

THE DIAPASON

DECEMBER, 2004



First United Methodist Church, Jackson, Michigan
Cover feature on pages 26–27

Letters to the Editor

Elise Cambon Interview

It was a delight to read the interview of my dear friend, Elise Cambon (THE DIAPASON, October 2004, pp. 16-19). Her brilliant personality and sweet voice shine forth so clearly between the lines.

I was introduced to Elise as a freshman at Tulane in the mid-60s. John Joyce, with whom I sang in the Tulane A Capella Choir under John Kuypers, invited me to come sing in the Cathedral Choir with him and other Tulanians. That led to some wonderful friends and great times. John and I were probably two of her worst offenders in the "talking during rehearsal" crowd, but she dealt with us good-naturedly if firmly. I associate Palestrina, Buxtehude, Schütz, Josquin, and other great composers with Elise, as she introduced me to their fabulous music. I always loved the particular way she enunciated "Papa Marcelli" the many times we sang it. I almost knew it by memory.

I associate meeting my wife with Elise, as it was after a Monday night concert rehearsal at the Ursuline Academy, I believe, there in the Quarter, that I went by to "say hi" to my sister's college friend who had just moved to a little apartment on Bourbon in that great city. Many times while courting, she would come to Mass, although neither of us is Catholic, and afterward a large group of us would saunter over to the Café du Monde for an hour or so of great fellowship, coffee, and beignets. Wonderful times and music.

A particularly great memory was just a few years ago, after not being in New Orleans for many years. On a trip, my wife and I went to the 11 o'clock Mass to hear and visit with Elise. As we walked in, a few moments late, the choir was singing *Ave Verum Corpus*, probably my favorite choral piece. What a reunion!

I was interested to read Elise's statement of getting along with the archbishops and rectors. My recollection is that, during those late '60s, whoever was in charge drove her crazy on a regular basis; that must have been the tone-deaf one.

No doubt due to fond memories of turning pages during her postludes, among other motivators, I decided to take up the organ challenge three years ago, in my mid-fifties. It has been one of the most rewarding and challenging pursuits in my life. I retired from a career as a neurosurgeon; I can honestly tell people that playing the organ is much more difficult than brain surgery! I hope to play "Elise's" organ some day and play for her.

Thanks for a wonderful interview and the refreshing of so many wonderful memories.

George L. Bohmfalk
Texarkana, Texas

The cost of things

I wonder why it is that the noble pipe organ seems to be the one musical instrument that is under attack by cheap clones. Yes, there are the pianos made in foreign lands that look pretty but are an imitation of a good piano. There are mass produced violins that are an inexpensive version of a fine violin. But, as a friend said to me recently, "Can you imagine any serious musician of any other instrument going on stage to play

a concert on an instrument that is an artificial version, in part or in total, of the real instrument he or she normally plays?" Therefore, why is it OK for this to be happening to the organ?

On the eastern front, the organ is under siege by those companies who make totally electronic versions of it. On the other western front it is trying to fend off attackers who extract only part of its pipes and entrails and replace them with electronic supplements. They are a "Borg" (*Star Trek*) sort of pipe organ. All organists, lovers of organ music, and organ sound appreciators seem to agree that there is no proper substitute for a pipe organ. But, because pipe organs are perceived as being so expensive, the reasoning goes that we must hope to find some alternatives that will give a similar result for considerably less money.

Is it reasonable to expect that the cost of a pipe organ should be on par with other consumer goods?

I remember purchasing my first new automobile in 1967 for about \$2,000. (At that time Nebraska had neither sales tax nor income tax!) If you apply an inflation factor of 7%, a new automobile that cost \$2,000 thirty-five years ago will cost about \$21,353 today. There is no embellishment here, no tricks with mirrors. That's just the way it is. Anyone with a calculator or computer spreadsheet program can do this projection. I occasionally watch sales activity on the first home I bought in Lincoln in 1969. I paid \$13,000. Today it has a market value of about \$140,000, comparable to the inflated price of the 1967 automobile.

I remember three sizable organs that were installed in my city in the mid to late 1960s. They are comparable in size and the average price of the three at that time was about \$90,000. Applying the 7% inflation factor, the price comes to about \$961,000, directly in line with what it costs for an organ of the same size today.

What is different about our era 35 years later, that we are willing to pay \$20,000 for an automobile, \$35,000 for an SUV, \$200,000 to \$500,000 or more for a house, but a comparable \$1 million organ is just too expensive, and therefore we must find ways to make it cheaper instead of continuing to make it better?

For me there is little doubt that the purchase of a pipe organ is a better investment. Those of us who build pipe organs and those of us who have been involved in helping churches, colleges, or concert halls purchase a pipe organ know a truth: The amount of money actually raised almost always exceeds the project goal. I believe it is time that we reconsider the time-honored values of permanence, artistic integrity, longevity and yes, affordability. Many can find ways to do something cheaper but few have the opportunity to find ways to do something better and not cheaper.

Willi Apel selected the following quote from the Koran to be placed at the front of our musical bible, *The Harvard Dictionary of Music*, 1st and 2nd editions: "To understand what is invisible, look at the visible."

Gene R. Bedient, President
Bedient Pipe Organ Company
Lincoln, Nebraska
Member: AGO, AIO, APOBA, ISO,
Westfield Center

Festival in Sheffield, Massachusetts, and is a former national president of the American Guild of Organists.

Trinity Episcopal Church, Santa Barbara, California, is presenting its annual Advent Organ Series at 3:30 pm on the four Sundays preceding Christmas. David A. Gell began the series on November 28; it continues on Decem-

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ber 5, Emma Lou Diemer; 12/12, Mahlon E. Balderston; and 12/19, Harold Clementz. In addition, the church will host a community Christmas carol sing-along and wassail party on December 17 at 7:30 pm. For information: 805/965-7419 or 805/678-0189; <www.trinitysb.org>.

Rockefeller Memorial Chapel, The University of Chicago, has announced its seasonal offerings: December 3, Handel's *Messiah*, performed by the University Chorus and Motet Choir; 12/5, Advent Vespers, with the Rockefeller Chapel Choir and Motet Choir; 12/11, Bach's *Magnificat*, performed by Chicago Chorale. For information: 773/702-2100; <http://rockefeller.uchicago.edu>.

St. Paul's Church, Doylestown, Pennsylvania, has announced its Advent music events: December 5, organ recital by Lee F. Milhous followed by Advent Procession with Lessons & Carols; December 7, 14, and 21, Tuesdays at Noon recital series, with organist Lee F. Milhous and vocal and instrumental soloists; December 18, Bach *Magnificat* and *Orchestral Suite III in D*, along with works by Byrd, Dupré and Strauss. For information: 215/230-7098; <www.stpaulsdoylestown.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, contin-

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ues its music events: December 5, Advent Lessons & Carols; 12/17, Cathedral Ringers Handbell Ensemble; January 2, Cathedral Children's Choirs, Epiphany Feast of Lights service. For information: 205/251-2324; <www.adventbirmingham.org>.

First Church of Christ, Wethersfield, Connecticut, presents its annual Christmas concerts on December 12 at 4 and 7 pm. The concerts will feature *Glad Tidings of Great Joy* by Robert Hebble, performed by First Church choirs, harp and organ, along with Christmas carols for all to sing. For information: 860/529-1575; <music@firstchurch.org>.

Trinity Church/St. Paul's Chapel, New York City, presents seasonal music events: December 12 (3 pm), Handel's *Messiah*, with the Trinity Choir and Rebel Baroque Orchestra; 12/13 (1 pm), Handel's *Messiah* (Christmas portion); 12/19 (11:15 am), Advent Lessons & Carols; January 6 (6 pm), *Mass of Tournai*, with medieval instruments, Trinity Choir Epiphany dinner to follow. For information: 212/602-0800; <www.trinitywallstreet.org>.

The Church of St. Joseph, Bronxville, New York, has announced its seasonal music events: December 12, Britten, *A Ceremony of Carols*, performed by the combined choirs of First

Here & There

The Canterbury Choral Society and Orchestra opened its season on November 14 at the Church of the Heavenly Rest, New York City. Under the direction of Charles Dodsley Walker, the performance featured Ernest Bloch's *Sacred Service* and Johannes Brahms's *Nanie*. Walker founded the Canterbury Choral Society in 1952. In addition, he was a founder of the Berkshire Choral

Presbyterian Church (Stamford) and the Church of St. Joseph (Bronxville), John Strybos and Jim Wetherald, directors; January 2, Epiphany Lessons & Carols, featuring the Parish Choir, Youth Singers and Chamber Ensemble, Children's Choir, Junior Choir, Primary Choir, Sacred Dance, and Handbell Choir. For information: 914/337-9205; <JPstrybos@aol.com>.

St. Luke Catholic Church, McLean, Virginia, has announced its winter music events: December 12, Chantry: An Italian Renaissance Christmas; 12/19, Handel's *Messiah* sing-along; January 19, Eric Plutz; 1/30, Washington Symphonic Brass. For information: <www.saintlukemclean.org/music/>.

Oberlin Conservatory, Oberlin, Ohio, will present a concert of music by Daniel Pinkham on December 12 in Finney Chapel. The concert will include Pinkham's *Organ Concerto No. 2* (American premiere) and *Christmas Cantata*, along with Honegger's *King David*, performed by the Oberlin Wind Ensemble, Chamber Orchestra, and Musical Union, with organist James David Christie. For information: 440/775-8328; <marci.janas@oberlin.edu>.

South Church, New Britain, Connecticut, will present a Candlelight Festival of Nine Lessons & Carols on December 19 at 4 pm, featuring the South Church Chancel Choir under the

direction of Richard Coffey. For information: 860/223-7555; <www.musicseries.org>.

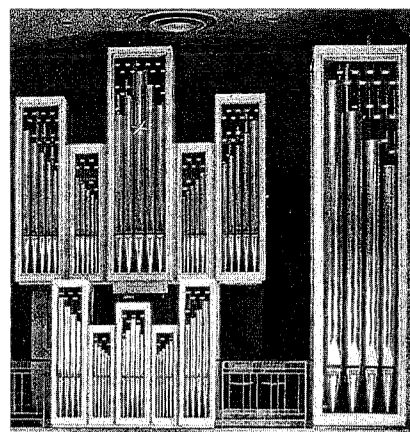
The Chorus of Westerly, George Kent, conductor, is presenting its 46th season. On December 19 the group will offer a concert of Christmas Pops at 4, 6, and 8 pm; January 8 and 9, celebration of Twelfth Night. For information: The Chorus of Westerly, 119 High St., Westerly, RI 02891; 401/596-8663; <www.chorusofwesterly.org>.

The American Choral Directors Association will present its national convention February 2-5 in Los Angeles. Headlining the convention will be the performances of Arnold Schoenberg's *Gurrelieder* by the Los Angeles Philharmonic and the Los Angeles Master Chorale, under the direction of Esa-Pekka Salonen, as well as performances by the Mormon Tabernacle Choir. Venues include the Walt Disney Concert Hall, the Cathedral of Our Lady of the Angels, Immanuel Presbyterian Church, Wilshire Christian Church, and Wilshire Boulevard Temple. For information: 405/232-8161; <www.acdaonline.org>.

St. John's University, Collegeville, Minnesota, presented a Liturgical Music Conference July 7-9, with co-directors Kim Kasling and Lynn Trapp. "New Life in Our Ritual Music" was the topic of the conference, which featured a schedule of prayer and education followed by 70 participants from ten states. Presenters

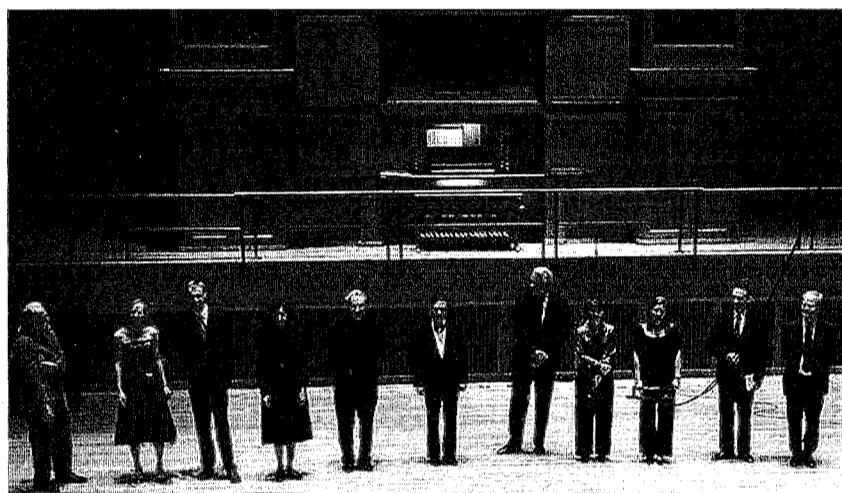
included Don Saliers, Kathleen Harmon, Greg Labus, and Johann van Parys. Kasling and Trapp offered workshops on organ technique, repertory and improvisation on the school's Marrin tracker organ. Liturgy was celebrated in the Abbey Church: choral vespers with a schola from St. Olaf Church, Minneapolis, and Eucharist with a choir of graduates from the university. The National Catholic Youth Choir was in session during the conference and served as the workshop choir led by Axel Theimer. The next conference is scheduled for June 21-24, 2005. For information: <www.csbsju.edu/music/litmusic.htm>.

First Presbyterian Church, Nashville, Tennessee, is celebrating the 30th anniversary of its Beckerath organ (III/74). The instrument was installed during the summer of 1974, when Rudolf von Beckerath spent four weeks in Nashville supervising its final voicing. The organ was first played in worship in August of that year and was dedicated on October 27 at a concert played by Dr. Henry Fusner, then organist-choirmaster of the church and guiding spirit



1974 Beckerath organ (III/74) at First Presbyterian Church, Nashville, Tennessee

behind the organ's design. The commemoration of the 30th anniversary began in August 2004. On the Sunday nearest the anniversary of the Beckerath's first use, organist Douglas Murray played the same voluntaries (Vaughan Williams' *Rhosymedre* and



Pipedreams Live concert at Queens College (l to r): Michael Barone, Katherine Meloan, Jan-Piet Knijff, Carol Weitner, Frank Morana, Ivan Guevara, Stephen Hamilton, Jeanette Zyko, Maxine Thevenot, Michael Bower, John Scott (photo: Vincent Alukonis)

On Sunday, October 10, the **Aaron Copland School of Music** at Queens College/CUNY and the Queens Chapter of the American Guild of Organists (Vincent Alukonis, Dean) co-sponsored a Pipedreams Live concert at the school's Maynard-Walker Memorial Organ (Bedient 1991, III/36). The proceeds of the concert are to benefit the continued broadcast of *Pipedreams* in the New York metropolitan area. Jan-Piet Knijff, organist-in-residence at the

ACSM, was joined by organists Michael Bower, Ivan Guevara, Stephen Hamilton, Katherine Meloan, Frank Morana, John Scott, Maxine Thevenot, and Carol Weitner; oboist Jeanette Zyko; and the Queens College Brass Ensemble. The program featured music by Bach, Bovey, Buxtehude, Mendelssohn, Monnikendam, Morana, Schroeder, Scheidt, and Walther. Host was *Pipedreams* producer Michael Barone.



At the 7-manual Midmer-Losh organ console (l to r): Charles Swisher, Vice-President, ACCHOS; Jeffrey Vassar, Executive Director, ACCVA; Joanne Cocchiola, NJSEA; Scot Huntington, OHS Vice-President; Paul Marchesano, OHS Councillor for Education; Stephen Schnurr, OHS National Council Secretary and Chair, Historic Organ Citations Committee

The Historic Organ Citations Committee of the Organ Historical Society (OHS) has awarded citations to the two organs housed in the Atlantic City Convention Hall, Atlantic City, New Jersey. On Tuesday afternoon, October 26, 2004, several members of the OHS National Council were present for the award ceremony in Atlantic City.

The Atlantic City Convention Hall Organ Society (ACCHOS) were hosts for daylong activities celebrating the history of the instruments in Boardwalk Hall. The day began with a tour of selected chambers of the organ for invited guests. After luncheon hosted by ACCHOS, a press conference was held on the stage of the hall. During the news conference, led by Charles Swisher, Vice-President of ACCHOS, officials from the New Jersey Sports and Exhibition Authority (NJSEA) and the Atlantic City Convention and Visitors Association (ACCVA) were present to accept the citations. OHS Vice-President Scot Huntington presented the citation for the 1929-1932 Midmer-Losh organ to Joanne Cocchiola of the NJSEA. The ACCVA's Executive Director, Jeffrey Vassar, received the citation for the

1929 W. W. Kimball organ from Paul Marchesano, OHS Councillor for Education. After the news conference, photographs were taken at each of the Midmer-Losh organ's consoles, one of seven manuals, located on the stage of Boardwalk Hall, the other of five manuals, on display in the Convention Hall's lobby. Interviews were conducted by local news journalists and videotaped by Vic Ferrer Productions of San Francisco, California, for a forthcoming DVD release about the Midmer-Losh pipe organ.

The OHS Historic Organ Citations program was established to recognize pipe organs of exceptional historic merit, worthy of preservation. Since the Society awarded its first citation in 1975, approximately 325 organs in the United States and Canada have received this distinctive award. The Atlantic City Citations are #313 and #314. For further information regarding the OHS and the Historic Organ Citations program, visit the Society's website at <www.organsociety.org>. For further information on the Atlantic City organs, visit the website of the ACCHOS at <www.acchos.org>.



Kenneth Gaertner, Stephen Hamilton, Donald Fishel, Marilyn Mason, Gregory Hamilton, Margo Hammond, and Frank Hankey

The Breath of the Spirit, a work for organ, flute, and two narrators, was premiered at the Church of the Holy Trinity (Episcopal) in New York City on October 19. The work was premiered by Marilyn Mason, organ; Donald Fishel, flute; and actors/narrators Frank Hankey and Margo Hammond. The multimedia work features a cycle of nine poems by poet/dramatist Kenneth Gaertner and ten musical pieces by Gregory Hamilton reflecting the spiritu-

ality of biblical characters. Pictured from left to right are: Kenneth Gaertner, Stephen Hamilton (Minister of Music at The Church of the Holy Trinity), Donald Fishel, Marilyn Mason, Gregory Hamilton, Margo Hammond and Frank Hankey. The work was performed on October 26 and 28 at St. Augustine and October 30 at Notre Dame in Paris, France. Further performances will take place in Vienna, Lisbon and Madrid in 2005.

Jongen's Choral) that Dr. Fusner had played 30 years previously. In October, voluntaries included an improvisation on "Beckerath" and pieces from Dr. Fusner's dedicatory recital: Vierne's *Carillon de Westminster* and Clérambault's *First Suite* (the latter played by Rhonda Swanson, the church's assistant organist). On October 24, Murray Forbes Somerville (St. George's Episcopal Church, Nashville) played a concert at First Presbyterian, including J. S. Bach's *Prelude and Fugue in E-flat*, another selection from Dr. Fusner's initial recital on the instrument.

Future anniversary organ concerts this season will be given by Faythe Freese (Sunday, January 9, 2005, 4 pm) and by David Briggs (Monday, March 7, 7:30 pm).



(back l to r) John Dunn, Peter Conte, Lynn Trapp, Gail White; (front) David N. Bateman, Marianne Webb

Peter Conte performed the annual recital of the **Marianne Webb and David N. Bateman Distinguished Organ Recital Series** at Southern Illinois University at Carbondale on September 17. A pre-concert dinner included a presentation on the recital music, artist, and the Wanamaker Organ by Lynn Trapp, principal artistic director of the series. Pictured are (back, l to r) John Dunn (Provost), Peter Conte, Lynn Trapp, Gail White; (front) David N. Bateman, Marianne Webb.

Friends of the Kotschmar Organ fall 2004 newsletter includes news of activities at Portland City Hall, Portland, Maine, and the 6,862-pipe Austin organ in Merrill Auditorium. On October 28, Dennis James accompanied a Halloween silent movie. The organ's blower received new turbines and fins. "Kotschmar, Jr." is nearing completion, and former curator David Wallace will

be delivering it to the Mt. Ararat Middle School in January. It will reside there for two weeks while a group of 60 sixth graders will study all facets of the organ. A team of three teachers, along with municipal organist Ray Cornils and FOKO member Nancy Wines-Dewan have worked to develop the "Pipeworks" curriculum. On December 21, Ray Cornils will be joined by Musica de Filia, Kotschmar Brass and Parish Ringers for a Christmas concert. For information: <www.foko.org>.

Appointments



Devon Hollingsworth

Austin Organs, Inc., Hartford, Connecticut, has announced the appointment of **Devon Hollingsworth** as its midwestern representative. Dr. Hollingsworth has been the longtime organist at Christ Church of Oak Brook, Illinois. He is a widely recognized concert artist and has been involved in organ building, consulting, choral music and performances with symphony orchestras, both in the Chicago area and elsewhere. Devon Hollingsworth can be reached via snail mail at 109 Cobblestone Trail, DeKalb, IL 60115, or via e-mail at <Devon3000@aol.com>.

Here & There

Anglo-American duo **Colin Andrews & Janette Fishell** recently completed their 16th tour of Europe performing recitals in England and Spain plus a 14-recital tour of Sweden. Highlights of the tour included performances in Stockholm, Gothenburg Cathedral, a recital celebrating the life and work of Petr



Colin Andrews and Janette Fishell

Eben given by Fishell at the Gothenburg Institute, concerts at Rochdale Town Hall, UK and on the island of Grand Canaria, Spain. The tour also included appearances at the University of Redlands Organ Festival, California, the Association of Disciples Musicians annual conference in Anderson, Indiana, and the RSCM course in Durham, North Carolina. Future tours include Italy, a solo tour of South America by Andrews and concerts and masterclasses in South Africa, Japan, Australia, Finland, France, Estonia, UK and Switzerland. Andrews & Fishell are represented in the US by Concert Artist Cooperative, California (707/824-5611; <BethZucchini@aol.com>).

Michael Bedford has announced the establishment of Crescendo Press, where he will publish much of his own sacred music. Included in the catalog are anthems for SATB choirs, both a cappella and accompanied; hymn concertatos for choir, congregation, organ, brass quartet and timpani; *Mass of St. John the Evangelist* and *An Anglican Requiem* for choir, soloists and orchestra (both may be performed with organ accompaniment in lieu of instruments); anthems and musicals for children's choirs; solo organ works and pieces for organ with other instruments; music for handbell choirs; and CDs. One can visit the website at <www.crescendo-press.com>, and complimentary copies of most works are available either through a pdf file (requires Adobe Reader) or as hard copy sent through the regular mail. To place an order, request certain products, or for information: <michael@crescendopress.com>.

Lloyd Max Bunker retired on September 19, after a career of over 50 years as an organist and choirmaster. He was recognized in the morning worship



Lloyd Max Bunker

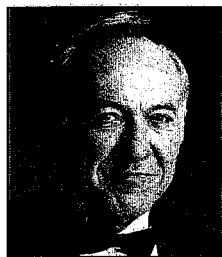
service at Epworth-Euclid Church, University Circle, Cleveland, Ohio, where he was named Musician Laureate of the church, and the church's music series was renamed for him in his honor. Following the service, a luncheon was held for 130 friends, family and church members. There followed a presentation by four speakers who outlined his contributions to church music and the Cleveland musical community. He then was presented with several gifts including a substantial monetary contribution from the congregation.

Mr. Bunker has been extensively involved in musical organizations in the city, including being a past dean of the Cleveland AGO chapter, vice president of the Cleveland International Piano Competition, Chairman of the Art Song Festival at the Cleveland Institute of Music, on the boards of the Broadway School of Music, the Fortnightly Music Club, The Music and Drama Club and the American Singers Opera Project in New York City.

He earned a bachelor of music degree in organ performance with Wilbur Held and a bachelor of science in education at the Ohio State University, and a master's degree in piano and music education at Kent State University. Among church music positions he has held are minister of music at Epworth-Euclid Church, organist-choirmaster at St. Christopher's-by-the-River, music director of Suburban Temple in Cleveland, organist of First Presbyterian Church and South Street Temple in Lincoln, Nebraska, and organist at Tenth Avenue Baptist Church, Columbus, Ohio. He taught high school choral music and English for a total of 31 years at Bedford, Ohio, Southeast High School, Lincoln, Nebraska, and South High School in Columbus, Ohio.

Mary Joan Fitzgerald is the author of a new book, *Behold, Your Mother: Coredemptrix, 137 Marian Sequences for the Liturgical Year*. The book presents new sequences, or lyrical songs, that praise Mary and Jesus on holy days, from the Christmas and Easter cycles to All Saints Day and the Lenten season. The 137 sequences may be sung to Gregorian chant melodies (*Stabat Mater*, *Lauda Sion* and *Dies Irae*). A native of Chicago, Fitzgerald holds a BA in music education from Alverno College, Milwaukee, a master's in church music from DePaul University, and the MPS from the Institute of Pastoral Studies at Loyola University Chicago. The book is available (\$11.75 plus \$5.75 shipping)

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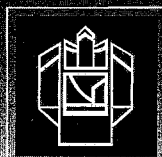
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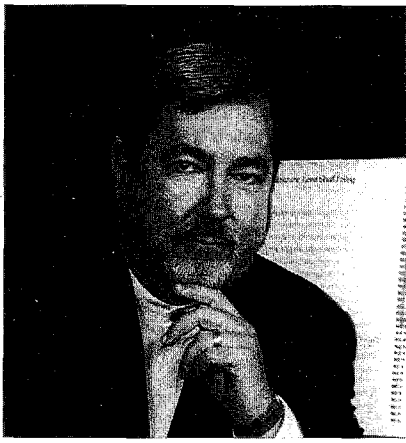
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Daniel E. Gawthrop

Graceland University in Iowa has commissioned **Daniel E. Gawthrop** to write a new work for solo organ to commemorate the tenth anniversary of the installation of Casavant's Op. 3743 in the Shaw Center for the Performing Arts on the Lamoni, Iowa campus. The new concert work will be premiered during 2005 in a special anniversary recital by organist David Pickering. Current plans include a brief residency for the composer at Graceland, to include the premiere performance of the work as well as opportunities to meet and work with students. Gawthrop's organ and choral works are published by Dunstan House. It is anticipated that the commissioned work will be available from the publisher shortly after the premiere.



David A. Gell

David A. Gell played a recital on October 10 at Trinity Episcopal

Church, Santa Barbara, celebrating his 20th anniversary at the parish. Entitled "Organ à la Carte," the program included works of Scheidt, Gigout, Mulet, Vierne, Gell (*Suite for Worship on Caelites Plaudant*), Corl, Peeters, and Walton.



Gerre Hancock

Gerre Hancock has been awarded The Cross of St. Augustine by the Archbishop of Canterbury. The award is given each year to individuals "who have made long and exceptionally distinguished service to the Church of England." Lord Rowan Williams, the Archbishop, presented the award on November 8 in the Chapel at Lambeth Palace in London. Dr. Hancock was awarded the degree of Doctor of Divinity (*honoris causa*) at The General Theological Seminary in New York last May, 2004.

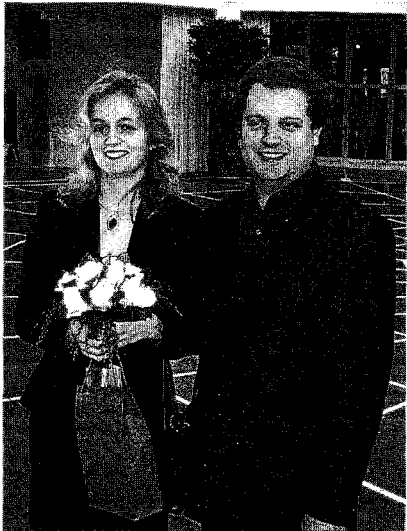
As Bright as Lightning: The Hymns of Dan Locklair (#Z175) is the first collection of hymns from composer **Dan Locklair** and spans the years 1973-2002. Published by Zimbel Press, these hymn tunes are paired with a number of newly written and older texts by such authors as Mary Louise Bringle, Fred Kaan, Richard Leach, Michael Perry, Herman G. Stuempfle, Jr., Rae E. Whitney, and others. The 42-page volume is available from Zimbel Press at <www.zimbel.com>.

Timothy Olsen is featured on a new recording on the Naxos label. Recorded at Downtown United Presbyterian Church, Rochester, New York, and at Slee Hall, University of Buffalo, New York, the CD includes works by Bach, Bizet/Lemare, Reger, Franck, Durufle, Rorem, Sweelinck, and Bruhns. First prize winner of the 2002 AGO Young Artist Competition, Olsen is director of



Timothy Olsen

music and organist at the Lutheran Church of Our Saviour in Rochester, New York. A native of Frost, Minnesota, he holds a bachelor's degree from Concordia College in Moorhead, Minnesota, where he studied with Peter Nygaard, and is completing his doctoral studies with David Higgs at the Eastman School of Music in Rochester, where he received his master's degree. Olsen has been appointed acting university organist at Cornell University for two years, 2003-2005. The CD may be ordered from AGO headquarters for \$10; 212/870-2311; <www.agohq.org/store>.



Maria Helena Vieira da Costa Catarro and Stephen Tharp

Stephen Tharp and Portuguese organist **Maria Helena Vieira da Costa Catarro** were married on October 1 in Dortmund, Germany. The cou-

ple, who also frequently play four-hand organ concerts together in Europe, are based both in Germany and New York City. Maria Helena teaches organ and piano in Dortmund, and also holds two important church positions in that city (the seventh largest in Germany). Stephen Tharp is well-known both in Europe and North America as a concert organist, teacher and recording artist.



Thomas Wikman

Thomas Wikman, organist and artist in residence at Chicago Theological Seminary, played ten recitals in Europe this summer. On May 28, he played the St. Martin organ at Neuchâtel where Guy Bovet is *titulaire*; on June 4, with trumpeters Charles Geyer and Barbara Butler in the Frari Basilica of Venice (including the premiere of Wikman's *Toccata sull'Assunzione*); in Naples on June 6 at the Basilica of Santa Chiara (including Tournemire's *In Festo Trinitatis*). He played recitals in the Hungarian cities of Tihany (July 1, where he appeared on Hungarian TV), Pecs (July 2), and Győr (July 4), and in Germany in Landsberg am Lech (July 10), where he was filmed for Bavarian TV, in Ingolstadt (playing Handel concerti for organ and orchestra July 11), and Lindau im Bodensee (July 12). On July 17, Wikman appeared as a pianist with soprano Victoria Holland in a recital of 20th-century Italian songs at the Conservatorio in Parma, Italy.

At the seminary, he plays some 30 recitals annually on the Reneker Organ, built by Karl Wilhelm in 1983, and hosts the annual international CTS Organ Festival. Wikman was founder and conductor of several vocal/instrumental ensembles including Chicago's Music of the Baroque, which he led for 30 years and from which he retired in 2001. At the Church of the Ascension, he leads an all-professional choir in an Anglo-Catholic musical liturgy. He was awarded an honorary doctorate from the University of Illinois at Chicago in 2002, and has upcoming recitals in Denmark, Italy, and the Czech Republic.

Earlier this fall, **Carol Williams** played a recital at the Collier Street United Church as part of the Barrie Music Festival in Canada. She then visited the city of Wiesbaden, Germany, to play a concert at St. Bonifatius Church. Built in 1849, the church has an organ built by Hugo Mayer in 1985 (III/67) in a six-second acoustic. Dr. Williams also had the honor of being elected a Fellow in Performance (F.Perf.ASMC) of the Australian Society of Musicology and Composition. She is represented by Phillip Truckenbrod Concert Artists.

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Nunc Dimittis



D. B. Austin and F. B. Austin, 1973

Donald Basil Austin (1933–2004) died September 17 of complications from emphysema. He was 71. Mr. Austin was long affiliated with Austin Organs, Inc., the firm originally founded as Austin Organ Company by his

great uncles, John T. Austin and Basil G. Austin. Donald Austin's father, Frederic Basil Austin, became president of the firm in 1937 upon its reorganization as Austin Organs, Inc.

As a boy, Donald Austin grew up surrounded by pipe organs, in a factory created by his family and filled with the mechanical wizardry of his forebears. On his days off, he often accompanied his father to the shop, and in 1950 he began working there in his spare time. After service in the Korean War, Mr. Austin began full-time employment, simultaneously pursuing an undergraduate degree in business administration at the University of Connecticut.

Mr. Austin was one of the few members of the factory staff to apprentice in the traditional sense: apart from the pipe shop, he worked in every department, even alongside the ladies in the third-floor action department (affectionately referred to as the 'hen house'). Family connections spelled no favoritism; Donald was begun at minimum wage of sixty-five cents an hour. In

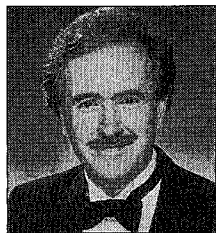
keeping with a long-standing family tradition, Mr. Austin did not study voicing, but chose to assist in the management of the company and maintain the firm guidance and conservative spirit that had characterized the Austin Company from the outset.

In the work environment, Mr. Austin was a reserved man who avoided publicity and preferred one-on-one contact. With friends and staff, however, his conservative exterior became a platform for 80-grit humor. Once started, "Don" or "DBA" (as most of the staff called him) could be immensely lively and affable. With a cigarette between his third and fourth fingers, he would stride straight past the No Smoking sign and into the factory for his rounds. A born prankster, Mr. Austin gloried in the fax machine the way other cultures embraced antibiotics; whimsy, wit and droll assessments of other builders' work would routinely unfurl into incoming trays across the land. Mr. Austin's humor was matched by penmanship of near illegibility, but there

was something in his curly scrawl that conjured up the hearty chuckle of the man himself.

Over the years, projects brought him into contact with many luminaries. He was particularly fond of Dr. Robert Baker, who acted as consultant on numerous prominent Austin installations from the mid-1950s to 1990. He also worked with Clarence Watters, Fred Swann, Lawrence Phelps, Nelson Barden, Douglass Hunt and Carlo Curley, among others. He relished some of the firm's more unusual projects: the 1990 restoration of the 1930 Austin in Hartford's Bushnell Memorial Hall, a personal favorite of his great uncle Basil G. Austin; the console rebuild of the famous Girard College Aeolian-Skinner, the core organ provided for a concert hall in Shiroishi, Japan.

When F.B. Austin retired in 1973, Donald Austin assumed the office of President, and in 1990 he became Chairman of the Board. In 1994, after forty-four years with the firm, he announced his semi-retirement, leaving



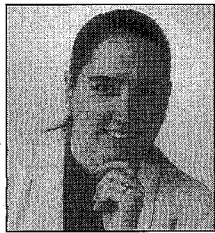
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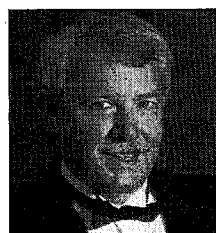
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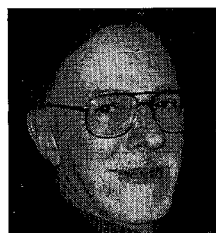
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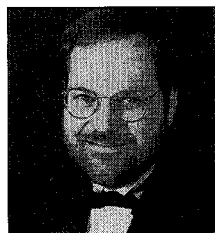
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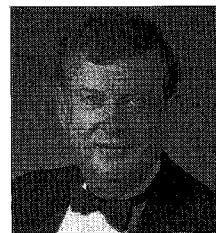
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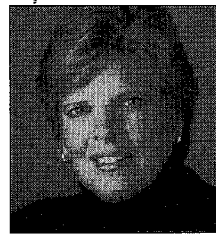
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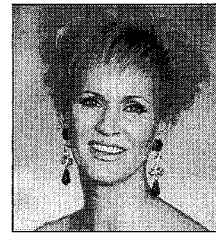
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The Cathedral Church of St. Paul
Detroit, Michigan

daily management to his daughter, Kimberlee, who had trained in the factory much as her father had. Mr. Austin remained active in policy decisions and general guidance. He retired as President in 1999, continuing as a member of the Board and consultant. He was a past President of the American Pipe Organ Builders Association, and held membership in the International Society of Organ Builders and the American Institute of Organ Builders.

Outside the factory, Mr. Austin was heavily involved in the Bloomfield Center Fire Department and Fire District, joining in 1951 and ascending through the ranks from Private and Captain to Treasurer and ultimately Commissioner. He served on the Board of Directors of the Hartford Chamber of Commerce and was President of the Traffic Club Division, as well as being a 32nd Degree Mason and a member of Hiram Lodge 98, AF & AM. He served as Senior Warden of Old St. Andrew's Church in Bloomfield, and proudly donated a Trumpet stop to the Austin Chorophone there. As an active member of the Central New England Railroad group, he made many friends, several of whom lent friendship and support in his later years.

In addition to his wife of fifty years, Marilyn (Heeber) Austin of Bloomfield, survivors include two daughters, Sheryl Morales, of Fanwood, NJ, and Kimberlee Austin of Windsor Locks, CT; three grandchildren, George Austin, and Stacey and Rachel Morales; and several in-laws, nieces and nephews. Funeral services were held Tuesday, September 21 at Old St. Andrew's Church in Bloomfield, with burial in the Old St. Andrew's Cemetery. In lieu of flowers, donations can be made to Our Companions Animal Shelter, P.O. Box 873, Bloomfield, CT 06002, or the Old St. Andrew's Endowment for Organ Maintenance, 59 Tariffville Road, Bloomfield, CT 06002.

—Jonathan Ambrosino

Janet Hall died on April 30 in Pueblo, Colorado. Born on October 25, 1923, she had served as a church musician for almost 50 years. She received a bachelor's degree from Smith College and a master's from Union Theological Seminary, where she studied with Vernon de Tar. After serving as organist and director of Christian education at St. Thaddeus Church, Aiken, South Carolina, from 1946-49, she moved to Williamsburg, Virginia, to take up the post of assistant organist and director of Christian education at Bruton Parish Church. From 1957 to 1988 she served as organist and choirmaster at Ascen-

sion Episcopal Church, Pueblo, Colorado, and was the founder of the St. George Men and Boys' Choir and the St. Cecilia Choir. From 1963 to 1972 she was assistant professor of music at the University of Southern Colorado. The niece of English composer Herbert Sumsion, Miss Hall was a prolific composer of choir anthems and recorder and handbell music. Her plainsong setting of the *Kyrie eleison* is published in *The Hymnal 1982*.

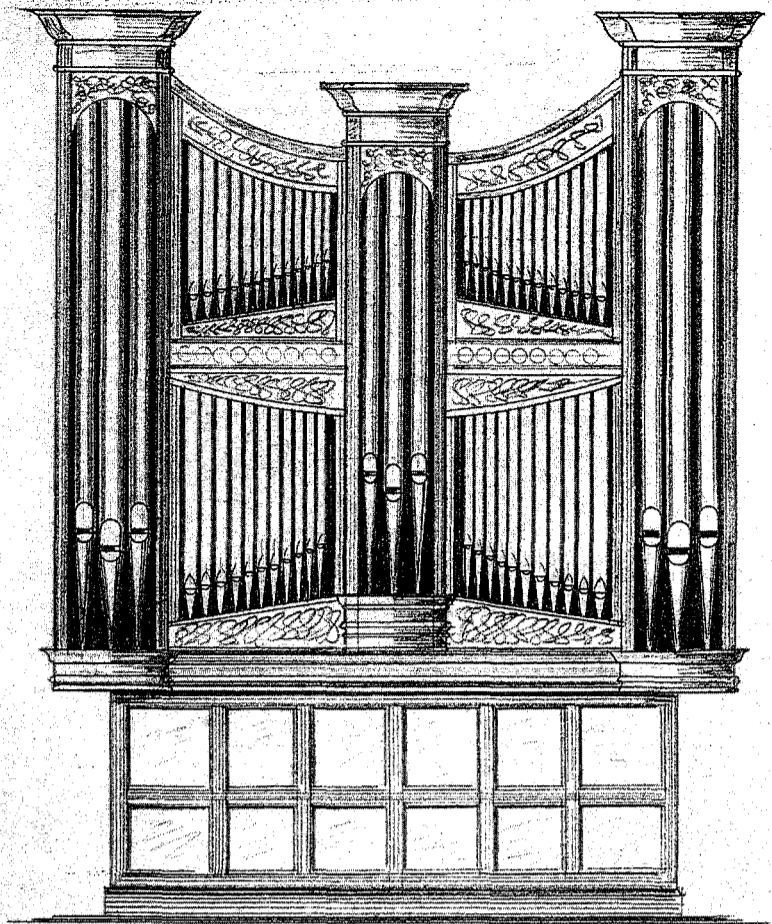
Kent McDonald died on May 18 in Phoenix, Arizona. Born on July 25, 1925, in Phoenix, he served in the U.S. Army in World War II, studied piano privately in New York City, and then earned bachelor's and master's degrees from the Eastman School of Music. In 1950 he was appointed organist and choir director at St. James Episcopal Church, Birmingham, Michigan, where he served for over 40 years. During that time he taught piano and organ privately and was an adjunct instructor at Oakland University in Rochester, Michigan. He twice served as Dean of the Detroit AGO chapter and also as Michigan State Chairman. He was program chairman for the AGO national convention in Detroit in 1958 and directed choirs at two Episcopal Church triennial conventions. After his retirement in 1991, he and his wife spent half of each year in Arizona and half in Oscoda, Michigan. During summers in Michigan, he served as organist at Christ Church, East Tawas.

Here & There

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, has signed contracts with several churches for new pipe organs. Following the installation of two organs currently in production for new churches in Williamsburg, Virginia, the Buzard team will build four new organs closer to home in the Midwest.

St. Francis in the Fields Episcopal Church of Zionsville, Indiana is to receive a modest instrument of 21 stops in two cases, incorporating a "ruck Great" much as Buzard built for St. David's Episcopal Church of Glenview, Illinois. Lee Barlow, a student of Marilyn Kaiser, is the organist/choirmaster.

Mount Pleasant Lutheran Church, Racine, Wisconsin will be receiving a three-manual organ of 32 stops in 2006. Built in the 1960s, the church presents both a great challenge and a great opportunity to the visual design. Draw-



Buzard concept sketch for Second Presbyterian Church, Bloomington, Illinois

ings are currently in production. Northwestern University alumnus Joshua Brown is music director.

St. Peter's Episcopal Church in Chicago will receive Buzard's Opus 35, a two-manual and pedal choral accompanying organ in two cases on either side of the entry door, connected to an existing two-manual McManis organ in the chancel. The McManis pipework will be sensitively blended to relate to the new Buzard work, reeds will be replaced, and the organ will sport three manual keyboards. The choir is being moved to a position at the rear of the nave, compelling the need for an organ in this location. This instrument represents a "homecoming" for executive vice president Charles Eames, as he helped build and install the original McManis organ. Deward Rahm is the organist/choirmaster.

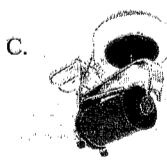
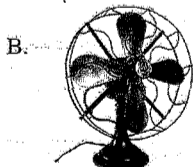
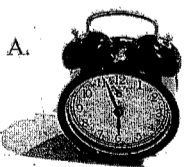
Second Presbyterian Church of Bloomington, Illinois will be receiving a large Buzard organ, and one for which their musicians have waited patiently for some time. Thirteen years ago, the

church selected John-Paul Buzard as their organbuilder concurrent with their selection of architects for what was to have been a new church building. The project stalled until last year when renewed interest in the new church resulted in a successful capital drive, and inclusion of the new organ of 46 stops on three manuals and pedal. Doris Hill is the organist, and Aaron Zinter is the music director. The concept sketch for this organ is above.

For more information: 800/397-3103; <www.Buzardorgans.com>.

Miller Pipe Organ Company has relocated to new 17,000 square foot facilities with a 50-space parking area at 3332 Gilmore Industrial Boulevard, Louisville, Kentucky. Founded in 1975, the firm provides pipe organ service to clients throughout nine states. An open house will be held in the spring of 2005 and will be announced in the company's newsletter. The firm also announces a new line of gift items including stop

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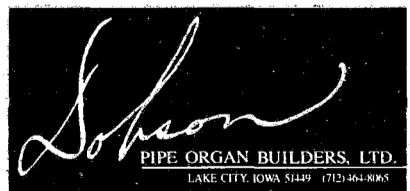
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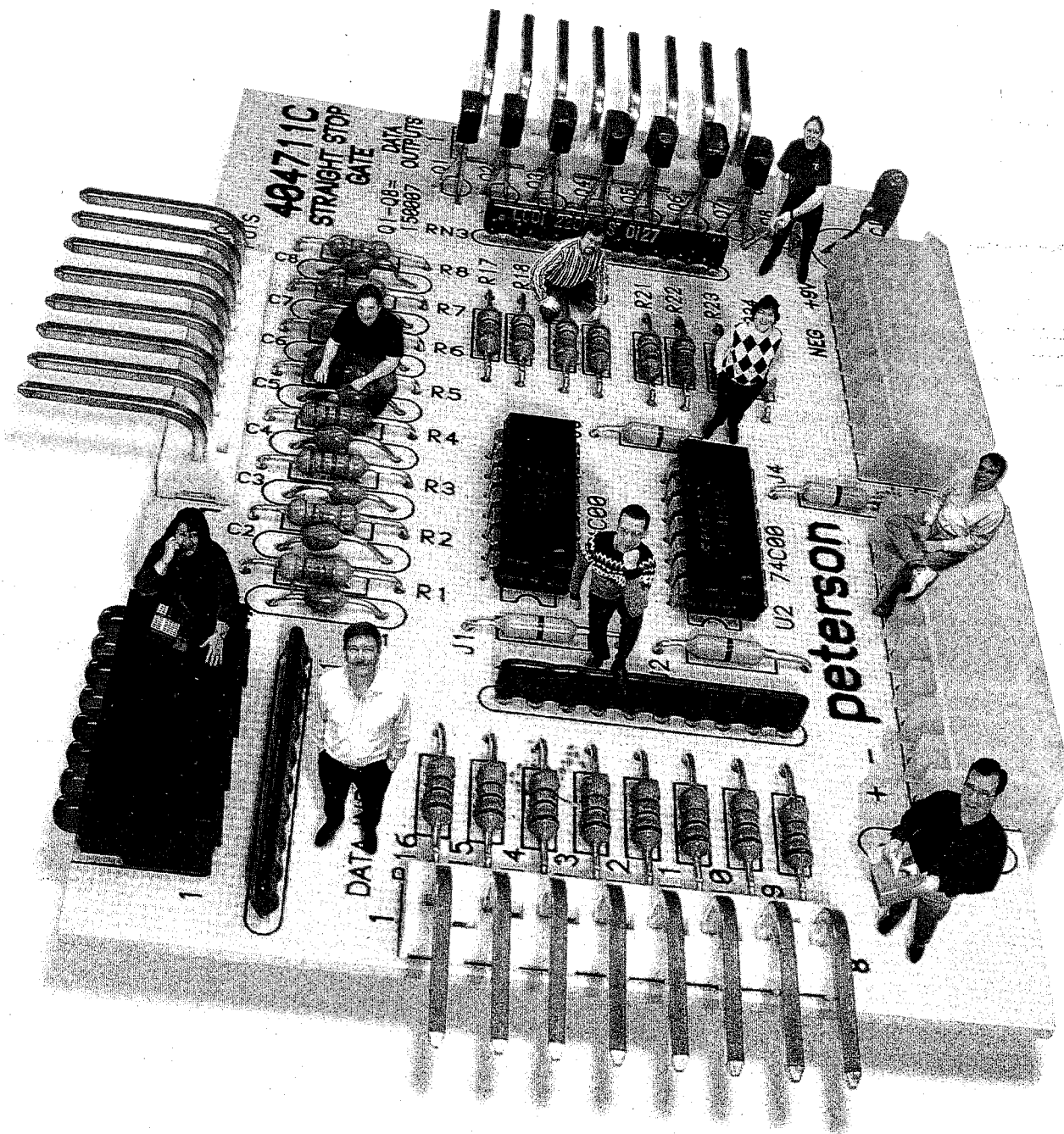


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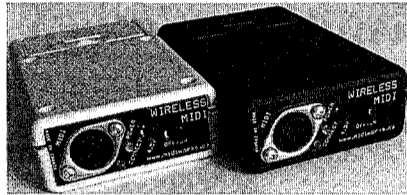
The Reuter Organ Company, Lawrence, Kansas, recently completed its opus 2218 for St. Francis Xavier Cathedral, Alexandria, Louisiana. The organ is in the French Romantic style, of three manuals, 45 stops, 48 ranks, and 2,906 pipes; it uses most of the cathedral's old Estey organ in an Echo division located behind the high altar. The main organ is located in the gallery and includes a façade from the Pedale 16' Montre in polished copper and polished zinc. Reuter's Opus 2214 was installed at Trinity Evangelical Lutheran Church, Perkaskie, Pennsylvania, last April. The organ comprises 24 ranks, 53 stops, 1,483 pipes on three manuals and pedal. The Great and Swell divisions are pipe divisions with one or two exceptions, the Choir division is totally digital, and the Pedal is a blend of pipe and digital. The Walker Technical Company of Zionsville, Pennsylvania built the digital stops. New contracts include organs for Bethany Presbyterian Church, Bridgeville, Pennsylvania (Opus 2223, three manuals, 20 stops, 26 ranks, digital Choir division); Grace United Methodist Church, Naperville, Illinois (Opus 2222, three manuals, 33 stops, 41 ranks); First United Methodist Church, Temple, Texas (Opus 2224, three manuals, 28 stops, 34 ranks); and First United Methodist Church, Gainesville, Georgia (additions and enhancements to existing Austin organ). For information: 785/843-2622; <www.reuterorgan.com>.

Solid State Organ Systems provided the pipe organ control system for Parkey OrganBuilders of Atlanta, Georgia, in their recent installation at First United Methodist Church, Swainsboro, Georgia. Systems installed in the organ are the high speed MultiSystem for switching and coupling with an integrated MIDI for MultiSystem. A MultiLevel Capture System controls the piston action and includes a programmable crescendo with bar graph display to indicate crescendo shoe travel. For more information on these and other SSOS products visit <www.ssosystems.com>.

Allen Organ Company has announced that the world's first digital musical instrument, the Allen Digital Computer Organ, has been acquired by the Smithsonian Institution, Washing-

ton, D.C. The organ was manufactured by Allen in 1971 and installed in St. Andrew's Lutheran Church, Easton, Pennsylvania. In the mid-1990s, after being traded in for a new Allen organ, this organ was placed on display in Allen Organ's factory museum. In addition to introducing the world's first digital organ, Allen was granted the pioneering analog organ patent in 1938.

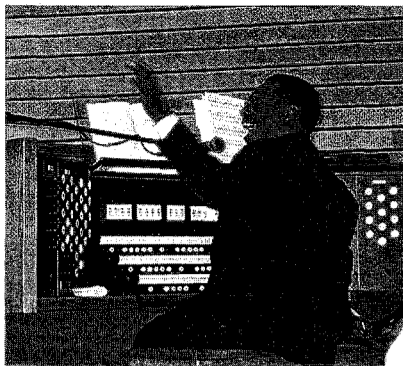
Allen Organ Company played a pioneering role in the development of digital sound. When introduced 1971, the Allen Digital Computer Organ was one of only two consumer products to utilize digital technology. The other, the digital calculator, was introduced during the same year. Other musical instruments based on digital sound technology would not be offered for nearly a decade. In addition, the technology used was a step toward the development of many modern digital sound devices, such as CDs, MP3 players, personal computer sound cards and much more. For information: <www.allenorgan.com>.



MIDIjet Wireless MIDI adapter

Classic Organ Works unveiled its new MIDIjet Wireless MIDI adapter at the AIO 2004 convention in New York City. Designed and manufactured by Classic Organ Works, MIDIjet allows the wireless connection of any two MIDI devices that would otherwise require a MIDI cable. At the convention, the company demonstrated a wireless connection between its MIDI pedalboard and Ahlborn Archive sound module. With MIDIjet, organists are liberated from cable constraints, no longer bound to the console when using portable keyboards at choir rehearsals. At this time, Classic is also exploring the device's potential to link organ consoles to remote chambers, eliminating the need to route cable. For more information, see: <http://www.organworks.com/midiject/>.

Deliverance themes permeated the dedication of the new chapel and **Rodgers organ** at the Alex Haley Farm in Clinton, Tennessee. After a procession to the chapel led by African drummers, organist Don Lewis played an improvisation inspired by creation and liberation, and topped the performance by singing "Amazing Grace." Audience



Rodgers Trillium organ at Alex Haley Farm

members overflowed into a large tent outside the chapel on the site, once the retreat of Pulitzer Prize-winning author Alex Haley and now a leadership training center for the Children's Defense Fund. CDF commissioned internationally celebrated artist Maya Lin to design the chapel, which evokes the image of an ark drifting across a pasture. The interior features a three-manual Rodgers Trillium organ custom finished in light oak to match the chapel floor, with an ebony console interior.

The dedication program on July 18 included performances by the Chattanooga Choral Society for the Preservation of African American Choral Music, directed by Dr. Roland Carter, organist Noel Jones of Rose Music in Maryville, Tennessee, and soprano Bridgett Hooks. Joining them was Sue Rose Gibson of Rose Music, the Rodgers dealer responsible for the installation. Rodgers Instruments is part of the Roland Group, headed by Roland Corporation. More information is available at <www.rodgersinstruments.com>.

AuthorHouse has announced the release of *The Piagui Musical Scale: Perfecting Harmony* by C. Mario Pizarro. The book discusses the problem of tuning temperaments and offers a solution to building perfect and concordant chords. The author provides technical and mathematical descriptions behind his model and detailed information on how the Piagui intonation can be applied to piano, organ and other instruments. For information: 800/839-8640 x244; <www.authorhouse.com>.

Bärenreiter-Verlag has announced the release of new organ music. *Christmas for Organ*, edited by Andreas Rockstroh (BA 8495, €24.95) is volume one of a new three-volume series. The series is based on the liturgical calendar and contains well-known and unjustly forgotten organ works in settings by early and late Romantic com-

posers. Ranging from easy to moderately difficult, the collection focuses on popular Christmas carols and provides repertoire for concerts and services during the Advent and Christmas seasons.

German Organ and Keyboard Music of the 17th Century—Collection of First Editions, Volume II, is edited by Siegbert Rampe (BA 8427, €42.95). This second volume consists of first publications by Christian Erbach, Johann Erasmus Kindermann, Peter Philips, Christoph Walter and others. The critical edition is based on surviving source material and contains a critical report, a catalog of sources and a detailed preface with sections devoted to ornamentation, editorial technique and performance practice. For information: <www.baerenreiter.com>.

Breitkopf & Härtel has announced the release of two volumes by Sigfrid Karg-Elert: *facile ma non troppo, 32 Fairly Easy Organ Pieces for Everyday Use*, edited by Martin Weyer (EB 8759), and *Sempre Semplice*, op. 142, *12 Easy Organ Pieces*, edited by Johannes Matthias Michel (EB 8758). For information: <www.breitkopf.com>.

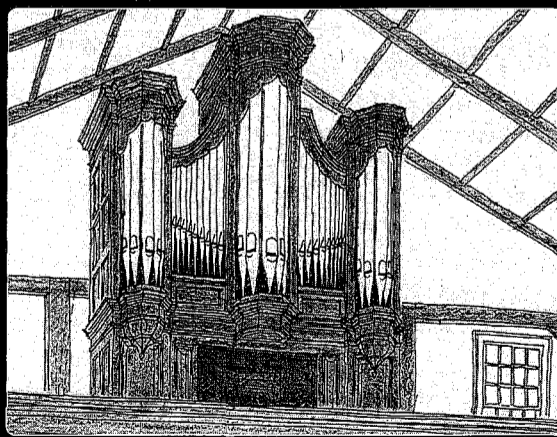
CanticaNOVA Publications has announced the release of two new organ works. *Two Chant Meditations for Organ*, by Kevin Waters, consists of short fantasies based on the chants *Ave Maria* and *Ave verum*; catalog #6042, \$3.25. *Three Hymn Tune Preludes*, by Brian K. Muzas, includes simple settings of the tunes *Samanthra*, *Quebec* and *Wondrous Love*; catalog #6028, \$4.25. For information: 412/828-9850; <www.canticanova.com>.

eMedia announces new music instruction software for guitar, bass, piano, and keyboard. All titles are \$19.95. *eMedia Piano and Keyboard Basics Win/Mac CD-ROM* presents over 100 step-by-step lessons from full-motion video demonstrations. When used with a MIDI keyboard, the user can get specific feedback on playing mistakes. Includes a digital metronome. For information: 888/363-3424 x102, <www.emediamusic.com>.

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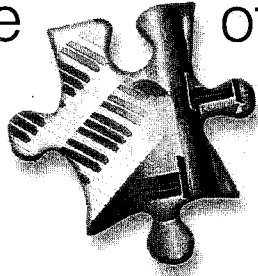


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Music for Voices and Organ

by James McCray

The Church and the Arts, and Chorus with Brass Choir

O silver trumpets, be you lifted up,
And cry to the great race that is to come!
Long-throated swans upon the waves of
time
Sing loudly, for beyond the wall of the
world
That race may hear our music and awake.
William Butler Yeats (1865-1939)

There seems to be a movement away from thinking of church music in an *art* context; instead it has become more functional (*Gebrauchsmusik*), especially with the current interest in the "contemporary" service. Repetitive, simple melodies that can be easily remembered continue to dominate the psyche of musical thought by church leaders. No wonder! In today's churches where the texts are shown on a raised screen without the music, simple, memorable music is a must for the congregation. Had similar pressure from the congregation been successful in 18th-century Leipzig, the world might never have known the glory of J. S. Bach's music. Then, as today, what was wanted was the "modern style," not the traditional musical ideas of the past.

The church has been linked to the arts throughout its 2000-year existence, and in many cases has not only been a repository, but also its front line. To think of St. Augustine's plea to keep music as an important element of the church because it did touch the heart, is to understand music's relevance to religion. He said, "At the heart of every human being is the ear of God. Human ears hear human voices. God's ear hears the voice of the heart."

Or, consider Palestrina's defense of music during the Council of Trent that finally resulted in the Church declaring,

"We will not waste time directing what musicians shall not do." While calling him the Savior of Church Music is overstating his role, Palestrina, nevertheless, was a key figure in retaining it as art.

Although the soul of church music is the sound of voices and/or organ, the addition of brass to the music for the liturgical service does stimulate the heart. While there are those who suggest that those "contemporary," somewhat pop-like melodies accompanied by guitar are what really stimulates the heart, it is difficult to imagine that they do much for the brain. Historically, "good quality" has been connected to the idea that art needs "consistency within a framework of variety," and if that axiom is true, then balance is the key issue. Consistency (i.e., repetition) is often over-extended in the music for contemporary services and variety (freshness) is lacking.

The clarion call of Yeats' words above could be harkening all musicians to maintain the standards of music in that "great race." Arts in the church need support just as they do in today's society. That support is not just for the music used, but in the church's development of architecture, sculpture, painting and other art forms that bring a sense of humanity into the fabric of civilization. In 1956, four years before becoming president, John F. Kennedy stressed the importance of the arts in a speech given at Harvard. He said, "The life of the arts, far from being an interruption, a distraction in the life of a nation, is very close to the center of a nation's purpose—and it is the test of the quality of a nation's civilization." That is especially true for the Church!

Our efforts should be toward preserving quality in the arts in the Church.

Resurrection Hymn, Carl J. Nygard. SATB, organ with optional brass quartet, Augsburg Fortress, 0-8006-7550-9, \$2.00 (M).

Separate brass parts (two trumpets, two trombones) are included at the end in addition to being in the choral score.

Although useful for the Easter season, this work was commissioned for the 150th anniversary of a church, and may be used at other times of the year. The bravura brass introduction returns several times as an interlude between sections; they also play briefly to connect choral phrases. The choral music is not difficult, often in unison. Marked *Maestoso* in 4/4, the composer indicates that it should be conducted in 2. This has an excitement to it, and its practical writing will make it of interest to all levels of choirs.

Christ Is the World's Light, K. Lee Scott. SATB, organ, optional brass quintet, timpani, and congregation, Concordia Publishing House, 98-3776, \$1.65 (E).

Using a Fred Pratt Green text, this hymn setting has four verses with the congregation singing on the first and last verses. The second verse is for unaccompanied SATB choir. The brass are used sparingly, and their parts may be played on the organ. The melody is retained throughout with a descant added in the fourth verse. The hymn is printed on the back cover for easy duplication in the bulletin to encourage congregational singing. A full score and parts are available as 97-7902. Easy, attractive setting.

Concertato on Blessed Feasts of Blessed Martyrs, Robert J. Powell. SATB, organ, brass quartet, and assembly, GIA Publications, G-5125, \$1.40 (E).

This work has a similar format, with the congregation singing on the first and last verses, and the second verse for unaccompanied choir. The brass usually play hymn-like four-part settings over an organ accompaniment. A reproducible congregational part is on the back cover.

Gloria in Excelsis Deo, Lloyd Larson. SATB, keyboard with optional brass (2 trumpets, French horn, 2 trombones) and percussion, Beckenhorst Press, BP 1694, \$1.75 (M).

Based on the Christmas carol *In dulci jubilo*, this setting is a fast, 6/8 arrangement that opens and closes with the Latin title set to music; the rest of the piece is the familiar carol in English until near the end when a new carol, *Sussex Carol*, is used. The full score and parts are available as BP 1694A (\$25.00). The dancing music is joyful and easy. This is a lovely arrangement of two popular Christmas tunes.

National Hymn, arr. Carlton R. Young. SATB, brass quartet, timpani, snare drum, organ, piano, and congregation, Abingdon Press, 068706307, \$1.00 (M).

The title of this festival anthem is a bit misleading since the music is based on the more familiar "God our creator." This would be an excellent addition to the church library for those patriotic times such as the Fourth of July or Memorial Day. There are four verses with the middle two for choir alone. The music has a feeling of commemoration,

particularly with the addition of the snare drum. The choral and instrumental parts are quite easy. In the last verse the choir and congregation are in unison with a soprano descant that soars above them while the somewhat march-like instrumental accompaniment builds to a loud, closing Amen. Music and text for duplication are provided on the back cover.

When God the Spirit Came, Lynn L. Petersen. SATB, trumpet, trombone, organ, and congregation, Northwestern Publishing House, 28N6082, \$1.90 (M).

Anthems scored for solo trumpet and trombone are rare. This setting has a long introduction for the brass and organ, and they also play on four of the five verses as obbligato lines. The modal music has some surprising harmonic shifts but is not difficult. Typically, there is one verse for unaccompanied choir. The brass parts are included separately in the choral score.

Missa Pacem, L. Randolph Babin. SATB, cantor, assembly, piano with brass quartet or quintet, GIA Publications, G-8064, \$2.50 (E).

This brief mass is dedicated to those killed on 9/11. It comprises very short movements, often only one page in duration. Movements include: Penitential Rite (Kyrie), Gloria, Gospel Acclamation, Holy, Holy, Holy, Memorial Acclamation, Amen, and Lamb of God. There are editions for the assembly and for the brass parts. The composer also provides suggestions for the addition of handbells. Large sections of the choral music are in unison. Very simple setting in melody, harmony, and style.

Built on the Rock, Hal Hopson. SATB, organ, optional children's choir, congregation, brass quartet or quintet, timpani, and 3-5 octave handbells, Concordia Publishing House, 98-37992, \$1.75 (M).

Based on the hymn tune *Kirken den er et Gammelt Hus*, this has three verses and a closing Alleluia section. The back cover has a reproducible version of the third verse for the congregation. The writing is simple, often in unison for the chorus. The last verse brings the Alleluia in as a descant before a festive Alleluia coda.

Joy to the World, David M. Hines. SATB, keyboard, with optional brass quintet, timpani, handbells, and congregation, Abingdon Press, 0687344913, \$1.50 (M).

The four verses are surrounded by an opening and closing instrumental fanfare. Most singing is in unison except the four-part unaccompanied second verse. The familiar melody is used throughout. Easy music for Christmas or Epiphany Sundays.

O Clap Your Hands, Ralph Vaughan Williams. SATB, brass choir, organ, percussion, or organ or orchestra, Thorpe Music of Theodore Presser Co., 392-03044 (M).

This 1920 work by Vaughan Williams

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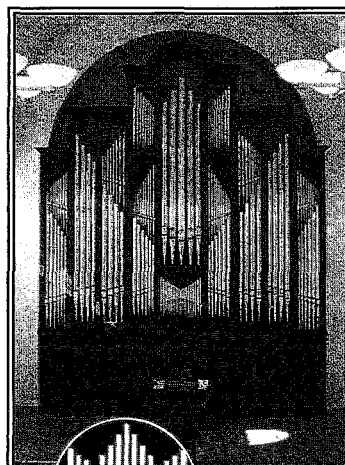
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is a classic setting of Psalm 47. With the divisi choral writing and cathedral style, a larger choir is recommended. This score has only the organ as the accompaniment. Full vocal ranges are used with the sopranos going up to a high B-flat. Wonderful music that is highly recommended for festivals and other performances with solid singers; often heard more as a concert work than a church anthem.

Book Reviews

Organ Loft Whisperings: The Paris Correspondence of FANNIE EDGAR THOMAS to THE MUSICAL COURIER, New York 1893-1894, compiled and edited by Agnes Armstrong. Altamont, NY: sticut tuum productions, 2003; 211 pages; \$39.95 (\$36.95 OHS members) from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; tel: 804/353-9226; fax: 804/353-9266; <www.ohscatalog.com>.

THE MUSICAL COURIER was a definitive music journal published weekly in New York from 1880 to 1962; it had a European edition that was distributed in the United Kingdom and elsewhere in the world. From its earliest days, it frequently published accounts of musical events in foreign countries. For a short time, news concerning the French organ and church music establishment was sent at irregular intervals by the American organist, William C. Carl (1865-1936), who was studying with Alexandre Guilmant in Paris in 1891-1892.

When it was decided to put the journal on a weekly schedule, the editors chose Fannie Edgar Thomas as their permanent foreign correspondent, to be located in Paris beginning in 1893. The journal's "Special Announcement" stated: "This enterprise is unprecedented in the history of musical journalism, but in direct line with the many preceding steps by this paper as the chief musical authority of the globe" (21).

Little is known about Fannie Edgar Thomas, except that she was born in Chicago on 22 November 1870, worked as a bookkeeper for a publishing house there, and wrote a short book that attracted the attention of some writers with whom she developed her writing abilities. The staff position on THE MUSICAL COURIER soon followed, and her weekly column, "Organ Loft Whisperings," reporting news of organists, choir directors, and church musicians throughout the United States, first appeared on 2 March 1892.

This edited collection consists of 33 weekly articles that Thomas wrote between 25 October 1893 and 13 June 1894. Four of these are preliminary: three are dated at New York, one on board the ocean liner to Europe; the remaining 29 are dated at Paris. The Paris articles consist of perceptive descriptions of organists, church interiors, musical activities, or a combination of these. For example, the most notable organists whose names are familiar include Alexandre Guilmant, Charles-Marie Widor, Gabriel Pierné, Eugène Gigout, Victor-Gustave Lefèvre, and Léon Boëllmann; other names are relatively unknown today. All are described within the context of their church appointments, recital activities, and prominence in the musical culture of France generally. A few of the articles consist entirely of extended remarks by the interviewees that almost amount to self-reports.

Among the noted churches where they played are St-Sulpice, La Madeleine, Ste-Clotilde, St-Augustin, St-Gervais, Notre Dame, St-François-Xavier, and St-Vincent-de-Paul, among others; there is also an account of American churches in Paris. Reports devoted to special topics include organ study at the Paris Conservatoire, piano study, vocal teachers, and the teaching of sacred music.

The occasional inclusion of organ recital programs provides some indication of the musical preferences of both players and their audiences of the time. The pieces performed included works

by the major figures of the classic and romantic periods—including arrangements and transcriptions—with Bach always prominent.

Each article exhibits a seamless presentation of the relevant facts within a who-what-where-when format employed by present-day journalists. The basic exposition is characterized by a highly readable, intimate, and leisurely literary style, partly due to the inclusion of "wonderfully colorful expressions" (the descriptive phrase is by Orpha Ochse in her Foreword) that enhance the otherwise prosaic display of facts; here are a few examples:¹

- "Picturesque beggars stood about, and five great naves of architecture yawned in cavernous religiousness out upon the broad stone steps, faint music like perfume permeating the place" (40).

- "He [Theodore Dubois] never speaks without a sweet, genial smile. He has the manner of a kind teacher, of one who knows ignorance and stupidity when he meets it, and does all he can to aid, not hinder it" (49).

- "Two idle pianos glare at each other across the room; . . . because a piano above and a piano below render their use impossible" (62).

- "It is one of the caprices of Paris, that she of whom at home we imagine everything flippant, superficial, luxurious, should lead in the march towards asceticism in the organ loft" (73).

Such literary gems are not frequent—and they are certainly unknown in music reviews of today—but refreshing when they occur.

The overall effect of these articles is to convey the intensity of musical feeling and activity in Paris in the concluding days of the nineteenth century, a state of excitement that has probably not been matched since, there or elsewhere. There are 50 period photographs of prominent individuals, major churches, and organ cases that enhance the written presentation. Fannie Thomas's "Valedictory" article, in THE MUSICAL COURIER, 13 June 1894, sums up the series with these concluding remarks:

ing remarks:

Enfin, as they say. Others may form opinions divergent from mine; I only tell of things as I have found them. "I speak of that which I do know, and testify of that which I have seen," and that which I say I feel. (174)

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

Notes

1. The attentive reader will notice that the publisher's droll, ersatz, Latin title (when pronounced aloud) thinly disguises an assertive motto of mildly aggressive blame.

An extensive 25-page Glossary of Names, consisting chiefly of biographical information, compiled by Agnes Armstrong, along with a detailed 9-page Index, concludes this unique, instructive, and enchanting collection of articles, produced in a handsome, hard cover, 9" x 12" format.

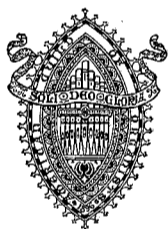
Further information about the book and the editor can be found at: <www.agnesarmstrong.com>.

New Recordings

Bright and Clear. David Wagner, organist. Voyager Recordings CD 961114; 313/881-6333; also available from the Organ Historical Society, \$14.98 (plus shipping), 804/353-9226, <www.organsociety.org>.

Georg Böhm, *Prelude and Fugue in C Major*; William Walond, *Cornet Voluntary in G Major*; Nicholas de Grigny, *Versets on Veni Creator Spiritus*; Nikolaus Bruhns, *Prelude and Fugue in E Minor*; Delphin Strunck, *Chorale Prelude on Ich hab mein Sach Gott heimgestellt*; J. S. Bach, *Prelude and Fugue in D Major*, BWV 532; William Mathias, *Processional for Organ*; Léon Boëllmann, *Suite Gothique*.

"Bright and Clear" are appropriate terms to describe the tonal qualities of the two-manual, 47-rank Karl Wilhelm organ built in 1986 for the sympathetic acoustics of St. Paul's Church in Grosse Pointe Farms, Michigan, located in the Detroit metropolitan area. Endowed



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with mechanical key and stop action and tuned in a modified Werckmeister II temperament, this organ is an absolute joy to hear. Organist David Wagner, the featured organist on this recording, teaches at Madonna University in nearby Livonia, Michigan.

Wagner opens the recording with a sensitive reading of Georg Böhm's *Prelude and Fugue in C Major*, in which he displays just the right amount of freedom and musicality, especially in the opening and closing manual and pedal statements. The organ's singing principal choruses, topped off at times with shimmering mixtures and exceptional reeds, provide a compelling backdrop. Stylish ornamentation abounds throughout the opening section of the Walond, and the powerful five-rank Cornet on the Hauptwerk is featured in the remainder of the piece. The dance-like nature of this second section is particularly contagious, and I would heartily recommend this work for recitals. De Grigny's well-known *Veni Creator* is played with style and grace. Wagner comfortably executes ornaments and provides the freedom and rubato needed to make this music truly sing. Since the organ does not contain a Cromorne, the 8' Hautbois substituted to good effect in both the *Fugue* and *Récit de Cromorne* movements. However, the Wilhelm's bright principal chorus overpowers the Pedal 8' Trompette, which plays the cantus firmus in the opening *Plein Jeu* movement.

In Wagner's performance of the Bruhns *Prelude and Fugue in E Minor* there are a few tastes of the *stylus phantasticus*, particularly in the last five measures. He phrases most of the major cadential points very nicely and provides one of the most lovely musical nods to the pedal entry in the *Harpeggio* section (m. 102), which sounds enchanting on the piquant Schwellwerk 4' Rohrflöte.

In Delphin Strunck's little-known chorale prelude on *Ich hab mein Sach Gott heimgestellt*, we hear the Hauptwerk's 8' Rohrflöte, whose voice is full of character and charm. The orna-

mented chorale melody is played on the 8' Hautbois and later on the Schwellwerk's delicate *Cornet décomposé*, which serves as a beautiful foil to the Hauptwerk's assertive *Cornet séparé*. Changing styles completely, Wagner turns in a persuasive account of William Mathias's jaunty *Processional*.

The opening of Bach's *Prelude and Fugue in D Major* features plenty of vitality and drive. The Prelude's tempo is extremely well-paced and musical except for the final section, which is perhaps played too quickly to be called Adagio (Bach's given tempo marking). A fine tempo and good musical ideas characterize the Fugue. Wagner leads beautifully into the final complete statement of the fugue subject in the pedal (mm. 118-119), only to interrupt the rhythmic flow in m. 120 by inserting a quarter rest between beats three and four. It is a bold musical statement, and given the sympathetic acoustics of the room very convincing. However, the driving rhythmic flow of this *spielfuge* is derailed for one moment too long.

The Wilhelm organ sounds particularly at home with Léon Boëllmann's *Suite Gothique*. This success is due in some part to the French orientation of the manual reed stops that provide the necessary fire and brilliance to some of the movements. The first movement, entitled *Introduction-Chorale*, would benefit from a slower tempo that might convey more grandeur and majesty. In the second movement, *Menuet Gothique*, Wagner uses the 8', 4', and 2' flutes on the Schwellwerk and 8', 4', and 2' principals on the Hauptwerk, departing from Boëllmann's given registration indications, which dictate that the registration remain the same as the preceding movement. His choice of tempo works well for his registrations, but it would be too fast for the registration Boëllmann specifies. The third movement, *Prière à Notre-Dame*, showcases the Wilhelm's fine Gambe and Céleste stops that the listener hears for the first time. The final movement (*Toccata*) might have benefited from a stricter

dotted-eighth/sixteenth rhythm and quicker tempo. Wagner does, however, offer one of the more nicely phrased interpretations of the *Toccata* heard in recent memory. His preparation of the next to last statement of the pedal theme (mm. 112-113) is masterfully conceived and adds to the drama of the final measures.

The liner notes are provided in English, French, and German, but are rather sketchy. It would have been nice to have more detailed information regarding the literature featured on this recording. Hardly any information is given on the organ besides the stoplist, which is too bad considering the high caliber of this instrument. The Böhm and Buxtehude works are called *Praeludia* in most circles nowadays, instead of the outdated and misleading terms *Prelude and Fugue*. There are also a few typographical errors and misspellings. The recorded sound of the Wilhelm is first class and aids in bringing the more glorious moments of this recording through extremely successfully. Bravo! This instrument deserves to be better known. Wagner is a sensitive player, and one welcomes more recordings from him.

—David Pickering, DMA
Assistant Professor of Music
Graceland University
Lamoni, Iowa

Fanfare! The Music of Richard Webster. Richard Webster, conductor; with organist Thomas G. Whittemore, choir, and brass ensemble with timpani. Advent Press, Inc., 1519 W. Glenlake, Chicago, IL 60660; 773/338-1540; E-mail: <adventpress@aol.com>; <www.advent-press.com>

Hymns: *Praise to the Lord, the Almighty (Lobe den Herren)*; *On Jordan's Bank the Baptist's Cry (Winchester New)*; *Joy to the World! (Antioch)*; *Angels, from the Realms of Glory (Evanston)*; *Only-Begotten, Word of God Eternal (Rouen)*; *Christ the Lord Is Risen Today (Easter Hymn)*; *All Praise to Thee, For Thou O King Divine (Engelberg)*; *O God, Our Help in Ages Past (St. Anne)*; *All Things Bright and Beautiful (Adix)*; *At the Name of Jesus (King's Weston)*; *For All the Saints (Sine Nomine)*; *Ask Ye What Great Thing I Know? (Rogatisse)*; *Praise, My Soul, The King of Heaven (Lauda Anima)*. Anthems: *Awake, Arise, Lift Up Your Voice*; *Come, Thou Long-expected Jesus*; *Come, O Thou Traveler Unknown*; *Attend to the Music Divine*; *Abide with Me*.

Richard Webster, long-time Chicago area organist, choir director and composer of national renown, disseminates his music through his Advent Press, whose motto is "New traditions in church music." The 18 settings on this recording demonstrate Webster's commitment to the legacy of church music and how he has found fresh new ways to enliven and continue that legacy without oversimplifying or "dumbing down." (See also the review of Advent Press's *Hymns!* in the August 2004 issue of THE DIAPASON.) The five anthems and 13 hymn

arrangements (many of them commissioned works), all published by Webster's Advent Press, were recorded in the Parish Church of St. Luke in Evanston, Illinois, home to a 1922 E. M. Skinner organ that was restored in 1998 (see THE DIAPASON, July 2000, pp. 19-21) and which reveals some of its lush glory here, though it plays a supporting role in the ensemble rather than taking center stage. The church's stone walls provide a reverberance that is captured well on the recording, yet is not allowed to blur any of the singing. The choir of 28 voices assembled here does a solid job, and Webster's conducting makes sure they dot their Is and cross their Ts (or rather, pronounce them!). The singing hugs the text, with breathing and emphasis following the lines as they should.

The hymn settings are marvelous. They emphasize the moods suggested by the hymns, ranging from stirring (in the brilliant brass fanfare that opens *On Jordan's Bank the Baptist's Cry*) to glorious (*Christ the Lord Is Risen Today* and *For All the Saints*), to sweetly lilting (Webster's new tune for *Angels, from the Realms of Glory*), to majestic but yearning (*Ask Ye What Great Thing I Know?*—another Webster tune). The same can be said of the anthems; Webster's new musical outfitting of the familiar *Abide with Me* text has all the warmth but only half the sentimental calories of its predecessor, *Come, Thou Long-expected Jesus* is almost ethereal, while the opening *Awake, Arise, Lift Up Your Voice* has rhythmic and modal touches that are refreshing.

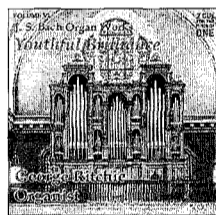
The liner notes include author, composer and date for each setting (though no texts are included), and some remarks by Webster, in which he testifies to the need for "lasting quality and substance" in church music, so that it may lead to that transcendence that can point people to God. Webster's essay also emphasizes the need to provide the proper tools, training, and encouragement to children so that they can learn to sing challenging music—"Why would we want to offer them anything less?" Although none of these settings includes a children's choir, certainly in practice these hymn settings could include younger voices.

The sound quality is quite good; engineers Ronald Ubel and Jeffrey Schiller have produced a clear, detailed result that presents the choir, the instruments, and the warmth of the Skinner very well. You can play samples of most of the settings from the website <www.advent-press.com/recordings.htm>. Consider this recording when in need of a gift idea for a church musician, for anyone who loves muscular hymnody, or for yourself, when inspiration and motivation are lagging a bit. It lifted my spirits, and it should lift yours, too.

—Joyce Johnson Robinson

L'orgue Cavallé-Coll de l'Abbatiale Saint-Ouen de Rouen. Otto Maria Krämer, organ improvisations; Stephan Klöckner, Gregorian chant. Aeolus Compact Disc AE 10031.

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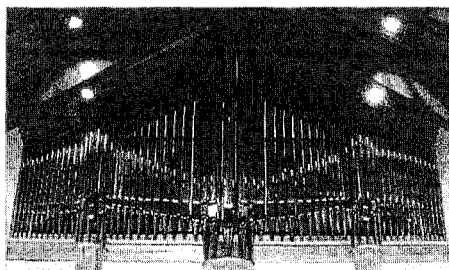
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Une Messe de Pentecôte: Prélude à l'Introit, Introitus "Spiritus Domini," Fanfare, Alleluia "Emittit Spiritum tuum," Offertoire "Prélude fugué," Offertorium "Confirma hoc deus," Prélude pour l'Élévation, Trio, Communio "Factus est repente," Interlude "Le vent de l'esprit," Sequentia "Veni Sancte Spiritus," Sortie. Antiphonae ad Magnificat: "O Sapientia," Invocation, "O Adonai," Trio sur les flûtes, "O Radix Jesse," Cortège, "O Clavis David," Méditation, "O Oriens," Musette, "O Rex gentium," Grand Plein jeu, "O Emmanuel," Évocation.

This is a very unusual recording and will not be to everyone's taste, though some people will really like it. The organist, Otto Maria Krämer, is a composer and the music director at the Church of St. Peter and St. Paul in Straelen, Germany. His collaborator on the CD; Dr. Stephan Klöckner, is a theologian specializing in medieval liturgy, as well as a singer and teacher. The recording consists of organ improvisations, interspersed *alternatim* with the Gregorian chants on which the improvisations are based. The recording took place in the Abbey Church of St. Ouen, Rouen, where a century ago Marcel Dupré's father, Albert Dupré, presided over the celebrated 4/82 Cavaillé-Coll organ that was built in 1888-90. The organ improvisations and chanting are divided into two sections, an Organ Mass for the Season of Pentecost and a series of improvisations on the Antiphons for the Magnificat in the Season of Advent, the so-called "O Antiphons," best known to many from their incorporation into the Advent hymn, "O come, O come, Emmanuel."

What is probably the most unusual thing about this recording is its religious character. Parallels may be found both in Charles Tournemire's mystical and liturgical approach to the organ, and in the deeply theological music of Olivier Messiaen. The musical influence of Messiaen is moreover apparent in some of the compositional idioms, although Krämer also makes extensive use of classical French forms, as in the *Grand Plein jeu* and *Trio sur les flûtes*. This recording definitely does not fall into the category of "Easy Listening." It is not for the faint of heart. I personally found concentrating on it quite exhausting, although well worth the trouble.

It becomes apparent as one listens that the two sections—the first devoted to the theological motifs of Pentecost and the second to Advent—are in fact very closely related. The leaflet points out that "the congruence of content" between the Propers of the Mass for Pentecost and the O Antiphons accounted for the late-medieval practice of singing the O Antiphons between Ascension and Pentecost as well as during Advent. The chant "shows clearly how we live in a never-ending Advent, in which humanity calls out in its suffering." The "congruence" is clear in the way the music in the second half of the CD relates to the first. To give an example, the *Prélude à l'Introit* begins with the sound of the Montres rolling round the spacious acoustic of St. Ouen in a movement that is at once anticipatory and brooding. It makes use of the chant "Spiritus Domini," which proclaims that the Spirit of the Lord has filled the whole world, as the Spirit brooded over the waters of chaos in creation. This idea is taken up in the first of the improvisations on the O Antiphons, the *Invocation*, which is based on the antiphon, "O Sapientia." The antiphon invokes God as the Wisdom who orders all things, and once again the Montres evoke the order-

ing, creative work of the Spirit at work in the world.

A similar link can be seen between the prayerful invocation of the *Prélude pour l'Élévation*, praying that God would confirm what God has wrought in us, and the equally prayerful *Méditation* on the antiphon "O Clavis David," beseeching God to bring release to captives in prison. Both these movements, indeed, show the influence of the movement *Alleluias sereins d'une ame qui desire le ciel* from Messiaen's *L'Ascension*. The second improvisation also shows some influence of Messiaen's *Le banquet céleste*.

The influence of *Transports de joie* from *L'Ascension* is apparent in two toccata-like movements, the *Sortie* at the end of the Mass for the Season of Pentecost, and the *Évocation* at the end of the improvisations on the O Antiphons. Cavaillé-Coll's harmonic trumpets are heard to particular advantage in the second of these improvisations. Another particularly fine movement is the *Trio* included in the Mass for the Season of Pentecost. This is a lighter, more classical and contrapuntal piece, reminiscent of Bach's *Trio Sonatas*—though of course in a modern idiom—or indeed of the three Hindemith Organ Sonatas.

This CD is certainly worthwhile provided one is prepared to put a good deal of effort into listening to it and quite a bit of work into attempting to under-

stand it. This is an extraordinary recording, and it seems to allow for little in the way of middle ground: you will either like it or loathe it. I liked it. In any case the Cavaillé-Coll organ sounds fabulous.

—John L. Speller
St. Louis, Missouri

New Organ Music

Paraphrases on Four Gregorian Themes, Larry Visser. Wayne Leupold Editions 600091, \$13.00; 800/765-3196;

<www.wayneleupold.com>.

Larry Visser has composed four very satisfying settings of familiar chant-based hymn tunes. *Communion Meditation on Ubi Caritas* gives the tune a lush, gentle setting for the strings; the tune appears in the treble voice and later in the pedal on a 4' reed. The *Two Settings on Adoro te devote* comprise a perky baroque-style Trio, followed by another Communion Meditation that presents the chant in the pedal, topped off with an undulating string texture. *Meditation on Divinum Mysterium* uses the same approach, this time with double pedaling; the concluding *Partita on Veni Creator Spiritus* opens with a toccata ("Come as the Wind"), followed by "Come as the Dew," which presents the

cantus on a 2' Flute and uses rests to achieve an effect of water drops falling—all this over chord clusters in the strings (including clusters in the pedal). "Come as Light" is a thinner texture, with the tune presented in imitation; "Come as a Dove" is a gentle meditation (using Visser's by-now familiar pattern). The work concludes with "Come as Fire," a toccata for full organ with the cantus played in pedal octaves. Moderate to somewhat difficult, but well worth the effort for Pentecost or recital use. Highly recommended.

—Joyce Johnson Robinson

New Handbell Music

Ribaltimento (Abundant Joy), Kathleen Wissinger, for 2 octaves of handbells, with optional 3-4 octaves. Agape (a division of Hope Publishing Company), Code No. 2293, \$3.00, Level 2 (M-).

This captivating etude, according to the publisher, is based on "inversions" with the top note of the chord patterns moving to the bottom. There are dynamic contrasts and the music moves between major and minor modes. This makes an ideal piece for an upbeat opener or closer.

—Leon Nelson

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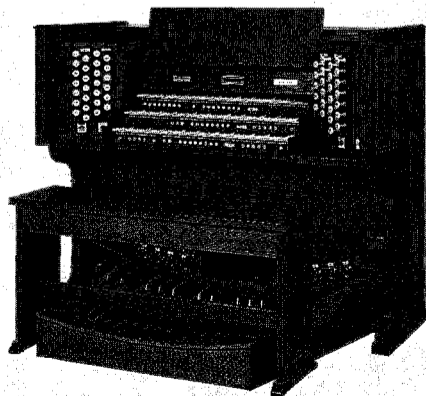
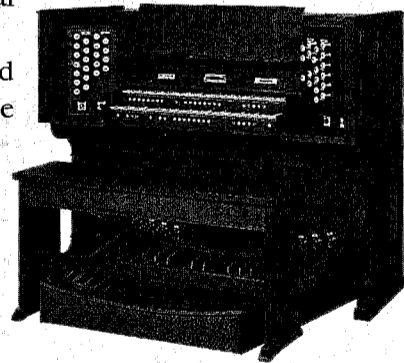
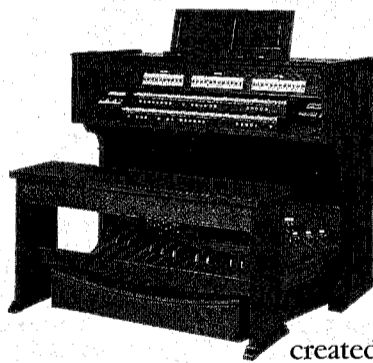
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Festival van Vlaanderen Brugge

July 24–August 7, 2004

Karyl Louwenaar Lueck

We have printed reports on most of the Bruges harpsichord competitions since I wrote an article about the second triennial event for *THE DIAPASON* of October 1968. That year there were 34 competitors; the jury included Isolde Ahlgrimm and Gustav Leonhardt; and, continuing a standard set at the first competition, no first prize was awarded in the solo harpsichord category.

For the October 1971 issue of the magazine, Bruges made the front page with news that American Scott Ross had become the first harpsichordist to achieve a first prize. The fourth competition, in 1974, again made the first page of our October issue, but this time, alas, none of the 33 competitors equaled Ross' high achievement.

And so it continued. For the following ten competitions we have had various reporters: Dale Carr wrote of the 1977 one, in which the highest award was a third prize, while the competitors numbered 52. In 1980, Bruce Gustafson counted 74 competing harpsichordists, but not until 1983 would Karyl Louwenaar be able to describe the excitement of another top prize winner as Christophe Rousset won his first place in solo playing, to become the second person crowned by the jury in this exacting event. It was also the year that the undersubscribed continuo competition was replaced by a fortepiano contest.

This month we are delighted to have Dr. Louwenaar Lueck's report on the fourteenth playing of the Bruges events. A distinguished contributor to the world of early keyboard, she is a professor at Florida State University, and has served as president of the Southeastern Historical Keyboard Society and chair of its Jurrow Harpsichord Competition. When I learned that she planned to go to

Bruges this past summer, I invited her to submit her impressions to *THE DIAPASON*. After her initial response of "Phooey, I wanted to enjoy myself," this article shows that she was able to find enjoyment in her writing as well as in her visit to Belgium.

—Larry Palmer

The fair city of Brugge held its 41st Early Music Festival July 24–August 7, featuring triennial competitions for harpsichord (the fourteenth held since 1965) and pianoforte (the eighth since 1983). Given this year's very large field of ninety harpsichordists, the first-round playing lasted a full 3-1/2 days, at the close of which the jury chose nineteen semi-finalists, four of which later advanced into the final round. The pianoforte competition's four finalists were chosen directly from the thirty-nine preliminary round players, as no semi-final round had been planned.

For only the fifth time in the long history of the harpsichord competition the jury declared a First Prize winner: 19-year-old Benjamin Alard from France, who captivated the audience with his confident, well-shaped reading of the *Ricercare à 3* from the *Musikalisches Opfer*, and an exhilarating performance of Bach's *Concerto in D minor* with Paul Dombrecht's ensemble "Il Fondamento." Alard's victory was sweetened further when he received the audience prize as well. The judges (Blandine Rannou, Ketil Haugsand, Johan Huys [president], Gustav Leonhardt, Davitt Moroney and Ludger Rémy) awarded second prize to Maria Uspenskaya from Russia, who made Bruges competition history by being chosen as a finalist also for the pianoforte competition and winning a co-equal third prize there. Co-equal third prizes in harpsichord were



Stately hall in the Provinciaal Hof, location of the harpsichord competition's preliminary and semi-final rounds

awarded to American Adam Pearl (a student of Webb Wiggins and "Promising Non-Finalist" award winner in the 2002 Jurrow Competition) and to Mikhail Yarzhembovskiy from Russia.

Pianoforte competition judges Wolfgang Brunner, Johan Huys (president), Linda Nicholson, Alexei Lubimov, Ludger Rémy and Bart van Oort awarded no first prize this year. Second prize winner was Keiko Shichijo (Japan); third prize winner, co-equal with Maria Uspenskaya, was Irina Zahharenkova (Estonia); and winner of both fourth and audience prizes was Nicoleta Ion (Romania). In addition to these major prizes, honorable mentions were awarded to eight fortepianists and fifteen harpsichordists; among the latter was Joseph Gascho, another student of Webb Wiggins and winner of the 2002 Jurrow Competition. The total value of all prizes awarded in both competitions was 24,900 euros (approximately \$31,000).

While the annual competitions provide large blocks of daytime programming for the Flanders Festival, they are set within the rich context of many other events, including an array of midday and evening concerts, a large and impressive exhibition, and some smaller lectures, presentations and demonstrations. Event venues range from the Provinciaal Hof on the main square (competitions) to the nearby Hallen Belfort (exhibition), to beautiful historic churches such as the Sint-Annakerk (concerts and recitals) and the modern Concertgebouw (midday recitals in the chamber music hall, evening concerts in the large hall).

Some of the musical highlights for this listener were Gustav Leonhardt's splendid performance of works by Buxte-



Pianoforte judge Alexei Lubimov from Russia performing on a new "Graf" piano by Paul McNulty in the Concertgebouw's Kamermuziekzaal



Davitt Moroney receiving applause for his performance of works by William Byrd on an Italian harpsichord by John Phillips; Concertgebouw, Kamermuziekzaal

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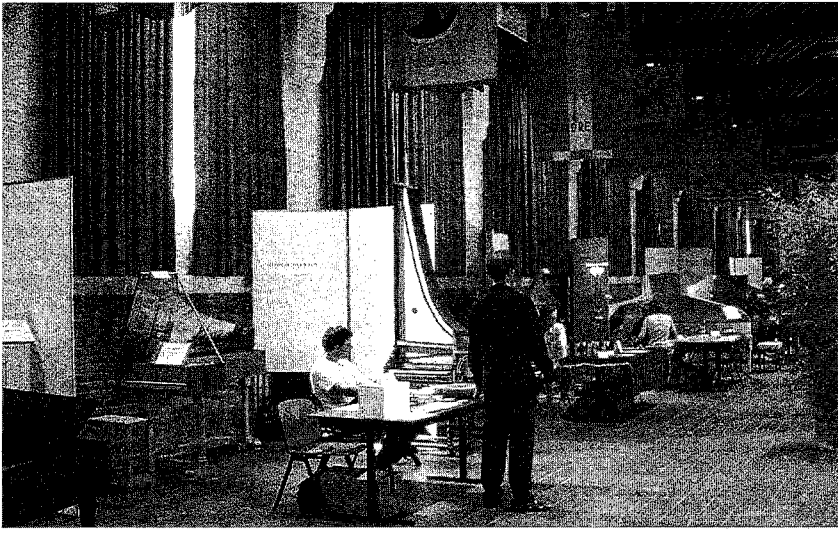
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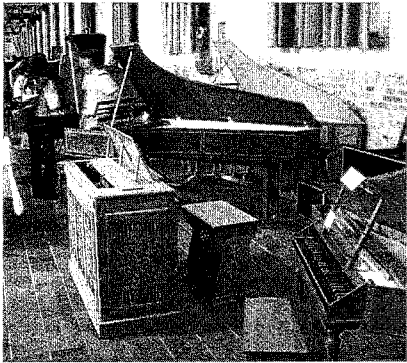
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A quiet canal in Bruges

hude, Ritter, Pachelbel, L. Couperin, J. S. Bach and Forqueray, played on a one-day-old harpsichord by J. G. Karman (The Netherlands); Alexei Lubimov playing Glinka, Dussek and Schubert on a four-day-old early Graf copy by Paul McNulty; Davitt Moroney's revealing performance of works by William Byrd; the stunning Baroque trumpet playing in I Barocchisti's performance of Bach's *Brandenburg Concerto No. 2*; the uniquely beautiful music of Swedish composer Johan Helmich Roman [1694-1758] performed by the Helsinki Baroque Orchestra; and Ensemble Artemusica Milano's very fine performances of Domenico Scarlatti harpsichord sonatas, mandolin concerti, and cantatas for soprano and strings.

Denzil Wraight's discussion of "Cristofori's gravicembalo che fa il piano e il forte" was most illuminating, especially as enhanced by Aline Zylberjach's fine Scarlatti playing on Wraight's own Cristofori piano "copy" with its brass strings and cypress soundboard.

Finally, the exhibition was almost overwhelming with its 60+ exhibitors displaying dozens of old and new keyboard instruments as well as scores and facsimiles, books, CDs, tools and supplies. In one corner a caterer served lunch, snacks and beverages—a friendly and welcome touch.

While local citizens and tourists revelled in the warm sun and lack of rain, this visitor, for one, had hoped for cooler weather. Some of the venues became quite uncomfortable by late afternoon; but at least outdoors the evenings were always pleasantly cool. Two real heroes of the festival were Edmund Handy and Andrew Wooderson, official tuners for the competitions and concerts, who did amazingly fine work under sometimes challenging conditions. Also deserving of special mention and thanks are the

many builders who provided harpsichords and pianos for the competitions and other events; unfortunately they were seldom identified by name.

Kudos go also to competitions coordinator Stefan Dewitte and his very fine staff, all of whom worked hard and long hours, always remaining friendly and helpful. Finally, the esteemed—and now retiring—director of the Flanders Festival, Robrecht Dewitte (Stefan's father), was specially honored at the



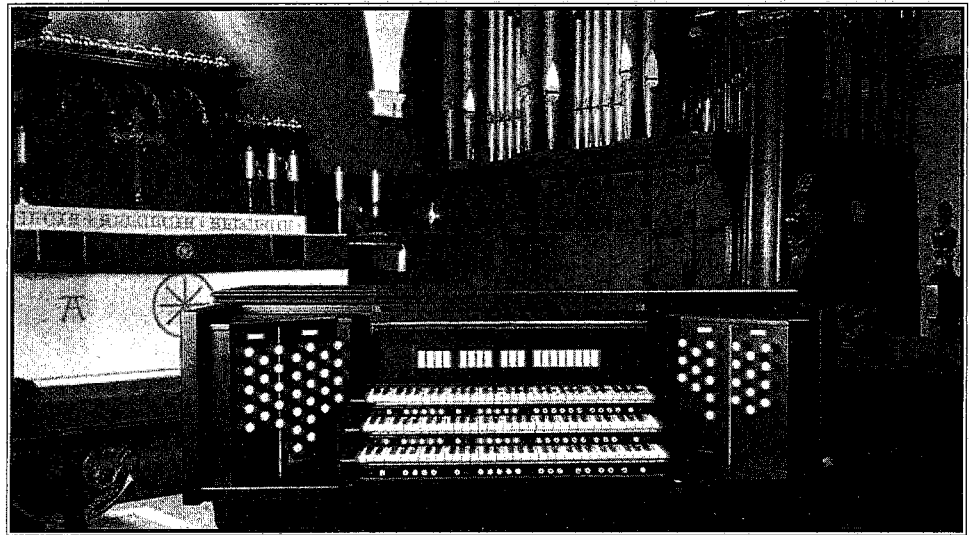
The pianoforte jury prepares for another session of the preliminary round in a smaller hall of the Provinciaal Hof

competition award ceremony for his long and distinguished service. Although it may be difficult to imagine this event without Mr. and Mrs. Dewitte, the festival surely has a very bright future because of their outstanding leadership. Long live the Festival van Vlaanderen Brugge!

Karyl Louwenaar Lueck holds degrees in piano from Wheaton College, Illinois (BM), the University of Illinois (MM), and the East-

man School of Music (DMA); she also holds a certificate in harpsichord from the Musikhochschule in Cologne, Germany. In 1972 she joined the faculty of the Florida State University School of Music, where she teaches piano, harpsichord, fortepiano and continuo, and serves as Keyboard Area Coordinator. In addition to regular performances with Baroque Southeast, the Tallahassee Bach Parley and FSU colleagues, she performs on occasion with other period soloists and groups.

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Organs of Distinction

August Gottfried Ritter (1811–1885)

La Wanda Blakeney

Introduction

While the nineteenth-century masters of the Romantic *avant garde* and even many composers of what Robert Schumann called the *juste milieu* have been dealt with significantly in musicological treatises, the more conservative composers still remain widely ignored. An example of the latter is August Gottfried Ritter (1811–1885), an artist who was well known and highly revered in his lifetime not only as a performer and teacher but also as a composer and author of many reviews, musicological articles, and books. Today, however, Ritter is scarcely mentioned. *Die Musik in Geschichte und Gegenwart* (1963) provides only a brief sketch of his life and a partial listing of his works, and the composer does not appear at all in *The New Grove Dictionary of Music and Musicians* (2001).

The reason for Ritter's almost total obscurity is not that he lacked recognized accomplishments but rather that the focus of his activities, namely Protestant church music, appears to offer little attraction to present-day scholars. In their disinterest in Protestant church music of the nineteenth century, modern scholars actually reflect an aesthetic attitude inherited from the Enlightenment. The late eighteenth century was marked by a declining interest in the church itself, and music within the worship service was relegated to a less important role. Many church choirs were disbanded, and the concert hall gradually replaced the church as the leading musico-cultural force in the community. How much the organist and cantor suffered in artistic and social prestige is indicated by the Prussian Code of 1794, which lists both professions as "lower church employees . . . on a level with custodians."¹ It is therefore not surprising that during the nineteenth century most of the talented musicians sought careers outside the conservative environment of the church and none of the major composers made church music the center of their compositional interest, even those who played and wrote for the organ.²

Generally speaking, by the time of Ritter's birth in 1811, church music had reached a nadir in comparison with achievements of earlier days. This does not mean, though, that traditions were totally abandoned and that no efforts were made by some dedicated few to stem the tide and to uphold excellence in church music. As Georg Feder points out, "the practice of sacred music in Saxony and Thuringia never really deteriorated."³ For example, in Erfurt, Ritter's birthplace, the church remained a major outlet for artistic expression even during the early nineteenth century. Nevertheless, one must add that it certainly no longer held center stage.

Ritter was quite aware of the changing compositional trends, and he wrote works in the current secular musical genres, such as orchestral overtures, symphonies, piano sonatas, and character pieces. However, Ritter soon began to direct his attention toward music for the organ. An early indication of this interest was his decision in 1834 to attend the Royal Institute for Church Music in Berlin. Nine years later, Ritter again showed a preference for church music, when he accepted the *Domorganist* position in Merseburg instead of a much more lucrative choral directorship in Berlin.⁴ At a time when interest in church music was waning and many professional musicians had already abandoned the church for employment in secular areas, Ritter thus elected to stay within the church and to do his utmost to improve the level of organ performance and organ composition.

Since Ritter's life is not well known, the following is a biographical account, including information about the com-



Title page of the *Ritter-Album für die Orgel*

poser's family, friends, teachers, and the different stages of his official career as church organist and music director.

Early Years in Erfurt

According to the Augustinerkirche baptismal register in Erfurt, August Gottfried Ritter was born on August 25, 1811, at five o'clock in the morning and baptized at the church eight days later. He was the son of Johann Heinrich Ritter and Maria née Kegel (or Kögel).⁵

The infant Ritter and his parents resided on Gotthard Street near the monastery that Martin Luther (1483–1546) had entered in 1501, and not far from the neighborhood where Christoph Martin Wieland (1733–1813), the eminent poet and novelist, had once lived.⁶ Late nineteenth-century biographers have disagreed on the family's financial status. Robert Frenzel, in his article "Ein bekannter und doch wenig gekannter Orgelmeister" (1894), states that Ritter's father was well-to-do,⁷ while the *Encyklopädie der evöngelischen Kirchenmusik* (1894), edited by Salomon Kümmerle, describes the family's living conditions as modest.⁸ Ritter's father, a commoner, was a flour merchant, a profession that must have run in the family, since church records and address catalogs back to the beginning of the eighteenth century indicate that there were a number of Erfurt residents by the name of Ritter, all of them millers or members of similar middle-class positions.⁹

The years surrounding Ritter's birth were marked by political instability, with most of Europe embroiled in the Napoleonic Wars. The town of Erfurt, which had become part of Prussia in 1802, came under French domination in 1806, and two years later was the site of Napoleon's meeting with Tsar Alexander I of Russia and the Kings of Bavaria, Saxony, Westphalia, and Würt-

temberg. In 1813 the town was reconquered by the Prussians, who, with the help of their allies, defeated Napoleon Bonaparte during the famous "Battle of the Nations" at Leipzig on October 16–19 of the same year.¹⁰ It was not quite a month later that Ritter's father died of "nerves and foul fever," as the Augustinerkirche records indicate, on November 13, 1813, at the age of twenty-seven.¹¹

After his father's death, August Gottfried was reared by an uncle. This fact, first mentioned in the *Encyclopädie der gesammten musikalischen Wissenschaften* (1842), which contains the earliest article on Ritter,¹² was reiterated and embellished upon in later biographical dictionaries, among them the *Neues Universal-Lexikon der Tonkunst* (1851), which states that Ritter was "brought up by an uncle with love and care."¹³

The only personal reference to his parents and childhood is a letter, dated June 20, 1836, in which Ritter states that shortly after the death of his father, his mother married Johannes Christian Samuel Ritter, another flour merchant. However, the composer fails to mention whether or not his stepfather was also his father's brother.¹⁴ Nothing is known about when his mother died.

Ritter received his earliest and most profound musical inspiration and education through the institution of the church. Such an experience was not unusual, since the dominant cultural force in the community had traditionally been the church. For example, Martin Luther had obtained part of his well-rounded musical education at the Augustinian monastery in Erfurt, where in 1524 two *Enchiridia*, among the first Protestant hymnals, had been published.¹⁵

Young August Gottfried attended the Augustiner-Parochial-Schule, and his

family worshipped at the Augustinerkirche. When Andreas Ketschau (1798–1869), the organist at that church, learned of the young boy's interest in music, he began to instruct him in piano, organ, and harmony. The exact dates for these lessons are not known, but Ritter must have begun at an early age and progressed very rapidly, for he publicly performed a Mozart piano concerto at the age of eleven.¹⁶

Andreas Ketschau was a significant figure in the musical life of Erfurt, and the importance that accompanied his position as organist and teacher was not at all unusual. Throughout the seventeenth and eighteenth centuries, church musicians, especially organist-composers, had determined the direction of Erfurt's musical development. Members of J. S. Bach's family had taught at church schools and occupied almost all church organist positions of the town.¹⁷ Hieronymus Praetorius (1560–1629), Michael Altenburg (1584–1640), the prestigious Predigerkirche organist Johann Pachelbel (1653–1706), Johann Gottfried Walther (1684–1748), and Jakob Adlung (1699–1762) had also numbered among Erfurt's most notable church musicians.¹⁸ During the late eighteenth century it was Johann Christian Kittel (1732–1809), author of the influential *Der angehende praktische Organist* (in three parts, 1801, 1803, 1808; 3d ed. in 1831), who upheld the tradition of excellence in Erfurt's church music. Deeply revered as the last pupil of J. S. Bach, Kittel was an organ virtuoso whose concerts attracted such prominent individuals as Johann Gottfried Herder and Johann Wolfgang von Goethe from nearby Weimar.¹⁹ Although cultural entertainment in Erfurt expanded in the late eighteenth century to include operettas, theatrical productions, and a choral society, the tradition of church music, particularly organ music, remained strong.²⁰ It can thus be readily assumed that Ketschau instilled in the young August Gottfried Ritter a deep sense of reverence for early music.

Erfurt's general cultural life declined from 1806 through 1813, the years of French occupation. The local choral society was disbanded, and there were no concerts by touring German artists. Entertainment instead featured Parisian ballets and visiting actors of the French theatre, but these events were under French auspices and not intended for the average Erfurt citizen.²¹ Even the participants in the grand music festival in 1811, held in honor of Napoleon's birthday, were mostly musicians from other towns in Germany and not Erfurt residents.²² In fact, the scarcity of concerts prompted one critic to complain in the winter of 1812 that Erfurt public concerts were at a "standstill."²³ Only church music continued to be cultivated much as it had been in the past.

Ritter's childhood was marked by a revival of general musical activities in Erfurt. In February of 1815, two years after the ouster of the French troops, a touring violin virtuoso named Oehernal presented two concerts.²⁴ Vocal lessons were given at the newly-founded Erfurt Teachers Seminary,²⁵ and in 1816, Prussian soldiers stationed in a garrison near the town are reported to have received instruction in part-singing.²⁶ In 1819 the local choral society was re-established, this time as the Soller'sche Verein, and on August 3, 1821, the Society, assisted by amateurs and musicians from neighboring villages, successfully performed in public for the first time. This concert, held in honor of the birthday of Frederick William III, King of Prussia, marked the beginning of an Erfurt tradition that became known as the King's Birthday Festival, an event that later expanded into an annual series of concerts for which Erfurt became

famous, and in which Ritter became an active participant.²⁷ In 1826 a second choral group, the Erfurt Musikverein, was founded, with Ketschau, Ritter's music teacher, as its artistic director. This choral group consisted of 206 dilettantes and musicians (eighty-four singers, fifty-two instrumentalists, the remainder non-performers), all of whom paid monthly dues to support a full orchestra, a string quartet, a *Liedertafel*, and a singing school by 1835.²⁸

The repertoire of both choral societies, and particularly the pronounced purpose of the Erfurt Music Society, are worth mentioning, for they reveal attitudes typical for the musical climate of Erfurt at that time. At the first King's Birthday Festival, the Soller'sche Society performed Johann Christian Friedrich Schneider's (1786-1837) oratorio *Weltgericht* in the Predigerkirche,²⁹ and for the second Festival, members of the Teachers Seminary combined forces with the Soller'sche Society to perform Haydn's oratorio *The Seasons*.³⁰ Although these were not the kinds of pieces that would appeal to a public infatuated with the more modern, fashionable genres, the constituent members of the Erfurt Music Society, like those of the Soller'sche Society, had resolved to perform music that is "not subject to fashionable taste of the time, and for that reason, variable."³¹ In 1835 an anonymous reviewer could state that the Erfurt Music Society's "praiseworthy" goal had been achieved.³² Continuing its tradition, this Music Society four years later successfully performed Mendelssohn's *St. Paul*, and once again an anonymous reviewer enthusiastically approved the Society's choice of repertoire.

... ist es doch sehr erfreulich zu wissen, dass ungeachtet des durch eine burleske und frivole Muse nur zu sehr verflachten Zeitgeschmacks die ernste heilige Musik auch hier der Verehrer nicht wenige zählt. Des sollen Dankes dieser kann sich der Musik-Verein unter allen Umständen versichert halten.³³

[... it is, however, very gratifying to know that in spite of contemporary taste, which has become very shallow through a burlesque and frivolous muse, devoted admirers of serious religious music number not a few here. In any case, the Music Society should be assured of thanks.]

Education in Erfurt and Weimar

As an impressionable young child, Ritter was deeply affected by the conservative cultural climate that prevailed in Erfurt—respect for tradition, disregard for the taste of the masses, and a preference for serious religious music, even when not in vogue. All of these attitudes became Ritter's own and determined the ultimate direction of his life. Ritter attended the Gymnasium, where he continued his music lessons, and shortly before Easter of 1828, he passed the entrance examination to the Erfurt Teachers Seminary. Among his instructors there were the theologian Friedrich Ritschl, a philologist named Pabst,³⁴ and Johann Immanuel Müller (1774-1839).³⁵ Müller probably taught singing and conducting, since he had been credited in 1821 with the "blossoming of an excellent school for vocal song" and had served as music director of the first two King's Birthday Festivals.³⁶

It was as a student at the Teachers Seminary that Ritter "dedicated himself with earnestness in the direction of organ playing."³⁷ His organ teacher there was Michael Gotthard Fischer (1773-1829), a former pupil of Kittel and, at that time, the most prestigious organist in Erfurt. Fischer became seriously ill during Ritter's year of study with him and died in January of 1829; nevertheless, he must have exerted a decisive influence upon the young artist. When Ritter left the Seminary, he was given a superior rating,³⁸ and many years later, in a letter to someone named Heindl, Ritter mentioned Fischer as one of his most influential teachers.³⁹

One might assume that Ritter completed his education at the Teachers Seminary in 1829, since the composer himself said that he became the

Andreaskirche organist in the fall of that particular year.⁴⁰ His statement, however, is contradicted by the fact that this Erfurt church was closed for repairs from 1827 until 1830. Church records also indicate that Ritter was named teacher at the Andreasschule on October 1, 1830, but did not officially become church organist until January 1, 1831.⁴¹

Another imprecise statement made by Ritter concerns his studies with Johann Nepomuk Hummel (1778-1837). While discussing his education after leaving the Seminary, Ritter mentions that he received piano lessons from Hummel in Weimar and attended the Royal Institute for Church Music in Berlin "during a lengthy absence" from Erfurt.

während längerer Abwesenheit von Erfurt dazwischen Schüler von Hummel in Weimar, Ludwig Berger in Berlin, von C. v. Winterfeld protegirt ...⁴²

[During a lengthy absence from Erfurt, in the meantime a student of Hummel in Weimar, Ludwig Berger in Berlin, protégé of C. v. Winterfeld ...]

Ritter's reference to the "lengthy absence" must obviously apply only to his stay in Berlin. Since Weimar is not more than thirteen miles from Erfurt, it stands to reason that Ritter, while employed at the Andreaskirche, traveled each week from Erfurt to Weimar for lessons with Hummel, as two of Rit-

ter's biographers indicate.⁴³

Ritter's studies with Hummel proved invaluable. Hummel, a former child prodigy and student of Mozart, was considered one of Europe's foremost pianists, both as a performer and as a teacher.⁴⁴ By 1830 Hummel had already instructed a number of well-known pianists, including the young Mendelssohn, Ferdinand Hiller (1811-1885), probably Sigismund Thalberg (1812-1871), who later competed intensely with Franz Liszt,⁴⁵ and Adolf Henselt (1814-1889). Under Hummel's guidance, Ritter developed "a proper, clean handling of the piano" and learned "how to charm through clever and tasteful interpretation." More importantly, Hummel also imparted to his young student the art of improvisation, a skill in which Hummel excelled and one that would later bring renown to Ritter.⁴⁶

While studying in Weimar, Ritter became exposed to the town's rich and culturally varied milieu. Diverse types of music—opera, chamber music, concerto, symphony—were already well-established there before the arrival of Hummel as grand-ducal Kapellmeister in 1818.⁴⁷ As one of Hummel's students, Ritter could very well have met important friends of his teacher, such as Carl Eberwein (1786-1868), the Weimar opera director, and the eminent organist and city cantor Johann Gottlob Töpfer (1791-1870). Ritter later pub-

lished several of Töpfer's organ pieces in his keyboard editions.⁴⁸

If the lessons in Weimar took place before 1832, Hummel may have also introduced Ritter to the venerable Goethe, who lived in Weimar,⁴⁹ and to Goethe's close friend, Carl Friedrich Zelter (1758-1832), a frequent visitor from Berlin and founder of the Royal Institute for Church Music.⁵⁰ It would not have taken long for Zelter to discover Ritter's penchant for old music, and it could have been Zelter who first advised Ritter to come to Berlin for further studies. As director of the Institute, Zelter may have also arranged for Ritter to meet Johann Albrecht Friedrich von Eichhorn, the Prussian Minister of Schools who provided Ritter with a government grant to attend the Institute in 1834.⁵¹

After Ritter received word of his governmental assistance, he informed the council of the Andreaskirche that he wished to "improve myself in music" and had made plans to attend the Royal Institute for Church Music in Berlin.⁵² He was given a leave of absence, and Eduard Bochmann was appointed Ritter's substitute at the Andreaskirche. Bochmann, himself an excellent organist, stated that he was "full of honor" to serve in Ritter's place.⁵³

Berlin

When Ritter arrived in Berlin during September of 1834, he entered a musi-

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cal environment in which the music of J. S. Bach was revered and cultivated by a small group of intellectuals. Even during the middle of the eighteenth century, when changing musical styles had dictated a reaction against the older contrapuntal style, Johann Philipp Kirnberger (1721–1783), Friedrich Wilhelm Marpurg (1718–1795), Johann Friedrich Agricola (1720–1774), and Princess Amalia, sister of Frederick the Great, had collected and preserved Bach manuscripts.⁵⁴

During the 1770s Kirnberger had summarized the essence of Bach's theoretical teachings in *Die Kunst des reinen Satzes in der Musik*, and in 1782 he wrote a short pamphlet, *Gedenken über die verschiedenen Lehrarten in der Komposition*, unconditionally praising Bach's approach.⁵⁵ Nine years later Carl Friedrich Christian Fasch (1736–1800) formed the Berlin Singakademie, whose purpose was to revive sacred vocal music of the past. As one of the earliest institutions to organize historical concerts, the Singakademie performed *Komm, Jesu, komm*, BWV 299 and other motets during a period in which Bach's music was not widely known.⁵⁶ In 1801 *Das wohltemperierte Klavier* was made available to the public almost simultaneously by three different publishing firms,⁵⁷ and in the following year Johann Nikolaus Forkel's (1749–1818) significant biography, *Über Johann Sebastian Bachs Leben, Kunst, und Kunstwerke*, appeared.⁵⁸ Later on, admiration for Bach was further expressed by the Singakademie's now-famous 1829 performance of the *St. Matthew Passion*, conducted by Felix Mendelssohn. This concert was therefore not an isolated phenomenon but simply a step in a series of events which reflected the increasing enthusiasm for Bach's music, eventually culminating in the establishment of the Bach Gesellschaft in 1850 and a complete critical edition of all of Bach's compositions.⁵⁹

In Berlin the appreciation of music from the seventeenth and early eighteenth centuries was not limited solely to

Bach. Carl Heinrich Graun's (1703–1759) *Der Tod Jesu* was regularly performed during Passion Week, and Handel oratorios, including *Messiah*, which premiered in Berlin in 1786, were also frequently performed.⁶⁰ Johann Friedrich Reichardt's (1752–1814) Berlin Concert Spirituel often featured works by Handel and his contemporaries.⁶¹ As founder-editor of the *Musikalisches Kunstmagazin*, Reichardt also wrote articles about other early masters and included numerous examples of their music.⁶² Interest in "ancient" music continued to proliferate during the early nineteenth century, and music scholars began to produce practical performance editions of older music.

Two years before Ritter arrived in Berlin, Zelter had died, but his legacy was still felt and perpetuated by his students and assistants who instructed Ritter at the Royal Institute for Church Music. Ritter's organ teacher at the Institute was August Wilhelm Bach (1796–1859), to whom Ritter remained deeply "indebted for his art of registration and accompaniment."⁶³ A. W. Bach, too, was a former teacher of Mendelssohn, and after Zelter's death, he was named the new director of the Royal Institute for Church Music.⁶⁴ Ritter and A. W. Bach developed a warm admiration for each other and remained close friends long after Ritter's departure from Berlin. It was on Bach's request that Ritter presented an organ concert at the Marienkirche in Berlin on April 18, 1843,⁶⁵ and eighteen years later Bach attended Ritter's dedicatory recital on the new *Domorgel* in Magdeburg.⁶⁶

Ritter's composition teacher at the Institute was Karl Friedrich Rungenhagen (1778–1851), a primarily self-taught musician who had firmly established himself as a composer and conductor in Berlin's musical life. The high esteem in which he was held is evident from the fact that Zelter offered Rungenhagen the position of assistant director of the Singakademie in 1815. Upon Zelter's death in 1832, Rungenhagen was elected his successor to the Sing-

akademie, although Eduard Grell (1800–1886) and Mendelssohn, both former students of Zelter and prominent Berlin musicians, had also been candidates for the position. Rungenhagen continued his predecessors' devotion to tradition, and under his leadership the Singakademie performed Bach's *St. John Passion*, as well as an abbreviated version of the *Mass in B Minor* in 1835.⁶⁷

During his sojourn in Berlin, Ritter also studied piano with Ludwig Berger (1777–1839),⁶⁸ a concert virtuoso who had taught the young Mendelssohn.⁶⁹ However, it was not Ritter's teachers in Berlin but two scholars that he met there, Georg Pölchau (1773–1836), and Carl Georg Vivigens von Winterfeld (1784–1852), who significantly altered the direction of Ritter's life. Both men owned large music libraries—Pölchau had purchased many items from the estate of Carl Philipp Emanuel Bach (1714–1788),⁷⁰ and Winterfeld had collected and copied numerous music manuscripts during his travels throughout Italy in 1812 and 1813—and it is evident that they shared their library holdings with Ritter and encouraged him to pursue his interests in music history.⁷¹ Without a doubt, Pölchau and Winterfeld can be credited with showing Ritter "new ways in the history of music, particularly organ music."⁷² In Winterfeld, Ritter discovered an especially kindred spirit who shared his enthusiasm for music history and for church music. Years later, Ritter fondly remembered his Berlin mentor by dedicating the sixth volume of *Der Orgelfreund* to him,⁷³ and in his autobiographical letter of 1857, Ritter specifically mentions Winterfeld as having been of significant influence on him while in Berlin.⁷⁴

Later Years in Erfurt

In April of 1835 Ritter left Berlin to return to his former post as organist at the Andreaskirche in Erfurt, but he did not resume his previous teaching posts at the Andreasschule (since 1830) and at the Augustinerschule (since 1831).⁷⁵ Ritter instead accepted a new teaching position at the Barfüsser-und-Thomas-Mädchen Mittelschule, and three years later he became headmaster of a Knabenoberschule.⁷⁶

J. I. Müller, Ritter's former music teacher at the Erfurt Teachers Seminary and organist at the Kaufmännerkirche, died in April of 1839, and Ritter was appointed his successor on July 1 of that year.⁷⁷ The organist position at the Kaufmännerkirche was traditionally reserved for prominent virtuosos. Centuries earlier such renowned organists as Heinrich Buttstett (1666–1727), who had received the title *Ratsorganist* in 1693, and Johann Bernhard Bach (1676–1749), a distant cousin of J. S. Bach and organ teacher of Walther, had served as organist at the Kaufmännerkirche.⁷⁸ Before Ritter, the post had been filled by Kittel, G. H. Kluge (1789–1835), and, of course, his teacher Müller. Both the minister and congregation enthusiastically supported church music, and Müller had regularly presented concerts that were reviewed in the Erfurt newspaper.⁷⁹ Records indicate that Ritter had performed in concert only two times before this appointment—in Weimar in 1834, probably jointly with the Leipzig organist-composer Carl Ferdinand Becker (1804–1877),⁸⁰ and in August of 1838 during the fourth Songfest in Jena.⁸¹

However, Ritter must have concertized on other occasions as well. It was thus indeed quite an honor for Ritter, who was not yet twenty-eight years of age, to be selected to this prestigious post.

The Kaufmännerkirche organist position was coupled with teaching duties at the Stadtschule. According to a personnel evaluation form for the academic year 1840–1841, Ritter demonstrated "skill in teaching, which with increasing experience will still undoubtedly grow."⁸² The anonymous critic also noted that Ritter was eager to quit his teaching duties, since "for him . . . music [is] closer to the heart."⁸³ In fact, Ritter later complained to the pastor that he did not enjoy the double position as organist/teacher, for it "demands too much of my health."⁸⁴ In 1839 the music reviewer Gustav Keferstein, who appreciated Ritter's talents and understood his dilemma, had already expressed his hope that Ritter would receive another government grant, since he was "too busy teaching and earning a living . . . to be able to develop and improve his musical talent completely."⁸⁵

There is no mention of the subjects Ritter was responsible for at any of his Erfurt academic positions. However, he must have given music lessons, either officially or privately, since his pedagogical techniques in piano and composition were discussed briefly in two separate reviews. Keferstein, in an 1839 article on musical activities in Erfurt, observed that Ritter followed the Logier method of group instruction and harmony lessons for keyboard students.⁸⁶ Ritter must have learned of this approach while in Berlin, where Johann Bernhard Logier (1777–1846) had lived from 1821 until 1826.⁸⁷ A second comment about Ritter's teaching appeared in another review by Keferstein in the *Allgemeine musikalische Zeitung*. In 1842 he noted that Ritter's students composed commendable fugues and that Ritter himself followed the principles of Adolf Bernhard Marx (1795–1866), the author of two instructional manuals for the musically untrained.⁸⁸

Ritter married sometime during his stay in Erfurt, probably during his years of service at the Kaufmännerkirche. His wife, a native of Erfurt and daughter of a blacksmith, had lived on Gotthard Street, where Ritter had his home as a young boy.⁸⁹ Robert Eitner, in his biographical article on Ritter, reports, without specifying a date, that Ritter's wife received a "considerable inheritance" from her father.⁹⁰ The money from the inheritance must have been welcome, since the salary from Ritter's prestigious teacher/organist position was small, and they always needed some additional income.⁹¹

During his Erfurt years Ritter conducted and performed at the King's Birthday Festival, and he organized a series of local concerts in which he participated both as a piano soloist and as a member of an ensemble. He also taught piano, composed music, contributed articles to the *Allgemeine musikalische Zeitung*, and began to edit keyboard church works for Gotthilf Wilhelm Körner (1809–1865), who had established a music publishing firm in the town in 1838. During the 1840s Ritter and Körner, with whom he formed an enduring friendship, co-edited a number of keyboard collections, some of which contained works of the older masters that Ritter himself had copied earlier from manuscripts.⁹²

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Sehr geehrter Herr!

Ihre Güte, am 2. d. M. ist mir ein Brief überkommen, den Sie mir in Bezug auf die Aufnahme eines Organisten in die Magdeburger Kirche schreiben, welcher ich sehr dankbar bin.

Ich bin seit dem 25. August 1844, in demselben Jahr, als ich die Stelle des Organisten in der Magdeburger Kirche, durch die Güte des Herrn Superintendenten, bekleide. Ich habe mich sehr bemüht, die Pflichten dieses Amtes zu erfüllen, und hoffe, dass die Magdeburger Kirche durch meine Tätigkeit zu einer noch größeren Blüthe gelangen möge.

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Ich bin sehr dankbar für die Güte, die Sie mir durch Ihren Brief angedeutet haben, und hoffe, dass die Magdeburger Kirche durch meine Tätigkeit zu einer noch größeren Blüthe gelangen möge.

Ich bin sehr dankbar für die Güte, die Sie mir durch Ihren Brief angedeutet haben, und hoffe, dass die Magdeburger Kirche durch meine Tätigkeit zu einer noch größeren Blüthe gelangen möge.

A. G. Ritter

Personal letter from Ritter to Heindl

Merseburg

The year 1843 was a crucial turning point in Ritter's life. Von Eichhorn, the Prussian Minister of Schools who had earlier secured a grant for Ritter's studies in Berlin, offered Ritter a position as second director of the Berlin Domchor.⁹³ This invitation is particularly significant, since Von Eichhorn was not always helpful to young musicians. Just a few years later he thwarted several attempts by Mendelssohn to establish a conservatory for the arts in Berlin. Such a move led Mendelssohn's older sister Fanny to indignantly remark that "this person, Eichhorn, really seems to have sworn death to any free intellectual activity . . ."⁹⁴ However, as "a political representative of the Protestant Church"⁹⁵ and one who was interested in church music, Von Eichhorn must have sensed a special camaraderie in Ritter. Around the same time as Von Eichhorn's offer, Wilhelm Schneider (1783-1843), cathedral organist in Merseburg, had died, and Ritter was asked whether he would take over the vacant position. Not surprisingly, Ritter followed "his inner call" and accepted the organist position in Merseburg, even though the salary of the Berlin directorship was four times greater.⁹⁶ Church music was declining in importance, but Ritter's sense of values, undoubtedly originating from his firm religious convictions and from a devotion to the improvement of the level of organ performance, remained steadfast.

Ritter's departure for Merseburg presumably occurred in late 1843 or early 1844. Wilhelm Schneider had died on October 9, 1843, and François-Joseph Fétis, in his biographical article on Ritter, named 1843 as the year when Ritter left Erfurt.⁹⁷ On the other hand, Ritter himself lists 1844 as the year of his departure,⁹⁸ and a brief announcement concerning his acceptance of the Merseburg position appeared in August of 1844.⁹⁹

Like the Erfurt organist posts, the position as cathedral organist and music

director in Merseburg was accompanied by teaching duties. Ritter served as instructor of singing and of geography at the local Gymnasium.¹⁰⁰ He also continued to be involved in various musical activities. He founded a *Liedertafel*,¹⁰¹ a male singing society, and it is quite likely that his song, *Immer 'rein in den Bund!* for men's chorus dates from this era. In general, Ritter's activities as a performer, conductor, and composer slowed down considerably during his stay in Merseburg from 1843 to 1847. He no longer concertized on the piano at all, and he gave only two public organ recitals—one jointly with Becker, on October 16, 1844, in Halle,¹⁰² and another on November 10, 1845, in Merseburg.¹⁰³ Ritter also conducted only once. During the Lenten season of 1846, he directed a performance of Pergolesi's (1710-1736) *Stabat Mater* in the Merseburg Cathedral.¹⁰⁴ Ritter instead channeled his energies more and more toward the publication of his own works and his editions of other composers' music. During the Merseburg years, Ritter's first organ sonata, his three-volume *Die Kunst des Orgelspiels*, and several volumes of *Der Orgelfreund* appeared in print. In 1844 Ritter and his friend Körner also founded a new journal for organists, the *Urania*, and Ritter began to turn his attention toward historical research about the organ and organ music.

Magdeburg

Sometime during 1844, Ritter was asked to assume a position in Halle, but he declined. However, three years later, when Johann Friedrich Möller, General Superintendent of Saxony and Cathedral Minister of Magdeburg, offered Ritter the position of organist at the Cathedral, he accepted.¹⁰⁵

As the new Magdeburg *Domorganist* and successor of Heinrich Leberecht August Mühling (1788-1847), Ritter finally occupied not only a highly prestigious position but also a well-paying one. Unlike his previous appointments,

the Magdeburg position was not accompanied by teaching duties, and Ritter had the leisure to absorb himself completely in rewarding musical activities. One of his first accomplishments was to establish a series of public concerts. When Ritter had arrived in Magdeburg in 1847, the only public musical performances were garden concerts in the summer and the Magdeburg Cathedral choir programs, which were presented twice a month during the "regular" season. There were two music societies, but their performances were open only to members and their guests and relatives.¹⁰⁶ Ritter quickly founded a chamber group, consisting of Mühling (probably Julius, the son of August Mühling) on the violin, someone named Meyer as cellist, and Ritter himself as pianist. By the end of 1848, Ritter was inviting "all those who like good music" to attend the trio's concerts, which were held at his residence. According to an anonymous reviewer, who described these programs as "opportunities to hear good Hausmusik," Ritter was attempting to educate an audience "that belongs to all walks of life." The reviewer also predicted that "the indirect effect of all this will certainly be felt and produce results."¹⁰⁷ The musical situation in Magdeburg did indeed improve, for which Ritter should receive some credit.¹⁰⁸

Ritter continued to compose during the late 1840s and throughout the 1850s, and it is quite likely that his *Das Hausorchester*, op. 39, for piano and strings, was written for the Magdeburg chamber ensemble. Ritter concertized twice after moving to Magdeburg. In 1855 he could experience his "greatest triumph" when he was judged the best performer during a concert at the Marienkirche in Lübeck.¹⁰⁹ His last performance was the dedicatory concert for the new *Domorgel* in Magdeburg in 1861.¹¹⁰ By the early 1860s, though, Ritter had cultivated interests in other aspects of music, and he virtually ceased composing and concertizing.

During the 1850s Ritter assisted with the renovation of organs in Magdeburg,

and under his leadership all the large organs in town were newly built or restored.¹¹¹ Ritter held a particularly high opinion of the organ builder Christian Adolf Reubke (1805-1875), who, although primarily self-trained, had quickly established a reputation as one of the best in Germany. Reubke moved to Magdeburg and, with Ritter's support, was awarded the contract to build new organs for the Cathedral (1858) and St. Jacobi in Magdeburg.¹¹²

Ritter's admiration for Reubke must have been mutual, for Ritter became the first music teacher of Reubke's youngest son, Carl Ludwig Gebhardt Otto (1842-1913), who later studied with Hans von Bülow (1830-1894) at the Berlin Conservatory and spent most of his professional career at the University of Halle.¹¹³ Among Ritter's other students were G. August Brandt, composer-organist, the composers Karl Martin Reinthaler (1822-1896)¹¹⁴ and Hermann Schroeder (1843-1909),¹¹⁵ and Rudolph Palme (1834-1909), who later became the Royal Music Director and organist at the Heilige Geistkirche in Magdeburg.

Ritter's life in Magdeburg was especially propitious for research, since this was the first time he had both the financial freedom and the leisure to purchase and examine numerous manuscripts. When Robert Eitner founded the *Gesellschaft für Musikforschung* in 1869, Ritter became one of its first members, and within a few years he contributed three scholarly essays to the society's journal, *Monatshfte für Musik-Geschichte*.¹¹⁶ Ritter also authored four monographs on early organ composers, all of which were published in the *Allgemeine musikalische Zeitung* and later incorporated into his treatise *Zur Geschichte des Orgelspiels*.¹¹⁷

Ritter's last years were filled with sorrow and misfortune. During the 1873 economic crisis in Prussia, brought on in part by Bismarck's policies of protectionism and tax increases,¹¹⁸ Ritter lost all of his private financial holdings.¹¹⁹ About the same time

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Introduction and Purpose

The lack of autograph manuscripts and the haphazard transmission of Buxtehude's organ works through generations of questionable copyists has plagued Buxtehude scholarship since its inception. In many cases, the poor text found in surviving sources of Buxtehude's music makes it difficult for editors to produce successful *Urtext* editions for performance. In the late 1960s, Klaus Beckmann bravely diverged from orthodox editorial practice and asserted that he would attempt to recover Buxtehude's lost voice through inference and, occasionally, pure conjecture.¹ Despite this controversial but necessary methodology, his 1971 edition of Buxtehude's organ works was rightly lauded by many as being thoroughly musical. (See Table 1 for the list of common editions cited in this article.) Consequently, not only did his edition become the most popular edition for recent generations of organists, but his method was successfully employed by his competitor Christoph Albrecht in the recent Bärenreiter edition. With the performer in mind, the present article evaluates the first two volumes of Beckmann's 1997 edition of Buxtehude's complete organ works by comparing them to his earlier edition and to competing editions.

Brief Survey of Editions and Primary Sources

Beckmann attempted to remove the degradation of the musical text resulting from copyists who not only used a different musical notation than Buxtehude but were also removed from Buxtehude by region and one generation. In some cases, the scribe was simply inept or the surviving manuscripts clearly do not reflect Buxtehude's intentions. The eighteenth-century scribe of the *Tocatta in D Minor*, BuxWV 155, for instance, not only misunderstood the meter and where to place barlines, he was also clearly confused by the North German organ tablature he was transcribing. This magnificent work exists only in this one corrupt manuscript. In examples such as *Praeludium in A Major*, BuxWV 151, multiple corrupt sources contradict each other or even provide extra passages.²

Under an *Urtext* model for editing, most editors in the past attempted to reliably transmit extant sources with an emphasis on the most recently discovered manuscripts.³ In 1876–78, Philipp Spitta drew primarily from two sources available to him, the Berlin Manuscript and the Andreas Bach Book. In 1939, Max Seiffert augmented Spitta's work with the recently discovered Lowell Mason Codex of 1684 ("Codex E. B. 1688") and the Schmahl Tablature. Still using Spitta's work as a basis, Joseph Hedar depended heavily upon the Lindemann and Engelhart Tablatures recently found in the Lund University library for his 1950 and 1952 edition.

More recent editions (after 1970) have attempted to approach all the available sources with more circumspection. But in his 1971 edition, Beckmann not only reevaluated the extant primary sources and conflated musical passages from multiple sources further than his predecessors, he took the revolutionary step of examining the musical context ("internal textual criticism") to figure out what Buxtehude might have meant to say (his "*ipsissima vox*").⁴ Albrecht's 1994–95 edition embraces Beckmann's methods, but often with different musical results. In contrast to these recent approaches aimed towards a performable score, Michael Belotti chose the least corrupt source (in his opinion) and essentially marked all other sources as variants in his recent 1998 edition. Unlike Albrecht's and Beckmann's editions, Belotti's does not present an amalgamation of sources that attempts to find Buxtehude's real voice.

In summary, nearly every edition

BuxWV	Title & Alternative Titles	Spitta/Seiffert 1939 (Dover)	Hedar 1952 (Hanson)	Beckmann 1 1971 (Breitkopf)	Albrecht 1994–95 (Bärenreiter)	Beckmann 2 1997 (Breitkopf)	Belotti 1998 (Breude)
136	Praeludium in C	1	II, 2	I, 1	I, 2	I, 1	15A, 2
137	Praeludium in C (Prelude, Fugue, and Chaconne in C)	2	II, 1	I, 2	I, 1	I, 2	15A, 1
138	Praeludium in C	-	-	I, 3	I, 3	I, 3	15A, 3
139	Praeludium in D	3	II, 11	I, 4	I, 8	I, 4	15A, 4
140	Praeludium in d	4	II, 19	I, 5	I, 9	I, 5	15A, 6
141	Praeludium in E	5	II, 14	I, 6	II, 13	I, 6	15A, 7
142	Praeludium in e ²²	6	II, 9	I, 7	II, 14	I, 7	15A, 8 15B, App. 1
143	Praeludium in e	7	II, 10	I, 8	II, 15	I, 8	15A, 9
144	Praeludium in F (dubious)	8	II, 16	I, 9	II, 18	I, 9	15B, App. 4
145	Praeludium in F	9	II, 15	I, 10	II, 19	I, 10	15A, 12
146	Praeludium in fis	10	II, 13	I, 11	II, 22	I, 11	15A, 14
147	Praeludium in G	-	II, 7	I, 12	II, 23	I, 12	15A, 15
148	Praeludium in g	11	II, 22	I, 13	III, 31	I, 13	15A, 18
149	Praeludium in g	12	II, 24	I, 14	III, 32 III, App. 1	I, 14	15A, 16
150	Praeludium in g	13	II, 23	I, 15	III, 33	I, 15	15A, 17
151	Praeludium in A ²³	14	II, 12a II, 12b	I, 16 App. 1 (Sch. Ed.)	III, 36	I, 16	15A, 19 15B, App. 2 15B, App. 3
152	Praeludium in a (Praeludium in Phrygian) (Praeludium quart ton)	15	II, 6	I, 17	III, 37	I, 17	15A, 10
153	Praeludium in a	16	II, 4	I, 18	III, 38	I, 18	15A, 20
154	Praeludium in B (fragment)	-	II, 21	App. 3 (Sch. Ed.)	III, 41	-	15B, App. 5
155	Praeludium in d ²⁴ (Tocatta)	17	II, 20	II, 19 App. 2 (Sch. Ed.)	I, 9	II, 19	15A, 5
156	Tocatta in F	18	II, 17	II, 20	II, 20	II, 20	15A, 11
157	Tocatta in F	19	II, 18	II, 21	II, 21	II, 21	15A, 13
158	Praeambulum in a	20	II, 5	II, 22	III, 39	II, 22	15A, 21
159	Chacona in e-moll	21	I, 5	II, 23	I, 7	II, 23	15A, 23
160	Chacona in e-moll	22	I, 2	II, 24	II, 17	II, 24	15A, 24
161	Passacaglia in d-moll	23	I, 1	II, 25	I, 12	II, 25	15A, 22
162	Praeludium in G	-	II, 8	II, 26	III, 24	II, 26	-
163	Praeludium in G	24	II, 25	II, 27	III, 34	II, 27	-
164	Tocatta in G	25	II, 27	II, 28	III, 25	II, 28	-
165	Tocatta in G	26	II, 26	II, 29	III, 26	II, 29	-
166	Canzona in C	27	I, 4	II, 30	I, 5	II, 30	-
167	Canzonetta in C	-	I, 5	II, 31	I, 6	II, 31	-
168	Canzona in d	28	I, 10	II, 32	I, 11	II, 32	-
169	Canzonetta in e	-	I, 9	II, 33	II, 16	II, 33	-
170	Canzona in G	-	I, 6	II, 34	III, 27	II, 34	-
171	Canzonetta in G (Canzona in G)	29	I, 7	II, 35	III, 29	II, 35	-
172	Canzonetta in G	-	-	II, 36	III, 30	II, 36	-
173	Canzona in g (Canzonetta in g)	-	I, 12	II, 37	III, 35	II, 37	-
174	Fuga in C	30	II, 3	II, 38	I, 4	II, 38	-
175	Fuga in G (Canzona in G)	31	I, 8	II, 39	III, 28	II, 39	-
176	Fuga in B (Canzona in B)	32	I, 11	II, 40	III, 42	II, 40	-
255	Canzonetta in a	-	-	II, 41	III, 40	II, 41	-

Table 1: Concordance of Common Editions

emphasizes different sources, and the recent editions present opposing but equally legitimate approaches: Belotti's volumes allow a scholar to reconstruct any of the sources with the help of his extensive (and easy to read!) critical notes; in contrast, Albrecht and Beckmann both present convincing interpretations that a performer can simply play without being forced into score study. Because the older and the newer editions represent different sources or approaches, I must say that they all still deserve consideration when seriously studying particular works.

Beckmann's First Edition (1971): The Criticisms

Several criticisms of Beckmann's 1971 edition motivated the publication of his 1997 revision. The primary objection to the original edition was that the critical notes were only located in the scholarly volumes (EB 6621–22) intended for scholars and libraries, whereas performers generally elected to buy the relatively inexpensive performance edition (EB 6661–62). Because few bought the expensive scholarly edition, it quickly fell out of print and became essentially inaccessible. Thus, performers who used Beckmann's scores were entirely dependent upon his good musical judgement.

Furthermore, the conveniently "clean" appearance of 1971 scores gives the performer a false sense of security over the notes and musical issues. Alternative readings, suggestive indications in the primary sources, and labels marking Beckmann's inferences were not on the scores, and thus the performer is kept in the dark concerning these issues. One could not know, for instance, whether ties on repeated

notes were authentic or editorial. One had to guess whether directions in manuscripts or the editor's preference determined the assignment of bass lines to the pedal or manuals. Without editorial marks, even a determined organist might not be able to discover what was original to relevant manuscripts and what was purely Beckmann's.

Although most organ scholars now agree that Beckmann's methods are necessary for the performance of many late seventeenth-century organ works, any attempt to reconstruct Buxtehude's desires obviously invites disagreements over particular interpretations. The use of pedal can be contested throughout the repertory. The most frequent criticism is Beckmann's handling of the opening keyboard figuration in the *Praeludium in G Minor*, BuxWV 149, in which Beckmann's groupings do not resemble those found in any source.⁵ (And, one of the sources suggests a more exhilarating effect.) The *Tocatta in D Minor*, BuxWV 155, provides another common point of disagreement, because the manuscript source requires extensive editorial reconstruction—or "resurrection" as one reviewer put it. For this reason, reviewers often use this toccata to test an editor's merit.⁶ In the case of the *Praeludium in E Minor*, BuxWV 142, two sources dramatically disagree at the juncture between the last two sections.⁷ The quirky counter-subject of the first fugue in the *Praeludium in C Major*, BuxWV 136, seemingly defies a consistent solution.⁸ When comparing the two editions, one need only spend a little effort to find many shorter instances of some import, such as striking chords and registers being

normalized or inferred.⁹ Although alternatives to Beckmann's solutions may be better in several cases, Beckmann's 1971 interpretations are, for the most part, justifiable, musical, and convincing.¹⁰ (Alternative solutions found in other editions and in recordings can often be justified as well.) For this reason, I believe Beckmann preserved the spirit of most interpretations from 1971 in his 1997 edition.

Beckmann's Revised Edition (1997): The Preface, Critical Notes, Bibliography, and Sources

The revised edition features a more in-depth preface, a bibliography, and critical notes in addition to the scores of Buxtehude's free organ works. Beckmann's serviceable preface, despite its awkward translation, defends his goals and several of his editorial choices (more on this later)—its language and content seem aimed more towards scholars than performers using his edition. The bibliography is a wonderful addition: in one concise page, Beckmann compiles a list of recent seminal articles, along with significant editions and books. Beckmann corrected the most prominent flaw of the 1971 edition by appending the critical notes. As usual, critical notes will be a dense list of cryptic abbreviations and German phrases to the uninitiated. Although musicologists immediately feel at home, I suspect only determined, scholarly minded organists will use them. (Other editions, incidentally, do provide more accessible prefaces and critical notes.¹¹) With the addition of these three features (preface, bibliography, and critical notes), Beckmann has responded to scholars' chief criticisms.

In addition to discussing some noticeable changes in editorial procedures (more on this later), Beckmann reiterates the modern issue over genre names in his preface: titles such as "*Tocatta*" or "*Praeludium*" that can be found in the manuscript sources are preferred over the misleading anachronistic labels such as "*Prelude and Fugue*" found in older editions. Beckmann presses this point further than most by avoiding the inclusion of key centers in titles. The well-known *Praeludium in E Major* is simply "*Praeludium*" and indistinguishable by title from any others. Fortunately, this is not a major inconvenience, because key signatures can be read quickly, and the table of contents does list the modern keys (carefully separated from the titles). The order of pieces by BuxWV number (i.e., by key center!) in the first volume also makes the *pedaliter* prelude easy to locate. The second volume, which contains the non-*pedaliter* and a few *pedaliter* free works, preserves the seemingly haphazard ordering of works in the BuxWV. One would need to memorize the BuxWV numbers to avoid constantly referring to the table of contents. Worse yet, the rough division of *pedaliter* and *manualiter* works found in the BuxWV and reflected in distribution of works in the two volumes may make Beckmann's edition potentially misleading.¹² Except for BuxWV 162, in which an early eighteenth-century scribe indicated manuals only in the title, organists today may often choose whether to use pedals.

According to Beckmann, the 1997 revision reportedly benefits from recent scholarship (after 1971). Beckmann also points out that Albrecht's 1995 edition does not incorporate this scholarship, but in an addendum to his second edition (1997), Albrecht discounts the importance to his edition.¹³ (Three articles from the mid-1980s and the 1990s only argue that one manuscript source is derived from another one.)

Several new entries were added to the list of sources consulted by both Albrecht and Beckmann since Beckmann's 1971 edition;¹⁴ however, the interpretation of only four works

was affected. The *Praeludium in F-sharp Minor*, BuxWV 146, experiences the largest change—all modern editions have switched to the recently discovered Werndt manuscript as a primary source. Beckmann 1997 also adds a late eighteenth-century secondary source beyond Albrecht's list of sources, but from what I can tell, its content of three pieces makes little difference to Beckmann's interpretations. Belotti's edition, incidentally, surveys all these currently available sources. The additional sources discovered since 1971 affect only a handful of pieces.

Beckmann's Revised Edition (1997): The Scores

Although the layout of the 1997 edition is exactly the same as the 1971 one—measures and musical notes are placed in exactly the same physical location along with the convenient page turns that we remember—the scores now distinguish some types of editorial license. In the 1997 edition, for instance, Beckmann clarifies which ties are editorial (dotted bowed lines) and which are original to the sources (solid tie). Although I find the dotted lines focus my attention too heavily on Beckmann's consistently good judgement on this issue, other reviewers apparently feel this is a major improvement. The locations of ties, incidentally, rarely change between the old and new Beckmann editions. (An example can be found in mm. 96–100 of BuxWV 149, where the tenor now rearticulates notes.)

Critical performance directions found in the sources now appear in the score. In particular, performers can easily tell whether a source specifies pedals. Thereby organists can identify ambiguous situations and choose to adopt Beckmann's educated guesses or to play alternative solutions instead. In several instances, a different choice might not only be more effective, but also be much easier to execute.¹⁵ The danger of Beckmann's (and Albrecht's) continued use of a separate staff for the pedal part, however, is that players may forget to consider these alternatives.¹⁶

Although Beckmann directly warns that "the decision about how much of the bass part is to be attributed to the manual and the pedal must be taken even when the work is notated in three staves,"¹⁷ one wonders how many organ students really read and heed his caution. Even though a skilled organist should be able to rearrange the parts at sight, too many organists may be seduced into relying too heavily on Beckmann's choices, however reasonable, to justify the ease that three-staff notation provides to the editor. Beginners will undoubtedly play what is on the page. In the preface, Beckmann also defends himself against those who claim that two-staff notation is better on historical grounds: Most sources of Buxtehude's music, admittedly, use two-staff notation, but Buxtehude himself certainly used organ tablature and did not need to make this notational decision at all.

A number of editorial changes between the 1971 and 1997 publications involve subtle changes in musical notation: (1) In the old edition, Beckmann beams four eighth notes together in 4/4 meter. According to Beckmann, the new edition uses duplets instead in order to encourage a Baroque performance practice "microarticulation." Although this change makes little difference to me when I use the scores, at least one reviewer found this subtle difference objectionably dogmatic, especially in the case of the three-eighth-note upbeat.¹⁸ (See Examples 1a and 1b.) In faster tempos, the more prominent layer of articulation probably lies on strong beats as quadruplets of the older edition would suggest. (2) Beckmann chooses to emphasize the use of dots over ties to lengthen notes. He believes that Buxtehude preferred this notation, perhaps because it reflects the act of playing more closely: If a note is struck once, one note head (with a dot) is used, rather than two note heads (with a tie). Perhaps Beckmann's scores resemble the Baroque sources a little more closely, but, as a modern player, I find this archaic nota-

tion simply irritating in some passages—it has little, if any, effect upon performance. (See Examples 2a, 2b, 3a, and 3b.) (3) Like most sources, Beckmann's edition no longer supplies rests in empty bars, leaving numerous staves entirely empty. (If he omitted these empty staves, would he be able to decrease the number of page turns?) The 1971 edition, incidentally, used a small font size for editorially supplied rests, but most users probably didn't regard the difference. (4) Less significant details exhibit more consistency in notation, such as the addition of "6" above all the (controversial) sextuplets in BuxWV 149 and the breaking of a sixteenth-note beam in m. 152 of BuxWV 142. (Note that some notational changes do reflect significant changes, such as the changed incipit to BuxWV 142, which reflects the emphasis of an alternative source in the later edition.) In summary, the improved scores, once again, better approximate the original sources, but several notational improvements have little effect on the performer.

Although most players may generally find Beckmann's improvements somewhat subtle, the addition of pedal indications from the sources, altered stemming, or even ties in particular cases can make a great difference. Beckmann, for instance, works hard to reflect the voice-leading through stemming, and, in mm. 36–39 of BuxWV 143, the revised edition uses an additional change of register to untangle the confusion of counterpoint found in his 1971 edition. (See Examples 4a and 4b.) In a case where the reviewer Lawrence Archbold praises Albrecht's choice of a striking dominant seventh sonority in m. 8 of BuxWV 155 over Beckmann's 1971 "correction" to a major triad, Beckmann does revert to the dominant seventh that Spitta, Hedar, and Albrecht all read directly from the primary source.¹⁹ Such small but important differences are evident in numerous works, and, if one is familiar with the 1971 edition, one will notice a myriad of subtle changes in nearly every work. (See Examples 5a and 5b.) The publication of a revision is justified.

Recommendations

For organists buying Buxtehude's works for the first time, both Beckmann's and Albrecht's editions serve the purpose of a ready-made and relatively affordable interpretation excellently. Both are highly recommended. While I personally prefer Beckmann's familiar renditions, Albrecht's edition provides enough information both on the scores and in the critical notes to involve "the user whenever possible in the decision-making process [of what to play]."²⁰ (For this reason, Albrecht's edition might not be the best for beginners, but for more scholarly oriented players.)

From the above discussion, it is obvious that most Buxtehude enthusiasts will want to own several different editions. I should also mention that Dover has reissued Spitta/Seiffert's work (originally published by Breitkopf & Härtel in 1939). The publication is so inexpensive that it may be worthwhile to have it on one's shelves to consult occasionally, because their fine editing clearly reflects the sources that were available in 1939. In my opinion, upgrading from Beckmann's 1971 to his 1997 edition is simply too expensive, despite the countless small improvements justifying the revision—Beckmann's 1971 edition suffices for those who already own it (with the caveat that performers reference another score or access the separate critical notes). I would avoid the Hedar edition as a sole performing score—as in the case of Spitta's edition, organists would need to consult other editions too often. Yet, for those without financial constraints, the Hedar edition provides another interpretation worthy of consideration and is a useful reference tool on the Lund sources. This older edition, after all, marked an important milestone in Buxtehude scholarship. Because, both the Spitta and Hedar editions derive so clearly from the sources, a comparison with modern performing

Example 1: Beaming of eighth notes in common meter

(a) BuxWV 138, mm. 40–44, in Beckmann 1971

(b) BuxWV 138, mm. 40–44, in Beckmann 1997

Example 2: Tied notes changed to dotted notes

(a) BuxWV 142, m. 4, in Beckmann 1971

(b) BuxWV 142, m. 4, in Beckmann 1997

Example 3: Archaic dotting practice in Beckmann 1997; (a) BuxWV 149, mm. 27–29 [also notice inconsistency in m. 29 §]; (b) BuxWV 149, mm. 50–51

Example 4: Reworking of counterpoint through change of register and stemming

(a) BuxWV 143, mm. 36–40, in Beckmann 1971

(b) BuxWV 143, mm. 36–40, in Beckmann 1997

editions will show how much Beckmann's procedures have changed our view of Buxtehude's music.

Avid fans of Buxtehude's music should own Belotti's fine reference edition to supplement their performing editions. It is the best companion for study of this music. The scholarly edition, however, is out of the price range of most students, and, if used as a sole source for performing, it requires organists to study pieces and sources before learning pieces—something that isn't appealing to everyone.²¹ Libraries should obviously own Belotti's reference edition, because performers and scholars will want to examine the easy-to-read details of all the "variants" in the extant sources. A good music library will want to offer several, if not all, the currently available editions,

because each displays different merits. Such resources would truly allow organists to intelligently tailor their own convincing versions.

Without Buxtehude's autograph manuscripts, no definitive edition can exist. Whatever edition of Buxtehude's music one is using, one should consult the preface and critical notes. Albrecht's preface is particularly good in this regard, along with the alternative readings in the score itself. Belotti's provides for fascinating reading and surprising accessibility in a scholarly edition. I hope that, with this article, organists will be able to choose the editions that best fit their needs and that they will feel inspired to consult multiple editions when enjoying and performing Buxtehude's music.

Example 5: Numerous subtle changes between Beckmann's 1971 and 1997 editions

(a) BuxWV 146, mm. 79–84, in Beckmann 1971

(b) BuxWV 146, mm. 79–84, in Beckmann 1997

* Asterisks mark altered notes, rhythms, durations, or performance directions, and not the several minor changes in notation. Note that the crowded layout to save space is the author's, not Beckmann's.

Common Editions of Buxtehude Free

Organ Works

Albrecht, Christoph, ed. *Neue Ausgabe sämtlicher Orgelwerke*. Kassel: Bärenreiter, 1994–98. (Edition BA 8221–23)

Beckmann, Klaus, ed. *Sämtliche Orgelwerke*. Wiesbaden: Breitkopf & Härtel, 1971–72. (Performer's edition EB 6661–62)

Beckmann, Klaus, ed. *Sämtliche Orgelwerke*. Wiesbaden: Breitkopf & Härtel, 1971–72. ("Scholarly" edition EB 6621–22)

Beckmann, Klaus, ed. *Sämtliche Orgelwerke*. Revised New Edition. Wiesbaden: Breitkopf & Härtel, 1997. (Edition 6661–62)

Belotti, Michael, ed. *Dieterich Buxtehude: The Collected Works, Volume 15 (Part 1 A & B Preludes, Toccatas and Ciaconas for Organ (pedaliter))*. Kerala J. Snyder and Christoph Wolff, general editors. Williamstown, MA: The Brodeur Trust, 1998. (ISBN 0-8540-7515-2)

Hedar, Josef, ed. *Sämtliche Orgelwerke*. København: W. Hansen, 1952. (Edition 3921–22)

Spitta, Philipp. *Organ Works (1875/1939)*. Revised by Max Seiffert. Leipzig: Breitkopf & Härtel, 1952. Reprint edition. New York: Dover, 1988. (ISBN 0-486-25682-0)

Notes

1. In his preface, Finn Viderø claims Beckmann's editorial practice derives from nascent ideas in Viderø's articles (Preface to *Dieterich Buxtehude: Nine Organ Pieces* [Copenhagen: Engstrøm & Sødring, 1985], V). Viderø also questions Beckmann's musicality (see footnote 10).

2. When sources greatly disagree, some editions provide transcriptions of the relevant sources in addition to any attempts to make a convincing work by conflating sources. See these instances in the Concordance of Common Editions (Table 1): BuxWV 142, 149, 151, and 155.

3. Belotti's preface provides a solid and up-to-date summary of sources. For an engaging and more detailed discussion of nearly every modern edition up to 1987, see Lawrence Archbold, "Why are there so many Buxtehude editions?" *The American Organist* 21 (May 1987): 87–88.

4. For more on his methods, see Klaus Beckmann, "Textkritische Überlegungen zu Buxtehudes Orgelwerken," *Musik und Kirche* 38 (1968), 106–113, and Klaus Beckmann, Introduction to *Nicolaus Bruhns: Sämtliche Orgelwerke* (Wiesbaden: Breitkopf & Härtel, 1972). For criticisms of Beckmann's methodology, see Michael Belotti, *Die freien Orgelwerke Dieterich Buxtehudes: Überlieferungsgeschichtliche und stilkritische Studien* (Frankfurt am Main: Peter Lang (Europäische Hochschulschriften, Series 36, Musikwissenschaft, vol. 136, 2nd ed.), 1997), 5–15. Note that despite Beckmann's attempts at an objective methodology involving analogies to other works and the analysis of transmission, inferred musical logic, and musical context, his procedures continue to be necessarily subjective. Albrecht, who adopted Beckmann's approach after all, produced a significantly different edition for Bärenreiter. Inner textual criticism has also enabled Beckmann to produce some of the most successful performing editions of music by other late seventeenth- and early eighteenth-century German composers such as Andreas Kneller (EB 8430), Georg Böhm (EB 8087), and Nicolaus Bruhns (EB 6670) from extremely corrupt or disfigured sources.

5. For a summary of this grouping issue, see Leon W. Couch III, "Review Feature: New Buxtehude Edition," *THE DIAPASON* (October 2000): 10. After much praise of Beckmann's results, Archbold calls Beckmann's groupings in BuxWV 149 "simply terrible" (Archbold, "Why are there so many," 89).

6. For a sample comparison between Albrecht's and Beckmann's old editions using BuxWV 155, see Peter M. Marshall, "Neue Ausgabe sämtlicher Orgelwerke, edited by Christoph Albrecht," *Early Keyboard Journal* 13 (1995), 153.

7. See Couch, 10, for a fairly lengthy discussion of this junction and the use of pedals in BuxWV 142.

8. Marshall, 152.

9. In "Why are there so many," pp. 88–90, Archbold demonstrates the value of detailed comparison

between different scores of BuxWV 149 as a model for students new to this repertory. With exhortations that still hold true today, Archbold encourages every performer of this repertory to become an "amateur musicologist." The striking differences he observes change the effect of several passages in BuxWV 149. He also briefly examines BuxWV 156 and 155.

10. While promoting his own edition, Viderø criticizes Beckmann for not going far enough: "Beckmann, as a musicologist, contents himself with merely going over the whole of the source material—and that most meticulously—without commenting on a number of questionable passages, and finally when he does attempt an emendation he appears to lack a sense of style and an ear for musical structure" (Viderø, V). Viderø's 1985 edition of nine works certainly does present "radical reconstruction" (ibid.). Although most teachers would hesitate to recommend Viderø's edition for this reason, his edition seems more idiomatic to the organ and his wilder conjectures will fascinate and provoke those familiar with a more conservative approach. Viderø's critical notes are especially helpful here, because they clearly argue his reasoning in addition to avoiding abbreviations and using complete sentences—performers are likely to use such notes.

11. Only the luxurious Belotti edition provides immediately comprehensible critical notes. Not only are they in English, the amount of abbreviations is held to a minimum. Peter Williams harshly criticizes this wonderfully extravagant feature, because copiousness not only increased the printing cost, it forced Belotti's publisher to use two volumes rather than one for the *pedaliter* prelude (Peter Williams, "Reviews of Music: Dieterich (sic) Buxtehude, *The Collected Works*, Vol. 15—Keyboard Music," *The Organ Yearbook* 49 (2000): 175). I would argue that the volume's easy-to-read introduction and notes will encourage performers, not just a minority of scholars, to consult them regularly. Albrecht's critical notes use even more abbreviations than Beckmann's 1997 edition, but the formatting of Albrecht's actually makes them easier for a determined scholar to navigate. The critical notes to Beckmann's 1971 scholarly edition are worse—one respected scholar commented that his dense

abbreviations are "musicological hieroglyphics."

12. Belotti also separates perceived *manualiter* and *pedaliter* works. Only Albrecht chooses a straightforward ordering sorted simply by key, which benefits the user and the publisher: popular works are distributed throughout all the volumes, necessitating purchase of them all.

13. "An initial investigation revealed that in almost all of these instances [where the relationship between the sources must be considered] the musical text would remain the same, the only difference being that Agricola's corrections [in the derivative manuscript] would now have to appear in the critical report as the work of the editor. The publishers and the editor have therefore agreed for the moment to draw attention to the altered state of the sources merely by publishing this addendum" (Christoph Albrecht, Introduction to *Neue Ausgabe sämtlicher Orgelwerke*, vol. 1 [Kassel: Bärenreiter, 1994], xv).

14. Simplifying comparison between their editions, Albrecht expanded Beckmann's 1971 sigla for sources and editions. With one addition in his 1997 edition, Beckmann used Albrecht's update.

15. See Couch, 10–11, for a discussion of alternative solutions in the *gigue* fugue of BuxWV 142 and an echo passage in BuxWV 146. One might reasonably employ the pedal differently in the continuo section of BuxWV 149 and the opening of BuxWV 155 to great effect as well.

16. Belotti's is the only edition that leaves the music on two staves—one of its major advantages. See my review of Belotti's edition for more details on this advantage (Couch, 10). Albrecht also follows the modern practice of three staves. The *Tocatta in D Minor*, BuxWV 155, incidentally, provides a case not solvable by the three-staff notation, for the scribe specifies that the organist herself should make the choice whether to use pedal! In m. 20, the source states "P. vel M." (pedal or manual).

17. Klaus Beckmann, Introduction to *Dieterich Buxtehude: Sämtliche Orgelwerke*, vol. 1 (Wiesbaden: Breitkopf & Härtel, 1971–72), 8.

18. Geoffrey Webber, "Through a glass darkly: Dieterich Buxtehude: *Sämtliche Orgelwerke*, vols. 1 & 2," *Early Music* 26:4 (November 1998): 678–79. This upbeat pattern of three eighths after an eighth rest is far less common than Webber suggests, but

one may perceive a certain "choppiness" due to duplets in the scores. Webber also points out that the original beaming in cases such as BuxWV 158 seems to communicate something musical that standardized beaming conceals.

19. Archbold provides several other good reasons for the B-flat major dominant seventh (Lawrence Archbold, "Music Reviews: Dieterich Buxtehude. *Neue Ausgabe sämtlicher freien Orgelwerke*. Hrsg. von Christoph Albrecht," *Notes—Quarterly Journal of the Music Library Association* 52:4 (June 1996): 1313).

20. Albrecht, xii. For a fine review of the Albrecht edition and a provoking discussion of two competing interpretations of the troublesome *Toccatina in D Minor*, BuxWV 155, see Marshall, 153–55. Incidentally, I was unable to locate the error in Albrecht's *Quellenverzeichnis* that Marshall identified on p. 154 of his review, leading me to believe the editor corrected them in the revised edition of 1997, but the confusing labeling of BuxWV 167 and 169 persists.

21. This conclusion obviously contradicts one reviewer who boldly states that Belotti's edition "renders all other editions superfluous" and that it "is the only one you will ever need" (David Pontsford, "Buxtehude Defined," *Choir & Organ* 8:2 (March–April 2000), 16 and 18). Pontsford praises Belotti's goal of "presenting a text representing as much of Dieterich Buxtehude's conception of the work as can be recovered by a conservative handling of the surviving sources" (Belotti, xxii), but forgets to remind performers that these volumes obligate them to not only read but contemplate the critical notes of the accompanying volume before playing a note. (See Couch, 10.)

22. The Lindemann *Tablature* fuses the *gigue* fugue and the preceding free section, while the Codex E. B. and the Berlin Manuscript stop on a long chord before proceeding into the fugue. In the middle of the *gigue* fugue, the two latter sources supply two extra beats of music. Approximately sixteen bars later, the Lindemann *Tablature* then supplies two extra beats. As a result, the metrical placement at the very end of the fugue finally agrees!

23. The two principal sources, the Schmahl *Tablature* and the Müller Manuscript, diverge dramatically. Neither by themselves is completely satisfactory. Seiffert's edition conflates the two. The Schmahl *Tablature* contains 36 measures of somewhat dubious music not found in the Müller Manuscript. Here, Belotti writes that "a truly authoritative text is impossible" and that "it should be possible to produce a version [through conflation]" (Belotti, vol. 15B, 125). Both Beckmann and Albrecht offer possible solutions. Without the source, Hedar's versions, incidentally, are not trustworthy transcriptions.

24. As mentioned in this and other articles, BuxWV 155 derives from an extremely corrupt and, unfortunately, unique source. One should consult the critical notes and several editions when studying this work and tailoring an interpretation for performance. (One should go beyond Belotti's transcriptions of the sources.)

Dr. Leon W. Couch III, D.M.A., Ph.D., coordinates and teaches the music theory curriculum at Texas A&M University. Earlier as a graduate student, Couch maintained an organ studio and taught theory courses at the University of Cincinnati's College-Conservatory of Music. Later he served as an Adjunct Professor of Mathematics at the university. Dr. Couch's research interests are in historical music theory, Schenkerian analysis, and analysis of electronic music. He is currently investigating the role of musical rhetoric in late seventeenth- and early eighteenth-century German music. For three years, Couch also served as music director at Concordia Lutheran Church, Cincinnati, Ohio. He is currently music director and organist for Our Saviour's Lutheran Church in College Station, Texas.

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Cover Feature

**Martin Ott Pipe Organ Company,
Inc., St. Louis, Missouri
First United Methodist Church,
Jackson, Michigan**

From the organ builder:

In 1996, I was contacted by the First United Methodist Church in Jackson, Michigan about their desire to hear and examine one of our instruments. We arranged to meet with representatives of their organ study committee and consultant Dr. Albert Bolitho at St. John's Lutheran Church in Decatur, Illinois, where we had just finished the installation of a three-manual organ. A few weeks later, I was invited to come to Jackson and inspect their 1922 Austin organ. It became apparent that multiple repairs in recent years had not prevented the ongoing decay of this instrument and that it was doomed to fail within a short time. The organ study committee engaged in many lengthy discussions and much soul searching before determining that their organ must be replaced. Subsequently, I was asked to prepare a proposal for a new instrument. Further study by the committee brought about a recommendation to the congregation for a renovation of the church sanctuary and chancel in order to enhance their worship space and provide an optimum setting for the proposed new organ. On November 22, 1998, my firm received the commission to build a new organ for the First United Methodist Church.

1. Casework

The free-standing organ case is based on classic European design and complements the existing Gothic Revival architecture of the 1870 sanctuary. This attractive neo-Gothic styled organ case, made out of stained oak, complements the furnishings of the sanctuary. The case blends and focuses the organ sound into the room. The Violon 16' and Principal 8' pipes, made from polished tin, are located in the façade. The height of the tallest pipe in the façade is approximately 20 feet. The Great and Pedal divisions are unenclosed while the Swell and Choir divisions are under expression. The Great and Pedal divisions are at the same elevation as the façade pipes. The Choir division is located below the façade pipes of the Great division and behind the ornamental grillework. The Swell is at the same elevation as the Great and sits behind in its own case, flanked by the larger tin pipes of the Pedal.

2. Wind Chests

Slider chests were used for the entire organ, except for the offset chests. Slider chests provide a cohesive sound because all pipes of the same pitch stand above the same wind channel. Since these pipes are from different stops, but are receiving the same wind, they are able to blend and enhance the ensemble of the instrument. Because a choir has many voices that blend into tone sound, church music (i.e., hymn singing, choral anthems) requires an instrument that enhances a blending of the human voice. The slider wind chests complement choral and congregational singing.

3. Action

The organ primarily uses electric pull-down action. Some of the larger pipe ranks are located on offset wind chests and use electro-pneumatic action.

4. Console

The console features French-style curved terraced stop jambs in cherry



Martin Ott Opus 97, First United Methodist Church, Jackson, Michigan

wood; it is detached from the main organ case and is movable, providing flexibility in various arrangements of the choir and instrumentalists. The solid state, multi-level combination action allows different organists to save their stop combinations in separate "file folders." The console has a MIDI interface connection. This interface can record a player's performance and give an authentic playback as well as preserve important performances. This, too, is also an aid for the organist in deciding the registration.

5. Tonal Design

The organ is designed to lead congregational singing, accompany the choirs, and play the various styles of organ literature. All four pipe families (principal, flute, string and reed) are well represented. The Great division, with its grand principal chorus, is the foundation of the entire instrument. The Swell division, in French style, gives a romantic attribute to the instrument, while the Choir division provides softer accompanying stops and solo voices. A stop of special note is the Choir's 1 1/2' Septime, which adds an interesting color not available on most organs. The Dolce Celeste 8' from the previous Austin organ was retained in the Choir.

The reed family is well represented. The Festival Trumpet 8' is mounted horizontally to project the sound to the congregation and is the strongest reed in the organ. The Trumpet 16' and 8' on the Great are designed to blend with

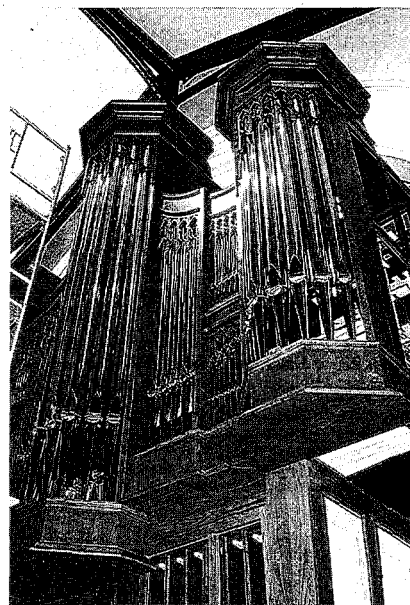
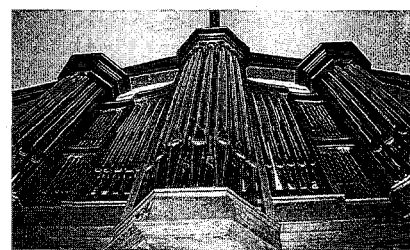
the Great principal chorus. The Swell reeds are built in the French Romantic style. They provide color but do not stand out as much as the festival Trumpet. The bold Krummhorn 8' and lush English Horn 8' of the Choir division are solo stops and can be used to highlight a melody. The harmonic flutes in the Swell, one made of cherry wood and the other in tin, provide an interesting tonal color. Harmonic pipes are purposely overblown so that the pitch sounds an octave higher than normal. This produces a clear, transparent sound, similar to a transverse flute.

The Pedal and Swell divisions were installed early in 2002. The main case, containing the Great and Choir divisions, was shipped and installed in August of 2002. Voicing of the instrument was completed in November 2002.

The following people participated in the building of this organ:

Alexander I. Bronitsky
William Dunaway
Hans-Ulrich Erbslöh
Eileen Gay
Donna Hodges
Alex D. Leshchenko
Richard Murphy
Earl C. Naylor
Martin Ott
Sascha Ott
Jeff Spittler.

We wish to express our gratitude to Timothy Meunier, director of music ministries, organists Brian Buehler and Laurie Meunier, the members of the organ building/sanctuary renovation



Façade

committee and its chairman Earl Poleski, Rev. Ed Ross and the members of the First United Methodist Church for awarding us this commission and creating a fine environment for this instrument. We especially thank Dr. Albert Bolitho for facilitating the organ building process. His consultation, suggestions and support were most helpful. Having worked with him previously on the organ for First Congregational Church in Battle Creek, we were happy to work with him again.

Extensive electrical wiring in the organ was completed by our colleague Dick Houghten. We are thankful that he could be a part of this project. Acoustician Scott Riedel and architect Lincoln Poley contributed to the success of this organ.

—Martin Ott

From the organ consultant:

It has been a pleasure to work with the organ committee and building committee throughout the planning and decision process that has led to the selection of this wonderful new pipe organ. The people on the committee were very conscientious and they dedicated countless hours in study and discussion, not to mention trips to visit organs in other churches.

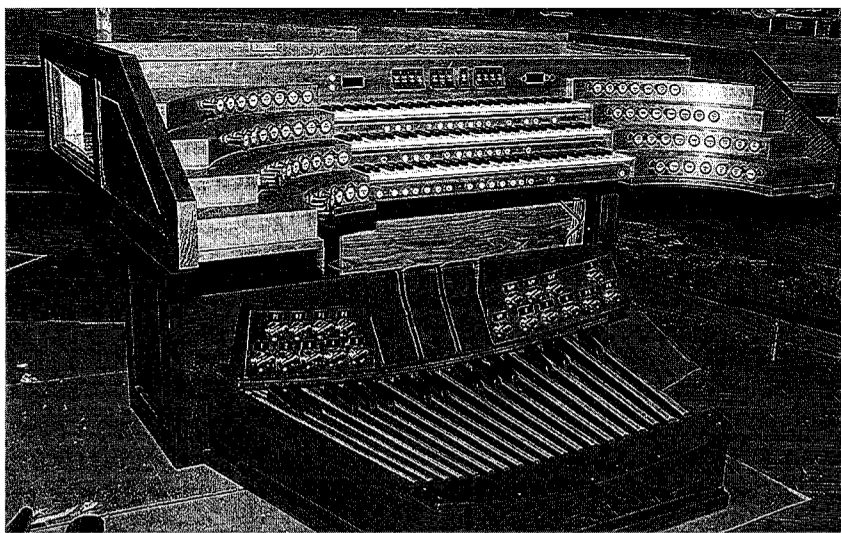
Preliminary discussions centered upon evaluating the old 1922 Austin,

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Ott console



J.H. & C.S. Odell Opus 86, dedicated February 13, 1870 (archive photo)



Austin Opus 1043, dedicated October 12, 1922 (archive photo)

acoustics of the church, placement of choirs and liturgical appearance of the chancel, and future musical needs of the church. From these discussions a "vision" for the future was developed that concentrated upon the organ but also included acoustics and liturgical architecture. The committee began serious study of organ construction and design. After several visits to other churches and listening to many pipe organs, the committee requested select-

ed builders to bid on a carefully designed three-manual specification. After much serious thought, the committee unanimously recommended that Martin Ott be selected to build the new organ.

The new organ was designed principally to be a liturgical instrument. As such, it has a full complement of tonal resources to lead congregational singing, accompany voices or instruments and to play solo organ literature.

Two very quiet stops noted for their ethereal sound were retained from the old organ to provide for meditative moments. There are beautiful flutes throughout all divisions of the organ; some are bass flutes and used in the Pedal, some are on the manuals to be used as solo voices or for accompaniments, and some are pitched very high near the limits of human hearing. The organ has an abundance of reed voices; some are colorful stops for solo effects, such as the Krummhorn and English Horn on the Choir division or the Hautbois on the Swell division. Some are ensemble voices used to provide rich timbre, such as the 16' or 8' Trumpet on the Great division or the Bombarde, Trompette and Clairon on the Swell division. The 16' Trombone in the Pedal division provides a sturdy bass for the whole organ. For the discriminating organist, there is a complete Principal chorus on each manual and a complete Principal chorus for the Pedal division.

The organ boasts some unique features such as a high-pitched 1 1/2' Septime on the Choir division, Cornet combinations located on the Choir and Swell divisions and a 32' Bourdon. Crowning the entire ensemble and located at the top of the organ behind the center tower are the horizontal pipes of the Festival Trumpet, a stop that will find much use for congregational singing and wedding processions.

The façade of the organ was designed to architecturally complement the hammer beam ceiling and other woodwork in the sanctuary. Its artistic design and impressive appearance accentuate the height and grandeur of the room and also demonstrate the craftsmanship of the Martin Ott organ firm. The console, with its elegant keyboards and wood finish, incorporates solid state switching that enables the organist to change registrations quickly. Stops are placed on either side of the keyboards, thus making it possible for the console to have a low profile.

The instrument is a distinguished addition to other significant organs in Michigan and surrounding states and will undoubtedly attract considerable attention among churches, organ aficionados and organists. Truly the church has been blessed with a beautiful instrument that will enhance worship both now and far into the future.

—Dr. Albert Bolitho

History of the Pipe Organs at First United Methodist Church

In 1869, prior to the completion of the present sanctuary, the congregation of the Jackson Methodist Episcopal Church contracted with the J.H. & C.S. Odell organbuilders of New York to build an organ for the new church. The new organ, Opus No. 86, was shipped to Jackson in early February 1870 and installed in time for the church dedication on Sunday, February 13, 1870. On the following Saturday, February 19, the congregation hosted a dedicatory recital played by Elihu Cooley, Esquire. The organ was a mechanical action one-manual instrument consisting of 12 stops and was housed in a handsome Gothic Revival case with stenciled pipes. The cost of the organ was assumed by the church's Ladies' Society. This organ faithfully served the growing congregation for the next 51 years.

In 1921, the congregation embarked on a major renovation and expansion of the church facilities. Along with a remodeled chancel and choir loft, the sanctuary was expanded to the north with the addition of a larger balcony. The Odell organ was replaced with a new electro-pneumatic action instrument built by the Austin Organ Company of Hartford, Connecticut. The Austin organ, Opus No. 1043, consisted of 3 manuals and 29 ranks of pipes. The organ was dedicated on October 12, 1922 with a recital by Francis Mackay, organist of St. Paul's Cathedral, Detroit. In later years, chimes were added to the organ and in 1973 the Austin firm revoiced the instrument with the addition of 7 new ranks of pipes and replacement of most 1922 pipework. This

organ was sold to the Temple Organ Company in January 2001.

Unless indicated otherwise, photos are by John Woodring (copyright © John Woodring Photography), member, National Press Photographers Association and Professional Photographers of Michigan.

Martin Ott Opus 97 First United Methodist Church, Jackson, Michigan 61 ranks, 56 stops

GREAT			
16'	Violon*	61	75% tin
8'	Principal	61	75% tin
8'	Violon (ext)*	12	75% tin
8'	Chimney Flute	61	40% tin
4'	Octave	61	75% tin
4'	Spire Flute	61	40% tin
2 1/2'	Twelfth	61	75% tin
2'	Fifteenth	61	75% tin
1 1/2'	Mixture IV-VI	330	75% tin
16'	Trumpet*	61	75% tin
8'	Festival Trumpet*	61	75% tin
8'	Trumpet	61	75% tin
	Chimes		
	Zimbelstern		

SWELL (Enclosed)			
16'	Bourdon* (ext)	12	oak
8'	Bourdon*	61	40% tin
8'	Flûte Harmonic	61	cherry
8'	Viol di Gamba	61	75% tin
8'	Voix Celeste (TC)	49	75% tin
4'	Principal	61	60% tin
4'	Flûte Harmonic	61	40% tin
2 1/2'	Nazard	61	75% tin
2'	Nachthorn	61	40% tin
1 1/2'	Tierce	61	75% tin
2'	Mixture IV-V	268	75% tin
16'	Bombarde* (1-12 L/2)	61	75% tin
8'	Trompette	61	75% tin
8'	Hautbois	61	75% tin
4'	Clairon	61	75% tin
	Tremulant		

CHOIR (Enclosed)			
8'	Violin Diapason	61	75% tin
8'	Stopped Flute	61	cherry
8'	Dolce Celeste II	110	Austin
4'	Principal	61	75% tin
4'	Chimney Flute	61	40% tin
2'	Octave	61	75% tin
2 1/2'	Sesquialtera II	112	40% tin
1 1/2'	Larigot	61	40% tin
1 1/2'	Septime	61	40% tin
1'	Scharff IV	224	75% tin
8'	Festival Trumpet	(Gt)	
8'	Krummhorn	61	75% tin
8'	English Horn	61	75% tin
	Tremulant		

PEDAL			
32'	Bourdon*	12	Austin
16'	Principal*	32	75% tin
16'	Violon	(Gt)	
16'	Subbass*	32	Austin
16'	Bourdon	(Sw)	
8'	Octave	32	75% tin
8'	Violon	(Gt)	
8'	Gedeckt	32	40% tin
8'	Bourdon	(Sw)	
4'	Octave	32	75% tin
4'	Bourdon	(Sw)	
2 1/2'	Mixture IV	128	75% tin
16'	Trombone*	32	pine
16'	Bombarde	(Sw)	
8'	Trumpet	(Gt)	
4'	Clairon	(Gt)	

Couplers

Swell to Great 16' & 8'
Choir to Great 8'
Swell to Choir 8'
Choir to Choir 16'
Choir Unison Off
Choir to Choir 4'
Great to Pedal 8' with reversible thumb & toe pistons
Swell to Pedal 8' with reversible thumb & toe pistons
Choir to Pedal 8' with reversible thumb & toe pistons
Choir to Pedal 4' with reversible thumb & toe pistons

*An asterisk indicates electro-pneumatic action.

Combination action with 100 levels of memory:

Gt	1-2-3-4-5-6	thumb
Sw	1-2-3-4-5-6	thumb
Pos	1-2-3-4-5-6	thumb
Ped	1-2-3-4-5-6	thumb & toe
General	1-2-3-4-5-6-7-8	thumb & toe
Cancel		thumb
Set		thumb
Tutti		thumb & toe

Accessories

Crescendo pedal
Adjustable bench (by crank) and back rest
Clock
Power indicator light
MIDI interface

New Organs



**Bedient Pipe Organ Company,
Roca, Nebraska
The Episcopal Church of St. John
the Baptist, Thomaston, Maine**

The pastor and congregation at The Episcopal Church of St. John the Baptist chose to view the fundraising for their new organ as a time to rededicate themselves to God with open hearts. With this rededication came the new Bedient pipe organ—a new organ for an old church, a robust sound for a thriving congregation.

Based upon the Phoenix model in our Legacy line, this 803-pipe, II/13, self-contained organ speaks from the front left of the nave. The façade pipes draw upon the Principal 8' and are ornamented with 23-carat gold leaf and ornaments. Made of Honduras mahogany, the casework is stylistically fitting with the room, adorned with pipe shades of a nautical theme incorporating the church crest. To best serve the needs of the church, this organ has mechanical key action, electronic stop action with 8 levels of memory, and the Swell is under expression.

The first of three organ celebration concerts was performed on February 21, 2004 by Sean Fleming accompanied by an orchestra from Boudoin College

in the performance of the Poulenc *Concerto for Organ* and the Handel *Concerto for Organ in B-flat*. This organ endeavor was near and dear to the heart of our company because of the late Myron Roberts, a member of the organ committee, had been a past organ instructor of our president, Gene Bedient.

GREAT

- 8' Principal
- 4' Octave
- 2' Octave
- Sesquialtera II
- Mixture II-III

SWELL

- 8' Salicional
- 8' Voix céleste
- 8' Gedackt
- 4' Spitzflute
- 2' Doublette
- 8' Cromorne/Trumpet

PEDAL

- 16' Subbass
- 8' Flute

Accessories

- Great/Pedal
- Swell/Pedal
- Swell/Great
- Tremulant



**Goulding & Wood, Inc.,
Indianapolis, Indiana
First Presbyterian Church,
Washington, North Carolina**

Washington, North Carolina was founded in the 1770s and in 1776 became the first town to adopt the name Washington. In recent years, Washington has seen a vigorous renewal of its downtown. First Presbyterian Church has contributed to the growing cultural life with the installation of a new pipe organ in an expanded chancel area. Though the room is of modest size and acoustics, the congregation expressed great desire for a comprehensive instrument that would support worship and recital use. The stoplist reflects these various desires and constraints by providing a maximum amount of tonal color within a small three-manual scheme.

All main chests are the firm's exclusive design of electro-pneumatic slider and pallet windchests, with pipework voiced on relatively light wind pressures yet with generous scales. Flutes and principals are from Jacques Stinkens Orgelpijpenmakers, with reeds, strings, bass and façade pipes from A. R. Schopp's Sons, Inc. New wooden pipework, including the boots and resonators of the Pedal reed, were made in the Goulding & Wood shop.

Given the shallow chamber and the careful placement of chests, the instrument speaks freely into the room without undue force or overwhelming volume. Dedication recitals marking the completion of the project feature Nicholas Bowden on September 12, Robert King on October 17, church organist Mike Morgan on December 19, and Vance Harper Jones on February 20, 2005.

GREAT

- 16' Gemshorn (ext Ch)
- 8' Principal
- 8' Bourdon
- 8' Gemshorn (Ch)
- 4' Octave
- 4' Flûte conique
- 2½' Quint
- 2' Super Octave
- 1½' Terz
- 1½' Mixture IV
- 8' English Trumpet
- Tremolo
- Gt/Gt 16-Unison Off-4

SWELL

- 16' Gedackt (ext)
- 8' Geigen Principal
- 8' Geigen Celeste (GG)
- 8' Gedackt
- 4' Principal
- 4' Clear Flute
- 2' Octave
- 1½' Quint
- 2' Plein Jeu III-IV
- 16' Basson-Hautbois
- 8' Trompette
- 8' Hautbois (ext)
- 4' Clairon
- Tremolo
- Sw/Sw 16-Unison Off-4

CHOIR

- 8' Rohr Flute
- 8' Gemshorn
- 8' Gemshorn Celeste (TC)
- 4' Fugara
- 4' Spiel Flute
- 2½' Nazard (TC)
- 2' Principal
- 2' Block Flute
- 1½' Tierce (TC)
- 1' Scharf III
- 8' Clarinette
- Tremolo
- Ch/Ch 16-Unison Off-4

PEDAL

- 32' Resultant
- 16' Gemshorn (Ch)
- 16' Subbass
- 16' Gedackt (Sw)
- 8' Octave
- 8' Flute (ext Subbass)
- 8' Flute (Sw)
- 4' Octave
- 4' Gedackt (Sw)
- 2' Mixture III
- 16' Lieblich Posaune
- 16' Basson (Sw)
- 8' Basson (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, * = RCCO centre event, += new organ dedication, += OHS event.

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

UNITED STATES East of the Mississippi

15 DECEMBER
Christmas carol sing; Grace Church, New York, NY 12:15 pm
Mozart, *Missae Breves*; St. Bartholomew's, New York, NY 7:30 pm
Gregory Eaton; St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm

16 DECEMBER
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm, also 12/18
Music of the Baroque; Grace Lutheran, River Forest, IL 8 pm

17 DECEMBER
Gregory Peterson; Old South Church, Boston, MA 12:15 pm
Adventori; St. Bartholomew's, New York, NY 7:30 pm
Steinbach and Helvey Piano Duo; Trinity Lutheran, Lansdale, PA 8 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Evanston Township High School Chorus; Fourth Presbyterian, Chicago, IL 12:10 pm
Handel works; St. James Cathedral, Chicago, IL 7:30 pm
Music of the Baroque; St. Michael's, Chicago, IL 8 pm
Cathedral Ringers Handbell Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

18 DECEMBER
Candlelight Carol Service; Trinity Church, Boston, MA 4 pm, also 12/19, 4 & 7 pm
Britten, *A Ceremony of Carols*; Grace Church, New York, NY 3 pm
Christmas Carol Service; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Charpentier, *Midnight Mass*; St. Bartholomew's Episcopal, Atlanta, GA 8 pm
Music of the Baroque; Divine Word Chapel, Techny, IL 8 pm, also 12/19 at 3 pm
John W.W. Sherer & Tower Brass; Fourth Presbyterian, Chicago, IL 5 pm

19 DECEMBER
Lessons & Carols; South Church, New Britain, CT 4 pm
The Chorus of Westerly; Performance Hall, Westerly, RI 4 pm, 6 pm, & 8 pm
Lessons and Carols; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Lessons & Carols; Grace Church, New York, NY 11 am
Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 11 am and 4 pm
Advent Lessons & Carols; Trinity Church, New York, NY 11:15 am
Bach, *Christmas Oratorio*, Parts I-III; St. Bartholomew's, New York, NY 3 pm
Jennifer Pascual; Cathedral of St. Patrick, New York, NY 4:45 pm
Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm
Christmas Carol Sing; Our Lady of Sorrows, South Orange, NJ 4 pm
Handel, multi-media *Messiah*; East Liberty Presbyterian, Pittsburgh, PA 7 pm
Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
Handel, *Messiah*, sing-along; St. Luke Catholic Church, McLean, VA 7:30 pm
Karel Paukert, with handbell and vocal choirs; The Cleveland Museum of Art, Cleveland, OH 1:30 pm
Lessons & Carols; Church of the Nativity, Episcopal, Huntsville, AL 5 pm
Christmas concert, with orchestra; First Presbyterian, Arlington Heights, IL 4 pm
Allison Boccia; Holy Name Cathedral, Chicago, IL 3:30 pm, followed by choral vespers
Bach, *Cantata 133*; St. Luke's, Chicago, IL 4 pm
Lessons & Carols; House of Hope Presbyterian, St. Paul, MN 9 and 11 am

Lessons & Carols; Cathedral of St. Paul, St. Paul, MN 3 pm

21 DECEMBER
Ray Cornils, with brass, choir, and handbells; Portland City Hall, Portland, ME 7:30 pm
Christmas concert; St. Bartholomew's, New York, NY 7:30 pm

22 DECEMBER
Gregory Eaton; St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm
Britten, *A Ceremony of Carols*; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm

24 DECEMBER
George Sargeant; Old South Church, Boston, MA 12:15 pm
Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Lessons & Carols; Grace Church, New York, NY 8 pm
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5, 7, 9, 11 pm
Nancy Lancaster; House of Hope Presbyterian, St. Paul, MN 10 pm
Lessons & Carols; Cathedral of St. Paul, St. Paul, MN 10:45 pm

26 DECEMBER
Bach, *Cantata 152*; Holy Trinity Lutheran, New York, NY 5 pm
Lessons & Carols; Trinity Church, Portsmouth, VA 10:30 am

31 DECEMBER
Dong-ill Shin; Old South Church, Boston, MA 12:15 pm
Lessons & Carols; Church of the Advent, Boston, MA 6 pm
Bach, *Brandenburg Concerti*; St. Bartholomew's, New York, NY 8 pm
William Trafka; St. Bartholomew's, New York, NY 11 pm

2 JANUARY
Epiphany Lessons & Carols; Church of St. Joseph, Bronxville, NY 3 pm
Bach, *Christmas Oratorio*, parts IV-VI; St. Bartholomew's, New York, NY 3 pm
Bach, *Cantata 58*; Holy Trinity Lutheran, New York, NY 5 pm
Valerie Lefever; Grace Lutheran, Lancaster, PA 4 pm
Feast of Lights Service; Cathedral Church of the Advent, Birmingham, AL 5 pm
Choral Evensong; St. James Cathedral, Chicago, IL 4 pm

5 JANUARY
Gregory Eaton; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm
James Derr; Trinity Episcopal, Portsmouth, VA 12:15 pm

6 JANUARY
Mass of *Tournaï*; Trinity Church, New York, NY 6 pm

7 JANUARY
Jacob Street; Old South Church, Boston, MA 12:15 pm

9 JANUARY
Fred Teardo; Woolsey Hall, Yale University, New Haven, CT 8 pm
S. Wayne Foster; Royal Poinciana Chapel, Palm Beach, FL 5 pm
Robin Hensley; Peachtree Road United Methodist, Atlanta, GA 3 pm
Faythe Freese; First Presbyterian, Nashville, TN 4 pm

Paul Jacobs; First United Methodist, Montgomery, AL 3:30 pm
Epiphany Evensong; St. Luke's Episcopal, Evanston, IL 4:30 pm

10 JANUARY
Paul Bisaccia; Avery Heights, Hartford, CT 7:30 pm

12 JANUARY
Simply Gershwin; Brookhaven National Laboratory, Upton, NY 12 noon
Gregory Eaton; Church of St. Ann & The Holy Trinity, Brooklyn, NY 1:10 pm

13 JANUARY
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm, also 1/15

14 JANUARY
Abbey Hallberg-Siegfried; Old South Church, Boston, MA 12:15 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm
Tom Trenney & Jeremy David Tarrant; First Presbyterian, Birmingham, MI 7:30 pm

Bert Adams; FAGO
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16 JANUARY
Bach, *Cantata 56 & 82*; St. Bartholomew's,
New York, NY 3 pm
Len Langrick; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm
Gail Archer; Our Lady of Sorrows, South
Orange, NJ 3 pm
Felix Hell; Trinity Episcopal, Portsmouth, VA
4 pm
Bruce Barber; St. James Cathedral, Chica-
go, IL 4 pm

19 JANUARY
Dong Ho Lee; Woolsey Hall, Yale University,
New Haven, CT 12:30 pm
Gregory Eaton; Church of St. Ann & The
Holy Trinity, Brooklyn, NY 1:10 pm
Eric Plutz; St. Luke Catholic Church,
McLean, VA 1 pm

21 JANUARY
Rosalind Mohnsen; Old South Church,
Boston, MA 12:15 pm
James David Christie; St. Paul's Episcopal,
Wilmington, NC 7:30 pm
Tom Trenney, silent film accompaniment;
Cathedral Church of St. Paul, Detroit, MI 8 pm
Martin Jean, hymn festival; Cathedral of the
Assumption, Louisville, KY 7:30 pm
Gail Archer; Fourth Presbyterian, Chicago, IL
12:10 pm

22 JANUARY
Bradley Hunter Welch, workshop; Covenant
Presbyterian, Fort Myers, FL 10 am
VocalEssence; Ordway Center, St. Paul, MN
8 pm

23 JANUARY
Super Bell XIII; First Church of Christ,
Wethersfield, CT 4 pm
Woo-sug Kang; Woolsey Hall, Yale Universi-
ty, New Haven, CT 8 pm
Choral Evensong; St. Peter's by-the-Sea
Episcopal, Bay Shore, NY 5 pm
Stuart Forster; St. Peter's by-the-Sea Epis-
copal, Bay Shore, NY 6 pm
Kola Owolabi; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm
Maxine Thevenot; Ursinus College, Col-
legeville, PA 4 pm
Lee Dettra, with soprano; Holy Trinity Lutheran,
Lancaster, PA 4 pm
Frederick Swann; Second Presbyterian, Bal-
timore, MD 3 pm
Matthew Dirst; Jacoby Symphony Hall, Jack-
sonville, FL 3 pm
Bradley Hunter Welch; Covenant Presbyter-
ian, Fort Myers, FL 4 pm
Aaron David Miller; Zion Lutheran, San-
dusky, OH 4 pm
Atlanta Baroque Orchestra; Peachtree Road
United Methodist, Atlanta, GA 3 pm

24 JANUARY
Music of the Baroque; Harris Theater for
Music and Dance, Chicago, IL 7:30 pm

25 JANUARY
The New York Virtuoso Singers; St.
Bartholomew's, New York, NY 7:30 pm
Moscow Nights; Andy Griffith Theatre, Mt.
Airy, NC 7:30 pm

26 JANUARY
Kristin Naragon; Dwight Chapel, Yale Uni-
versity, New Haven, CT 12:30 pm
Gregory Eaton; Church of St. Ann & The
Holy Trinity, Brooklyn, NY 1:10 pm
Brian Jones; Episcopal Cathedral, Columbia,
SC 12 noon

28 JANUARY
Patricia Snyder; Old South Church, Boston,
MA 12:15 pm
Michael Kleinschmidt; Old West Church,
Boston, MA 8 pm
Stephen Schaeffer, with tenor; Cathedral
Church of the Advent, Birmingham, AL 12:30 pm

29 JANUARY
Michael Kleinschmidt, workshop on Dupré's
op. 18; Old West Church, Boston, MA 4 pm
Frederick Swann, masterclass; St. John's
United Methodist Church, Aiken, SC 9 am
Konevets Quartet; Rodeheaver Auditorium,
Grace College, Winona Lake, IN 7:30 pm
Christopher Herrick; University of Alabama,
Tuscaloosa, AL 3:30 pm

30 JANUARY
Brian Harlow & Christopher Jennings; St.
Thomas Church Fifth Avenue, New York, NY
5:15 pm
Felix Hell; Lutheran Theological Seminary,
Gettysburg, PA 4 pm
Thomas Murray; University of Scranton,
Scranton, PA 7:30 pm
Washington Symphonic Brass; St. Luke
Catholic Church, McLean, VA 7:30 pm
Frederick Swann; St. John's United
Methodist, Aiken, SC 4 pm
Stephen Schnurr, with violin; St. Mary of the
Lake Catholic Church, Gary, IN 3 pm
Gerre & Judith Hancock; Wabash College
Chapel, Crawfordsville, IN 3 pm
Chanson; St. Paul United Methodist,
Louisville, KY 7 pm

UNITED STATES
West of the Mississippi

17 DECEMBER
Magnificat; All Saints Episcopal, Palo Alto, CA
8 pm
Britten, *St. Nicolas* and *A Ceremony of Car-
ols*; All Saints' Episcopal, Beverly Hills, CA 7:30
pm
Christmas Carol Sing-along; Trinity Episco-
pal, Santa Barbara CA 7:30 pm

18 DECEMBER
Magnificat; First Congregational, Berkeley,
CA 8 pm

19 DECEMBER
Christmas concert; St. John's Lutheran,
Arnold, MO 4 pm
Christmas Carol Service, with orchestra; St.
John's Cathedral, Albuquerque, NM 4 pm
Christoph Tietze; Cathedral of St. Mary of
the Assumption, San Francisco, CA 3:30 pm
Magnificat; St. Gregory's Episcopal, San
Francisco, CA 4 pm
Harold Clementz; Trinity Episcopal, Santa
Barbara, CA 3:30 pm

20 DECEMBER
Christmas Carol Service; Cathedral of the
Madeleine, Salt Lake City, UT 8 pm, also 12/21

22 DECEMBER
Britten, *A Ceremony of Carols*; Cathedral of
the Madeleine, Salt Lake City, UT 12:15 pm,
also 12/24 at 4:30 pm

26 DECEMBER
Lessons & Carols; St. Stephen Presbyterian,
Fort Worth, TX 10 am
David Hatt; Cathedral of St. Mary of the
Assumption, San Francisco, CA 3:30 pm

31 DECEMBER
Paul Jacobs; Christ Church, Little Rock, AR
7:30 pm

1 JANUARY
Carol Williams, marathon concert; Balboa
Park, San Diego, CA 12 noon to 5 pm

2 JANUARY
Epiphany Lessons & Carols; Cathedral of St.
Mary of the Assumption, San Francisco, CA
3:30 pm
Lessons & Carols; All Saints' Episcopal, Bev-
erly Hills, CA 5 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm

6 JANUARY
John Walker; Davies Symphony Hall, San
Francisco, CA 8 pm

9 JANUARY
Gerre Hancock; St. James Episcopal, Los
Angeles, CA 5:45 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm

11 JANUARY
Hans-Ola Ericsson; Walker Ames Room,
University of Washington, Seattle, WA 7:30 pm
John Walker; Christ Episcopal, Eureka, CA,
8 pm

12 JANUARY
Hans-Ola Ericsson, lecture-demonstration
on works by Messiaen; St. James Cathedral,
Seattle, WA 7 pm

13 JANUARY
Carol Williams; Motherhouse of the
Carmelite Sisters of the Most Sacred Heart,
Alhambra, CA 7 pm

14 JANUARY
Hans-Ola Ericsson; St. James Cathedral,
Seattle, WA 8 pm

15 JANUARY
Brian Jones; St. John's Cathedral, Albu-
querque, NM 4 pm

16 JANUARY
Marilyn Keiser; The American Lutheran
Church, Sun City, AZ 3 pm
Jangoo Chapkhana; Cathedral of St. Mary of
the Assumption, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA
2 pm

22 JANUARY
Ken Cowan; Gloria Dei Lutheran, Houston,
TX 7:30 pm

23 JANUARY
VocalEssence; Ted Mann Concert Hall, Min-
neapolis, MN 2 pm
Bach, *Cantata 51*; Christ the King Lutheran,
Houston, TX 5 pm
Ann Frohbeiter; Palmer Memorial Episcopal,
Houston, TX 7:30 pm
Mary Preston; St. John's Cathedral (Episco-
pal), Albuquerque, NM 4 pm
J. Melvin Butler, with cello; St. Mark's Cath-
edral, Seattle, WA 2 pm

Epiphany Cantata Vespers; Faith Lutheran, Redmond, WA 7 pm

Brian Swager, with flute; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

David Higgs; First Congregational, Los Angeles, CA 4 pm

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

25 JANUARY

Carol Williams, masterclass; Washington State University, Pullman, WA 3 pm

26 JANUARY

Carol Williams; Washington State University, Pullman, WA 7:30 pm

28 JANUARY

Stephen Tharp; Cathedral of Our Lady of the Angels, Los Angeles, CA 8 pm

29 JANUARY

David Goode; Chapel, Pacific Union College, Angwin, CA 4 pm

30 JANUARY

Choral Evensong; Palmer Memorial Episcopal, Houston, TX 5 pm

Peter Richard Conte; Grace Cathedral, San Francisco, CA 3 pm

Paul Jacobs; The Neighborhood Church, Palos Verdes Estates, CA 4 pm

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

INTERNATIONAL

18 DECEMBER

Andrea Macinanti, with soprano and oboe; S. Michele arcangelo, Ganzanigo, Italy 8:45 pm
Benjamin Saul; St. George's Cathedral Southwark, London, England 1:05 pm

19 DECEMBER

Marco Cortinovis, with choir; S. Vitale, Granarolo, Italy 6 pm

Carlo Curley; WhiteCUBE, Shiroishi, Japan 2 pm

Ashley Grote; Westminster Abbey, London, England 5:45 pm

Matthew Martin; Westminster Cathedral, London, England 4:45 pm

21 DECEMBER

Felix Hell; St. Michael's, Ludwigshafen, Germany 7 pm

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

26 DECEMBER

Catherine Hambridge; Westminster Abbey, London, England 5:45 pm

31 DECEMBER

Felix Hell; St. Laurentius, Dirmstein/Pfalz, Germany 6:30 pm

1 JANUARY

Felix Hell; Abteikirche, Otterberg/Pfalz, Germany 7:30 pm

4 JANUARY

Felix Hell; Zwölf-Apostel-Kirche, Frankenthal/Pfalz, Germany 7:30 pm

Ben Sheen; St. Lawrence Jewry, London, England 1 pm

10 JANUARY

Gerard Brooks; All Souls, London, England 7:30 pm

12 JANUARY

Henry Fairs; St. Matthew's Westminster, London, England 1:05 pm

15 JANUARY

Steven Grahl; St. George's Cathedral Southwark, London, England 1:05 pm

20 JANUARY

Thomas Trotter, with brass; Symphony Hall, Birmingham, England 7:30 pm

21 JANUARY

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

22 JANUARY

Nigel Ogden; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon

Herman Jordaen; St. Albans Cathedral, St. Albans, England 5:30 pm

24: *Suite Gothique*, op. 25, Boëllmann; *Choral Dorian*, JA 67, *Choral Phrygien*, JA 68, *Litanies*, JA 119, Alain; *Clair de lune*, Debussy, transcr. Cellier; Final (*3e Symphonie*, op. 28), Vierne.

MARIANNE CHAUDOIR, with Pearce Goodwin, bagpipe, Lawrence Memorial Chapel, Appleton, WI, August 4: *Fanfare*, Cook; "The Peace may be exchanged" (*Rubrics*), Locklair; *Toccata and Fugue in d*, BWV 565, Bach; *Aria*, Rawsthorne; *Highland Cathedral*, Roever/Korb.

DANIEL COOK, Westminster Abbey, London, England, August 10: *Prelude and Fugue in c*, Mendelssohn; *Nun danket alle Gott*, BWV 657, Bach; *Ciaccona*, Höller; *Le Canon improbable*, Les Tétrachords insistant (*Deux Etudes pour Orgue*), Rogg; *Symphonie V*, Vierne.

Organ Recitals

LEE AFDAHL, with Nancy Osteraas, flute, Christ United Methodist Church, Rochester, MN, August 3: *Sun Dance (Organ Dances)*, Chilcott; *Elegiac Prelude for Flute and Organ*, A *Pentecost Prelude for Flute and Organ*, Callahan; *Andante Sostenuto*, Mendelssohn, transcr. Moyse; Psalm 103, Psalm 95 (*Four Psalms for Flute and Organ*), Albrecht; *Allegro (Symphony VI)*, Widor.

LAWRENCE ARCHBOLD, Christ United Methodist Church, Rochester, MN, August 10: *Praeludium in e*, Bruhns; *Magnificat octavi toni*, Scheidemann; *Prelude*, Kohn; *Andantino (Pièces de fantaisie)*, op. 51, Vierne; Choral alléluatique no. 2 (*L'orgue mystique*), Tournemire.

LUCIE BEAUCHEMIN, St. James United Church, Montreal, QC, Canada, August

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1919-1998

The Bells of St. Anne de Beaupré, Russell; When I Survey the Wondrous Cross, Martin; Appalachian Pastorale, Ashdown; Variations on America, Ives.

ROBERT E. UNGER, Faith Lutheran Church, Appleton, WI, August 18: *Fanfare*, Mathias; *Oh, Sing Jubilee to the Lord*, Unger; *Partita on For All the Saints*, Cherwien; *Chorale, Allegro (Suite Gothique)*, Boëllmann; *Jesus Loves Me*, Hustad.

THOMAS WIKMAN, Benedictine Abbey, Tihany, Hungary, July 1: *Vater unser im Himmelreich*, Buxtehude; *Canzon sopra I le bel e bon*, Cavazzoni; *Toccata in C, An Wasserflüssen Babylon*, Pachelbel; *Nun komm, der Heiden Heiland*, BWV 659, *Pasacaglia and Fugue in c*, BWV 582, *Vater unser im Himmelreich*, BWV 683, *Fantasia in G*, BWV 572, Bach. Cathedral, Pecs, Hungary, July 2: *Pasacaglia and Fugue in c*, BWV 582, *Nun komm, der Heiden Heiland*, BWV 659, *Fantasia in G*, BWV 572, Bach; *Prelude and Fugue on O Traurigkeit, o Herzeleid*, Brahms; *Tryptique (In Festo Trinitatis)*, Tournemire; *Chant de joie*, Langlais; *Prelude on John Ireland's Love unknown*, Lind; *Chorale in a*, Franck.

BRIAN WILLIAMS, Christ United Methodist Church, Rochester, MN, July 20: *Toccata in D*, BuxWV 155, Buxtehude; *Benediction*, op. 33, no. 4b, Karg-Elert; *Prelude, Adagio et Choral varié sur le thème du Veni creator*, op. 4, Durufé.

CAROL WILLIAMS, Portland City Hall, Portland, ME, July 20: *Spanish Military March*, Stewart; *Dialogue (Troisième Livre)*, Marchand; *Toccata*, Jongen; *En Bateau*, Debussy, transcr. Roques; *Toccata in d*, Maily; *Victimae Paschali (Cinq Improvisations)*, Tournemire; *Toccata*, Monnikendam; *Toccata Primi Toni*, op. 11, Sark; *Finlandia*, Sibelius; *Waltz of the Flowers*, Tchaikovsky; *Flapperette*, Greer; *The Empire Strikes Back*, Williams, transcr. Fagiani.

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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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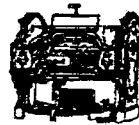
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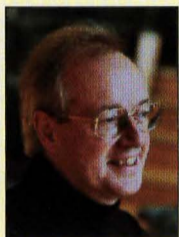
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Diane Meredith Belcher



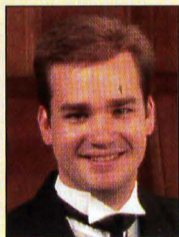
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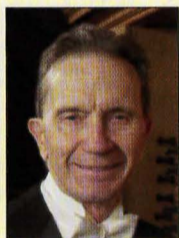
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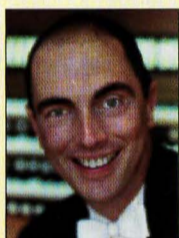
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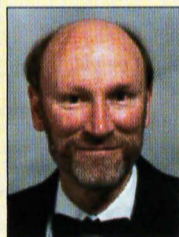
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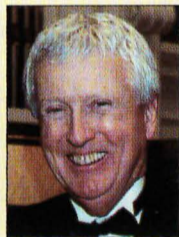
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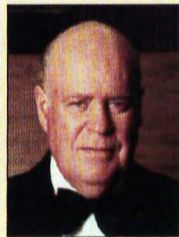
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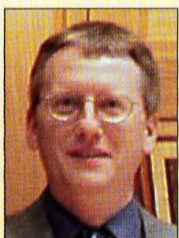
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