

THE DIAPASON

DECEMBER, 2001



Princeton Theological Seminary, Princeton, New Jersey
Specification on pages 22–23

Letters to the Editor

18 Oktober 2001
ReuterSchnitzel & Bros. Organ Co.
Box TU-BA
Lawrence-on-the-Kaw, Kansas

BUZZNOMORE by K-Reeds
Box DU-MB
The Diapason

We would be interested in a sample of your new BUZZNOMORE powder as advertised in the October issue (p. 31). Our reed voicers are keen to get a close look at this technology. We believe this technology might work quite well for some of the old organs we come across from time to time.

Your advertisement claims a dose of BUZZNOMORE in each reed pipe will work if we play French toccatas for 2 hours, English trumpet tunes for 4 hours, or ordinary hymns for 8 hours. We don't know any of the music listed above, so we are wondering if it might not be too much trouble for you to recommend any German music that would work. As I'm sure you are aware, ReuterSchnitzel is a German name, and our only musical knowledge comes from the region surrounding the Rhine. Is

there perchance a Wagner opera that could be played on the organ to the same effect?

Also, we are curious about the dosage. Your advertisement indicates 1 teaspoon for each pipe. Suppose we would like to maintain a hint of buzz in our sounds, would 1/2 teaspoon do the trick? And, what about really big reeds? Do you recommend a tablespoon for pedal reeds? Is there a coarser mixture one would use for high pressure reeds, like our Tubas and Trompette en Chamades? If the reed is horizontal, do we risk losing some of the powder, and have you considered offering the product in grease form to address this potential problem?

As you can see, we are eager to try this fantastic new product. We do have many questions about different applications, though, and would like to visit with someone in person. Please send a catalog, and include the name and number of your nearest representative.

Wishing you the best in promoting this amazing new technology, we are
Sincerely yours,
ReuterSchnitzel & Bros. Organ Co.

Here & There

Holy Name Cathedral, Chicago, Illinois, presents its Advent organ series this month. Concerts take place on Sundays at 3:30 pm: December 2, Derek Nickels; 12/9, Samuel Soria; 12/16, Gary Patin; 12/23, Frank Ferko. For information: 312/664-6963.

Jacksonville Symphony Orchestra has announced an organ recital series on its Casavant/Quimby organ of four manuals, 97 ranks, and 80 stops (which was featured on the cover of the June 2001 issue of THE DIAPASON). The series opens on December 2 with John Obetz, and continues: January 13, Matt Curlee; March 3, Frederick Hohman (who will also perform Strauss' *Festival Prelude for Organ and Orchestra* with the JSO on February 28 and March 1 and 2); 3/29, James David Christie (as part of the orchestra's Bach Festival). On May 3 Diane Meredith Belcher will perform the *Poulenc Concerto in G minor* with the JSO. For information: 904/354-5547.

Yale University continues its series, "Great Organ Music at Yale." The series began on September 30 with Thomas Murray in Woolsey Hall and featured a concert on November 11 commemorating the 50th anniversary of the Holtkamp organ in Battell Chapel with Kendall Crilly, Martin Jean, Patrick McCreless, and Thomas Murray; then continued on November 18, Ludger Lohman in Woosley Hall; December 8, Martin Jean in Dwight Chapel; February 1, Gerre Hancock in Woolsey Hall; and March 24, Martin Jean in Woosley Hall. For information: 203/432-4158.

First Church of Christ, Wethersfield, Connecticut presents its Christmas concerts on December 9 at 4 and 7 pm. Entitled "An Evening with Dave Brubeck," the program features *La Fiesta de la Posada* by Dave and Iola Brubeck, sung in English by the First Church choirs accompanied by Mr. Brubeck and his mariachi orchestra. Traditional carols will round out the program. For information: 860/563-7759.

First Presbyterian Church of Hadonfield, New Jersey, tolled its bell 7,000 times on September 23 to remember those killed in the September 11 attack on America. People began lining up to ring 30 minutes before the schedule starting time of 12:30 pm. The final count of ringers was close to 700,

with some people traveling from Washington, DC and New York City. After five hours of tolling, the final count was 7,000. People gathered on the church's front lawn to listen quietly to the tolling, while others prayed in the sanctuary.

An appeal has been launched to complete the restoration of the original "Father" Willis organ in the Great Hall of the **Alexandra Palace** in London. The organ dates from 1875 and comprises some 8,000 pipes. In 1925, a restoration appeal was launched and the organ was recommissioned on December 7, 1929. In 1944 the building was bombed and the organ was dismantled and put in storage. Since then there have been numerous attempts to raise funds to restore the organ. In 1980 a fire destroyed the Great Hall, together with the framework and some of the wooden pipes of the organ. The Great Hall was rebuilt and the restoration of the organ began in Henry Willis' factory in Petersfield. The first phase of the organ restoration was completed in 1990 and the occasion was marked by a concert. Other concerts followed as finances allowed, the latest being in 1994. The organ restoration committee hopes to raise at least £500,000. Information on the restoration and the current fund raising efforts can be found at <www.allypallyorgan.org.uk>; e-mail: <allypallyorgan@aol.com>.

Early Keyboard Journal, an annual refereed publication, welcomes article submissions on all aspects of keyboard instruments to about 1850, including repertoires, performance practices, organology, tunings and temperaments, and treatises. Studies pertaining to the historic organ are especially invited. Information about the *Journal*, including submission guidelines, is available at <www.ekjournal.org>. Inquiries and submissions should be sent to Carol Henry Bates, Editor, 108 Dale Valley Rd., Columbia, SC 29223-5134.

Phillip Truckenbrod Concert Artists has added the English violin & organ duo of **Rachel and Rupert Gough** to its international roster of organists and organ-plus duos. The Gough Duo began performing in 1997 to extend a musical partnership established when Rupert and Rachel were married three years earlier. From their home in the cathedral close in Wells, where Rupert is assistant cathedral

THE DIAPASON

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NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

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Gough duo

organist, the couple travels widely, performing in Britain and throughout Europe as well as in North America at a variety of venues. Programs include baroque sonatas as well as popular arrangements of favorites such as Massenet's "Meditation" or the Rachmaninov "Vocalise," together with original repertoire for violin and organ. The duo has also launched a commissioning program for new music for their combination of instruments and recently performed one of these works, by Timothy Salter, at the London concert hall St. John's, Smith Square.

Rachel Gough studied violin from a

early age and did post-graduate work on scholarship at the Royal College of Music in London, earning a Master's degree in Advanced Performance. She teaches at the Wells Cathedral School of Music, pursues a freelance career, and is principal second violinist of the Emerald Ensemble.

Rupert Gough, in addition to cathedral duties, enjoys a busy career as recitalist, conductor, and accompanist. He has performed in some 20 commercial recordings and has been a recent finalist in the Royal College of Organists "Performer of the Year" competition and the St. Albans International Organ Competition.

The National Association of Pastoral Musicians has announced the Lectionary Choral Anthem Project, a service that the Director of Music Ministries Division (DMMD) of NPM is now providing for church musicians who use the three-year Lectionary in their Sunday worship. For each Sunday and holyday, musicians may find suggestions for choral music online. Visit the NPM website at <www.npm.org>, then click on "Lectionary Project." Suggestions have been posted so far through June 2002, with work on the rest of the project to be completed this fall. The criteria for listing the repertory include: 1) the anthems be directly related to the Hebrew Bible, Psalm, New Testament or Gospel of the day; 2) the suggestions include music for choirs of all sizes, voic-

ing, and levels of ability; 3) the anthems demonstrate quality of compositional craft and the relationship of the text to Scripture; and 4) the suggestions have received merit (or demonstrate the potential of merit) through use over time.

The American Guild of Organists has announced four newly-created scholarship funds for Pipe Organ Encounter (POE) participants. The scholarships have been created in memory of Clarence Dickinson and Ned Siebert, and in honor of Philip E. Baker and Mary and Morgan Simmons. The four scholarships, sheltered by the New Organist Fund, will be available beginning in 2002. For information: 212/870-2310; <www.ago.org>.

Appointments

Christopher Berry has been appointed assistant director of music at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC. Prior to his appointment, Berry spent a year of study in Paris as a Rotary International Ambassadorial Scholar. He earned the Premier Prix as a student of François Henri Houbert at the Conservatory of Rueil-Malmaison and studied improvisation with Sophie-Veronique Choplin, co-titular organist of St. Sulpice. A winner of domestic and international organ competitions, Berry has been a two-time semi-finalist in the AGO national improvisation competition, and has performed at regional conventions of the National Pastoral Musicians Association. He was the first organ scholar at the Cathedral Guadalupe in Dallas, Texas, and associate director of music at the St. Lawrence Catholic Center at the University of Kansas. He holds the MMus from the University of Kansas as a student of James Higdon and the BMus from the University of North Texas as a student of Jesse Eschbach.



William Klimas

William Klimas has been appointed vice president of the Reuter Organ Company, having joined the Reuter firm in Lawrence last summer. A native of Grand Rapids, Michigan, he holds a BA degree from Grand Valley State University in Grand Rapids and MMus in organ performance from Westminster Choir College, Princeton, New Jersey, and has studied organ with George Shirley and William Hays. Klimas has held positions as university organist at Grand Valley State University and foreman of Petty-Madden Organbuilders of New Jersey, while serving as music director of churches in Philadelphia and Grand Rapids. He has performed in the United States, Spain, and England, and has recorded for NPR's *Pipedreams*. In his position at Reuter, Mr. Klimas is a member of the management team and is primarily involved in tonal and sales-related matters. He plays an integral role in the tonal direction of Reuter through "finishing" individual organs and in a broader sense by helping to define and achieve the company's musical vision. Beginning this fall and stretching into next spring, Klimas and JR Neutel will

perform tonal finishing on organs for Trinity United Methodist Church in Wilmette, Illinois (III/63); First United Methodist Church, Williamstown, West Virginia (II/18); Church of the Ascension, Rockville Centre, New York (II/19); St. John's Episcopal Cathedral, Albuquerque, New Mexico (III/57); First United Methodist Church, Winfield, Kansas (II/29); and First Presbyterian Church, Lincoln, Nebraska (III/65).

Here & There



William Aylesworth

William Aylesworth is featured on a new recording, *Victorian Gems*, on the Arsis label (122). Recorded on the 1875 E. & G.C. Hook & Hastings organ at the Scottish Rite Cathedral, Chicago, the program includes works of Widor, Wesley, Parker, Saint-Saëns, Lefébure-Wély, and Lemmens. For information: <www.arsisaudio.com>.

British composer **Paul Ayres** has completed an oratorio entitled *The Christ*, with text by Paul Joachim, who commissioned the work. The oratorio received its premiere on November 17. Ayres, who presently serves as composer-in-education at Gallions Primary School in London, has also composed *Scheherazade*, a musical for school children. Further information is available at <http://home.clara.net/paulayres>.



Robert Clark

Robert Clark, Professor Emeritus of Music at Arizona State University, has released a two-CD set of Bach works, *Bach at Naumburg*. This is the first recording of the newly restored Hildebrandt organ at St. Wenzel's Church in Naumburg, Germany. In 1746, J.S. Bach and Gottfried Silbermann were called upon by the City of Naumburg to test and approve the organ. In December 2000, the restoration was completed by Eule Orgelbau of Bautzen, Germany. The program includes *Komm heiliger Geist, Herre Gott*, BWV 651; *Allein Gott in der Höh sei Ehr*, BWV 662, 711, 717, 676, 715; *Concerto in d*, BWV 596; *Ach, Gott und Herr*, BWV 714; *Sei gegrüßet, Jesu gütig*, BWV 768;

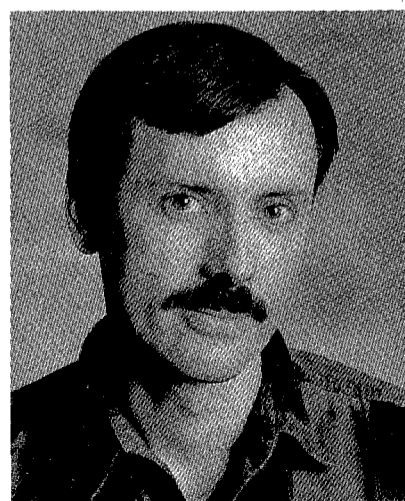
Liebster Jesu, wir sind hier, BWV 731; *Toccata and Fugue in d*, BWV 538; *Herr Gott nun schleuss den Himmel auf*, BWV 1092; *Prelude and Fugue in C*, BWV 545; *Schmücke dich, o liebe Seele*, BWV 654; *Von Gott will ich nicht lassen*, BWV 658; *Nun komm, der Heiden Heiland*, BWV 659, 660, 661; *Nun freut euch*, BWV 734; *Prelude and Fugue in b*, BWV 544; *An Wasserflüssen Babylon*, BWV 653; and *Prelude and Fugue in e*, BWV 548. For information: Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850; <www.calcante.com>.



Clive Driskill-Smith

The young English organist **Clive Driskill-Smith** will be represented in North America by **Phillip Truckenbrod Concert Artists**. He is the immediate past Royal College of Organists "Artist of the Year" and won the Prize of the Audience at the most recent St. Albans International Organ Competition. A graduate of Eton College and Christ Church, Oxford University, he is currently sub-organist of Christ Church Cathedral, Oxford.

Clive Driskill-Smith began to learn the organ at age 15 and after graduation from Eton College, where he was a music scholar, he spent a year as sub-organist at Winchester Cathedral. At Oxford he was the Tatton Organ Scholar at Christ Church, graduating with honors in 1999 and taking a master's degree in 2001. He is also an accomplished pianist, holding ARCO and ARCM performance diplomas, and bassoonist, having performed at London's major halls with the National Youth Orchestra and Chamber Orchestra. He holds the FRCO diploma and was awarded the RCO's Limpus Prize and the Worshipful Company of Musicians Silver Medal. He has performed around the world.



Frank Ferko

The Dale Warland Singers have announced **Frank Ferko** as their new composer-in-residence. Ferko joined the group on September 1 for a one-year term. His music has been performed by a variety of vocal groups, including the Dale Warland Singers, Bella Voce, Magnum Chorum, and the

American Repertory Singers. In 2000, his music was presented in live performances or on radio broadcasts in 30 countries around the world. Winner of a variety of awards, Ferko has received three fellowships from the Illinois Arts Council, the Padrone-Kantscheidt Award from Northwestern University, and annual ASCPA Awards for the past 13 years. (See the article, "New Perspectives on *The Hildegard Organ Cycle*," by Patricia G. Parker in the August 2001 issue of THE DIAPASON.)

Ann Labounsky is featured on a new recording, Volume IX in her series, *Jean Langlais: The Complete Organ Works*, on the Musical Heritage label (5263254). Recorded on the Beuchet-Debierre organ at the Cathedral of Dol-de-Bretagne, France, the two-CD set includes *Thème Libre*, *Trumpet Tune*, *Cinq Méditations sur l'Apocalypse*, *Four Postludes*, *Trois Offertoires*, *Mosaïque*, and *Suite in Simplicitate*. For information: <www.musicalheritage.com>.



Arthur LaMirande

Arthur LaMirande is featured on a new recording, *Late Romantic Masterpieces*. Recorded on November 20, 2000 on the Casavant-restored 1900 Karn-Warren organ at Holy Rosary Cathedral, Vancouver, British Columbia, the CD includes works of Franz Schmidt, Daniel-Lesur, Canadian composers Bernard Piché and Vernon Murgatroyd, and an improvisation on Psalm 15. The work by Schmidt is his *Chaconne* of 1925. LaMirande also performed this work at Washington National Cathedral on September 9, and will repeat it on January 6, 2002 at Notre Dame Cathedral in Paris. The CD is available for \$20 from Arthur LaMirande, 461 Fort Washington Ave., Suite 33, New York, NY 10033.

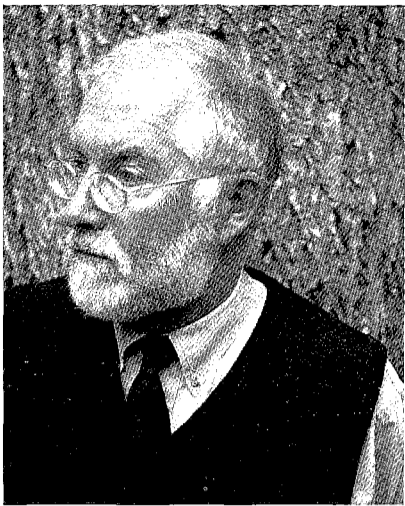


William Picher

William Picher is featured on a new recording, *Joyful and Triumphant*, on the Stemik label. The CD includes traditional Christmas carols such as "O come, all ye faithful" and "Hark! The herald angels sing," as well as popular favorites such as "Sleigh ride" and "Winter wonderland," mixed with selections by Bach, Daquin, Liszt, Yon, and others. Picher currently serves as director of music ministries and organist at Mary, Queen of the Universe Shrine in Orlando, Florida. For information: 407/876-8736 or <stemikmusic@aol.com>.

Pierre Pincemille is featured on a new recording, *Maurice Durufle: Intégrale de l'Oeuvre pour Orgue*, on the

Motette label (12541). Recorded on the Oberlinger organ at St. Joseph Church, Bonn-Beuel, the program includes the complete Duruflé organ works. For information: 518/436-8814.



William Porter

William Porter is featured on a new recording, *Krebs: Clavier-Übung*, on the Loft label (LRCD 1026). Recorded on the Pehr Schiörlin organ (1806, restored by Åkerman & Lund, 1996) in Gammalkil, Sweden, the program includes the 41 chorale settings of Johann Ludwig Krebs *Clavier-Übung*. For information: 206/264-8083; <www.loftrecordings.com>.

In May, 2001, Maxine Thevenot earned a master's degree from the Manhattan School of Music, where she studied on scholarship with McNeil Robinson and received the Bronson Ragan Award for outstanding performance. Miss Thevenot recently played solo recitals at St. Patrick's Cathedral, New York City; Basilique de Notre Dame, Cap-de-la-Madeleine, Québec; St. Paul's Episcopal, Carroll Gardens, Brooklyn; Good Shepherd Lutheran, Brooklyn; and Cathedral of the Incarna-

tion, Garden City, New York. She has been chosen as one of the 20 official competitors in the AGO National Young Artists Competition, taking place in July 2002 in Philadelphia.



Gordon Turk

Gordon Turk recently returned from a concert tour in the Ukraine, where he played multiple recitals in two large concert halls, formerly Roman Catholic cathedrals, in the capital city of Kiev and in Kharkiv. Each of the halls has large three-manual organs by Rieger-Kloss. The programs included works of Bach, Handel, Mendelssohn, 20th-century American composers, and an improvisation on four themes which were submitted by musicians in the audience. In addition, Dr. Turk conducted an improvisation for students at the music conservatory in Kharkiv. The tour was part of the first United States Organ Festival held in the Ukraine. Gordon Turk is organist/choirmaster of St. Mary's Episcopal Church, Wayne, Pennsylvania, and organist of the Ocean Grove Auditorium, Ocean Grove, New Jersey, as well as artistic director of the Ocean Grove summer chamber music festival. His most recent recording, *French Spectaculars on the Great Auditorium Organ*, is on the Dorian label.



James Welch, Orpha Ochse, Ruth Lee, and Lola Day, president of the Lompoc Music Association

On October 19, James Welch performed an all-Bach recital at the Valley of Flowers United Church of Christ, Lompoc, California. The concert was sponsored by the Lompoc Music Association. The organ was built by Orpha Ochse between 1960 and 1962 and was first installed in Arnold Hall of the First Congregational Church, Pasadena. It was subsequently moved to Dr. Ochse's home in Pasadena and later to her home in Whittier. Dr. Ochse was in atten-

dance at the concert. Through the efforts of the Rev. Richard Harris, the organ found its present home at the United Church of Christ in Vandenburg Village in 1975. Originally 13 unenclosed ranks, the organ was recently renovated by Dale Wolgemuth who added several new ranks of pipes, a swell box, and a combination action. Ruth Lee has been organist of the church since 1975.



Jane Watts

Jane Watts is featured on a new recording, *The Klais Organ of The Queensland Performing Arts Centre, Brisbane*, on the Priory label (PRCD 516). The CD is Vol. II in the series "Great Australian Organs" and includes works of Dupré, Peeters, and Leighton. For information: <www.priory.org.uk>.

Carol Williams has joined the roster of artists affiliated with Rodgers Instruments LLC. Williams recently received her doctorate in organ performance from Manhattan School of Music. She had previously studied at Yale University where she served as chapel organist and received the artist diploma. Recently appointed Civic Organist of San Diego, she is a fellow of the Royal College of Music and an associate of Trinity College, London. For information: 503/648-4181; <www.rodgersinstruments.com>.

Delos International has announced the release of *Dallas Christmas Gala*, featuring the Dallas Symphony Orchestra under the direction of its music director Andrew Litton, and the 240-voice Dallas Symphony Chorus under the direction of David R. Davidson. For the recording Davidson and Litton chose audience favorites from the "Christmas Spectacular" concerts given each December. The program includes contemporary holiday classics, such as Leroy Anderson's "Sleigh Ride" and John Williams' "Merry Christmas," and traditional favorites in new arrangements. For information: 800/364-0645; <www.delosmus.com>.

Lammas Records has announced the release of two new recordings, *Christmastide at Blackburn Cathedral*

(LAMM 123D) features Blackburn's Cathedral Choir of Men and Boys, Girls' Choir, Young People's Choir, and Renaissance Singers, directed by Richard Tanner, with organist Timothy Cooke, in 25 carols. *Comfort and Joy* (LAMM 129D) features the Saint Cecilia Singers, Ian Ball, conductor, with David Bednall, organ and piano, singing 20 Christmas selections in Gloucester Cathedral. For information: <www.lammas.co.uk>.

The Organ Literature Foundation is offering Catalog JJ listing 975+ organ books, 1000+ theatre organ recordings, 5000+ classical organ recordings, videos, sheet music, etc., free via e-mail, or \$6 for the printed copy postpaid; 45 Norfolk Rd., Braintree, MA 02184; ph 781/848-1388, fax 781/848-7655, e-mail: <organlitfund@juno.com>.

Geneva Press has announced the publication of *Hymns We Love to Sing*, a collection of popular hymns, including *Amazing Grace*, *What a friend we have in Jesus*, *Go tell it on the mountain*, *I love to tell the story*, *Just a closer walk with thee*, and *Swing low, sweet chariot*, 170 hymns in all. The hymnal is available in two bindings, hardcover and spiral-bound paperback; \$12.95; 800/227-2872; <genevapress.com>.

CD Trustee is a new software program that catalogs the user's music collection, just by inserting and removing CDs from one's computer. It accesses an Internet database to gather artist name, album title, song titles, music genre, and more. The program runs on computers that use Microsoft Windows; \$29.95; trial copies may be downloaded at <www.base40.com>. For information: 303/838-8549.

The New England Conservatory Job Bulletin lists music performance, teaching, and arts administration opportunities worldwide. Each month approximately 200 jobs are listed. Until January 2002, the cost is \$25/year for the e-mail subscription; as of January 2002, the cost will be \$35/year and the bulletin will be sent every two weeks. For information: 617/585-1118; <www.newenglandconservatory.edu>.

Allen Organ Company has installed a three-manual combination pipe-digital instrument at St. John's Episcopal Church in Ross, California, where Philip Hahn, current AGO president, is the organist. The Allen Renaissance™ console controls 34 existing Aeolian-Skinner stops and 61 new digital voices. The original pipe organ was installed in 1961. For information: 610/966-2202.

ASSISTANT PROFESSOR OF ORGAN

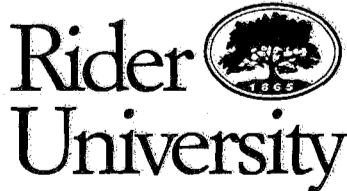
Westminster Choir College of Rider University in Princeton, NJ announces a full-time tenure-track position in the Department of Conducting, Organ, and Sacred Music.

The successful candidate will be an exceptional musician, gifted performer and teacher, and committed to the importance of music in the worship life of the church. Experience in teaching at the college level and an earned doctorate are preferred qualifications but not essential. Other supporting attributes may include experience as a church musician and/or choral conductor. Duties will include classroom and studio teaching. Address questions to Steven L. Pilkington, Chair, Conducting, Organ, and Sacred Music at (609) 921-7100, ext. 286 or pilkington@rider.edu. The position begins in fall 2002.

Westminster offers undergraduate and graduate degrees in organ, sacred music, conducting, voice, piano, music education, and composition. Applications must be received by February 15, 2002.

Westminster Choir College of Rider University is located in Princeton, NJ, but send letter of application, curriculum vitae, two letters of recommendation addressing performing and teaching, recordings, and list of references to:

Rosemary Molloy
Manager of Employment
Human Resources
Rider University
2083 Lawrenceville Rd.
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M *This time it's* **essiaen**

Following his widely heralded marathon performances of Bach's complete organ works, Paul Jacobs honors the tenth anniversary of Olivier Messiaen's death by performing the great French composer's complete organ works in a series of one day marathons.

J *Paul* **acobs**

- **Chicago**, Friday, January 11, 2002,
beginning at 12:10 pm
Fourth Presbyterian Church
- **Washington DC**, Friday, February 22, 2002,
beginning at 1:00 pm
Basilica of the National Shrine of the
Immaculate Conception
- **Atlanta**, Saturday, March 9, 2002,
beginning at 1:00 pm
St. Philip's Cathedral
- **San Francisco**, Sunday, March 17, 2002,
beginning at 1:00 pm
Grace Cathedral
- **Minneapolis**, Thursday, May 9, 2002,
beginning at 1:00 pm
Basilica of St. Mary
- **Seattle**, Friday and Sat., June 14 & 15, 2002,
beginning at 7:45 pm both days
(complete cycle divided into two evenings)
St. James Cathedral



Program

I

L'Ascension

Messe de la Pentecôte

II

Diptyque

Les Corps Glorieux

III

Apparition de l'Église Éternelle

Verset pour la Fête de la Dédicace

Livre d'Orgue

IV

Méditations sur le Mystère

de la Sainte Trinité

V

Le Banquet Céleste

La Nativité du Seigneur

VI

Livre du Saint Sacrement

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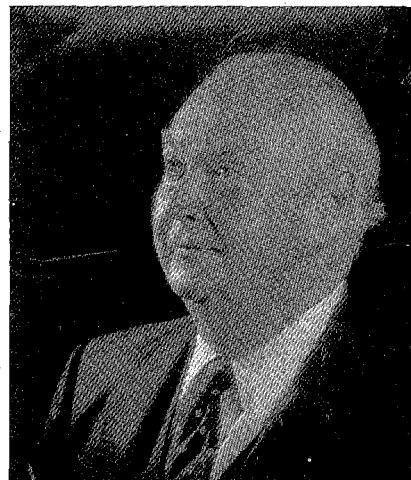


Herman Berlinski

Herman Berlinski died at the age of 91 on September 27 at Sibley Memorial Hospital in Washington, after suffering a heart attack and a stroke. His considerable output included symphonic and chamber works, concertos, song cycles, liturgical works, as well as music for the organ, which he learned to play at age 40. Religiously inspired works, such as the oratorios *Job* and *The Trumpets of Freedom* and the organ work *The Burning Bush*, were among his best known works. Dr. Berlinski, who fled Nazi Germany in 1933, settled in Washington 30 years later to become music director at the Washington Hebrew Congregation, a post he held until 1977. He began his musical career as a pianist, but performed and recorded on the organ throughout the world well into advanced age. He was represented by Lilian Murtagh and then Murtagh-McFarlane artist management from 1976-78. Berlinski was a piano graduate of the Leipzig Conservatory of Music. He moved to Paris in 1933 and composed music for the ballet and the Yiddish theatre, and studied composition with Nadia Boulanger and Alfred Cortot. He left Europe in 1941 to live in New York. There he earned the MMus at Columbia University and a doctorate in composition at the Jewish Theological Seminary, and served as organist at Temple Emanuel for eight years. His collection of scores, recordings, correspondence and photographs was given to the Library of Congress last summer.

Robert Hunter died on September 10 in Los Angeles at the age of 72. He was accompanist for the Roger Wagner

Chorale and for the Paul Salamunovich choral groups, as well as a pianist with various groups. Hunter began his career with Wagner in 1946 and worked with the chorale for a decade. In 1955 he began performing with popular music groups, including the Freddy Martin Orchestra at the Ambassador Hotel's Coconut Grove, and was Carol Channing's musical director from 1958 to 1971. Hunter later joined Salamunovich to tour with his choruses from Loyola Marymount University and became organist for the St. Charles Borromeo Catholic Church Choir. In 1991 he became accompanist for the Los Angeles Master Chorale and remained with the chorale until his retirement in 1996.

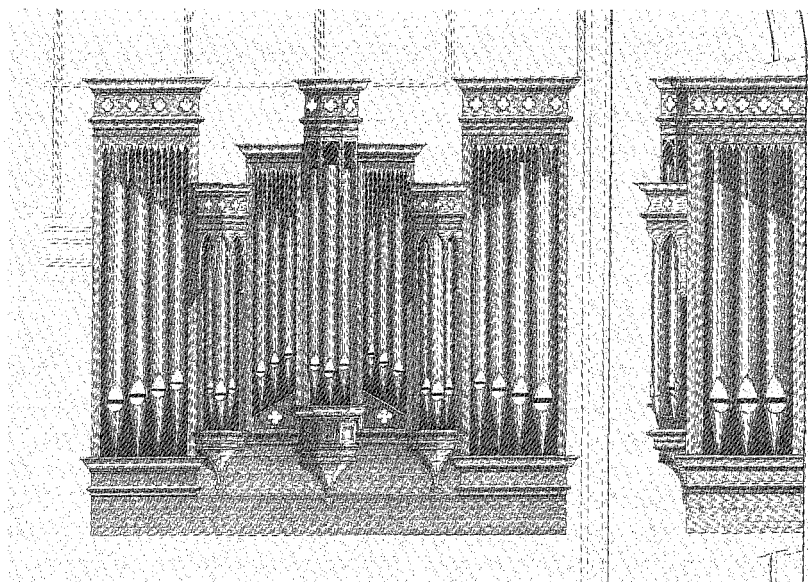


Howard Kelsey

Howard B. Kelsey, professor emeritus from Washington University, died September 18 of heart failure at the age of 90. Following his wife's death in 1997, Mr. Kelsey had returned to St. Louis where he lived for the past four years. Born in 1911 and raised in Brighton, Illinois, Howard Kelsey began playing the organ at age 5 and took his first church position at age 14. He graduated from Illinois Wesleyan University in 1933, and went to New York for graduate study at Union Theological Seminary under Clarence Dickinson. Upon receiving a Master of Sacred Music degree, he returned to St. Louis where he taught at Eden Seminary for six years. In 1937 he married Berenice Strobeck, his wife of sixty years. Howard Kelsey's association with Washington University began in 1945 when he became the university organist. He was primarily responsible for the establishment of the Department of Music in 1947, having secured an endowment for the department from Avis Blewett. During his time at Washington University, he brought in internationally known artists to conduct classes and work with the many organists who came to the University. Students had the opportunity to work with Anton Heiller, Roslyn Turek, Gillian Weir, Geraint Jones, Suzie Jeans, Michael Schneider, and the Gregorian chant expert Dom Ermin Virty, OSB. Many of his students found positions in colleges, universities, and large churches after completing their degrees under Mr. Kelsey's guidance. In addition to his work at Washington University, Kelsey also served a number of St. Louis churches and temples from 1936 to 1973, including First Congregational Church, Second Baptist Church, First Presbyterian Church, Temple B'Nai El and Temple Israel. He was also very active in the American Guild of Organists on the local, regional, and national levels, and served as consultant for many churches for the purchase and installation of new organs. A memorial service was held for Howard Kelsey on October 21 at Christ Church Cathedral in St. Louis, Missouri. He is survived by his three children and four grandchildren.

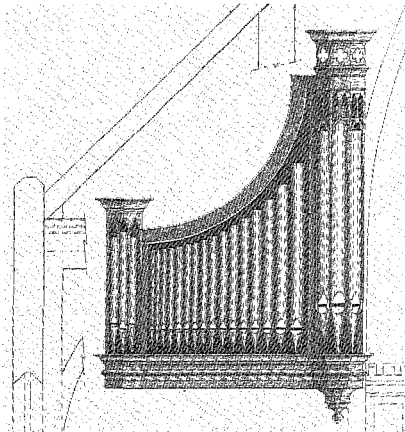
—Kathleen Bolduan
Director of Undergraduate Studies
Department of Music
Washington University

Roland Münch died on September 27 in Berlin, Germany. He was born in Leipzig on February 10, 1936, and stud-



Drawing of Buzard organ for All Saints Church, Atlanta: main organ of 50 stops housed in twin cases in the chancel

Buzard Pipe Organ Builders, Champaign, Illinois, has announced its newest commission, an organ of four manuals and 87 ranks for All Saints Episcopal Church, Atlanta, Georgia, to be completed for All Saints Day 2003. Music directors of the church are Raymond and Elizabeth Chenault, assisted by Jefferson McConnaughey. This instrument will be the firm's Opus 29. Current projects include new organs for St. Andrew's Episcopal Church, Denver, Colorado; St. David's Episcopal Church, Glenview, Illinois; and St. James Episcopal Church, Newport Beach, California. For further information: 800/397-3103; <www.Buzardorgans.com>.



Antiphonal organ of 12 stops

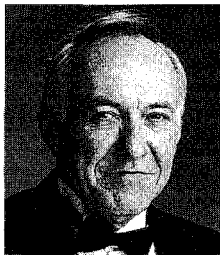
The hymnal, *Ocean Grove Sings*, has been published by Ocean Grove Auditorium "to commemorate the past and look toward the future." The hymnal committee made the decision to honor the hymnists by using original words and music. Included with the 235 "Songs and Choruses of the Ocean Grove Camp Meeting Association" are short biographies of composers, photos and texts of historical interest related to Ocean Grove. For information: Ocean Grove Sings, Auditorium Bookstore, 27 Pilgrim Pathway, Box 6, Ocean Grove, NJ 07756.

Amadeus Press has announced publication of the book, *Morton Gould—American Salute*, by Peter W. Goodman. Morton Gould (1913-1996) continued composing into the 1990s, and

was awarded the Pulitzer Prize in 1995 for his work *Stringmusic*. A conductor, pianist, and composer, Gould worked in vaudeville and on radio, on Broadway and in Hollywood, writing everything from symphonies to jingles, and labored to bring great music to diverse audiences. Peter Goodman is a New York City native and longtime resident of Long Island. He writes for *Newsday*, a Long Island-based newspaper. The book comprises 394 pp., 20 b/w photos, \$29.95 plus shipping; 800/327-5680; <www.amadeuspress.com>.

Gloriae Dei Cantores is featured on a new recording, *Appalachian Sketches* (GDCD 031). The choir is joined by violinist Mark O'Connor in 18 selections of folk music. For information: 800/451-5006.

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Roland Münch

ied organ with Diethard Hellmann and Robert Köbler. His first professional position was at St. Wenzel's Church in

Naumburg where he played the historic organ built by Hildebrandt. From 1975 on, he made many recordings and radio broadcasts. From 1969 until his retirement in March of this year, Mr. Münch was organist and music director at the Church of Glad Tidings (Kirche zur frohen Botschaft) in Berlin-Karlshorst where he presided over the organ built by Peter Migendt in 1756 for Princess Amalia, sister of Frederick the Great for whom C.P.E. Bach served as court musician from 1738-67. Münch is survived by his wife Ursula and two sons. His most recent recording, *Münch spielt Bach auf Migendt*, is on the Ursus label.

Robert Murphy died on September 22 in Traverse City, Michigan. Born on April 30, 1936, in Benton Harbor, Michigan, Murphy earned bachelor's and master's degrees from Western Michigan University. In 1962 he became a member of the Interlochen Arts Academy Charter Faculty and was chairperson of the keyboard department for many years prior to his recent



Robert Murphy (photo courtesy Interlochen Center for the Arts)

retirement. At Western Michigan University, he had served as director of the chapel choir, graduate assistant and instructor of music. During his 39 years at Interlochen, he was chairperson of the building committee for Dendrinos Chapel and Recital Hall, founder and organizer of the ICA Chapel Organ Recital Series, and chairperson of the music building committee for ICA. For

nearly four decades he was organist and music director for Central United Methodist Church in Traverse City. A service celebrating Mr. Murphy's life took place on October 14 at Central United Methodist Church in Traverse City. Memorial contributions may be made to the Interlochen Center for the Arts Organ Scholarship Fund in memory of Robert Henderson Murphy.

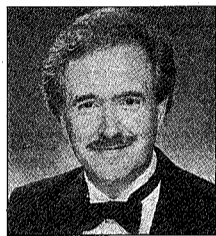
Carillon News

by Brian Swager

September 11 Toll

Bells and carillons tolled around the world to mourn the tragic losses of 11 September 2001. Many American carillonners played special programs, and our foreign colleagues seemed closer than ever through their outpouring of morale and musical memorials.

Carillonner and composer John



Colin Andrews
Organist/Lecturer/Recording Artist
Solo and Duo Organ with Janette Fishell
London, England
Greenville, North Carolina



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Organist
Freelance Recitalist
Munich, Germany
Regular U.S. Tours



Mary Ann Dodd
Organist/Lecturer
University Organist Emerita
Colgate University
Hamilton, New York



Margaret R. Evans
Organist/Lecturer
Professor of Music
Southern Oregon State College
Ashland, Oregon
Director of Music
St. Mark's Episcopal Church
Medford, Oregon



Janette Fishell
Organist/Lecturer
Professor of Music
East Carolina University
Greenville, North Carolina



Michael Gailit
Organist/Pianist
Organ Faculty Conservatory of Music
Piano Faculty University of Music
Organist St. Augustine's Church
Vienna, Austria
U.S./Canadian Tour Fall 2002



Eileen Guenther
Organist
Minister of Music
Foundry United Methodist Church
Adjunct Professor of Music
Wesley Theological Seminary
Washington, D.C.

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Organist and Music Director
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with Caesar Storlazzi



Michael Kaminski
Organist
Director of Music Ministries
Saint Francis Xavier Church
Brooklyn College Faculty
St. Francis College Faculty
Brooklyn, New York



William Kuhlman
Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



David F. Oliver
Organist/Lecturer
College Organist/
Artist in Residence
Morehouse College
Atlanta, Georgia

Beth Zucchini

Director

892 Butternut Dr.

San Rafael

California 94903

415/479-3532

BethZucchini@aol.com



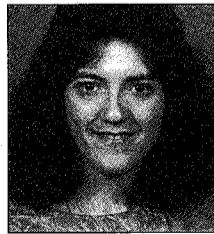
Larry Palmer
Harpichordist/Organist
Professor of Harpichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



Stephen Roberts
Organist/Harpichordist/Lecturer
Instructor of Organ
Western CT State University
Director of Music
St. Peter Church
Danbury, Connecticut



Clair Rozier
Organist
Director of Music
St. David's Episcopal Church
Wayne, Pennsylvania



Lisa Scrivani-Tidd
Organist/Lecturer
Assistant Professor of Music
SUNY at Jefferson
Watertown, New York
University Organist
St. Lawrence University
Canton, New York



Martha H. Stichl
Organist/Harpichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

Courter of Berea, Kentucky, responded quickly with a poignant, accessible composition which he mailed to many carillonners worldwide.

One program is especially indicative of the solidarity of the carillon world. The central library building of the University of Leuven (Louvain), Belgium, was donated by American high schools and universities after the First World War. The Gillett & Johnston carillon in its tower was a gift from 16 American engineering associations. On September 30, the city of Leuven presented a sound and light show which featured the dramatic history of the library. It was entitled "575 Light Years." Some 5,000 to 7,000 gathered on the square in front of the library. The carillonner was asked to play a prelude recital of 30 minutes before the event. The recital was announced as a memorial recital for the events of September 11. On this "American instrument" carillonner Luc Rombouts played American carillon music which he thought would evoke feelings of sadness, revolt, and consolation.

The program was the following:

In Memoriam, September 11, 2001, John Courter; *Reflection*, Robert Byrnes; *Memorial*, Theophil Rusterholz; "Dies Irae" (from *Gregorian Triptych*), John Courter; *Sarabande*, Ronald Barnes; *Land Beyond the Clouds*, arr. Ronald Barnes; "Serendipity" (from *Music for Twilight*), Frank DellaPenna.

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 Carillonners in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

Music for Voices and Organ

by James McCray

Psalm settings

It is worth while to have a storm of abuse once in a while, for one reason to read the Psalms—they are a radiant field of glory that never shines unless the night shuts in.
Harriet Beecher Stowe

As Stowe suggests, the Psalms have provided strength, comfort, and guidance to people in diverse faiths. The 23rd Psalm has become one of the most common texts of all time and is used with great frequency in a myriad of situations. The Book of Psalms has been

one of the most influential single resources of text in all of music history. Strong evidence suggests that in their original form they were songs, probably with instrumental accompaniment and not simply pure poetry.

Psalms were the most important texts used in Gregorian Chant. The three original types were: 1. direct psalmody; 2. responsorial psalmody; 3. antiphonal psalmody. Today, Psalm texts and these types of psalmody are still attractive to composers. Each year there is a plethora of new musical settings of the Psalms, some doing nearly exact quotations and some as paraphrases or "poetic" interpretations of the standard texts. It is clear that the messages of Psalms have a universal appeal to composers, performers, and listeners.

Igor Stravinsky, whose *Symphony of Psalms* is a landmark work of the 20th century, said, "The church knew what the Psalmist knew: Music praises God. Music is well or better able to praise Him than the building of the church and all its decoration; it is the Church's greatest ornament." Since the Psalms were conceived as being musical, it is obvious that continual new musical interpretations of them are vital links to understanding the Bible.

The Psalms express many different emotions, and these words, when set to music, usually increase emotional depths. As Will Durant said in *The Story of Civilization*, "Many a stoic soul doubtful of the creed, was melted by the music, and fell on his knees before the mystery that no words could speak." The reviews this month focus on new settings of these ancient and very popular texts.

Laudate Pueri, Nancy Hill Cobb. SATB, piano, and opt. flute/cello, Santa Barbara Music Publishing, SBMP 395, \$1.50 (M-).

The Latin text is used for performance of Psalm 112. Often the music dances in unison then breaks into divisi parts for loud exclamations of "Gloria". The Mixolydian harmony shifts to a new key level in the last half. Mostly syllabic statements and a low tessitura for the voices help make this motet useful to diverse types of choirs.

Declare God's Glory, K. Lee Scott. SATB, brass quintet, timpani, suspended cymbal, organ, with optional congregation and handbells, Concordia Publishing House, 97-6838, full score and parts, \$15.00, choral score, \$1.65 (M+).

This majestic setting of Psalm 96 employs dramatic brass statements and strong, syllabic choral writing. The har-

mony adds to the bravura feeling. The optional four-octave handbell music primarily doubles the brass. The second verse is for unaccompanied choir; the third verse adds the congregation and a descant to the unison melody. Useful, exciting music.

Give Ear Unto Me, Benedetto Marcello (1686-1739). Two-part and Keyboard, National Music Publishers, CH-60, no price given (E).

Robert Carl's edition of Marcello's setting of Psalm 17 has the voice parts in treble clef and is appropriate for children's voices or women's choir. The light music is syllabic, in an ABA format, and has a lilting keyboard part on two staves.

And He Shall Be Like a Tree, Amy Scurrea. SATB and organ, Theodore Presser Co., 312-41797, \$1.50 (M+).

In this setting of the first three verses of Psalm 1, there is a freshness to the harmony that is filled with mild dissonances. The keyboard, on two staves, has numerous parallel fifths as it supports the voices. There is a brief unaccompanied middle section. Attractive music.

Psalm 104, John Bavicchi. SATB, STB soli, and organ, Oxford University Press, 94.217, \$8.00 (D).

Optional instrumental parts and score are available on rental from the publisher. This 19-minute setting is divided into 11 short movements in a mixture of polyphonic and homophonic choral textures. The organ music is soloistic, busy, and somewhat difficult, as is the music for the vocal soloists. This will require advanced musicians.

Psalm 104, Christopher Bord. Unison and organ, Cantica Nova Publications, #1104.1 (E).

Set in a somewhat free chant style, this contrasting setting of Psalm 104 uses the melody of *Veni Sancte Spiritus* for the repeated refrains. The keyboard part is easy as are the vocal lines which primarily consist of one-measure statements. The refrain is also on the back cover for duplication and use by the congregation. Simple, practical music.

Psalm 17, Ronald Arnatt. SATB, congregation, organ, and optional cantor, ECS Publishing, No. 5415, no price given (M-).

Arnatt's setting includes the first eight verses in new translations taken from the *Psalter for the Christian People*; these texts have a more poetic flow to them. The opening refrain is used after each of the verses which are set in

various ways (solo, choir unaccompanied, etc.). Practical yet effective music.

Psalm 121, Richard Proulx. SATB, organ, and brass quintet, G.I.A. Publications, G-5051, \$1.50 (M).

The opening is a lyric introduction for the brass; their parts are available from the publisher (G-5051 Inst.). This peaceful setting is moderately contrapuntal with full support from the accompaniment. Lovely music.

Psalm 150, Lloyd Larson. SATB, keyboard with optional congregation and brass quintet or sextet and percussion, Beckenhurst Press, BP1609-2, \$1.65 (M).

This is an exciting, festive setting that draws on bold open-fifth statements, modal harmonies, and then builds to the music of *Lobe den Herren* for choir and congregation. The music is majestically strong with some flowing choral areas over instrumental ostinati. A sure winner.

Psalm 67, Philip Benson. SATB unaccompanied, Paraclete Press, PPM00105, \$2.10 (M).

Using mildly dissonant four-part chords this primarily homophonic motet is sophisticated in style. The lines and ranges, however, are not taxing for the voices.

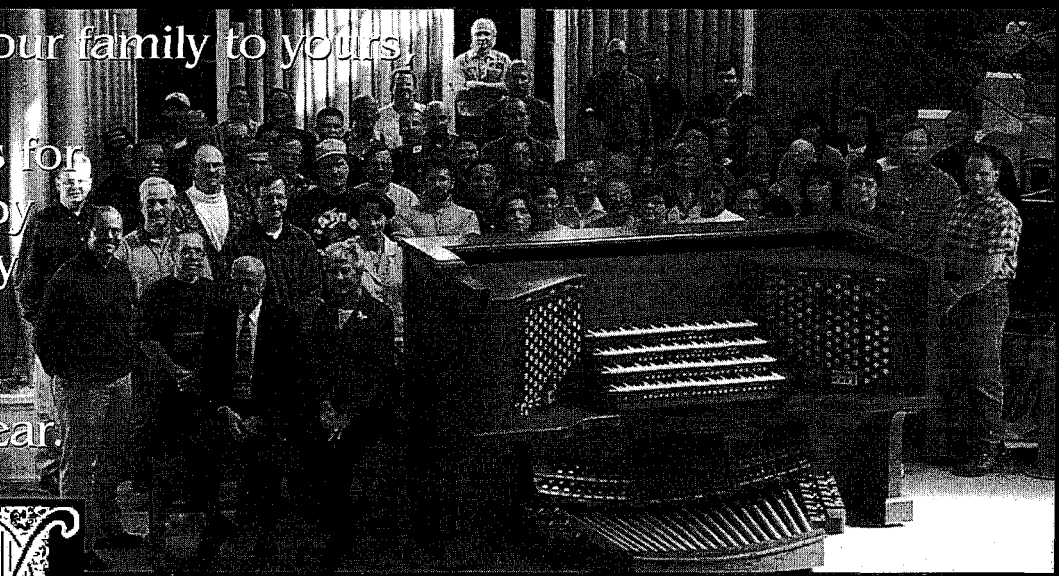
Book Reviews


Virgil Fox (The Dish): An Irreverent Biography of the Great American Organist by Richard Torrence and Marshall Yaeger. Based on a memoir by Ted Alan Worth. New York: Circles International, 2001. 414 pages. \$30.00 plus postage and handling. Available from The Virgil Fox Society, Box 860179, Ridgewood, NY 11386; internet: www.virgilfox.com; or from Circles International, One Lincoln Plaza, New York, NY 10023; tel: 212/875-1941; internet: www.organarts.com

Virgil Keel Fox (1912-1980) is described by Marshall Yaeger as "the most successful American organist in the history of the instrument" (p. 1), "the greatest living interpreter of Bach's organ music" (p. 282, flyer copy for 1968 concerts), and "the greatest organist who ever lived" (p. 4). In 1952, 17,000 subscribers of *Choral and Organ Guide* voted him "America's Most Popular Organist." These extravagant accolades are understandable in the light of Fox's spectacular performing career that spanned almost fifty years. The high-

► page 10

From our family to yours
best wishes for a happy holiday and a joyous new year.






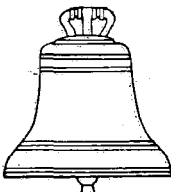
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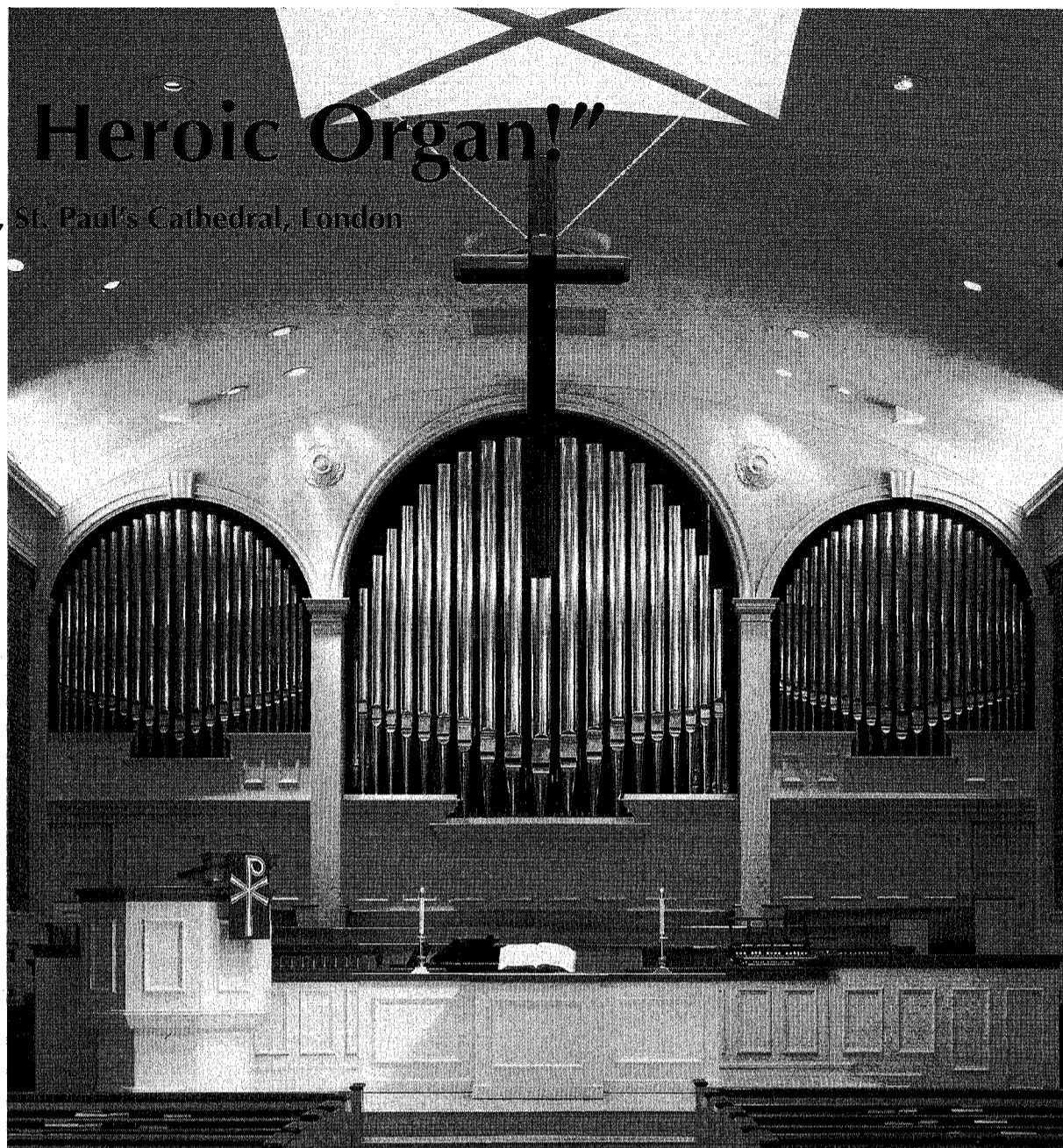
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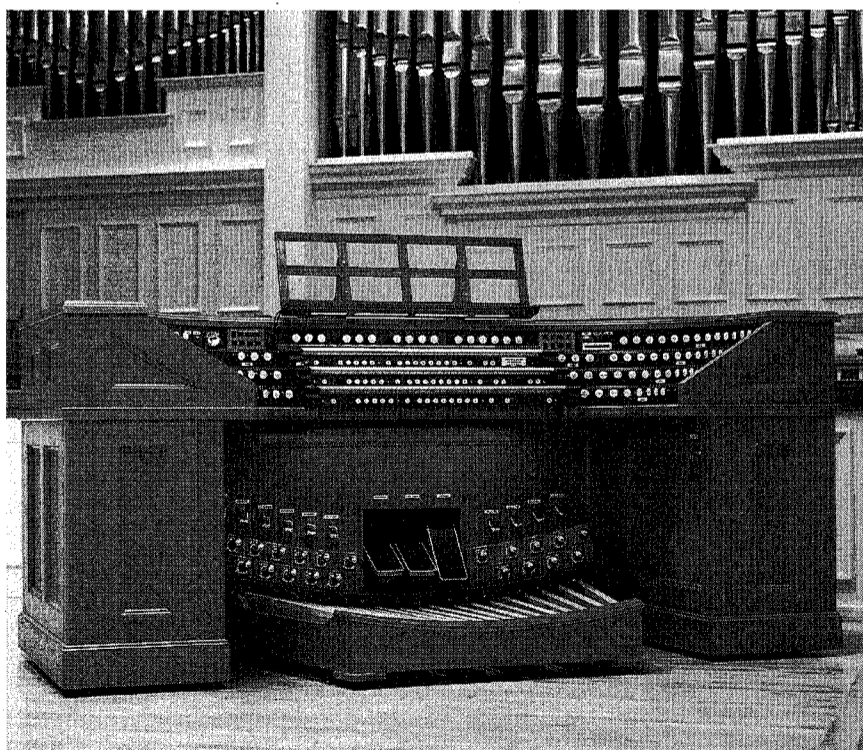
John Scott - Music Director, St. Paul's Cathedral, London

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lights of his musical life included study with the organist of the Chicago Symphony (1926–29), a scholarship at the Peabody Conservatory (early 1930s), study with Marcel Dupré in Paris and lessons from Joseph Bonnet (1932–33), debuts in England, and in the U.S.A. at the Wanamaker Store (both in 1933), professor of organ at the Peabody Conservatory (1938–42), organist at Riverside Church, New York (1946–65), where he became a tourist attraction. His all-Bach recitals at Riverside became a main theme of his career from the early 1960s onward. Beyond New York, Fox cultivated wider audiences through concerts on his Rodgers Touring Organ (“Black Beauty”) from 1967 onward. “Heavy Organ” concerts (with “psychedelic” light shows) at the Fillmore East, New York, in 1970, which enthralled a younger generation, were followed by similar national tours in the early 1970s.

As the book’s complex title¹ indicates, it is based on a memoir by Ted Allan Worth (Fox’s friend and protégé), who gave his hand-written manuscript to Richard Torrence and Marshall Yaeger shortly before his death in 1969. The revised manuscript now includes their added commentaries, along with reminiscences by seventeen contributors (close friends, organists, and collaborators). Many photographs, mostly of Fox in various contexts, supplement the narrative. The result is not so much a focused biography as an affectionate portrait of Fox, surrounded by his devoted friends and associates.

From the musical point of view, Fox’s most distinguishing characteristic was his phenomenal memory, such as his performance of forty-four major works (in three concerts) from memory at the Library of Congress in 1946 and other memorized programs throughout his career. This was matched by a prodigious manual and pedal technique that elicited standing ovations from delirious crowds wherever he played. His flam-

boyant platform presence, visually reinforced by a flowing, crimson-lined cape, sequined jacket, and diamond-studded shoes, also contributed to his reputation. However, his colorful style was not universally admired; purists described his antics as those of a hustler-type salesman or circus performer, in bad taste. Fox replied to his critics: “My more conservative colleagues say I’m a showman, and I’m proud to be one! Communication is what an artist lives for—audiences on their feet screaming for more.” As for those who disapproved of his talks to audiences: “We have to help educate them in an entertaining, informative way; and that’s why I speak.” At the end of his career his recital fee for opening a new organ was \$12,500. His performing activities continued until one month before he died of cancer on October 25, 1980, in Palm Beach, Florida.

His “romanticizing” of classical composers was also controversial. His own style of perfectionism was achieved through long hours of practice, often extending through the night until early morning hours, sometimes with his students in attendance. He exhausted organ tuners and maintenance people by insisting on refined sonic and mechanical details of the organs he played, even platform lighting.

As for organs, Fox presided at a Hook and Hastings instrument at Riverside Church until its replacement with a five-manual Aeolian-Skinner instrument in 1948. He disdained the emerging Baroque movement and eighteenth-century style Germanic instruments, describing them as “gutless wonders” and “museum-piece shriek box[es],” and their proponents as “tracker-backers.” On the other hand, he adored the huge E. M. Skinner organ at Yale University’s Woolsey Hall and the equally imposing instrument in the Wanamaker store in Philadelphia, making recordings on both instruments. He was also impressed with the quality workmanship of Fratelli Ruffatti instruments, on which he performed occasionally. Fox

had a four-manual Aeolian-Skinner instrument installed in his large Tudor “palace” in Englewood, New Jersey. His acceptance of electronic instruments was long-lasting, including his design of a five-manual Rodgers organ—the largest electronic ever built at that time—installed in Carnegie Hall, New York, in 1974, and a duplicate touring instrument, “Royal V” (the console was carpeted in royal purple), to replace the earlier “Black Beauty,” which was showing signs of electronic fatigue after many miles of travel. A four-manual Allen electronic instrument succeeded the new instrument in 1977.

On the human level, Fox had the capacity for making friends wherever he went on account of his engaging and spontaneous personality, and he had the exceptional ability of recalling hundreds of names and faces in lengthy reception lines after a lapse of many years. He endeared himself to his adoring fans, especially young people, and he also cultivated wealthy, influential, and eccentric older women as part of his self-promotional style. On the intimate personal side, Fox maintained a homosexual relationship with the choir director at Riverside Church for thirty-three years (both the music and the organ worlds were dominated by gay men at that time), followed by another alliance with a youth he had met while on a performing engagement in Ontario in 1962, one that continued for the remainder of his life; Fox left him the whole of his fortune.

Fox’s personal peculiarities included his habit of addressing all of his friends as “honey” and referring to three of the closest as his “chicks”; his considerate treatment of his organ students regardless of their level of talent or artistry (“mother hen”); his legendary cheapness in charging admission to his “castle” and collecting donations from invited guests at his dinner events; his preference for eating at cafeterias; his belief in mysticism and faith healers; his habitual lateness for everything, except recitals and church services; the “world’s worst driver” of a pink Cadillac; his witty manner of describing events, places, and persons (sometimes cruel or deliberately annoying); and his love of strange clothes, including the dramatic Spanish cape.

Whether Fox can accurately be described by the enthusiastic accolades quoted in the first paragraph of this review is debatable. As for being “the most successful American organist in the history of the instrument,” this may be true in theatrical terms, but as for intensity of musical activity Clarence Eddy (1851–1937) in his own time was described as “a peer of the greatest living organists.”² A possible contender for the title “the greatest living interpreter of Bach’s organ music” would be Fox’s contemporary, E. Power Biggs (1906–1977), whose approach to the organ and historical performance practices were deplored by Fox. As for Fox being “the greatest organist who ever lived,” this statement reflects Marshall Yaeger’s publicity hype for Fox; it is meaningless in the absence of a definition of “greatest” and reliable evidence concerning organ players over the centuries.

Setting aside these minor quibbles, this imaginatively conceived and highly entertaining book provides many revelations into the personality—passions, panache, peccadilloes—and achieve-

ments of a major figure in twentieth-century organ culture in the U.S.A.

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

Notes

1. The bracketed title, “The Dish,” whose origin is not known with certainty, has several intriguing alternative interpretations. One is a slang definition of the term: “an attractive person, something that one really likes,” a description that clearly reflects the views of the book’s contributors, all admirers of Fox. It may also be a term indicating inside information or gossip, one that is used in social conversation, and Virgil Fox did love “high society”—this view has been proposed by Richard Torrence, one of the book’s authors. The term is also appropriate, considering the book’s cover, which shows Fox “dishing up” a repast in his elegant dining room. Fox enjoyed entertaining with the many place settings acquired during his travels.

2. *The Organ*, 1 (October 1892): 1. “No organist in this country is more widely known . . . than Mr. Clarence Eddy.” In 1879, in Chicago, Eddy completed a series of one hundred weekly recitals without repeating a single number. He performed extensively in Europe and in the U.S.A., and dedicated more organs in this country than any other organist.

New Recordings

Lübecker Orgelromantik. Played by Joachim Walter at Schwerin Cathedral. Motette CD 12681. Available from Albany Music Distributors, Tel. 518/436-8814, no price given.

The disc (72 minutes) contains *Sonata 1 in f-moll*, by Mendelssohn; “Andante cantabile” (from *Symphony No. 5*), by Beethoven (arr. H. Jimmerthal); “Andante cantabile” (from “Dissonance” *Quartet* KV 465), by Mozart (arr. H. Jimmerthal); *Allegro moderato*, by Hermann Berens; “Andante cantabile” (from “Jupiter” *Symphony* KV 551, by Mozart (arr. H. Jimmerthal); “Pilgerchor” (from *Tannhäuser*), by Wagner (arr. Liszt); *Wachet auf* (BWV 645), by Bach; *Fantasia in c-moll* (op. 25), by Hermann Berens.

This is both an intriguing and an enjoyable recording. Joachim Walter completed his doctorate at Göteborg University in the year 2000 with a dissertation on repertory and registration practice in the Marienkirche/Lübeck in the 19th century. This involves primarily a study of the work of two organists of the Marienkirche, Hermann Jimmerthal (1809–1886) and his pupil and successor Karl Lichtwark (1859–1931). The recording is a musical illustration of the results; it contains works from Jimmerthal’s repertory performed according to registration indications provided by Jimmerthal and Lichtwark.

The Schulze organ of the Marienkirche was destroyed in World War II, and Walter has chosen the big 1871 Ladegast organ in Schwerin as the most suitable instrument available that makes it possible to recreate Jimmerthal’s performances. The Schwerin organ, slightly larger, is remarkably similar, even in some details of construction—one wonders in fact just how familiar Ladegast was with Schulze’s instrument—and Walter is able to approximate Jimmerthal’s intentions quite closely.

Hermann Berens (1826–1880) was born in Hamburg but spent most of his professional life in Sweden as a professor of composition. His compositions are listed in all good repertory guides but very seldom played. Those heard here are effective works showing a fondness for contrapuntal ingenuity and extreme dynamic contrasts. Berens was not to my knowledge an organist, but these are quite organistic though technically demanding works. The three-section “Fantasia” is well worth hearing.

Liszt’s Wagner transcription is quite frequently performed nowadays. It is extremely effective here; the Schwerin organ commands a tremendous range of volume, from a very distant-sounding pianissimo to a room-shaking fortissimo, and the procession of pilgrims is quite striking. Jimmerthal’s transcriptions are impressive works for organ; he remained as faithful as technically possible to the notes, but made no attempt to imitate the



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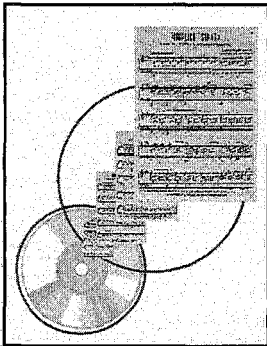
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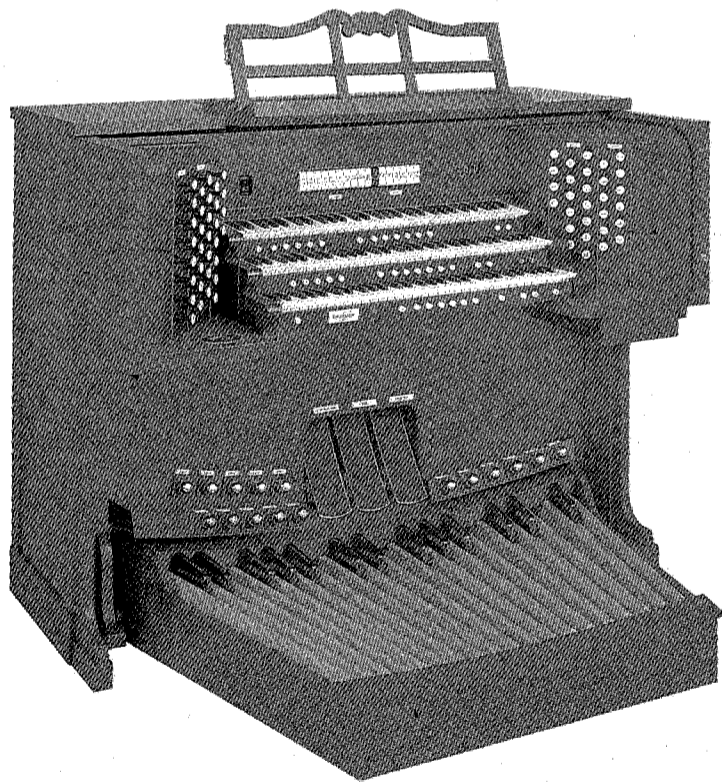
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original orchestration. A lovely clarinet stop is prominent in the quartet transcription, for example, and Jimmerthal (or Lichtwark) makes extensive use of full organ, assorted solo voices, and so on. The transcription of the slow movement of Beethoven's fifth symphony is really impressive as long as one can mentally divorce it from the original.

So much has been written about the Schwerin Cathedral organ in recent years that little need be said about it. There are numerous fine solo voices and all the reeds, both solo and chorus, are excellent. Full organ is very solid and perhaps a little too bottom-heavy, for Ladegast's mixtures, even for their date, are quite weak. This recording reproduces the sound of the instrument in its setting very well indeed. At the moment I say this with some conviction, since I heard part of the same Mendelssohn sonata played after a service in Schwerin a few weeks ago. The organ is for its date well-equipped with playing aids, but the two registrants named in the notes must have had a busy time in the Jimmerthal transcriptions.

Joachim Walter studied in Lübeck with M. Haselböck, and attended master classes given by Alain, Bovet, Roth, Lohmann and others. He has concertized all over Europe, particularly in the Scandinavian and Baltic countries. He is organist and cantor of the Lutherkirche in Lübeck, but was given leave to complete his doctoral studies in Göteborg. In a sense, one cannot judge his abilities very well from this recording, since he is trying to recreate someone else's performance. His playing is technically assured and he obviously handles the organ beautifully. I hope to hear him again.

The accompanying leaflet (German and English) is excellent; it contains an essay explaining Walter's research, excellent notes on the music, and a good account of the organ, plus a specification of the Schulze organ that was destroyed in 1942. There is a detailed listing of the registrations used.

The disc is a fascinating record of Walter's research and an extremely enjoyable performance by a fine player on a great organ. Almost everyone will like this!

Josef Rheinberger, Vol. 2. Played by Wolfgang Bretschneider. Motette CD 12221. Josef Rheinberger, Vol. 3. Played by Ludger Lohmann. Motette CD 12231. Both discs are available from Albany Music Distributors, tel. 518/435-8814. No price given.

Volume 2 (70 minutes) contains Sonatas Nos. 14 (Op. 165) and 17 (Op. 181) and Nos. 1, 2, 3, 6, 8, and 10 from *Zwölf Orgelvorträge* (Op. 174). Volume 3 (73 minutes) contains Sonatas Nos. 3 (Op. 88), 4 (Op. 98), and 20 (Op. 196), and Nos. 3, 5, and 12 from *Zwölf Charakterstücke* (Op. 156).

The hundredth anniversary of his death may have produced a flurry of recordings of Rheinberger's works in 2001, but a number of recording projects have been in progress for some time. At least four surveys of all 20 sonatas are in various stages of completion, and at least two of these projects are including some of the miscellaneous organ works. It seems unlikely that any truly complete recording of all of Rheinberger's extremely numerous organ compositions will ever appear. The Motette series is, I think, the only one that is using more than one performer—the others are all one-man surveys. There are undoubtedly both advantages and disadvantages to either approach.

These two CDs contain a very attractive cross-section of Rheinberger's work. The third sonata dates from 1875, the 20th from 1901. While one can argue that the later sonatas are better than the early ones—the large-scale (28 minutes) *Sonata Nr. 20 in F-Dur* is surely one of Rheinberger's masterpieces—even the earliest sonatas have some extremely fine movements; the final fugues of the third and fourth sonatas rank among the great Romantic

fugues, for example. The little-known pieces from the two miscellaneous collections vary enormously in mood and considerably in quality, although all of them are enjoyable. The finest is perhaps the *Trauermarsch*, not an ultraslow work like the funeral marches of Chopin or Beethoven, but a stately march reminiscent of real military funerals.

The two performers are both eminently qualified. Wolfgang Bretschneider (born 1941) studied musicology at the University of Munich and organ with Franz Lehrndorfer at the Hochschule there; he later studied with Langlais and Bovet. He is a professor in Cologne and Düsseldorf, adviser to the Archdiocese of Cologne, second organist of the minster in Bonn, and has concertized widely in Europe. He has edited the collected organ works of Rheinberger. Ludger Lohmann (born 1954) studied musicology in Cologne and organ with Wolfgang Stockmeier, also in Cologne, as well as with Heiller and Alain. He is professor at the Hochschule für Musik in Stuttgart and organist of the Roman Catholic cathedral there. He is very widely known as a recitalist and recording artist.

Both organists clearly like and understand Rheinberger's music and both of them follow the indications of tempo and registration provided by the composer closely, but not slavishly. Both pay a great deal of attention to phrasing and articulation. I enjoy the playing of both Bretschneider and Lohmann so much that I find it hard to express a preference; if I find Bretschneider's playing just a shade more flexible and a little warmer; it is perhaps because he has, in my opinion, a clearly superior organ at his disposal.

The two organs featured here are actually both very well suited to Rheinberger's music. Bretschneider uses the III/64 Walcker of 1911 in St. Jacobus Church in Ilmenau, Thuringia. The organ was an early example of electro-pneumatic action. Sauer provided a new console and made some tonal changes in 1961/2; the tonal changes were largely reversed by Scheffler, a builder from Frankfurt/Oder, in 1991. The organ has lovely warm principals, a fine 32-foot pedal reed, and a number of excellent solo voices, notably clarinet and oboe. It also has a remarkably complete pedal division—there are 18 stops on both the Hauptwerk and Pedal divisions. The variations of the middle movement of the 17th sonata show off the solo voices particularly well.

Lohmann plays on the III/51 organ built by the brothers Link in 1906 for the municipal church in Giengen an der Brenz, not far from Stuttgart. The instrument was renovated by the Link firm in 1977; it was used for many years as a demonstration instrument by Link, whose shop is in Giengen, and is extremely well preserved. Its finest features are the flute stops and a clear principal chorus, which, however, lacks the warmth of Walcker's work in Ilmenau. The Pedal has a very effective 32' flue stop, but no 32' reed. One does wish for more upperwork and better chorus reeds; full organ is a bit disappointing.

The accompanying leaflet (German, English, French) contains a good deal of information about music, organs, and performers. Bretschneider provides clear, factual notes in outline form, while Lohmann has written a series of short interpretative essays.

These are my favorite Rheinberger recordings to date. I readily admit to being prejudiced—to me Rheinberger is a classic example of the wrongfully neglected composer. However, even less convinced admirers will find much to enjoy here—some fine music, excellent performances, and good, appropriate organs.

—W. G. Marigold
Urbana, Illinois

New Organ Music

Pierre Cochereau: Boléro, sur un thème de Charles Racquet. Éditions Chantaine EC116. Available from Theodore Presser.

This improvisation was recorded on Philips 6521 047 at Notre Dame Cathedral in Paris on May 14, 1973 and has been transcribed by the composer's son, Jean-Marc Cochereau. It is a stately chaconne that descends to a grand peroration, then fades away. A recurring playful sextuplet refrain adds a bit of diversion to the rather dignified chaconne theme. The percussion part could easily be played by a high school student. It is indicated for snare drum only, but could easily be embellished with timpani, triangle or cymbals. Certainly, this work would be a welcome addition to recitals, but would also serve well in academic and liturgical contexts where a long processional is required.

Pierre Cochereau: Symphonie pour Grand Orgue. Éditions Chantaine EC 100. \$32.50. Available from Theodore Presser.

Since his untimely death in 1984, Pierre Cochereau's list of published works has been greatly expanded by a series of transcribed or reconstructed improvisations that have been published by United Music. Publishers and Chantaine; however, the list of actual compositions was believed to be limited only to his published *Micro-Sonate en trio* (1969), *Thème and Variations sur "Ma Jeunesse a une fin"* and *Trois variations sur un thème chromatique*. Since Cochereau's death another composition was discovered in his papers. This four-movement symphony is clearly a major work of the stature of Dupré's symphonies or Vierne's last two symphonies. It consists of a ternary first movement (marked adagio et allegro); a lyrical adagio, also in ternary form; a delightfully impish scherzando; and a grand concluding fugue of nearly six minutes duration. (Curiously, there is no perpetual movement toccata included in the set.) The influence of Vierne's symphonies 2, 5 and 6 is especially evident in the cyclic use of thematic material. Cochereau's harmonies range from rapturously luxuriant in the slow movement to biting and sardonic in the scherzando, but they are always riveting. Compared to the reconstructed improvisations, the textures and counterpoint are more rigorous and consistent, and the structures are more clearly delineated. However, this greater attention to constructional detail makes the symphony seem somewhat more academic and less spontaneous than the best of Cochereau's improvisations. The work is transcendently difficult, but would make an excellent addition to anyone's twentieth-century repertoire list if they are willing to invest the time required to perfect its intricacies. (There is a recording of this piece by John Scott Whiteley on Priority PRCD 619.)

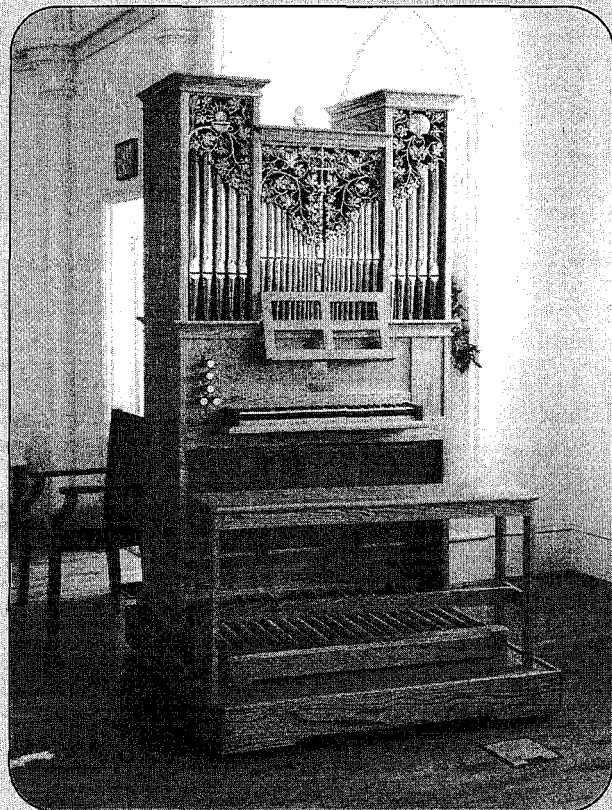
—Warren Apple
Venice Presbyterian Church
Venice, Florida

Six Pieces for Organ, Joseph W. Jenkins. MorningStar MSM-10-947, \$11.00.

This collection, part of The Saint Louis Cathedral series, includes the following movements: "Upon an Old English Hymn Tune," "Arioso," "Sonata," "Adagio in Phrygian Modes," "Rondeau," and "Deo gracias." Introductory notes inform the reader that Jenkins, professor of music at Duquesne University, originally composed these pieces in 1966, dedicating five of them to Pittsburgh organists. The current version "incorporates revisions which reflect several decades of performing and teaching these pieces to organ students." As one would expect, therefore, the music is carefully crafted and manageable for the intermediate-level player.

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"Blow Ye the Trumpets." The fanfare motif of the original tune is present throughout this setting, which derives rhythmic momentum from meter changes and counterpoint. The harmony is spare, favoring both quartal and triadic combinations. "Arioso" is characterized by a lovely, cantabile melody, and a pervasive (but non-abrasive) chromaticism that contributes to the mystical nature of the movement. A note in the foreword informs the reader that, alternatively, "Arioso" may be played by a solo instrument such as the clarinet, English horn, or flugel horn. "Sonata" is a lively exercise in binary form with a clean, contrapuntal texture, terraced dynamics, and enough hemiola to satisfy any early music enthusiast. The neo-Baroque qualities of this movement suggest a connection with the music of Hindemith and Distler. "Adagio in Phrygian Modes" is built on a haunting, three-note motive in the Phrygian mode transposed to G major. "Rondeau," in contrast, lies firmly within the sunny tradition of 18th-century rondeaux with their playfulness and sprightly rhythms. The final piece in the set, "Deo gratias,"

is subtitled "processional or recession-al." Form follows function, and the piece is suitably acclamatory and majestic. Square-cut rhythms and homophonic texture (in striking contrast to preceding movements) predominate. Boldness carries the day as the movement cadences (after adding a 32' pedal stop in the final four measures) on a major seventh chord. But pragmatism is present in the "optional addition if a quiet interlude before church service is desired." All in all, this is an interesting and useful set of pieces that may be used separately or together.

In Memoriam; Noël Flamand; Prélude et Fugue sur le nom d'Antoine Drizenko, Jeanne Joulain. Editions Chantraine, no price given.

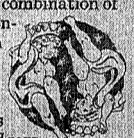
French organist Jeanne Joulain published 41 works for organ, chamber music, orchestra, voice, and choir in a period spanning the late 1930s to 1994, yet she does not rate an entry in the *New Grove Dictionary of Women Composers* or any other standard reference work. She taught at the Conservatoire

National de Région de Lille for many years. One of her students was Antoine Drizenko, who became titulaire at Saint-Etienne and Saint Maurice de Lille in 1986, and for whom she composed the third piece listed above. *In memoriam* was first written in 1962 to commemorate the 25th anniversary of the death of Vierne; it was subsequently revised by Joulain in 1994. The piece is given an 'easy' rating by the publisher, and would be a nice entrée on a program that features any works by Vierne. *In memoriam* is based on a *soggetto cavato* theme made from Vierne's name; it is a brief and subdued meditation characterized by mild chromaticism and sustained lines.

Moving up by a degree to 'medium' on the difficulty scale, *Noël Flamand* is an engaging setting of a Flemish noel in the form of theme and variations. By following this structure, Joulain places herself squarely in the tradition of Dandrieu, d'Aquin, and Balbastre, and in the 20th century, Jean Langlais. Joulain's setting holds the performer's interest by indulging in frequent key, textural, and registrational changes. In

the French tradition, Joulain specifies registrations throughout, and these reflect an orchestral approach to the organ. A three-manual instrument or one with divisional pistons is required. *Noël Flamand* would be an interesting piece to program with other 18th- and 20th-century noel settings.

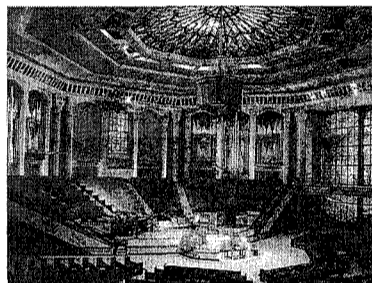
Prélude et fugue sur le nom d'Antoine Drizenko is by far the most difficult work of the three listed. As in *In memoriam*, Joulain has created a subject from a person's name which she uses as the basis of a sectional prelude. The prelude begins quietly and simply but builds to a fiery passage full of sixteenth-notes played on full organ with reeds before subsiding to the opening texture and registration. The fugue that follows begins with a shortened version of the subject which is distinguished mainly by the ascending major 7th with which it begins. At the end of the exposition, Joulain introduces a second subject; the first subject returns for the final thirteen measures of the fugue. Joulain is clearly in command of her counterpoint, but this piece is not likely to interest many American organists because of its diffi-



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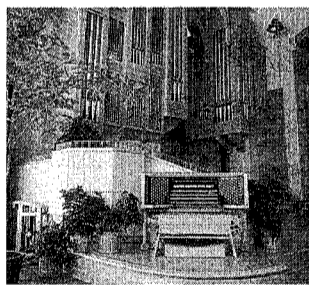
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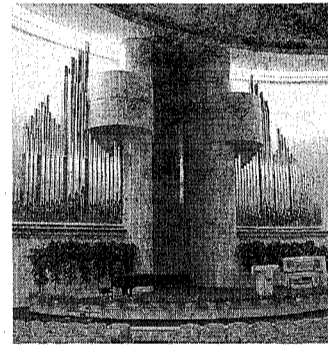
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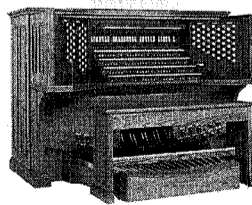
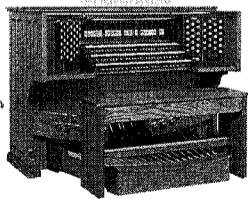
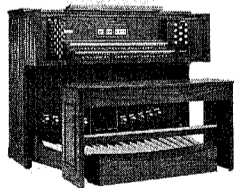
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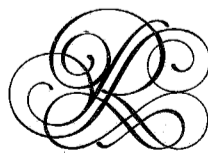


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culty and reference to an unfamiliar French organist.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

Plugging the Gaps, Kevin Mayhew, MB99718, \$27.95.

Organists uncomfortable with having to improvise during the liturgy will find relief with these ready and accessible one- to two-page improvisations. From the 24 major and minor keys, improvisations are set to 18 of the most frequently used keys. Each key, beginning with C major followed by C minor, etc. (in chromatic ascending order), offers five to eight pieces in varying styles, all of which are stylistically consistent. Care has been made to include pieces of differing meters within each key to accommodate a variety of situations. Written with varying circumstances in mind, they may be stretched or shrunk to suit the occasion, but the occasion for which these 100 pieces may be used may not be limited to interludes within the liturgy. Many of the works could make suitable preludes or voluntaries when played in whole. As teaching or study pieces, their individual stylistic consistency, brevity, and the varying tonalities represented make them ideal. A book whose use extends beyond its intended scope, *Plugging the Gaps* is a useful resource.

David Lasky, Seven Intonations on Hymns for the Easter Season, Volume I (contains settings of Easter Hymn, Gaudeamus Pariter, Gelobt Sei Gott, Llanfair, O Filii Et Filiae, Victimae Paschali, and Victory), H.W. Gray, GB9612, \$7.95.

Set in a predominantly diatonic context, the harmonic language of these settings is very similar to that of the original hymns. Variation is reserved for the hymn tunes, set in two voices and lightly embellished with fanfare figurations reminiscent of trumpet writing. Indeed, a part is provided for two trumpets

should they be available. Trumpet players will find the writing economical and within the middle range of the instrument, rarely ascending above the staff. When these settings are performed on organ alone, play the solo parts on a separate manual, preferably containing a solo trumpet stop as suggested in the preface of the score. If performed with solo trumpets, it should be remembered that this collection is limited only to introductions. Therefore, if trumpet writing is desired for use within the stanzas of the respective hymn tunes, it will have to be found from an additional source. These intonations, with or without trumpet, however, are not limited to the context of hymn singing. They may be played as organ solos or used as short processional pieces within the liturgy. This collection will find effective use where compact and simple intonations to selected hymns are desired.

—Domecq Smith

Domecq Smith is a past recipient of a Meet the Composer Grant. He is director of music of Grace Church, Plainfield, New Jersey, and is director of the Plainfield Girl-choir.

Five Hymn Preludes for Oboe and Keyboard, Brian Wenkelmann, CPH 97-6871, \$8.00.

These settings of five ubiquitous hymn tunes (Hyfrydol, Liebster Jesu, Nettleton, Picardy, and Resignation) are fairly straightforward once-through-the-tune arrangements. They would make lovely hymn tune preludes when your favorite oboist is available for a service, or could find a place on a recital program (total playing time for all five is about six and a half minutes).

In Hyfrydol, Liebster Jesu, and Resignation, the oboe takes turns with the keyboard in presenting phrases of the tune; the tune may even be somewhat ornamented. In Picardy, the keyboard accompanies as the oboe plays the tune throughout; the keyboard presents the tune in Nettleton while the oboe plays an obbligato. The writing is pleasant

throughout and both oboe and keyboard parts are easy to play. The keyboard part could be played on piano or organ, though no organ registrations are suggested.

Donald Busarow, Three Organ Preludes, Morningstar MSM 10-524, \$7.00.

Donald Busarow is professor of music at Wittenberg University in Ohio. He has published over 100 works during the last 40 years. This recent collection of organ preludes shows reasons for Busarow's success. These preludes are well-written and would be useful service music (the settings are in the same keys as are the hymns in the *Lutheran Book of Worship* and *With One Voice*).

Hymn to Joy combines an "Old Man River" rhythmic motif as introduction and interlude with the hymn tune; the tune is repeated with a brighter registration and doubled tempo, and again in the pedal, with broken chords above; the setting ends quietly as it began, with the opening motif. *Gaudeamus pariter* ("Come, You Faithful, Raise the Strain") uses the opening descending fourth of the hymn tune as the basis for accompanying material; the tune itself is confined to the pedal. The setting of Slane ("Be Thou My Vision") alternates a relaxed interlude with the tune squarely presented; after a modulation

to the major mediant, the same scheme is repeated, then returns to the tonic for a quiet ending.

Oh, Come, Oh, Come, Emmanuel. Optional wind chimes or chime tree. John Behnke, CPH 97-6909, \$9.00.

John Behnke, a prolific composer, is professor of music at Concordia University, Wisconsin; he has also twice received the the ASCAP Composers Award. This three-movement setting of medium difficulty (about five minutes in total length) could find many uses during Advent: in its entirety as a prelude or in recital, or its individual movements could function separately. The opening movement, Chant, would make a fine hymn introduction; it quotes the hymn tune over an accompaniment of open fifths. Meditation (the sole movement which is scored for the optional wind-chimes or chime tree) could serve as a short prelude or interlude; it does not quote the entire plain chant tune, but instead focuses only on the "Rejoice, rejoice" descending minor third. The majestic Toccata, which quotes material from both the Chant and Meditation movements, would be a fine brief postlude. Very attractive and well-crafted music.

—Joyce Robinson

Sewanee Church Music Conference



Stephen Hamilton leads a choir rehearsal at Sewanee Church Music Conference



John Fenstermaker rehearsing the choir at Sewanee

The 51st annual Sewanee Church Music Conference was held July 9-15 at DuBose Conference Center in Monteagle, Tennessee, and at the University of the South. Filled to capacity, the conference attracted 153 organists, choir directors, and choristers from 26 states. Dr. Robert Delcamp, professor of music at the University of the South, planned and directed the conference. Dr. John Fenstermaker, organist and choirmaster (retired) of Grace Cathedral, San Francisco, and Dr. Stephen Hamilton, minister of music, The Church of the Holy Trinity, New York, headed the conference faculty. The Rev. Dr. Joe Burnett, professor of pastoral theology, University of the South, led the daily services and gave a series of lectures.

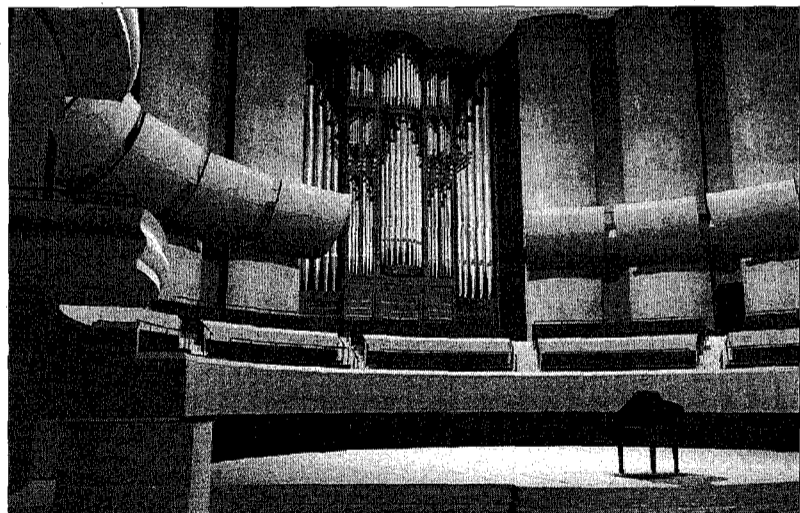
The organ recital in All Saints' Chapel began with works by Chadwick, Buck, and Myron Roberts, played by Fenstermaker. Hamilton presented the amusing *The King of Instruments* by William

Albright, narrated by Fenstermaker, and concluded the program with works of Franck and Vierne.

A highlight of the conference was the concert by Schola Cantorum Nashville, sung in the new Chapel of the Apostles at the School of Theology.

All Saint's Chapel provided the setting for the major events of the week. The choral evensong on Thursday evening featured Stanford's *Magnificat and Nunc Dimittis in B-flat* and H. Balfour Gardiner's *Evening Hymn*. At the Sunday service, music commissioned by the conference was premiered, including works by Dale Wood, David Ashley White, and Roland Martin. A centerpiece anthem was *Celebration Hymn* by Kenton Coe. Brass and percussion added festive flair to anthems and hymns throughout the service. Fenstermaker and Hamilton served as conductors and organists, and all conferees formed the massive choir for both services.

—Mary Fisher Landrum



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Recovering the early organ works of John Stanley

John L. Speller

Introduction

John Stanley (1712¹–1786), as organist of All Hallows, Bread Street, London (1723–1726), of St. Andrew's, Holborn, London (1726–1786), and of the Temple Church, London (1734–1786), was primarily a church organist. It sometimes helps to state the obvious, since Stanley was many things besides. He was, for example, Master of the King's Music after Boyce's death in 1779, a fine teacher, a successful concert organist, the composer of a number of popular oratorios and concerti, Handel's literary executor, the youngest person ever to obtain a Bachelor of Music degree at Oxford University. *Etcetera, etcetera*. And, of course, he managed all of this in spite of being blind. Stanley published his organ works in three volumes, each comprising ten voluntaries. These were Opus 5 (1748), Opus 6 (1752) and Opus 7 (1754).² Besides these, as we shall see, it is possible to recover a number of additional voluntaries, some of which date from considerably earlier than 1748.

As a musician whose primary responsibilities were liturgical, John Stanley was required to accompany the service music every Sunday, and also to improvise voluntaries at various points in the service. A *voluntary*, incidentally—in its classical meaning—was a piece produced extemporaneously by the will, the *voluntas*, as opposed to a *composition*, a piece written down on paper. As Nicholas Temperley has shown,³ before the nineteenth century in the Church of England there were two principal forms of voluntary. These were a First Voluntary—generally an introduction and a movement or two for solo stops such as the trumpet or cornet—placed between the psalms and the first lesson at Morning and Evening Prayer, and a Second Voluntary—generally an introduction and fugue—at the end of the service. Some churches had an additional voluntary before the service, but this seems to have been of less importance and far from universal.

So far as organ music is concerned, therefore, John Stanley's primary responsibility for sixty-three years was to improvise a voluntary before the first lesson, comprising an introduction and an additional movement or two for the solo stops, together with an introduction and fugue at the end of the service. Stanley had doubtless spent many hours during the week practicing on the harpsichord at home, and had a good idea at least of what he intended to improvise on Sunday, but there was still a sense in which these pieces were extemporaneous. According to Burney, Stanley's improvisations were so fine that on Sundays none other than Handel himself, who attended St. George's, Hanover Square, would sometimes leave church early and rush over to the Temple Church to hear Stanley's final voluntary.

Most voluntaries were never written down as compositions, and most of them are thus lost to posterity. There is nothing unusual about this. In nineteenth century France, Gabriel Fauré was a church organist for over sixty years. His contemporaries thought him a better player than Franck, Saint-Saëns or Guilmant. Yet he never wrote down a single improvisation; he did not produce a single composition for organ. Indeed, George Bizet thought it rather surprising when he discovered that his friend César Franck *had* published compositions for the organ. Improvisations were spontaneous, vibrant, exciting. Compositions were stereotypical, dull and wooden.

Stanley as composer

Perhaps, therefore, the question we should be asking is why organists should have written down their improvisations as compositions at all. In answering this question it is important to note that very few voluntaries for organ were published in England before Stanley's *Opera Quinta* of 1748. The obvious reason for this is that in early eighteenth-century England, organ music had a very limited market. Most of the comparatively small number of organists there were had positions in important churches and were competent musicians well capable of improvising their own voluntaries. They had no need to use the compositions of others. There

was therefore a minimal market for published compositions for the organ and it would consequently have been almost impossible for Stanley to have found a publisher before 1748. Nevertheless, some organists did write down some of what they considered their finer improvisations in manuscript form.

Manuscript compositions were used for two main purposes. First, they were often used for recital purposes, as for example when organists like Stanley played at the dedication of a new instru-

ment. (The reason for this is not entirely clear in view of the fact that improvised voluntaries were considered more interesting than compositions. Nevertheless, this seems to have been what was done.) Secondly, manuscript compositions were widely used as exercises for instructing apprentices or students who were learning the organ, or for "beginning organists" to play in church. For example, Stanley remained organist of St. Andrew's, Holborn after taking the more important post as organist of the Temple Church in 1734. He would therefore have needed to use assistants and apprentices to cover the services at St. Andrew's on most Sundays. In some cases these substitutes would have been insufficiently experienced to be capable of improvising their own voluntaries competently, so they would have played from manuscripts of their master's compositions or those of other "eminent masters."

Some of the manuscript collections produced for this purpose have survived. One important collection of this

kind is the so-called "Southgate Manuscript," a collection of sixty-four voluntaries in the library of the Royal College of Organists in London. This seems to have been compiled around the year 1750, possibly under the aegis of Dr. Maurice Greene, in order to instruct choristers of the Chapel Royal who were learning the organ. This manuscript, as we shall see, contains several of the early organ works of John Stanley. Furthermore, some publications of the later eighteenth-century, such as *A Collection of Voluntaries for Organ or Harpsichord, Composed by Dr. Green, Mr. Travers, & Several other Eminent Masters*,⁴ and a collection of voluntaries "by Eminent Masters" which Edward Kendall of Falmouth published in around 1790, seem to have had their genesis as manuscript collections of a similar kind.

Recycling—eighteenth-century style

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2. Concerto No. 5 in F - G.F. Händel	6:52	
Larghetto / Allegro / Alla siciliana / Presto		
3. Hymn: It is Well With My Soul (Improvisation)	3:04	
4. Basse et Dessus de Trompette - L.N. Clerambault	7:23	
5. Prelude and Fugue in G major, BWV 541 - J.S. Bach	5:23	
6. Adagio in E major - Frank Bridge	5:42	
7. Fanfare - John Cook	3:47	
8. Prelude on "Rhapsymedre" - Ralph Vaughan Williams	5:36	
9. Hymn: A Mighty Fortress (Improvisation)	5:13	
10. Litanies - Jehan Alain	1:43	
11. Hymn: On Christmas Night (Improvisation with Zimbelstern)	1:55	
12. Hymn: Guide Me, O Thou Great Jehovah (Improvisation)	3:38	
13. Jesu, Joy of Man's Desiring - J.S. Bach	6:02	
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J. DAVID HART

American Organist J. David Hart began his professional career at the age of 10 and presented his first public concert at the age of 12. Mr. Hart has concertized extensively throughout the United States, including performances at the Riverside Church in New York as well as major churches, colleges and universities. He made his Carnegie Hall debut in 1989. He has been featured as organ soloist with major American symphony orchestras including performances with conductors Michael Tilson Thomas of the San Francisco Symphony, Robert Page, Lorin Maazel, Istvan Jaray, Keith Lockhart and Skitch Henderson and Andrew Davis.

A former National Treasurer of the American Guild of Organists, he is a Fellow of that organization and received the highest score nationally in the Associateship exam. He holds both Bachelor's and Master's degrees from Carnegie Mellon University and also was a member of its faculty for 5 years. He also served as College Organist at Chatham College in Pittsburgh from 1984 to 1991. His organ teachers include Russell G. Wichmann, Donald Wilkins, Frederick Swann and Robert Anderson. Hailed as a skilled improvisateur, Mr. Hart has played concerts, led workshops and taught

master-classes for conventions and chapters of the American Guild of Organists, the Presbyterian Association of Musicians and other denominational organizations.

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he was sometimes wont to use the material for other purposes. Op. 6, No. 7, for example, is an Introduction and Fugue in G major such as Stanley would normally have improvised at the end of a service. This voluntary is also found, however, as the first two movements of the overture to Stanley's oratorio *Jephtha* written circa 1751-57.⁵ Its rather orchestral form makes it highly suited to the purpose, and indeed in this instance it is possible the oratorio version came first. Another movement from a voluntary, recycled by Stanley in a different context, is the first movement of Op. 5, No. 10, the introduction from an Introduction and Fugue in A minor. This is found transposed into B minor as the second movement of Stanley's Concerto No. 2 for Organ and Orchestra, one of Stanley's *Six Concertos for Harpsichord or Organ*, published in 1775.⁶ Similarly, Op. 7, No. 10, an Introduction and Fugue in F major, is also found as the first two movements of the overture to Stanley's cantata *Pan and Syrinx*, of circa 1730.

Once it is realized that John Stanley frequently recycled his material in other forms, it becomes possible by studying the forms of his music to find other pieces that probably had their genesis in a similar way. For example, the first movement of Concerto I in D major⁷ has very much the appearance of the introductory movement of a Second Voluntary, while the penultimate movement of Concerto 2 in B minor⁸ appears to be a fugue from such a voluntary, perhaps originally paired, like the fugue in Op. 5, No. 10, with the Adagio from the same concerto. The first two movements of Concerto 3 in D major,⁹ an Adagio and the famous "Bell Allegro," similarly form an Introduction and Fugue that was probably originally composed as a voluntary for the organ.

In the case of Stanley's earlier works for organ, the inability to find a market for the organ voluntaries *per se* may have led Stanley deliberately to rewrite some of the pieces in other forms in order to make them publishable. For example, Stanley's Opus 1 of 1740 consisted of *Eight Solos for a German Flute or Harpsichord*. The fourth of these, an Allegro in D major, is also found as the second movement of a Cornet Voluntary, No. 36 in the Southgate Manuscript.¹⁰ In this instance it seems likely that Stanley felt that there was more of a demand for music that could be played by simple chamber ensembles than for organ voluntaries, and accordingly recycled some of his organ voluntaries as solos for the German flute. This kind of music would have been in demand among the gentry as something that small chamber ensembles could play at intimate *soirées* in the music rooms of country houses.

Another early Stanley voluntary that found its way into the Southgate Manuscript is an Introduction and Fugue, Southgate Voluntary No. 57.¹¹ This is found in two other forms. It formed the Overture to Stanley's cantata *The Power of Music*, which he submitted as his exercise to obtain the Bachelor of Music degree at Oxford University in 1729. Stanley also later revised it again as the overture to his oratorio, *The Fall of Egypt*, 1774.¹²

Recovering Stanley's lost voluntaries

A third organ voluntary found in the Southgate Manuscript is a variant version of one of Stanley's published voluntaries, Op. 7, No. 8. In the published form it is a four-movement voluntary in A minor, comprising Andante Staccato - Allegro - Adagio - Fugue. In Southgate Manuscript Voluntary No. 4, the fugue from Op. 7, No. 8, is found paired with a Largo introductory movement.¹³ In this form it is a classic example of a Second Voluntary, and there seems little doubt that this was its original form. It is instructive to examine the form of Op. 7, No. 8, and to attempt to determine how Stanley treated it during the editorial process. When this is done it becomes apparent that Op. 7, No. 8 includes movements that were apparently originally part of at least three separate organ

Example 1

Example 2

Example 3

Example 4

voluntaries from an earlier date. The first movement (Example 1) is a short Andante Staccato for Full Organ, that appears originally to have been the introduction to a Second Voluntary or Introduction and Fugue in A minor. This leads rather awkwardly and suddenly into an Allegro, apparently also for full organ, though ill-suited to it (Example 2). As I have argued elsewhere,¹⁴ this looks much more likely to have had its *fons et origo* as the second movement of a First Voluntary in A minor for cornet or for a solo reed such as the vox humana, bassoon or cremona. The fugue that follows (Example 3) quite obviously belongs originally to a Second Voluntary, and indeed this is the form in which it is found in Southgate Voluntary No. 4. What, therefore, Stanley seems to have done is to take movements from at least three separate voluntaries and knit them together, apparently rather hurriedly judging by the degree of awkwardness of the transitions, into a four-movement voluntary—essentially a concerto—for some public concert such as the dedication of a new organ.

The next question to ask is whether Stanley created concertos by knitting together earlier organ voluntaries on other occasions. A study of the published voluntaries suggests that he did so to create at least one other published organ voluntary. Op. 6, No. 6, is a Trumpet Voluntary. As we have it, the voluntary comprises an Adagio for Diapasons, a Trumpet Andante, an Adagio on the Swell, and an Allegro Moderato for "Ecchos and Flute." The last of these movements (Example 4) is especially interesting. It is strongly influenced by Handel's Organ Concerto Op. 4, No. 1, of 1735, but is really rather poorly suited to "Ecchos and Flute." Once again, examining its form suggests that it was originally—like the Andante second movement of Op. 6, No. 6—a trumpet movement. Here again it seems likely that Stanley has combined movements from two separate voluntaries—in this case two Trumpet Voluntaries—in order to create an extended concerto for some special concert.

Summary

When we examine the surviving works of John Stanley it becomes apparent that a number of early organ voluntaries survive in other forms, both as earlier recensions of later published

organ voluntaries, and also among Stanley's other works as concertos, the overtures of cantatas and oratorios, and suchlike. In some cases the earlier forms of Stanley's voluntaries seem to be more satisfactory than the later recensions, which have sometimes been rather awkwardly edited from earlier voluntaries. In the past this repertoire has remained unplayed, but once we are alerted to its existence there is ample opportunity for playing it. It is my hope that this music will be rescued from obscurity to enjoy a well deserved popularity in the future. ■

Notes

1. His dates are often erroneously given as 1713-1786.
2. The thirty volumes of Stanley's Op. 5-7 are available in facsimile form (ed. Dennis Vaughan, 3 vols., Oxford University Press, 1957), and as modern edition in the Hinrichsen *Tallis to Wesley* series (ed. Gordon Phillips). Individual voluntaries are also found in numerous modern anthologies.
3. See, for example, Nicholas Temperley, "Organ Music in Parish Churches, 1660-1730," *BIOS Journal*, 5 (1981), pp. 33-45. For an extension of this argument, see also John L. Speller, "Organ Music and the Metrical Psalms in Eighteenth-Century Anglican Worship," *The Tracker*, 39:2 (1995), pp. 21-29.
4. 4 volumes. London: Longman, Lukey & Co., 1771.
5. See H. Diack Johnstone's editorial note on p. 4 of *An RCO Miscellany: 18th. Century Organ Voluntaries*, ed. H. Diack Johnstone (Leigh-on-Sea: Basil Ramsey, 1980). The oratorio, based on a story in the Book of Judges, tells the tragic tale of a Jewish military commander who unwittingly promises to sacrifice his daughter in return for victory in battle.
6. A modern edition of Concertos 1-3, edited by Greg Lewin, has recently been published by Hawthorns Music of Wheaton Aston, Stafford. The Adagio in B minor, transposed and transcribed from Op. 5 No. 10, is found on p. 10.
7. F. 1 of the same edition.
8. Pp. 16-18.
9. Pp. 21-24.
10. A modern edition of this movement can be found in *An RCO Miscellany*, pp. 25-26.
11. Pp. 35-38 of the foregoing edition.
12. See H. Diack Johnstone's editorial note on p. 4 of *An RCO Miscellany*.
13. The introductory movement is found on pp. 7-8 of the foregoing edition.
14. John L. Speller, "Before the First Lesson: A study of some Eighteenth-Century Voluntaries in relation to the instruments on which they were played," *BIOS Journal*, 20 (1996), p. 77.

John L. Speller was born and educated in England. He obtained science and arts degrees at Bristol University, and has a doctorate from Trinity College, Oxford. He works as an organ builder with Quimby Pipe Organs, Inc., of Warrensburg, Missouri. He is the author of numerous articles on the history of the organ.

Introduction

Robert Noehren will celebrate his 91st birthday on the 16th of this month. He has enjoyed an unusual musical career and is perhaps the only serious organist in history who became an organ builder and skillful voicer as well. This past year witnessed the release of a remastered CD of his recordings on the large organ he built for St. John's Cathedral in Milwaukee (The Robert Noehren Retrospective, Lyrichord LYR-CD-6005) and the book, *An Organist's Reader: Essays* (Harmonie Park Press). He was for many years chairman of the organ department and University Organist at the University of Michigan, has made more than 40 recordings, authored numerous articles, and built more than 20 organs throughout the United States.

Once upon a time when I was about seven or eight years old, my father asked me if I should like to take piano lessons. I can't remember that I was very happy with the prospect. My play hours after school with baseball and my bicycle seemed pretty precious to me those days. My father was a family doctor, and one of his patients was an attractive young lady, I doubt that she was over 21 years old, who was beginning a career as a piano teacher. She lived a long way from home, and I had to take a street car many miles to her studio. Well, with much persuasion I began my lessons. After two or three sessions it became obvious that there wasn't much rapport between my teacher and me. She was very strict and was determined that from the beginning I would have to maintain a hand position which was just so. I guess in most circumstances there is nothing wrong with that, but I felt I was being put in a strait jacket. We worked together at each hand alone, but all my efforts seemed to trouble her even when I tried to play a very simple series of notes with one hand alone. We struggled on, and it seemed like weeks before we tried anything with two hands together. I had decided by this time that my coordination was poor, and I felt very clumsy. Piano was not for me. I practiced just as little as I could get by with. The whole year passed and, so far as my music was concerned, it was an unhappy one. I constantly fretted about my lessons and wanted to go back to baseball wholeheartedly.

Late in the spring I was getting off the street car on the way to my lesson when I was struck by an automobile and run over. By some miracle the wheels of the car missed any part of my body. I stood up almost immediately and, except for some scratches, seemed to be quite unharmed. I even continued on to my lesson. Needless to say, my parents were terribly upset when they heard of the accident, and at this point it was not difficult for me to persuade them that I should give up music.

The summer passed and a few weeks after school had begun again, my father gently approached me telling me he had another patient who was a piano teacher living very close to our home, and would I like to try again? I must have been in a very receptive mood, for I said, "why not." This woman was one of two maiden ladies who had a studio together. Each had her own class of students. The one who was to be my teacher was named Clara Schwarb. Again I began lessons, but this time it was quite a different story. Miss Schwarb had a very attractive way with children, and I liked her at once. In fact, she made a serious effort to interest me in music. I can no longer recall the details of our lessons, but I do remember that she spent some time at each lesson telling me about the great composers and assigned me little pieces which they had written. I began to respond with enthusiasm and after only a few weeks had passed I was playing rather difficult pieces for a beginner such as *Träumerei* of Robert Schumann. Miss Schwarb was not very strict, nor was she very critical. She did not slap my hand as had the first teacher, and did not even try to correct wrong notes. And she had such a happy disposition. I soon looked forward with much pleasure to my lessons and, I believe, by the end of that year had already made up my mind to become a musician. I remember Miss Schwarb with affection and owe a great deal of gratitude to her for her patience and persuasion.

I have never ceased to wonder about talent. Perhaps sometimes the teacher has more talent than the student. In any event, my strange introduction to music may give us something to think about and perhaps another slant at the meaning of talent.

St. John's Episcopal Church, Buffalo

During my early 20s I became organist and choirmaster of St. John's Episcopal Church in Buffalo, the city where I had been brought up. It was a lovely church designed by the famous architect, Bertram Goodhue, and recently

built in Tudor gothic style with fine stained glass and a ceiling richly decorated with polychrome colors. I was there eight years, and spent three and even four hours at the organ nearly every morning. It was a time when I learned a great deal of repertoire from Bach to Tournemire.

In those days the church was open every day for prayer and meditation. Occasionally someone would enter the church, unknown to me. One day as I came to a concluding cadence, I was interrupted by an old man who came up to the console and said, "Young man, I have been listening to your music, and you are in a very strange mood. I see dark colors and something is depressing you." I was taken aback and a little shocked to hear someone remark about my mood, especially from a complete stranger, for, as I recall, I really hadn't been concerned with how I was feeling and surprised that it would be evident in my organ playing. For a moment I suddenly wondered for what purposes I had been working all this time. He was a very old man, in his eighties or nineties with a strong will. From time to time he

returned and would sit in the church listening to me practice and then tell me what he had heard. Sometimes we would have discussions. He talked as though he were planning to live forever, but I couldn't imagine why. Well, I was too young and unsympathetic to appreciate his point of view. I felt sorry for him, for to me he looked very old and I wondered if he would even live to reach the outside of the church again.

Ernest Mitchell

A few years earlier, after high school, I had entered the Institute of Musical Arts in New York (now the Juilliard School). During the first weeks I explored the city and visited the fabulous Wanamaker store that in those days had an enormous organ. Later, as I left the store I saw before me a large and beautiful Gothic church. I entered and at once heard the organ. I walked quietly forward toward the chancel where I could see an elegantly dressed man sitting at a very large four-manual console. He was playing Karg-Elert's *Now Thank we all Our God*. The organ sounded magnificent, and what I heard and saw

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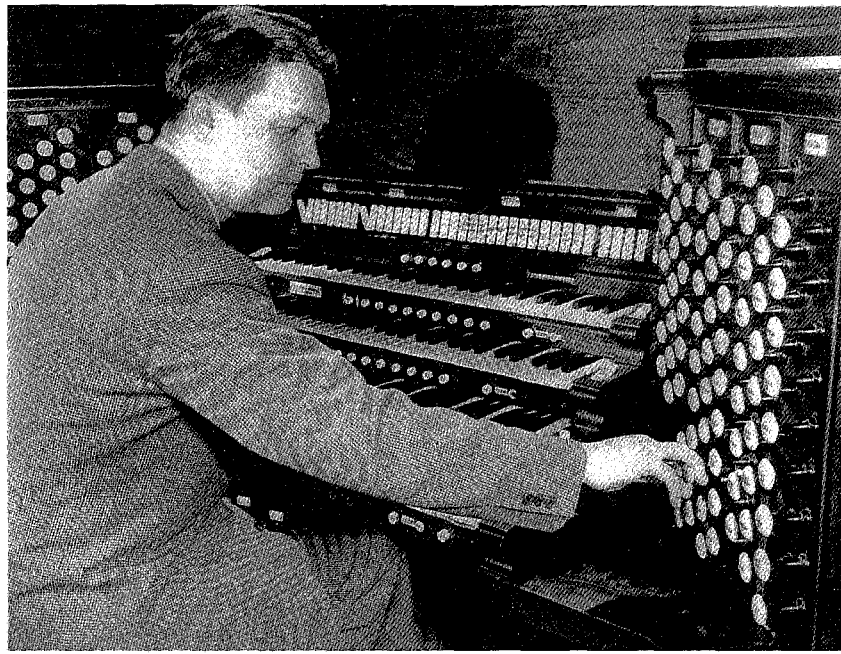
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at once impressed me as a model of perfection. The organist was Ernest Mitchell and the church was Grace Church, and both were to have a profound influence on me.

Grace Church in those days was an enormously wealthy church. If you approached the church on a Sunday morning you would see at least a score of Rolls-Royces and Pierce-Arrows parked along Broadway with their respective chauffeurs in black suits guarding the cars. When I entered the church the small congregation, elegantly dressed, in that lovely gothic nave suggested that here was a chapel just for millionaires. I had the feeling that I was not supposed to be there and hesitated to remain for the service. Nevertheless, I remained. The choir was highly paid, and it was my introduction to Mr. Mitchell's unique boy choir. The soprano section, consisting of 20 boys, had a most beautiful and unusual tone quality with intonation and phrasing that seemed faultless. There were also eight men representing some of the finest voices in town. Donald Dame, the tenor soloist, was also singing with the Metropolitan Opera. The choir boys lived in a very well appointed boarding school and rehearsed every day. It was the finest boy choir I had ever heard, and even now the quality of that wonderful choir remains in my memory. The organ in the church was enormous. It was a double organ: the organ in the chancel had 80 stops and was built first by Hutchins-Votey and then E.M. Skinner; the gallery organ was more recent having been built again by E.M. Skinner, and it contained 60 stops. There were five 32's in that church!

Mr. Mitchell, who had been a student of Widor in Paris, played superbly. He was particularly interested in French music and played the Widor and Vierne symphonies, Roger-Ducasse, Durufé, and was the first organist to play Tournemire in this country. He played many of the suites of Tournemire's famous work, *L'Orgue Mystique*, and two of his works were dedicated to Mr.



Robert Noehren, 1950, at the original 1928 Skinner console at Hill Auditorium, The University of Michigan

Mitchell. I found it difficult to decide in what he excelled: his magnificent choir or his wonderful organ playing. Several years later I was to become his student.

Some 20 or 30 years later on a visit to New York, I again wandered into Grace Church and discovered Mr. Mitchell practicing again at the console of a new organ. He was now retired and apparently in his seventies. A new organist and choirmaster had been engaged, and a new organ had replaced the old which reflected the incumbent's baroque taste. I was surprised though that Mr. Mitchell still continued to practice, especially on an organ which obviously did not suit his tastes. This I could not understand. I said to myself why doesn't this old man give up and simply enjoy his retirement. His professional life seemed to me to be at an end, and I couldn't imagine what in the world he was practicing for.

A different view

Well, here I am at the same gate post, and the scene looks quite different from my point of view today. Now I realize how I had completely misunderstood those two old men who had come into my earlier life, and I see clearly that some of us wish to live forever and carry on the same desires and ambitions of our youth. In fact, for me the next recital or recording is still my zenith. The urges for artistic accomplishment are even greater than ever and are nourished by many years of experience. Of course, at this late date I no longer look forward or backward except as a point of reference. Now I must live only for the moment with all its challenges and problems. Nevertheless, I must confess, there is always the future. This can't last forever. Well, I simply couldn't understand all this when I was a young man.

Lynnwood Farnam

I have never forgotten those two old men. They are two of the many influential figures that came into my young life. Lynnwood Farnam was another and probably the greatest of them all. My ambitions as an organist were probably linked to the influence Farnam had over me. His approach to organ playing remains unique in my memory, and he set a standard of quality in performance that was surely unprecedented and from my perspective today remains unchallenged.

Farnam was unusual; his conception of a musical work was never confined by the limitations of the organ. He sought to realize all its musical possibilities in spite of tonal and mechanical limitations. He was of course concerned about the quality of the instrument he had to play, as are all good performers. He had immense enthusiasm for the organ; he understood its traditional qualities and had a strong instinctual feeling for it.

On one occasion I remember hearing him play a *Magnificat* of Titelouze and was struck by his handling of the registration and his style of playing. He seemed to re-create the atmosphere of that period, even though the organ was hardly appropriate for the purpose. He realized, for instance, that a great work of Bach must finally sound as if it thoroughly belonged to the organ—it must, after all, be completely idiomatic. Thus, by combining a rich musical feeling with a passion for the organ, he succeeded in realizing an unusual conception of such a work on the average organ, even a mediocre one.

He was, first of all, one of the most accurate of all keyboardists I have ever heard. I am sure that this was not because he had great pride in his technical ability. To the contrary, he believed that a wrong note, no less a poor sound or a weak rhythmic figure, spoiled the texture of the music and thus distracted from the total impression. Accuracy was fundamental to his

efforts to interpret the music. In the end it was this high quality of Farnam's playing, musically and technically, which set such an unusual standard for me to follow.

Josef Hofmann

Another of the great influences of my life was the pianist Josef Hofmann, who was the head of the piano department and, in fact, dean of the Curtis Institute when I was a student there. Some say that Hofmann was the greatest pianist of the 20th century. His chief contender in those days was Sergei Rachmaninoff, but both men were good friends who seemed to stand in awe of each other. Like Farnam, Hofmann set the highest possible standard; he was one of the most consistently accurate keyboard players, and had the most remarkable mechanism of any pianist I have ever heard. And it is interesting to know that he was not only a great pianist but also a remarkable mechanical genius. He had his own machine shop and had acquired several patents for devices he had invented, including the shock absorber.

Over the years I have studied Hofmann's technique at the piano; it was based on a system of leverage involving the upper and lower arms. I came to understand that by using leverage of the arms, it is possible to develop great skill and power at the piano and still play with considerable ease. Of course, we organists do not need this kind of power unless we are playing a large tracker organ with manuals coupled. With this kind of technique the hands and fingers do not strike the keys. The feeling is more like a pushing away from the keyboard.

Hofmann did little practice, and I can understand why it is said that his technique required no maintenance. He did most of his work mentally away from the piano. He could learn a big work simply by studying the score, bring it to the instrument, and then play it at once in a finished form. In the use of his technical system he developed a unique touch with a tremendous control of dynamics. He not only played all the right notes, but seemed to play the right notes better than other pianists. You have to hear his playing to believe it.

Hofmann had one of the most remarkable ears in musical history. One day when he was still a boy, he heard a tuning fork supposed to be A-440 at the Metropolitan Opera and said it was a shade sharp—and it was. With his remarkable ear he could play back music correctly without ever having seen the score. Not a week passes that I am not listening to one of the many Hofmann recordings in my collection.

The Rev. Walter Lord

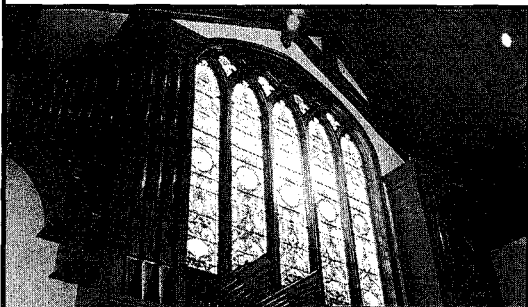
My early years of professional life in Buffalo as organist at St. John's Church were memorable ones. The Rector of the church, Walter Russell Lord, was a sympathetic influence in my career. He was a personality of unusual culture with far reaching interests in literature, the arts and music. His wife was a fine painter who had exhibited at the famous Armory Show of 1913 in New York. They travelled constantly in England, France and Italy. Dr. Lord and I sometimes had differences of opinion about the hymns and anthems, but he nevertheless was a great inspiration to me, and my interest in painting and gothic architecture began at this time.

Walter Holtkamp

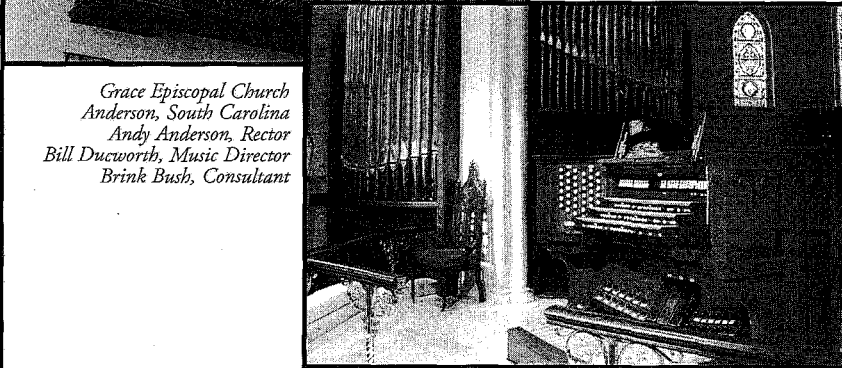
Soon after I began my career at St. John's Church in Buffalo, I became aware of an unusual organ builder in Cleveland, Walter Holtkamp, the father of Walter Holtkamp, Jr., and grandfather of Chris Holtkamp, who is now successfully running that company today. Walter Holtkamp was apparently forging an unusual and even daring path which would have a profound effect on the future of organ building in America, and I soon became excited with what he was trying to do. I started going back and forth between Buffalo and Cleveland to play and study his instruments. Early in the 1930s he even had invited me to take part in a recital and recep-

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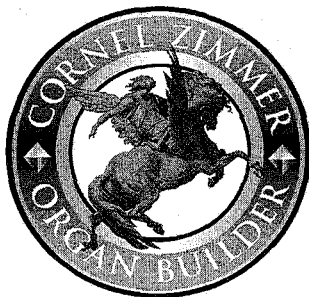
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Robert Noehren at the console of the organ at Gouda, The Netherlands, 1955

tion in his shop where he had set up one of his instruments. Holtkamp was aware of the new movement in German organ building; he had also been reading and studying the writings of Albert Schweitzer and had been corresponding with him. He had seen how the modern American organ had lost almost all vestiges of its traditions. His first interest, I believe, was to restructure its casework, so its speaking pipes could be brought forward into the room and placed in an open position where they could be heard by the listener just as all other musical instruments. He was the first builder in this country to introduce the Rückpositiv, a division typical of North German organ building, and his first example was installed in the original organ built for the Cleveland Museum of Art. Holtkamp became another strong influence in my life, and much of my feeling for the organ today goes back to my experiences with Holtkamp.

Paul Hindemith

Toward the end of my tenure in Buffalo it came as quite a surprise to hear that the composer, Paul Hindemith, had been engaged to teach at the University of Buffalo, and there was a lot of excitement in town in musical circles. My wife and I had been married for only a year and lived in a small apartment just two blocks from the hotel where Hindemith lived. Unfortunately, Hindemith only remained in Buffalo for several months, mainly the spring of 1941, before he accepted a position at Yale University. But during those months we saw a great deal of him. I became a student in a small class for composition. Hindemith was very generous with his time. For a man with all his accomplishments he had a very easy going manner and behaved as if he were lazy and lonely. It seems he never turned down a request for his help or a social invitation.

It so happens that I had prepared my choir at that time for a concert which was to be held by coincidence shortly after Hindemith's arrival. At the second or third meeting of our class he called me aside and said that he had heard I was giving a concert with my choir. He then added that he rarely attended concerts but that he would like to attend the final rehearsal. What could I say? A final rehearsal is difficult enough under normal conditions, but for the great Hindemith to attend my modest efforts with a volunteer choir put me in a trying circumstance, to say the least. Well, of course he came.

The program was to open with a short Buxtehude cantata with strings, and this was my only rehearsal with the strings. It was the first work on the agenda, because I only needed the strings for that one work. Here I was having to handle my choir in an already difficult situation and then contend with the presence of one of the foremost musicians of the day and one, moreover, who only a few weeks earlier had provoked considerable attention by standing up against Hitler and the Nazis. You can imagine how I felt!

Nevertheless, the rehearsal began

with the short introduction of the Buxtehude cantata which involved the strings. We hadn't played more than eight bars when Hindemith interrupted the rehearsal telling us he wasn't satisfied with the sound of a certain ornament. Of course, ornaments are controversial, and it was well-known that Hindemith had a strong interest in early music.

Moreover, it should be remembered that Hindemith was a conductor who later in his life toured with and conducted many of the major orchestras in Europe and America. He also had a special talent for playing instruments and could play virtually all the instruments of the orchestra. He was a virtuoso on the violin and viola.

He asked to see the score and then suggested we begin again. After we had passed the point in question I stopped and waited for Hindemith's appraisal. He was silent for a moment or so and then admitted that what we had first played was, after all, the best solution. The fact that he had nothing to offer relieved some of the tension and made me feel somewhat more comfortable. The rehearsal proceeded and there were no more serious problems.

Incidentally, I had grown up with the impression that such great men try to remain obscure in their private lives and, in any event, do not waste a whole evening on small-town organists and volunteer choirs. I wondered how he

could afford the time for such excursions! If he was looking for entertainment, I should think a movie might have been more appropriate than to contribute to the nervous breakdown of a young man still in his twenties. Nevertheless, I lived through that rehearsal and at least had the comfort to know that he would not attend the concert.

Nevertheless, Hindemith was very helpful to me during those months, and we also had many good times together. He was a fascinating person. He had a dozen hobbies—gardening, model railroads, timetables, maps, walking, etc.—in addition to his comprehensive activities in music. He walked five miles every day, and by the time he had been with us for two weeks, he knew Buffalo far more thoroughly than I who had been born and brought up there. He always seemed to take his time, and it is still a mystery to me how such a man accomplished what he did and yet appeared to give one the impression he was lazy. In fact, one day when asked about his well-being he said, "I have just been walking around feeling stupid."

Eventually I had a lesson on how Hindemith handles his time. One day my wife and I happened to have lunch in the dining room of his hotel. We saw him there alone reading his book on Kepler in preparation for an opera he was planning as he was having his lunch. We returned home and about three

o'clock received a phone call from Hindemith announcing to us that he had just completed the score of the slow movement for a new organ sonata. He asked if he might come over to the apartment so that we might try it out on the piano. Of course, and we played it. I was much impressed. He told us he had written it in 20 minutes, and, in fact, the score was beautifully written all ready for the publisher. He wrote the first movement the following morning and the final movement that afternoon. I surmised that these pieces had probably been swirling around in his head during those long daily walks and by the time he sat down at his desk, there was little more to do than write out the scores. This then was the story of the *Third Sonata* for organ. But there is still an interesting sequel to that story.

Hindemith knew that I owned a recording machine. It was, of course, before the day of tape decks and the proliferation of amateur recording. One had to go to some trouble to own a recording machine of any kind those days, and my machine was a complicated affair; the recording was made by actually cutting a disc with a needle. If it went bad during a session, it was not so simple to try again, for it was fairly expensive to begin again with a new disc. In any event, when Hindemith brought me the final score he suggested we make a recording of it. I was pleased

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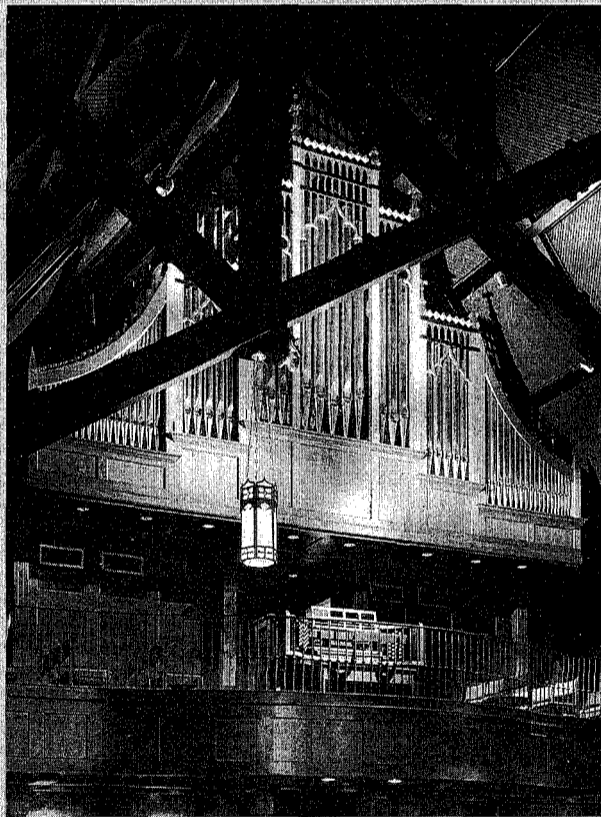
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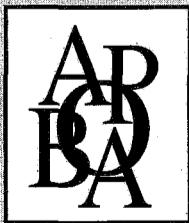
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with the idea, of course, and I agreed to do so. He asked me when we should set up a date, for he wanted to be on hand. I looked at the sonata rather superficially and thought to myself that learning this piece is going to require some hard work. I brought out my little book and suggested a date about two weeks off. At that, Hindemith exclaimed, "What! Are you going to go into hibernation and sleep with this piece? Come on, let's do it the day after tomorrow!" Well, I was flabbergasted, to say the least. I had never in my life tried to learn a piece of such difficulty in so short a time, but it seemed that I had no choice. My pride was such that I could not muster the nerve to disagree with him. Somehow I managed to learn that sonata and make the recording according to Hindemith's wishes. I never forgot that experience, and it taught me a lot about how to practice. It also told me something about the handling of time and why Hindemith was able to squeeze so much from his life.



Portrait in Holland, 1955

Squire Haskin

Among my friends was a very unusual man named Squire Haskin, who came to Buffalo as the director of music at the First Presbyterian Church two or three years after I had become choirmaster at St. John's Church. It didn't take me long to realize that Squire was a musician of formidable talent, who, if I was going to react normally, could give me some real competition. Squire had recently graduated from the Eastman School of Music where he had been the first student in the history of the school to do a double major, in organ and piano. In fact, for graduation he had played both an organ recital and a piano recital from memory during the same week. Soon after he arrived in Buffalo he played a very fine recital at his church which included the Durufle *Toccata*, the Bach *Passacaglia* and a Franck *Chorale* all learned and memorized within a week's time.

I soon discovered that Squire was also an amazing sight-reader; at the piano he could read at once a piece as difficult as a Chopin *Étude* and, with one or two more readings, have it memorized. Because of his musicianship and sight-reading ability he was soon in demand as an accompanist for singers and instrumentalists around town. He was often called back to Rochester to fill in as a last minute substitute at the Eastman School. On such occasions, he could learn and play a Hindemith, Bartok or Schoenberg work in a morning rehearsal with a violinist for performance the same evening.

I didn't begin to have this kind of talent, a formidable one, to say the least. However, I soon became aware that Squire did not have the ambition nor did he espouse a career the equal of his talents as pianist, organist or accompanist. Life had too many other interests for him to settle down and concentrate on an artistic career. He was content with his position as director of music of a large city church, and he remained there for the rest of his life.

Over the years, as organist, he played in recital or as voluntaries at the church

services the complete works of Bach, Franck, Vierne and Widor, and many of the works of Messiaen and Langlais. He knew and played the piano literature as well. His quick mind took to languages and he spoke French fluently and at least some Italian. His interests embraced an extensive awareness of painting and architecture, and he was an avid reader as well.

Squire, by his example, taught me the art of living. He was a real gentleman and seemed to me to be a modern example of the Renaissance man. He surrounded himself with fine books, paintings and many other beautiful things. He listened to music and attended concerts and galleries, intimately knowing the paintings of Buffalo's Albright Art Gallery and many other galleries around the country.

But Squire essentially was a modest person, not ambitious, and was never simply trying to extend his knowledge to show off his ability. What he knew and loved was there only because of his interest in such things. This made a strong impression on me. He could be tough on occasion when necessary, but he never developed the arrogance of so many college professors. He became an important influence in my life, and we became life-long friends.

Years later I built him a large new organ of 80 ranks for First Presbyterian Church. It brought us both a lot of pleasure. In many ways, his life was too good to be true, and sadly he was murdered in his own home by a thief on the eve of a celebration for 50 years of service at the church. I had come to Buffalo to join in the celebration. It was one of the saddest and most frustrating moments of my life, and I am still haunted by that unfortunate occasion.

Teaching

I chose to be an organist by the time I was 21 years old, and have been practicing and playing ever since. During the 12-year period when I was teaching full time at the University of Michigan,

I played many recitals, including the complete organ works of Bach. I don't remember how I did it, for my responsibilities in running the organ department, teaching, committee meetings and the many interruptions of such a schedule limited the hours I had for practice. Then, at the height of this career I began organ building and a few years later gave up teaching. I had liked teaching and I especially enjoyed the students, but I was somewhat demanding and I am sure some of them did not entertain such an impression. But I found teaching the most difficult work of all. To listen every day to the great organ works played by someone who is just beginning his career, often played well and sometimes very well, yet never quite the way one conceives them, is not easy. Very few students at that age have reached a level with what I call an artistic attitude, and it is very tiring to listen every day to such playing. I doubt that the students ever stopped to think of how I felt about my playing. After all, I was never satisfied with my own efforts. In fact, I was so critical of myself that I didn't dare play for them seriously at lessons when I should have. I finally had to perform at recitals, of course, and then I tried to do the best I could. I was not one blessed with too much talent. Technical skill did not come easily for me. I had to work, and learn to teach myself.

Rhythm and nuance

In the performance of any musical instrument rhythmic nuance is an indispensable means for musical expression. The organ is the most mechanical of all musical instruments and it tends to discourage nuance. Yet, nuance is the life blood of musical expression; it is the means for making subtle distinctions with dynamics and rhythm. Traditionally the organ has a very limited means for expression; dynamics cannot be affected directly at the keyboard. With the invention of the swell box, it at least became possible to control the dynamic level of one or a group of stops by opening or closing such an enclosure by means of shutters. It is easy enough to learn to play in a simple, equally spaced order of beats and measures but the very nature of the organ with its rigid and uncompromising sound seems to inhibit a serious attempt in the handling of nuance. Nevertheless, with effort it is possible.

We organists have developed a mode of playing which stresses one dynamic at a time and a simple approach to rhythm by playing too much in strict time. Of course, on a baroque organ we can have only one dynamic at a time, and thus we have found it easy to believe in a tradition of playing concerto movements and preludes and fugues from beginning to end with but one registration and, of course, only one dynamic, more or less in strict time. But I am not sure that this is a kind of playing typical of good organ playing in earlier times. Moreover, I find many people who really enjoy music have learned to stay away from organ recitals.



Robert Noehren at the organ at the Grossmunster, Zurich, 1960

With practice, I find that even playing the simplest kind of organ, even one with tracker action built in an old style, it is possible to become involved with a much more subtle kind of rhythm by practicing a touch inspired by imagination for dynamic variation. Although they cannot be altered, just the attempt to feel where dynamics occur with the touch will affect and alter the rhythm and even suggest a variation of dynamics. This is the kind of playing typical of a sensitive pianist. However, because of his instrument he is able to affect both dynamics and the rhythm at the same time. The two go together in a very natural way. Nevertheless, we organists should be able to develop a touch which approaches this kind of playing and which will produce subtle nuances of rhythm which in turn suggest variation of dynamics.

I have read very much from the 18th century which suggests that performers then were far more sensitive to the expressive quality and touch of their instruments than we now believe. For instance, J.J. Quantz, a friend of Bach, wrote:

Good execution must be varied. Light and shadow must be constantly maintained. No listener will be particularly moved by someone who plays in the same colour. Thus, a continuous alternation of *forte* and *piano* must be observed. The alternation of *piano* and *forte* heightens some notes at one time, at another arouses tenderness.

Of course, Quantz is mainly speaking of playing the flute or the violin, not the organ. However, I have tried in vain to find information from that time which suggests that organists should play in a special style which is expressionless. Organists in our time have too easily come to the conclusion, for instance, that even registration in its simplest use should never be changed in the performance of a prelude and fugue. To the contrary, I am persuaded that Quantz is quite right when he says that no listener will be pleased by someone who plays without change of color or dynamics, and that intrigues me far more than

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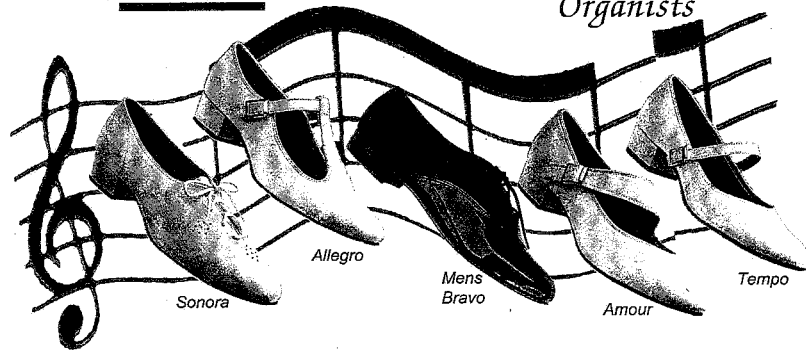
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The author at his office, 1985

blindly following a tradition which offers so little and is obviously questionable. I could quote many more passages which confirm the statement of Quantz, but I shall include one more which suggests that some players apparently played as expressively as we do today. This passage describes the playing of one of the foremost players of the viola da gamba during the 17th century, Nicolas Hotman, and is found in a study book written by Jean Rousseau in 1687:

One admired him often more when he played tenderly some simple little song than in the most learned and complicated pieces. The tenderness of his playing comes from those beautiful bowings which he animated, and softened so cleverly and properly that he charmed all those who heard him.

I go back to the 18th century because, as organists, we play an instrument which was favored by the great J.S. Bach, and whose organ music is the cornerstone of our whole repertoire. The music of Bach is wonderful, and I am convinced it should be played far more expressively than it is. None of us really knows how Bach played, and I don't understand why we should be so determined to make his music fit all the rules of a vague tradition probably created after Bach was gone and, in any event, so little understood in our time. Dom Bedos, who authored a famous work on organ building during the 18th century, wrote:

There is a manner of conceiving music entirely different from the one taught in all the treatises upon this art: it is founded upon the execution itself.

I agree with this. It suggests that there is an obligation for me to study the score itself, explore it, and using my intuition, find for myself the best possible way to make it sound.

Organ design

Finally, we need good organs to perform expressively. The organ is a very complicated instrument, and this may in part account for our inability as organists and organ builders to reach the high musical standards of the pianist or the violinist. In truth, the expressive possibilities of the organ are much greater than we seem to believe they are.

A good pianist sits down at a fine Steinway piano and is able to perform a Chopin *Ballade* or a delicate Debussy *Prelude* with ease and conviction. Both the player and the instrument are sensitive to musical and instrumental problems and understand together the function of their instrument.

Now, I do not find this kind of rapport true of the organ. I am rarely convinced that the player and the organ builder are even talking to each other. Consider how organs are designed. The procedure, it seems, tends to be haphazard. For instance, the organist will provide a list of stops, but the builder rarely understands the musical implications of what that list means in terms of registration. The builder then, on his own, inadvertently proceeds to design the instrument from his point of view and with far different motives than the organist. Both know too little about each other's art.

I am appalled that so few organists

have more than a superficial understanding of their instrument, its design, tone and action. The voicing of organ pipes still remains somewhat of a mystery to organists and even some organ builders. There are apparently few organists too who really revel in the tonal colors of their instrument. Exploring and exploiting the various sounds of an organ requires at least a little skill in improvisation and can be a source of inspiration.

Look again at the piano; its casework is always the same and simply constructed to contain the elements which produce its tone. Organ cases also are constructed to contain the pipework and mechanism of the organ, but the organ builder is too often more concerned for the appearance of the organ and its casework than its tone quality. Walter Holtkamp back in the 1930s, 40s and 50s was a builder who came the closest to such an ideal. He insisted on building an organ which first could be placed properly within the room and then designed his cases to expose the pipework, allowing the sound to be projected directly to the listener. Today, it is the fashion to build cases in the style of the 17th and 18th centuries. Much of this kind of casework is redundant, burdened with heavy woodwork, and unnecessarily expensive.

It is also the responsibility of the organist as well as the builder to give

more serious thought to the wind-chest and action to provide a sensitive and responsible touch for the player, and one which will encourage nuance. The voicing of the pipes and the construction of the action are closely related to each other. The finest voicing favors pipes which speak promptly. The design of the chest and its valves must be sympathetic to this kind of voicing. The voicing and the speed and precision of the valve must work together. The valves in various types of windchests are often too fast or too slow for the voicing, but with modern technology it is now possible to design and adjust the opening and closing of the valve to suit the voicing of the pipe. There is an urgent need for discussion of this kind among organists, for it is only the organist with some knowledge of voicing and the playing mechanism who can really understand the kind of responsiveness he desires and translate his desires to the organ builder. And it is he who should be responsible for the whole organization of the instrument, one which is carefully designed to create an organ for the finest kind of performance. The organist and the organ builder have common interests and need to become involved more closely with each other.

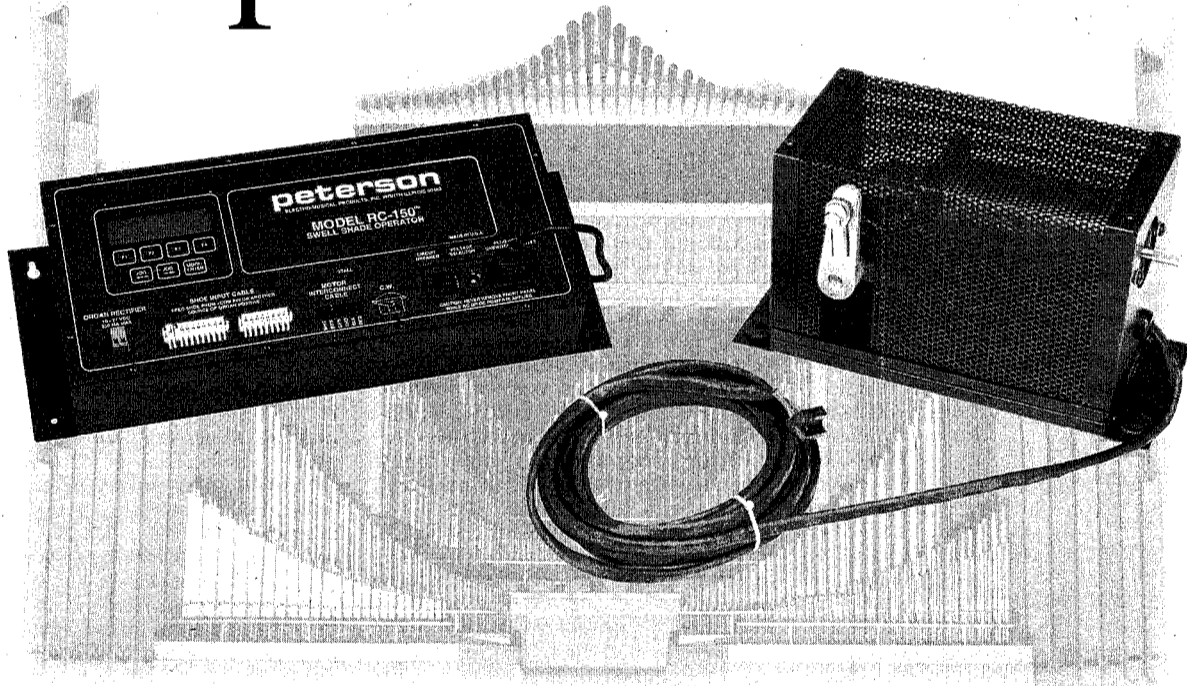
The function of musical performance is to play music for the enjoyment of music. That's the purpose of a sympho-

ny concert, a piano recital, a performance of lieder or an organ recital. Simply said, that is our goal. But all of these means of performance can only be judged by the fine art of listening to music. If we go to an organ recital simply to find out if one of our colleagues is using correct tempos or is playing a chorale prelude in a proper style, both we and our recitalist colleague really belong back in the classroom. Fortunately, we still enjoy a musical culture in which there are magnificent symphony orchestras, wonderful string quartets, pianists, violinists and, of course, some organists, where the goal of musical performance, plain and simple, is to make beautiful music for the listener.

During these last years I have discovered more than ever the great joy of listening to music. It's a gold mine. I try to set aside an hour or so each day just to listen to music. I try not to let myself be distracted by reading or conversation. I just try to remain quiet and relaxed without making any undue effort to concentrate, for in my life listening to music is one of its greatest joys. ■

For information on the book, *An Organist's Reader: Essays*, contact *Harmonie Park Press*, <www.harmonieparkpress.com>, 800/422-4880. For information on the recording, *The Robert Noehren Retrospective*, contact *Lyrichord Special Products*, 212/929-8234, <www.lyrichord.com>.

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New Organs

Cover
Paul Fritts & Company, Tacoma,
Washington
Princeton Theological Seminary,
Princeton, New Jersey

On February 2, 2001, the new Joe R. Engle pipe organ, Opus 20 of Paul Fritts & Co., Organ Builders, Tacoma, Washington, for Miller Chapel at Princeton Theological Seminary was dedicated with festivities which included a dedication service and dedicatory recital, followed by a three-day colloquium (sponsored by the seminary) featuring a variety of worship services, recitals, lectures and panels on topics related to the organ in both historic and contemporary worship.

David Dahl talks with Paul Fritts about the new organ.

David Dahl: After you were selected to build the new organ for Miller Chapel, how did you arrive at the concept we see and hear now at the seminary?

Paul Fritts: I listened carefully to the musical needs of the chapel as expressed by Martin Tel (organist and C. F. Seabrook Director of Music at the seminary) and the members of the organ committee (chaired by James F. Kay, Associate Professor of Homiletics and Liturgics at the seminary). They desired an organ with a strong identity which would serve the daily worship of seminarians, as well as musical concerts involving choir, soloists, and various instruments. Martin Tel stated: "This is a very important instrument; seminarians need to be exposed to and 'moved' by an instrument of exceptional merit, such that in their later work as clergy they would be encouraged to seek similar quality."

Dahl: In order to reach consensus on the scope of the instrument, were there limitations which you needed to consider?

Fritts: Limitations can be both an asset and a drawback; they are a fact of life. If we try to eliminate limitations everything gets watered down. For Miller Chapel it was decided that the "identity" would be an organ known to be historically successful with congregational singing and a large body of liturgical organ repertoire. This identity was to be a blend of related North and Central German and Dutch concepts common to the late 17th and early 18th century, in which a large secondary division would serve as both an Oberwerk and Swell as companion to the Great and Pedal.

Dahl: Would you say that the concept is more "historically inspired" than a copy of some form of an old organ?

Fritts: Definitely! I worked to build this organ with an integrity based on historic models, but in the end it represents what I think will work and sound best at this point in time. It is a modern instrument.

Dahl: Would you comment on how you arrived at the type of casework and architectural style we see here at Princeton?

Fritts: Miller Chapel is quite similar to Kilworth Chapel at the University of Puget Sound, Tacoma, Washington, where ten years ago we built an organ with a case design similar to organs in 18th-century central Germany—such as those built by builders like Gottfried Silbermann and Hildebrandt. This concept works well there, and I thought that, with the same height restrictions coupled with a fair amount of depth, a similar casework and internal arrange-



ment of the divisions would be successful at Princeton. We also talked about the organs of the early American organ builder, David Tannenberg, who built instruments in Lutheran, Moravian and Reformed churches in the Mid-Atlantic region. Many of his organs found their place in the meeting-house style of building, where he most often used an 18th-century style case design. This building style is not unlike Miller Chapel.

Placing the organ front and center was a decision reached after exploring the possibility of the rear balcony. A good deal of remodeling was done to provide more width to the front of the chapel, so that the organ could stand on the floor at the front, with its presence clearly "in the room." The remodeling, taking into account prior and current values for worship and music, also provided a flexible open space in front of the organ case, which during the colloquium following the dedication was the place for a very effective modern dance program with organ music of Bach and Eben.

I wanted a rather spacious case inside for the pipes, like Central German organs of Bach's time, which represents a change for me from some of the previous organs I've built in the more traditionally confined cases of North German style organs. This spaciousness would particularly ensure the effectiveness of the Swell division.

Dahl: Could you speak a bit more about your approach to building the Swell division, which, with 14 independent registers, is rather substantial?

Fritts: Yes, it is a rather large division. Some people have asked why there are not three manuals with an organ of 39 stops and some 60 ranks. Quite simply there was not enough height to do that, and I believe that a Swell should be on the large size in order to be effective. We decided that both the Great and the Swell should have principal choruses based on the 8' level. To make the Swell effective, there are shutters on three sides of the Swell, which is positioned above the Great with rather free egress to the room. These shutters close tight-

ly to make even a fairly large ensemble rather quiet; yet when open fully, the effect is similar to that of an Oberwerk. The Swell contains three reeds, of which the Hautbois 8' is closely modeled after Cavallé-Coll—an exception to the Germanic roots of the organ, but nevertheless one which blends well within the total ensemble.

Dahl: I see that your mixture registers are IV–VI ranks, or V–VII ranks. Are there up to six or seven different pitches in these mixtures?

Fritts: The mixtures normally have but four pitches; in the treble some of the pitches are doubled with a second set of pipes. This helps achieve better tuning and focusing in the ensemble. Multiple unisons do not increase loudness much at all. The Swell Mixture V–VII has an optional Tierce rank which may be added or left out.

Dahl: Getting back to some of the limitations we spoke of earlier, I notice that you did not limit the stop action to mechanical action, but you "piggybacked" an electric stop-action with solid-state combination and memory system. Would you comment on that decision?

Fritts: With a straight mechanical stop action there is little or no chance of failure to use the organ. However, we all agreed that with the size of the instrument and the variety of purposes for which it would be used, it would be good to have a state-of-the-art combination system. We installed a 99-level solid state memory system, in which each memory level has 20 general pistons. A "sequencer" is also provided, permitting the organist to advance from one general to the next by the use of one lever located to the right of the Swell pedal.

Dahl: The organ is tuned in the well-tempered system known as "Kellner." Would you speak about this choice for Miller Chapel?

Fritts: This is quite an amazing solution to the challenge of temperament and tuning. All keys are playable, and each has a slightly different personality. The major thirds of the most commonly used keys (especially for hymn singing,

and a majority of repertoire) are more in tune than with equal temperament. However, even in the more remote keys the Kellner temperament works well. We advocate this temperament for nearly all of our instruments.

Dahl: The colloquium in February (2001) offered a "test" for the flexibility and capacities of the organ?

Fritts: It certainly did. The opening dedication service as well as the variety of worship services throughout the symposium included robust singing from the assembly, for which the organ rose to the occasion with color and variety. One especially interesting moment was the singing of a hymn in an African-American gospel style. Here the organ took on a character not heard before and which worked remarkably well. Recital pieces during the symposium not only included expected works from the Baroque era, but also from the 19th and 20th centuries. While the organ is Germanic in roots and personality, there is also sufficient eclectic broadening to permit credible performance of music from all periods.

Dahl: How did the organ work with the choirs which sang during the colloquium, and during the morning seminary worship services?

Fritts: The dedicatory recital included the Seminary Choir singing the Benjamin Britten *Rejoice in the Lamb*, for chorus, soloists and organ. This was a good test for a wide dynamic range, quick color changes and blend with voices. The Westminster Choir of Westminster Choir College also presented an evening concert which included the C. V. Stanford *Magnificat & Nunc Dimittis in C*, which required the organ to work like an English cathedral organ. Here the Swell division responded well to the demands of a wide dynamic range.

Dahl: Is there anything you would do differently if you built this same organ again?

Fritts: Even if I tried to make this identical organ again, with the same drawings, materials, scaling and voicing, it would turn out somewhat differently. In any handcrafted instrument, every crafted piece depends on so many variables at the time it is crafted, adding up to a particular result at a particular time. Yes, there are a few things I might "tweak" about pipe scaling and the action design were I to go around again with this organ, but fundamentally, I am quite pleased with the results we got at Princeton. We did not know how the room would be after its remodeling nor how the room would "receive" the organ. Happily the acoustical results exceeded my expectations for a room of its size and shape insofar as it works with the tonal properties of the organ. It fills the room easily with a "full yet relaxed presence." With each instrument we build we try to improve in some way, although on occasion we might regret a small decision here or there. If the ideal result for a given organ might be compared to the "search for the Holy Grail," we will probably never reach the ultimate goal, but hopefully with each instrument we do get a little closer to it.

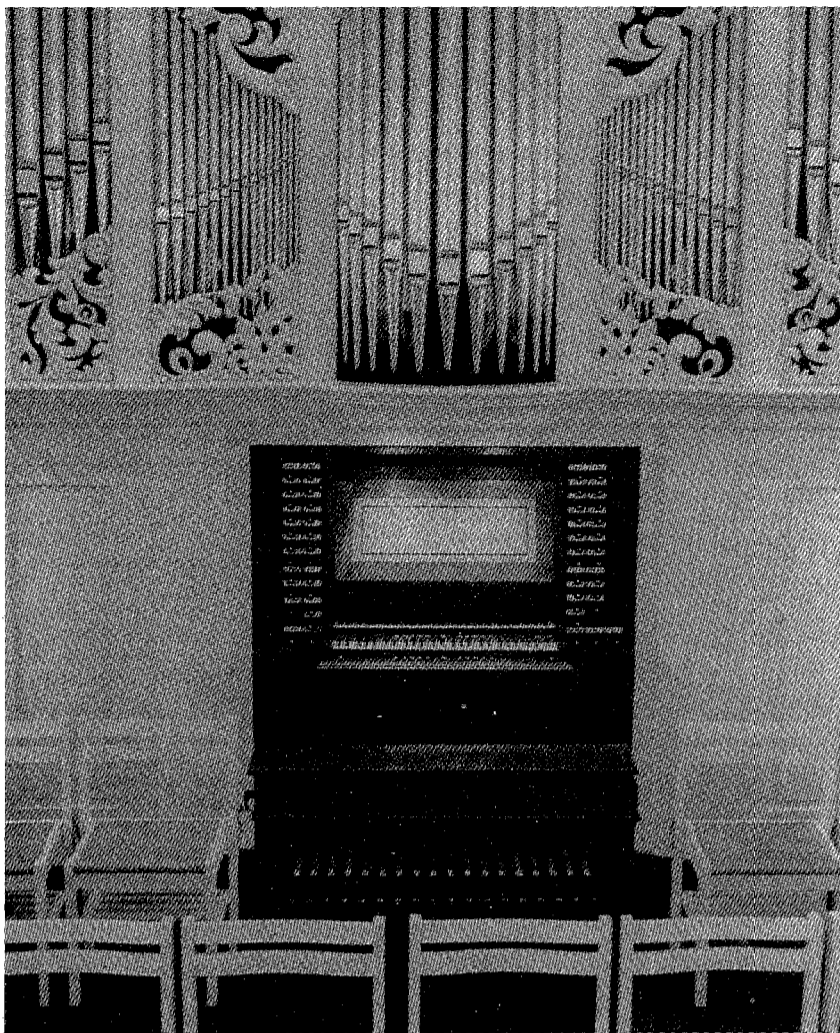
Postscript: The Paul Fritts & Co. Organ Builders shop is located in a semi-rural part of Tacoma, Washington. A total of seven craftsmen make up the work force. Paul's sister Judy Fritts designs and carves pipe shades for the organs. Nearly every component of each organ is made locally in the shop.

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including the casting of metal for pipes, key actions, casework and wooden parts of the organ. Future contracted organs will be installed at Vassar College, Poughkeepsie, New York; Thompson Chapel of St. Mark's Cathedral, Seattle, Washington; and in a new organ/choral hall at the University of Notre Dame, South Bend, Indiana.—DFD

David P. Dahl is professor of organ emeritus at Pacific Lutheran University.

From the Seminary organist:

The installation of the new organ in Miller Chapel was conceived as part of a larger project—the renovation and rededication of Miller Chapel. The plans for a new organ were thus able to evolve over a prolonged period of theological and liturgical reflection. The committee's primary objective was to come to an understanding of the functions of an organ in this seminary community.

Princeton Theological Seminary is an institution of the Presbyterian Church (USA). The primary liturgical function of an organ in a seminary rooted in the Reformed tradition can be stated simply: the organ must first and foremost undergird and encourage congregational singing. The functions of the organ as accompaniment to choral singing and as an instrument for organ literature are clearly ancillary. Our operating conviction was that if all due attention were given to the primary function of the instrument, with design aspects supporting the role of the choir, the function of the organ as a performing instrument for literature would also fall into place.

And thus the form of the Miller Chapel organ is heavily bent toward the sound of the congregation's voice. The organ stands in the same room as the singers. The disposition allows for a wide range of accompanying possibilities. The concern for supporting congregational song is borne out in the two full principal choruses and in the presence of two distinct mixtures on the Great division. It was recognized that mixtures designed for contrapuntal literature have a different make-up than those designed primarily for the full plenums needed for homophonic playing (e.g., the accompaniment of a vigorous hymn). It is notable that in the Reformed Churches of the Netherlands many organs were built (or rebuilt as the case may be) primarily for the accompaniment of robust singing. These organs tend to have mixtures

which markedly favor homophonic textures—mixtures which may also obscure contrapuntal lines. On the Miller Chapel organ the Great Scharff represents the mixture particularly suited for homophonic accompaniment. The possibility of adding the Tierce rank to the Swell Mixture accomplishes some of the same effect.

In the end, it was our desire to present to the seminary community an instrument of consummate beauty and integrity which would inspire a striving for excellence in the broader church which the seminary serves. We saw in Paul Fritts a craftsman who builds upon the native strengths of the organ. We sought to give him freedom to flesh out in an instrument the functions we would call forth from the organ.

Paul, in his interview with David Dahl, recognizes that there are inherent benefits in the limitations one encounters as one goes about one's art. I fully concur. The organ as it was proposed and eventually built by Paul Fritts has broad capabilities, and also recognizable limitations. It is incapable of fulfilling all the instrumental musical requirements of daily worship at Miller Chapel. Such a statement is not only prudent but, once acknowledged, also liberating. The organ does not need to "do it all." The seminary community represents many indigenous traditions beyond the Western tradition in which the organ originally blossomed. The presence of this instrument instructs all of us to pursue other musical traditions with the same authenticity and integrity, whether this means the employment of piano, conga drums, bamboo flute or Hammond organ. Conversely, we are free to build and use the pipe organ according to its native strengths.

The Miller Chapel organ project is thus not a regression to some rigorously pure Reformed dogma of worship music. (Indeed, such a proposal would eliminate the construction of an organ at all!) Rather, this project is an attempt to build upon the strengths of a developing and living Reformed tradition. It is an attempt to build on the native strengths of the pipe organ as a liturgical instrument in a thoroughly modern and enlivening way. Now that the instrument is in its place, it will be the calling of generations of organists to have the wisdom and grace to discern when this instrument is and when it is

not the most appropriate means for leading the people's prayer and praise. In such a context this installation can be understood to be a progression. May it be so.

—Martin Tel

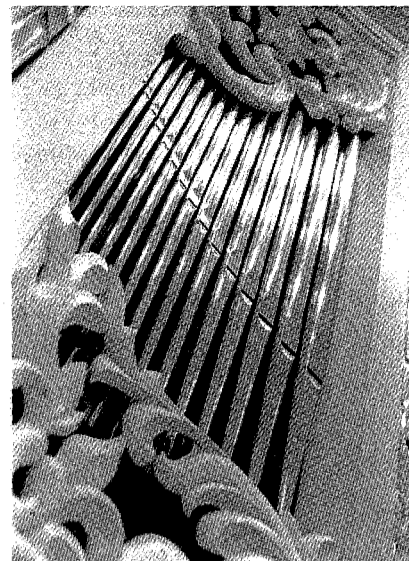
C. F. Seabrook Director of Music

Paul Fritts & Company Organ Builders: Greg Bahnsen, Robyn Ellis, Ricky Frith, Jon Hamelton, Jacob Nelson, Michael Phelau, Andreas Schonger, Peter Tomter, Judy Fritts (carver)

James Kay, Chair of Miller Chapel Renovation Committee and Organ Committee

The organ was made possible by a generation by Mr. Joe R. Engle, for whom the instrument is named.

For more in depth articles about the chapel renovation and the Joe R. Engle organ, see *The Princeton Seminary Bulletin*, Vol. XXII No. 1 (New Series), 2001.



The Joe R. Engle Organ

- GREAT**
 16' Bourdon
 8' Principal
 8' Rohrflöte
 8' Quintadena
 4' Octav
 4' Spitzflöte
 2½' Quint
 2' Octav
 1½' Tierce
 Mixture IV-VI
 Scharff III-V
 8' Trompet
 4' Trompet
 8' Bärpfeife

- SWELL**
 8' Principal
 8' Gedackt
 8' Violdigamba
 8' Voix celeste
 4' Octav
 4' Koppelflöte
 2½' Nasat
 2' Octav
 2' Gemshorn
 1½' Terz
 Mixture IV-VI
 16' Dulcian
 8' Trompet
 8' Hautbois

- PEDAL**
 16' Principal
 16' Subbaß
 8' Octav*
 8' Bourdon*
 4' Octav
 2' Nachthorn
 Mixture VI-VIII
 16' Posaune
 8' Trompet
 4' Trompet
 2' Cornet*

*Transmissions from other pedal stops

- Couplers**
 Swell to Great
 Great to Pedal
 Swell to Pedal

Compass: 56/30
 Features: Burnished tin front pipes, suspended key action, mechanical stop action with pre-set system by Solid State Logic Ltd., variable tremulant, wind stabilizer, Tierce (1 rank for Swell Mixture), Cimbelslern, Vogelgesang, manual wind supply option, Kellner temperament



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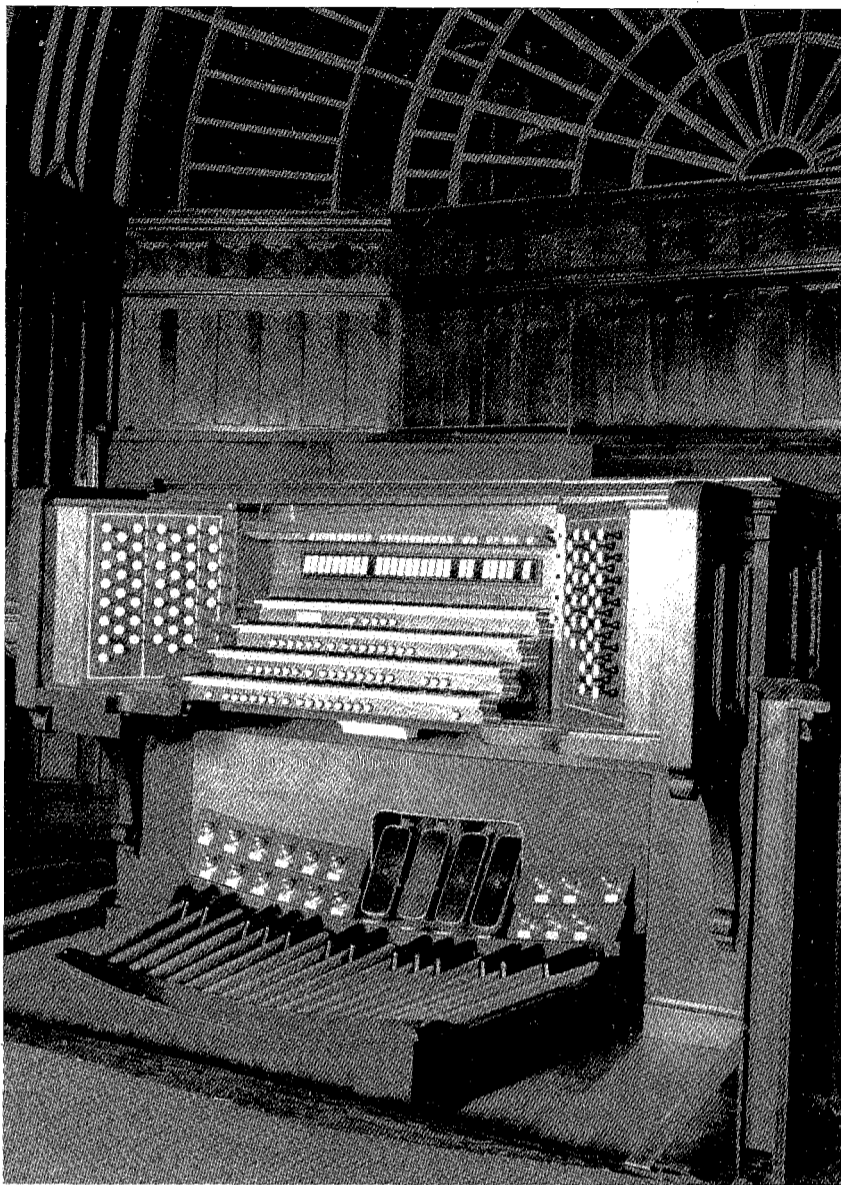
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New Organs



Robert G. Dial, Organbuilders, Springfield, Illinois, has rebuilt the organ at Grace United Methodist Church, St. Louis, Missouri. The organ was built by M. P. Möller in 1952, Opus 8353. The project included releathering and rewiring the entire instrument, as well as the addition of five new ranks. The original console has been rebuilt with new keyboards, drawknobs, couplers, tilting tablets, and terraces, as

well as a Solid State Logic combination action and multiplex switching system. Although some ranks were repositioned within the instrument, all the original pipework was retained. On February 11, 2001, the organ was rededicated during the morning worship service. The rededication recital was played later that day by John Walker. Kathleen Bolduan is the church's director of music.

GREAT
 16' Violone
 8' Diapason
 8' Rohrflöte
 8' Gemshorn
 8' Violone**
 4' Octave
 4' Harmonic Flute°
 2½' Twelfth
 2' Fifteenth
 Fourniture III
 8' Trumpet°
 Chimes
 Gt 16-UO-4
 Zimbelstern°

SWELL
 16' Flute Conique
 8' Geigen Principal
 8' Gedeckt
 8' Viole de Gambe
 8' Viole Celeste
 8' Flute Conique
 8' Flute Celeste
 4' Geigen Octave
 4' Flute Traverse
 4' Flute Conique
 2' Octavin
 Plein Jeu III
 16' Fagotto
 8' Trompette
 8' Oboe
 8' Vox Humana
 4' Clairon°
 Tremolo
 Sw 16-UO-4

CHOIR
 16' Erzähler
 8' Viola°
 8' Viola Celeste+
 8' Hohlflöte++
 8' Nachthorn
 8' Erzähler
 8' Erzähler Celeste
 4' Spitzprincipal
 4' Koppelflöte
 4' Erzähler
 4' Erzähler Celeste
 2½' Nazard
 2' Waldflöte
 1½' Terz
 8' English Horn°
 8' Clarinet
 4' Rohr Schalmey+++
 8' Harp
 4' Celeste
 Tremolo
 Ch 16-UO-4

BOMBARDE
 16' Contre Trompette
 8' Trompette Harmonique
 4' Clairon Harmonique
 Harmonics IV
 Bombarde 4'

PEDAL
 32' Contre Violone
 16' Principal
 16' Subbass
 16' Violone
 16' Erzähler
 16' Flute Conique
 10½' Quinte
 8' Octave
 8' Bourdon
 8' Violone
 8' Erzähler
 8' Flute Conique
 5½' Quinte
 4' Choralbass
 2' Octave
 32' Contre Bombarde (1-12 digital)
 16' Bombarde
 16' Fagotto
 8' Bombarde
 8' Fagotto
 4' Bombarde
 4' Rohr Schalmey

Transposer
 All Swells to Swell
 Great/Choir Transfer
 Tower Chimes

* New stops
 ** New Gt Violone ext
 + Former Ch Keraulophon
 ++ Moved from Gt
 +++ Moved from Sw

Andover Organ Company, Methuen, Massachusetts, has rebuilt the Hook & Hastings Opus 2117 organ at the Community Church of Jackson, New Hampshire. The organ was built in 1906 with two manuals and seven stops. In 1965 Andover revoiced the Great, replaced the Swell 8' Viola with a 2' Principal, and replaced the 4' Harmonic Flute with a 4' Rohrflute.

Another builder made some unworkable changes in the late 1970s. The Swell 4' Rohrflute was moved to the Great and converted into an 8' Flute. It took the place of the Great 8' Dolce, resulting in no string stop on the organ. The Dolce was cut in half and moved to the Swell as a 4' Flute.

In January 2001, Andover returned the 4' Rohrflute to the Swell. A used Dolce installed on the Great now provides a soft stop for accompaniment. Pipes were voiced, regulated, and tuned. In addition, Andover releathered the pallets, and installed new pull-down wires and neoprene links on the manual key action to cure a problem with ciphers. Table and slider holes were enlarged to provide adequate wind for stable tuning. Chests were shimmed to provide proper clearance for sliders and eliminate wind noise and leakage.

GREAT
 8' Diapason
 8' Dolce
 4' Octave
 Sw/Gt

SWELL
 8' Gedeckt
 4' Rohrflute
 2' Principal

PEDAL
 16' Bourdon
 Gt/Ped
 Sw/Ped

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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 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 Pilgrims, 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, Princeton, NJ 6 pm

Gordon Turk; Trinity United Methodist, Pennsville, NJ 7 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; First Presbyterian, Burlington, NC 5 pm

Handel, *Messiah* (Christmas portion); Mary, Queen of the Universe Shrine, Orlando, FL 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

Saint-Saëns, *Christmas Oratorio*; Idlewild Presbyterian, Memphis, TN 11 am

Christmas Concert; Independent Presbyterian, Birmingham, AL 5 pm

Christmas concert, with choir, organ, and orchestra; First Presbyterian, Arlington Heights, IL 4 pm

Gary Patin; Holy Name Cathedral, Chicago, IL 3:30 pm

Advent Lessons & Carols; Fourth Presbyterian, 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; Portland 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

Frank Ferko; Holy Name Cathedral, Chicago, IL 3:30 pm

24 DECEMBER

Lessons and Carols; St. Thomas, New York, NY 4 pm

Lessons and Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm and 7, 9, 11 pm

Lessons and Carols; Independent Presbyterian, Birmingham, AL 4 pm and 6 pm

Readings and Carols; Cathedral of St. Paul, St. Paul, MN 10:45 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

Johann Strauss organ concert; Longwood Gardens, Kennett Square, PA 7 and 8 pm

Gordon Turk; Central Reformed Church, Grand Rapids, MI 9 pm

1 JANUARY

Marc Cheban; Longwood Gardens, Kennett Square, PA 4 pm, 7 pm

2 JANUARY

Peter Conte; Longwood Gardens, Kennett Square, PA 4 pm, 7 pm

3 JANUARY

Justin Hartz; Longwood Gardens, Kennett Square, PA 4 pm, 7 pm

4 JANUARY

Steven Young; Trinity Church, Boston, MA 12:15 pm

Don Kinnier; Longwood Gardens, Kennett Square, PA 4 pm, 7 pm

Todd Wilson; Coral Ridge Presbyterian, Fort Lauderdale, FL 8 pm

Sharon Rich Peterson, piano; Fourth Presbyterian, Chicago, IL 12:10 pm

5 JANUARY

Peter Conte; Longwood Gardens, Kennett Square, PA 4 pm, 7 pm

6 JANUARY

Schubert, *Mass in G*; Grace Church, New York, NY 11 am

Peter Conte; Longwood Gardens, Kennett Square, PA 4 pm, 7 pm

Festival Evensong; St. Peter's, Morristown, NJ 5:30 pm

Mark Jones, with The Dallas Brass; First Presbyterian, Pompano Beach, FL 4 pm

Epiphany choral concert; Cathedral Church of the Advent, Birmingham, AL 5 pm

11 JANUARY

Jeremy Bruhns; Trinity Church, Boston, MA 12:15 pm

Hector Olivera; The Kirk of Dunedin, Dunedin, FL 8 pm

Paul Jacobs, *Messiaen Marathon Concert*; Fourth Presbyterian, Chicago, IL 12 noon

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Tom Trenney, silent film accompaniment;
The Cathedral Church of St. Paul, Detroit, MI
7:30 pm

12 JANUARY

Hector Olivera; The Kirk of Dunedin,
Dunedin, FL 2 pm

13 JANUARY

Diana Lee Lucker; St. Thomas, New York,
NY 5:15 pm

Stephen Hamilton; Shadyside Presbyterian,
Pittsburgh, PA 4 pm

Matt Curlee; Jacoby Hall, Jacksonville, FL 4
pm

Gregory Gyllsdorff, with The Anchor String
Quartet; Trinity-by-the-Cove Episcopal, Naples,
FL 4 pm

Paul Bisaccia, piano; Church of the Holy
Spirit, Episcopal, Lake Forest, IL 4 pm

14 JANUARY

Todd Wilson, with flute and strings; Church
of the Covenant, Cleveland, OH 8 pm

17 JANUARY

Choral concert; Church of the Advent,
Boston, MA 6:30 pm

Terry Charles; The Kirk of Dunedin,
Dunedin, FL 8 pm

18 JANUARY

Edwin Starner; Trinity Church, Boston, MA
12:15 pm

Schola Cantorum; Immaculate Conception,
Boston, MA 8 pm

Chenault Duo; First Methodist, Ft. Walton;
FL 7:30 pm

Terry Charles; The Kirk of Dunedin,
Dunedin, FL 8 pm

Edie Johnson; Trinity Lutheran, Akron, OH 8
pm

Gregory Hand; Fourth Presbyterian, Chica-
go, IL 12:10 pm

19 JANUARY

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

20 JANUARY

New England Spiritual Ensemble; Asylum Hill
Congregational, Hartford, CT 9 & 10:15 am

Larry Allen, with CONCORDA, Duruflé tribute;
Trinity Church on the Green, New Haven, CT 4
pm

Trent Johnson; St. Thomas, New York, NY
5:15 pm

Rebecca Sawyer; Plymouth Church of the
Pilgrims, Brooklyn, NY 5 pm

Paul Bisaccia, piano; Trinity Lutheran, Camp
Hill, PA 4 pm

Ken Cowan; Lutheran Church of the Holy
Trinity, Lancaster, PA 4 pm

Craig Cramer; Cathedral of Mary Our Queen,
Baltimore, MD 5:30 pm

Tom Trenney; Vanderbilt Presbyterian,
Naples, FL

Todd Wilson; First United Methodist, Birm-
ingham, AL 4 pm

Leon Nelson, with bagpipe; First Presbyter-
ian, Arlington Heights, IL 4 pm

Thomas Murray; Northwestern University,
Evanston, IL 5 pm

23 JANUARY

Richard Egarr, harpsichord, with Andrew
Manze, baroque violin; Cleveland Museum of
Art, Cleveland, OH 7:30 pm

25 JANUARY

Michael Kleinschmidt; Trinity Church,
Boston, MA 12:15 pm

Jeremy David Tarrant; Episcopal Church of
the Ascension, Rochester, NY 7:30 pm

Paul Bisaccia, piano; Heckscher Museum of
Art, Huntington, NY 8 pm

Stewart Wayne Foster; United Methodist
Church, Saratoga Springs, NY 8 pm

Bruce Neswick, organ masterclass; Memori-
al Baptist Church, Greenville, NC 9 am & 3 pm

Todd Wilson; North Christian Church,
Columbus, IN 7 pm

Scholar Cantorum Nashville; Church of the
Nativity, Huntsville, AL 7:30 pm

University of Montevallo Concert Choir;
Cathedral Church of the Advent, Birmingham,
AL 12:30 pm

26 JANUARY

Robert Glasgow, organ masterclass and
panel discussion; Third Presbyterian,
Rochester, NY 10 am

Three Choirs Festival, Barry Rose, director;
Grace Church, New York, NY 4 pm

Barry Rose, compline; Grace Church, New
York, NY 9 pm

Bruce Neswick, organ masterclass; St.
Paul's Episcopal, Greenville, NC 10 am

Bruce Neswick, hymn festival; St. Paul's
Episcopal, Greenville, NC 3 pm

Chenault Duo; Wheaton College Conserva-
tory, Wheaton, IL 8 pm

27 JANUARY

Larry Allen, with CONCORDA, Duruflé tribute;
South Church, New Britain, CT 4 pm

Barry Rose, with The St. Cecilia Choir; Grace
Church, New York, NY 11 am

David Fedor; St. Thomas, New York, NY
5:15 pm

Joan Lippincott, workshop; Martin Luther
Memorial Chapel, Pennsauken, NJ 3 pm

Nancy Snyder; Church of the Ascension and
St. Agnes, Washington, DC 4 pm

Harmony Youth Chorus; Peachtree Road
United Methodist, Atlanta, GA 5 pm

John Walker; Hope College, Holland, MI

28 JANUARY

Paul Jacobs; Ascension Lutheran, Boynton
Beach, FL 7:30 pm

John Walker, service playing class; Hope
College, Holland, MI 7 pm

UNITED STATES

West of the Mississippi

16 DECEMBER

Joseph Adam, holiday sing-along; Benaroya
Hall, Seattle, WA 2 & 8 pm

Emma Lou Diemer; Trinity Episcopal, Santa
Barbara, CA 3:30 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

David Gell; Trinity Episcopal, Santa Barbara,
CA 3:30 pm

30 DECEMBER

Christmas Lessons and Carols; St. Stephen
Presbyterian, Fort Worth, TX 11 am

J. Melvin Butler, with The Tudor Choir; Trin-
ity Lutheran, Lynnwood, WA 7 pm

David Hatt; St. Mary's Cathedral, San Fran-
cisco, CA 3:30 pm

31 DECEMBER

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

4 JANUARY

Beethoven, *Symphony No. 9*; Benaroya Hall,
Seattle, WA 7:30 pm

5 JANUARY

Beethoven, *Symphony No. 9*; Benaroya Hall,
Seattle, WA 7:30 pm

6 JANUARY

Epiphany Lessons and Carols; St. Mary's
Cathedral, San Francisco, CA 3:30 pm

10 JANUARY

University of Arkansas Schola Cantorum;
Trinity Episcopal Cathedral, Little Rock, AR 7:30
pm

12 JANUARY

Wayne Marshall; Meyerson Symphony Cen-
ter, Dallas, TX 8 pm

13 JANUARY

Peter Stoltzfus; First Presbyterian, Midland,
TX 3:30 pm

Lawrence Strohm; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

Robert Israel, accompanying silent film;
Royce Hall, Los Angeles, CA 2 pm

William Trafka; St. James Episcopal, Los
Angeles, CA 5:45 pm

Frederick Swann; Bay Shore Community
Congregational, Long Beach, CA 3 pm

17 JANUARY

Paul Bisaccia, piano; Austin College, Sher-
man, TX 7:30 pm

18 JANUARY

Laurence Furr; St. Stephen Presbyterian,
Fort Worth, TX 7:30 pm

J. Melvin Butler, with light show; St. Mark's
Cathedral, Seattle, WA 7:30 pm

19 JANUARY

George Baker, hymn improvisation work-
shop; Floral Heights United Methodist, Wichita
Falls, TX 4 pm

20 JANUARY

Stefan Engels; Palmer Memorial Episcopal,
Houston, TX 7 pm

Paul Woodring; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

James Welch; Church of Jesus Christ of Lat-
ter-day Saints, Palo Alto, CA 7:30 pm

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Craig Phillips, with soprano and tenor; All Saints' Episcopal, Beverly Hills, CA 4 pm

21 JANUARY

•Music of Los Angeles composers; St. Cyril of Jerusalem, Encino, CA 8 pm

24 JANUARY

Carole Terry, with Seattle Symphony and Chorale; Benaroya Hall, Seattle, WA 7:30 pm

25 JANUARY

Joseph Adam, Vieme symphonies 2 and 6; St. James Cathedral, Seattle, WA 7:45 pm

Carole Terry, with Seattle Symphony and Chorale; Benaroya Hall, Seattle, WA 8 pm

26 JANUARY

Carole Terry, with Seattle Symphony and Chorale; Benaroya Hall, Seattle, WA 8 pm

27 JANUARY

Huw Lewis; First and Calvary Presbyterian, Springfield, MO 7:30 pm

Susan Ferré; First Presbyterian, Kerrville, TX 3 pm

Hans Davidsson; Christ the King Lutheran, Houston, TX 5 pm

Carole Terry, with Seattle Symphony and Chorale; Benaroya Hall, Seattle, WA 2 pm

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

INTERNATIONAL

15 DECEMBER

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

18 DECEMBER

Richard Hobson; Grosvenor Chapel, London, England 1:10 pm

20 DECEMBER

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

Colin Walsh; Lincoln Cathedral, Lincoln, England 6:15 pm

21 DECEMBER

David Wilks; Leeds Parish Church, Leeds, England 12:30 pm

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

23 DECEMBER

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

4 JANUARY

Simon Lindley; Leeds Parish Church, Leeds, England 12:30 pm

Stephen Tharp; Ragusa, Sicily, 9 pm

6 JANUARY

Arthur LaMirande; Notre Dame Cathedral, Paris, France 5:15 pm

7 JANUARY

Thomas Trotter; Leeds Town Hall, Leeds, England 1:05 pm

Nigel Thomas; St. Michael's Cornhill, London, England 1 pm

11 JANUARY

Simon Lindley; Leeds Parish Church, Leeds, England 12:30 pm

12 JANUARY

Simon Lindley; Victoria Hall, Hanley, England 12 noon

Roger Fisher; The Old Chapel, Holywell, England 3:15 pm

Michael Nicholas; St. James the Great, Colchester, England 7:30 pm

13 JANUARY

Thomas Trotter; Eton College Chapel, London, England 8:15 pm

14 JANUARY

Simon Lindley; Leeds Town Hall, Leeds, England 1:05 pm

James Sherlock; St. Michael's Cornhill, London, England 1 pm

Jeremy Filself; All Souls, London, England 7:30 pm

23 JANUARY

Benjamin Saunders; Parr Hall, Warrington, England 7:45 pm

26 JANUARY

Richard Moorhouse; The Parish Church of St. James, Haslingden, England 7:30 pm

Benedictus, Rowley; *Crown Imperial*, Walton/Murrill; *Variations on a Noel*, op. 20, Dupré.

BARBARA BRUNS, Methuen Memorial Music Hall, Methuen, MA, August 22: *Sonata in c*, op. 65, no. 2, Mendelssohn; *De profundis clamavi ad te, Domine (Three Psalm-Preludes, Set 2)*, Howells; *Postlude pour l'Office de Complies*, Alain; *Alleluys*, Preston; *Concertino, Major*; *Two Pieces for Organ Duet*, Arnatt; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

JOHN COLLINS, Felpham Parish Church, Felpham, England, September 15: No. 1 (*Seis Piezas*), Lidón; *Tiento de medio registro de mano izquierda de 5 Tono*, Bruna; *Allegro en fuga in C*, López; *Toccata per l'El-*

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LOUIS ALLARD, St. James United Church, Montréal, Québec, Canada, July 17: *Praeludium en sol mineur*, BuxWV 148, Buxtehude; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Troisième Sonata*, op. 56, Guilman; *Prière, Pour une Sainte de Légende (Vingt quatre pièces pour harmonium orgue)*, Langlais; improvisation.

LUCIE BEAUCHEMIN, St. James United Church, Montréal, Québec, Canada, July 31: *Passacaglia and Fugue in c*, BWV 582, Bach; *Scherzo*, op. 2, Duruflé; *Pastorale*, Milhaud; *Sonate en ré mineur*, op. 42, Guilman.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, August 19: *Marche Religieuse*, op. 15, no. 2, Guilman; *Organ Concerto after Vivaldi*, Bach; *A Song of Sunshine*, Hollins;

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In Memoriam
Gordon Young
Mus. Doc., A.S.C.A.P.
1919-1998

evazione, Faolucca; *Sinfonia in D*, anon. 18th century; *Sonata in F*, Luccesi; *Tiento 64, de dos Tiples 5 Tono*, Cabanilles; *Sonatas in C, A, and A*, *Sonatas in G, and G*, Cimarosa; *4 Versos, Canzona and Pastorale in C*, Zipoli; *Voluntary 14 in G (20 Voluntaries, 2nd set)*, Marsh; *Voluntary 4 in C (Trumpet)*, Heron; *Voluntary 5 in F (Corn)*, Alcock; *Voluntary 3 in G (Vox Humana)*, W. Goodwin; *Voluntary 5 in A (Cornet) (12 voluntaries, 2nd set)*, S. Goodwin; *Sonata in C*, Handel.

RAY CORNILLS, Methuen Memorial Music Hall, Methuen, MA, August 29: *Variations de Concert*, op. 1, Bonnet; *Les Fifres*, Dandrieu; *Rosace (Esquisses Byzantines)*, Mulet; *Scherzo Symphonique en ut majeur*, op. 55, no. 2, Guillemant; *Concert Variations on the "Austrian Hymn"*, op. 3, Paine; *Simple Gifts*, arr. Fox; *Will-o'-the-Wisp*, Nevin; *Andante (Choeur de Voix humaines)*, *Sortie en mi bémol majeur*, Lefebure-Wély.

RAYMOND DAVELUY, Oratoire Saint-Joseph du Mont-Royal, Montréal, Canada, August 1: *Prelude and Fugue in b*, BWV 544, *Dies sind die zehn heiligen Gebot*, BWV 678, *Christ unser Herr zum Jordan kam*, BWV 684, *O Mensch, beweine dein Sünde gross*, BWV 622, *Fantaisie and Fugue in g*, BWV 542; *Prelude et Fugue en Ré mineur*, *Prelude et Fugue en Ut majeur*, op. 109, Saint-Saëns; *Improvisation*.

MERRILL N. DAVIS III, Cathédrale de Bourges and Église de la Madeleine, Vendôme, France, August 26: *Toccata*, Manz; *Moto ostinato (Nedelni Hudba)*, Eben; *Tierce en Taille, Grand jeu (Suite du Premier Ton)*, Du Mage; *Three Spirituals for Organ in Jazz Style*, Utterback; *Deux danses à Agni Vavishita*, Alain; *Joshua fit the battle of Jericho*, Sowande; *Adagio (Symphonie no. 5)*, Widor; *Toccata and Fugue in F*, BWV 540, Bach.

DAVID GELL, with Beach Cities Brass Quintet and Randolph Scherp, piano, Trinity Episcopal Church, Santa Barbara, CA, August 26: *Prelude and Fugue in g*, Buxtehude; *Christ unser Herr zum Jordan kam*, Buxtehude/Upchurch; *Music Hall Suite*, Horowitz; *Quintet Number 3*, Ewald; *Elegie Harmonique*, Dussek; *Offertorium 1 from "Messe pour les paroisses"*, Couperin/Stamm; *Caprice (Suite du deuxième ton pour orgue)*, Clérambault/Stamm.

PAUL JACOBS, First Christian Church, Colorado Springs, CO, September 16: *Sinfonia (Cantata no. 29)*, *Nun komm, der Heiden Heiland*, BWV 659, *Trio Sonata in e*, BWV 528, *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia for Organ*, Weaver; *Fantasia in f*, K. 594, Mozart; *Variations on "America"*, Ives.

ROBERT BURNS KING, St. Giles' Cathedral, Edinburgh, Scotland, July 15: *A Trumpet Minuet*, Hollins; *Organ Concerto V in F*, Handel; *Jesu, Joy of Man's Desiring*, Bach/Durufflé; *Noël: Tous les Bourgeois de Chartres*, Balbastre; *Fantasy in g*, Kuchar; *Choral varié sur le thème du "Veni Creator"*, op. 4, Durufflé; *Theme and Variations (Homage to Frescobaldi)*, Langlais; *Three Scottish Tone Poems*, Purvis; *Final (Sonata I in d)*, Guillemant.

STEFAN KOZINSKI, Methuen Memorial Music Hall, Methuen, MA, August 15: *Prelude and Fugue in f-sharp minor*, BuxWV 146, Buxtehude; *Symphonic Fantasy and Fugue*, op. 57, Reger; *Cantabile, Pièce héroïque*, Franck; *Desseins éternels, Les Enfants de Dieu, Les Mages (La Nativité du Seigneur)*, Messiaen; *Prelude: In Praise of the Infinity of Time*, Amlin.

OLIVIER LATRY, First United Methodist Church, San Diego, CA, June 19: *Chaconne for violin*, BWV 1004, Bach/Messner; *Choral (Symphony VII)*, Widor; *Thème et Variations*, Langlais; *Lied, Litaize; Prelude et fugue sur le nom d'Alain*, Durufflé; *Improvised Symphony in Four Movements*, Latry. Trinity Lutheran Church, Moorhead, MN, June 21: *Dances de la Renaissance*, Anonymous; *Passacaglia in d*, Buxtehude; *Fugue in g*, BWV 577, Bach; *Chaconne for violin*, BWV 1004, Bach/Messner; *Thème et Variations*, Langlais; *Lied, Litaize; Prelude et fugue sur le nom d'Alain*, Durufflé; *Improvisation*. Binghamton, NY, June 26: *Prelude and Fugue in B*, Dupré; *Choral (Symphony VII)*, Widor; *Thème et Variations*, Langlais; *Lied, Litaize; Prelude et fugue sur le nom d'Alain*, Durufflé; *Improvised Symphony in Four Movements*, Latry.

LAUGHTON & O'MEARA, trumpet and organ, St. Cecilia Church, Wolfeboro, NH, August 30: *La Majesté, La Vallance, La Grace, La Réjouissance*, Telemann; *Prelude*

and *Fugue in G*, BWV 541, Bach; *Aubade*, Irvine; *A Bevy of Brevities*, Cabena; *Prince of Denmark's March*, Clarke; *Two Dances*, Susato; *Hornpipe*, Handel; *Napoli*, Bellstedt; *With Faith Never Failing*, Bach; *Carillon-Sortie*, Mulet; *Suite in D*, Handel.

THOMAS MURRAY, Methuen Memorial Music Hall, Methuen, MA, August 8: *Concerto no. 4 in C Major*, BWV 595, Bach; *Two Fugues*, Mendelssohn; *Severn Suite*, op. 87, Elgar/Murray; *Vocalise*, op. 34, no. 14, Rachmaninoff/Potts; *Sonata Eroica*, Jongen.

JOHN OGASAPIAN, University of Massachusetts, Lowell, MA, September 18: *Music for a Quiet Sunday*, Pinkham; *Impromptu*, Rorem; *The Wind at Peace*, Adler; *Sanahin*, op. 69, Hovhanness; *Idyll*, Penfield; *Land of Rest: Variations on a Folk Hymn*, Ogasapian; *Sweet Sixteenths*, Albright; *Elegy*, Still; *Habakkuk*, Hovhanness.

SUZANNE OZORAK, St. James United Church, Montréal, Québec, Canada, July 24: *Partita: Was Gott tut, das ist wohlgetan*, Pachelbel; *Diferencias sobre el canto de "La Dama le demanda"*, *Diferencias sobre la Gallarda Milanesa*, Cabezon; *Wolseys Wilde*, Alman, La Volta (Fitzwilliam Virginal Book), Byrd; *Introduction (La Légende de Ste-Elizabeth)*, *Variations on "Weinen, Klagen, Sorgen, Zagen"*, Liszt.

KAREL PAUKERT, with Nanette Canfield, soprano; Feza Zweifel, percussion; Robin VanLear, performance artist; Robert Snook, actor; Cleveland Museum of Art, Cleveland, OH, August 29: *Litanies*, Alain; *Passacaglia for Organ and Timpani*, Badings; *Salve Regina, Psalm: Laudate Dominum*, Schroeder; *The Kraken (for pedals alone & large tam-tam)*, Hoag; *Andante*, Glier; *Three Pieces for Organ and Percussion: Fantasia, Responsorium, Toccata*, Teml; *Song of Ruth*, Eben; *Adagio, Postludium*, Janacek.

SYLVIE POIRIER & PHILIP CROZIER, Stadtkirche Neustadt, Holstein, Germany, July 21: *Fantasia in f-moll*, KV 608, Mozart; *Nun ruhen alle Wälder*, op. 19, no. 1, *Vater Unser im Himmelreich*, op. 19, no. 4, Höpner; *Sonata d-moll*, op. 30, Merkel; *Adagio*, WoO 33/1, Beethoven; *Vorspiel und Fuge*, Schönfelder; *A Fancy for two to play*, Tomkins; *A Verse*, Carleton; *Triptychon über 3 deutsche Weihnachtslieder*, Bölling.

MARY PRESTON, First Presbyterian Church, Wichita Falls, TX, September 16: *Marcia (Symphony III)*, Widor; *Pièce Héroïque*, Franck; *Herr Jesu Christ, dich zu uns wend*, BWV 709 and 655, Bach; *Sonata Eroica*, Jongen; *Variations on "America"*, Ives; *"Claire de lune"*, "Feux follets" (*Pièces de Fantaisie*), Final (*Symphony VI*), Vierne.

JOHN ROSE, with the Holy Faith Chamber Orchestra, Gerald Near, conductor, The Church of the Holy Faith, Santa Fe, NM, September 21: *Prelude and Trumpetings*, Roberts; *Prelude and Fugue in a*, Bach; *Prelude, Fugue et Variation*, op. 18, *Pièce Héroïque*, Franck; *Adagio*, Final (*Symphonie II*), op. 28), Vierne; *Hymne pour orgue et orchestre à cordes*, op. 78, Jongen; *Concerto for Organ, Strings and Harp*, op. 22, no. 3, Hanson.

NAOMI ROWLEY, Sinsinawa Mound, Sinsinawa, WI, July 4: *Suite from the Music for the Royal Fireworks*, Handel; *Elevation*, Barrera; *Prelude et fughetta*, Boëly; *I Danced in the Morning, Precious Lord, Take My Hand*, Diemer; *Introduction and Fugue in d*, Zundel; *March*, Sandresky; *Come, Thou*

Fount of Every Blessing, Shall We Gather at the River, Burkhardt; *Concerto in d*, Torelli/Walther; *Sonata in G*, K. 328, Scarlatti; *Sicilienne*, Paradis/Callahan; *Variations on "America"*, Hesse. First United Methodist Church, Appleton, WI, July 11: *Fantasia on "A Mighty Fortress Is Our God"*, Zwart; *I Danced in the Morning, Precious Lord, Take My Hand*, Diemer; *Biblical Sonata: The Mortally Ill and Then Restored*, Hezekiah, Kuhnau; *Variations on "All People That on Earth Do Dwell"*, Bedard.

JOHN SCOTT, Knox Presbyterian Church, Stratford, Ontario, Canada, July 28: *Toccata and Fugue (Le Tombeau de Marcel Dupré)*, Hendrie; *Fantasia in d*, Byrd; *Rondeau from "Abdelazar"*, Purcell; *Voluntary in a*, op. 6, no. 2, Stanley; *Air and Gavotte*, Wesley; *Choral Song and Fugue*, S. S. Wesley; *Prelude on the Welsh Hymntune "Rhosymedre"*, Vaughan Williams; *Scherzo, Folk Tune*, Whitlock; *Allegro Maestoso (Sonata no. 1 in G)*, op. 28), Elgar. Knox Presbyterian Church, Stratford, Ontario, Canada, July 29: *Overture to "St. Paul"*, Mendelssohn/Best; *The "Schubler" Chorales*, BWV 645-650, Bach; *Suite Gothique*, Boëllmann; *Prelude on the Welsh Hymntune "Rhosymedre"*, Vaughan Williams; *Te Deum*, Hakim.

ROBERT EDWARD SMITH, harpsichord, Trinity Parish, Episcopal, Lenox, MA, July 16: *Suite in E*, Rameau; *Sixième Ordre*, Couperin; *Suite in d*, Handel; *Concerto in D*, Vivaldi/Bach.

STEPHEN THARP, York Minster, York, England, July 28: *Carillon (Sept Pièces)*, op. 27), Dupré; *No. 1, Andante*, *No. 2, Moderato*, *No. 6, Alla breve*, *No. 8, Adagio non troppo*, *No. 10, Andante molto (Ten Trios)*, op. 49), Rheinberger; *Tombeau d'Igor Stravinsky*, Newman; *Etoile du soir (Pièces de fantaisie III)*, op. 54), Vierne; *Sinfonietta for organ*, Moore.

LARRY WECKWERTH, Christ Lutheran, Winnipeg, Manitoba, Canada, August 1: *Passacaglia in d*, BuxWV 161, Buxtehude; *Chorale Partita on "O Gott, du frommer Gott"*, BWV 767, Bach; *Chorale Partita on "Vater unser"*, Bender; *Variations on "Westminster Abbey"*, Proulx.

MARY WEDGEWOOD, with Garrett Hudson, flute, Sarah Wedgewood, violin, Nathan Poole, violin, and Peter Benoit, cello, First Presbyterian Church, Winnipeg, Manitoba, Canada, August 8: *In Thee Is Gladness*, Busarow; *In dir ist Freude*, BWV 615, Bach; *Meditationen*, Stockmeier; *Wedding of the Hen and the Cuckoo*, Uccellini; *Bagatelles*, op. 47, Dvorak.

BRADLEY HUNTER WELCH, Methuen Memorial Music Hall, Methuen, MA, August 1: *Pageant*, H. 205, Sowerby; *Clair de lune (Suite bergamasque, no. 3)*, Debussy/Cellier; *Adagio and Allegro in f minor*, K. 594, Mozart; *Sinfonia to Cantata No. 29*, "Wir danken dir, Gott, wir danken dir," Bach/Grace; *Fantasia and Fugue on the Choral "Ad nos, ad salutarem undam"*, Liszt.

BRETT ZUMSTEG, First United Methodist Church, Park Ridge, IL, July 1: *Liberty Bell March*, Sousa; *America the Beautiful*, Diemer; *Variations on "America"*, Ives; *Improvisation: "Deep River"*, Zumsteg; *Hornpipe Humoresque*, Rawsthorne; *Concert Variations on "The Star-Spangled Banner"*, Paine; *Washington Post March*, Sousa; *Improvisation: "Shall We Gather at the River"*, Zumsteg; *Celebration*, Goemanne; *Improvisation: "Shenandoah"*, Zumsteg; *Stars and Stripes Forever*, Sousa.

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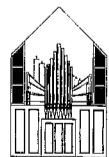
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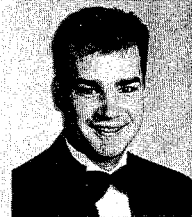


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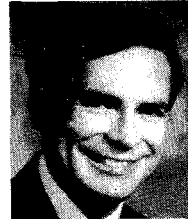
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