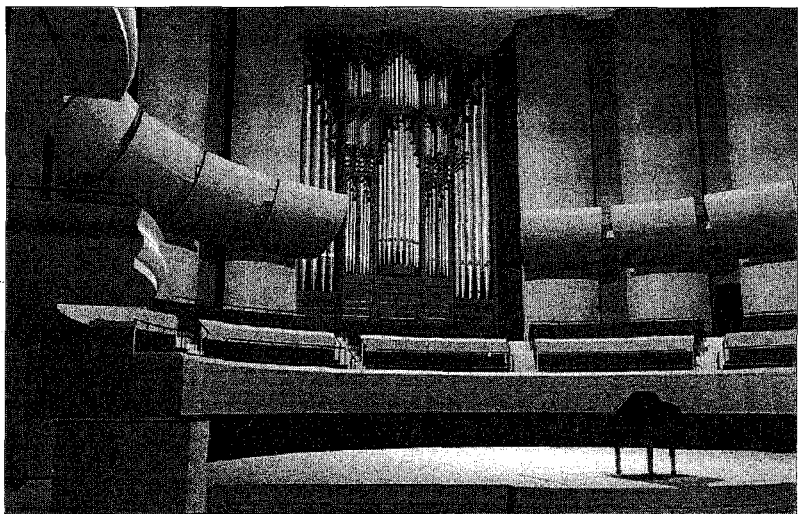
D'Indy was Ruskinian in his belief in music and beauty as agents for the public good, yet rigidly reactionary in his political and religious views. His character and courage were such that he bravely refused to take cover during the German shelling of Paris in 1918, yet he lacked the character and courage to stand with Zola and like-minded intellectuals during the Dreyfus affair, instead indulging in the sort of anti-Semitism that festered among the French (and European) bourgeoisie of his generation.

And therein hangs the tale; for all his artistic and personal paradoxes aside, there remains about d'Indy the particularly pronounced air of a bigoted reactionary in religion, life and in art. He fought the musical and social trends of the early twentieth century, tooth and nail; and if in the cold clarity of hindsight, we can recognize that on occasion he was right, it is all too often in the sense that a stopped clock is right twice a day.

Still, the time may be right for a serious reexamination of d'Indy's life, work, and place in music history; it has, after all, been a century, more or less, since Vallas's two-volume biography. But Thomson's book is not that reexamination, as he himself acknowledges on the first page of his Preface. Though it contains much that is both absorbing and of value—the perceptive vignette of Franck, for instance—its brevity precludes the rigorous critical and analytical apparatus one would expect of a full and serious study. Here again, Thomson admits to his own lack of analytical expertise.

Fair enough. But unfortunately, the book's shortcomings do not end with its brevity and lack of technical depth. The writing is frequently tendentious, and the style is often fulsome and graceless. For example, Thomson is given to frequent rationalizations of d'Indy's deficiencies and prejudices, attributing the latter, somewhat facetiously and unconvincingly, to the spirit of his generation, or to his infatuation with Wagnerianism. Rhetorical questions abound, as do exclamation points and strange usages.

Equally irritating are the untranslated French expressions Thomson casually scatters through the text, the lot of which could easily have been rendered into English with no loss in subtlety of meaning by a fairly apt secondary-school student of the language. Add to the foregoing the pretentious and at best tangentially relevant references to such people as Benjamin Spock, F. R. Leavis and Jan Huizinga among others, the gratuitous and amateurish psychologizing, and an especially banal attempt at "decoding" the significance of the *Istar* symphonic variations by invoking Roland Barthes on the semiotics of disrobing. In the event, Thomson's barely (pun intended) explicable excursion into



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French post-structuralist theory puts one in mind of "Textuality as Strip-tease," the hilarious speech David Lodge gives his fictional literary critic, Morris Zapp, in *Small World*.

Realistically, much of the foregoing could and should have been remedied by conscientious editing. Regrettably—and somewhat surprisingly, considering the meticulous care Oxford has consistently given the prestigious Clarendon imprint—it was not.

In the end, however, this small book will have a place in the literature, at least until that full-scale study of d'Indy appears (as it eventually will, without a doubt). After all, Thomson had access to family archives, for his research, and there is much new material for those with an interest in d'Indy and French music at the turn of the 20th century. Pity that he and Oxford couldn't have made a better job of the final product.

—John Ogasapian  
University of Massachusetts, Lowell

**Orgel.** Ed. by Alfred Reichling. Gesellschaft der Orgelfreunde, 2001. 242 pp.

This is a reproduction in book form of the section "Orgel" in the most recent edition of *Musik in Geschichte und Gegenwart*; it was produced by the publishers of that reference work, but published by the Orgelfreunde and distributed to members as part of the organization's 50th birthday celebration. It is not clear whether this version is available as a trade publication or not.

A detailed review is scarcely called for, but a kind of extended note reminding Anglo-Saxon readers of the existence of another major reference work may be in order.

A group of 41 scholars, largely but not entirely German and Central European, contributed to the long article. I do not think that this is either better or worse than the equivalent treatment of the organ in *Grove*; it has different strengths and weaknesses, the emphases are often different, and the two works often complement each other. *Orgel* treats the history of the organ from about 1550 on in no fewer than 30 short sections, each devoted to a country or major geographical area, an approach that has both obvious advantages and obvious disadvantages. It does result in remarkably fine coverage of organ-builders of note throughout the world. No one will agree with everything in these sections, but the various authors clearly tried to produce a neutral objective survey; they were, I think,

reasonably successful.

The section on tone production and the scientific aspects of organ sound has been much expanded from the first edition and seems to me remarkably good. There are 48 excellent illustrations, most in color.

All works of this kind clearly reflect the nationality of editors, authors and publishers, and this is no exception. German references are likely to be to German works or German organs, and German organ history is accorded somewhat more than its share of space. The excellent bibliography, unfortunately so crammed together that one needs a magnifying glass, is heavily oriented toward German-language publications; it complements *Grove* nicely.

Presumably all reasonably good academic libraries have *Musik in Geschichte und Gegenwart*. Those able to make use of works written in German should welcome this additional valuable source book.

—W. G. Marigold  
Urbana, Illinois

## New Recordings

**Eine romantische Orgel-Weltreise.** Played by Michael Eckerle. unda maris UM-20041. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$18.00 plus \$3.00 postage.

This CD (78 minutes) contains some interesting and fairly unfamiliar or at least non-hackneyed repertory: *Cortège Académique*, by Ernest Macmillan; *Sestetto*, op. 45, no. 2, by Otto Olsson; "Scherzo" (from *Five Pieces*), by Healey Willan; "Berceuse" and "Finale" from *The Firebird*, by Igor Stravinsky (organ version Maurice Besly); *Sonate d-moll*, op. 3, by Otto Dienel; *Aspiración*, by José Jesús Estrada; 3 movements from *San Antonio-Suite*, by Noel Goemanne; "Colloquio" (from *Tre Momenti Francescani*, op. 140), by Marco Enrico Bossi; *Première Symphonie*, op. 20, by Lazare Auguste Maquaire.

The label "unda maris" was new to me. The recording was actually published by Karl Göckel Orgelbau, the firm responsible for the present form of the organ used here. It is a large instrument (IV/64) in the Franziskuskirche in Pforzheim, Germany, originally built by Steinmeyer in 1947 (and later). Karl Göckel carried out repairs and improvements, including some changes and additions, in 1996. The organ is referred to here as Steinmeyer-Göckel; despite a

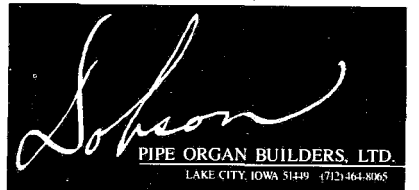
rather long account in the accompanying leaflet, it is not clear how much Göckel actually changed the sound of the instrument. (It may or may not be relevant to mention that the two surviving Steinmeyers, influenced by age and health problems, recently [1999?] sold the Steinmeyer firm to Karl Göckel, who will operate it under its traditional name.)

The instrument has a wealth of fine solo stops, impressive chorus reeds, and a number of impressive "full organ" combinations. The mixtures on the Hauptwerk seem a little harsh. On the evidence of this recording, this is a fine, versatile organ. The only work that sounds totally unidiomatic is the Macmillan *Cortège*, an Elgar-like march that cries out for solid English diapasons.

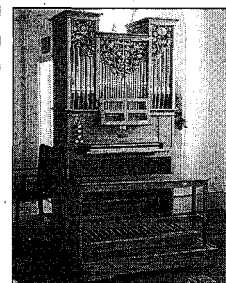
I don't think that Eckerle put his program together very systematically, but he has assembled an interesting mix of largely neglected compositions by a variety of composers—2 Canadians, 1 Swede, 1 Russian, 1 German, 1 Mexican, 1 Italian, 1 Belgian-American, and 1 Frenchman. Eckerle, born 1964 in Pforzheim, received his training at the academy for church music in Regensburg, and has been cantor at the Franziskuskirche since 1994. He has performed extensively in Germany and Western Europe. Apparently he is particularly drawn to Romantic organ music. His playing is technically flawless and he gives sensitive, stylish performances of a variety of quite different works. His performance of the Maquaire symphony is masterful.

The pieces on this disc are all worth hearing. I was not familiar with Estrada's *Aspiración*, and it meandered on without holding my attention; the only other work that was totally unfamiliar, Olsson's *Sestetto*, is a study for double pedal which I suspect is more fun to play than to listen to! The highlights of the disc are the Stravinsky transcription, which works beautifully on this organ, Dienel's well-crafted sonata, and the Maquaire *Symphonie*, a major work that is perhaps too heavily indebted to Widor, but which still deserves more performances than it gets, at least outside of France. I would like to hear Eckerle play more French symphonic works, since he seems completely at home with this work.

The accompanying leaflet, German only, gives helpful information, by Eckerle, on the composers and works represented, and offers a longish discussion of the organ, as well, of course, as the specification. The leaflet is somewhat marred by careless editing. The title page contains two obvious and striking errors: Sir Ernest Macmillan was certainly an Anglophile, but he was Canadian, not English, and Noel Goemanne, born and trained in Belgium—he was a

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Flor Peeters pupil—can be called Belgian-American, but he was certainly not Spanish-American. Eckerle was not responsible for these errors, but in his notes he does fall into one trap, understandable enough for a European. Goemanne, a prominent Dallas organist, was certainly thinking of the city of San Antonio in Texas rather than of Spain!

I would recommend this recording primarily for its interesting repertory. Organ and performer are both excellent, and this somewhat unusual recital is definitely enjoyable.

**Orgeln in Bremen. querstand VKJK 0014. Orgeln in Köln. querstand VKJK 9907. Both CDs are available for \$14.98 each (plus \$2.50 shipping) from The Organ Historical Society; ph 804/353-9226; e-mail: <catalog@organsociety.org>; <www.ohscatalog.org>.**

These two recordings are, one hopes, part of a series. Each CD features seven organists performing on seven different organs. There is no indication of how

the instruments were chosen; the best guess is that they were chosen as good representative organs of Bremen and Cologne. Only one instrument on each disc dates from before World War II; many of the organs are, of course, replacements for those destroyed in the war.

The Bremen disc (74 minutes) features instruments built by Beckerath (III/39, 1964), Ahrend (II/23, 1966 and 1996), Führer (IV/60, 1958 and II/23, 1972), Fischer & Krämer (III/33, 1994), Kern (III/34, 1992), and Sauer (IV/100, 1894 and later). The Sauer is, of course, the famous organ in Bremen Cathedral. The "demonstration pieces" include works by Frescobaldi, Grigny, Buxtehude, Bach, Rheinberger, van Eycken, Koller, and an improvisation. The performers, playing at their own instruments, are all eminently qualified, but probably only Wolfgang Baumgratz, the cathedral organist, is widely known abroad.

The Cologne disc (77 minutes) features instruments by Siegfried Sauer

(III/38, 1995), Marcussen (II/18, 1989), Seiffert (III/50, 1928 and later, and II/31, 1998), Fischer & Krämer (IV/78, 1996), Kuhn (III/43, 1994), and Klais (III/54, 1998). The Klais instrument is the recent nave organ in Cologne Cathedral. The music, played by the incumbents in all but one case, includes selections from the 18th-century "Schlebuscher Orgelbuch" and works by Mendelssohn, Sattler, Schroeder, Hoyer, Vierne, and an improvisation.

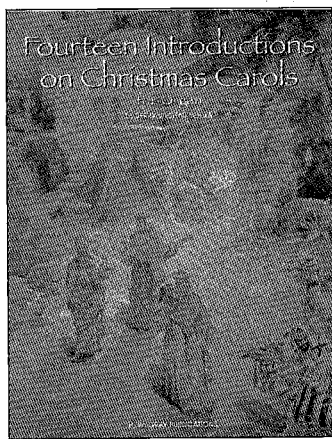
Some of the builders are not very well known abroad. Fischer & Krämer (Eindingen), Seiffert (Kevelaer), and Siegfried Sauer (Höxter) are fairly small, essentially regional firms. (Siegfried Sauer Orgelbau is not connected to W. Sauer of Frankfurt/Oder.)

It is clearly not possible to demonstrate a fair-sized organ in about ten minutes. One can only assume that the organists have chosen music that will illustrate the basic characteristics of the instrument in question. In only one case do I think that this has not happened. Günter Koller's mass settings do not

show off the French symphonic organ, built by Kern of Strasbourg, in the Martinikirche in suburban Bremen.

While these discs were made primarily to show off organs, there are several musical delights to be found. Buxtehude's *Magnificat primi toni* on a lovely Beckerath organ and Frescobaldi's *Bergamasca* on the Ahrend instrument are sheer delight, and van Eycken's *Toccatina und Fuge über BACH* is impressive on the big cathedral organ. Wolfgang Mielke shows off the large Führer organ in St. Ansgarii/Bremen with his improvised suite on a theme from Bach's *St. Matthew Passion*. On the Cologne record, W. T. Best's transcription of Mendelssohn's overture to *Athalia* sounds magnificent on the Siegfried Sauer organ. Six preludes on German folksongs by Hermann Schroeder give cathedral organist Clemens Ganz a chance to show off a wide variety of solo stops. Thierry Mechler demonstrates the big French-inspired Fischer & Krämer in St. Aposteln/Cologne with a very French improvisation that does

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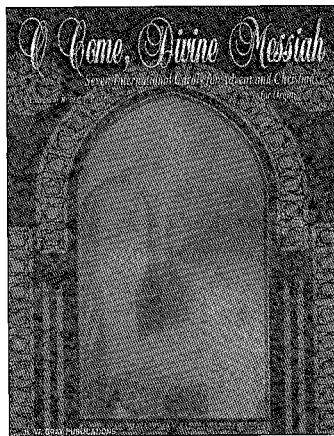
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indeed show off the instrument but which seems very uninspired.

Special mention should be made of the 1928 Seiffert organ of St. Bonifatius/Cologne. This was one of the last instruments of the time that did not show the influence of the advancing *Orgelbewegung*. *Meditation* and *Pas-sacaglia*, both by Karl Hoyer, illustrate well the strengths and weaknesses of this valuable survivor.

One is struck by an obvious difference in the two discs. Five of the seven Bremen organs can be roughly classified as neo-baroque, in some cases with a "Romantic" manual added to a more traditionally German two-manual and pedal instrument. In Cologne, the tendency seems to be toward distinctly Romantic organs—only the Marcussen lies completely outside this pattern. The music performed on the two discs naturally reflects the type of organ. One is probably tempted to see here a difference between Protestant Bremen and Catholic Cologne, but caution is advised. A representative group of Catholic parish organs in Munich, for example, would be more like Bremen than Cologne!

The leaflets accompanying the recordings, in German only, are as good as any I have seen. They contain information on performers and the music they play, a great deal of information about each organ and in most cases its site, and excellent color photographs of each one. This is all put together in a beautifully-designed package!

All of the performers on these two discs play more than competently, although the recordings are certainly not intended to show off their abilities. All of the instruments are interesting and some are extremely impressive. It may be well to mention that those interested in the cathedral organs should remember that there are many excellent CDs made on the big Sauer in Bremen; there are already some good recordings of the swallow's-nest Klais in Cologne Cathedral and there will certainly be more. However, none of the other

instruments are to my knowledge to be heard on available recordings. Almost any organist will be intrigued by these two discs. Very highly recommended.

—W. G. Marigold  
Urbana, Illinois

## New Organ Music

**God Save The King, Charles Wesley. Wayne Leupold Editions WL 700018 1995.**

This set of variations on "God save the King" (also sung in the USA to "My Country 'Tis of Thee" or "America") was originally published c1799 for organ or harpsichord and inscribed to a Miss Horten. Charles Wesley (1757-1834) has suffered far greater neglect than his brother Samuel with regards to modern editions, and this attractive short work is a welcome addition. It starts with a simple setting of the air, followed by five variations, which increase in brilliance. The first contains mainly eighth-note writing for the right hand including some neat syncopations in bars 11-12. The left hand is predominantly in quarter notes, but has its own two bars of arpeggiated eighth notes. Some runs in sixths require care with articulation and fingering. The second variation has the registration suggestion (there being no indications in the original) of 4' flute alone, which admirably suits its mainly right-hand 16th-note passagework over bass quarter notes—on the harpsichord one would hold down those figures made up of arpeggio patterns in order to build up the sound into chords. Variation 3 has more energetic left-hand writing of 16th notes under mainly quarter-note chords, with a short passage of eighth-note suspensions in the right hand in bars 11 and 12. The left hand calls for a rapid shift of hand here of two and a half octaves. Commencing at bar 7 the bass rises through two and a half octaves from CC to g, and in bar 9 the bass was written for the English

organ compass still prevalent, starting on GGG. A footnote suggests how this run could be performed on an instrument of today by utilizing octave displacement. In Variation 4 a bass of mainly quarters, or eighths followed by a rest, supports almost continuous eighth-note triplets in the right hand with some tricky passages of thirds or sixths. Variation 5 contains mainly arpeggiated figures in the right hand in sextuplets over a bass consisting almost entirely of the figure: eighth note followed by an eighth rest. This variation would be more successful on the harpsichord with the build up of sound as the figuration is held on for a whole beat. The piece is rounded off by a restatement of the original air.

The edition is well printed with generously sized notes and spacious bars, which ensures that the page turns occur at the end of a variation. It is unfortunate that a number of printing errors made it necessary to include a small sheet of corrections, which need to be added to the score before one plays. While not being of the same standard as his sonatas, this piece is worth learning as a voluntary for occasions where patriotic music is required.

**Historical Organ Techniques and Repertoire: Volume 5, England 1730-1830. Edited by Calvert Johnson. Published by Wayne Leupold Editions WL500005 1999.**

This book cannot be too highly praised for its in-depth coverage of a period which saw the development of a type of voluntary which is recognizable as being English in its very tunefulness, although containing elements of the Italian style assimilated from composers resident in England such as Handel or whose works were published here such as Zipoli and Galuppi, as well as the more virtuosic elements of Scarlatti and Soler, leading to the influence exerted by Haydn during his visit in the 1790s. The use of solo stops for individual movements, often with phrases echoed by the same tone color on the swell or echo organ, has similarities to the French style.

The book contains ten sections which offer highly detailed coverage of all matters of interpretation and performance practice, with comprehensive tables of fingerings for scale passages, as well as intervals and chords, taken from many tutors of the period, most of which have never been reprinted. Contemporary treatises by Marsh and Blewitt gave valuable information about registration which is quoted extensively. There is an excellent discussion of the ornament signs to be found in the printed sources, which can be taken as guides for how to ornament far more thoroughly than is indicated in the score—far too often we still hear a reluctance from performers to go beyond what is printed. Also helpful is the section on articulation and varying touch required. There is a necessarily short one-page comment on pedals (or more accurately the general lack of them) and an attractive set of illustrations of various instruments. A

full list of sources consulted is of tremendous help and should prompt further study; also invaluable is the list of modern editions, although by its very nature this is slightly out of date already as new publications are issued.

However, all the theoretical material, valuable as it is, would be far less attractive without a set of pieces which the purchaser can use to explore and apply all the salient points for him or herself. Here we have 16 pieces, many of which are printed for the first time; there are examples of Voluntaries in which movements utilize solo stops with and without echoes of the same tone color, of fugues, and of miscellaneous movements, including one by John Marsh of c.1819 where the pedal notes are written as Capital Letters (this practice was seen in the 1st Toccata by Annibale Padovano published in 1604), finishing up with a splendid transcription of the Overture from *Samson* by Handel, published in 1741 in London by John Walsh. The scores represent an accurate reproduction of the phrasing of the originals, any editorial intervention being clearly indicated. Each piece has a detailed commentary, drawing attention to difficulties and in many instances posing questions for the reader to consider and answer. Fingering is applied above the staves and quite clearly differentiated from any in the original. Only pieces which did not use the C clefs were chosen.

One major problem is that in order to interpret these pieces as accurately as possible, one needs a three-manual organ equipped with all the appropriate tone colors and voiced accordingly—most solo reeds would be far too heavy (these are not Spanish 18th-century works!) as would be many diapasons. However, the composers themselves did occasionally indicate alternative registrations, and provincial organists presiding over somewhat smaller instruments would almost certainly have made the most of the registers available. I do not feel that we need to be worried that the composers would have adopted the attitude of Nicholas Lebègue who stated that "If the organ does not contain the registers prescribed, one should find another piece."

This book should be an absolutely essential part of the library of anyone specializing in the period, either tutor or student, and should stimulate independent research and acquisitions of copies of many of the original prints. Calvert Johnson and his many associates deserve the deepest commendation for making this material accessible in one volume—there should be no excuse now for performances lacking stylistic accuracy!

—John Collins  
West Sussex, England

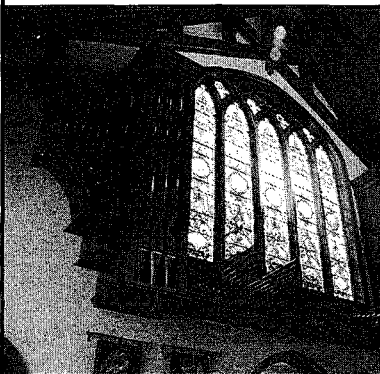
**Ralf Bölting: French Toccata on the Name of "Helmut." Leupold Editions WL 700015.**

This toccata in French style is for two performers at one organ. Its principal theme is based on the *sogetto cavato* of

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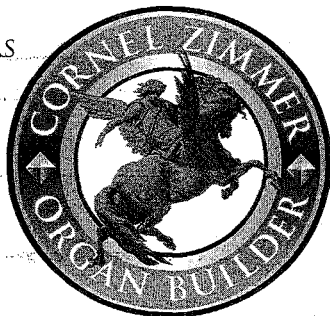


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the first name of the composer's teacher at the Musik Hochschule at Detmond, Helmut Tramnitz. The theme, which is used canonically in the recapitulation, frames a central portion that uses the Bach passacaglia theme in altered rhythm. The Widor Toccata from Symphony 5 is also briefly quoted during the recapitulation. The *moto perpetuo* figuration and general harmonic style are more reminiscent of the nineteenth-century toccatas of Widor, Lemmens and Dubois than twentieth-century works by Langlais or Messiaen. Although having four feet and four hands in action at one console almost continually would certainly be challenging, the composer seems to have avoided any unnecessarily awkward overlaps or positions, and, if the piece is performed with panache, it is sure to be eminently entertaining for both performers and audiences.

**Michael Burkhardt: *This Is My Father's World.* MorningStar MSM-10-762. \$7.00.**

This set of continuous variations consists of a trio, duo, triple-meter dance, procession, triple-meter dance, and a final lyric setting that is merged with the initial trio material. Each of the individual variations is attractive, but the appeal of this five-minute work is further enhanced by the nearly symmetrical ordering of the compositional styles of the individual variations. The piece is moderately easy and is an example of contemporary hymn-based writing at its very best. Interestingly, this work was commissioned by First Presbyterian Church, Lockport, New York, a former pastorate of Maltbie Babcock, the author of the hymn's text.

**Michael Burkhardt: *From Heaven Above to Earth I Come, A Festive Hymn Setting.* MorningStar MSM-10-144. \$9.00.**

This congregational hymn accompaniment includes an introduction, nine stanzas with varied harmonizations, and an interlude. The introduction is by Zachau. The stanzas are drawn from several sources, including Michael Praetorius, Reger, Buttstedt, Scheidt and Burkhardt. Seven of the stanzas are for accompanied choir or congregation; the remaining two stanzas are for organ only. This scheme of stanzas would be very interesting to perform exactly as specified by Burkhardt, although it would certainly be possible to excerpt or isolate the harmonizations of individual stanzas.

**Naji Hakim: *Bagatelle.* United Music Publishing No. 38, distributed by Theodore Presser. \$27.50.**

Naji Hakim's *Bagatelle* was commissioned by Latvian organist Iveta Vilium and was premiered by her at Riga Cathedral on 1998. It is based on a Latvian folk tune and is cast in a clear-cut sonata form. Its harmonies are rather piquant and spicy, but are never unnecessarily thick or strident. The textures are mostly open and transparent. Because of its lively rhythm and sense of unflagging energy and joy, this piece is probably destined to be one of Hakim's most accessible and frequently performed works. Although by no means easy, most of the figuration falls fairly easily under finger. Additionally, exact repetitions of large sections of the 24-page piece make its learning go more quickly. Highly recommended for recitals.

**Lindsay Lafford: *Twelve Organ Transcriptions of Famous Classical Works.* H.W. Gray GB9802. \$8.95.**

The prospect of transcriptions played on the organ makes many of us groan, because they often require large orchestral instruments or require transcendent technique to deal with unidiomatic keyboard writing; however, Lindsay Lafford has produced a volume of transcriptions that fall easily under finger and can be played on an instrument of practically any size. The selections are mostly drawn from the baroque reper-

toire and include dances by Bach, Handel, Pergolesi, Pepusch and Corelli. Other Baroque pieces include Bach's flute sicilienne and Pergolesi's aria "Nina." The romantic era is represented by pieces by Alkan, Schumann and Ilyinsky. Each of the transcriptions is moderately easy and would make a useful resource for weddings, funerals and service preludes.

**Pub. Mayhew: *64 Hymn Preludes for Organ.* Mayhew ISBN 0-7866-4712-4. \$27.95.**

**Pub. Mayhew: *Christmas Collection.* Mayhew ISBN 0-7866-5219-5. \$18.95.**

For the most part, the same group of composers has contributed to both of these anthologies that appear to be directed to church organists with relatively limited technical abilities: Roselle Bonighton, Adrian Fish, Andrew Fletcher, Richard Lloyd, Andrew Moore, June Nixon, Richard Pantcheff, James Patten, Richard Proulx, Betty Roe, Martin Setchell, Quentin Thomas, Stanley Vann. Christopher Tambling has written for only the Christmas collection; Malcolm Archer, Simon Clark, John Marsh and Colin Mawby are represented only in the hymn volume. Some of these composers, such as Richard Proulx, Richard Lloyd, Adrian Fish, Malcolm Archer, are able to take such unassuming requirements and still achieve results that are quite satisfying musically and com-

positionally. But the preponderance of composers in both volumes has produced harmless pieces that are little more than two or three minutes of innocuous ear candy. I am sure that there is both a market and audience for such music, but would personally prefer the contents of each volume reduced to about a third of its present size with an emphasis on more consistent quality.

**Ronald Perrin: *A Spanish Toccata.* Anglo-American Music Publishers.**

Contemporary British composer Ronald Perrin has produced a toccata that is a brilliant encore piece, replete with lots of open fifths, repeated notes in flamenco guitar fashion, and lilting tunes that are embellished with *redobles* and *quiebros*. If Joaquin Rodrigo had written a toccata for organ, it surely would sound just like this. Rather difficult, but well worth the effort to learn.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

**Three Hispanic Carols, George Lachenauer.** GIA Publications G-4494, \$8.00.

The contents of this collection include: *Cantad al señor*, *¿Con qué pagaremos?*, and *De tierra lejuna venimos*. All of the tunes are simple and folklike, and the settings wisely enhance

rather than obscure these qualities. *Cantad al señor* is a set of five variations for manuals only. All but one are in the key of E minor; the fourth variation is in the parallel key of E major. Variety is achieved by harmonic and rhythmic changes, but the melody is always present. No. 1 is a bicinium; in no. 2 the melody appears again but is harmonized by thirds, mariachi-style; in no. 3, triplets in both hands provide rhythmic momentum; no. 4 is a waltz; and the final variation presents the melody in the bass.

*¿Con qué pagaremos?*, like the preceding tune, is in a lilting triple meter. The main section is framed by a ritornello that establishes the texture of the piece: the melody in thirds in the right hand supported by the pedal and left hand playing a waltz accompaniment.

*De tierra lejuna venimos* is a haunting song of the three Wise Men. The dark key (C minor) of this setting and gentle imitation over pedal points underscore the long journey that is the subject of the hymn. (For another setting, see Emma Lou Diemer's "From a Distant Home" in *Eight Hymn Preludes*, Augsburg Fortress 11-10349.)

Lachenauer's settings are a very accessible and refreshing addition to mainstream hymn-based service music.

—Sarah Mahler Hughes  
Ripon College  
Ripon, Wisconsin

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Open Flute	4'
Twelfth	2 2/3'
Superoctave	2'
Conical Flute	2'
Cornet	16'
Mixture	VII
Contra Trumpet	16'
Trumpet	8'
Vox Humana	8'
<b>SWELL</b>	
Quintator	16'
Principal	8'
Reinforced	8'
Viola di Gamba	8'
Vox Celeste	8'
Octave	4'
Koppelflute	4'
Salicional	4'
Flute Twelfth	2 2/3'
Octave	2'
Waldflute	2'
Nazard	1 1/2'
Octave	1'
Sesquialter	11'
Schaff	11'
Fagotto	16'
Festival Trumpet	8'
Cromorne	8'
Oboe	8'
Schalmei	4'
<b>POSITIF</b>	
Principal	8'
Bourdon	8'
Octave	4'
Flute	4'
Nazard	2 2/3'
Flute	2'
Tierce	1 1/2'
Octave	1'
Cymbale	11'
Regal	8'
<b>PEDAL</b>	
Principal	16'
Subbass	16'
Octave	8'
Gedackt	8'
Choralbass	4'
Bassflute	4'
Nachhorn	2'
Radschiff	11'
Bombard	32'
Contra Trumpet	16'
Trumpet	8'
Claron	4'

# Organ Recital Repertoire: Now and Then

James B. Hartman

Over the many years since its inception, THE DIAPASON has devoted a special section of each monthly issue to the publication of organ recital programs offered in the United States and elsewhere. These timely reports tell organists what their colleagues are playing and also provide musicologists with information on performed repertoire that enables them to discern program patterns. This article is intended to reveal trends in organ recital repertoire in three selected reporting periods spanning over a hundred years, beginning with the most recent and then moving to comparisons with earlier times. The data used are derived from analyses of the number and content of organ recital programs published in THE DIAPASON and another major source. Some generalizations may emerge from an inspection of this information.

## Recent period: 2000–2001

During the one-year period from May 2000 to April 2001, THE DIAPASON printed the programs of 334 organ recitals in which 240 players performed the works of 469 composers; 2,561 pieces in all. The names of many of the players were listed in the advertisements of concert organist management agencies that appear regularly in THE DIAPASON. The geographical distribution of these recitals was as follows: USA, 251 (75%); Canada, 51—all but three in Montréal—(15%); Europe, 27 (8%); United Kingdom, 5 (2%). Of the 2,458 original compositions, ten of the most frequently performed composers, with the numbers of their works played, are given in this table:

	Number	Percent
Bach	855	35
Franck	64	3
Vierne	53	2
Widor	40	2
Dupré	38	2
Mendelssohn	38	2
Langlais	32	1
Messiaen	32	1
Reger	29	1
Mozart	28	1

There were 55 all-Bach programs consisting of large-scale pieces, shorter preludes and fugues, and chorale preludes. Of the major and well-known composers for organ, the most frequently performed works included: Alain (*Litanies*), Boëllmann (*Suite Gothique*), Franck (*Pièce Héroïque*, various Chorales), Hindemith (various Sonatas), Ives (*Variations on 'America'*), Liszt (*Prelude and Fugue on BACH*), Mendelssohn (various Preludes and Fugues, Sonatas), Reger (various Fantasies), Schumann (Fugues on BACH), Vierne (*Carillon*, movements from the Symphonies), and Widor (movements from the Symphonies). Pieces of the

whimsical variety included several works on animal subjects: Leavitt (*The Cow*), Utterback (*The Ewe's Blues*), Weaver (*The Squirrel*), Ogden (*White Rabbit, Penguins at Play*), and Roberts (*Pastorale Aviary*).

Of the total number of 2,561 pieces played, 103 (4%) were transcriptions or arrangements. The frequency of the top ten composers within this category is given in this table:

	Number	Percent
Bach	8	8
Handel	8	8
Beethoven	4	4
Elgar	4	4
Bolcom	3	3
Copland	3	3
Sullivan	3	3
Tchaikovsky	3	3
Walton	3	3
Wagner	2	2

Examples of transcriptions or arrangements included works by Bach (*Jesu, Joy of Man's Desiring; Sleepers Awake*), Copland (*Fanfare for the Common Man*), Elgar (*Nimrod, Pomp and Circumstance March*), Handel (*Water Music, Royal Fireworks*), Sullivan (*The Lost Chord*), Tchaikovsky (*Nutcracker Suite*), Wagner (*Ride of the Valkyries*), and Walton (*Orb and Sceptre March*).

## Middle period: 1955

During the period from January to June 1955, THE DIAPASON printed the programs of 222 organ recitals in which 187 players performed the works of 312 composers; 1,846 pieces in all. The geographical distribution of these recitals was as follows: USA, 214 (96%); Canada, 5 (Montréal, Toronto, Gananoque) (2%); United Kingdom, 1 (less than 1%); Mexico, 1 (less than 1%); Nassau, 1 (less than 1%). Of the 1,759 original compositions, ten of the most frequently performed composers, with the numbers of their

works played, are given in this table:

	Number	Percent
Bach	367	21
Franck	68	4
Vierne	49	3
Langlais	43	2
Dupré	37	2
Handel	35	2
Buxtehude	34	2
Karg-Elert	33	2
Brahms	30	2
Bingham	25	1

There were two all-Bach programs consisting of large-scale pieces, shorter preludes and fugues, and chorale preludes. Of the major and well-known composers for organ, the most frequently performed works included: Bonnet (*Romance*), Brahms (various Chorale Preludes), Clérambault (*Basse et dessus de trompette*), Daquin (various Noëls), Handel (movements from the Concertos), Hindemith (various Sonatas), Liszt (*Prelude and Fugue on BACH*), Messiaen (*Dieu parmi nous*), Mozart (*Fantasia in F Minor*), Mulet (*Tu es petra*), Reger (*Benedictus*), Reubke (*Psalm 94*), Schumann (various Canons, Sketches), Vierne (*Carillon*), and Widor (movements from the Symphonies).

Of the total number of 1,846 pieces played, 87 (5%) were transcriptions or arrangements. The frequency of the top ten composers within this category is given in this table:

	Number	Percent
Bach	27	31
Corelli	6	7
Wagner	6	7
Handel	5	6
Debussy	4	5
Beethoven	3	3
Haydn	3	3
Mozart	2	2
Schubert	2	2
Tchaikovsky	2	2

Examples of transcriptions or arrangements included works by Corelli (*Christmas Concerto*), Debussy (*Girl with the Flaxen Hair*), Gounod (*Ave Maria*), Handel (*Hallelujah Chorus*), Mascagni (*Prelude, Cavalleria Rusticana*), Mendelssohn (*On Wings of Song*), Rimsky-Korsakov (*Flight of the Bumble Bee*), Rossini (*Overture, William Tell*), Schubert (*Moment Musi-*

*cale*), Tchaikovsky (*None But the Lonely Heart*), and Wagner (*Prelude, Lohengrin*).

## Early period: 1892–1894

*The Organ*, a short-lived journal of two volumes (24 issues) was published by Everett E. Truette, one of the leading figures on the musical scene in the United States in the later years of the nineteenth century.<sup>1</sup> A regular practice was the printing of organ recital programs by players in North America, Australia, and elsewhere in the world. During the two years of its publication, *The Organ* published the programs of 136 organ recitals, consisting of 956 pieces in all. About one-half of the recitals were played by only six performers, several of whom toured extensively; only two recitals were played by women organists. Of the 692 original compositions, ten of the most frequently performed composers, with the numbers of their original compositions played, are given in this table:

	Number	Percent
Guilmant	78	11
Bach	55	8
Salomé	38	6
Dubois	35	5
Handel	34	5
Batiste	31	5
Buck	28	4
Mendelssohn	24	3
Lemmens	21	3
Rheinberger	21	3

Among the most frequently performed works by major composers were: Bach (*Toccata and Fugue in D minor*, various Preludes and Fugues), Guilmant (*Marche funèbre et chant séraphique* and several of his Sonatas), Handel (various Concertos), and Mendelssohn (various Sonatas, Preludes and Fugues). Works by composers of the day included such favorites as: Batiste (*Communion in G*, various Offeratoires), Buck (*Variations on the Last Rose of Summer*), Dubois (*March of the Magi Kings, Toccata in G*), Lemmens (*Storm Fantasia*), and Spinney (*Harvest Home, Vesper Bells*). Some short pieces by George E. Whiting, a member of the organ department of The New England Conservatory of Music, were played as frequently as Widor's Symphonies.

Of the total number of 956 pieces played, 264 (28%) were transcriptions or arrangements. The frequency of the top ten composers within this category is given in this table:

	Number	Percent
Wagner	36	14
Handel	27	10
Mendelssohn	19	7
Gounod	14	5
Rossini	11	4
Schubert	10	4
Weber	9	3
Beethoven	8	3
Chopin	8	3
Meyerbeer	7	3

Examples of transcriptions or arrangements included works by Chopin (*Funeral March*), Flotow (*Overtures: Stradella, Martha*), Handel (*Largo; Overtures: Samson, Occasional Oratorio*), Mendelssohn (*Wedding March*), Meyerbeer (*Schiller Festival March, Le Prophète*), Rossini (*Overture, William Tell*), Schubert (*Marche militaire*), Wagner (pieces from *Lohengrin, Tannhäuser*), and Weber (*Overture, Oberon*).

## Commentary: Original compositions

In general, the content of organ recital programs depends on a variety of factors:

- the performers' backgrounds, training, musical interests, and technical abilities;

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- St. Francis of Assisi

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- reverence for musical tradition and the attraction of new material;
- the perceived preferences of audiences; and
- the tonal resources of the organs.

The music of J. S. Bach was a strong favorite of both players and audiences throughout the three historical periods; his works are high on the top ten list in each case. Bach's temporary eclipse by Alexandre Guilmant in the early period may have been related to Guilmant's North American tour in late 1893, when the virtuoso played thirty concerts in less than eight weeks, including four at the Chicago World's Fair. These performances were reported in detail in *The Organ* in the same year, along with a biographical article. Organists undoubtedly took advantage of the publicity surrounding this event to feature the French virtuoso's works in their recital programs in homage to the composer and as a means of educating the musical public. Moreover, Guilmant was by now quite prominent on account of his published compositions from the 1860s onward. On the other hand, although Guilmant's organ works were played in recitals in the middle and recent periods, they amounted to only about half a dozen in each period.

Works by Franck, Vierne, and Dupré were played often in both the middle and recent periods, indicating a certain continuity of favor for the French masters. Mendelssohn's works were enduring preferences in all three periods, although not quite as strongly in the middle period as in the preceding and following periods. Handel was strongly represented in both the middle and earlier periods.

With the exception of Guilmant, Bach, Handel, and Mendelssohn, the other composers on the top ten list for the early period (Salomé, Dubois, Batiste, Buck, Lemmens, and Rheinberger) seem relatively isolated in terms of player preference in the two later periods. Although their works were played occasionally, they did not receive the strong exposure they had in the early period when they probably were considered more adventuresome and

appealing, and therefore "modern" within that musical context. For example, the compositions of Rheinberger (1839–1901) were much less frequently played in the middle period (only 5 times) and in the recent period (9 times) than in the early period (21 times), his own day.

#### Commentary: Transcriptions

The adaptation of musical works for mediums other than their original has been practised in western music since the fourteenth century. The terms "transcription" and "arrangement" are often used interchangeably, but the former implies greater fidelity to the original.<sup>2</sup> Bach's arrangements of his own compositions, along with those of Vivaldi, are among the most celebrated Baroque examples. Bach's own works, in turn, were arranged by Mozart, Schumann, Liszt, Busoni, and others. The inclusion of transcriptions and arrangements of operatic, choral, or instrumental works in organ recitals was widespread in the nineteenth century, particularly in England where town halls, often equipped with splendid "symphonic" pipe organs, were the centers of musical entertainment in most cities. Although the practice attracted much criticism (although not from devoted players and their audiences), it was justified on two grounds: first, to provide the general public with opportunities to hear works that would otherwise remain unknown, and second, to increase the popularity of organ recitals that were sometimes considered dull and boring. The transcriptions of military marches or operatic overtures that were included in recital programs provided the performer with an opportunity for a brilliant display of the high-pressure reed ranks of the organ, thus beginning or ending the recital on a high-spirited emotional level.

The numbers of transcriptions decreased consistently from the earliest years, as indicated in this table, which includes data (\*) from another study:<sup>3</sup>

Period	Percent
1875–1919	35*
1892–1894	28

1920–1939	17*
1940–1949	11*
1950–1959	14*
1955	5
2000–2001	4

Transcriptions of works by Wagner, Handel, and Beethoven remained in the top ten categories in all three periods. An extenuating factor in the reduced number of transcriptions in the middle period was the inclusion of thirteen recitals by students preparing for advanced certification. The fact that only two transcriptions were played by members of this group no doubt reflects the influence of their teachers and examiners who may have discouraged them from playing transcriptions. Nevertheless, most recitalists in the middle and recent periods probably included them because of their appealing tunefulness, melodic familiarity, and positive audience response.

#### The future

Unqualified predictions about the future are always risky, but several cautious generalizations are possible, based on recent trends.

Bach, the Prince of Composers for the King of Instruments, is ensured a continuing place in the repertoire of original compositions for organ on account of his prolific and wide-ranging musical creativity, as well as his established contributions to the genre. Is this a case of Bach for all time?<sup>4</sup>

American composers of original music for organ may be represented in coming years, too, if the present trend continues. The 42 American composers whose works were performed in the recent period are listed in a comprehensive directory of 324 composers for organ born after 1900.<sup>5</sup> The works of contemporary composers may appear in future programs as recitalists become more familiar with them and as new works are published.

Transcriptions will likely be included in many recitals, except those constructed on purist principles.<sup>6</sup> Peter Richard Conte, Grand Court Organist of the famous Wanamaker Organ in Lord &

Taylor, Philadelphia, is one of the few organists in the world today who specializes in this genre. He comments: "Orchestral transcriptions are much like translations. They are successful only when the listener forgets that it is a translation; the work sounds as natural as if it were written in this 'new' language. The transcription artist not only 'translates' the composer's original score, but melds together the inherent character and beauty of the 'new' instrument's resources."<sup>7</sup>

#### Notes

1. For a comprehensive account of this publication, see James B. Hartman, "The Organ: An American Journal, 1892–1894," *THE DIAPASON* 86 (December 1995): 14–16. Statistical data and commentary on organ recital repertoire are derived from this source.

2. *The New Harvard Dictionary of Music*, s.v. "Arrangement," "Transcription." The topic also arises in discussions of authenticity in music; for a detailed account see James B. Hartman, "The Search for Authenticity in Music: An Elusive Ideal?" *THE DIAPASON* 84 (June 1993): 11–13.

3. James B. Hartman, *The Organ in Manitoba* (Winnipeg: The University of Manitoba Press, 1997).

4. The Calgary Bach Festival Society and the Calgary International Organ Foundation adopted this phrase as the title of a major event celebrating the music of J. S. Bach, held in Calgary, Alberta, Canada, June 15–18, 2000.

5. Sharon L. Hettinger, *American Organ Music of the Twentieth Century* (Warren, MI: Harmonie Park Press, 1997).

6. The trend is also reflected in some recent CD recordings that consist mainly of transcriptions: Thomas Murray, "The Transcriber's Art" (Sibelius, Delius, Rachmaninoff, Handel, Elgar, Liszt, Ravel, Kreisler); Gothic Records, 1992, G49054. Frederick Hohmann, "The Nutcracker" (Tchaikovsky); Pro Organo, 1991, CD7012. Malcolm Archer, "Colston Hall Organ Classics" (Mascagni, Wagner, Saint-Saëns, J. Strauss, Holtzmann, along with original pieces); Priority Records, 1989, PRCD305. Patrick Wedd, "Strike Up the Band!" (Füçik, Gounod, De Falla, Tchaikovsky, Von Suppé, Rimsky-Korsakov, MacDowell, Wagner, Saint-Saëns, Ketelby, and Gershwin); CBC Musica Viva, 1987, MVCD1019 (Orpheum Grand Wurlitzer Organ). Thomas Trotter, "The Grand Organ of Birmingham Town Hall" (Wagner, Liszt, Mendelssohn, Weber, Saint-Saëns, Prokofiev); Hyperion Records, 1987, CDA66216.

7. Recital program notes, Westminster Concert Organ Series, Winnipeg, February 6, 2000.

James B. Hartman is Senior Academic Editor for publications of the Distance Education Program, Continuing Education Division, The University of Manitoba. He is a frequent contributor of book reviews and articles to *THE DIAPASON*.

## Announcing the founding of the Princeton Early Keyboard Center

Established in January, 2001, the Princeton Early Keyboard Center is a small, independent school devoted to the teaching of harpsichord, clavichord, continuo-playing, and all matters relating to the keyboard music and keyboard instruments of the Renaissance and Baroque periods. The main studios of the Center, located on Nassau Street in Princeton, New Jersey, contain several harpsichords and clavichords—most built by either Keith Hill or Philip Tyre—in a variety of historic styles. The instruments are all as authentic in design as possible—the harpsichords equipped with a variety of historically designed wooden jacks and voiced with bird quill—and all have an extraordinarily vivid and beautiful sound. The teaching at the Center is always focused primarily on allowing the students to learn directly from the sound, touch, and behavior of the instruments themselves, and to relate historical knowledge and musical analysis to those instruments. All students studying at the Center, whether for a long course of lessons or for an occasional lesson, coaching session, or workshop, have extensive, essentially unlimited, access to all the instruments for practicing.

The principal keyboard teacher and Director of the Princeton Early Keyboard Center is Gavin Black. Known especially for his recordings on the PGM label, Gavin Black has taught harpsichord, clavichord, organ, and continuo-playing, and coached Baroque chamber music, since 1979. He has been a design consultant in various organ- and harpsichord-building projects. His recording of harpsichord music of Sweelinck, played on a Ruckers transposing-double copy, will be released in early 2002.

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Some topics in organ building, such as history, receive much attention. Other topics, such as turbulence in the organ wind, receive little. A major ingredient needed for turbulence is high speed motion with the most obvious culprit being the electric blower. Turbulence did not exist much in the days of hand-pumped bellows. It was not until electricity came along that it got a significant boost, along with wind pressure. Even so, an organ that plays with turbulence is far superior to one that sits silently due to lack of pumpers. The use of electricity has expanded since the first introduction of blowers. This has given rise to the possibility of turbulence being generated in other areas as well.

The desired air flow is nonturbulent, or laminar flow. This happens when all the air moves smoothly in the desired direction. This is depicted in Figure 1, which shows a wind trunk with all the air moving smoothly in a straight path.

Figure 1. Wind trunk with laminar (nonturbulent) air flow

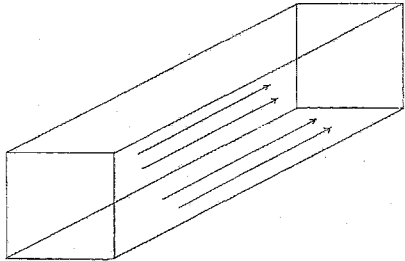
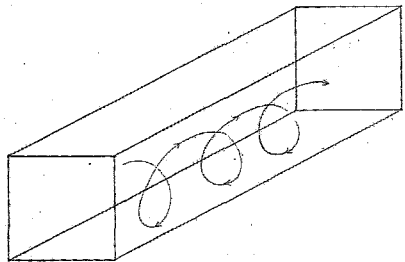


Figure 2. Wind trunk with turbulent air moving in large spirals



Turbulent flow is different. Not only does air move down the trunk, but it also spins in large circles. The combination of these two movements results in the air spinning in great spirals. Figure 2 is a drawing of air spiraling down the wind trunk. Figure 3 shows the same wind trunk as viewed from the end with the arrow depicting the circular motion.

A simple way to reduce turbulence is through the use of a fluid collimator. (Fluid refers to any substance that

Figure 3. End view of wind trunk showing turbulent air flow

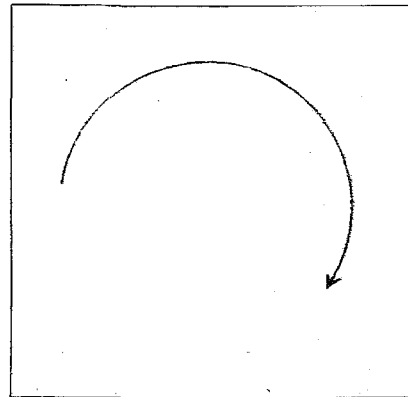
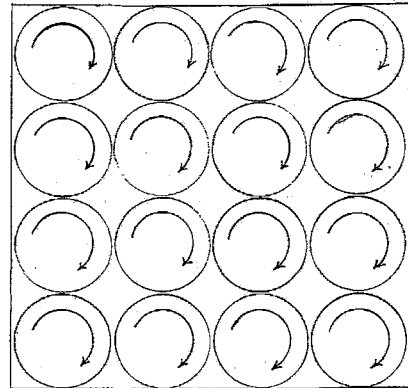
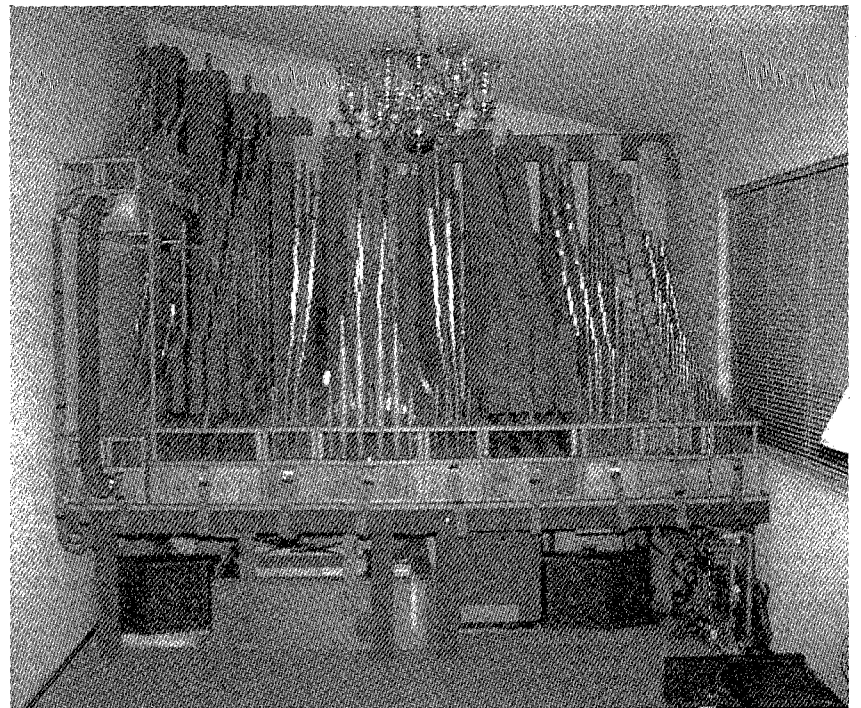


Figure 4. End view of wind trunk with collimator breaking up turbulence



flows, be it liquid or gas.) It does this by breaking the large circular air flow into many smaller circular flows which tend to cancel each other, thus resulting in a significant reduction of turbulence. An easy way of making such a device is gluing pieces of PVC pipe together and inserting it into the wind trunk. Figure 4



Interior view of Criddle residence organ

is an end view of the same wind trunk showing this type of collimator and its effect on turbulence. The large circular flows of Figure 3 cannot exist while inside the collimator because that would require air passing through the tube walls from one tube to another. What comes out of the collimator is many small circular flows the same size as the tube. These smaller and numerous air flows tend to mix and cancel each other. While there is no set rule for proportions, a pipe length ten times greater than the diameter is reasonable. (If, for example, the pipe diameter were 20 millimeters, the length would be 200 millimeters.)

While the collimator is very effective at reducing turbulence, it does have a potential drawback. It is an obstacle to air flow and thus can cause a pressure drop. The larger the pipe diameter, the less will be the obstruction, but it will also be less effective at reducing turbulence. Fortunately, while blowers can produce turbulence, they can also produce an abundance of pressure. The negative side effect of obstruction is easily overcome by simply using a higher pressure blower, if needed.

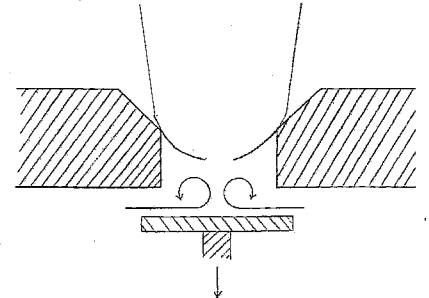
The pressure dropping effect of the collimator dictates that it be placed upwind from the pressure sensing device, be it a pressure regulator plate or reservoir top. It should be in the stream of unregulated air. If placed between the regulated reservoir and the organ, there would be a pressure drop in the organ wind. Worst of all, the pressure drop would vary with the volume of air used. The air should also flow evenly through the entire collimator. Beware of placing it directly in front of the blower outlet where the air will be forced through only a small section of the collimator. If space is a problem, it can be incorporated into the curtain valve assembly. It would be mounted in the curtain valve plate such that the pipe ends are flush with the plate surface. The curtain would roll up and down on the pipe ends which support the curtain against blower pressure. However, because the air flows only through that part exposed by the curtain, the full collimator is not taken advantage of.

Another way to reduce turbulence is

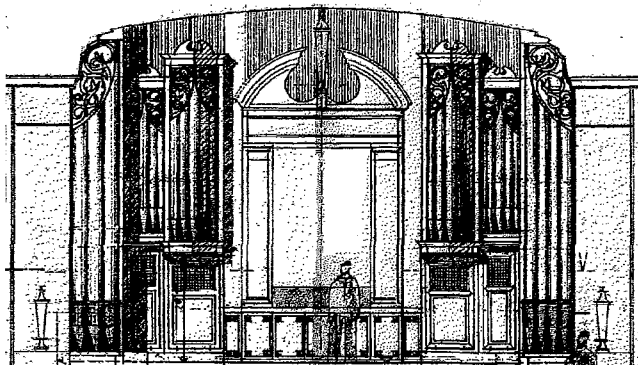
through nature. If given time, turbulence will naturally dissipate. This can be accomplished through the use of plenums. Plenums are simply large chambers. The reservoir is a good example. Turbulent air enters the reservoir, mixes with other air, and has time to dissipate. The larger the plenum, the greater this effect.

While turbulence may be produced by electric blowers, it may also be produced by other electric devices. Electric chest action (where each pipe has its own magnet-powered valve) has a reputation for sometimes having speech defects during the attack. One explanation proposed for this is that the valve opens too fast, causing the air pressure to rise too quickly. An expansion chamber, it has been explained, between the valve and pipe, will cushion this abrupt change in air pressure resulting in it changing more slowly, and thus correct the problem. The problem and its correction can also be explained in terms of turbulence. The magnet may be moving the pallet so quickly that a region of turbulent air is created immediately above the pallet. If the pipe's small toe hole is also immediately above the pallet, there is only turbulent air available to enter the pipe. Instead of entering the toe hole smoothly like stagnant air, the swirling currents of turbulent air enter the toe hole in fits and jerks. Figure 5 shows this relationship of close proximity.

Figure 5. Turbulence prevents smooth entrance of air into toe hole. (electric action)



The first step in addressing this problem is to generate less turbulence by using a slower-moving valve. This means using no more powerful magnet



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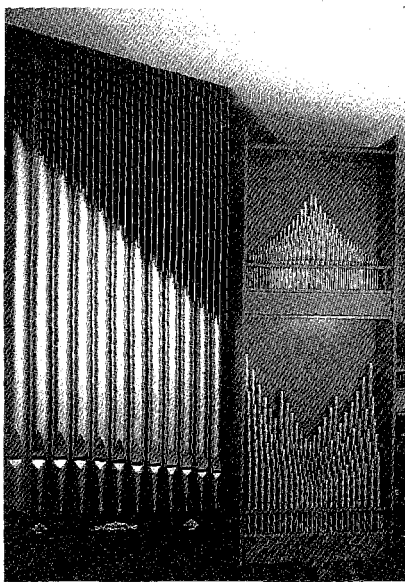
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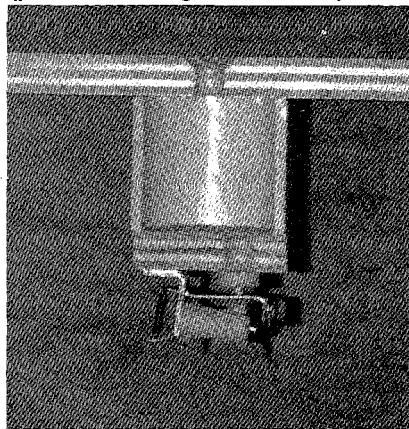
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  - 8' Gedackt
  - 8' Chimney Flute
  - 4' Wood Flute
  - 4' Harmonic Flute
  - 2' Piccolo
  - 8' Oboe
  - 16' Bourdon

tional view of Figure 8. Here a plenum of large size has been added between the valve and toeboard. In addition, weights have been attached to the end of the armature. This increases the mass of the armature making it more sluggish and thus slower to open. The magnet has been selected to be no stronger than needed.

It is interesting that the oldest of organ designs, slider chests with mechanical action, incorporates these principles. Human fingers are very slow compared to magnets and thus insure a slow opening of the pallet. The chest channel acts as a plenum to dissipate turbulence. Also, the modern electric pull-down magnets in slider chests are

**Figure 8. Electric chest action with modifications to reduce turbulence (plenum and weighted armature)**



examples of the magnets' armatures being slowed down by the addition of mass to them. Instead of weights glued to the armature, the large pallet acts as the mass needed to slow the magnet.

Electric chest action has received a bad reputation. The problem may not lie with the action but with how it is used. Electric action provides an easy way to build a chest. Some people are attracted to it because they do not want to put much work into building a chest. This same attitude will carry over into other aspects of organ building such as

not wanting to put much work into voicing, planning, or any of the other innumerable areas. Incorporating improvements such as plenums and weighting of the armature tremendously increases the work load. Gone is the attraction of being easy. However, in organ building it seems the one characteristic common to good results is a lot of work. A good organ builder will come up with a good organ regardless of what action he is given to use. The secret of success is in the builder, not the action.

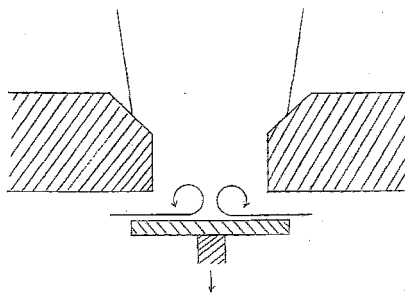
The principles of turbulence can be seen throughout the organ from the old (slider chest with mechanical action) to the new (electric chest action); from the microscopic (individual pipe valves) to the macroscopic (organ blower and reservoir). The principles are everywhere, but that should not be surprising. After all, it is all about wind. ■

*Neil C. Criddle received his B.S. in electrical engineering from the University of Illinois (Urbana) and the M.S. in electrical engineering from Purdue University. While majoring in engineering he minored in music, studying piano in college and then privately for several years, and is now studying trumpet. He maintains an interest in the technical aspects of musical instruments, especially the harpsichord. Criddle has built an organ in his home, and has had articles published in the journal of the International Society of Organ-builders (ISO).*

than necessary. The greater the magnet's power, the faster the pallet moves and the greater the turbulence.

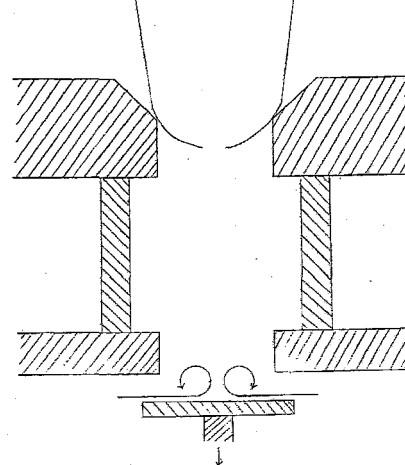
The pallet can also be slowed by increasing the mass of the armature. If weights are added to the armature, it is more massive and thus more sluggish when it moves. Just as an automobile is more sluggish when weighted down, so is the valve armature more sluggish when it is weighted down. Spring tension at the other end of the armature must be adjusted so it remains balanced. Even if there is no speech defect, the slower opening pallet eases the pipe into speech and makes a noticeable difference in the attack. This gentler attack is very important.

**Figure 6. Large toe hole allows turbulent air to enter pipe foot (electric action)**



There are ways of dealing with electric chest action turbulence after it has been created. One way is to use open toe voicing. (See Figure 6) The larger the toe hole, the more easily turbulent air can get through. Once through, it dissipates in the pipe foot due to the foot acting as a plenum.

**Figure 7. Plenum permits dissipation of turbulence before reaching toe hole (electric action)**



A final way to reduce electric chest action turbulence is through the use of a plenum between the valve and pipe. The plenum provides a space for valve turbulence to dissipate naturally just as the organ reservoir provides a space for blower turbulence to dissipate naturally. Figure 7 provides an illustration of this. A simple example of these corrective measures can be seen in the cross sec-

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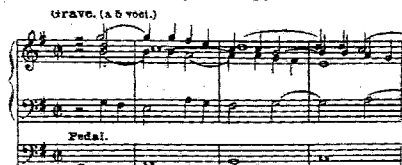
A singular and remarkable work, *Pièce d'Orgue* occupies a remote niche in the keyboard works of J.S. Bach. Its three distinctly contrasting sections, overall proportion and idiosyncrasies make it enigmatic even when compared to the other so-called individual pieces (*Passacaglia & Fugue*, *Alla breve*, *Canzona*, *Pastorella*, etc.). If the requirements of the more absolute forms (prelude & fugue, etc.) are the fulfillment of formal and contrapuntal criteria, then the object of the freer forms (fantasy, etc.) are more toward the expression of subjective, extra-musical thought. If one acknowledges that *Pièce d'Orgue* belongs to this latter genre, dismissing the notion that it is merely an essay in contrasting keyboard textures, then a valid question remains: what extra-musical elements influenced its design?

In regard to The Passion of Jesus Christ, J.S. Bach drew from the Gospel narratives at least twice for his two great Passions. Viewing the Passion, beginning with the entry into Jerusalem up to the Resurrection, one may divide this expanse of time into eight sections, one part naturally for each day of the week (as in the observance of Holy Week within the Gregorian calendar). Taking the above 8-part construct and superimposing it over the middle section (*gravement*) of *Pièce d'Orgue* reveals a remarkable structural and dramatic correlation. A comparison between the two provides for a compelling argument that the Passion may have dictated its architecture and dramatic content.

## 1. Formal considerations

The middle portion of *Pièce d'Orgue* divides into eight major sections, the beginning of a section defined as possessing the following criteria: (1) upper voices begin on the upbeat of the measure and are tied over the bar line (2nd beat in 2/2 meter) and (2) lowest voice begins on the downbeat of the measure as a whole note, the first of a succession of at least three ascending, stepwise notes. The following is the superposition of the eight days of the Passion, beginning with the entrance into Jerusalem (Palm Sunday) up to the day of the Resurrection, upon the middle portion of *Pièce d'Orgue*.

### Section 1, m. 29 (Sunday)



### Section 2, m. 49 (Monday)



### Section 3, m. 59 (Tuesday)



### Section 4, m. 76 (Wednesday)



### Section 5, m. 99 (Thursday)



### Section 6, m. 118 (Friday)



### Section 7, m. 142 (Saturday)



### Section 8, m. 176 (Sunday)



## 2. Contrapuntal/harmonic considerations

Comparing the relative contrapuntal/harmonic *affekt* between sections reveals a further correlation to the Passion narrative. In regard to contrapuntal texture, particularly towards the use of suspension, the first four sections (Sunday to Wednesday) contain a similar and consistent use of its technique. The fifth section (Thursday), however, closes with outer voices dispersing from one another in parallel, ascending second inversion triads in the manual and descending steps in the lowest voice (m.

### Example 1



### Example 2



113-115) (the forsaking of the disciples?). (Example 1.)

The sixth section (Friday), confined entirely to the minor mode, contains the most sharply dissonant material yet encountered. The half-step descent of the leading tone resulting in parallel tritones (m. 121), the downward descent of a leading tone falling an augmented fifth (m. 125), the 2-1 suspension in the lowest voice (the only one in minor mode) (m. 137) and the neapolitan sixth (functioning within d) (m. 139) are particularly striking (the Crucifixion?). (See Example 2.)

A return to the major mode releases tension in the seventh section (Saturday) but ends in a curious turn of events. Lifting out of the formal confines of this last section, indeed out of the entire *gravement* of *Pièce d'Orgue*, is an ascent of 14 consecutive whole notes (15 if one counts the E gained via lower-octave displacement) in the lowest voice for nearly two octaves (m. 158-171) (the Resurrection?). The final section (Sunday) continues the whole note ascending motive but is continued in higher voices in parallel thirds, the pedal remaining solidly fixed on a static pedal point. (Example 3.)

The pedal point ultimately resolves into the unexpected: the dissonant, deceptive cadence (m. 185). Heard in context, its effect is shocking since the treatment of all dissonance up to this point has been consistently prepared. If the deceptive cadence represents what is not expected (an empty tomb?), then the section following (*Lentement*) is the response: the suspension of previous tonal *terra firma* (And they departed quickly from the sepulcher with fear

and great joy; and did run to bring his disciples word.—Matthew 28:8). Fear and great joy are the operative words here. (Example 4.)

Tonal ambiguity is finally resolved in the confirmation of G major tonality (193), with the once static, repetitive keyboard figurations themselves now ascending in stepwise motion (the confirmation of the Resurrection?). (Example 5.)

One who is familiar with the Passion narrative may draw further scriptural and musical correlation. Before his crucifixion, Jesus makes several references to his death and resurrection (example: *Destroy this temple, and in three days I will raise it up.*—John 2:19). Bach, in *Pièce d'Orgue*, makes an equivalent motivic and harmonic foreshadowing of this idea: commencing each section is the ascending, whole note motive in the lowest voice, ultimately culminating in the final, nearly two-octave ascent. Furthermore, the deceptive cadence which ushers in this 14-note ascent is foreshadowed in the first section by a similar use of a deceptive cadence to introduce an ascending whole note series (m. 41). (Example 6.)

Jesus' entry into Jerusalem is prepared and made ready with the following tribute: *And a very great multitude spread their garments in the way; others cut down branches from the trees, and strewed them in the way* (Matthew 21:8). Equally prefatory is the beginning of *Pièce d'Orgue* (*Très vite*ment), with its free, toccata-like writing. Not unlike an intonation, it defines key center, but also serves as an introduction to the more protean, central section (*gravement*).

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Example 3



Example 4



Example 5



3. Conclusion

Some commentators of the organ works of J.S. Bach have sought to link extra-musical thought to his organ music, particularly towards the chorale preludes, Albert Schweitzer perhaps having been one of the foremost of this school. The chorale preludes (particularly those within the *Orgelbüchlein*) invite the most likely speculation for extra-musical portrayal or tone painting due to the presence of a chorale text. Proponents of this practice point out specific musical figures that correlate with a word, words or implied meaning within a given text. The presence of text naturally helps to support a claim of extra-musical portrayal. The uniqueness of *Pièce d'Orgue*, regardless of text, invites speculation. It raises this final question: Is the design and content of *Pièce d'Orgue* and its correlation to the Passion a coincidence? If it is, then one must continue to justify its bizarre curiosities of length, proportion and content when compared to the other works of Bach. An unsatisfactory justification will continue to render *Pièce d'Orgue* as nearly an arbitrary creation as the *quodlibet*. But in view of the *gravitas* of the composer's religious beliefs, coupled with his religiously inspired and motivated musical creations, an intended connection between *Pièce d'Orgue* and the Passion is not out of the question. ■

Example 6



A native of Ft. Worth, Texas, Domecq Smith attended Texas Christian University and the Peabody Institute of Johns Hopkins University, earning a BA in organ and voice in 1989. He studied under Emmet Smith, Donald Sutherland, and John Walker. In 1992, he received the MMus degree from Manhattan School of Music. Smith was a Fellow in Church Music at Christ & St. Stephen's Church in New York City and a prize winner in the organ competition of the Long Island AGO Chapter in 1991. A published composer, the "Agnus Dei" from his Symphony Requiem was performed in concert by the New York String Society in January 2001 under the auspices of a Meet the Composer grant funded by the National Endowment for the Arts. Morning Star has recently published his Voluntary for trumpet and organ. Mr. Smith is on the faculty at Cook School, Plainfield, New Jersey, organist & choirmaster of Grace Episcopal Church, and music director of the Plainfield Girlchoir.

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## University of Michigan Historic Organ Tour XLIII: France

Under the leadership of Marilyn Mason, university organist and professor of music, the University of Michigan's Historic Organ Tour XLIII: France, landed in Paris on the morning of May 9, 2001. The itinerary for the ensuing twelve days included Strasbourg, Marmoutier, Ebersmunster, Colmar, Belfort, Dijon, Seurre, St. Maximim, Clermont Ferrand, Bourges, Poitiers, Chartres, and Paris.

In Strasbourg we heard an extraordinary French Classic instrument at the cathedral, on which Professor Mason performed Couperin's *Offertoire sur les Grands Jeux (Messe du Paroisses)* and Dandrieu's *Magnificat VI*. On May 10, the group toured the Manufacture d'Orgues Muhleisen in Strasbourg. Through interpreter Monica Larson, organbuilding by Muhleisen was explained and demonstrated by Willy Hahn, a supervisor of the firm. In the afternoon, we were off to the Cathedral of Marmoutier, followed by a visit to a gorgeous Baroque-style church, Église St-Maurice, at Ebersmunster. Several of the group enjoyed playing appropriate selections of organ literature on these wonderful Silbermann instruments. Later that afternoon we visited

and played a 19th-century Stuttgart organ at the Church of St. Joseph in Colmar.

The next morning we headed south for Dijon, the capital city of Burgundy. Along the way we heard the organ at Belfort Cathedral. In Dijon, we enjoyed a presentation of French Romantic and 20th-century organ literature by the organist, Maurice Clerc. Later, we walked to the Protestant Church of Dijon, where we heard and played a tracker-action organ by Muhleisen. Although of only 18 ranks, the three-manual instrument filled the church with rich sound.

The following morning, we took our leave in favor of Provence. En route, we stopped at Seurre and heard an organ built in approximately 1699 by Tribbleau, builder for the King of France. At one time the organ of the Royal Chapel at Versailles was a Tribbleau instrument. Once again, we enjoyed playing appropriate selections of French Classic literature, especially as the "marche pieds" pedalboard, characteristic to instruments of this time, remains intact. After Seurre, it was on to the Basilique du St. Maximim with its very large instrument. The "pull-down" pedal enabled this

organ to perform both French Classic and German Baroque literature, as attested to by the organist's performance of Bach's "Schmücke dich."

The next day "Marilyn Mason and Company" performed a brief recital of French Classic literature at the Collegiale Saint-Martin of Saint-Rémy-de-Provence for a most enthusiastic audience. Again, the organ—only recently installed in this beautiful setting—was most capable of the entire range of literature.

The following morning, our group turned northward, heading for Clermont-Ferrand where the beautiful "Black Cathedral" rose up in the distance as we approached the city. This imposing edifice takes its name from the fact that the entirety of its structure was composed of black lava stone. Unfortunately, the Cavaillé-Coll organ installed at the back of the nave remains silent, owing to a lack of government funding to properly maintain the instrument.

The next day found us visiting organs at the cathedrals of Bourges and Poitiers before traveling on to Chartres Cathedral. This impressive structure is well known for its beautiful stained glass and its labyrinth. Here "Marilyn Mason and Company" performed a second and

final recital of mostly French Classic literature. Professor Mason closed the program with the Toccata from Widor's Fifth Symphony.

After Chartres, it was on to Paris, the City of Light—and of beautiful organs, as well. Highlights of our stay in France's capital city included a magnificent recital at the Cathedral of Notre Dame. Organist Suzanne Chasemartin performed Marcel Dupré's "Vêpres du Commun." In addition, we visited with distinguished French concert organists Jean Guillou and Naji Hakim, both of whom entranced our group with wonderful improvisations. To our good fortune, we were also favored with visits to St. Denis, the first of Cavaillé-Coll's larger instruments, and one of the first instruments to employ the Barker lever. Next came St. Clotilde—home to César Franck, Charles Tournemire and Jean Langlais. We also spent time listening to the beautiful Cavaillé-Coll of St. Sulpice, where the spirit of Widor and Dupré is still very much alive and well. It was a most moving experience to hear the famous Toccata from Widor's Fifth Symphony on this organ. Equally moving was our visit to St. Gervais, where one of the great organ dynasties—the Couperin family—presided over the organ for nearly three hundred years. Our visit to St. Étienne du Mont allowed us to feel the spirit of Maurice Duruflé and to see the little choir organ where Professor Mason studied with Duruflé.

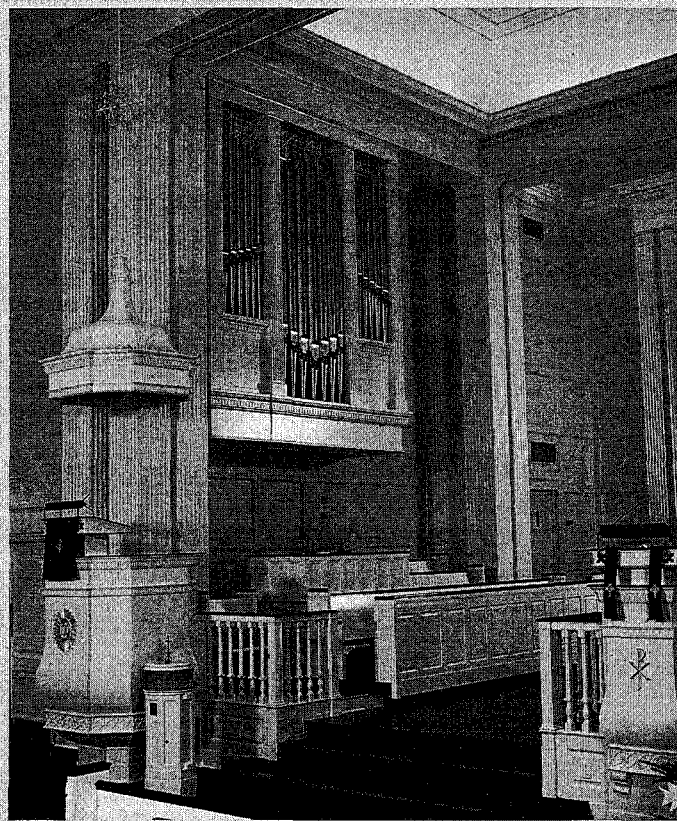
On the final evening, we visited with organist Carolyn Shuster-Fournier at La Trinité, who presented a wonderful recital on the smaller Cavaillé-Coll located at the front of the nave. Following this, many of the group took turns trying out this smaller gem of Cavaillé-Coll's. Later, Naji Hakim performed compositions of Messiaen and his own as well as a very large, beautifully improvised fantasy on the larger instrument located at the rear of the nave. One could still sense the presence of Olivier Messiaen in this place. Other organs we visited included Neuilly, Le Sacre Coeur, and a most interesting smaller instrument located at Houdan, about thirty miles outside of Paris.

All too soon, it was over. On the morning of May 20th, we said our farewells and then flew home. All in all, the trip was a most valuable experience to any student of French organ literature. Truly, the instruments themselves became our teachers for this brief, twelve-day sojourn. How wonderful it was to play the music written for these organs on the instruments themselves, as well as to meet with those who remain the most well-versed in the tradition of French organ music. C'est magnifique!

—James Spirup, A.Mus.D.  
Director of Music Ministries/Organist  
First United Methodist Church  
Wausau, Wisconsin

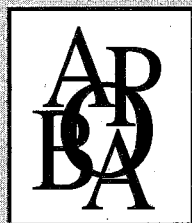
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## New Organs



**Cover**  
**Buzard Pipe Organ Builders,**  
**Champaign, Illinois, Opus 25**  
**Holy Family Catholic Church,**  
**Rockford, Illinois**

It has been a high honor to build this new pipe organ for Holy Family Catholic Church. The worship space was built in the 1970s and seats approximately 1,000 people. A small pipe organ served the parish faithfully until last year, when it had to be removed so that the space could be prepared for the new instrument. That organ has been refurbished and is reliably serving another parish.

Holy Family's organ committee was especially thrilled with the large organ we recently completed at Glenview Community Church, in Glenview, Illinois. Hearing it, and the seamless crescendo of which all of our instruments are capable, captivated them.

Let's be honest about a modern organ's uses. They all need to lead congregational singing, accompany choirs or ensembles, and play a respectable variety of organ literature. But what is it about an individual organbuilder's sound that makes one more successful at certain things than another?

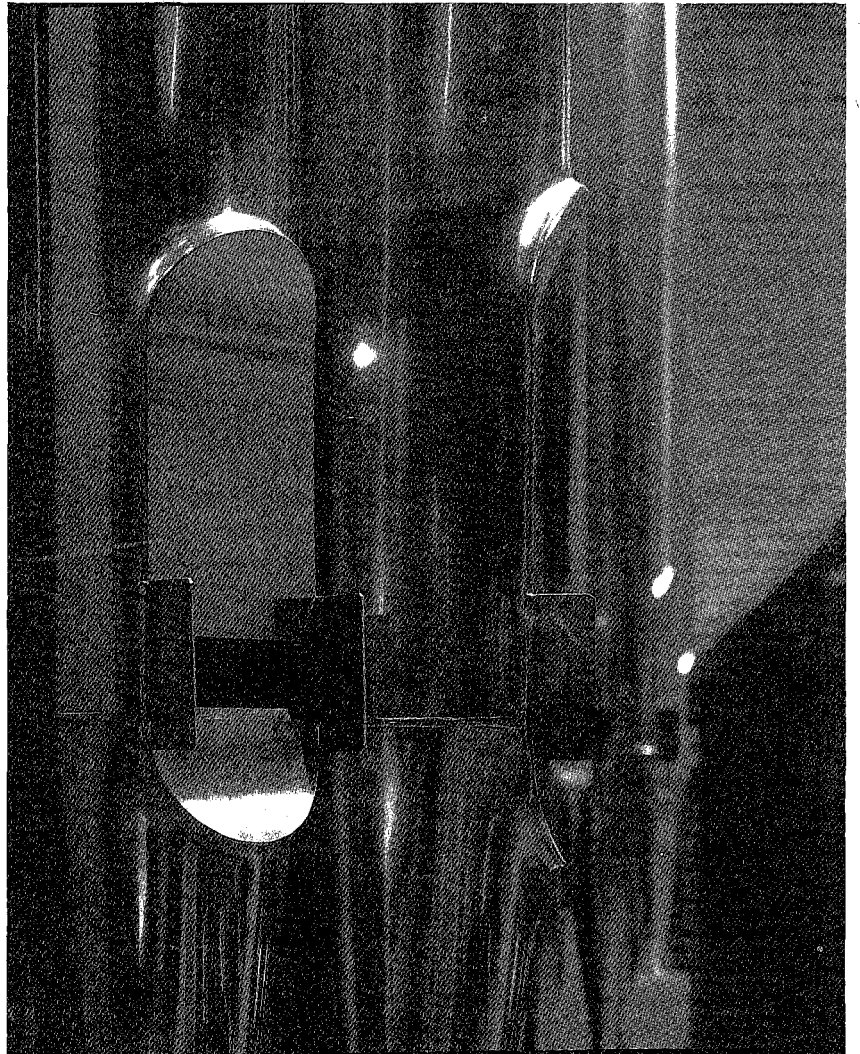
Someone once told me that our organs sound "familiar," and that our instruments conjured up images of his childhood church experiences. Our sound represents a personal evolution, inspired by the great organs of Hook, Johnson, Willis, and Harrison, tempered by the organ reform movement's lessons of classic design and scalings. Our instruments respond to their liturgical requirements by virtue of their warmth, nobility of tone, and inherent musicality. By means of their classic design and scalings, every period of organ literature can be responsibly and musically rendered.

Perhaps this familiarity is a result of

building in the mainstream of musical taste and style. But mainstream does not have to be synonymous with "vanilla." First, in our organs there are no exact duplicates of tone color, even within the Diapason choruses. The flues and reeds each have their own color and character at every pitch level, carefully orchestrated so that all the pitches blend well into a full ensemble. Second, our musical sensibilities compel us to reinforce fundamental pitch. Mixtures are pitched, scaled, and voiced so that they offer clarity in the bass and reinforce the fundamental in the mid-range and treble. And we don't shy away from 16' manual pitches. Third, the construction of the organ must facilitate the tonal results. The metal in our pipes is very thick; we use soldered mouths not only on large pipes, but those into the 4-foot range; reed resonators are either of wood, thick spotted metal, or thick copper for an *en Chamade*; all flue pipes up into the 4-foot octave, and reeds through the 2-foot octave, are supported by heavy felted scallop-traces. Slider chests are an essential component.

The case and console of the Holy Family organ are made of white oak with walnut accents. The pipes in the façade are the low octaves of the Great 16' Double Open Diapason, the Great 8' First Open Diapason, the Great 8' Second Open Diapason and the Pedal 8' Principal. The wood pipes to the right of the case are the Pedal 16' First Open Diapason.

Special thanks to Mr. Bill Stein, director of music at Holy Family Church, to the organ committee, and Monsignor Daniel Hermes for their vision of the new organ, and their commitment to how important a pipe organ really is in contemporary Catholic worship. Thanks also to the staff of John-Paul Buzard Pipe Organ Builders, whose dedication, craft and artistry make these creations possible: John-



**Mouths of the Great 16' Double Open Diapason**

Paul Buzard, Brian Davis, Stephen P. Downes, Charles Eames, R. Charles Leach, Stuart Martin, Kenneth McCabe, Evan Rench, Jay K. Salmon, Ray Wiggs, Keith Williams.

—John-Paul Buzard

**Buzard Opus 25**  
**42 stops, 56 ranks**

- GREAT (4" wind)**
- 16' Double Open Diapason (façade)
  - 8' First Open Diapason (façade)
  - 8' Second Open Diapason (ext)
  - 8' Flûte à Bihéron
  - 8' Viola da Gamba
  - 4' Principal
  - 4' Spire Flute
  - 2' Fifteenth
  - 2' Mixture V
  - 16' Ophicleide (7½" wind)
  - 8' Tromba (ext)
  - 4' Clarion (ext)
  - Tremulant
  - Cymbalstern (14 bells)
  - 8' Major Tuba (15" wind)
  - 8' Tuba Melody Coupler (c25-c61)
  - 8' Pontifical Trumpets (Flamed copper, *en chamade*, over entry doors, 6" wind)
- SWELL (4" wind)**
- 8' Violin Diapason
  - 8' Stopped Diapason (wood)
  - 8' Salficional
  - 8' Voix Celeste
  - 4' Principal
  - 4' Harmonic Flute
  - 2' Flageolet
  - 2½' Full Mixture V
  - 16' Bassoon (full length)
  - 8' Trompette (double blocks)
  - 8' Oboe
  - 4' Clarion (double blocks)
  - Tremulant
  - 8' Major Tuba (Gt)
  - 8' Tuba Melody Coupler
  - 8' Pontifical Trumpets (Gt)

- CHOIR (4" wind)**
- 16' Lieblich Gedeckt (wood)
  - 8' English Open Diapason (Willis style)
  - 8' Claribel Flute (open wood)
  - 8' Wood Gedeckt (ext)
  - 8' Flute Celeste (open wood)
  - 4' Principal
  - 4' Koppel Flute
  - 2½' Nazard (tapered)
  - 2' Recorder (tapered)
  - 1½' Tierce
  - 1½' Mixture IV
  - 16' English Horn
  - 8' Trumpet
  - 8' Corno di Bassetto
  - Tremulant
  - 8' Major Tuba (Gt)
  - 8' Tuba Melody Coupler
  - 8' Pontifical Trumpets (Gt)

- PEDAL**
- 32' Double Open Diapason (1-12 digital ext of 1st Open)
  - 32' Subbass (1-12 digital ext of Bourdon 16')
  - 32' Lieblich Gedeckt (1-12 digital ext of Gedeckt 16')
  - 16' First Open Diapason (open wood)
  - 16' Second Open Diapason (Gt Double)
  - 16' Bourdon (large stoppered wood)
  - 16' Lieblich Gedeckt (Ch)
  - 8' Principal (façade)
  - 8' Bass Flute (ext 1st Open)
  - 8' Spire Flute (tapered metal)
  - 8' Bourdon (ext)
  - 8' Gedeckt Flute (Ch)
  - 4' Choral Bass
  - 4' Open Flute (ext 1st Open)
  - 2½' Mixture IV (prep)
  - 32' Contra Trombone (ext)
  - 16' Trombone (wood ext 8' Tromba)
  - 16' Bassoon (Sw)
  - 8' Tromba (Gt)
  - 4' Clarion (Gt)
  - 8' Major Tuba (Gt)
  - 8' Pontifical Trumpets (Gt)

Full 16', 8', and 4' couplers

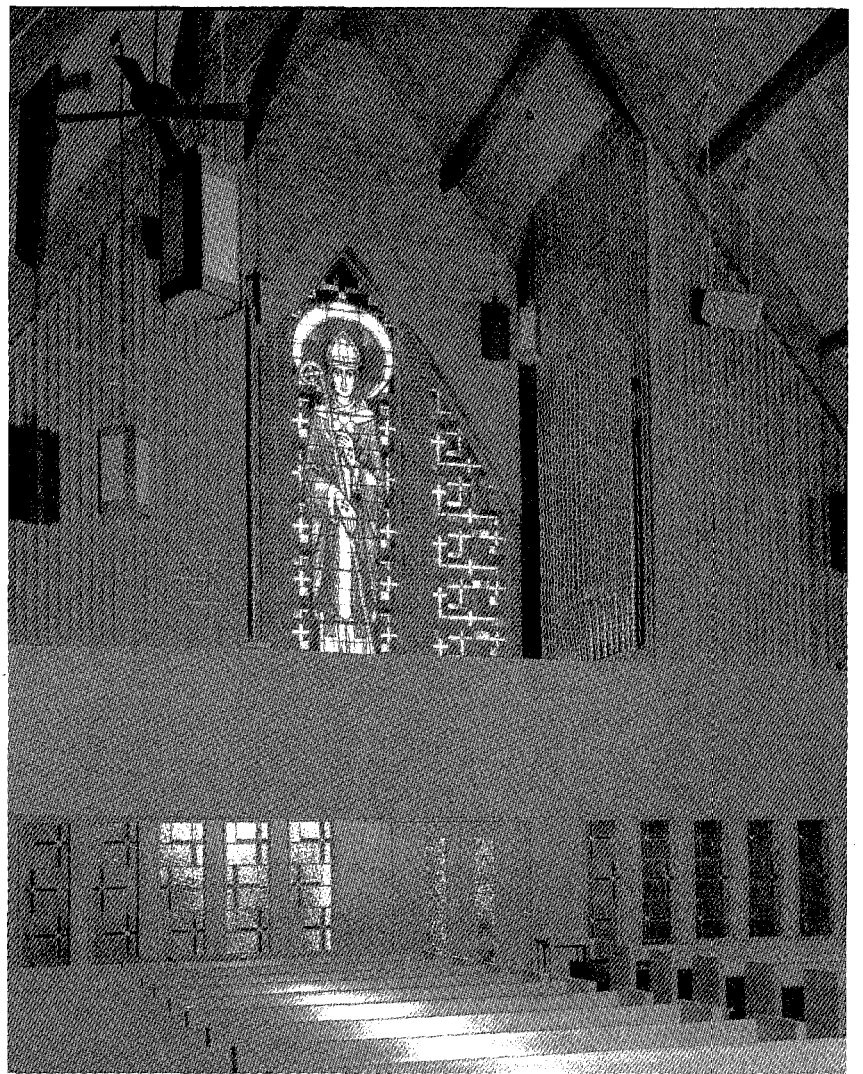
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**T. R. Rench and Co.**, Racine, Wisconsin, has installed a 3-manual organ at St. Patrick Catholic Church, Whitewater, Wisconsin. Although the modern-gothic church was built in the 1960s, an organ was not installed until now, and a grand piano had served as the liturgical instrument. The original architecture of the building provided for two balcony organ chambers located on each side of an impressive stained glass window featuring Patrick, missionary bishop to Ireland. These chambers were enlarged for the present installation. The organ is totally enclosed with each chamber having separate expression.

While the console and organworks were built in the Rench shop, most of the pipework is from the Casavant/Schaeffer organ formerly in St. Thomas Aquinas Catholic Church in Milwaukee. New pipework includes the Great Mixture IV, Choir Lieblich Flute and mutations, the Clarinet, and the Pedal 16' Trombone.

The tonal result is majestic given the generous scaling of the early 20th-century pipework. Room acoustics are ideal with a reverberation period of over two seconds; the room helps the basses without suppressing the upperwork. With plenty of 8' manual stops, this is an accompanimental organ especially in-

tended to meet the needs of congregational singing and the Catholic Mass. There is substantial weight in the Pedal. The wood 16' Double Open Diapason and the 16' Sub Bass are independent stops not extended from the manual divisions.

Organ project leadership was provided by the former pastor, The Rev. Ronald Crewe. Major financial support was from Mr. Bob Romy, a retired farmer. Consultants were Lowell Youngs, Professor of Music at the University of Wisconsin-Whitewater, and The Rev. Thomas Lijewski, priest and organist. The present pastor is The Rev. James Godin and the director of music is Lisa Kysely.

—Thomas R. Rench

#### GREAT

- 16' Contrabass (ext Oct 4', borrowed bass)
- 8' Open Diapason
- 8' Melodia
- 4' Octave
- 4' Flute d'Amour
- 2' Fifteenth
- IV Mixture (15 19 22 26)
- 16' Trombone (ext)
- 8' Tromba

#### SWELL

- 16' Lieblich Gedeckt (ext)
- 8' Diapason
- 8' Stopped Flute
- 8' Salicional
- 8' Vox Celeste
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nazard (ext)
- 2' Principal (ext)
- 2' Piccolo (ext)
- 8' Oboe
- 8' Vox Humana
- Tremolo

#### CHOIR

- 8' Viola
- 8' Melodia (Gt)
- 8' Lieblich Flute
- 8' Flute Celeste
- 8' Dulciana
- 8' Unda Maris
- 4' Wald Flute
- 2 1/2' Nazard
- 2' Flautino
- 1 1/2' Tierce
- 8' Clarinet
- Tremolo, Gt & Ch
- 8' Tromba (Gt)

#### PEDAL

- 32' Acoustic Sub Bass
- 16' Double Open Diapason
- 16' Sub Bass
- 16' Lieblich Gedeckt (Sw)
- 8' Octave Bass
- 8' Bourdon (ext)
- 8' Gedeckt (Sw)
- 4' Choral Bass (ext)
- 16' Trombone (ext)
- 8' Tromba (Gt)
- 4' Oboe (Sw)

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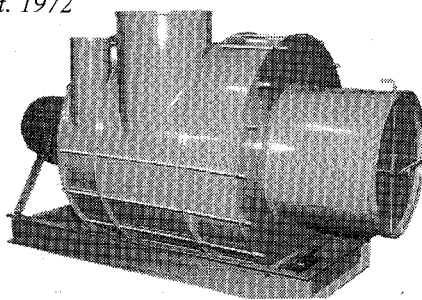
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# Calendar

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 NOVEMBER  
Harvard Organ Society; Adolphus Busch Hall, Harvard University, Cambridge, MA 12:15 pm  
**Maxine Thevenot**; Cathedral of the Incarnation, Garden City, Long Island, NY 12 noon  
**Lawrence Schreiber**; National City Christian Church, Washington, DC 12:15 pm  
**Cj Sambach**, Informance; Damascus United Methodist, Damascus, MD 9:30, 11 am, 1 pm  
**Erik Wm. Suter**; Grace Episcopal, Silver Spring, MD 12:30 pm

16 NOVEMBER  
**Nigel Potts**; Trinity Church, Boston, MA 12:15 pm  
**Ken Cowan**; Immaculate Conception Church, Boston, MA 8 pm  
**James Diaz**; Trinity United Methodist, Albany, NY 7:30 pm  
**David Higgs**; St. Anne Church, Rochester, NY 8 pm  
**Cj Sambach**, Informance; Damascus United Methodist, Damascus, MD 9:30, 11 am, 1 pm  
**John Mitchener**; North Carolina School of the Arts, Winston-Salem, NC 8 pm  
**Beverly Everett**; St. Helena's Episcopal, Beaufort, SC 12 noon  
**Jeremy David Tarrant**, with choirs; Cathedral Church of St. Paul, Detroit, MI 8 pm  
**Robert Nicholls & Helen Reed**; First Presbyterian, Evansville, IN 7 pm  
**Wayne Peterson**; Trinity Episcopal, Fort Wayne, IN 12 midnight  
**Marcia Van Oyen**; Glenview Community Church, Glenview, IL 8 pm

17 NOVEMBER  
**Cj Sambach**; Damascus United Methodist, Damascus, MD 7:30 pm  
Choirs of the University of Alabama in Huntsville; Church of the Nativity, Huntsville, AL 7:30 pm

18 NOVEMBER  
+**David Hurd**; St. John's Episcopal, Portsmouth, NH 4 pm  
**David Craighead**, evensong and recital; Christ and Holy Trinity Church, Westport, CT 4 pm  
**Gerre Hancock**, hymn festival; First United Methodist, Schenectady, NY 3 pm  
**Jason Asbury**, children's concert; Plymouth Church of the Pilgrims, Brooklyn, NY 5 pm  
**Nigel Groome**; St. Thomas Church, New York, NY 5:15 pm  
**Susan Ferré**; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
**George Swope**; First Presbyterian, Ridge-wood, NJ 4 pm  
St. John's Parish Choir, **Mark King**, director; Washington National Cathedral, Washington, DC 3:30 pm  
**Thomas Trotter**; Greene Memorial United Methodist, Roanoke, VA 4 pm  
+**Marilyn Keiser**; Christ Church, Greenville, SC 3 pm  
**Gregory Gyllsdorff**, with The Naples Chamber Brass; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm  
**Todd Wilson**; Westminster Presbyterian, Akron, OH 5 pm  
**Jeremy David Tarrant**; Canterbury on the Lake, Waterford, MI 7 pm  
**Stefan Engels**; Independent Presbyterian Church, Birmingham, AL 4 pm  
**Marsha Foxgrover**; Bethany Lutheran, Batavia, IL 4 pm  
**Ji-Yoen Choi**; Westminster Presbyterian, Peoria, IL 3:30 pm  
Duruffé, *Requiem*; Cathedral of St. Paul, St. Paul, MN 3 pm

20 NOVEMBER  
**McNeil Robinson**; College of the Holy Cross, Worcester, MA  
**William Gudger**, with trumpet; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

21 NOVEMBER  
Bach-Gospel concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

22 NOVEMBER  
Widor, *Messe à 2 Choeurs et 2 Orgues*; St. Thomas Church, New York, NY 11 am  
Organ sing-along; Longwood Gardens, Kennett Square, PA 1:30 pm; also 2:30, 3:30, 4:30, 7, 8 pm

23 NOVEMBER  
**Brian Harlow**; Trinity Church, Boston, MA 12:15 pm  
Lakeside Brass; Fourth Presbyterian, Chicago, IL 12:10 pm

24 NOVEMBER  
Organ sing-along; Longwood Gardens, Kennett Square, PA 1:30 pm; also 2:30, 3:30, 4:30 pm

25 NOVEMBER  
Orchestra New England; The Congregational Church of Naugatuck, Naugatuck, CT 4 pm  
**Rob Abbott**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Charles Miller**; St. Thomas Church, New York, NY 5:15 pm  
Organ sing-along; Longwood Gardens, Kennett Square, PA 1:30 pm; also 2:30, 3:30, 4:30 pm  
Choral evening prayer and benediction; Our Lady of Sorrows, South Orange, NJ 3 pm  
**Haig Mardirosian**; Church of the Ascension and St. Agnes, Washington, DC 3 pm  
**Todd Wilson**; Severance Hall, Cleveland, OH 3 pm  
*Messiah* Sing-in; Kettering Seventh-day Adventist Church, Kettering, OH 3 pm  
+Organ dedication concert; Valparaiso University, Valparaiso, IN 7 pm  
**Jeff McLelland**, with The Ambassador Brass; Independent Presbyterian Church, Birmingham, AL 4 pm

26 NOVEMBER  
Organ sing-along; Longwood Gardens, Kennett Square, PA 1:30 pm; also 2:30, 3:30, 4:30 pm  
**Aaron Burmeister**; Presbyterian Homes, Evanston, IL 1:30 pm

27 NOVEMBER  
Organ sing-along; Longwood Gardens, Kennett Square, PA 1:30 pm; also 2:30, 3:30, 4:30 pm  
**Seung-ran Kim**; St. Luke's Chapel, Medical University of South Carolina, Charleston, SC 12:15 pm

28 NOVEMBER  
Organ sing-along; Longwood Gardens, Kennett Square, PA 1:30 pm; also 2:30, 3:30, 4:30 pm

29 NOVEMBER  
Organ sing-along; Longwood Gardens, Kennett Square, PA 1:30 pm; also 2:30, 3:30, 4:30 pm

30 NOVEMBER  
**Michael Kleinschmidt**; Trinity Church, Boston, MA 12:15 pm  
Organ sing-along; Longwood Gardens, Kennett Square, PA 1:30 pm; also 2:30, 3:30, 4:30 pm  
+**Stewart Wayne Foster**; Trinity Episcopal, Myrtle Beach, SC 7 pm  
**Hanna Lee**; St. Helena's Episcopal, Beaufort, SC 12 noon  
**Robert Vanderschaaf**, piano; Fourth Presbyterian, Chicago, IL 12:10 pm

1 DECEMBER  
Fine Arts Brass Quintet and organ; Methuen Memorial Music Hall, Methuen, MA 7:30 pm  
Summit Chorale; Our Lady of Sorrows, South Orange, NJ 8 pm  
Wilmington Handbell Ensemble; Longwood Gardens, Kennett Square, PA 7 & 8 pm  
**Jeremy David Tarrant**, with choir; Cathedral Church of St. Paul, Detroit, MI 7 pm

2 DECEMBER  
Fine Arts Brass Quintet and organ; Methuen Memorial Music Hall, Methuen, MA 4 pm  
**Jeremy Bruns**; Church of the Advent, Boston, MA 4:30 pm  
Haydn, *Little Organ Mass*; Grace Church, New York, NY 11 am  
An Advent Procession; St. Thomas, New York, NY 4 pm  
Lessons and Carols; Plymouth Church of the Pilgrims, Brooklyn, NY 5 pm  
**Thomas Ahim**, followed by Lessons and Carols; St. Paul's, Doylestown, PA 3:30 pm  
The Ringers of Bryn Mawr; Longwood Gardens, Kennett Square, PA 7 & 8 pm  
Advent Lessons and Carols; St. Peter's, Morristown, NJ 4 pm  
**John Obetz**; Robert E. Jacoby Symphony Hall, Jacksonville, FL 4 pm  
Lessons and Carols; Trinity Episcopal, Fort Wayne, IN 5 pm

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**F.A.G.O.**  
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Advent Lessons & Carols; Cathedral Church  
of the Advent, Birmingham, AL 9 & 11 am  
University Circle Chorale; St. John's Cathed-  
ral, Cleveland, OH 3 pm

Aaron David Miller; Monroe Street  
Methodist, Toledo, OH 3 pm  
An Advent Procession; Cathedral Church of  
St. Paul, Detroit, MI 4 pm

3 DECEMBER  
Upper Darby Summer Stage Shooting Stars;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm

4 DECEMBER  
The Heritage Chorale; Longwood Gardens,  
Kennett Square, PA 7 & 8 pm  
University Circle Chorale; Cleveland Institute  
of Music, Cleveland, OH 8 pm

5 DECEMBER  
John Dickinson High School Concert Choir;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm  
Chanticleer; Fourth Presbyterian, Chicago, IL  
8 pm

6 DECEMBER  
Drexel University Chorus; Longwood Gar-  
dens, Kennett Square, PA 7 & 8 pm  
Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 8 pm

7 DECEMBER  
Jennifer Lester; Trinity Church, Boston, MA  
12:15 pm  
The Tallis Scholars; Immaculate Conception  
Church, Boston, MA 8 pm  
Handel, *Messiah*, Part 1; Grace Church, New  
York, NY 8 pm  
Greenwood Singers; Longwood Gardens,  
Kennett Square, PA 7 & 8 pm  
Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 8 pm  
Lessons & Carols; Trinity Lutheran, Akron,  
OH 8 pm  
Chicago a cappella; Fourth Presbyterian,  
Chicago, IL 8 pm

8 DECEMBER  
Patrick Allen & Jeffrey Johnson; Grace  
Church, New York, NY 3 pm  
Handel, *Messiah*; Bryn Mawr Presbyterian,  
Bryn Mawr, PA 7:30 pm  
Trinity Ringers of Cherry Hill; Longwood Gar-  
dens, Kennett Square, PA 7 & 8 pm  
Children's Choir of Central Virginia; Cathedral  
of the Sacred Heart, Richmond, VA 5:15 pm  
Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 2 pm  
Anita Werling; Fairview Reformed Church,  
Fairview, IL 7 pm

9 DECEMBER  
92nd annual Carol Services; The Memorial  
Church, Harvard University, Cambridge, MA 5  
pm  
Handel, *Messiah*; Trinity Church, Boston, MA  
7 pm  
Candlelight Festival of Lessons and Carols;  
The Congregational Church of Naugatuck, Nau-  
gatuck, CT 4 pm  
Gerre Hancock; Hendricks Chapel, Syra-  
cuse, NY 4 pm  
Britten, *St. Nicolas*; Bethany Presbyterian,  
Rochester, NY 11 am  
Joan Lippincott; St. John's in the Village,  
New York, NY 4 pm  
Judith Hancock; St. Thomas, New York, NY  
5:15 pm  
John Peter Strybos, with flute and vocals;  
Church of St. Joseph, Bronxville, NY 3 pm  
A Cappella Pops; Longwood Gardens, Ken-  
nett Square, PA 7 & 8 pm  
Seton Hall University Choir; Our Lady of Sor-  
rows, South Orange, NJ 3 pm  
Poulenc, *Gloria*; First Presbyterian, Lynch-  
burg, VA 5 pm  
David Arcus; Duke University, Durham, NC 5  
pm  
Dayton Bach Society; Kettering Seventh-day  
Adventist Church, Kettering, OH 8 pm  
Handel, *Messiah*; Peachtree Road United  
Methodist, Atlanta, GA 7 pm  
Lessons and Carols; First Presbyterian,  
Evansville, IN 6:30 pm  
Service of Lessons and Carols; Church of Our  
Lady of Loretto, Notre Dame, IN 8 pm  
Christmas concert, with choir, organ, and  
orchestra; First Presbyterian, Arlington Heights,  
IL 4 pm

10 DECEMBER  
92nd annual Carol Services; The Memorial  
Church, Harvard University, Cambridge, MA 8  
pm  
Reverberations Handbell Choir; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm

11 DECEMBER  
Lee Milhous, with trumpet; St. Paul's,  
Doylestown, PA 12 noon  
Chester County Choral Society; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm

12 DECEMBER  
Britten, *A Ceremony of Carols*; St. Thomas,  
New York, NY 12:10 pm

Concord High School Chorale; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm

13 DECEMBER  
Kennett High School Chorale & Show Choir;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm

Edward Moore; National City Christian  
Church, Washington, DC 12:15 pm  
Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 2 pm

14 DECEMBER  
Richard Hill; Trinity Church, Boston, MA  
12:15 pm

Festival of Lessons and Carols; Immaculate  
Conception Church, Boston, MA 8 pm  
Handel, *Messiah*, part I; St. Paul's,  
Doylestown, PA 8 pm

The Bel Canto Children's Chorus; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm  
Jonathan Biggers; Spivey Hall, Morrow, GA  
8 pm

Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 8 pm  
The Cathedral Ringers Handbell Ensemble;  
Cathedral Church of the Advent, Birmingham,  
AL 12:30 pm

Chute Middle School Chorus and Handbell  
Choir; Fourth Presbyterian, Chicago, IL 12:10  
pm

15 DECEMBER  
CONCORA Christmas Concert; Ethel Walker  
School, Simsbury, CT 4 pm and 8 pm  
Patrick Allen & Jeffrey Johnson; Grace  
Church, New York, NY 3 pm

Westminster Conservatory Youth Chorale;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm

Bach, *Magnificat*; St. Peter's, Morristown, NJ  
7:30 pm

Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 2 pm

16 DECEMBER  
Les Arts Florissants; Immaculate Conception  
Church, Boston, MA 3 pm  
Candlelight Carol Services; Trinity Church,  
Boston, MA 4 & 7 pm

CONCORA Christmas Concert; Emanuel  
Lutheran, Hartford, CT 4 pm  
Christmas carols; Plymouth Church of the Pil-  
grims, Brooklyn, NY 5 pm

Handel, *Messiah*; Church of St. Joseph,  
Bronxville, NY 3 pm  
Temple University Children's Choir;  
Longwood Gardens, Kennett Square, PA 7  
& 8 pm

Carol Sing; Our Lady of Sorrows, South  
Orange, NJ 4 pm  
David Higgs; Nassau Presbyterian, Prince-  
ton, NJ 6 pm

Britten, *Ceremony of Carols*; Old Presbyterian  
Meeting House, Alexandria, VA  
Children's Choir of Central Virginia; First  
Presbyterian, Lynchburg, VA 3 pm

Lessons and Carols; Trinity-by-the-Cove  
Episcopal, Naples, FL 4 pm  
Lessons and Carols; Cathedral Church of St.  
Paul, Detroit, MI 4 pm

South Bend Chamber Singers; Church of Our  
Lady of Loretto, Notre Dame, IN 7:30 pm  
Christmas Concert; Independent Presbyter-  
ian, Birmingham, AL 4 pm

Christmas concert, with choir, organ, and  
orchestra; First Presbyterian, Arlington Heights,  
IL 4 pm  
Advent Lessons & Carols; Fourth Presbyter-  
ian, Chicago, IL 6:30 pm

The Cathedral Choir; Cathedral of St. Paul,  
St. Paul, MN 3 pm

17 DECEMBER  
St. Andrews School Concert Choir; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm

18 DECEMBER  
Ray Cornils, with brass and handbells; Port-  
land City Hall, Portland, ME 7:30 pm  
Handel, *Messiah*; St. Thomas, New York, NY  
7:30 pm

Lee Milhous, with soprano; St. Paul's,  
Doylestown, PA 12 noon  
The Vocal Ensemble of the Cab Calloway  
School of the Arts; Longwood Gardens, Kennett  
Square, PA 7 & 8 pm

19 DECEMBER  
Second annual Community Carol Sing; Grace  
Church, New York, NY 12:15 pm  
Aberdeen Carillons Bell Choir; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm

20 DECEMBER  
Handel, *Messiah*; St. Thomas, New York, NY  
7:30 pm  
West Chester First Presbyterian Church  
Chancel Choir; Longwood Gardens, Kennett  
Square, PA 7 & 8 pm

21 DECEMBER  
Brian Jones; Trinity Church, Boston, MA  
12:15 pm  
Upper Darby High School Encore Singers;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm



22 DECEMBER

**Patrick Allen & Jeffrey Johnson;** Grace Church, New York, NY 3 pm  
Forty-Niners Chorus; Longwood Gardens, Kennett Square, PA 7 & 8 pm  
Tower Brass; Fourth Presbyterian, Chicago, IL 5 pm

23 DECEMBER

Lessons and Carols; The Memorial Church, Harvard University, Cambridge, MA 11 am  
Candlelight Festival of Nine Lessons and Carols; South Church, New Britain, CT 4 pm  
A Festival of Nine Lessons and Carols; St. Thomas, New York, NY 11 am, 4 pm  
*Amahl and the Night Visitors*; Plymouth Church of the Pilgrims, Brooklyn, NY 3 pm  
**Jo Deen Blaine Davis;** Church of St. Joseph, Bronxville, NY 3 pm  
First State Ringers; Longwood Gardens, Kennett Square, PA 7 & 8 pm  
Lessons and Carols; St. Paul's, Doylestown, PA 4 pm  
Service of Nine Lessons and Carols; Church of the Nativity, Huntsville, AL 5 pm  
Hurd, *Gloria*; Fourth Presbyterian, Chicago, IL 9:30, 11 am

24 DECEMBER

Lessons and Carols; St. Thomas, New York, NY 4 pm  
Lessons and Carols; Independent Presbyterian, Birmingham, AL 4 pm and 6 pm

28 DECEMBER

**Rosalind Mohnsen;** Trinity Church, Boston, MA 12:15 pm

30 DECEMBER

Christmas Lessons and Carols; St. Peter's, Morristown, NJ 10 am  
Service of Christmas Lessons and Carols; Church of the Ascension and St. Agnes, Washington, DC 4 pm

31 DECEMBER

Festival of Nine Lessons and Carols; Church of the Advent, Boston, MA 6 pm

**UNITED STATES**

**West of the Mississippi**

15 NOVEMBER

**Stefan Engels;** Marvin United Methodist, Tyler, TX 7 pm

16 NOVEMBER

**Pierre Pincemalle;** Trinity Episcopal, Reno, NV 7:30 pm  
**James Welch;** Church of Jesus Christ of Latter-day Saints, Del Mar, CA 7:30 pm

18 NOVEMBER

Texas Christian University Concert Chorale; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm  
**Kraig Scott;** Epiphany Parish, Seattle, WA 4 pm  
**Paul Jacobs;** St. Andrew's Church, Portland OR 3 pm  
Voices of Musica Sacra; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Frederick Swann;** Neighborhood Church, Palos Verdes Estates, CA 4 pm  
Los Angeles Bach Society; All Saints' Episcopal, Beverly Hills, CA 4 pm  
**Jonathan Biggers;** Rose Hills Memorial Park, Whittier, CA 3 pm  
**Carol Williams;** Balboa Park, San Diego, CA 2 pm

23 NOVEMBER

Menotti, *Amahl and the Night Visitors*; Benaroya Hall, Seattle, WA 2 pm & 7 pm; also November 24, 25, 27, 28

24 NOVEMBER

**Frederick Swann,** with Seattle Men's Chorus; Benaroya Hall, Seattle, WA 8 pm

25 NOVEMBER

**Luciano Zecca;** St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Carol Williams;** Balboa Park, San Diego, CA 2 pm

1 DECEMBER

Plymouth Music Series family concert; Plymouth Congregational Church, Minneapolis, MN 2 pm  
Pasadena Classical Singers; Pasadena Presbyterian, Pasadena, CA

2 DECEMBER

Plymouth Music Series; Plymouth Congregational Church, Minneapolis, MN 2 pm  
Advent Lessons and Carols; Trinity Episcopal Cathedral, Little Rock, AR 5 pm  
Orpheus Chamber Singers; St. Thomas Aquinas, Dallas, TX 7:30 pm  
Bach, *Christmas Oratorio* (Parts 1-3); Christ the King Lutheran, Houston, TX 5 pm  
**James Welch,** with harp; Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 4:30 pm  
San Domenico Choirs; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
A Procession with Carols; All Saints' Episcopal, Beverly Hills, CA 5 pm  
Pasadena Classical Singers; St. Francis Episcopal, Palos Verdes Estates, CA 3:30 pm

3 DECEMBER

Orpheus Chamber Singers; Christ United Methodist, Plano, TX 7:30 pm  
**Randall Harlow;** St. Alban's Episcopal, Los Angeles, CA 7 pm

8 DECEMBER

Plymouth Music Series; Plymouth Congregational Church, Minneapolis, MN 7:30 pm

9 DECEMBER

Plymouth Music Series; Plymouth Congregational Church, Minneapolis, MN 4 pm  
Advent Lessons and Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am  
**Marsha Foxgrover;** First Presbyterian, Colorado Springs, CO 7 pm  
**Vytenis Vasyliunas;** St. Mary's Cathedral, San Francisco, CA 3:30 pm

10 DECEMBER

Schola Cantorum of Texas; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

16 DECEMBER

**Joseph Adam,** holiday sing-along; Benaroya Hall, Seattle, WA 2 & 8 pm  
Handel, *Messiah*, part I; All Saints' Episcopal, Beverly Hills, CA 5 pm

19 DECEMBER

Handel, *Messiah*; Benaroya Hall, Seattle, WA 7:30 pm

20 DECEMBER

Handel, *Messiah*; Benaroya Hall, Seattle, WA 7:30 pm

21 DECEMBER

Handel, *Messiah*; Benaroya Hall, Seattle, WA 8 pm

22 DECEMBER

Handel, *Messiah*; Benaroya Hall, Seattle, WA 2 & 8 pm

23 DECEMBER

Service of Nine Lessons and Carols; Trinity Episcopal Cathedral, Little Rock, AR 5 pm

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30 DECEMBER

Christmas Lessons and Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am  
J. Melvin Butler, with The Tudor Choir; Trinity Lutheran, Lynnwood, WA 7 pm  
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm

31 DECEMBER

James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

INTERNATIONAL

15 NOVEMBER

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

17 NOVEMBER

Roger Fisher; The Old Chapel, Holywell, England 3:15 pm  
True North Brass; Victoria Jubilee Hall, Walkerton, Ontario, Canada 8 pm

18 NOVEMBER

Pierre Pincemaille; Westminster United Church, Winnipeg, Manitoba, Canada 8 pm

20 NOVEMBER

Herndon Spillman; Sao Bento Organ Festival, Sao Paulo, Brazil 8:30 pm

21 NOVEMBER

Roger Fisher; The Temple Church, London, England 1:15 pm

24 NOVEMBER

Bingham Conservatoire students; Victoria Hall, Stoke-on-Trent, England 12 noon

25 NOVEMBER

Adrian Adams; The Parish Church of St. John the Evangelist, London, England 4 pm

27 NOVEMBER

Stephen Tharp; Sao Bento Organ Festival, Sao Paulo, Brazil 7:30 pm

28 NOVEMBER

Mark Shepherd; The Temple Church, London, England 1:15 pm

30 NOVEMBER

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

5 DECEMBER

Ann Elise Smoot; The Temple Church, London, England 1:15 pm

6 DECEMBER

John Scott; Royal Festival Hall, London, England 7:30 pm

12 DECEMBER

Stephen Disley; The Temple Church, London, England 1:15 pm  
Pierre Pincemaille; Notre Dame de France, London, England 7:45 pm

15 DECEMBER

Simon Gledhill; Victoria Hall, Stoke-on-Trent, England 12 noon

20 DECEMBER

Edward Kemp-Luck; St. James Church, Clerkenwell, London, England 1:10 pm

23 DECEMBER

Peter DuBois; Notre Dame de Paris, Paris, France 5 pm

Organ Recitals

HEINRICH CHRISTENSEN, Methuen Memorial Music Hall, Methuen, MA, June 20: Allegro marcato (Sonata in g minor, op. 58), Hartmann; Prelude and Fugue in f minor, op. 7, no. 2, Dupré; Feux follets (Pièces de Fantaisie, Deuxième Suite, op. 53), Vierne; Cinq versets sur le Victimæ Paschali, Escaich; Toccata for Madiba, Reddy; Episode, Copland; Wondrous Love-Variations on a Shape Note Hymn, op. 34, Barber; Toccata (Suite, 1948), Pinkham; Homages, Lindblad.

JAMES DAVID CHRISTIE, Salem Lutheran Church, Wausau, WI, June 17: Praeludium in d, BuxWV 140, Buxtehude; Daphne, Anon. 16th century Dutch; Almande Brun Smeedlyn, Almande de La Nonette, Almande (Manuscript of Suzanne van Soldt); Ricercar del nono tono, Sweelinck; Partita diversa sopra il Corale Sei gegrüßet, Jesu gütig, BWV 768, Bach; Ciacona in B-flat, J.B. Bach; Concerto in D, RV 93, Vivaldi/Christie.

MARK DWYER, Methuen Memorial Music Hall, Methuen, MA, July 11: Cortège Académique, MacMillan; Passacaglia (Symphony in G major, H. 206), Sowerby; Prelude and Fugue in c minor, Vaughan Williams; Symphony No. 2 in e minor, op. 20, Vierne.

JUSTIN HARTZ, Methuen Memorial Music Hall, Methuen, MA, July 25: A Song of the Sea (Five Wayside Impressions of New England), Matthews; Fountain Reverie, Fletcher; Melody, Parker; The Last Rose of Summer, op. 59, Buck; Torchlight March, Clark; Andante in F Major, K. 616, Mozart; Andantino in D-flat, "Moonlight and Roses," Lemare; Prelude and Fugue on B-A-C-H, Liszt.

MARTIN JEAN, St. Peter Church, R.C., Danbury, CT, June 24: Final (Symphony No. 6, op. 59), Vierne; Fantasy in A, Franck; Toccata, Adagio and Fugue in C, BWV 564, Bach; Joseph est bien marié, Balbastre; Sweet Sixteenths, Albright; Prelude and Fugue on BACH, Liszt.

BRIAN JONES, Methuen Memorial Music Hall, Methuen, MA, July 18: Concert Etude in d minor, Whiting; Nun ruhen alle Wälder, op. 87, no. 3, Karg-Elert; Scherzetto, op. 108, no. 1, Jongen; Variations on a Theme of Handel, op. 29, Landman; Moto Ostinato (Nedelni Hudba), Eben; Overture to the "Poet and Peasant," Suppe/Lemare; Pedal Variations on "When the roll is called up yonder," Jones; Tu es petra (Esquisses Byzantines), Mulet.

OLIVIER LATRY, First Presbyterian Church, Springfield, IL, June 15 and 16: Sept Danses de la Renaissance, Anonymous; Passacaglia in d, Buxtehude; Preambulum in G, Bruhns; Ach, Gott, vom Himmel sieh darein, Ein Feste Burg ist unser Gott, Hanff; Capriccio "Cucu," Kerll; Passacaglia in g, Muffat; Concerto in a, BWV 593, Trio in c, BWV 585, Toccata in d, BWV 565, Bach; Improvisation.

ALISON J. LUEDECKE, Methuen Memorial Music Hall, Methuen, MA, June 27: Sonata in A major, op. 65, no. 3, Mendelssohn; Ich ruf zu dir, Herr Jesu Christ, BWV 639, Herr Christ, der ein'ge Gottes-Sohn, BWV 601, O Mensch, bewein' dein' Sünde gross, BWV 622, Bach; Fantaisie (Troisième Sonate), Daveluy; Fantasy on the Golden Sequence, Hirten; Echoes on Parce Domine, Tirro; Trio in a Style of Bach: Alles was du bist, Kern/Nalle; Prélude, Andante, Finale (Symphony no. 1 in d minor, op. 14), Vierne.

DANIEL JAY MCKINLEY, Methuen Memorial Music Hall, Methuen, MA, June 6: Fanfare in D Major (Ecole d'orgue), Lemmens; Rigaudon, Air, Hornpipe (Water Music), Handel; Fantasia and Fugue in g, BWV 542, Kommst du nun, Jesu, vom Himmel herunter, BWV 650, Bach; Fantasia in f minor, K. 608, Mozart; Grand Pièce Symphonique, op. 17, Franck.

GRANT MOSS, Methuen Memorial Music Hall, Methuen, MA, June 13: Sonata No. 12 in D-flat Major, op. 154, Rheinberger; Trois Pièces, Ibert; Toccata, op. 104, Jongen; Praeludium in e minor, BuxWV 142, Buxtehude; Triptych, Perera; Prelude and Fugue in g minor, op. 7, no. 3, Dupré.

SYLVIE POIRIER & PHILIP CROZIER, Cathédrale Saint-Julien du Mans, Le Mans, France, July 20: Sinfonietta, Bedard; Fugue en Ré Majeur, Mendelssohn; Suite à 4 mains pour l'orgue dans le style français, Perrot; Fantaisie sur un Antienne, Cogen; Nun ruhen alle Wälder, op. 19, no. 1, Ach Gott, wie manches Herzleid, op. 19, no. 3, Höpner; Toccata Française (sur le nom de "H.E.L.M.U.T."), Bölling.

CHRISTA RAKICH, University of St. Thomas, Houston, TX, June 27: Sonata in B-flat, op. 65, no. 4, Mendelssohn; Prelude and Fugue in d, op. 16, no. 3, Schumann; O Traurigkeit, O Herzeleid, Brahms; O Traurigkeit, O Herzeleid, Smyth; Nocturne, Tailleferre; Passacaglia in f in festo Pentecostes, Woodman.

MALCOLM RUDLAND, St. James United Church, Montréal, Québec, Canada, July 10: Suite du deuxième ton, Clérambault; L'Ascension, Messiaen; "Tu es petra" (Esquisses Byzantines), Mulet.

JOHN SCOTT, Knox Presbyterian Church, Stratford, Ontario, Canada, July 27: Overture to "St. Paul," Mendelssohn/Best; The "Schubler" Chorales, BWV 645-650, Bach; Adagio in F, WoO. 33, no. 1, Beethoven; Pilgrim's Chorus (Tannhäuser), Wagner/Liszt; Toccata, Prokofiev/Guillou.

STEPHEN THARP, The Crystal Cathedral, Garden Grove, CA, June 29: Overture (Music for the Royal Fireworks), Handel/Tharp; Nimrod (Enigma Variations), Elgar/Tharp; Toccata & Fuga Sinfonica on BACH, Newman; Largo (Symphony No. 5, op. 47), Shostakovich/Tharp; Fantasia and Fugue on Ad nos, ad salutem, undam, Liszt.

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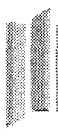
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# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 29.

## MISCELLANEOUS WANTED

**Wanted: Original Aeolian-Skinner (Ivory) drawknob heads** (1" diameter, 0.4" thickness) engraved or blank, with original 2.5" black stems (if available), in good reusable condition for renovation of the large original Opus 664 console. Contact: Peter J. Macander, M.D. 316/835-2241 Ext 419/420, 316/835-4100; FAX: 316/835-3409. E-mail: pjm54@hotmail.com.

## MISCELLANEOUS FOR SALE

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**1972 Moller pipes,** 3-3/12" wp: 8' Trompette, 3' sc., \$1,300. 4' Clairon, 2-1/16" sc., \$900. 8' Trompette, 3' sc., \$1,300. 8' Spanish Trumpet, 3-3/4" sc., flared bronze, orig. en chamade, boots and racking not included, \$1,200. Scharff III, 1/2", tin, \$500. Cymbel III, 1/2", sp. mtl., missing some pipes, \$100. Call 757/627-7744 for details.

**Organ case.** Walnut Moller Artiste, Swell shades behind Fleur-de-lis grill. Outside 8' x 42" x 8' high. Inside 95.5" x 39.5" x 94". Mint condition, \$1200. E-mail grandjeu@worldnet.att.net or 407/382-9798.

**1963 Moller Artiste console** - 2 manuals and pedals, Great, Swell, Positiv, Pedal, reconditioned 1993, key entry, tabs. Presently in use. Available immediately. Buyer to remove at convenience. \$2000. For inquiries: 337/477-1881.

**Organ pipes and parts.** Send legal size SASE to A&J Reed & Pipe Organ Service, 36 Carter St., Newburgh, NY 12550; 845/561-1480.

**New classified advertising rates** are now in effect. See the coupon on page 29.

## MISCELLANEOUS FOR SALE

**Atlantic City Pipe Organ Company:** New Inventory—OSI: 8' Trumpet 4"sc, \$1,000; 8' capped Oboe, \$850; 3 6-rank Pitman chests, \$850 ea.; Misc: Silent blower w/box, \$1,000; 8' Violin Diapason, \$400; 2 61sc 4' Octaves, \$300 ea.; 4' wooden Rohrflute, \$350; 4' Violina 68sc, \$300; 2' Fifteenth 72sc, \$400; 4' Harm Flute \$200; Mayland chimes, \$800; 3-manual stop key console, \$500; Moller: 8' capped Oboe 3-1/4" sc/73, \$900; 1958 Tellers: 8' Dolce + Unda Maris, \$700 pair; 8' Hohle Flute, \$450; Hall Oboe, 3-3/4" sc/73 open bells, \$500, 8' Cornopean 4-3/4" sc/73 harmonic, \$500; Misc.: 16' man. Bourdon, \$400; 8' Diapasons 45sc, 42sc, \$400 ea.; 8' Gambas, \$400; 4' Flute Traversa, \$300; 8' Salicionals & Vox Celeste, Gambas, & Stopped Flutes. Volume discounts, shipping. New E-mail: acorgan@hotmail.com, phone 609/641-9422.

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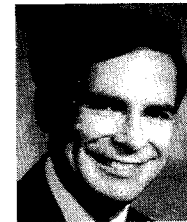
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