

# THE DIAPASON

JUNE, 2003



St. James Episcopal Church, Newport Beach, California  
Specification on page 23



**The Boston Early Music Festival** takes place June 9–15, with the theme "Germany: A Melting Pot of French, Italian, Eastern European and Regional Influences." The schedule includes concerts, lectures, workshops, symposia, lecture-demonstrations, an exhibition, and a fully-staged production of *Ariadne* by Johann Georg Conradi. Among the many performers are harpsichordists Andrea Marcon, Peter Sykes, Alexander Weimann, The Newberry Consort, The Tölzer Knabenchor, The Tallis Scholars, and organists Frances Fitch and Gwendolyn Toth. A North German Organ Mini-Festival will be held on June 13 at First Lutheran Church of Boston, featuring Edoardo Bellotti, Hans Davidsson, and William Porter. For information: <www.bemf.org>.

**Methuen Memorial Music Hall** has announced its summer recital series; the 15-week Wednesday evening (8 pm) series runs from May 28 through September 3: June 11, Colin Andrews; 6/18, Vytenis Vasyliunas; 6/25, Eileen Hunt; July 2, Brain Harlow; 7/9, Victoria Wagner; 7/16, Renea Waligora; 7/23, Martin Jean; 7/30, George Bozeman, Jr.; August 6, Welch-Hancock Duo; 8/13, Stuart Forster; 8/20, Ruth Tweeten; 8/27, Mary Catherine Race; and September 3, Ian Watson. The first stage of the console upgrade project has been completed, and included replacement of the 1947 cotton-covered wiring with modern cabling, rebuilding of the manuals with new ivory naturals, refinished sharps, new key bushings and electrical contacts; the old pneumatic coupling has been replaced with solid-state switching. For information: 978/685-0693; <www.mmmh.org>.

**National City Christian Church**, Washington, DC, continues its Music at Midday recital series on Thursdays at 12:15 pm: June 12, Michael Britt; 6/19, Avi Stein; 6/26, Edward Moore and Marvin Mills; July 3, Monumental Brass Quintet; 7/24, B. Andrew Mills; and 7/31, Marvin Mills. For information: 202/232-0323; <Music@NationalCityCC.org>.

**The Cathedral of St. Patrick**, New York City, presents its series of summer organ recitals on Sundays at 4:45 pm: June 15, Mark Thallander; July 13, John Clodig; 7/20, Martyn Rawles; 7/27, Philip Lowe, Jr.; August 10, Louis Perazza; 8/24, Sándor Szabó; September 7, Monty Bennett; 9/21, Jeremy David Tarrant. For information: 212/753-2261, x245; <Shespc@aol.com>.

**Washington National Cathedral**, Washington, DC, continues its series of organ recitals, all of which take place on Sundays at 5 pm (except for July 4 at 11 am): June 15, David Kinyon; 6/22, Erik Wm. Suter; 6/29, Maxine Thevenot; July 4, Peter Conte; 7/6, Eric Plutz; 7/13, Ann Elise Smoot; 7/20, Michael Kleinschmidt; 7/27, Diane Heath; August 3, Mickey Thomas Terry; 8/10, Robert Knupp; 8/17, Marijim Thoene; 8/24, Frederick Hohman; 8/31, Kimberly Hess. For information: 202/537-6216; <Angela\_Calo@Cathedral.org>.

Carol Williams, San Diego Civic Organist and Artistic Director of the Spreckels Organ Society, has announced the **2003 International Organ Festival** in San Diego. Concerts take place on Monday evenings from June 16 through August 25 at 7:30 pm, featuring Carol Williams, Thomas Murray, Robert Plimpton, Alison Luedecke, Jonas Nordwall, Mary Preston, John West, Michael Morgan, Dennis James, Stephen Tharp, Jackson Borges, Chelsea Chan, and Hector Olivera, performing on the Austin organ at the Spreckels Organ Pavilion in Balboa Park. For information: 619/702-8138; <www.sosorgan.com>.

**The St. Giles Organ Project** presents an organ marathon at St. Giles Cripplegate Church, London, England, June 16 (6 pm)–21 (5:59 pm): five days, five nights, 120 hours of non-stop organ music. The marathon features a host of international concert organists and nighttime mini-marathons by students of St. Giles International Organ School. Among the recital highlights are the complete Widor symphonies, complete Vierne symphonies, and complete Messiaen organ works played by Kevin Bowyer. For information: 020 7638 8285; <www.stgilesorgan.com>.

**The Friends of the Kotzschmar Organ** announce the 91st season of Kotzschmar summer organ recitals. Programs take place on the 6,862-pipe Austin organ in Merrill Auditorium at Portland City Hall, Portland, Maine; the Tuesday Classics Series at 7:30 pm: June 17, Ray Cornils with Kotzschmar Festival Brass; 6/24, Cameron Carpenter; July 1, Bradley Welch; 7/8, Felix Hell; 7/15, Fred Swann; August 5, John Weaver; 8/12, Roger Sayer; 8/19, Joyce Jones; and 8/26, Thomas Heywood; Thursday Pops Series (7:30 pm): June 26, Barry Baker; July 10, Bob Richards; 7/31, Dan Bellomy; and August 21, Scott Foppiano. For information: 207/883-9525; <www.foko.org>.

**The Organ Historical Society** National Convention takes place June 19–26 in South Central Pennsylvania. The convention will be based in Harrisburg, with trips to Lancaster, Lititz, Lebanon, York, Bethlehem, Danville, Bellefonte, Altoona, and other cities. The schedule includes visits to organs by David Tannenber, A. B. Miller, E. W. Lane, Conrad Doll, William Davis, John G. Marklove, Samuel Bohler, Hook & Hastings, J. W. Steere & Son, E. M. Skinner, Aeolian-Skinner, Casavant, Steinmeyer, and others, played by Erik Suter, James Darling, Robert Barney, Agnes Armstrong, Bruce Stevens, Justin Hartz, Rosalind Mohnsen, Walter Kreuger, and many others. For information: 804/353-9226; <www.organsociety.org>.

**The Associazione Culturale Storici Organi del Piemonte** of the Piedmont region of Italy presents the sixteenth Festival Internazionale "Storici Organi della Valsesia" from June 28–September 20. Presented in churches in Borgosesia, Varallo, and other towns in the Sesia valley area, the concerts feature organists from Italy, England, Germany, France, Hungary, Switzerland, Finland, the Czech Republic, and the United States. Further information is available at <http://utenti.tripod.it/storiciorgani>.

**The Association "Présence de l'Abbatiale"** in Mouzon (Ardennes), France, will present organ recitals in July: July 4, François-Henri Houbart; 7/5, Marc Pinarde; Maurice Pinsson, with recorder; Pascale Rouet, with percussion; W. Ippolito, S. Cochard, and C. Marchand; J. Christophe Leclère, with soprano; 7/6, Pierre Méa, at solemn mass; and Jean D'Albi. For information: <http://orgue-mouzon.org>.

**The Chorus of Westerly** will present the Ogonitz Choral Symposia, July 12–18 and 19–25 in Lyman, New Hampshire. Week I includes repertoire by Howells, Honegger, Palestrina, Mendelssohn, and Poulenc, with faculty Sir David Willcocks, George Kent, and Paula Rockwell; week II: Bach, *B Minor Mass*, with Richard Marlow, George Kent, and Paula Rockwell. For information: Peggy Middleton, 401/596-8663; <www.chorusofwesterly.org>.

The 53rd annual **Sewanee Church Music Conference** takes place July 14–20 at The University of the South and the DuBose Conference Center in

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Tennessee. The schedule includes sessions on choir training, classes, workshops and lectures, daily worship, music display, and reading sessions; presenters include Murray Somerville, Joseph Flummerfelt, Thomas Gibbs, Robert Delcamp, Jason Abel, and others. Keith Shafer is conference director. For information: 770/498-1678; <kshafer@saintpauls.org>.

**The 2003 International Summer School** takes place July 21–29 at the Mount Royal College Organ Academy in Calgary, Canada. The schedule includes individual and masterclass instruction from Simon Preston, James David Christie, Sarah Baldock, and Neil Cockburn. For information: 403/240-7769; <www.mtroyal.ca/conservatory/intsumschool.htm>.

**Immaculate Conception Church**, Chicago, Illinois, has announced a hymn text competition as part of the parish's 100th anniversary during 2004. Submissions are invited for a new hymn text set to a familiar meter so that it may be sung to familiar tunes of that meter. The theme should center on celebration, praise, and thanksgiving. A prize of \$500 will be awarded to the winner. Deadline for entries is July 31. Entry forms and detailed information are available from Steven Betancourt, Immaculate Conception Church, 7211 W. Talcott Ave.,

### Editor & Publisher

**JEROME BUTERA**  
jbutera@sgcmail.com  
847/391-1045

### Associate Editor

**JOYCE ROBINSON**  
jrobinson@sgcmail.com  
847/391-1044

### Contributing Editors

**LARRY PALMER**  
Harpsichord

**JAMES McCRAY**  
Choral Music

**BRIAN SWAGER**  
Carillon

**HERBERT L. HUESTIS**  
OrganNet Report  
Osiris Organ Archive  
<http://www.wu-wien.ac.at/earlym-l/organs>  
"Organ Links" file may be requested from:  
e-mail: [hhuestis@mdi.ca](mailto:hhuestis@mdi.ca)

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**A joint conference of The Hymn Society** in the United States and Canada, The Hymn Society of Great Britain and Ireland, and Internationale Arbeitsgemeinschaft für Hymnologie takes place August 3–8 in Halifax, Nova Scotia, with the theme "From Age to Age and from Land to Land: The Transmission and Translation of Congregational Song." Presenters include Michael Hawn, James Abbingdon, Jorge Lockward, Frank Brown, Kathryn Jenkins, Christian Finke, Sharon Beckstead, Alan Luff, Graham Deans, Anthony Ruff, and many others. For information: 800-The Hymn; <www.thehymnsociety.org>.

**The Corsi di Musica Antica a Magnano** will take place August 14–24 in Magnano, Italy. The faculty features Bernard Brauchli, Georges Kiss, Luca Scandali, Alberto Galazzo, Jörg Gobeli, Thomas Wälti, and Giulio Monaco; the schedule includes classes, seminars, concerts, private lessons, and workshops on clavichord, fortepiano, harpsichord, organ, basso continuo, choir conducting, organology and organbuilding; organs by Bruna (1794, 22 stops), Metzler (1953 positiv), Fagnani (1786, 9 stops), Concone (1774, 8 stops), and Silvera (1841, 15 stops). For information:

## Appointments

**Simon Carrington** has been appointed to the choral faculty of the Yale Institute of Sacred Music and the Yale School of Music. He joins the Yale faculty from New England Conservatory of Music, where he has been director of choral activities since 2001. He was formerly artist-in-residence and director of choral activities at the University of Kansas. He is founding co-director of The King's Singers, with whom he has performed throughout the world. He has made over 70 recordings. At Yale, Mr. Carrington will conduct a newly-formed chamber choir for performance, touring, and recording.



Dan Miller

**Dan Miller** has been appointed to the position of project design manager for four-manual custom organs for Rodgers Instruments LLC. He will be responsible for the specifications and

design of these custom Rodgers instruments for installations throughout the world. Miller joined Rodgers in 1999 after holding organist positions at several notable churches including Calvary Church in Charlotte, North Carolina, where he played the world's 13th largest pipe organ, and Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida, where he served as assistant organist on the 117-rank Ruffatti pipe organ that was later upated with a custom five-manual Rodgers console. He is an internationally known concert performer, conductor, composer, arranger, and recording artist. He has 11 CDs to his credit including the new release, *It Is Well with My Soul*, recorded in January 2003 on the three-manual Rodgers organ with 152 stops and 26 pipe ranks at Arcadia Presbyterian Church, Arcadia, California. Miller holds a Church Music Diploma from Moody Bible Institute, Chicago. He majored in organ performance at the American Conservatory of Music, holds a Bachelor of Fine Arts degree from Florida Atlantic University, and a Master of Music degree in organ performance from Winthrop University.

Jack Bethards, president of Schoenstein & Co., organ builders of San Francisco, has announced the appointment of **Louis Patterson** as vice president and factory superintendent, succeeding Robert Rhodes who retired after 24 years of service. Mr. Patterson joined Schoenstein & Co. in 1999, bringing experience both as an organ builder and as a church musician. He holds a Master of Music degree from Northwestern University and served as organist and director of music for several Chicago area churches and most recently as director of music at Westminster Presbyterian Church, Lincoln, Nebraska. He has also performed as a recitalist and recording artist. His organ building career began in 1968 as a summer helper with A. W. Brandt in Columbus, Ohio. Before taking his most recent full-



Louis Patterson

time music director position, he worked for Peebles-Herzog, Inc. in Columbus, Ohio, and also for eight years at the Berghaus Organ Company in Bellwood, Illinois.

Louis Patterson will be responsible for all factory and field operations of the company as well as serving as technical director. **Chuck Primich** continues as design director and chief engineer. **Jack Bethards** continues as president and tonal director, with **Mark Hotsenpiller** serving as head voicer. "Along with this organizational change, we are moving to a modern facility in the small town of Benicia, California, and will be expanding our operation, providing employment opportunities in all phases of organ building," said Bethards.



Johannes Unger

**Johannes Unger** has been appointed assistant organist at St. Thomas Church in Leipzig, Bach's church and the home of the acclaimed St. Thomas Boys Choir. In 2001 he took top honors at the 21st biennial St. Albans Interna-

tional Organ Competition. The previous year he won the 12th International J.S. Bach Competition in Leipzig, and in 1998 he won the first prize at the organ competition in Odense, Denmark, where he was the youngest participant.

Born in Schlema (Erzgebirge, East Germany) in 1976, Mr. Unger was influenced in his early life by his musical parents. He completed music study at the Spezialschule für Musik in Halle, going on to study further at the Felix Mendelssohn Bartholdy Academy for Music and Theatre in Leipzig. He studied organ with Ullrich Böhme, organist of St. Thomas Church in Leipzig, and piano with Markus Tomas. Since 1999 he has been studying in the solo class of Hans Fagius in Copenhagen. Unger has performed in Germany, France, Denmark, Australia, and the United States. His first solo CD, released in 2000, was recorded on the Silbermann organ in Rötha, near Leipzig. He is represented by Phillip Truckenbrod Concert Artists.

## Here & There

THE DIAPASON editor **Jerome Butera** will be featured at this year's Pine Mountain Music Festival in the Upper Peninsula of Michigan. He will play recitals at St. Peter's Cathedral, Marquette (June 27); First Lutheran Church, Iron Mountain (June 29); and St. Joseph's Catholic Church, Lake Linden (July 2), in addition to conducting a workshop at First Congregational Church, Lake Linden (July 1). The program will include works of Bach, Saint-Saëns, Franck, Gigout, Vierne, and Noehren. In addition to his position as editor of THE DIAPASON, Butera is on the organ and church music faculty at DePaul University, Chicago, and serves as organist of the First Church of Christ, Scientist, Arlington Heights, Illinois. He holds the MMus from the University of Michigan and the DMA from the American Conservatory of Music, and has studied organ with Arthur Becker, Foster Diehl, Robert Glasgow, Robert Noehren, and Robert Lodine.

**Stephen Cleobury**, Director of Music at King's College Cambridge, announces availability for concert bookings in North America in the spring of 2004. Specific dates available are the weekends of March 20-21, March 27-28, and April 14-18, 2004. Other times may be possible as well! Mr. Cleobury is available for organ recitals, orchestral and choral conducting

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University of Nebraska organ students and faculty at St. Paul United Methodist Church, Lincoln, Nebraska

University of Nebraska-Lincoln organ students and faculty gave a public performance of Marcel Dupré's *Fifteen Pieces*, Opus 18, on Monday, March 10, on the new Bedient organ (three manuals, 48 stops) at St. Paul United Methodist Church, Lincoln, Nebraska. The performers were Ross Andrews,

Marian Barnett, Christian Bohnenstengel, David Brockman, Quentin Faulkner, Jeremy Hanson, Heather Hernandez, Gerald Holbrook, Lisa Klinsky, Masako Nakamura, Pam Penner, Carla Post, John Ross, Heidi Smith, and Chad Winterfeldt.



Angèle Dionnau (Interpretation winner) and Susan Landale

The sixth **Concours International d'Orgue** de la Ville de Biarritz was held April 9-12. Of the 27 candidates who presented tape cassettes of required works, 16 were accepted to participate in the finals in Biarritz: 12 in interpretation and four in improvisation. The international jury consisting of Lionel Rogg (president), Marianne Levy-Noisette, Pierre Pincemaille, James Higdon, and François Espinasse, awarded the following prizes in interpretation: Grand Prix André Marchal to Angèle Dionnau (France), Prix Spécial Jacqueline Englert-Marchal to Robert Horton (USA), and Mention Spécial du Jury to Jennifer Chou (China). The



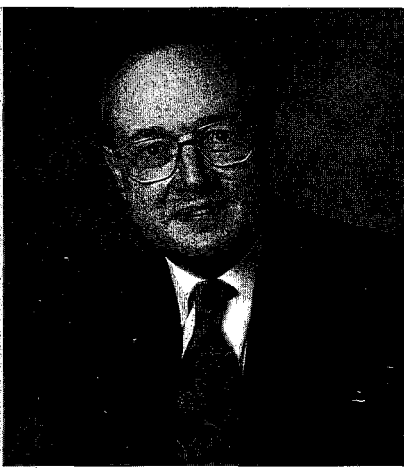
Improvisation winners: Olivier Perin and Noël Hazebroucq

audience awarded the Prix du Public to Angèle Dionnau.

In improvisation, the jury awarded the Grand Prix André Marchal to Olivier Perin (France) and the Prix Spécial Jacqueline Englert-Marchal to Noël Hazebroucq (France). The audience awarded the Prix du Public to Noël Hazebroucq.

The international competition in interpretation and improvisation is held bi-annually, sponsored by the town of Biarritz, France, in conjunction with L'Académie André Marchal, of which the officers are Susan Landale, president; Hélène Cross, vice-president; Laurent Riboulet, vice-president; Arlette de Saulce, treasurer; and Jean Cavalier, secretary-general.

Submitted by Ralph Tilden  
Photo credit: Mary Alice Wotring



Stephen Cleobury

engagements, workshops, and master-classes. Contact Karen McFarlane Artists, Inc. for further details: <john@concertorganists.com>; <www.concertorganists.com>

degree at The Juilliard School in New York City, studying organ performance with the late Leonard Raver and improvisation class with Gerre Hancock. He was appointed associate organist at the Cathedral of St. Patrick in 1997. For information: <www.pipeorganists.com>



Ronald L. Gould

Ronald L. Gould retired January 1, 2003 from his positions at Youngstown State University and St. John's Episcopal Church, Youngstown, Ohio, both of which he has served since 1960. Previously he served as organist-choirmaster at the Church of the Transfiguration, Cranston, Rhode Island, and as director of music at the Post Chapel in Fort Dix, New Jersey, while in the United States Army. He completed a Bachelor of Music degree at North Central College, Naperville, Illinois, and both Master's and Doctor of Sacred Music degrees at Union Theological Seminary, New York City. His organ teachers included Claude Pinney, Gordon Farnell, Hugh Porter, Alec Wyton, and Vernon DeTar, and he studied conducting with Ifor Jones, Margaret Hillis, and Thomas Dunn.

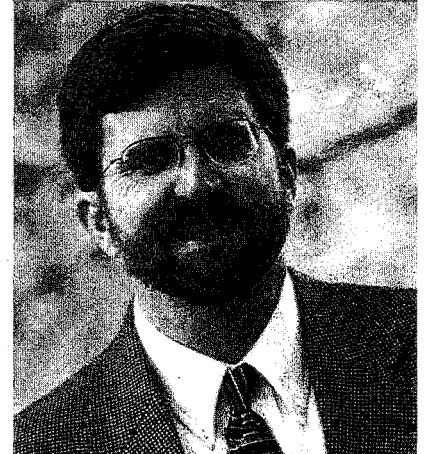
During his Youngstown tenure, Dr. Gould founded Youngstown Musica Sacra and was music director and conductor of the choral/orchestral ensemble. YMS regularly performed in concert and in liturgies throughout the area and toured Italy in 1989. He was organist for the Youngstown Symphony and Warren Chamber Orchestra, and from 1980-85 he conducted the Youngstown Symphony Opera Chorus. At Youngstown State University he taught organ, served as music director and conductor of the YSU Concert Choir, and taught undergraduate and graduate courses in music history. Named by YSU a Watson Distinguished Professor in 1972-73, Dr. Gould studied with Harald Vogel and Martin Behrmann in Germany dur-

ing a sabbatical leave in 1978, and was a visiting professor and artist-in-residence at the State Conservatory, St. Petersburg, Russia, during spring quarter 2000. He was responsible for the installation of five mechanical-action organs by Fleitrop and Schlicker in the university's new Fine Arts Building in 1977, and also served as consultant for the installation of the large three-manual electro-pneumatic Schlicker organ at St. John's and the two-manual Holtkamp electro-pneumatic organ at Poland Presbyterian Church in Youngstown.

Dr. Gould was placement advisor for the Association of Anglican Musicians, serving that organization as a member of its board from 1992-2002. Currently he is AGO National Councillor for Education and is also a member of the American Musicological Society and Music Library Association. He and his wife Marcia will continue to live in Youngstown.

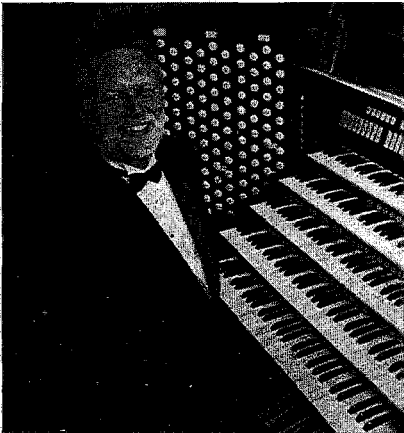
404 Gregory Lane, Pleasant Hill, CA 94523.

Richard Peek's cantata, *Stations on the Way to Freedom*, was performed on March 9 at Selwyn Presbyterian Church, Charlotte, North Carolina. Performing forces included the adult choir, the adult bell choir, pianist Margaret Gallaughier, organist Richard Peek, and percussionists Peyton Becton and Rick Dior. Prior to the performance, The Rev. Russ Otey preached on the life and ministry of Dietrich Bonhoeffer.



Russell Stinson

Russell Stinson's book, *J. S. Bach's Great Eighteen Organ Chorales*, has been reprinted in paperback by Oxford University Press. Copies may be purchased for \$17.00 directly from the publisher or at any of the standard bookstore websites on the Internet. Stinson's latest book, *The Reception of Bach's Organ Works from Mendelssohn to Brahms*, is scheduled for publication by Oxford in late 2005. Having recently received a William H. Scheide Grant from the American Bach Society, Stinson will this summer visit Vienna and St. Florian, Austria, in order to investigate the personal libraries of Johannes Brahms and Anton Bruckner. Stinson is the Josephine Emily Brown Professor of Music and College Organist at Lyon College in Batesville, Arkansas.



Stanley H. Cox

Stanley Cox is featured on a new recording, *Organ Masterpieces from the Cathedral of St. Patrick, New York City*, on the JAV label (JAV 136). The program includes works by Sousa, Diemer, Schubert, Purcell, Bach, Cook, Smith, Cox, Sowerby, Buck, Stoltzfus, and Widor. The cathedral's organ was built by in 1930 by the Kilgen firm of St. Louis (117 ranks), and was restored and enlarged to 150 ranks in the 1990s by the Peragallo firm, including a chancel organ of 21 ranks and a new nave division of 18 ranks, for a total of 177 stops. Stanley Cox studied with Dale Peters at North Texas State University in Denton, Texas, graduating with a Bachelor of Music degree in organ performance. He completed his Master of Music



David Hatt

A new song for baritone and organ, *Hail to Niels Bohr*, by David Hatt, was recently performed at regional conventions of the Society of Composers, Inc., at Rhodes College in Memphis and Henderson State University, Arkadelphia, Arkansas, and as part of Mr. Hatt's appearance on the Great Artists series at Trinity Episcopal Church in Reno, Nevada. The soloists were Christopher Hanson, Tommy Gaines, and Stuart Duke, respectively. The song is a dramatic setting of a paean to the influential physicist Bohr, discovered by fellow scientist George Gamow in Copenhagen during the 1920s. David Hatt is assistant organist at St. Mary's Cathedral in San Francisco, where his *Quartet* for flute, alto flute, piano, and organ will soon receive its premiere. For information on obtaining draft copies of the scores of either piece, contact Mr. Hatt c/o Hillcrest Congregational Church,

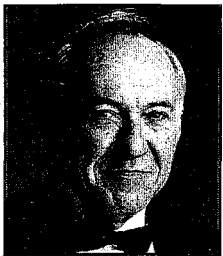


Bradley Hunter Welch

Bradley Hunter Welch has been added to the roster of Phillip Truckenbrod Concert Artists by virtue of his winning first place in the recent Dallas International Organ Competition. [See "Texas Treat: The 2003 Dallas International Organ Competition," by Larry Palmer, THE DIAPASON, May 2003, p. 22.] A native of Knoxville, Tennessee, Mr. Welch began playing the piano at age 10 and organ at age 13. He attended Baylor University in Waco, Texas, and studied organ with Joyce Jones and piano with Jane Abbott-Kirk. In May 1997, he received the Bachelor of Music degree *magna cum laude* in organ performance as well as winning the Dean's Award for Outstanding Performance.

After Baylor, Welch attended Yale University where he studied with Thomas Murray and Martin Jean. In May 1999, he completed his Master of Music degree in organ performance at the Yale University School of Music/Institute of Sacred Music. He then continued at Yale to earn the Artist

## Phyllis Stringham CONCERT MANAGEMENT



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 (Dallas Morning News)

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"You can play the organ  
 differently, but you can't play it  
 any better than Stewart Wayne  
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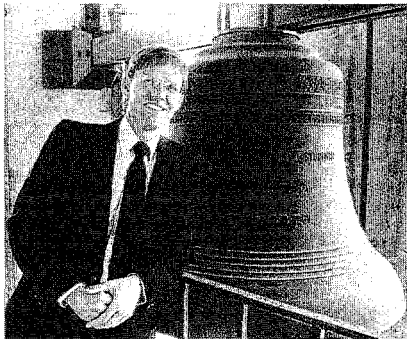
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Diploma in May 2000, at which time he was awarded the Horatio Parker Memorial Prize. In May 2001, he completed the Master of Musical Arts degree, which signifies that he completed all the classwork for Yale's Doctor of Musical Arts degree. During his time at Yale, he also received the Robert Baker Prize, the Charles Ives Prize, and the Yale School of Music Alumni Association Prize.

In addition to his studies, Welch has competed in several competitions. He won first place in the undergraduate division of the 1994 William Hall Organ Competition in San Antonio, Texas; in 1995, was a national finalist in the organ division of the Music Teachers National Association Competition; and in July 1995, won first place in the AGO Region VII Competition for Young Organists. He is the 2003 first place winner of the Dallas International Organ Competition and was also awarded the audience prize for the second time, having previously won it in 2000. In September 2001, he was appointed organist of Highland Park Presbyterian Church in Dallas, Texas.



James Welch at the Hoover Tower Carillon

James Welch performed recently on the newly expanded carillon in Stanford University's Hoover Tower. On December 14, 2002, he gave a recital of Christ-

mas music with a bell theme (Carol of the Bells, Silver Bells, Jingle Bells, Ding Dong Merrily on High, I Heard the Bells on Christmas Day, etc.). On February 15, 2003, he performed a Valentine theme program, with songs by Gershwin, Cole Porter, and songs from Broadway musicals and opera. Welch, a Palo Alto resident, received his DMA at Stanford. While a graduate student, he studied carillon at Hoover Tower with Prof. James Angell. Following his graduation from Stanford, Welch served for 15 years as university organist and carillonneur at UC Santa Barbara. Currently he is on the music faculty at Santa Clara University and plays the organ for three Palo Alto churches: St. Mark's Episcopal Church; The Church of Jesus Christ of Latter-day Saints; and Second Church of Christ, Scientist.

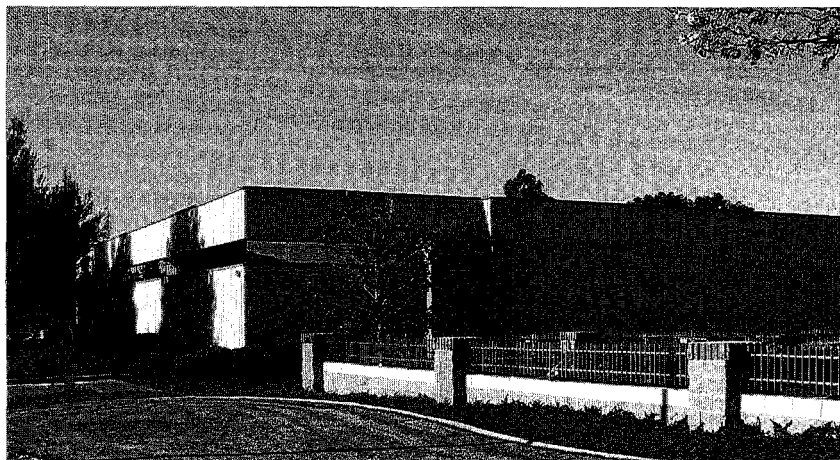


(Left to right) Dr. Kristana Weiler, director of music at Atonement Lutheran Church, Overland Park, Kansas, and hostess of the March 17 meeting of the Kansas City AGO chapter; Dr. Jan Kraybill, present Dean; Barry Wenger, past Dean; and Henry Glass, representing Kevin Mayhew choral and organ music. The evening meeting gave organists the opportunity to study seven different topics.

JAV Recordings has released three CDs recorded on the 1931 E.M. Skinner organ at Toledo's Holy Rosary Cathedral: *Ken Cowan & Ernest Skinner at Rosary Cathedral, JAV 131; Thalben-Ball & Friends, Todd Wilson, organist, JAV 127; and Great Organ Builders, Volume 3, Stuart Forster, JAV 113.* Speaking into the cathedral's 6-second reverberation, the Toledo organ demonstrates Skinner's early 20th-century ideas on organ design. To order, visit the JAV site at <[www.pipeorgancds.com](http://www.pipeorgancds.com)>.

The Johns Hopkins University Libraries have received a grant to digitize nearly a half-century of recorded Peabody Conservatory classical music performances and make them available on the World Wide Web. The "Peabody Digital Audio Archives Project," a \$230,000 project funded by the federal Institute of Museum and Library Services, will enable the conversion to digital format of an estimated 10,000 audio tapes owned by the Peabody's archives. A Web-based digital audio library will be created. For information: <[www.jhu.edu](http://www.jhu.edu)>.

A new cultural center is under construction in **Stuttgart's Rhein-stahlhalle**. It will house four concert and theater halls, a sports hall, and administrative and rehearsal space. Musik der Jahrhunderte, Stuttgart's contemporary music society, will take up residence there, and they have plans for a new concert series, "beginner" concerts for new music newcomers, and a "look behind the scenes" program to increase familiarity with contemporary music. For more information, contact Petra Heinze; phone 0049 711 6290 512, e-mail: <[heinze@mdjstuttgart.de](mailto:heinze@mdjstuttgart.de)>.



New Schoenstein & Co. factory in Benicia, California

Celebrating its 125th anniversary, Schoenstein & Co., organ builders of San Francisco, will be moving their main operations to the historic town of Benicia, California. The new factory, a 25,000-square-foot clear span building, will allow all operations to be on one floor in a modern, open-plan environment. The building is attractive with plenty of natural light and is surrounded by nicely landscaped grounds with ample parking and loading facilities. Prior to the move is the construction of an 1,800-sq.-ft. 40' tall erecting bay.

With a population of 30,000 and rated the number one place in the Bay Area for family living, Benicia offers reasonable home prices, excellent schools, and a mild climate combined with cosmopolitan amenities being only 35 miles northeast of San Francisco. The area, known as the gateway to the Napa Valley wine country, provides extensive recreational activities centering on the San Francisco Bay and Sacramento delta regions and has one of the Bay Area's finest industrial parks, which will be the location of the Schoenstein factory.

"Our workload has been increasing steadily in recent years forcing us to work out of several locations including one that is multi-storied without a freight elevator. Commuting and parking were becoming very burdensome to our people. This move will promote greater efficiency and allow for much needed expansion," said Louis Patterson, vice president and factory superintendent.

Asked about the fate of the original factory building, which is a San Francisco Landmark and is listed on the National Register of Historic Places, Jack Bethards, president and tonal director of Schoenstein & Co., said, "We couldn't bear to part with our beautiful San Francisco factory which was built by the Schoenstein family in 1928. We will continue to use it for some specialized activities and as a home for our extensive archives and library."

Amadeus Press, an imprint of Timber Press, Inc., has been acquired by Hal Leonard Corporation (HLC). Established in 1947, HLC is a leader in the world's print music industry and also represents nearly 50 other companies in sales, marketing, and distribution. HLC's executive vice president John Cerullo will be the new publisher of Amadeus Press and will be operating it as his own imprint under the HLC umbrella. Contact information is Amadeus Press, 512 Newark Pompton Turnpike, Pompton Plains, NJ 07444; <[www.amadeuspress.com](http://www.amadeuspress.com)>.

The 47th Episcopal Musician's Handbook is now available, covering Advent 1 (November 30, 2003) through Thanksgiving Day (November 25, 2004). The handbook includes references to both the Prayer Book lectionary and the Revised Common Lec-

tionary in hymn suggestions from *The Hymnal 1982, Lift Every Voice and Sing II*, and *Wonder, Love, and Praise*, for Sundays and major feasts; lists of psalms, canticles, and service music for Rite I and Rite II; notes on canons and rubrics applicable to music selection and performance; 14 pages of resource information on church music organizations, books and periodicals, recordings, and websites; dates and contacts for major music conferences; formats and repertoire for Advent and Lenten lessons and carols, occasional services, sung offices, and choral eucharist. Available for \$21.00 (plus shipping and handling) from The Living Church, P.O. Box 514036, Milwaukee, WI 53203-3436; 1-877/822-8228.

Rosie's House: A Music Academy for Children, an inner city music academy in Phoenix, Arizona, that provides free music lessons and instruments to youth at risk, has been "adopted" by technology professionals in the United States and Australia. They have provided a web site ([www.rosieshouse.org](http://www.rosieshouse.org)), national publicity, and a music school administration program. Rosie's House started as a safe house for the homeless and for children needing an after-school refuge. It soon developed into the music school it is today, with 350 students from Phoenix's inner city, who perform both locally and nationally.

Allen Organ Company recently installed a three-manual, 80-stop instrument in Khabarovsk Krai, Russia, in the concert hall that is home to the Far East Symphony Orchestra. The large organ console and its specially designed portable speaker towers can be moved around the stage and stored when not in use. The governor of the Krai, Viktor Ishaev, visited the concert hall during the installation by local technician Grigory Grekov. Supervising the installation was Joel Hurley, Allen staff member, who traveled to Khabarovsk from Pennsylvania.

Seventh Presbyterian Church, Cincinnati, Ohio, has installed a three-manual Rodgers Trillium 967 organ with seven ranks of Pinchi pipes and 138 ranks of stereo-sampled digital organ voices. The Pinchi pipe ranks are all in the Great principal chorus. Classic Church Organs of Loveland, Ohio owner Jerry Dulski designed the case-work, built and installed by John Parker of Acanthus Pipe Organ Works, Hillsboro, Oregon. Dulski handled the digital voicing; Larry Hawkins consulted on the project and did on-site tonal finishing of the pipes. The installation features microphones in the pipe chambers to allow the pipe ranks to benefit from Rodgers RSS Ambience System built into the Trillium 967's digital electronics. In addition, a lighted console piston controls a separate choir monitor speaking system. Allan Martin is director of music at Seventh Presbyterian Church.



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## Nunc Dimittis

**Philip Hahn**, the immediate past president of the American Guild of Organists, died peacefully at his home in San Francisco, California on April 13, 2003, from complications of myelofibrosis, a disease of the bone marrow. From 1992 to 2002, he was a member of the AGO National Council and served as president from 1998 to 2002.

Hahn received bachelor and master of music degrees from the University of Michigan where he studied with Marilyn Mason and Robert Noehren, and earned a DMA in composition and organ performance from the American Conservatory of Music, Chicago, studying with Stella Roberts and Robert Lodine. He received certificates in organ, composition, and solfeggio from the Conservatoire Americain, Fontainebleau, France, where he studied with Nadia Boulanger and André Marchal, and held the AAGO certificate.



**Philip Hahn**

During his career, he was an associate professor of music at the University of Northern Iowa, where he oversaw the installation of a large four-manual organ built by Robert Noehren, and was direc-

tor of music at Waterloo's First United Methodist Church. After moving to California, Hahn served as director of music at the First Presbyterian Church in Palo Alto for several years before being appointed artistic director of the San Francisco Boys Chorus. He played many recitals on notable instruments and was a featured recitalist, workshop leader, and adjudicator at many AGO conventions.

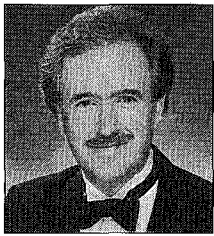
Philip Hahn was also a professional chef, holding the position of sous chef at the Cliff Hotel in San Francisco, later running his own restaurant, Fanny's, in San Francisco. For several years Hahn ran the restaurant and served as organist at the First Presbyterian Church of San Anselmo, returning exclusively to church music in 1980. From 1990 until his death, Hahn served as organist-choirmaster at St. John's Episcopal Church in Ross, California.

Dr. Hahn's compositions include sacred anthems, pieces for trumpet and organ including *The Trumpet Sings Thanksgiving*; *Spiritual*; *Fanfare for*

*Five Trumpets and Organ*; and two large concerted works: *Fantasy for Orchestra and Acclamations! A Fanfare for Concert Band*. For the organ, he wrote several short hymn-based compositions plus larger works including *Sonata for Organ*; *Songs from the Forest: A Suite for Organ and Synthesizer*; and *Suite for Organ Celesta, Vibraharp, and Timpani*. His *Sonata for Violin and Piano* was the recipient of a Sigma Alpha Iota Prize. His short ballet *The Dance in the Desert* was fully staged at both the First Presbyterian Church, Palo Alto, and at St. John's Episcopal Church in Ross.

He is survived by his partner of 29 years Norman Nagao, two sisters, and a number of nephews and nieces. A memorial service was held at St. John's Episcopal Church in Ross, California, on May 4.

**Richard L. Johnson**, 61, of Buffalo, New York, and East Longmeadow, Massachusetts, died on December 6, 2002, in Buffalo. Dr. Johnson was pro-



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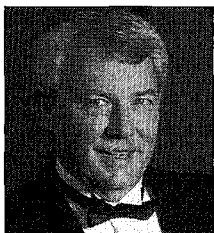


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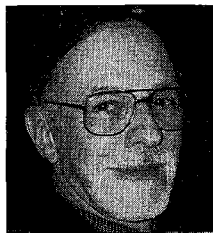
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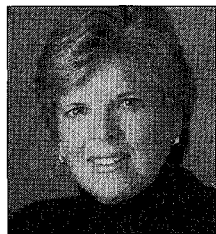
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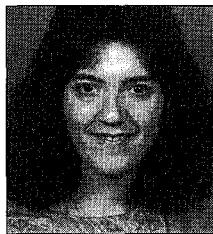
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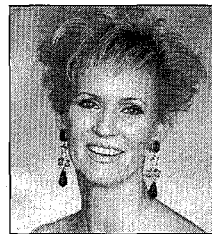
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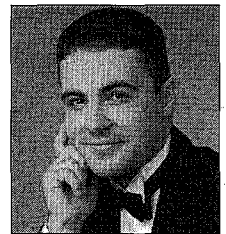
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**Jeremy David Tarrant**  
*Organist*  
Organist and Choirmaster  
The Cathedral Church of St. Paul  
Detroit, Michigan



Richard L. Johnson

professor of humanities at Medaille College, Buffalo, joining the faculty in 1984. An accomplished musician and dedicated educator, he was known for his innovative theatre and music classes. He also directed numerous stage productions and was named the college's Professor of the Year for 2000-2001.

Dr. Johnson was born on May 17, 1941, in San Antonio, Texas. Upon receiving his Bachelor of Arts degree in music from Trinity University of San Antonio in 1963, he went on to earn his Master of Music degree from Yale University in 1965. He spent 1966-67 in Copenhagen, Denmark, on a Fulbright Scholarship, studying organ with Finn Viderø. Returning to the United States, he held faculty positions at Wake Forest University, Amherst College, Smith College, and the University of Maine. In 1973, he graduated from the University of Michigan with a Doctor of Musical Arts degree. In 1992, he received a National Endowment for the Humanities award to study theatre at Columbia University, and at the time of his death he was pursuing a post-doctoral Master's degree in Theatre at SUNY-Buffalo.

In addition to teaching, Dr. Johnson performed organ recitals at venues across the country, including the National Cathedral in Washington, DC, and St. Thomas Church in New York City. Several of his recordings aired on National Public Radio stations throughout the country. He is survived by his parents, a sister, brother, nieces and nephews, and his long-time partner, Richard LaBorde of East Longmeadow.

**Richard Eugene Livesay** died on February 24 at the age of 87. A resident of Alexandria, Virginia, he was organist at Cherrydale United Methodist Church in Arlington from 1947 to 1988, when he was named organist emeritus. At that church he had played for more than 2,000 Sunday services, 600 weddings, and countless funerals, and helped design the church's Wicks pipe organ of 37 ranks. He was a former Dean of the Alexandria AGO chapter and was a guest organist at Washington National Cathedral. Born in Tulsa, he began piano study at age 12 and organ at age 16, and he attended Blackburn College in Illinois, Park College in Mis-

souri, and American University. In the late 1930s, he worked for Jenkins Music Co. and demonstrated Hammond organs at churches around Tulsa. Mr. Livesay was also a Defense Department official from 1940 until retiring in 1973 as staff secretary to the secretary of defense. He is survived by his wife of 64 years Veradell Elliott Livesay, two children, and five grandchildren.



Dale Wood

**Dale Wood** died on April 13 after a valiant battle against esophageal and lung cancer, at his Sea Ranch, California home. A renowned composer, organist and choral director, he was known for his numerous published choral works and hymn tunes, and his compositions for handbells, harp, and organ. He was for many years organist and choirmaster in San Francisco at the Episcopal Church of St. Mary the Virgin and served in a similar capacity in Lutheran churches in Hollywood and Riverside, California. He had published numerous articles on worship, liturgy, and church music, and was a contributing editor to the *Journal of Church Music* for over a decade. His monthly column appeared in the Methodist journal *Music Ministry* for three years. Wood headed the publications committee of Choristers Guild from 1970-74. After serving as music director of the Grace Cathedral School for Boys in San Francisco (1973-74), he was appointed executive director for The Sacred Music Press, a position he held from 1975-96, and was editor emeritus 1996-2001. The American Society of Composers, Authors and Publishers (ASCAP) honored Dale Wood annually since 1967 for his "very important contribution towards the creation and development of contemporary American Music." The Board of Regents of California Lutheran University awarded Dale Wood the title of "Exemplar of the University," citing him as "an example of excellence in service and a worthy model of a good and useful life."

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## Music for Voices and Organ

by James McCray

### Arrangements of the Master Composers

It cannot be emphasized too strongly that art as such does not "pay" . . . and that the art that has to pay its own way is apt to become vitiated and cheap.

Antonin Dvorák  
*Music in America* (1895)

Is there a need to take the music so carefully written by a master composer such as Mozart or Bach and make an arrangement of it? That is a question that has haunted many people for years, including me. As a composer I rise up and emphatically say no; as a teacher I say yes. Teachers want their students to encounter master composers, but Beethoven was not a band composer, and there are far more students in bands than in orchestras. So the dilemma is met head on by choosing an arrangement of a Beethoven work so that large numbers of students can encounter the music they have heard about.

In the choral field there is an additional complication created by the text. This is where I personally find fault with some of the process. Arrangers often change the text in such a way that the original intent of the composer is seriously altered. The words may have absolutely no connection to the original, sometimes as far afield as moving from sacred to secular. Some arrangers, as in two examples below, take instrumental works and add words to them, which also radically changes the nature of the composer's intent. This, it seems to me, is a type of larceny. The altering of notes to fit a different type of choir (i.e., junior high school) is often necessary due to the ranges of younger voices and other similar technical matters. As with the band vs. orchestra question mentioned above, this seems to be a more practical situation than the blatant changing of the text and publishing the work in an entirely different context, which is a kind of stealing of the music.

Today many composers and arrangers publish different versions of a single work. In these cases, the original composer has usually made the settings rather than a different arranger. This is especially true in the pop/jazz field where arrangements are made for mixed, women's and men's choruses using the same basic melody, harmony, rhythms, and style. The intent is preserved. And what about spirituals? The unwritten nature of the originals, which were handed down orally, has found numerous interpretations and arrangements. In some cases, such as those by the late Moses Hogan, the music is dramatically enhanced by driving rhythms from the choir. In addition, having the opportunity to sing a traditional spiritual expands cultural knowledge for many students.

Another common type of change pertains to church music. Until Martin Luther, the church was Catholic, and the text was sung in Latin, the church's language. Today, both Protestant and Catholic churches seek music texts in

English here in America. A strange phenomenon has occurred where the Catholic churches reject the idea of performing Latin as part of the service. The lack of concern for understanding that was so prevalent in the past has given way to the need for understanding in our time. Since this negates hearing so much of the music specifically written for the Catholic service by composers such as Palestrina or Mozart, having a good translation in a performing edition seems like a reasonable solution. Directors, however, need to check the translations to be certain that the English is true to the original Latin.

Arrangements can be useful and true to the composer's original music. Decide what your personal reason is for choosing an arrangement. The motivation for performing an arrangement of a work by one of the clearly established historical composers should have a solid justification. This month's reviews all feature music by major composers published in arrangements of the original.

**Sanctus (from the Requiem Mass), Wolfgang Mozart, arr. Michael Cleveland. SSAA, keyboard, and optional timpani, Santa Barbara Music Publishing, SBMP 448, \$1.45 (M).**

Mozart's *Requiem* was completed by Sussmayr, who approached the task with a thorough understanding of Mozart's style; this, therefore, is an arrangement of substituted music. The second alto has a low tessitura, but the other parts are in comfortable ranges. After a dramatic homophonic opening, the *Osanna* moves into contrapuntal lines. A Latin text is used for performance. The timpani part is notated on a separate line and will add a dramatic flair to the movement. This is an example of merely arranging the music so it is useful for a different gendered choir.

**Oh Had I Jubal's Lyre, G.F. Handel, arr. Michael Mauldin. SATB, alto solo, and piano, Santa Barbara Music Publishing, SBMP 476, \$1.55 (M).**

Taken from the oratorio *Joshua*, this arrangement is an example of the arranger changing the original effect. This movement was originally a soprano solo; Mauldin added extra parts so that it could be sung by choir. The setting is in the Handelian style with a balance of homophonic and polyphonic textures. The accompaniment is a reduction of the orchestral parts with solo interludes often featuring repeated, pulsating chords.

**Lamb of God, Antonio Vivaldi, arr. Stan Pethel. SATB and keyboard, Theodore Presser Co., 392-42361, \$1.25 (M-).**

This is from Vivaldi's famous *Gloria*. It begins with a brief alto solo, which continues to alternate phrases with the choir whose music is on two staves with the tenor part in the bass clef. This slow, three-page setting does not follow the familiar textual setting, although it is similar. The chorus remains in block chords throughout. The keyboard part is, at times, busy, but primarily supportive.

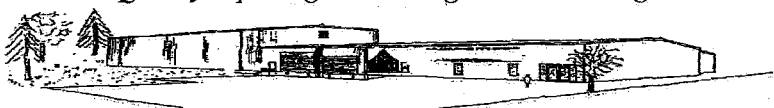
**King of Israel, David's Son, G.F. Handel, arr. Walter Ehret. SAB and**

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# A. E. Schlueter

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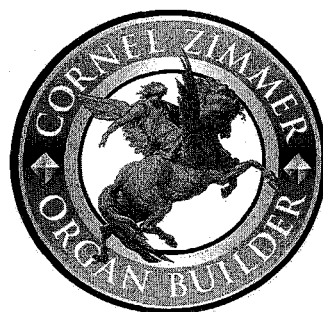
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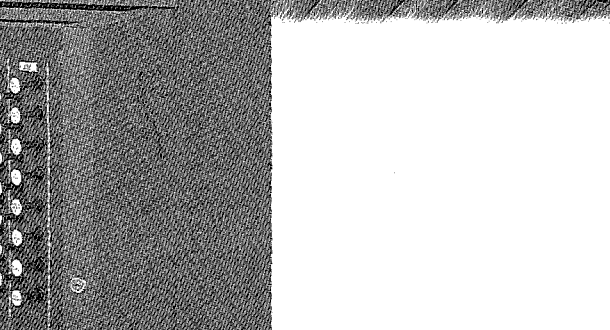
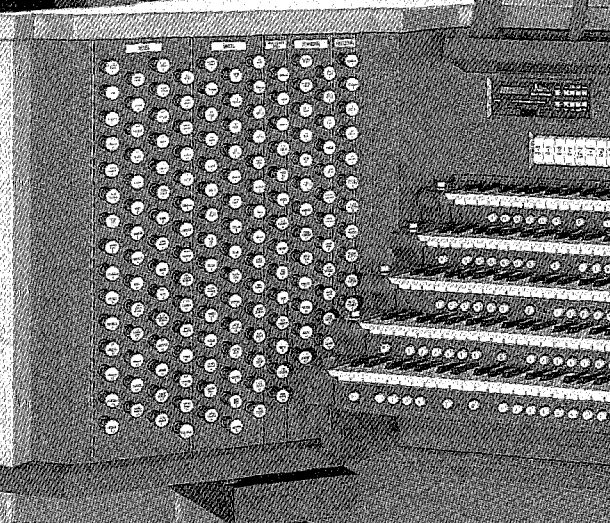
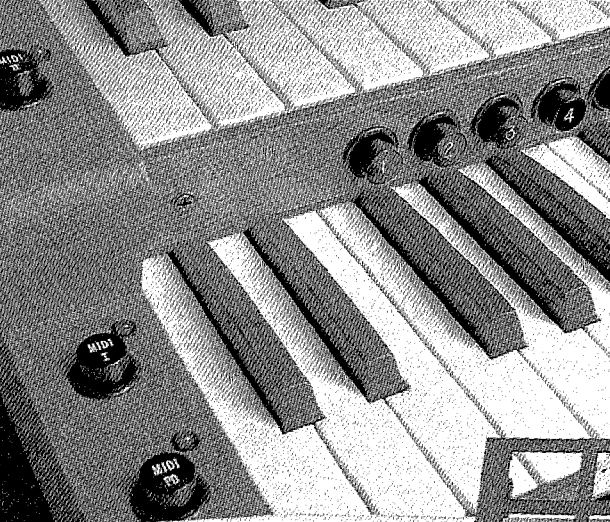
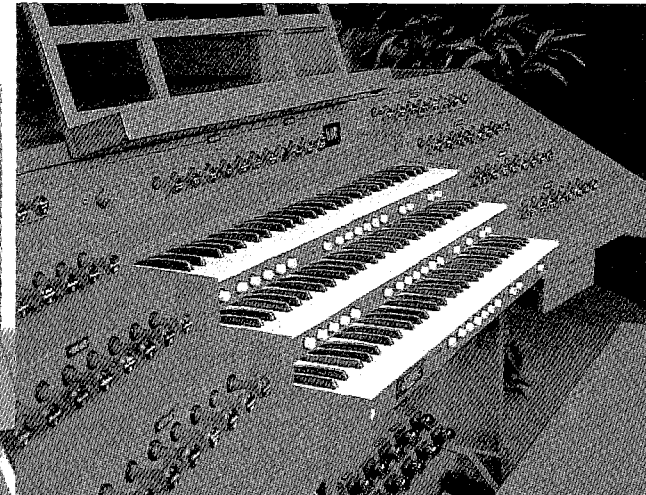
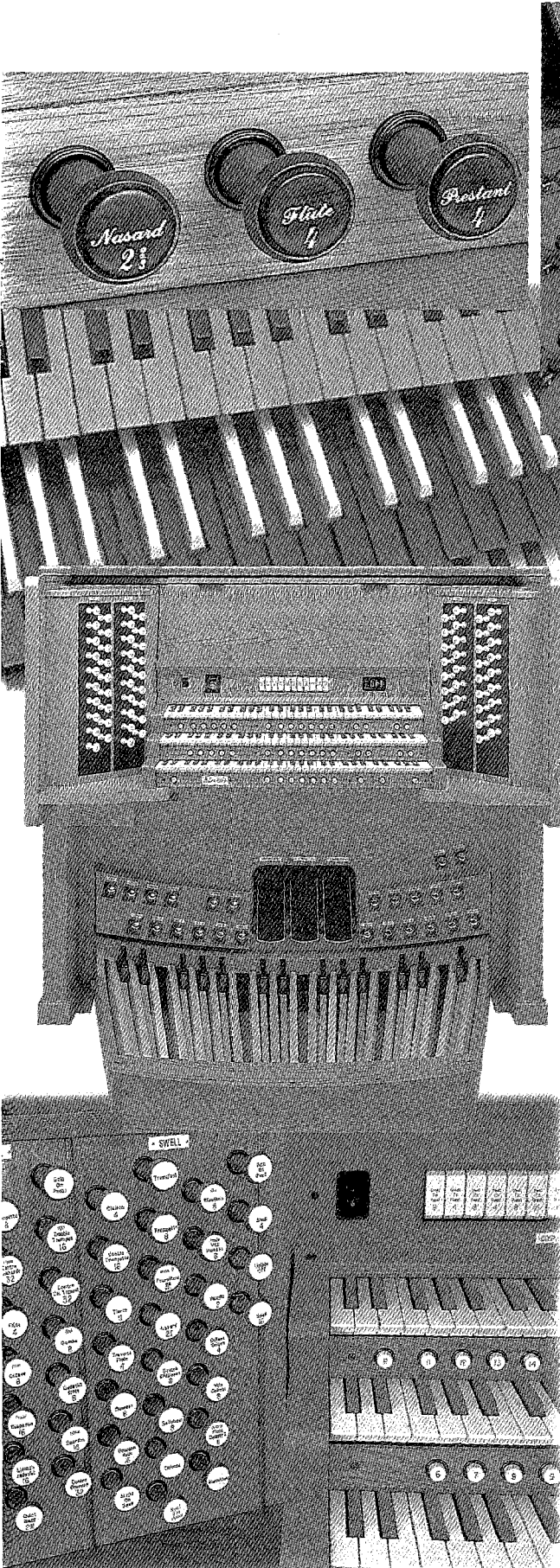
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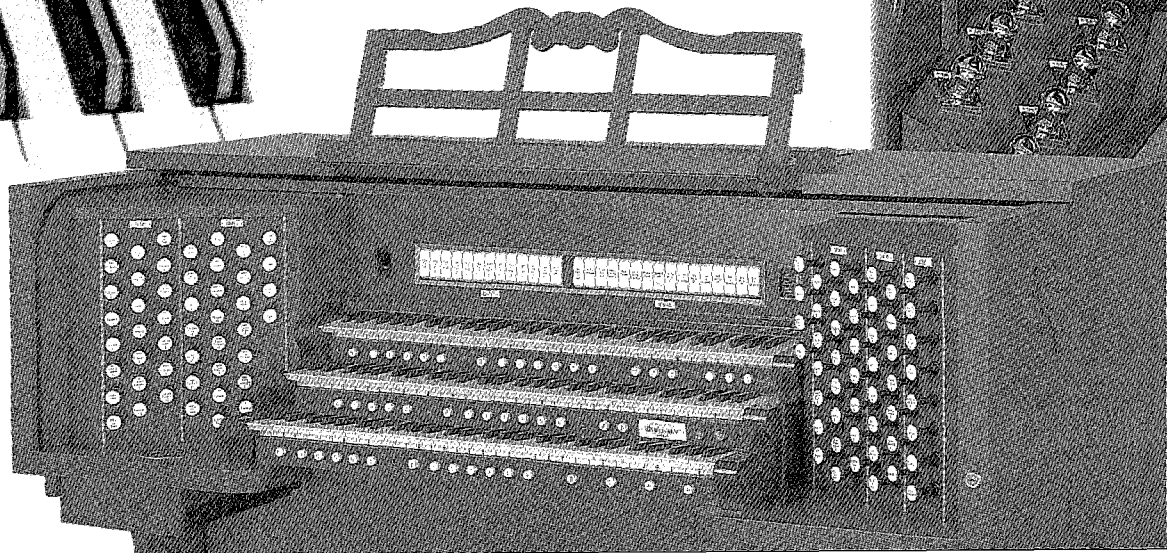
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► page 8: Voices & Organ

keyboard, Theodore Presser Co., 312-41807, \$1.25 (E).

This short setting is adapted from the oratorio *Jephtha*. SAB settings are particularly useful for small church choirs with limited or no tenor section. The chorus sings syllabically throughout, and the accompaniment supplies complete harmonies. The easy keyboard part often doubles the voices.

*Then Shall the Eyes of the Blind*, Felix Mendelssohn, arr. Ronald A. Nelson. SAB and piano, Choristers Guild, CGA927, \$1.40 (E).

Here is an example of music that has undergone a tremendous transformation from the original. The music is taken from Mendelssohn's *Trio in D Minor*. The arranger has added words adapted from Isaiah. The keyboard part is accompanimental with 16th-note phrases in the right hand and a single "walking" line in the left. The piece was probably intended for a youth choir.

*Ecce Fidelis Servus*, Gabriel Fauré, arr. Richard Froulx. SAB and organ, G.I.A. Publications, G-4753, \$1.30 (M-).

Fauré's original version was in the liturgical choir texture of the time in Paris, scored for soprano, tenor, and bass. In this version there is also a separate part for contrabass or violincello, included on the back cover. The music has both Latin and English texts for performance. The organ part, on two staves with pedal indications, is very simple. This motet is appropriate for the Feast of St. Joseph (March 19) or the Feast of All Saints. The tranquil music is very beautiful.

*Gloria, Gloria in Excelsis*, Joseph Haydn, arr. Douglas Wagner. Two-part (SA, TB, or mixed) with keyboard, Coronet Press of Theodore Presser Co., 392-42370, \$1.25 (E).

Only Latin text is provided for performance, the two vocal lines are written in treble clef, and they move together with little melismatic singing. The keyboard part, on two staves, is very easy with a single-note line in the bass clef and melodic chords for the right hand. Simple music with limited ranges.

*Ring a New Song unto the Lord*, Volckmar Leising. SATB, handbells and/or keyboard, Coronet Press of Theodore Presser Co., 392-42279, \$1.25 (M-).

The three-octave handbells have been added to this late Renaissance composer's famous setting, and a new text to reflect the bells has modified the original. Often heard as an antiphonal unaccompanied choral work, some of that character is maintained between the voices and the instruments. Almost the entire text is "Alleluia." Easy music for church choirs.

*Dona Nobis Pacem*, J.S. Bach, arr. Nancy Grundahl. SAA and piano, Santa Barbara Music Publishing,

SBMP 471, \$1.50 (M).

This is an instrumental work transformed into a choral setting. The music is taken from the popular Largo of the Fifth Concerto, and Grundahl has added a neutral text. The melody, one of Bach's most beautiful, is usually treated in the soprano line with contrapuntal harmonic lines set for the two alto parts. The piano part is accompanimental and adds rhythmic steadiness for the altos. The melody has frequent melismatic sections.

*Two German Chorales*, Giovanni Gastoldi and Nicolaus Decius, arr. Rebecca Te Velde. Unison or two-part and keyboard, Santa Barbara Music Publishing, SBMP 459, \$1.50 (E).

These chorale hymns have both English and German texts. The accompaniment in the Decius has a very flowing and busy right hand countermelody below the unison voices, for two verses, and is very short. The Gastoldi work is dance-like in style and begins in unison but later moves into two parts. The music is primarily syllabic with limited vocal ranges making it useful for very young singers.

## Book Reviews

Klais, Philipp (ed.). *Beiträge zur Geschichte und Ästhetik der Orgel, Band II, Freiburg (Breisgau): Freiburger Musik Forum 2001, 279 pages. Available from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; \$30 plus \$2.50 shipping; 804/353-9226; <www.ohscatalog.org>.*

Volume I, edited by Hans Gerd Klais, appeared in 1983. The series is obviously a project of Orgelbau Klais; groups of scholars from the University of Bonn, a technical institute in Düsseldorf, and the Klais firm contributed. I would agree with Philipp Klais' remark that the validity of the scientific and technical articles is not compromised by the frequent choice of Klais organs as examples.

The volume contains eleven articles. Two, by Werner Mader/Klemens Kelm, and Hans Gerd Klais, deal with the use of lead-zinc pipes; some fine technical photos from the inorganic chemistry labs of the university in Bonn are fascinating. Dieter Braun et al contribute a fine article on the problems of constructing enclosed divisions.

Five articles deal with various aspects of "Denkmalpflege," the treatment of historic instruments. Alfred Reichling discusses the influence of the historic revivals in 19th-century art on the development of an appreciation of historic styles in organbuilding, while Manfred Schwartz produces a provocative essay on defining historic instruments—how old must they be?—and on issues of restoration versus reconstruction. Franz-Josef Vogt deals with the treatment of historically noteworthy Klais organs. Everyone interested in historic

restoration should read Hans-Wolfgang Theobald's detailed account of the Klais restoration of the 17th-century organ of the Teyn Church in Prague and Heinrich Trätschel's parallel account of the restoration of the early 20th-century instrument of St. Blasien (Black Forest).

Hans Steinhaus contributes a rather specialized historical article, a facsimile edition with extensive commentary of an unrealized 1872 proposal for a large organ for Cologne Cathedral, interesting in part because it was so long before the cathedral actually did get a suitable instrument. An historical article, by Peter van Dijk, focuses on organbuilding in Utrecht 1930-1940 and the influence of German firms, including Klais.

The most immediately appealing article will be Philipp Klais' long and well-illustrated account of Klais concert organs. Since soon after World War I, Klais, taking over the position formerly held by Walcker, has been a leader in supplying concert organs to the world. Philipp Klais clearly has inherited the interest of his father, Hans Gerd Klais, in this particular aspect of organbuilding. In this article he uses the term to designate any public non-church organ; a list of "concert organs," 38 of them from 1924 on, includes instruments ranging from II/15 (2000 at the Chinese University in Hong Kong) to V/130 (1924 for the exhibition hall in Cologne). There are brief individual treatments of a number of instruments from this list; in each case there is a photograph, the specification, and a short discussion. Klais concentrates on problems of placement and acoustics. One wishes occasionally for more technical information about the action and the like. For example, the organ in the Philharmonie in Munich (1985) has dual action with a tracker console on the rather distant stage.

The volume is very heavily illustrated throughout, mostly with black and white photographs, except for a section of fine color photos of concert organs. There are two useful indices.

The quality of the various articles is very high indeed. All of them will appeal to anyone interested in organ history and construction who reads German well. One hopes that Klais will produce more volumes like this.

—W. G. Marigold  
Urbana, Illinois

*British Organ Music of the Twentieth Century*, by Peter Hardwick. Lanham, MD and London: Scarecrow Press, 2003. x + 416 pages, <www.scarecrowpress.com>; available through the Organ Historical Society, \$59.95 (plus shipping), 804/353-9226; <www.ohscatalog.org>.

Many organists, along with organ historians, may know that English organ music emerged from the complex and sophisticated ritual of the medieval church, although it did not acquire its own identity independent of the singers until the fifteenth century. The following centuries witnessed a continuous

and accumulating tradition that included such well-known composers as Thomas Tallis, William Byrd, Henry Purcell, John Stanley, Samuel Wesley, and many others.<sup>1</sup> Although developments in this field have been noted in various comprehensive histories and anthologies of music, the present book fills the gap in our knowledge of recent times by providing the first full-length survey of British music for solo organ.


The book consists of 27 chronologically ordered chapters that present the lives and accomplishments of 30 organist-composers. In alphabetical order they are: Walter Alecock, Edward Bairstow, Frank Bridge, Harold Darke, Maxwell Davies, William Faulkes, Peter Fricker, William Harris, Basil Harwood, Alfred Hollins, Herbert Howells, John Ireland, Francis Jackson, Kenneth Leighton, Edwin Lemare, William Lloyd Webber, William Mathias, Colin Mawby, Hubert Parry, Alan Ridout, Alec Rowley, Charles Stanford, Eric Thiman, Ralph Vaughan Williams, Percy Whitlock, Healey Willan, Malcolm Williamson, Arthur Wills, William Wolstenholme, and Charles Wood. The major criteria for their selection included the quality of their music, international reputation, several respected composers with little organ music output, Church of England affiliation, along with some personal preferences.

Additional names appear in four chapters on selected topics: "Celebratory Music" (pomp-and-circumstance music for special occasions), "New Wine in Old Bottles" (the integration of ancient melodies and techniques with more recent forms), "Serialism" (music inspired by Arnold Schoenberg and his followers in the 1940s and 1950s), and "Avant-Garde Program Music after 1950" (depicting non-musical elements and the rejection of traditional concepts). The opening and closing chapters, "British Organ Music at the Dawn of the Century," and "The Path Taken in the Twentieth Century and a Look at What May Lie Ahead," respectively, provide appropriate beginnings and endings.

A typical chapter on an organist includes biographical information: early years, first encounters with the organ, formal education and training—often at the Royal College of Music, prominent teachers, careers: church appointments, teaching activities, eminent pupils, recital performances, development of public reputation; and discussions of original works for organ: antecedent influences, compositional models, formal and stylistic features, expressive elements, favorite works, commissions and dedications, public reception, along with brief comments on musical quality. In addition, there are some detailed discussions of organs and organ-building developments as they relate to particular compositions under discussion, either as inspiration (cause) or reaction (effect).

The organ compositions described here are, of course, products of their times. While many were designed to meet church requirements, others were


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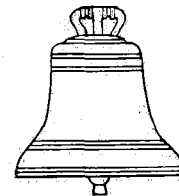


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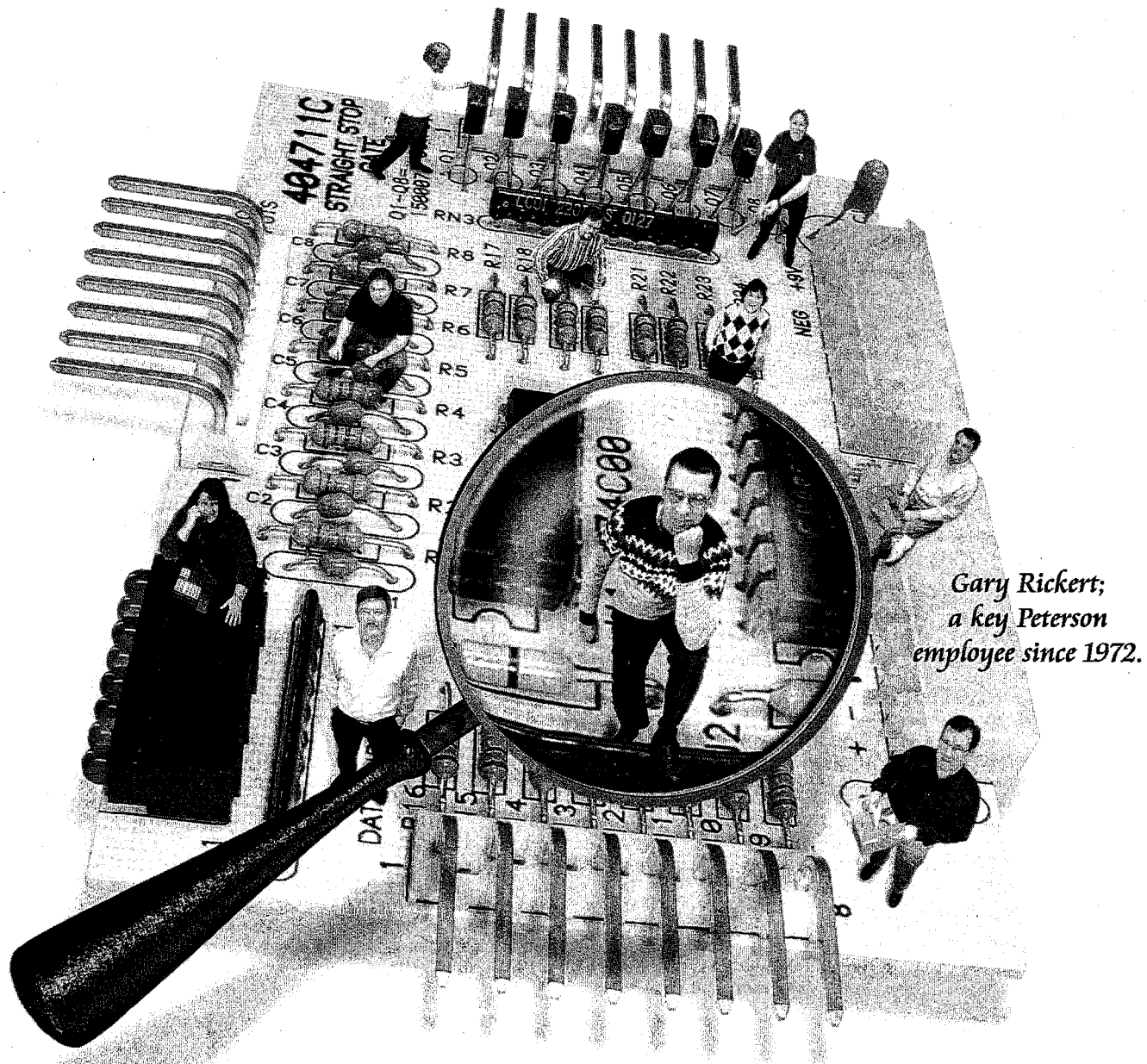


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expressions of the composers' own religious beliefs as well as reactions to significant events in their lives. At the same time, their particular inspirational sources were as diverse as the admired styles of their predecessors or contemporaries, often acknowledged in the dedications of their works to other composers. One unusual dedication was to a new tuba stop in a church's organ. While many of the compositions were designed for a typical large orchestral British cathedral organ, in at least one case—the Royal Festival Hall organ—the “remarkable qualities” of the instrument provided the inspiration for the work.<sup>2</sup>

The author's evaluative comments on particular pieces, both appreciative and critical, are extremely succinct and suggestive generalizations—often metaphorical—that resist direct translation into musical structures due to the lack of supporting evidence; for example, “charming desserts” (Hollins, 54), “sentimental” (Lemare, 63), “magical creative touch” (Vaughan Williams, 70), “beautifully warm and sunny” (Bridge, 72), “mystical ambience” (Baird, 87), “spine tingling, portentous” (Harris, 99), “close to saccharinity” (Whitlock, 159). Although these are not serious faults, they challenge listeners to consider their own responses in the light of such remarks.

The concluding chapter—it could be read first to gain an overall orientation to the period—contains generalizations on two dominant compositional trends. On the one hand, members of the clean and accurate “orthodox reactionary” camp were free of extramusical or imitative aspects in their playing; on the other hand, the “progressive” camp admitted a secular spirit into hymn accompaniments and the kinds of voluntaries they played, and treated the organ as an imitation of the orchestra with their arrangements of orchestral and operatic scores. While stylistic homogeneity characterized compositional practice in the first half-century, older Victorian ideals were abandoned in the second half-century in favour of avant-garde Continental European techniques, non-traditional musical notation, and unconventional performance styles. At the same time, Neoclassicism was welcomed, which was accompanied by the establishment of its related organ-building movement. Recent innovations include such features as “crossover music,” in which elements of jazz or other popular idioms are incorporated into otherwise conventional contexts. Another important phe-

nomenon of recent decades is the emergence and recognition of female composers of organ music.

Further understanding is aided by the extensive notes accompanying each chapter, a Catalogue of Works of all the major composers and their publishers, and a Bibliography of 126 items: books, edited collections, dictionaries, directories, and encyclopedias.

Each chapter of this wisely conceived book contains gems of information and insights on composers and musical trends that reveal the author's close familiarity with his subject.<sup>3</sup> This comprehensive survey will stand as a definitive work on the topic for many years to come, unless the author or other researchers broaden the criteria for the selection of composers or expand the chronology to include the nineteenth century. This book can be strongly recommended to practicing organists not only for its contribution to their understanding of music in their libraries, but also for assistance in preparing program notes for public performances.

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

#### Notes

1. For a complete account of this period see Francis Routh, *Early English Organ Music From the Middle Ages to 1837* (London: Barrie & Jenkins, 1973).

2. Brian Brockless, *Prelude, Toccata and Chaconne* (1959), 219.

3. Dr. Hardwick's early musical education and background was in England (including the Royal College of Music, London), followed by academic specialization in the United States in historical musicology, research and publications in the topic area of his book, and extensive practical experience as an Anglican church musician in Canada.

## New Recordings

**Ave Regina: The Complete Organ Works of Guy Weitz, Volume I. David Graham, Organist. Church of the Immaculate Conception, Farm Street, London. Regent Records REGCD 143; <www.regent-records.co.uk>.**

Built in 1849, the Jesuit Church of the Immaculate Conception in London's prestigious Mayfair district is the English equivalent of the Church of St. Ignatius Loyola on Park Avenue, New York City. The organ was originally built by the Belgian Anneessens firm in 1876, and subsequently rebuilt by Bishop & Son in 1914. In 1917 a Belgian refugee, Guy Weitz (1883–1970), was appointed organist and during the next half century at the church built up a most remarkable music program that was almost

unrivalled in the British Isles. In 1926 Henry Willis III was called in to rebuild the organ, and the result was an instrument of three manuals and pedals and forty-six stops. While not particularly large, this organ is often considered Henry Willis III's finest instrument, though it can be argued that Henry Willis did not actually have a great deal to do with it. The organ was in fact the result of collaboration between Willis's assistant G. Donald Harrison, shortly to emigrate to the USA, and the organist Guy Weitz. The CD will thus be of particular interest to those interested in the work of G. Donald Harrison. The organ was given a very conservative restoration by Bishop & Son in 1979.

A student of Vincent d'Indy and Alexandre Guilmant, Weitz was, aside from his role as organist of the Farm Street Church, a first-rate composer. He was, however, an intensely private person, and this meant he did not always achieve the fame that perhaps he deserved. In recent years, however, several CDs have been issued of Guy Weitz's organ compositions, and this is the best I have seen to date. The performer is David Graham, the current organist of the Farm Street Church, who was a student of his predecessor as organist of the church, Nicholas Danby. Danby was himself a student of Guy Weitz. A better succession could hardly be imagined! David Graham is an excellent player and seems to take even Weitz's more virtuosic pieces very much in his stride.

In spite of its title, the recording does not consist entirely of works by Guy Weitz. It might more fully be described as “The complete organ works of Guy Weitz and other representative pieces that Weitz used to play.” It thus includes four works from the inaugural organ recital of 1926: *Ciacona* by Pachelbel, *Dialogue sur les grands jeux* by Clérambault, *Pavana: The Earle of Salisbury* by Byrd, and *Psalms: Da Jesus an dem Kreuze stund* by Scheidt. These demonstrate how Weitz was in the forefront of reviving the performance of early organ music in early twentieth-century Britain. Also included are Franck's *Pièce héroïque*, and d'Indy's *Prelude in E-flat minor*. These pieces are valuable in showing what a remarkably versatile instrument the Farm Street organ is, and how effectively it handles music from a variety of periods and national schools.

The larger part of the recording is, nevertheless, taken up with the compositions of Guy Weitz himself. The CD begins with the festive *Grand Choeur* (1939), the gentle though animated *Sicilienne* (1935), and the *Fanfare and*

*Gothic March* (1937), an excellent piece for any ceremonial occasion. Also included are Weitz's *Two Pieces on Plainchant Motives* (1962), subtitled *Ave Regina* and *Benedicite Dominum*, which display the organ in a variety of moods. The recording concludes with Weitz's *Symphony No. 1* (1931), perhaps his best known work, comprising three movements entitled *Regina Pacis*, *Mater Dolorosa*, and *Stella Maris*. I thoroughly enjoyed this CD and am looking forward with eager anticipation to Volume II.

—John L. Speller  
St. Louis, Missouri

**Karg-Elert. Ultimate organ works. Played by Elke Völker on the organ of Bremen Cathedral. Aeolus AE 10121. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184-5918. \$18 plus \$3 postage. 781/848-1388; <organlitfnd@juno.com>.**

The disc (68 minutes) contains only two works, *Chaconne*, op. 73 (almost 36 minutes) and *Sinfonie fis-Moll*, op. 143 (32 minutes). The Chaconne actually has a long descriptive title; in English: “Chaconne (35 Variations on a Basso Ostinato) and Fugue Trilogy with Choral.” This huge work, written in 1908, was dedicated to Alfred Sittard, at that time in Dresden. An alternative version employs brass and percussion for the final section; that version was first performed in 1913 by Straube with the Gewandhaus brass. The 35 variations develop quite independently of the bass line. The three-part fugue shows a knowledge of counterpoint worthy of Reger, and demonstrates clearly that if Karg-Elert rarely displayed technical ingenuity, it was only because he chose not to. The third fugue theme is combined with the famous B-A-C-H motif. The entire work is in fact an homage to Bach; Karg-Elert's earlier chaconnes (op. 25 and 25b) are less highly developed structurally and depend far more on color.

The Sinfonie was written in 1930 and dedicated to G. Brewer of Montreal; for various reasons the composition was virtually lost until 1968. It is a seamless four-movement work, with sections ranging from the coloristic harmonies typical of much of Karg-Elert's work to imposing polyphony. The B-A-C-H motif is combined with a Gregorian melody in the final section.

These two monumental works can surely be described as belonging with the major organ works of their time. They are technically and musically demanding; this, combined with sheer length, undoubtedly accounts for the neglect of compositions that show a side of the composer that is too often hidden. Live performances of these compositions are, as far as I know, quite rare; I remember hearing them live only once many years ago.

Elke Völker studied organ and musi-

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cology in Mannheim and Mainz, and later took a degree in musicology at Heidelberg. Further organ study was with Rübbsam, Leclerc, Kynaston, Laukvik, and Piet Kee. She is active as a concert organist, critic and musicologist and has made something of a specialty of Karg-Elert. Her playing is technically assured and she is clearly familiar with every bit of these complicated scores. Her performance makes both the technical complexities and the essential musical unity quite clear.

The 98-stop Sauer organ in Bremen Cathedral is surely very close to an ideal organ for playing Karg-Elert's works. It possesses a wide range of colors and dynamics; the engineers have captured an extremely wide dynamic range on this recording.

Aeolus has given us a well-recorded, admirably played recording of two great neglected works that are both impressive and enjoyable. Belongs in every collection!

—W. G. Marigold  
Urbana, Illinois

**Domenico Zipoli, Opere per Organo. Lorenzo Ghielmi all'organo della Chiesa parrocchiale di Riva Valdobbia. Ars Musici AM-1269, 1999; \$14.98 (OHS members \$10.98) + \$2.00 s/h.**

**Italianische Orgelmeister: Historische Orgeln der Provinz Vicenza. Fiorella Benetti-Brazzale, organist. IFO Records IFO-053, 1999 (remastering of an EMI recording, 1979); \$14.98 (\$12.98 OHS members) + \$2.00 s/h.**

**L'organo Morettini (1835) della Collegiata di San Michele Archangelo in Panicale. Eugenio Becchetti, organist. PanKalon Records CD-01, 2001; \$14.98 + \$2.00 s/h.**

All of these CDs are available from the Organ Historical Society (www.ohscatalog.org 804/353-9226), which is to be commended for bringing such a wide variety of instruments into American homes. Two of these recordings are quite recent, part of an encouraging trend in Italy to record the rich organ legacy of that country. The third

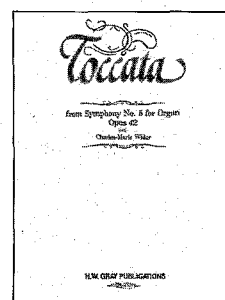
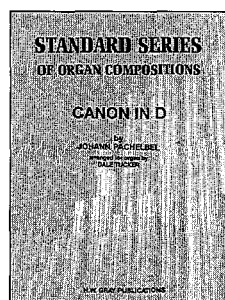
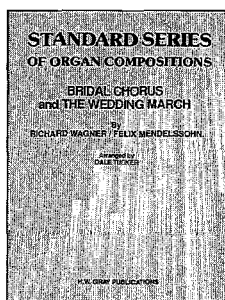
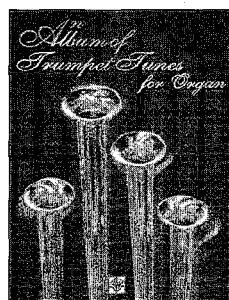
is older but still features little-known instruments in the province of Vicenza.

A few general comments about the Italian organ might serve to put the instruments heard on these discs in an historical context. Italian organbuilding diverged from other national/regional schools in the 16th century and remained essentially unchanged through the 19th. The basic design is of one manual with pull-down pedals (expanded to an independent division in later organs). Short octaves in both manual and pedal are common. The tonal design has as its foundation a *principale* (open diapason) and its upper ranks following the overtone series (4', 2', 1½', 1', etc.), all of which can be drawn separately (in contrast with a northern European mixture).<sup>1</sup> These stops are used together in a *ripieno* or in different combinations that reflect the musical character and function of the liturgical pieces that the organist traditionally accompanied and improvised upon. The *principali* are complemented by flutes, reeds, and a *Voce umana* stop

which is tuned slightly sharp and only drawn with the *Principale 8'*. Divided stops are common. The sound of the finest instruments is characterized by "the sweetness (*la dolcezza*) of the *principali*, the compactness and clearness (*la compattezza e la chiarezza*) of the *ripieno*, the shine (*la brillantezza*) of the *cornetti*, the mellowness (*la pastosità*) of the flute, and the biting and penetrating (*le mordenti e penetranti*) reeds."<sup>2</sup>

The beautiful colors of the 1767 Zali organ in Riva Valdobbia (restored in the late 1990s) shimmer in Lorenzo Ghielmi's recording of the organ music of Domenico Zipoli (1688–1726). Most of the pieces are psalm verses: performed *alternatim* with chant; the rest are independent movements (elevations, offertories, toccatas, and post-communion pieces) that also have a liturgical function. The "All'Offertorio" and "All'Elevazione" are Zipoli's best-known works, appearing in a variety of anthologies. The only secular work is a *Suite in d* with four movements ("Prelu-

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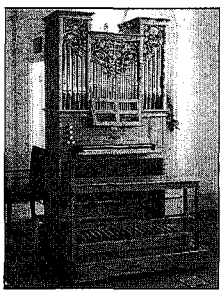
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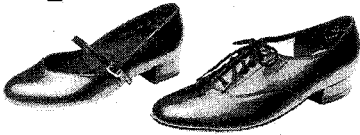
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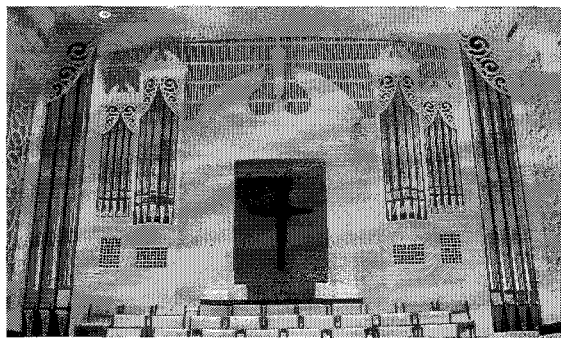


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dio," "Allemanda," "Gavotta," and "Minuetto"). Zipoli's models for this piece are the *Sonatas, Op. 5* for violin and continuo by Corelli published in Rome in 1700. Violinistic figuration abounds in the right hand, especially in the "Preludio." Ghielmi's playing is faultless—clearly articulated, sensitive to phrasing, and rhythmically elastic. His registrations (thoughtfully provided in the liner notes) closely follow the suggestions provided by the 17th-century builder and organist Costanzo Antegnati (*L'arte organica*, 1608)<sup>3</sup>. One note about the organ specifications: The *Principale I & II* are listed as 16' stops; what isn't explained is that these sound at 16' in the (pulldown) pedal but 8' in the manual. The *Principale I*, like the *Ottava 8'*, is a divided stop, allowing the organist to use, for instance, *Ottava bassi* in the left hand to accompany the *Principale I* in the right hand. The liner notes are comprehensive and even list historic sources that support the performance practices followed by Ghielmi and the singers.

Rather than feature the works of a single composer, organist Fiorella Benetti-Brazzali provides a sampling of Italian organ music from the 17th and 18th centuries. Frescobaldi, Domenico Scarlatti, Zipoli, Padre Martini, Galuppi, Banchieri, and a token Spaniard—Francesco Correa de Arauxo—are represented in works ranging from dances (Frescobaldi's "Bergamasca" from *Fiori Musicali*) to sonatas, pastorales, and liturgical movements (including the ubiquitous "All'Offertorio" which is robbed here of its buoyancy by a plodding tempo). The performances are meticulous but uninspiring—the listener's overall impression is that the tempi chosen are too much the same, thus depriving the pieces of individuality. Too much attention to musical detail without the leavening agent of imagination results in pedantic performances. The verve that characterizes Ghielmi's playing is lacking here, except for the fast movements of the Galuppi *Sonata in re*. The real stars of the disc are the two historic instruments in the province of Vicenza. The Serassi organ, built in 1832, was the product of a firm begun by Giuseppe Serassi (1694–1760) in Bergamo and continued under his name until 1894. It is a larger instrument than the Zali but retains the traditional features of a single manual with a short octave and a short (13 notes), pulldown pedal. In addition to the *principali*, the Serassi instrument features a variety of flutes, two *cornetti*, a full reed chorus, a viola stop, mutations, and bells. Other accessories include a *timballone* (little drum) and *Tiratutti di Ripieno*.

The second instrument, built by Giobatta De Lorenzi (1806–1883) in 1845, is smaller but similar in design. The description mentions an intriguing feature, the *fonocromatico*, which allows the player to obtain "different colors and intensities by means of a different pressure of the finger on the key." The system by which De Lorenzi achieves this includes arranging two or more pipes in such a way that they can be played by the same key (more finger pressure allows more air into the pipe(s), thereby producing more sound). Pressure-sensitive organ keys—the fountain of youth—one would love to try this instrument to see if this seemingly impossible goal has indeed been achieved. At any rate, Benetti-Brazzale's choice of repertoire for the instrument is astute. Galuppi's *Sonata in re* displays various *principali* combinations to good advantage in appealing galant-style music. His *Sonata con Ripieni e Flauti* shows off the two families of stops in a clear manner. (But why didn't the editors include the registrations used in each movement? Such indications are extremely helpful to those unfamiliar with the instruments.) The only piece on the disc that uses the reed stops (*Tromba dolce Soprani 8'* and *Fagotto Bassi 8'*) is the Arauxo *Canto*.

Another 19th-century instrument, this time by the Perugian builder Angelo Moretini (1799–1877), is featured on the third disc under review. Eugenio Becchetti plays unpublished manuscripts of 18th- and 19th-century music from the archives of the Benedictine monastery of S. Pietro in Perugia. The composers—Caruso (Salvatore, not Enrico), Palafuti, and Romagnoli—are unfamiliar, and many of the pieces are anonymous—perhaps one or more of the monks composed the music. It is impossible not to smile when hearing the Caruso sonatas or the aria-like *Elevazioni*. The brothers who wrote and played this music did so to delight their senses as well as to elevate their souls. The influence of Rossini, Donizetti, and Bellini is strongly in evidence, and there is little stylistic difference between the pieces from the 18th century and those from the 19th. The first work, an *Offertorio*, makes no secret of its operatic origins: the opening is identical to the first part of the overture from Mozart's *Marriage of Figaro*!

These charming and lightweight pieces are well-suited to the Moretini's distinctive but rather unrefined *principali*, flutes, and reeds. The latter, a divided regal stop (*tromboncini*), practically quacks. This is partly the result of placing the microphones directly in front of the case so that the acoustic effect is one of standing behind the organist. No editing was done to enhance or smooth the sound; the

desired effect apparently was to present a documentary-like recording of this recently restored instrument.

These three recordings present the Italian organ-building tradition in microcosm. All adhere to the same basic design, yet the variants on that theme are enough to make the instruments distinctive. Individual characteristics, the result of local tastes and builders' idiosyncrasies, are perhaps less noticeable than in Germany, for example, but they are present nonetheless.

—Sarah Mahler Hughes  
Ripon College  
Ripon, Wisconsin

### Notes

1. As Christopher Stenbridge points out, being able to draw the upper harmonics of a fundamental tone increases their usefulness and provides a great deal more variety than a single mixture stop could do. "Thus an organ with only seven stops will have between thirty and forty possible registrations." ("Italian organ music to Frescobaldi," in *The Cambridge Companion to the Organ*, Cambridge University Press, 1998.) See also Francesco Ruffatti, "The Historical Italian Organ," *THE DIAPASON*, June 2001.
2. Liner notes, *Italianische Orgelmeister*.
3. Stenbridge, 153–4.

## New Organ Music

Dan Locklair, *The Aeolian Sonata*. Subito Music Publishing, 2002; 493-0093; \$17.95 (available from Theodore Presser Company).

Looking at the significant volume of new publications appearing each month from publishers presents a dilemma: we crave new music for our instrument and even encourage composers to create works, but we very quickly put these aside too. Accordingly, the second is the more valuable performance than the first.

New publications frequently intend to serve "average" clientele. Concert pieces have a tougher road to travel as they face fewer potential buyers. Of the latter, even a smaller number ever imply that they will be commonly played or successful, and the number of contemporary masterpieces is something that, if we cannot all agree upon, we can at least count on the fingers of one hand.

What refreshing delight therefore, to notice a score which literally screams for the appraisal of masterpiece. The grounds for this conclusion are many, but none more telling than this: Dan Locklair's *Aeolian Sonata* was hard to put down. In reading through the *Sonata*, one sensed an urge to learn it, perfect it, and put it into the active ready repertoire. Those are reactions normally reserved for the likes of Widor, Bach, or Messiaen. Does Dan Locklair's name belong in such a rarefied atmosphere? On the face of this



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score, probably yes.

Why? A gaggle of extramusicalities affect this work then vanish. Duke University commissioned the *Aeolian Sonata* to mark the 70th anniversary of the Duke Chapel's Aeolian organ (the last one built by the firm prior to its merger with E.M. Skinner). The composer also mentions that "Aeolus" from the Greek signifies the god of wind and the name also refers to the mode from A to A, a tonality having particular importance in the sonata.

The more sensational extramusical connection involves September 11, 2001. The sonata's three movements (each dubbed in a different language to symbolize the global dimensions of September 11) progress from anguish and pain, through reconciliation and peace, to joy. For Dan Locklair, this sonata is about healing.

Still, in the end, all music must stand or fall on its own structure, sound, and sense. It is as easy, perhaps easier, to write a poor September 11, 2001 memorial, as it is a poor abstract composition. So stripped of all of the occasional overtones, the emotional connotations, the associations of title and place and event, the fearsome imagery, how well does this music succeed? In a word, wonderfully.

Locklair's opening movement amounts to a setting of the *Aus tiefer not* chorale of Luther, exploiting it as an obvious allegory, but also as a melodic and harmonic impulse. The descending fifth (and its counterpart inverted fourth) shapes the piece's gestures. Until the chorale theme makes its unmasked announcement in a double pedal passage, the pedal line entails nothing more than the pitches D and A, as either a simultaneous timpani-like thud, or as an alternating dirge pattern. Against this, quick rhythms and tremolos that Locklair contends owe to the French overture again outline fifths and superimpositions of fifths (resulting in de facto inverted fourth chords).

Many listeners might deem the second movement of the sonata its transcendent zenith. It is marked *Shalom*. A gentle but far-ranging melody once again outlines superimposed fifths. Locklair sets that theme against non-functional triad streams, a technique begging for comparison to many an Aaron Copland movement. This assessment hardly suggests any slavish homage, but stems rather from the inevitable compositional forces at work in this particular sonata as a whole. Still, in as tender a moment as this, the link back to Copland cannot but enhance the evocative temperament and nuance of the sonata.

In thinking of Locklair's organ scores writ large, one cannot ignore powerful rhythmic emblems, principally shifted and compound meters. *The Aeolian Sonata's* final movement, *Laudate Dominum*, explodes into a paean of joy through such reallocated rhythms as well as the transformation of the melodic fifth into a rising gesture. The internal quote of *Aus tiefer not* serves to dash it, not affirm it. While in the hands of other composers the incessant iteration of chords built up of fifths against angular lines shaped of the same interval would conclude in little but stasis, Locklair's hammering rhythmic pulse (often units of 8+3+4) propels this movement toward its furious and triumphant conclusion.

*The Aeolian Sonata*, though born in response to a specific occasional impetus, winds up more universal than individual in nature. It is a virtuoso vehicle, though not unduly taxing or inaccessible. It recalls tragedy, but rises from it. It shuns polemics. It pounds unmitigatedly at a handful of shaping notions, but escapes any stagnant shortcomings. It observes the place and primacy of a great instrument of specific romantic origins, but insinuates performance on a range of types of instruments. If great art is about universals, then Dan Locklair has achieved a summit. Locklair's sonata is that good.

—Haig Mardirosian  
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Gary Hauser

Marik's palms were wet. "I've got to stop wiping them on my trousers," he thought. "I'm making dark streaks that will draw attention."

He resisted the temptation to look behind him, to allow his eyes their freedom. If I'm caught, it will mean reprogramming at best, but more likely deprogramming—the government euphemism for execution. How could he be sure his contact, "Drem," was not a government agent? They had met at a contempservice, their conversation touching on music styles and evolving into the realization that they agreed this type of service was shallow, meaningless entertainment designed as an extension of the Virtual Life program in which they'd been immersed since infancy.

Drem had cautiously hinted that a fragment of extinct music could still be heard, either as part of a religious service itself in which one could participate, or as what he referred to as "legitimate" music without religious connotations. Drem mentioned meaningless terms such as "baroque," "classical," "romantic." But the most exciting allusion was to an instrument he called a "pipe organ," which was claimed to produce this fossil music. Marik gathered that it was manipulated by keys, using hands and feet, rather than by computer-read brain waves as all other communication and music was done now. He had searched the archives at the Praise Library but found no reference to such an instrument, and of course since The Burning, there was no other historical source.

"You mean there used to be something other than praise bands?" Marik had asked incredulously.

"Yes, there were dignified gatherings where people would distance themselves from the secular, worshipping with awe and respect. These assemblies were presided over by a person with theological credentials. They met in edifices different from a home, school or nightclub. Many of these buildings were of substantial size and of refined and artful design, and were places which brought people away from the spoon-fed entertainment of—at the time—television or other slickly-produced shows. Coupled with differing amounts of ritual and supported by a pipe organ and often a choir and congregational singing, mere presence in such a place could inspire many feelings, perhaps different for each person, but which were manifestations of an awareness of the omnipotence and mystery of God. How different from a service which is an extension of everyday life! The organ was an integral part of most Protestant and Catholic churches in the western world. Its power spoke of God's might; its sweetness, of gentleness and compassion."

They had met a few more times at the contempservice, Marik each time quietly and discreetly asking about pipe organs. Finally, after a pause during which he seemed to struggle with some internal thoughts, Drem whispered, "One organ remains. If you'll swear to secrecy, I'll take you to hear it."

So, Marik thought, here he was, in an industrial area of the city, late at night in the rain. The noise and vibration of machines at a nearby factory running a second shift gave truth to its claim to produce "custom metal stampings." Several minutes early, Marik found the



street corner given in the instructions, and shrank back into a doorway to escape the rain and the orange light from the lumospheres orbiting above the city.

Drem was nervous. There was a big risk in bringing new people underground. He had been warned by veterans to let the Board run clearance checks on prospective visitors, but he was quite certain that Marik was okay, so had skipped that part. There was, of course, the risk of being spotted and followed by agents or their informers, but you took that chance any time you went under.

He made his way against the wind-whipped sting of the rain, keeping close to the buildings and walking at moderate speed to avoid seeming either to loiter or to hurry. He arrived at the prescribed corner and was almost relieved when he didn't see Marik. Maybe it was just as well if this didn't go through. Then a trickle of cold water ran down the back of his neck, combining with the "Over here!" hissed from Marik's doorway to make him jump.

"Walk beside me," Drem ordered without ceremony. They walked several blocks in silence, made two turns, doubled back a block and then, beside a vacant building, descended a set of concrete steps littered with debris and protected by a broken and rusting pipe railing. Drem produced a flashlight and they progressed through a series of doorways, damp rooms, passageways and more steps—always down.

At one point they stopped to shed their rain gear, during which time Drem had explained that the "catacomb organ" location was in this noisy manufacturing area to help mask sound vibrations from the instrument. There was still the threat that sophisticated seismic detection equipment with filters could probably pick it up, so they had devised a method that, when the organ was played, the sound was electronically played back out of phase in the external areas of the vault to cancel its transmission through the ground.

They continued on, and after they had passed several places where there was a choice of direction, Marik realized with a shock that he was dependent upon Drem to lead him out of this place. Finally they came to a substantial steel door, where Drem placed the palm of his hand on a wall-mounted touch pad. After a few moments there was a soft click and the door opened into a lighted, heated room with auditorium seating. Marik noted that about a fourth of the seats were occupied, mostly by gray-haired people.

The focal point of the room was a massive keyboard console. Pipes rose from wooden boxes, some within enclosures, and filled the background.

So this was a pipe organ! A man was just taking a seat at the console. Without speaking, Drem signaled Marik to take a seat. In a moment the man began to play.

He played for an hour.

People wept.



Gary Hauser is a third-generation farm equipment dealer in Whitten, Iowa. He has played for church services for 48 years, beginning at age 14 (his mother had to drive him to choir practice and church) on an old tubular-pneumatic Kilgen in a Lutheran church in Marshalltown, Iowa. Since 1970 he has been organist at the Community Church in Union, Iowa. He studied organ under Henry Kramer (roller rink organist in Iowa Falls), David Herman, and with Marianne Webb in 1957-58 at Iowa State University.

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# Wilhelm Middelschulte's *Kontrapunktische Symphonie* and the Chicago Gothic Tradition

Enrique Alberto Arias

**W**ilhelm Middelschulte (1863–1943), the distinguished organist and composer, is a name found frequently in the earlier issues of THE DIAPASON.<sup>1</sup> The present article will consider his *Kontrapunktische Symphonie über Themen von Joh. Seb. Bach*. In addition to the discussion of this great and complex work, Middelschulte's connections to Ferruccio Busoni and Bernhard Ziehn will be explored as well as Middelschulte's position within the so-called Chicago "Gothic" school.

## Biography

Middelschulte was born in Heeren Werve, near Dortmund, Germany on 3 April 1863. He received a good part of his musical education at the Royal Academy of Church Music in Berlin, where he studied with Haupt, Loeschern, Alsleben, Commer (editor of the series of early music entitled *Musica Sacra*), and Schröder. He also studied with August Knabe in Soest, who considered Middelschulte his most famous student. Knabe also seems to have instilled Middelschulte's profound veneration of Bach. Middelschulte is often said to have been Haupt's last student and to have functioned as his assistant. Carl August Haupt (1810–91) was a distinguished organist who participated in the Bach revival of the 19th century; thus these years of study with Haupt also formed many of the features of Middelschulte's career. Middelschulte became Haupt's assistant and later was the organist and choirmaster of the St. Lucas Church in Berlin.

In 1891, Middelschulte came to Chicago, where he served as the organist at Holy Name Cathedral, a position he held until 1895. During this time he studied with the theorist and composer Bernhard Ziehn (1845–1912), who, as we shall later see, deeply influenced Middelschulte's musical style. In 1893, Middelschulte gave a series of recitals for the Columbian Exposition. He also held organist positions at St. James Catholic Church in Chicago and the K.A.M. Temple. In 1894, Middelschulte became organist for the Theodore Thomas Orchestra (later, Chicago Symphony Orchestra), a position held until 1918, when the anti-German sentiments of the First World War caused him to leave this post. An indication of the honor in which he was held was that he played for both the memorial services of Emperor Frederick III in Germany and for Theodore Thomas.<sup>2</sup>

During these years he taught at the American Conservatory of Music in Chicago, the Wisconsin Conservatory, and the Detroit Conservatory of Music (originally known as the Foundation Music School). According to Hans Joachim Moser, Middelschulte was at the American Conservatory from 1891 to 1918, but in fact he was at the Conservatory until 1936.<sup>3</sup> He is listed on the faculty of the conservatory until the fall of 1936, and in 1932 he took the place of Adolf Weidig, who had died in 1931, as a leading member of the theory department in addition to his position in the organ department. In 1922, he received an honorary LL.D. degree from Notre Dame University, where he regularly gave summer classes in organ. By this time Middelschulte was Chicago's major organist and an important composer of works for organ. In 1939, Middelschulte returned to Germany, just before the outbreak of World War II. During the last few years of his life, Middelschulte lived in Switzerland and Italy because of declining health. He died in Dortmund, Germany on 4 May 1943 of a heart attack. Among his many students, several went on to have major organ careers, principally Virgil Fox and Arthur C. Becker, about whom I have written previously for THE DIAPASON.<sup>4</sup>

Thus, although born and educated in Germany, Middelschulte made the United States and, more specifically, Chicago his home. Middelschulte was a scholar and composer, whose works reflect his intimate knowledge of Bach.<sup>5</sup> Middelschulte was, by all accounts, a

virtuoso organist of the first order, famous for his performances from memory (he was one of the first organists to do this). His performances of Bach were widely recognized as models of style, thus relating to Ferruccio Busoni's fabled Bach performances on the piano. Middelschulte's repertory was apparently vast. For example, the 1 June 1926 issue of THE DIAPASON announced that Middelschulte would give a series of four recitals at Notre Dame in July of that year. One recital was to be "historical," and included compositions by Palestrina, Frescobaldi, Merulo, Gabrieli, and masters of the Baroque period. The second recital, not unexpectedly, was to be devoted to the organ works of Bach. The third (and this is striking) was to be of American organ

music (including a composition by John J. Becker, one of the members of the American experimentalist group and a student of Middelschulte's), while the final recital was to be a potpourri, but including works by Reger and Bach.<sup>6</sup> Few organists could equal such a feat. But this series is interesting for its inclusion of works before Bach. His studies with Franz Commer, one of the most important musicologists of the 19th century, would have made him aware of this repertory. His recital of American organ music, despite his conservative German background, shows his interest in promoting the music of his students.

It is impossible to understand Middelschulte's accomplishments without a consideration of his German connections and the German tradition of such Chicago musical institutions as the American Conservatory of Music and the Chicago Symphony Orchestra. The American Conservatory of Music was founded in 1886 and incorporated in 1887. The founder was John J. Hattstaedt, and by the early 20th centu-

ry the American Conservatory was considered one of the leading music schools in Chicago. It had strong ties to Germany in that most of its faculty were trained there. Thus, for example, Adolf Weidig (1867–1931), who had studied with such notables as Riemann and Rheinberger, continued this German tradition at the conservatory, where he taught composition and theory. Weidig was also a violinist who played in the Chicago Symphony Orchestra and an accomplished composer whose works deserve renewed attention.<sup>7</sup> His teachings are summarized in the text that was widely used at this time: *Harmonic Material and Its Uses* (Chicago: Clayton Summy, 1923).

There were many other important German musicians in Chicago at this time. For example, Emil Liebling (1851–1914), a student of Liszt's and known for his editions of the etudes of Carl Czerny, was an impressive pedagogue who also was an editor for *The American History and Encyclopedia of Music*. He came to Chicago in 1872 and



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Räuschpfeife III	Superquint 1 1/3'	Twelfth 2 2/3'	Octave 2'	French Horn 8'
Contra Bombarde 32'	Sifflote 1'	Fifteenth 2'	Waldflute 2'	Tuba Major 8'
Contra Trumpet 16'	Sesquialtera II	Flute 2'	Tierce 1 3/5'	
Basson 16'	Cymbel III	Fourniture IV	Plein Jeu IV	Tremulant
Trumpet 8'	State Trumpet 8'	Scharff III	Fagotto 16'	
State Trumpet 8'	Echo Trumpet 8'	Contra Trumpet 16'	State Trumpet 8'	
Clarion 4'	Krummhorn 8'	State Trumpet 8'	Trompette 8'	
	Tremulant	Trumpet 8'	Oboe 8'	
		Klarine 4'	Vox Humana 8'	
		Tremulant	Clarion 4'	
		Chimes	Tremulant	
		Great Unison Off		
		Great – Great 4'		
		Choir – Great 16'	Swell – Swell 16'	
		Choir – Great 8'	Swell Unison Off	
		Choir – Great 4'	Swell – Swell 4'	
		Swell – Great 16'	Solo – Swell 8'	
		Swell – Great 8'		
		Swell – Great 4'		
		Solo – Great 8'		
	Orchestral Strings			
	Choir – Choir 16'			
	Pedal Unison off			
Pedal – Pedal 4'	Choir Unison off			
Choir – Pedal 8'	Choir – Choir 4'			
Great – Pedal 8'				
Swell – Pedal 8'	Swell – Choir 16'			
Solo – Pedal 8'	Swell – Choir 8'			
	Swell – Choir 4'			
	Solo – Choir 8'			

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remained until his death.<sup>8</sup> Bernhard Listermann (1841–1917) was the concertmaster of the Thomas Orchestra and continued a distinguished career in Chicago, publishing a violin method and some compositions. This list must include the great Theodore Thomas (1835–1905), born in Essen, Germany, and the founder of what would become the Chicago Symphony Orchestra. Thomas was one of the major conductors of his time who permanently left his mark on Chicago.<sup>9</sup>

Theodore Thomas founded the Chicago Orchestra in 1890, but the name of the orchestra was changed to the Theodore Thomas Orchestra in 1905 and then the Chicago Symphony Orchestra in 1912. Thomas conducted the orchestra until his death in 1905, when he was succeeded by Frederick Stock, who conducted the orchestra until 1942 (the year of his death). The Chicago Symphony Orchestra was created in the German tradition, and the rehearsals were conducted in German up to World War I. There was great emphasis placed on German repertory (including the then-modern Richard Strauss), and the orchestra was known for its German sound because of the rich brass, a tradition that continues to the present day. Middelschulte accordingly worked in musical institutions where his German musical heritage was highly valued and where he made significant contributions.

### Middelschulte's influences

Middelschulte's compositional style grew out of his studies of Bach, but it was also clearly influenced by the theories of Bernhard Ziehn, with whom he studied in Chicago. Bernhard Ziehn (1845–1912) was born in Erfurt, Germany, but came to Chicago in 1868 to teach mathematics and music theory in the German Lutheran School of Chicago. In addition to his studies of music theory and history, Ziehn was an accomplished mathematician and botanist, whose studies of poison ivy were commended by the U.S. Department of Agriculture. Ziehn had a number of notable students, including the composer John Alden Carpenter and the pianist Fannie Bloomfield-Zeisler. It was said that Middelschulte was Ziehn's favorite student, and certainly he was the student who most clearly exemplified Ziehn's theories in his own work.

Ziehn had promulgated a principle of symmetric inversion: that in chromatic music a figure or motive could be inverted exactly without regard to tonal considerations. Ziehn writes in *Canonical Studies: A New Technique in Composition*: "Experience gained by careful

practice is the only means of finding out whether or not a setting is suitable for symmetric inversion. No rules can be given, but with certainty we can say: the more chromatic a setting is the more appropriate it becomes for symmetric inversion, because chromatic progression is the smoothest."<sup>10</sup> From this quote it is clear that by using symmetric intervals tonality is obscured; thus Ziehn adumbrates an idea that is also found in Schoenberg's 12-tone serialism. This technique is illustrated in Example 1.

Another influence on the music of Middelschulte was that of Ludwig Thiele (1816–48). Thiele had been a classmate of Mendelssohn's, and, like Haupt (Middelschulte's teacher), had studied with A.W. Bach. Thiele wrote a number of large-scale organ works that evidence the same kinds of canonic techniques, double pedal usage, and chromaticism that are characteristic of Middelschulte's works. It is evident that the Haupt, Thiele, and Rheinberger (just to name a few) were deeply influenced by J. S. Bach and thus prepared the way for Reger and Middelschulte.<sup>11</sup> In turn, they were indebted to Mendelssohn's and Schumann's revitalization of Bach performance and scholarship.

### Busoni and Middelschulte

Ferruccio Busoni and Middelschulte enjoyed a personal relationship. In 1910, while on tour, Busoni gave some concerts in Chicago. At that time it seems Ziehn suggested to Busoni that he complete Bach's *Art of Fugue*. Instead of doing so, Busoni took the themes of the incomplete Contrapunctus found at the end of the *Art of Fugue* as the basis for what would ultimately become the *Fantasia contrappuntistica*. As Busoni himself writes referring to the decision to add a new theme to the Contrapunctus:

The fourth subject, on the other hand, had to be a completely new creation; there was no clew as to its character. There was the inevitable stipulation that this fourth subject had to sound simultaneously with the three earlier ones and must also suit them. As the principal theme of the *Art of Fugue* (of which the "Fragment" forms the close) was not one of the three subjects already worked out it was easy to guess that this principal theme should step in (as fourth) and thus close the circle of the whole work. Bernhard Ziehn, in Chicago, gave an affirmative and conclusive answer to my question on this point, and I was able to begin this part of my work on sure ground.<sup>12</sup>

But John J. Becker, who, as previously noted, had studied with Middelschulte, writes:

### Example 1.

It was Middelschulte who helped Busoni on the way, by suggesting that he study the theoretical combinations as worked out along the same line by Bernhard Ziehn of Chicago. (Middelschulte is proud to call himself a disciple of Ziehn). Busoni did so, and was convinced by those studies that Bach intended using the theme of the very first Fugue of "Die Kunst der Fuge." He worked along this line and successfully found the solution, thereby solving one of the most difficult aesthetic problems confronting the musical world.<sup>13</sup>

This implies that it was Middelschulte more than Ziehn who influenced the conception of the *Fantasia contrappuntistica*. Indeed, Busoni knew about Ziehn through Middelschulte and this opens up the question whether Busoni and Ziehn ever met personally.

As Marc-André Roberge points out, the first version entitled *Grosse Fuge* was sketched and written between January and March 1910 and was a continuation of the Contrapunctus XV from the *Art of Fugue*.<sup>14</sup> In June 1910 Busoni

reworked the *Grosse Fuge* into the *Fantasia contrappuntistica* by adding the "Preludio corale" based on the third of the *Sechs Elegien* for piano (1907). This *Elegie* is entitled "Meine Seele bangt und hofft zu dir" (My soul is afraid and hopes in you). It is, however, actually based on the chorale *Allein Gott in der Höh sei Ehr*.<sup>15</sup> In July 1921, Busoni rewrote the *Fantasia* for two pianos and somewhat modified its complex structure. It is this two-piano version of the *Fantasia contrappuntistica* that is the best known. Busoni, however, wrote: "The *Fantasia contrappuntistica* is thought of neither for pianoforte nor organ, nor orchestra. It is music. The sound-medium which imparts this music to the listener is of secondary importance."<sup>16</sup>

The relationship between Middelschulte and the *Fantasia* is striking. In 1911 Middelschulte made an arrangement of the *Fantasia* for solo organ and, it now seems clear, according to Roberge, that he helped or even composed the organ part for Frederick Stock's arrangement of the *Fantasia contrappuntistica* for organ and orchestra that was made in the same year. Roberge writes:

Busoni dedicated the *edizione definitiva* of the *Fantasia contrappuntistica* "An Wilhelm Middelschulte, Meister des Kontrapunkts." He must have had for Middelschulte a profound admiration, since he chose him to be the dedicatee of one of his most ambitious works. It is obvious that both men discussed some compositional aspects of the work, because sketches for the *Grosse Fuge* contain contrapuntal studies based on the *Art of Fugue* by both Middelschulte and Ziehn. There are also two four-part canons bearing the dedication "Herrn Ferruccio Busoni zur frdl. [freundlichen] Erinnerung von W. Middelschulte, Chicago. 16. Januar 1910."<sup>17</sup>

### Chicago Gothic Tradition

It is thus obvious that Middelschulte participated in the conception of the *Fantasia* and was considered by Busoni to be "a master of counterpoint." Both Ziehn and Middelschulte were, furthermore, the principal members of what Busoni termed the "Chicago Gothic" school. As we shall directly see, Middelschulte ultimately responded to Busoni's *Fantasia* with a work related in a general way to Busoni's *Fantasia contrappuntistica*: the *Kontrapunktische Symphonie* (1932).

Middelschulte wrote exclusively for the organ, and his style is fairly consis-

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tent from his earliest works through those of his later years. The general aura of these works is indeed "Gothic," which is to say that a dark chromatic, contrapuntal style prevails. Textures are thick, and the ear is constantly surprised by the harmonic progressions caused by the chromatic and frequently dissonant counterpoint. Many sections are saturated chromatically, which is to say that all twelve chromatic pitches follow in rapid succession in all the voices of the texture. Because of this, many sections employ a kind of atonality; thus conservative and radical elements are blended in his works. Middelschulte's compositions are difficult to listen to because of their subtle references, complex textures, and extensive designs. The structures and rhythmic language are clearly derived from Bach; thus Middelschulte, like Reger, Busoni, and, later, Hindemith, employs a neoclassicism based on German models.

### The Kontrapunktische Symphonie

The *Kontrapunktische Symphonie über Themen von Joh. Seb. Bach* is a culminating work. It is, however, a reworking of his earlier *Kanonische Fantasia über B.A.C.H. und Fuge über Themen von J.S. Bach* (1906). The Fantasia is based on 43 variations in canon over the BACH theme in the bass. The fugues that follow are based on some of the same themes that Middelschulte would subsequently use in the *Kontrapunktische Symphonie*: the theme from the *Musical Offering*, the theme from the "Confiteor" of the *Mass in B Minor*, the BACH theme from the *Art of Fugue*, and the theme from the *Tocatta and Fugue in D Minor*. Both these compositions are dedicated to August Knabe, Middelschulte's teacher from the Teachers College in Soest, Germany.<sup>18</sup> In addition to the use of the same themes, specific sections, such as the fugue based on the theme from the *Musical Offering*, of the *Kontrapunktische Symphonie* and the conclusion are derived from the earlier work. Accordingly, the *Kontrapunktische Symphonie* develops the line of thought present in the *Kanonische Fantasia*; but, as we shall see, it uses more themes and develops more combinations as a result. The following points reflect an overview of the connections between these two compositions: 1) The concept is the same for both works. 2) The same themes by Bach are chosen though, as we shall see, the *Kontrapunktische Symphonie* employs 14 themes derived from Bach, while the *Kanonische Fantasia* employs only four. 3) Specific sections of the later work are derived from the earlier (but often with changes of counterpoint). 4) Both clearly result from Middelschulte's study of Bach.

One can ask why Middelschulte wrote two compositions closely related to each other several decades apart. Perhaps Middelschulte wanted to work out further possibilities in the *Kontrapunktische Symphonie* not present in the *Kanonische Fantasia*; thus the *Kontrapunktische Symphonie* uses more themes and the combinations are more complex. Although the general conception of the two works is the same, the *Kontrapunktische Symphonie* has an even denser harmonic language and more intricate structure.

Although written later in Middelschulte's career, the *Kontrapunktische Symphonie* also reflects Middelschulte's early association with Ziehn and Busoni. It combines Ziehn's approach to organizing chromaticism through symmetric inversion with Busoni's concept of a series of fugues based on Bach but expanding on the given themes. But it must also be noted that the *Kanonische Fantasia*, the composition that is reworked and developed for the *Kontrapunktische Symphonie*, was composed before Busoni's *Fantasia contrappuntistica* and may well have impacted Busoni's conception of this stunning work. Thus it seems that a work by Middelschulte perhaps influenced Busoni, whose *Fantasia contrappuntistica* in turn is mirrored in the *Kontrapunktische Symphonie*.

The *Kontrapunktische Symphonie* was premiered in 1932, as the following notice from THE DIAPASON dated 1 June 1932 makes clear:

A new work for the organ which is expected to attract much more than ordinary attention is a Symphony in D minor on themes and motives by Johann Sebastian Bach, which has been composed by Wilhelm Middelschulte, LL. D., and is to receive its initial performance at the summer series of recitals to be played by Dr. Middelschulte at Notre Dame University, South Bend, Ind., and in a recital at Rockefeller Chapel, University of Chicago, June 5.

This implies that the composition was completed by 1932, although it was not published until 1935. This is also evident from a letter Middelschulte wrote to John J. Becker, his student, on 28 July 1932 in which he says: "... I enclose a program of music which shows you that I have not been idle—wrote a Symphonie on 12 [sic] Bach themes for the organ ... played it here in Chicago and Detroit—everywhere with great success ... " Again he writes in another letter of 9 January 1933: "Enclosed is a program of music of my Contrapuntal Symphony—built on 14 Bach themes—wish I had fifteen fingers ... had great success with it in Detroit and still polishing it—also at work on my 2nd Symphony ... " <sup>19</sup> I believe that

Middelschulte forgot for the moment how many Bach themes he actually used, but it is evident from the second quotation that he was still working on the final details in 1933.

The *Kontrapunktische Symphonie* consists of a prelude and five fugues on 14 themes from various compositions by Bach. In the preface, Middelschulte lists these themes as well as their sources:

1. *The Musical Offering*, BGA, VI, p. 222.
2. *Confiteor and Remissionem* from the *Mass in B Minor*, BGA, VI, p. 264.
3. *Fugue in D Minor*, BGA, XV, p. 269.
4. *Fugue in B Minor*, BGA, XV, p. 206.
5. *Prelude and Fugue in C Minor*, BGA, XV, p. 218.
6. *Art of Fugue*, BGA, XXV, 1 and XLVII.
7. *Fugue in C Minor*, BGA, XV, p. 132.
8. *Prelude in A Minor*, BGA, XV, p. 198.
9. *Fugue in E Minor*, BGA, XV, p. 242.
10. BACH theme from the *Art of Fugue*, BGA, XXV, 1 and XLVII.
11. Chorale prelude *Sleepers Awake*, BGA, XXV, 2, p. 63.
12. Canon at the Fifth from the *Goldberg Variations*, BGA, III, p. 282.
13. *Fugue in C Major, WTC I*, BGA,

XIV, p. 4.

14. *Fugue in E-flat Minor, WTC I*, BGA, XIV, p. 34.

Of these themes, the most important and the one that prevails throughout is that from the *Musical Offering*. It will be remembered that this theme is actually by Frederick the Great and was used by Bach as the basis for the various musical transformations of the *Musical Offering*. The theme from the *Art of Fugue* is given less importance. Some themes are highlighted and become the themes for the fugues, a practice similar to that found in Ziehn's *Canonical Studies*, while other themes from this group of fourteen play a subsidiary role. Only two vocal works are cited, the *Mass in B Minor* and the chorale *Wachet auf* from the Cantata No. 140. Themes are combined and their keys are changed to fit Middelschulte's tonal plan. In addition, the BACH theme and the references to Bach's three great cyclic works (the *Goldberg Variations*, *The Musical Offering*, and the *Art of Fugue*) are symbolic and link the *Kontrapunktische Symphonie* to Middelschulte's veneration of Bachian contrapuntal mastery.

Bach's cyclic works, the *Art of Fugue* and *The Musical Offering*, served as paradigms for the *Kontrapunktische Symphonie*, although Middelschulte's composition is on a smaller scale than the Bach works and, for that matter, the Busoni *Fantasia* as well. In addition, the

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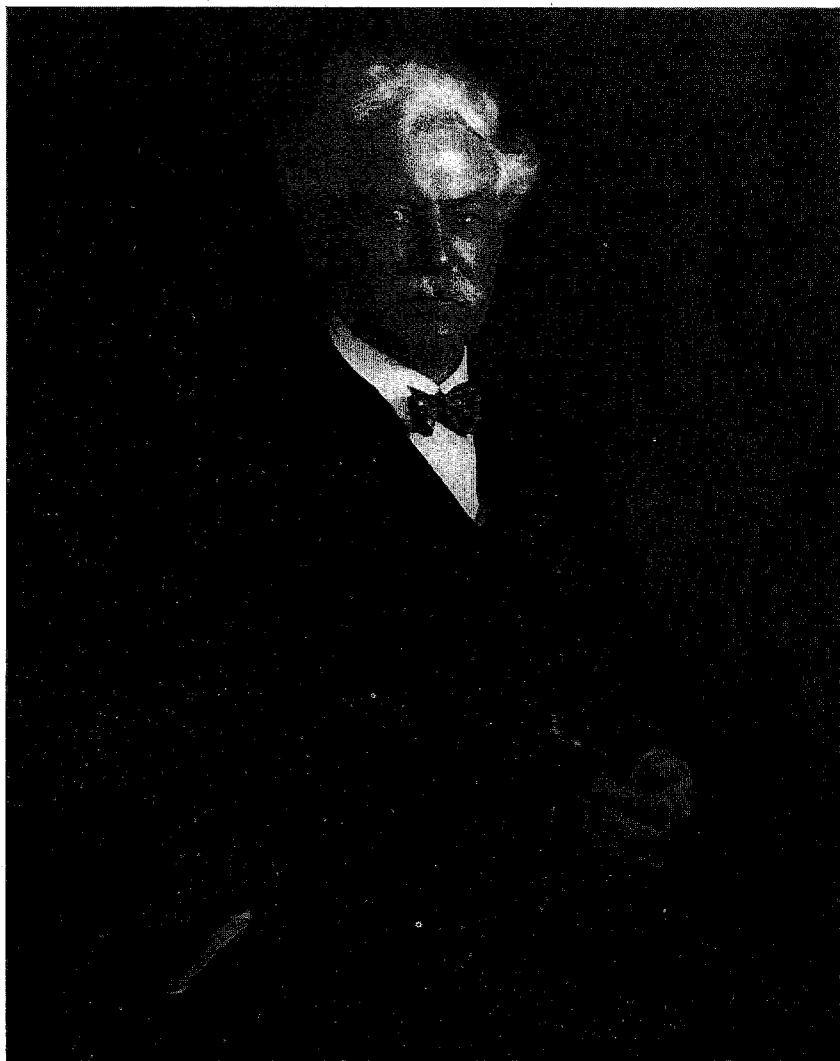
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Wilhelm Middelschulte

contrapuntal quodlibet concept or the combination of themes from disparate sources found in such Renaissance works as Heinrich Isaac's *Missa Carminum* or Jacob Obrecht's *Missa diversorum tenorum* is used. Middelschulte also at times presents the same theme at different rates of speed, as does Johannes Ockeghem's *Missa prolationum*. I am not suggesting that Middelschulte knew these Masses, but the similarities in techniques are striking, and Middelschulte was perhaps aware of the Renaissance tradition of quodlibet and mensuration canon through his studies with Commer and Ziehn.

Middelschulte has furthermore employed his most extreme chromatic style as well as the idea of symmetric inversion derived from Bernhard Ziehn. (Example 2) As a result, Middelschulte's organ works are strikingly similar to those by Reger, who likewise combined chromaticism with the procedures of Bach. In a word, the *Kontrapunktische Symphonie* summarizes Middelschulte's outlook as a composer and relates to Busoni's *Fantasia contrappuntistica*. Both build on the "Gothic" idea of complex fugal procedures.<sup>20</sup>

For Busoni, Ziehn and Middelschulte were the two members of the Chicago

Gothic tradition, a tradition that stretched back to the Flemish and German masters of the Renaissance and epitomized in the music of J.S. Bach. It is found again in the music of César Franck and is notable for its use of counterpoint that creates unusual harmonic progressions. Essentially, Busoni held that Ziehn and Middelschulte created dissonant counterpoint that went beyond the restrictions of tonality, thus employing a concept central to the music of Hindemith as well. Although Ziehn was a composer, his music is not on the level of Middelschulte's organ compositions; thus Middelschulte's works and especially the *Kontrapunktische Symphonie* manifest Busoni's tenets as does his own *Fantasia contrappuntistica*.

The *Kontrapunktische Symphonie* does not present the fourteen themes in the order in which they are listed in the preface to the score, but rather treats them in cumulative fashion; thus the introduction presents the B-A-C-H motive to furnish the symbolic context for the entire composition: a celebration of the contrapuntal genius of J.S. Bach. Emphasis is placed on the B-A-C-H theme as well as the themes from *The Musical Offering* and the *Art of Fugue*. Middelschulte relates these themes in

Example 2.



Example 3.



Example 4a.



Example 4b.



Example 5.



Example 6.



Example 7.



such a way as to show their symbolic implications.

The work begins with an introduction marked *recitativo* based on the B-A-C-H theme. (Example 3) The dotted rhythms give the impression of a French overture. Toward the end of this section Ziehn's technique of symmetric inversion is evident. This section recurs at the end of the work, creating an arch form. The first fugue uses the theme from *The Musical Offering* presented at different rates of speed simultaneously. (Example 4a) This section is derived from the *Kanonische Fantasie*, where the note values are presented at half the speed and the bass voice is an octave lower. (Example 4b) Fugue No. 2 presents No. 13 from the group of fourteen themes (refer to the list of Bach themes above) as a countermotive. Later, the

theme from the *Art of Fugue* is combined with the theme from the *Toccata and Fugue in D minor*. (Example 5)

Fugue No. 3 again emphasizes theme No. 3, derived from the celebrated *Toccata and Fugue in D Minor*. The B-A-C-H and No. 9 themes are present as well, combined with the theme from the *Toccata*. This fugue ends with a cadenzalike passage based on No. 8 that leads into the next fugue. (Example 6) Various combinations of themes appear in this fugue. Nos. 9 and 10 appear as do Nos. 4 and 3. In all, this fugue employs Nos. 3, 9, 10, 4, 6, 7, 2, and 8. Fugue No. 4 begins with references to the B-A-C-H theme (Example 7) as well as the motives from the *Goldberg Variations* and *Wachet auf*. It should be noted that the motive from the *Goldberg Variations* is always

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Example 8.



treated in combination with other ideas. Also striking in this section is the combination of the themes from the D-minor and E-flat-minor fugues. This fugue presents various combinations of themes not found previously: 11 and 13 and, at the end, 3 and 14. Nos. 10, 12, 11, 13, 1, 3, and 14 appear in this fugue. Because of the slow tempo, this fugue functions as an interlude.

The fifth and final fugue combines previous elements, but it leads to a *Maestoso* section that harmonizes the theme from *The Musical Offering* and is derived from a similar episode in the *Kanonische Fantasie* (where the harmonization is slightly different). This fugue presents themes 10, 3, 1, and 6; and it ends with a grandiose conclusion with trills in the outer voices. The BACH theme and the theme from the *Art of Fugue* are here combined and emphasized both musically and symbolically. (Example 8)

In general, the dominating themes are 1, 3, 6, and 10, while the others are subsidiary. Themes are transposed and combined, sometimes at different rates of speed. As is clear from this discussion, the themes are not presented in the order that they appear in the preface; but, later themes in the numeric order are usually found later in the work. The themes are well known and reflect Middelschulte's knowledge of Bach's keyboard literature. At times, themes are only suggested. This is true, for example, of the Fugue subject in C major from *WTC I*, which is briefly treated as a countermotive in Fugue No. 2. Likewise, the motive from one of the canons from the *Goldberg Variations* always is secondary to some other theme.

The following outline lists the order of the themes in the *Kontrapunktische Symphonie*:

- Introduction: No. 10
- Fugue 1: No. 1
- Fugue 2: Nos. 2, 1, 5
- Fugue 3: Nos. 3, 9, 4, 6, 7, 2, 8
- Fugue 4: Nos. 10, 11, 13, 12, 3, 14
- Fugue 5: 10, 1, 3

The *Kontrapunktische Symphonie*, however, is more than a series of Bach quotations, for it has a powerful overall unity. This is achieved through the relationships between the fugues and the general tonal plan. Thus the introduction sets the tone for the work and leads into the first fugue. The first three fugues form a longer section and are marked by increasing rhythmic activity. Fugue No. 3 ends with a sustained toccata-like section that leads into Fugue No. 4. This fugue is in a *tranquillo* tempo and again strongly refers to the B-A-C-H motive; thus it serves as a slow interlude and a preparation for the fifth and final fugue. It is also notable for the largest number of thematic combinations. The fifth and final fugue, because of its return to a quick tempo and the central tonality of D, represents the climax of the work. As the work nears its conclusion, the tempo moves to *Maestoso*, as mentioned previously, with a harmonization of the theme from *The Musical Offering* and references to the B-A-C-H theme, thus relating to the

opening. This final section serves as the coda to the final fugue but also to the work as a whole.

The following shows the connections between the fugues:

Introduction—Fugues 1, 2, 3—*Tranquillo* Fugue with its BACH reference—Fugue 5 that returns to the tempo and figuration of the first three fugues—*Maestoso* conclusion.

This suggests that the fugues create

longer sections and that there are cyclic references to the B-A-C-H motive which regularly punctuate the work. In one sense, it is possible to look at the work as having four sections: the introduction, the first three fugues, the slow interlude, and the concluding fugue with its peroration. Although the harmonic language is densely chromatic and the tonal references at the local level obscure, the use of D as an anchoring tonality at key spots of the work is structurally important. On the other hand, the most tonally ambiguous sections (built on the BACH motive) occur at the beginning and during the slow fugue. The final cadence of the work can be seen as a slow descent from E-flat to D.<sup>21</sup>

The term *Symphonie*, it seems to me, is used in two senses: as an indication of the scope of the work but also to imply that the organ is used in its full symphonic grandeur. As has been suggested throughout this article, there are clear connections between Busoni's *Fantasia contrappuntistica* and the *Kontrapunktische Symphonie*. As will be remembered, Middelschulte made an arrangement of the *Fantasia* and Busoni dedicated the final version of the work to him. In addition, the genesis of the *Fantasia* occurred during a period when Busoni was in close contact with Middelschulte. Both Busoni and Middelschulte were consummate virtuosi

deeply involved with the music of Bach; thus the *Fantasia contrappuntistica* relates to the *Kontrapunktische Symphonie*. The parallels between the works can be summarized as follows:

Both reflect Bach's cyclic contrapuntal works: *The Musical Offering* and the *Art of Fugue*.

Both were influenced by the theories of Bernhard Ziehn.

Both use a chromatic language influenced by Bach, Liszt, and Ziehn himself.

Both are based on the cyclic concept of fugues exemplified by the *Art of Fugue*.

Both use the D dorian mode as a focal tonality.

Both exemplify the aesthetics of the Chicago "Gothic" School.

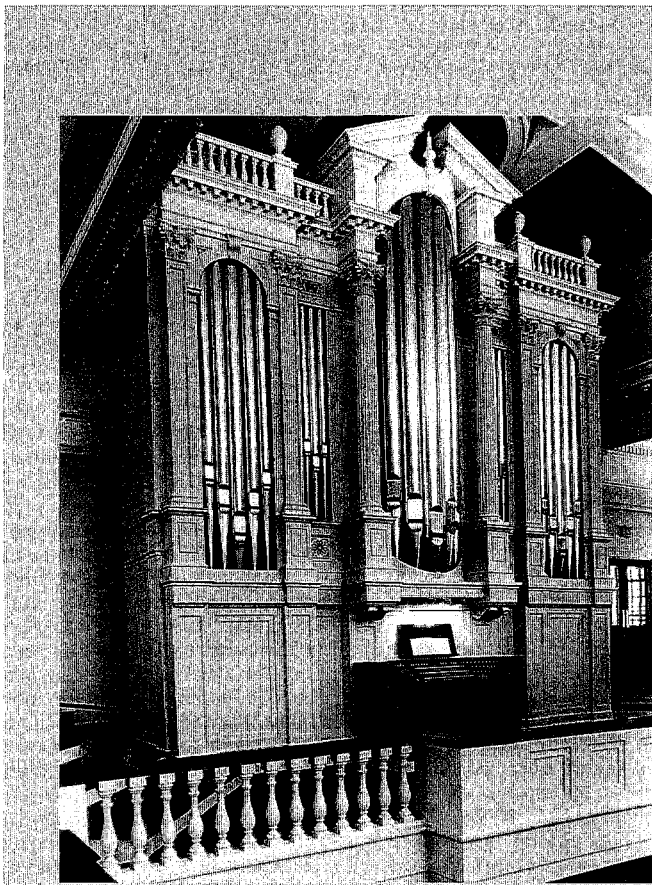
Conclusion

The *Kontrapunktische Symphonie* was not Middelschulte's last composition. Middelschulte wrote a set of variations on "The Old 100th" that was completed in Italy before he left for Germany, but is now lost. In addition, he planned or composed a second symphony (probably in the style of the *Kontrapunktische Symphonie*). There is no indication as to when this work was started or how far it had progressed, though the letter of 1935 mentioned previously refers to it.<sup>22</sup>

The *Kontrapunktische Symphonie* is

■ ANDOVER ■ JAECKEL ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BUZARD ■

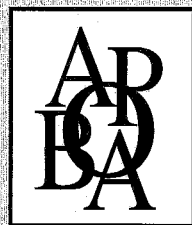
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CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ GOULDING & WOOD ■ MURPHY ■ BOND ■ HOLTkamp

a manifestation of the relationships between and among Ziehn, Busoni, and Middelschulte, but it also reflects the Bach tradition beginning with Mendelssohn and continuing through Thiele and Haupt. It summarizes Middelschulte's lifelong interest in the music of Bach as well as approaches found in his earlier organ compositions. It also mirrors the Chicago-German connection as well as what Busoni termed "Young Classicism," or "the sifting and the turning to account all the gains of previous experiments and their inclusion in strong and beautiful form."<sup>23</sup> Furthermore it epitomizes the Chicago "Gothic" tradition, a tradition of exploring recondite chromatic techniques and contrapuntal sophistication. This masterpiece demonstrates Middelschulte's control of the medium of organ composition, but it also suggests his own extraordinary abilities as a performer. It manifests those fascinating techniques evolved by Reger, Busoni, and Middelschulte around the turn of the 19th and 20th centuries that combine chromaticism with the contrapuntal rigor of the incomparable J.S. Bach.

### Postscript

Middelschulte, although an important figure in his time, and, I believe, a seminal figure in the development of chromaticism at the beginning of the 20th century, has suffered a curious fate: he is little known in Germany and is largely forgotten in Chicago, where he made his home and taught for many years. A small number of Middelschulte devotees, however, are again bringing the music of this fascinating composer to public attention. A CD appeared in 1999 entitled *Brink Bush performs Organ Works of Wilhelm Middelschulte* (Volume 1). (This is available at <www.ohscatalog.org>.)

This CD contains the following works:

*Perpetuum Mobile* from the *Konzert für Orgel über ein Thema von Joh. Seb. Bach* (1903). This is based on Bach's "Wedge Fugue" (BWV 548) and is an early work that already shows the line of thought present in the *Kontrapunktische Symphonie*.

*Passacaglia für die Orgel* (1896). The BACH theme and the chorale *Ein Feste Burg* are used in this composition. This early work once more shows Middelschulte's consistency of approach.

*Chromatische Fantasie und Fuge für Orgel* (published 1922). It is based on original themes but is clearly related to Bach's celebrated *Chromatic Fantasy and Fuge*.

*Drei Studien über den Choral Vater unser im Himmelreich* (published 1913)

*Kanonische Fantasie über B-A-C-H und Fuge über Themen von Joh. Seb. Bach* (published 1906). This, as mentioned in the article, was the model for the *Kontrapunktische Symphonie*.

Middelschulte consistently used German titles for his compositions and wrote exclusively for organ (with the exception of orchestral accompaniments for the *Konzert für Orgel*, performed by Middelschulte under Stock with the Chicago Symphony Orchestra. These orchestral parts have been lost). He began composing rather late in life, but once he did he employed a complex style that continued to the last of the published works. His entire output can be considered a tribute to J.S. Bach.

At this time Brink Bush is preparing a second CD that will include the *Kontrapunktische Symphonie*, the full *Konzert für Orgel*, and the *Kanon in F*. ■

### Notes

1. Euel H. Belcher, "The Organ Music of Wilhelm Middelschulte" (Doctor of Music Dissertation, Indiana University, 1975). This dissertation includes in its bibliography all the notices in THE DIAPASON about and by Middelschulte. The *Kontrapunktische Symphonie*, the subject of the present article, is not discussed in this dissertation.

2. Much of the biographical information was given me by Mr. Brink Bush, the author of the article on Middelschulte in the latest edition of *The New Grove Dictionary*. In addition, further biographical information and analytical notes on several of Middelschulte's compositions can be found at <http://home.rochester.rr.com/saintannechurch/Middelschulte/program/html>. I wish to thank Mr. Brink Bush and Mr. Keith Lencho for their assistance in preparing this article.

3. Hans Joachim Moser, *Bernhard Ziehn (1845-1912): Der deutsch-amerikanische Musiktheoretiker* (Bayreuth: Julius Steeger, 1950), 21. It is unclear why Middelschulte left the faculty of the American Conservatory after having served so long.

4. THE DIAPASON (January, 2002): 15-17.

5. A notice in THE DIAPASON of April 1, 1931, reads, "THE MONUMENTAL EDITION of the musical works of Franz Liszt is approaching completion and its appearance from the presses of Breitkopf & Haertel is eagerly awaited by the musical world. Chicago has special interest in the work through the fact that Dr. Wilhelm Middelschulte was invited to edit the Liszt organ works." The notice goes on to state that a preface of twenty pages by Middelschulte existed. According to Brink Bush, the plates for this proposed volume were destroyed during the war. This preface probably would have not only commented on the organ works of Liszt, but also have presented an overview of Middelschulte's aesthetics.

6. THE DIAPASON (June, 1926): 3. Because of Middelschulte's importance, notices about his accomplishments appeared regularly.

7. Many of Weidig's compositions are found in the archives of the Chicago Symphony Orchestra and the Newberry Library. The orchestral compositions reveal masterly orchestration and a sure command of large-scale form. As one might expect, the style is somewhat conservative and the harmonic language is chromatic in the manner of the later Romantic period. The American Conservatory of Music was a distinguished institution, as implied by the presence of both Weidig and Middelschulte on its faculty.

8. Emil Liebling, *As Others See Us: A Faithful Record of Mr. Emil Liebling's Experiences during the Concert Season of 1883-84* (Printed for Private Distribution). This is found in the Newberry Library in Chicago, V 29.495. This book details all of Liebling's concerts and their repertoire, including those for the Columbian Exposition. It served as a self-promotional piece. Theodore Thomas was the musical director for the Exposition and probably was instrumental in having Middelschulte play there. The relevant documents can be found in the archives of the Chicago Symphony Orchestra.

9. For more on the Chicago Symphony Orchestra and its history, consult the website <www.cso.org>. The Chicago Symphony Orchestra also has archives that include scores and materials with regard to Middelschulte. The Theodore Thomas Collection is at the Newberry Library.

10. Bernhard Ziehn, *Canonical Studies: A New Technique in Composition* (Milwaukee: Wm. A. Kam, 1913), 8. A new edition of this treatise with commentary is *Canonical Studies*, edited and introduced by Ronald Stevenson (London: Kahn & Averill, 1976). For more on Ziehn, see Carol Kitzes Baron, "At the cutting edge: Three American theorists at the end of the nineteenth century," *International Journal of Musicology* 2 (1992): 193-247.

11. This information was given me by Brink Bush in a phone conversation on 7 September 2002. These relationships deserve further research.

12. Ferruccio Busoni, *The Essence of Music and Other Papers*, translated by Rosamond Ley (New York: Dover Publications, 1965), 47. The article from which this quotation comes was originally written in Berlin, February 1912, for the periodical *Pan*. This statement implies that Ziehn and Busoni were in personal communication. As we shall see later, however, Middelschulte may have supplied Busoni with the conception for this work.

13. John J. Becker, "Wilhelm Middelschulte, Master of Counterpoint," *The Musical Quarterly* 12 (1928): 195-6.

14. Marc André Roberge, "Ferruccio Busoni: His Chicago Friends, and Frederick Stock's Transcription for Large Orchestra and Organ of the *Fantasia contrappuntistica*," *The Musical Quarterly* 80 (1996): 312.

15. It is unclear why Busoni gave this chorale a new title. In both the *Elegie* and the *Fantasia contrappuntistica* the melody is indeed present in a "fearful" context.

16. Busoni, *The Essence of Music*, 48-9.

17. Roberge, 312.

18. August Knabe (1847-1840) was a composer and church musician in Soest, Germany. He also was deeply interested in the music of J.S. Bach and thus was another formative influence on Middelschulte.

19. These letters are in the New York Public Library and the relevant quotations were given me by Mr. Brink Bush in an e-mail of 12 September 2002.

20. The relevant article is "Die Gotiker von Chicago," *Signale für die musikalischen Welt* 68 (1910): 163; reprinted in *Wesen und Einheit der Musik* (Berlin, 1956), and as an appendix to Moser, 92-4. Busoni's writings are in German since he spent most of his career in Germany and Austria.

21. Similar series of works inspired by Bach include Kalkhoush Shapurji Sorabji's *Opus claviceembalisticum* (1930) and Paul Hindemith's *Ludus Tonalis* (1942). Sorabji's *Opus claviceembalisticum* was inspired by Busoni's *Fantasia contrappuntistica*. It would be interesting to speculate whether Sorabji was aware of Middelschulte.

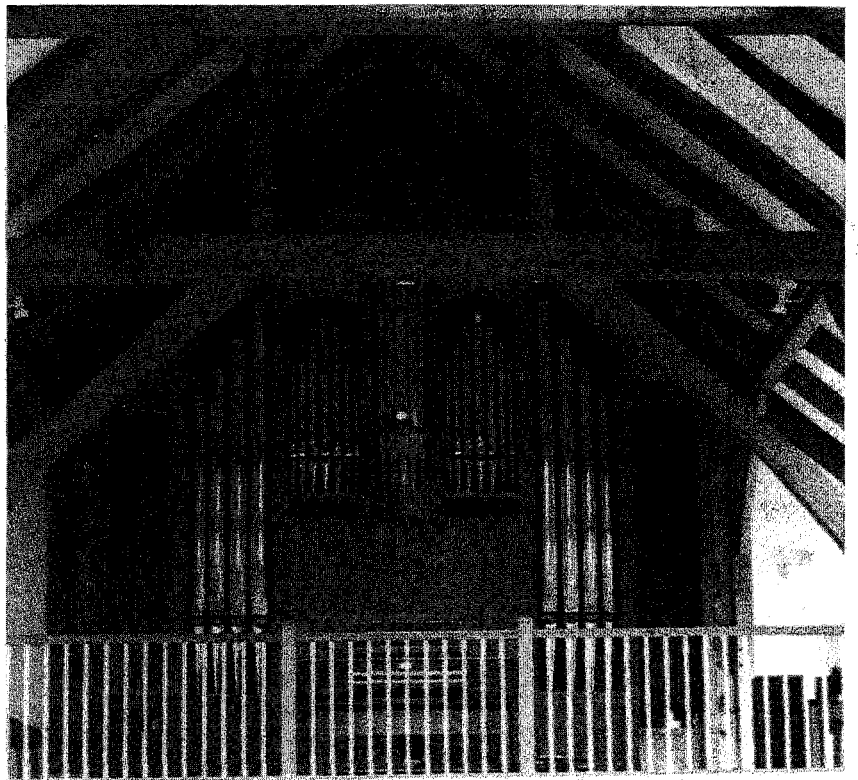
22. This information was supplied to me by Mr. Brink Bush who has done much research on Middelschulte sources and has examined all his letters.

23. Busoni, *The Essence of Music*, 20.

Enrique Alberto Arias holds a PhD in music history and literature from Northwestern University. He is currently associate professor in the School for New Learning at DePaul University, Chicago. In addition, he is president of *Ars Musica Chicago*.

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## New Organs



**Andover Organ Company**, Methuen, Massachusetts, has recently completed a new two-manual, 18-rank instrument, Opus 112, for St. Bartholomew's Episcopal Church in Yarmouth, Maine. The organ's design by Donald H. Olson and Jay H. Zoller dramatically reflects the lines of the church's post and beam building. In June 1998, the church was working with a borrowed 1840 Appleton organ, which sparked their interest in mechanical action. In choosing a permanent instrument, they wanted a detached console, so the congregation decided it would achieve more value and flexibility with a new instrument.

"This organ's overall sound might be best described as leaning heavily in the direction of the great American organs of the late 19th century, particularly those built by E. & G. C. Hook Company of Massachusetts. We are delighted with the work Andover has done to create such a rich sound of considerable warmth and depth without sacrificing any of the sparkle or brightness that are so necessary to a complete chorus," wrote organist/choir director Jonathan Pelletier.

The organ is centered in the rear balcony. Project Manager Benjamin Mague oversaw construction of the instrument. Shaker style trumpet-playing angels and grapevines carved by Leo Lambert accent the fumed red oak casework by Albert Hosman and David Zarges, which matches existing finishes in the building. Case pipes are of polished tin. The console is finished in fumed oak with burled walnut stop jams and rosewood stop knobs. Key action, stop action and swell mechanism are mechanical, designed by Jay Zoller. Opus 112 has preparations for two additional ranks, which may be added at any time as gifts or memorials.

The organ was installed in July, 2001

with voicing and finishing by tonal director John Morlock in August. The dedication recital was held November 11, 2001, featuring Albert Melton, cathedral musician at the Cathedral Church of St. Luke in Portland, playing works of Buxtehude, Walther, Bach, Mozart, Jacques Boyvin, Thomas Matthews and Arthur Wills. Organist Jonathan Pelletier also provided special organ music at that morning's dedicatory Sunday service.

For further information on this organ, please contact: Andover Organ Company, Donald H. Olson, president; 1-888-ORGANCO (674-2626); e-mail: <andover4u@aol.com>.

### GREAT

- 8' Open Diapason
- 8' Chimney Flute
- 4' Principal
- 4' Flute (prep)
- 2 1/2' Twelfth
- 2' Fifteenth
- II Mixture
- 8' Trumpet

### SWELL

- 8' Stopped Diapason
- 8' Viola
- 8' Celeste
- 4' Silver Flute
- 2 1/2' Nazard
- 2' Principal
- 1 1/2' Tierce
- 8' Hautboy
- Tremolo

### PEDAL

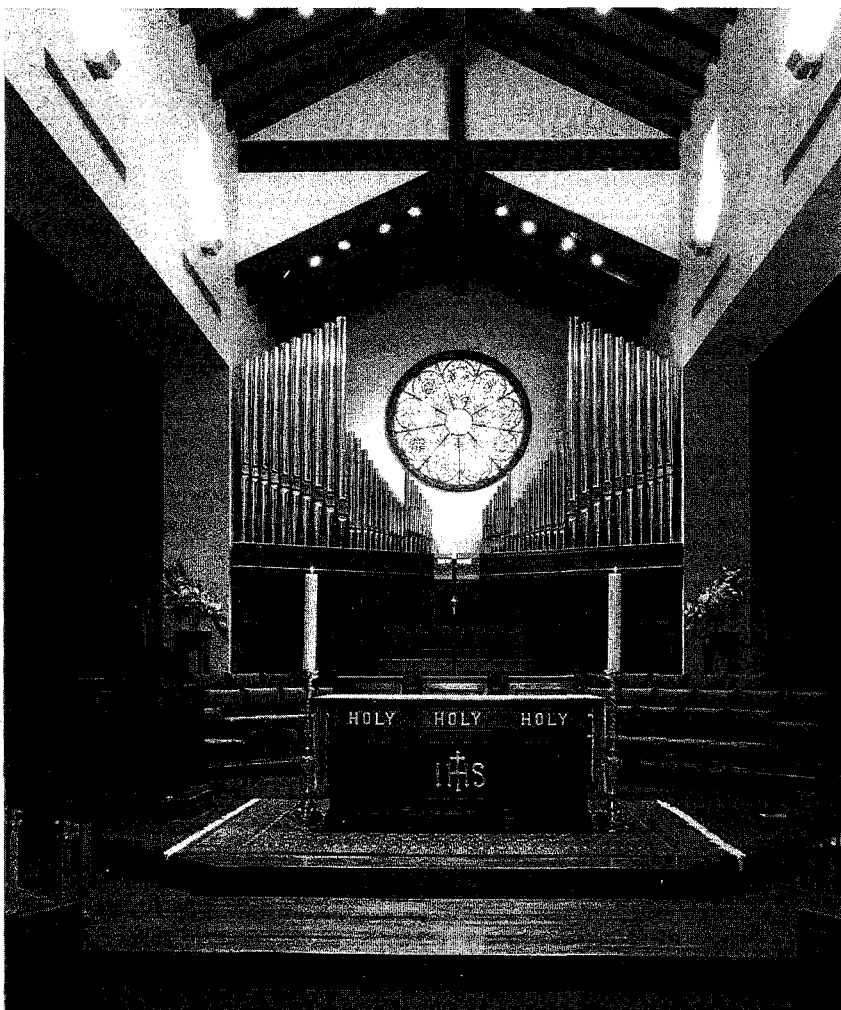
- 16' Subbass
- 8' Flutebass (ext)
- 4' Choralbass (prep)
- 16' Trombone
- 8' Tromba (prep)

### Couplers

- Swell to Great
- Great to Pedal
- Swell to Pedal



## New Organs



**Cover**  
**Buzard Pipe Organ Builders,**  
**Champaign, Illinois**  
**St. James Episcopal Church,**  
**Newport Beach, California**

Sometimes, some things are just "meant to happen," in spite of ourselves. This would certainly be the case with this new pipe organ, installed in the lovely new worship space at St. James Episcopal Church, Newport Beach, California. My assistant met the rector at our exhibit at the General Convention of the Episcopal Church in Denver, almost three years ago. He took my business card and we offered him a few compact discs of our organs.

A few months later, I received an e-mail from a colleague congratulating us on receiving the commission for this new organ. But, I hadn't actually heard from the church, nor had I been in touch with the rector, except to send a letter of thanks to him following the convention. The next thing I knew the parish administrator was inviting me out to beautiful Newport Beach to look over the architect's plans for the worship space.

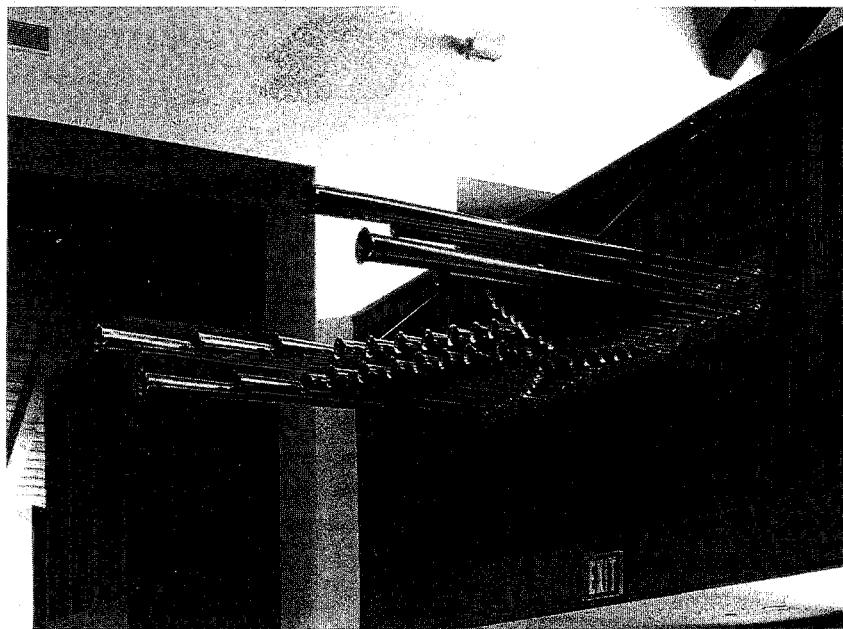
If the evolution of this project can teach any lessons at all, it should be that the organbuilder should always be involved with the architect and the building's design from the very beginning. When I saw the architect's plans (which by the time I saw them were quite well developed) I was dumbfounded. The drawings showed an "organ pipe area" of 26 feet in width (so far, ok,) but only 3 feet deep! When our space requirements were communicated, our request was seen as though we were entering into some sort of sparring match, as though we had asked for more space than we needed, just so we'd have some negotiating room. The Associated Pipe Organ Builders of American (APOBA) produces a fine publication

directed to architects on planning the space for pipe organs. This publication is undergoing its first revision and reprinting this year. It should be required reading for every aspiring A.I.A. member coming out of architecture school.

Fortunately, we were mostly able to convince the church that we really needed what we asked for, and the result is this new pipe organ, the 28th instrument we have completed since opening our doors back in 1982. Even with the correct amount of depth, the relatively low position of the rose window and the location of the choir presented challenges to us. Because of limited ceiling height and the requirement that the organ stay completely out of the field of the rose window, we had to install the two manual divisions of the organ a bit lower than we would have otherwise. The pedal pipes and the façade are located on the casework band above the choir screen, serving to provide the visual interest of the largest metal flue pipes interacting with the window and the roofline.

Because this organ is located in a seismic area, we took extra steps to make the organ's structure and the pipe racking more substantial than would normally be required. Similarly, the tuning of this organ is accomplished by rolling scrolls wound from the pipe metal, and flaring the open ends of the small pipes with inverted cones, rather than more typical movable sleeves. Our thinking was that even a small rumble could loosen tuning sleeves, but with cone tuning there is nothing to move. The result is such electrifyingly tight tuning, that we are considering tuning some of our upcoming organs in this manner.

The organ's tonal style is inspired by the great English cathedral organs of "Father" Willis, Hill, and the French instruments of Aristide Cavallé-Coll.



There must be warmth and singing nobility in organ pipe sound, but there also needs to be a sense of urgency, éclat, and fire. This is the inspiration in all our work, and is certainly apparent with this instrument. The Great Diapason, while warm and singing, is not as large a scale as its sound might cause you to think. The Principal chorus is bold and sprightly, the flutes liquid and the strings sensual. The reeds are beautifully balanced and combine just the right amount of fire and fundamental.

The pipes are made of various mixtures of pure tin and lead, as well as copper for the horizontal Major Tuba, and wood for some of the flutes. There is no zinc in any of the pipes in this organ, nor in any of our recent work. Zinc, while cheaper and lighter, does not produce the same sound as noble pipe-metal. For example, the strings use high tin-content metal all the way down to the bottom of the compass. Part of the Great Organ is housed in an expression box to give this modest instrument greater flexibility for accompanying.

The organ's slider and pallet windchests are electrically operated, and the console sports a multiple-memory level combination action and a sequencer, so that the organist can record him or herself playing and can then play the organ back. The casework is made of stained and finished red oak, and the façade pipes are made of 75% polished tin, to catch and reflect the beautiful colors of light shining through the rose window.

Mr. Thomas Foster, organist/choir-master at All Saints Episcopal Church, Beverly Hills, played the dedication recital. The organist at St. James Church is Ms. Janet Harms.

Thanks to St. James Episcopal Church for commissioning us for this instrument, and thanks also to my able staff: Brian Davis, associate tonal director; Steve Downes, tonal assistant; Charles Eames, general manager, chief engineer; JoAnne Hutchcraft, reception, proofreading; Robert Leach, cabinetmaker; Stuart Martin, cabinetmaker; Kenneth McCabe, winding system; Evan Rench, tonal assistant, pipemaker, shop manager; Jay Salmon, office manager; Ray Wiggs, console and windchest construction; Keith Williams, service manager; Jeff Danekas, service technician; Shayne Tippett, service technician; Stuart Weber, service technician.

—John-Paul Buzard, President & Tonal Director  
 Buzard Pipe Organ Builders,  
 Champaign, Illinois

**St. James Episcopal Church,**  
**Newport Beach, California**  
**23 stops, 28 ranks**  
**John-Paul Buzard Pipe Organ Builders,**  
**Opus 28**  
**Completed October, 2002**

**GREAT (4" wind)**

*Manual I - Partially Enclosed and Expressive*

- 16' Lieblich Gedeckt\* (stopped wood)
- 8' Open Diapason (polished tin in façade)
- 8' Claribel Flute\* (open wood)
- 8' Gedeckt Flute\* (wood, ext 16')
- 4' Principal
- 4' Flûte d'Amour\* (wood & metal, 16')
- 2 3/4' Nazard\*
- 2' Fifteenth
- 1 3/4' Tierce\*
- 1 1/4' Fourniture IV
- 8' Minor Trumpet (ext Sw Bsn)
- 8' Clarinet\*
- Tremulant
- Cymbalstern
- 8' Major Tuba (horizontal, copper)
- Gt/Gt 16-UO-4
- Sw/Gt 16-8-4
- MIDI on Great

**SWELL (4" wind)**

*Manual II - Expressive*

- 8' Stopped Diapason (wood)
- 8' Salicional
- 8' Voix Celeste (tc)
- 4' Principal
- 4' Harmonic Flute
- 2' Recorder
- 2' Full Mixture IV
- 16' Bassoon
- 8' Trompette
- 8' Oboe
- 4' Clarion (ext 16' Bsn)
- Tremulant
- 8' Major Tuba (Gt)
- Sw/Sw 16-UO-4
- MIDI on Swell

**PEDAL (4" wind)**

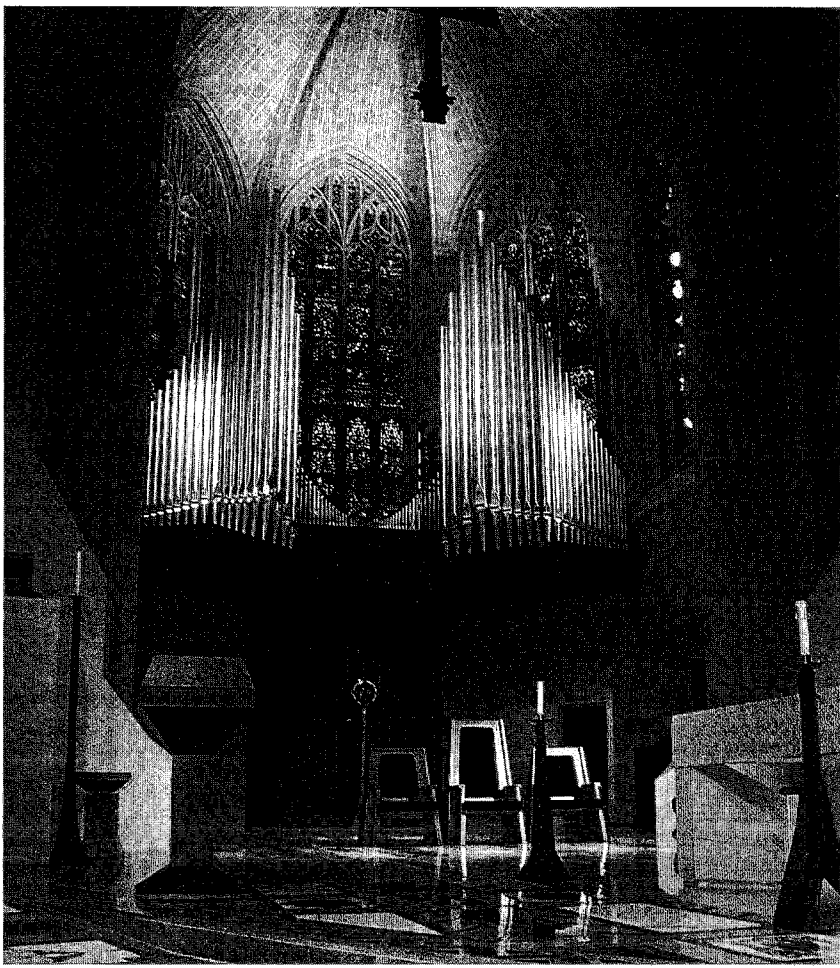
- 32' Subbass (1-12 digital)
- 32' Lieblich Gedeckt (Gt, 1-12 digital)
- 16' Open Diapason (1-12 digital)
- 16' Bourdon (stopped wood)
- 16' Lieblich Gedeckt (Gt)\*
- 8' Principal (polished tin in façade)
- 8' Bass Flute\* (ext 16' Bourdon)
- 8' Gedeckt Flute (Gt)\*
- 4' Choral Bass (ext 8' Principal)
- 4' Open Flute\* (ext 16' Bourdon)
- 16' Trombone\* (in Gt expression box)
- 16' Bassoon (Sw)
- 4' Clarion (Sw)
- 8' Major Tuba (Gt)
- Gt/Ped 8-4
- Sw/Ped 8-4
- MIDI on Pedal

Note: Great stops marked with an asterisk (\*) are enclosed in the Great expression box.

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**Austin Organs, Inc.**, of Hartford, Connecticut, has completed a new pipe organ for the Cathedral of the Most Blessed Sacrament, Detroit, Michigan, as part of a massive \$15 million renovation project. The Mother Church of the Archdiocese of Detroit, the 900-seat Norman Gothic structure, built in 1913 of Ohio sandstone and Indiana limestone, has been thoroughly cleaned and repointed. New mechanical systems, a state-of-the-art sound reinforcement system, cleaning and conservation of the cathedral's Willet stained glass have all underpinned striking liturgical changes to the worship center under the direction of the celebrated architect Gunnar Birkerts. The two-manual and pedal instrument consisting of 29 ranks, 32 stops, and 1,745 pipes is installed on Austin's trademark Universal Airchests. The vault of the apse along with the instrument's favorable placement and scaling create unusual clarity of tone in the cathedral's reverberant acoustic. Design details include hooded reeds for both the Great and Pedal divisions,

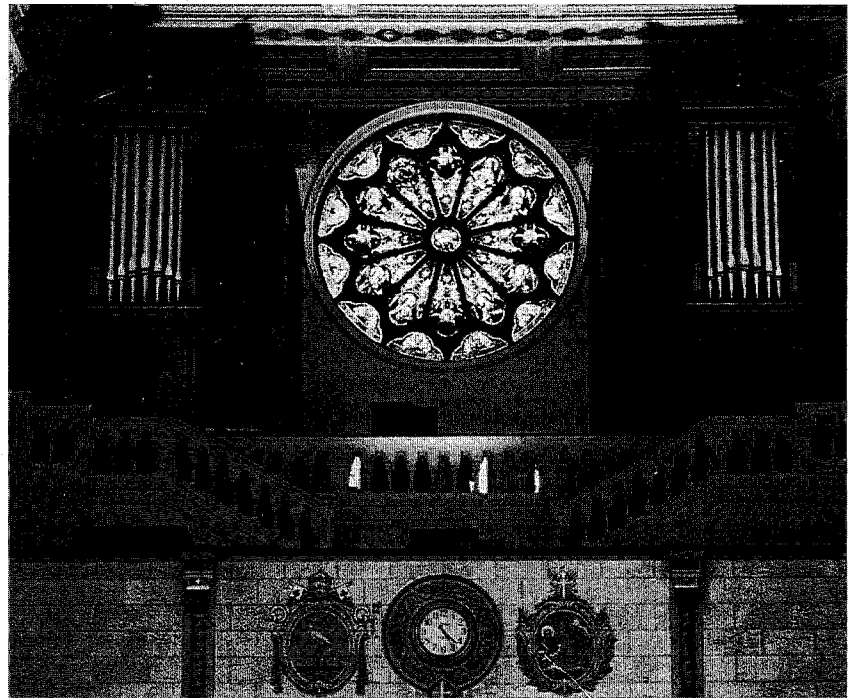
heavy swell box construction for optimum expression, an over-length 12" scale 16' Principal in the façade, and console equipment to control both the new Austin along with the cathedral's 3-manual 1925 Casavant installed in the west gallery. The specification of the new instrument was designed by the builder in consultation with Dr. Norah Duncan IV, director of music for the cathedral. Sales negotiation and installation assistance was provided by Austin's Michigan representative, Holden Pipe Organ Company of Ferndale, Michigan.

#### GREAT

- 16' Bourdon (wood & metal)
- 8' Open Diapason
- 8' Flûte Harmonique (common bass)
- 8' Viola (GG)
- 8' Bourdon (ext 16')
- 4' Principal
- 4' Flûte Douce
- 2' Fifteenth
- IV Mixture (19 22 26 29)
- 8' Trumpet
- 8' Cromorne
- Tremulant

- #### SWELL
- 8' Geigen Diapason
  - 8' Chimney Flute
  - 8' Voile de Gambe
  - 8' Voix Celeste (GG)
  - 4' Fugara
  - 4' Flûte Octavante
  - 2 1/2' Nazard
  - 2' Octavin
  - 1 1/2' Tierce
  - III Chorus Mixture (15 19 22)
  - 16' Bassoon (ext Hautboy)
  - 8' Trumpet
  - 8' Hautboy
  - Tremulant

- #### PEDAL
- 32' Resultant Bass
  - 16' Open Diapason
  - 16' Bourdon (Gt)
  - 8' Octave (ext)
  - 8' Bourdon (Gt)
  - 4' Super Octave (ext)
  - 16' Posaune
  - 8' Posaune (ext)



**Schoenstein & Co.**, San Francisco, California, has installed a 25-voice, 30-rank organ at Sts. Peter and Paul Church in San Francisco. The building, with its lofty twin spires, is one of the most famous landmarks of the city. The church is very large, but its acoustic is dampened with sound-absorbing tile. Space for the organ in the second balcony is limited. Therefore, a relatively modest number of voices selected for their carrying power and scaled to compensate for the building's deficiency in bass and treble projection were placed under expression in thick boxes simulating chambers but with exceptionally large shade areas facing both nave and choir. The reeds, harmonic flutes, and strings are based on the company's studies of French Romantic organs.

The casework was made by the founder of the company, Felix F.

Schoenstein, in 1891 for the firm's Opus 7 originally installed in St. Marcus Lutheran Church, San Francisco, and moved to Sts. Peter and Paul in 1948. (Remnants of the 1891 mechanical action organ are presently in the care of the Andover Organ Company and are available through the Organ Clearing House.) The organ was dedicated by James Welch and the church's professional choir, and has been recorded by him and by Thomas Murray.

—Larry Simpson

#### GREAT (Expressive)

- 16' Spire Flute (TC)
- 8' Principal
- 8' Harmonic Flute
- 8' Stopped Diapason (Sw)
- 8' Spire Flute
- 8' Unda Maris (TC)
- 4' Octave
- 4' Chimney Flute
- 2' Fifteenth
- 1 1/2' Mixture IV
- 16' Bassoon (Sw)
- 8' Trumpet
- 8' Cremone
- Gt/Gt 4

#### SWELL (Expressive)

- 8' Stopped Diapason
- 8' Gamba
- 8' Celeste (TC)
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nazard
- 2' Flageolet
- 1 1/2' Tierce
- 1' Mixture III
- 16' Bassoon
- 8' Trumpet
- 8' Bassoon & Oboe
- 8' Vox Humana
- 4' Clarion
- Tremulant
- Sw 16-UO-4

#### PEDAL

- 32' Resultant
- 16' Contra Bass
- 16' Bourdon
- 8' Bass (Gt)
- 8' Flute (Gt)
- 8' Stopped Diapason (Sw)
- 4' Octave Bass (Sw)
- 4' Octave Flute (Gt)
- 2' Super Octave (Sw)
- 1' Fife (Sw)
- 32' Contra Bassoon (Ext Sw, electr)
- 16' Trombone (Ext Gt)
- 16' Bassoon (Sw)
- 8' Trumpet (Sw)
- 8' Bassoon (Sw)
- 4' Oboe (Sw)



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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, \* = RCOO 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 JUNE  
**Robert Bates**; Christ Church, Waverly, RI 4 pm

**Bradley Welsh**; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 4 pm, following Choral Evensong

**Mark Thallander**; St. Patrick's Cathedral, New York, NY 4:45 pm

**David Kinyon**; Washington National Cathedral, Washington, DC 5 pm

The Capitol Brass, with choir; Emmanuel Church, Chestertown, MD 10:30 am

**Martin Jean**, Montreat Conferences on Worship & Music; Montreat Conference Center, Montreat, NC, through 6/25

**Bruce Neswick**; Cathedral of St. Philip, Atlanta, GA 5:15 pm

17 JUNE  
**Ray Cornils**, with Kotzschmar Festival Brass; Portland City Hall, Portland, ME 7:30 pm  
**Gerre Hancock**, hymn festival; Cathedral of St. Philip, Atlanta, GA 1:15 pm

18 JUNE  
**Vytenis Vasyliunas**; Memorial Music Hall, Methuen, MA 8 pm  
**Naomi Rowley**; First United Methodist, Appleton, WI 12:15 pm

19 JUNE  
Corpus Christi Procession; Church of the Advent, Boston, MA 6:30 pm  
**Avi Stein**; National City Christian Church, Washington, DC 12:15 pm

20 JUNE  
**Liya Petrides**; Fourth Presbyterian, Chicago, IL 12:10 pm

21 JUNE  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

22 JUNE  
**Lee Deitra**; St. Mark's Episcopal, Philadelphia, PA 4 pm  
**Erik Wm. Suter**; Washington National Cathedral, Washington, DC 5 pm  
\*Choral concert, Britten, *Rejoice in the Lamb*, Pinkham, *The Covenant Motets*; Church of the Covenant, Cleveland, OH 10 am  
**Anne Rothfarb & David Christensen**, carillon; Rockefeller Chapel, Chicago, IL 5:30 pm  
**Laughton & O'Meara**; Weidner Center for Performing Arts, Green Bay, WI

23 JUNE  
**Martin Jean**; First United Methodist, Waynesville, NC  
**+Tom Trenney**; Fairmount Presbyterian, Cleveland, OH 7:45 pm  
**\*Marilyn Keiser**; The Church of the Covenant, Cleveland, OH 9 am  
**\*Christopher Young**; Warner Concert Hall, Oberlin College, OH 3 pm  
**\*Marilyn Keiser**, workshop; Old Stone Church, Cleveland, OH 3:40-4:30 pm  
**Liya Petrides**; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

24 JUNE  
**Cameron Carpenter**; Portland City Hall, Portland, ME 7:30 pm  
**Christopher Young**; Oberlin College, Oberlin, OH 3 pm  
**John Walker**; Vienna Presbyterian, Vienna, VA 8 pm

25 JUNE  
**Eileen Hunt**; Memorial Music Hall, Methuen, MA 8 pm  
**Ken Cowan**; The Cathedral of the Blessed Sacrament, Altoona, PA 7 pm  
**Donald Sutherland**; Old Presbyterian Meeting House, Alexandria, VA 12 noon  
**\*Christopher Young**, masterclass; Epworth-Euclid United Methodist, Cleveland, OH 4:15-5:15 pm  
**\*Thierry Escaich**; Gartner Auditorium, Cleveland Museum of Art, Cleveland, OH 3 pm, 7:30 pm

**Todd & Anne Wilson**, with The Burning River Brass; Severance Hall, Cleveland, OH 8 pm

**Marilyn Freeman**; St. Paul's Lutheran, Neenah, WI 12:15 pm

26 JUNE  
**Barry Baker**; Portland City Hall, Portland, ME 7:30 pm  
**Edward Moore & Marvin Mills**; National City Christian Church, Washington, DC 12:15 pm

27 JUNE  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm  
**Frederick Swann**; Kettering Seventh-Day Adventist, Kettering, OH 8 pm  
Baroque Artists of Champaign-Urbana; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Jerome Butera**; St. Peter's Cathedral, Marquette, MI 7:30 pm

28 JUNE  
**John Walker**; Vienna Presbyterian, Vienna, VA 8 pm  
**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 2 pm  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm

29 JUNE  
**Gerre & Judith Hancock**; St. Peter's Episcopal, Albany, NY 7:30 pm  
**Maxine Thévenot**; Washington National Cathedral, Washington, DC 5 pm  
**Timothy Olsen**; The Baptist Temple, Charleston, WV 3 pm  
**Sean Duffy**, carillon; Rockefeller Chapel, Chicago, IL 5:30 pm  
**Jerome Butera**; First Lutheran Church, Iron Mountain, MI 7:30 pm

30 JUNE  
**Thomas Murray**; Church of the Transfiguration, Orleans, MA 7:45 pm  
**Gerre Hancock**, masterclass; St. Peter's Episcopal, Albany, NY 9 am  
**\*Mary Preston**; St. Peter's Church, Albany, NY 8 pm

1 JULY  
**Bradley Welsh**; Portland City Hall, Portland, ME 7:30 pm  
**Joan Lippincott**, masterclass; First Unitarian Church, New Bedford, MA 3 pm  
**Thomas Murray**, masterclass; Trinity United Methodist Church, New Bedford, MA 4:30 pm  
**Martin Jean**; Grace Episcopal, New Bedford, MA 7:30 pm  
**Paul Jacobs**; First United Presbyterian, Troy, NY 2 pm  
**Nigel Potts**; The Riverside Church, New York, NY 7 pm  
**Jerome Butera**, workshop; First Congregational, Lake Linden, MI 10 am

2 JULY  
**Brian Harlow**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Joan Lippincott**; First Congregational Church, Yarmouth Port, MA 8 pm  
**Martin Jean**, masterclass; St. Barnabas Episcopal, Falmouth, MA 1 pm  
**Paul Bisaccia**, piano; Trinity College Chapel, Hartford, CT 6 pm  
**\*Mary Preston**; All Saints Cathedral, Albany, NY 8 pm  
**Samuel Carabetta**; Cathedral of St. Philip, Atlanta, GA 7:30 pm  
**Sarah Hughes**; Lawrence Memorial Chapel, Appleton, WI 12:15 pm  
**Jerome Butera**; St. Joseph's Catholic Church, Lake Linden, MI 10 am

3 JULY  
Monumental Brass Quintet; National City Christian Church, Washington, DC 12:15 pm

4 JULY  
**Peter Richard Conte**; Washington National Cathedral, Washington, DC 11 am

6 JULY  
**Eric Plutz**; Washington National Cathedral, Washington, DC 5 pm  
**John Gouwens**, carillon; The Culver Academies, Culver, IN 4 pm  
**Ann-Kirstine Christiansen**, carillon; Rockefeller Chapel, Chicago, IL 6 pm

8 JULY  
**Felix Hell**; Portland City Hall, Portland, ME 7:30 pm

9 JULY  
**Victoria Wagner**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Atlanta Summer Organ Festival; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Mathew Walsh**; First English Lutheran, Appleton, WI 12:15 pm

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10 JULY

Rob Richards; Portland City Hall, Portland, ME 7:30 pm  
Robert Wagner; Elliott Chapel, The Presbyterian Homes, Evanston, IL 7:15 pm

12 JULY

Ogontz Choral Symposia; Lyman, NH, through 7/18 and 7/19-25  
John Courter, carillon; The Culver Academies, Culver, IN 4 pm

13 JULY

John Clodig; Cathedral of St. Patrick, New York, NY 4:45 pm  
Ann Elise Smoot; Washington National Cathedral, Washington, DC 5 pm  
Peter DuBois; First Presbyterian, Gainesville, FL 4 pm  
John Courter, carillon; Rockefeller Chapel, Chicago, IL 5:30 pm

14 JULY

Marilyn Keiser; Interlochen Center for the Arts, Interlochen, MI 8 pm

15 JULY

Frederick Swann; Portland City Hall, Portland, ME 7:30 pm  
Mario Duella; St. Luke's Lutheran, Park Ridge, IL 7:30 pm

16 JULY

Renea Waligora; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
Robert Unger; Faith Lutheran, Appleton, WI 12:15 pm

17 JULY

National Spiritual Ensemble; Coral Gables Congregational, Coral Gables, FL 7:30 pm, also 7/18  
Evansong; Cathedral of St. Philip, Atlanta, GA 5 pm

18 JULY

Mario Duella; First United Church, Oak Park, IL 7:30 pm

18 JULY

Garry Clarke & G. Robert Tyson, with choir; Emmanuel Church, Chestertown, MD 8 pm

19 JULY

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon  
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

20 JULY

Martyn Rawles; Cathedral of St. Patrick, New York, NY 4:45 pm  
David Briggs; King's College, Wilkes-Barre, PA, through 7/27  
Michael Kleinschmidt; Washington National Cathedral, Washington, DC 5 pm  
Wylie Crawford, carillon; Rockefeller Chapel, Chicago, IL 5:30 pm

23 JULY

Martin Jean; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Paul Maki; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
Mary Kay Easty; First Congregational, Appleton, WI 12:15 pm

24 JULY

B. Andrew Mills; National City Christian Church, Washington, DC 12:15 pm

26 JULY

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon  
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

27 JULY

Philip Lowe, Jr.; Cathedral of St. Patrick, New York, NY 4:45 pm  
Joseph Gramley, percussion; Juilliard Summer Percussion Seminar, New York, NY  
Diane Heath; Washington National Cathedral, Washington, DC 5 pm  
Beverly Buchanan, carillon; Rockefeller Chapel, Chicago, IL 5:30 pm  
Martin Jean; House of Hope Presbyterian, St. Paul, MN 8 pm

28 JULY

Martin Jean, masterclass; House of Hope Presbyterian, St. Paul, MN, also 7/29

29 JULY

Stephen Tharp; The Riverside Church, New York, NY 7 pm

30 JULY

George Bozeman, Jr.; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
Joanne Peterson; All Saints' Episcopal, Appleton, WI 12:15 pm

31 JULY

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

## UNITED STATES

### West of the Mississippi

15 JUNE

James Higdon, Michael Bauer, & Elizabeth Berghout; Midwestern Organ Academy; The University of Kansas, Lawrence, KS, through June 28  
John Walker; Mo-Ranch Music and Worship Conference, Hunt, TX  
Ken Cowan; St. Mark's Episcopal, San Antonio, TX 8 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

16 JUNE

John Weaver; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
Carol Williams; Balboa Park, San Diego, CA 7:30 pm

17 JUNE

John Weaver, memorization workshop; Cathedral of the Madeleine, Salt Lake City, UT 10:15 am

18 JUNE

Ken Cowan; Francis Street United Methodist, St. Joseph, MO 8 pm  
James David Christie; University United Methodist, San Antonio, TX 9:30 am  
Thomas Murray; The Tabernacle, Salt Lake City, UT 7:30 pm

19 JUNE

Thomas Murray, masterclass; The Conference Center, Salt Lake City, UT 10 am  
Todd Wilson; The Conference Center, Salt Lake City, UT 7:30 pm

22 JUNE

Nigel Potts, Percy Whitlock Centenary; Grace Cathedral, San Francisco, CA 3 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

23 JUNE

Thomas Murray; Balboa Park, San Diego, CA 7:30 pm

29 JUNE

Lisa Ham; Church of the Ascension, Seattle, WA 5 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

6 JULY

Carol Williams; Balboa Park, San Diego, CA 2 pm

7 JULY

Alison Luedicke, with Millenia Consort and the Cameron Highlanders; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

13 JULY

Carol Williams; Balboa Park, San Diego, CA 2 pm

14 JULY

Dennis James, silent movie accompaniment; Paramount Theatre, Seattle, WA

20 JULY

Carol Williams; Balboa Park, San Diego, CA 2 pm

21 JULY

Mary Preston; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

27 JULY

Sheila Bristow; Church of the Ascension, Seattle, WA 5 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

## INTERNATIONAL

15 JUNE

Jo Deen Davis; Catholic Church of Hohenlimburg, Hohenlimburg, Germany

16 JUNE

Geoffrey Morgan; Lincoln Cathedral, Lincoln, England 7 pm  
Anne Marsden Thomas; St. Giles Cripplegate, London, England 6 am, through 6/21  
Paul Trepte; Southwark Cathedral, London, England 1:10 pm  
James Parsons; St. Giles Cripplegate, London, England 6 pm  
Gerdi Troskie; St. Giles Cripplegate, London, England 8 pm

17 JUNE

Kevin Bowyer; St. Giles Cripplegate, London, England 9 am, 5 pm  
Suzanne Ozorak; St. James United Church, Montréal, QC, Canada 12:30 pm

18 JUNE

Gordon Stewart, with trumpet; Ampthill Parish Church, Ampthill, England 7:30 pm  
Mark Williams; The Temple Church, London, England 1:15 pm  
Martin Baker; St. Giles Cripplegate, London, England 10 am



**Catherine Ennis**; St. Giles Cripplegate, London, England 12 noon

**Henry Fairs**; St. Giles Cripplegate, London, England 5 pm

**Ann Elise Smoot**; St. Giles Cripplegate, London, England 7 pm

**Robert Quinney**; St. Margaret's, London, England 7:30 pm

19 JUNE

**Gordon Stewart**, with trumpet; Gregynog Festival, Gregynog, Powys, Wales 8 pm

**Richard Townend**; St. Margaret Lothbury, London, England 1:10 pm

**Andrew Radford**; St. James Clerkenwell, London, England 1:10 pm

**Alison Hogg**; St. Giles Cripplegate, London, England 1 pm

**Gerard Brooks**; St. Giles Cripplegate, London, England 3 pm

**Simon Williams**; St. Giles Cripplegate, London, England 7 pm

**Ann Elise Smoot**; St. Giles Cripplegate, London, England 8 pm

20 JUNE

**Kevin Bowyer**; St. Giles Cripplegate, London, England 10 am

**David Hill**; Romsey Abbey Church of St. Mary & St. Ethelfelda, Romsey, England 7:30 pm

**David Liddle**; St. Dominic's Priory, London, England 7:30 pm

**Jessica Cottis**; Tonbridge School, Tonbridge, England 8 pm

21 JUNE

**Colin Walsh**; Lincoln Cathedral, Lincoln, England 5:15 pm

**Margaret Whiteley**; Halifax Parish Church, Halifax, England 7:30 pm

23 JUNE

**Clive Driskill-Smith**; St. Michael's Cornhill, London, England 1 pm

24 JUNE

**Alexander Mason**; St. Lawrence Jewry, London, England 1 pm

**Ryan Enright**; St. James United Church, Montréal, QC, Canada 12:30 pm

26 JUNE

**Richard Townend**; St. Margaret Lothbury, London, England 1:10 pm

28 JUNE

**Massimo Nosetti**; Chiesa di S. Antonio, Borgosesia, Italy 9 pm

**Martin Setchell**; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

**Philip Tordoff**; Halifax Parish Church, Halifax, England 12 noon

**Alan Spedding**; Chapel of St. Mary and St. Everilda Everingham, Beverley, England 2 pm

**Harry Bramma**; St. Peter's, Woodmansterne, Surrey, England 7:30 pm

**Joanna Paul**, with Bayswater Singers; St. John the Evangelist, Islington, England 7:30 pm

**Harry Bramma**; St. Peter's, Woodmansterne, Surrey, England 7:30 pm

**Paul Derrett**; St. Alphage, Edgware, England 7:30 pm

**Carlo Curley**; Eltham Parish Church, London, England 7:30 pm

30 JUNE

**David Briggs**; St. Michael's Cornhill, London, England 1 pm

1 JULY

**Jonathan Oldengarm**; St. James United Church, Montréal, QC, Canada 12:30 pm

2 JULY

**Naji Hakim**; The Temple Church, London, England 1 pm

3 JULY

**Alessandro Bianchi**; St. Margaret Lothbury, London, England 1:10 pm

**Gerre & Judith Hancock**; St. Paul's Cathedral, London, England 6:30 pm

4 JULY

**François-Henri Houbart**; Eglise Sainte Geneviève, Mouzon, France 8:45 pm

**John Belcher**, with cello; SS. Peter and Paul, Godalming, England 1 pm

**Graham Barber**; St. Dominic's Priory, London, England 7:30 pm

5 JULY

**Marc Pinardel**; Eglise Sainte Geneviève, Mouzon, France 10 am

**Maurice Pinsson**, with recorder; Eglise Sainte Geneviève, Mouzon, France 11 am

**Pascale Rouet**, with percussion; Eglise Sainte Geneviève, Mouzon, France 4 pm

**W. Ippolito, S. Cochard, C. Marchand**; Eglise Sainte Geneviève, Mouzon, France 5 pm

**J. Christophe LeClère**, with soprano; Eglise Sainte Geneviève, Mouzon, France 8:45 pm

**David Dunnett**; All Saints' Hertford, Hertford, England 7:30 pm

**Liber unusualis**; York Early Music Festival, York, England

**Colin Andrews & Janette Fishell**; Halifax Parish Church, Halifax, England 7:30 pm

**Katarina Chrobokova**; Barnet Parish Church, Herts, England 7:30 pm

6 JULY

**Jean D'Albi**; Eglise Sainte Geneviève, Mouzon, France 3 pm

**Jo Deen Davis**; Eglise Saint Salvy, Albi, France 4 pm

**Nigel Ogden**; Albert Hall, Nottingham, England 2:45 pm

7 JULY

**Alessandro Bianchi**; St. Michael's Cornhill, London, England 1 pm

**Guy Bovet**; St. Mary-at-Hill, London, England 6:30 pm

**Carlo Curley**; All Saints Parish Church, Hastings, England 7:30 pm

8 JULY

**James O'Donnell**, with orchestra; Westminster Abbey, London, England 7 pm

**Philip Crozier**; St. James United Church, Montréal, QC, Canada 12:30 pm

10 JULY

**Richard Townend**; St. Margaret Lothbury, London, England 1:10 pm

**John Scott**, with BBC Philharmonic; St. Paul's Cathedral, London, England 8 pm

11 JULY

**Luke Bond**; Romsey Abbey Church of St. Mary & St. Ethelfelda, Romsey, England 7:30 pm

12 JULY

**George Watson**; Halifax Parish Church, Halifax, England 12 noon

**Simon Lindley**; St. John the Evangelist, Upper Norwood, England 6:30 pm

**Robert Quinney**; St. Clement's, Sandwich, Kent, England 7:30 pm

14 JULY

**Christopher Nickol**; St. Michael's Cornhill, London, England 1 pm

**Sophie-Véronique Choplin**; All Souls, London, England 7:30 pm

15 JULY

**Knud Vad**; St. Lawrence Jewry, London, England 1 pm

**Jacques Boucher**; St. James United Church, Montréal, Québec, Canada 12:30 pm

16 JULY

**Keith Wright**; Durham Cathedral, Durham, England 7:30 pm

17 JULY

**Stephen Tharp**; The Cathedral, Aarhus, Denmark 6 pm

**Paul Hale**; Billesdon Parish Church, Billesdon, Leicester, England 8 pm

**Richard Townend**; St. Margaret Lothbury, London, England 1:10 pm

**Julie Ann Tanner**; Halifax Parish Church, Halifax, England 7:30 pm

**David King**; St. John's Smith Square, London, England 7:30 pm

18 JULY

**Martin Stacey**; St. Dominic's Priory, London, England 7:30 pm

19 JULY

**Sylvie Poirier & Philip Crozier**; Limburg Dom, Limburg, Germany, 6 pm

**Carlo Curley**; Cartmel Priory, Cumbria, England 7:30 pm

**Susan Bain, Rebecca Coomber, Andrew Scott, Jenny Standage, & Silas Standage**; St. Margaret's, London, England 12 noon

20 JULY

**Roy Massey**; Alexandra Palace, London, England 3 pm

21 JULY

**Duncan Ferguson**; St. Michael's Cornhill, London, England 1 pm

**Daniel Roth**; Lincoln Cathedral, Lincoln, England 7 pm

23 JULY

**Philip Moore**; Durham Cathedral, Durham, England 7:30 pm

**Frederick Swann**; Notre Dame Cathedral, Ottawa, ON, Canada 8 pm

24 JULY

**David Flood**; Billesdon Parish Church, Billesdon, Leicester, England 8 pm

**Richard Townend**, with choir; St. Margaret Lothbury, London, England 1:10 pm

25 JULY

**Sylvie Poirier & Philip Crozier**; St. Clemens Kirche, Rheda-Wiedenbrück, Germany, 6:30 pm

26 JULY

**Philip Tordoff**; Halifax Parish Church, Halifax, England 12 noon

**Simon Bell**; St. John the Evangelist, Islington, England 7:30 pm

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

1919-1998

Sergio de Pieri, with soprano; Chiesa di S. Maria Assunta, Salussola, Italy 9 pm

27 JULY

Sylvie Poirier & Philip Crozier; Barockkirche St. Franziskus, Zwillbrock, Germany, 5 pm

Erwin Messmer; Cappella di S. Marta & Chiesa di S. Giacomo, Campertogno, Italy 9 pm

28 JULY

Giuseppina Perotti; Chiesa di S. Anna al Montrigone, Borgosesia, Italy 9 pm

Paul Derrett; St. Michael's Cornhill, London, England 1 pm

29 JULY

Walter Gatti; Chiesa di S. Giovanni Evangelista, Foresto, Italy 9 pm

Martin Stacey; Marlborough Road Methodist, St. Albans, England 12:30 pm

Monique Gendron; St. James United Church, Montréal, Québec, Canada 12:30 pm

30 JULY

James Lancelot; Durham Cathedral, Durham, England 7:30 pm

Scott Farrell; Parr Hall, Warrington, England 7:45 pm

Cathy Langston; Christchurch Priory, Christchurch, England 7:30 pm

Laszlo Csanadi; Chiesa di S. Maria, Valduggia, Italy 9 pm

31 JULY

Juan Paradel-Solá; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm

Stephen Fuller; Billesdon Parish Church, Billesdon, Leicester, England 8 pm

Robin Jackson & Maureen McAllister; Brecon Cathedral, Brecon, England 8 pm

## Organ Recitals

PER AHLMAN, The Presbyterian Homes, Evanston, IL, February 24: *Glory Be to God on High*, O Jesus Christ, Geist; *Adagio in D-flat*, Olsson; *Fugue in D*, *Fugue in G*, Johnson; *Meditation on a Swedish Folk Tune*, Bond; *Prelude and Fugue in C*, BWV 547, Bach.

BYRON BLACKMORE, American Lutheran Church, Sun City, AZ, February

23: *Pièce d'Orgue*, BWV 572, Bach; For Evening Prayer (*Collects*), Pinkham; *Rondo in G*, Gherardeschi; *Adagio*, Final (*Symphonie No. 3*, op. 28), Vierne.

ERIC JAMES BUDZYNSKI, The Presbyterian Homes, Evanston, IL, January 27: *Komm, Gott Schöpfer, heiliger Geist*, BWV 667/2, Herr Jesu Christ, dich zu uns wend, BWV 655/2, Bach; *Herr Jesu Christ, dich zu uns wend*, Böhm; *Fantasia auf die Manier eines Echo*, Sweelinck; *Magnificat Primi Toni*, Buxtehude; *Variations sur Lucis Creator*, Alain; *Deo Gratias*, op. 50, no. 6, Jenkins.

ELIZABETH and RAYMOND CHENAULT, Columbus State University, Columbus, GA, February 23: *Rhapsody*, Hakim; *Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *The Juggler*, Roberts; *Ragtime*, *The Emerald Isle*, Callahan; *The Stars and Stripes Forever*, Sousa.

JAMES DAVID CHRISTIE, Vassar College, Poughkeepsie, NY, February 22: *Toccata in C*, Sweelinck; *Curant à 4*, Scheidt; *Almande Brun Smeedlyn*, Almande de La nonette, Almande (*Manuscript of Suzanne van Soldt*), Anon. 16th century Dutch; *O Gott, wir danken deiner Güte*, Scheidemann; *Daphne*, Anon. 16th century Dutch; *Ricercar del nono tono*, Sweelinck; *Praeludium in d*, BuxWV 140, Buxtehude; *Allein zu dir, Herr Jesu Christ*, BWV 1100, Herzlich lieb hab ich dich, O Herr, BWV 1115, Herzlichster Jesu, was hast du verbrochen, BWV 1093, Bach; *Praeludium in d*, Böhm; *Liebster Jesu, wir sind hier*, BWV 731, Jesu, meine Freude, BWV 1105, Wenn dich Unglück tut greifen an, BWV 1104, *Praeludium in G*, BWV 550, Bach.

DOUGLAS CLEVELAND, with Frederick Hemke, saxophone, Fourth Presbyterian Church, Chicago, IL, February 16: *Les Paroles Finales de Saint-Louis*, Proulx; *Exercitatio Fantastica: I pede fausto*, Simmons; *Musette-Chaconne-Forlorn-Times Telling True*, Broege; *Nebulae*, Ferko; *Baptism Dance*, Beside Still Waters, Alpha and Omega (*Windows of Comfort*), Locklair; *Air*, Hancock; *Fantasy on the name of Marilyn Keiser*, Kairos, Decker.

PETER RICHARD CONTE, First-Trinity Presbyterian Church, Laurel, MS, February 7: *Overture to Candide*, Bernstein, transcr. Conte; *Toccata in F*, BWV 540, Bach; *Overture to The Yeomen of the Guard*, Sullivan, transcr. Conte; *Fantasia on Gershwin Tunes*, arr. Conte; *Marche Religieuse*, Guilmant; *Allegro vivace (Symphonie V)*, Widor; *Graceful Ghost Rag*, Bolcom, transcr. Conte; *Bridal March (The Birds of Aristophanes)*, Parry; *A Song of Sunshine*, Hollins; *Prelude and Fugue in B*, Dupré.

JAMES DORROH, St. Michael and All Angels Episcopal Church, Anniston, AL, January 12: *Praeludium in E-flat*, BWV 552, Bach; *Andantino in D-flat*, Lemare; *Processional*, Mathias; *Adagio for Strings*, op. 11, Barber; *Cantabile*, Franck; *Cortège et Litanie*, op. 19, Dupré; *Adagio*, Finale (*Troisième Symphonie*, op. 28), Vierne.

SHAYNE DOTY, Church of St. Ignatius Loyola, New York, NY, January 19: *Fantasia et Fuga in g*, BWV 542, *Adagio e dolce (Sonata III, BWV 527)*, Bach; *Plein jeu*, Basse de trompette, Tierce en taille, Dialogue (*Livre Premier*), Marchand; *Offertoire ou Communion (Dix Pièces)*, Gigout; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen; *Fantasia und Fuge über den Choral Ad nos, ad salutarem undam*, Liszt.

PETER DUBOIS, Grace Cathedral, San Francisco, CA, January 5: *Litanies*, Alain; *Choral No. 2 in b*, Franck; *Intermezzo*, Alain; *Prelude on Amazing Grace! How Sweet the Sound*, Shearing; *Weihnachten*, Reger; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

PAUL JACOBS, Pacific Union College, Angwin, CA, February 1: *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.

MARTIN JEAN, Duke University, Durham, NC, February 9: *Partita on Nun komm, der heiden Heiland*, Distler; *Fugue in a-flat*, Brahms; *Prelude in E-flat*, BWV 552/1, Kyrie, *Gott Vater in Ewigkeit*, BWV 672, *Christe aller Welt Trost*, BWV 673, *Kyrie, Gott Heiliger Geist*, BWV 674, *Fugue in E-flat*, BWV 552/2, Bach; *Wie schön leuchtet, BuxWV 223*, Buxtehude; *Allegro (Symphony No. 2*, op. 20), Vierne.

VANCE HARPER JONES, First Christian Church, Washington, NC, February 16: *Sonatina in d*, Ritter; *Was Gott tut, das ist wohl getan*, Marpur; *Toccata and Fugue in F*, BWV 540, Bach; *Offertory No. 3 in C*, Lefebvre-Wély; *Violet (with Hail to the Purple)*, Pethel; *Deep River*, Hurd; *Utterback; 120th Regimental Blues*, Monteabaro.

MARGARET McELWAIN KEMPER, North Shore United Methodist Church, Glencoe, IL, February 16: *Plein jeu*, Basse de cromorne, Flûtes, Caprice sur les grands jeux (*Suite de deuxième ton*), Clérambault; *Noël de Saintonge*, Dandrieu; *Phantasie in g*, Kuchar; *Schmücke dich, o liebe Seele*, BWV 654, *Fantasia in G*, BWV 572, Bach; *Méditation (Trois Improvisations)*, Vierne; *Toccata on Gaudeamus Pariter*, Biery.

CHRISTOPHE MANTOUX, Memorial Church, Stanford, CA, February 26: *Hymne Exultet Coelum*, Titelouze; *Offertoire sur les grands jeux (Messe solennelle à l'usage des Paroisses)*, Couperin; *Noël XI*, *Noël VIII*, D'Aquin; *Six Preludes on Canticles of Denizot*, *Fantaisie and Fugue in B-flat*, Boëly; *Variations sur un thème de Clément*

Jamequin, *Litanies*, *Lamento*, Alain; *Prelude et fugue sur le nom d'Alain*, Duruflé.

LARRY MOLINARO, with Janice Owens, trombone, St. Mary of the Lake Church, Gary, IN, January 19: *Prelude and Fugue in a*, BWV 543, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Partita on Wachet auf, ruft uns die Stimme*, Koetsier; *Simple Gifts*, arr. Fox; *Gymnopedie No. 2*, Satie; *Magnetic Rag*, Joplin; *Organ, Timbrel and Dance: Three jazz chorale preludes*, Michel.

THOMAS MURRAY, The Cleveland Museum of Art, Cleveland, OH, January 15: *Fugue in g*, K. 401, Mozart; *Das alte Jahr vergangen ist*, BWV 614, *In dir ist Freude*, BWV 615, Bach; *Sonata No. 1*, Hindemith; *Six Trios*, op. 47, Reger; *Romanze: The White Rock*, *Toccata: St. David's Day*, Vaughan Williams; *Sonata Eroica*, op. 94, Jongen.

BRUCE NESWICK, St. Mark's, Berkeley, CA, February 9: *Four Verses on the Magnificat in the First Tone*, Scheidemann; *Trio Sonata V*, BWV 529, Bach; *Suite for Organ*, Near; *Improvisation on a submitted theme*.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, January 5: *La Nativité du Seigneur*, Messiaen; with Noriko Fujii, soprano, January 26: *Triptyque*, op. 58, *Les Angelus*, op. 57, *Symphonie No. 1*, op. 14, Vierne.

DAVID SCHRADER, Emmanuel Memorial Episcopal Church, Champaign, IL, January 31: *Magnificat Primi Toni*, Praetorius; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue in e*, BWV 548, Bach, *Sonata I*, Hindemith; *Intermezzo*, Alain; *Tiento de medio registro del segundo tono*, Correa de Arauxo; *Variations on a Noël*, Dupré.

CAROLE TERRY, Yale University, New Haven, CT, January 26: *Praeludium in e*, BuxWV 142, Buxtehude; *Onder een linde groen*, Sweelinck; *Trio Sonata No. 5 in c*, BWV 529, Bach; *Prelude and Fugue in a*, WoO 9, Brahms; *Sonata No. III über alte Volkslieder*, Hindemith; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn.

JOHANNES UNGER, Fourth Presbyterian Church, Chicago, IL, February 23: *Te Deum laudamus*, Bux WV 218, Buxtehude; *Meditation about BACH*, Rogg; *Passacaglia und Fuge c-moll*, BWV 582, Bach; *First Fantasia, Second Fantasia*, Alain; *Prelude et Fugue in E-flat*, op. 99, Saint-Saëns; *Melodia*, op. 52, no. 11, *Fantasia about the choral Hallehuj Gott zu loben, bleibe meine Seelenfreud*, op. 52, no. 3, Reger.

JOHN WALKER, St. Therese Church, Deephaven, MN, February 16: *Sortie in E-flat*, Lefebvre-Wély; *Prelude on Marion*, Messier, arr. Travis; *Prelude and Fugue in a*, BWV 543, Bach; *Canon in b*, Schumann; *Pièce Hérotique*, Franck; *Variations on America*, Ives; *Resurrection*, King; *I'll Fly Away*, Sexton, transcr. Henry; *Carillon de Westminster*, Vierne.

CAROL WILLIAMS, Balboa Park, San Diego, CA, January 26: *Toccata (Gothic Suite*, op. 25), Boëllmann; *Fantasia in G*, BWV 572, Bach; *The Lost Chord*, Sullivan; *Marche Funèbre et Chant Séraphique*, op. 17, Guilmant; *Toccata O Filii et Filiae*, Farnam; *Stardust*, Carmichael; *Fly Me to the Moon*, Howard; *Up, Up and Away*, Webb; *The Star-Spangled Banner*.

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## PUBLICATIONS/ RECORDINGS


**Reflections: 1947-1997**, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

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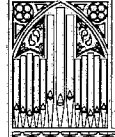
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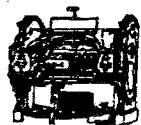
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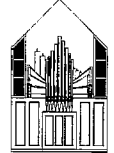
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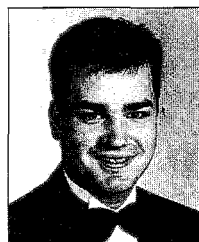
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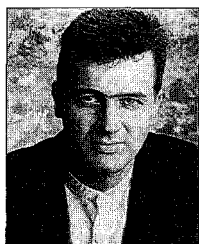
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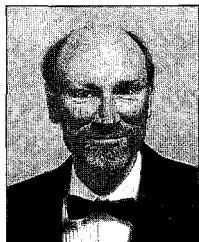
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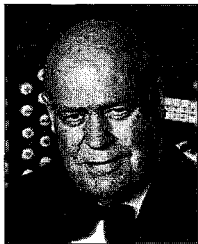
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