

# THE DIAPASON

JUNE, 1995



St. Paul's Episcopal Church, Salem, VA  
Specification on page 18



**St. John's University** will present a liturgical music workshop, "The Song of God's People Yesterday and Today," June 12-14 in Collegeville, MN. Principal presenters include Carol Doran, Roc O'Connor, and Patrick Malloy discussing tradition, ritual, and song, and how contemporary concerns can be expressed in traditional forms. In addition there will be sessions on choral techniques, vocal techniques, organ and service playing, and free applied lessons, along with various reading sessions. For information: Michelle Plombon, St. John's University, Music Dept., P.O. Box 2000, Collegeville, MN 56321; 612/363-3371.

**Friends of the Wanamaker Organ** will co-sponsor Wanamaker Organ Day on June 17. The schedule includes free concerts by Wanamaker organists Peter Richard Conte and Rudy Lucente, guest artist Scott Foppiano, massed choirs, brass groups and instrumentalists, special videos, slide shows, exhibits, and demonstrations. For information: Ray Biswanger at 610/642-8219 or Rita Eisenberg at 215/422-1706.

**Southern College** will present an Improvisation/Literature Workshop June 19-23 with instructors Peter Planyavsky and William Porter. Improvisation sessions will include all styles; literature sessions will include the line from Mendelssohn to Bach. For information: 615/238-2880.

**The San Francisco Early Music Society** will present five workshops this summer at Dominican College: Baroque Workshop June 25-July 8; Medieval Workshop July 9-15; Renaissance Workshop July 16-22; Recorder Workshop July 23-29; and Music Discovery Workshop, "The Renaissance through Music, Dance & Drama," June 26-30. For information: SFEMS, P.O. Box 10151, Berkeley, CA 94709; 510/528-1725.

The four research collections of **The New York Public Library for the Performing Arts** will be closed to the public June 26-September 28 because of a major upgrading of the air-conditioning and fire safety systems. The circulating performing arts collections will remain open on their regular schedule. Telephone and postal reference service for the research collections will not operate during the closing. For information: 212/870-1649.

**The University of Minnesota** will present its fifth workshop on Sacred Choral Repertoire June 26-30 with Philip Brunelle, John Gardner, Sigrid Johnson, Constantina Tsolainou, and Randall Davidson. For information: University of Minnesota, Professional Development and Conference Services, 235 Nolte Center, 315 Pillsbury Dr. S.E., Minneapolis, MN 55455-0139; 612/625-3850.

**Ars Musica Chicago**, in association with Loyola University and North Lakeside Cultural Center, will present a summer performance workshop on the music of Bach and Handel July 6-9. Presenters include Enrique Arias, musicology; Robert Finster, harpsichord, organ, and Bach Chorus; Norman Ruiz, guitar; Stephen Blackwelder, Handel Chorus; Andrew Schultze, voice; and Martine Benmann, strings and continuo. For information: Ars Musica Chicago, P.O. Box A-3279, Chicago, IL 60690-3279; 708/328-2992 or 312/769-5939.

**Eastman School of Music** will present a Choral Workshop July 10-21 with William Weinert. The schedule includes choral techniques/methods and choral conducting. For information: Summer Session, Dept. S51, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

**The Oundle Summer School for Young Organists** at the Oundle International Festival takes place July 16-23. The director is James Parsons. Courses will be offered on repertoire, style and technique, advanced academy, and prospective organ scholars. Tutors include Nicolas Kynaston, David Higgs, Kimberly Marshall, Kevin Bowyer, Jesper Madsen, Daleen Kruger, Michal Novenko, Timothy Brown, Stephen Farr, James Thomas, and Andrew Cleary. Masterclasses, concerts and recitals are included. For information: Oundle Summer School for Young Organists, The Music School, West Street, Oundle, Peterborough, UK PE8 4EJ; tel (01832) 272227; fax (01832) 272026.

**The International Masterclass in Organ at Luxembourg** takes place July 17-28, featuring **Gillian Weir**. Repertoire will include works of Bach, Bruhns, Franck, Messiaen, Liszt ("BACH" and "Ad nos"), Widor (Symphonies 5 & 6), Dupré (Noël Variations), and Alain (*Trois danses, Le jardin suspendu, Variations sur un thème de Clément Jannequin*). The organ at the Luxembourg Conservatory was built in 1985 by Westenfelder, 52 stops on three manuals and pedal, mechanical action; Eglise St. Jean, Luxembourg-Grund, Westenfelder 1978, 41 stops/3 manuals/mechanical action; Eglise St. Michel, Luxembourg, Westenfelder 1971, 25 stops/3 manuals/mechanical action. For information: Conservatoire de Musique, 33, rue Charles Martel, L-2134 Luxembourg; tel 45 65 55 214.

**The St. Olaf Conference on Music and Theology** takes place July 17-21. Presenters include Kaare Nordstoga, John Ferguson, Cathy Moglebust, Kenneth Jennings, John Yarrington, Ronald A. Nelson, Carol Benson, and Theo Wee. The schedule includes adult and children's choir techniques, handbells in the worship service, service playing, anthem reading, and various workshops and choirs. For information: Office of Church Relations, St. Olaf College, 1520 St. Olaf Ave., Northfield, MN 55057-1098; tel 507/646-3841; fax 507/646-3921.

**The South-German Organ Academy** on Historical Performance Practice takes place August 28-September 2 in Weingarten, Weissenau, and Otto-beuren, with Ewald Kooiman, Harald Vogel, and Stefan Johannes Bleicher. For information: Hindenburgstrasse 16, D-88348 Saulgau (Germany); tel 07581/3747.

**The 10th Organ Academy at Soest** takes place September 17-23. The course will once again focus on the relationship between organ playing and body awareness. Sessions will deal with position, balance, the musical idea and its respective technical performance, modern improvisation, and the organ as a means of artistic expression. Faculty includes Winfried Berger and Anna Kuwertz. For information: Winfried Berger, Voßhaar 18, D-48291 Telgte-Westbevern (Germany); tel (02504) 8-86-50; fax (02504) 8-86-75.

**The International Jan Pieter-szoon Sweelinck Organ Competition** takes place September 20-26 in Gdansk, Poland. The three rounds of competition will be held at St. Michael's Basilica, St. Mary's Cathedral, and Oliva Cathedral. First prize is 8,000,-zł.; 2nd prize 4,000,-zł.; 3rd prize 2,000,-zł. The contest is open to organists of any nationality and not more than 32 years of age on the opening day. For information: The Baltic Philharmonic in Gdansk, Al. Zwyciestwa 15, 80-219 Gdansk, Poland; tel/fax (+48 58) 41-30-73.

# THE DIAPASON

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**The Association of Lutheran Church Musicians** will sponsor a conference/cruise featuring such presenters as William Willimon, James Nestingen, Marty Haugen, and David Cherwien. The conference takes place January 4-7, 1996, on the Carnival's SuperLiner Fantasy, a floating resort between Port Canaveral, FL, and The Bahamas. Classes will be offered in organ, global church music, adult and children's music, percussion, music and computers, and other topics. Registration closes on August 20. For information: James Johnson, 1301 Richland St., Columbia, SC 29201; 803/765-9430.

**The Southeastern Historical Keyboard Society** has announced its Fourth International Harpsichord Performance Competition, February 29-March 2, 1996 in Tallahassee, FL. The competition is open to harpsichordists of any nationality who are under age 33 at the time of the contest. Tapes for the preliminary screening are due September 1. Prizes will total \$8,250, with a probable winner's recital at the Library of Congress. For information: Charlotte Mattax, SEHKS Harpsichord Competition, Dept. of Music, Old Music Bldg., Douglass College, P.O. Box 270, New Brunswick, NJ 08903-0270; tel 212/619-2647.

**The Society of the Divine Word** offered the first major U.S. presentation of baroque music from the Jesuit mission churches in Paraguay and Bolivia on May 26 and 28. **Fr. Piotr Nawrot** made transcriptions of recently discovered

musical manuscripts from the Catholic missions of 1609-1767 in those two countries, and presented the transcriptions as his doctoral dissertation at Catholic University of America. The program featured the Cathedral Singers, under the direction of Fr. Nawrot, the Symphony of the Shores Chamber Players, and organist Richard Webster, and took place at Divine Word Chapel, Techny, IL.

**The 6th Annual Community Hymn Festival**, honoring the life and ministry of The Rev. John R. Rodland, took place May 21 at Our Lady of Mt. Carmel Church, Ridgewood, NJ. The festival featured a massed choir of over 100 voices from 15 area churches, two handbell choirs, a brass and percussion ensemble, a string ensemble, a liturgical dance ensemble, and two organs. The theme was "Praying through our Hymnody."

**The 10th Annual Three Choirs Festival** took place May 5-7 at St. Peter's Episcopal Church, Morristown, NJ, and featured the Choirs of Men and Boys of Christ Church, Greenwich; St. Peter's Church, Philadelphia; as well as the host church. Guest conductor was Philip Moore of York Minster; guest organist was Anthony Pinel of St. Mary Redcliffe, Bristol.

**The Widor Symphony VI for Organ and Orchestra** received what is believed to be its first full performance since its 1919 American premiere, in a concert on April 2 at First Presbyterian



Church, Germantown, PA. Joseph Primavera led the Philadelphia Youth Orchestra with organist Russell Patterson. The 1919 premiere at Philadelphia's John Wanamaker Store featured Leopold Stokowski and the Philadelphia Orchestra with organist Charles M. Courboin. The recent concert was held on Courboin's 109th birthday.

## Appointments



**Fredrick Guzasky**

**Fredrick Guzasky** has been appointed director of music at St. Stephen's Church, Cohasset, MA, a south-shore suburb of Boston. The church sponsors a carillon concert series (58-bell Jessie M. Barron carillon) as well as an organ recital series (Aeolian-Skinner). Guzasky continues to teach the organ class at Boston University and is on the faculty of Boston Conservatory. As a recitalist, he has performed in the midwest and New England, and recently returned from a concert tour in Russia and Eastern Europe. As a composer, he has to his credit several masses, anthems, and instrumental works. Guzasky is the author of the *Gregorian Chant Handbook* and holds chant workshops in the Boston area. He has attended Harvard, Millikin, Northwestern and Eastern Illinois universities for graduate work, and Boston University for doctoral studies.



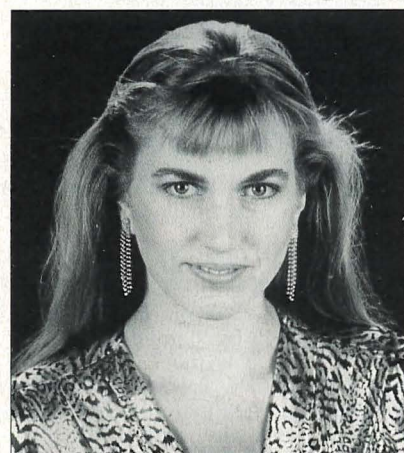
**Gregory Gyllsdorff**

**Gregory Gyllsdorff** has been appointed Minister of Music at the First Presbyterian Church, Rockford, IL, where he serves as organist, conducts the First Chorale, the First Carillon Ringers, the First Calvin Ringers, the First Brass Ensemble, and administers the church's concert series. He received the BFA and MFA from Carnegie Mellon University in Pittsburgh, in the organ class of Donald Wilkins. As a recipient of the Waldron Scholarship Award, he studied organ, harmony, solfège and analysis at the Conservatoire de Musique in Fontainebleau, France, in the classes of Nadia Boulanger and André Marchal. His doctoral studies in organ and church music were in the class of Marilyn Keiser at Indiana University. While at Indiana he served as an associate instructor, teaching keyboard skills to graduate students. A winner of awards

for organ playing and choral conducting, he earned the ChM certificate in 1980, the AAGO in 1985, and the FAGO in 1989. Recently he was the soloist for the Guilman *Organ Symphony* for the Abendmusik: Lincoln, Nebraska Concert Series.

**Henry Hokans** of Ogunquit, ME, has been appointed North East sales representative for Randall Dyer & Associates, organ builders of Jefferson City, TN. Hokans has enjoyed a 40-year career in church music as an organist, choral director, and composer, and operates his own organ maintenance company in the New England Area. He was associated with Casavant Frères for many years. After early organ studies with T. Charles Lee and William Self, Hokans studied with George Faxon and Donald Willing at New England Conservatory. He then studied with Pierre Cochereau and Jean Langlais in Paris on a Fulbright grant, and later completed the MMus at New England Conservatory, studying with Daniel Pinkham and Yuko Hayashi. For 18 years he served as music director at All Saints Church, Worcester, succeeding William Self. He founded the Worcester Concert Choir and was appointed organist of the Worcester Art Museum and choral director at Worcester Polytechnic Institute and Worcester Academy. He served as organist of St. Anne's Church in Kennebunkport, ME for 14 years, and is presently Cathedral Musician at St. Luke's Cathedral in Portland, ME. He has given recitals throughout the U.S. and England, and will be accompanist for the choir of Trinity Church (Toledo) when they sing at Westminster Abbey, St. Paul's Cathedral, and York Minster. In the summer of 1994 his own choirs served in residency at Chester Cathedral, and in 1996 will be at Westminster and Bath Abbeys.

Randall Dyer & Associates specializes in the construction of electric action organs, both direct electric and slider chest. The firm has 60 instruments in ten Eastern states and is a member of the Associated Pipe Organ Builders of America.



**Kathleen Scheide**

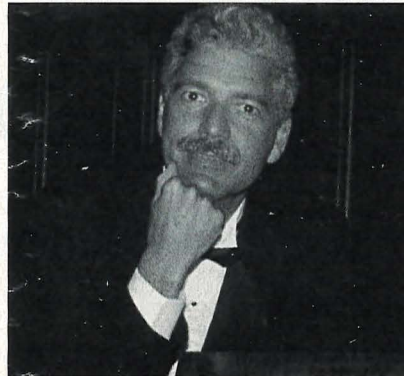
**Kathleen Scheide** has been appointed piano instructor at San Diego Community Music School, affiliated with San Diego State University. She continues as organ and harpsichord instructor at the school and as music director at St. John the Evangelist Church, San Diego. Dr. Scheide concertizes on organ and harpsichord under the management of Artist Recitals Concert Promotional Service.

## Here & There

**David Burton Brown** will tour England and Germany this summer, playing 14 concerts from June 21 to August 8. The programs include works of Bach, Reger, Mendelssohn, Franck, Elmore, and Wunderlich. (See the Calendar for dates and locations.)

**Robert Grogan** is featured on a new recording, *Times & Seasons: Organ Music for the Liturgy by 20th-century*

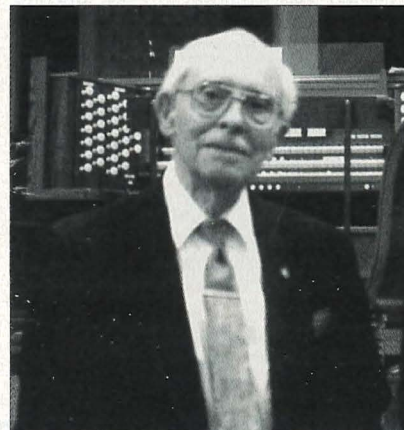
*Composers*, on the Gothic label (G 49070). Recorded on the Möller organ at the Basilica of the National Shrine of the Immaculate Conception, the program includes works of Leighton, Reger, Thomson, Duruflé, Dupré, Barber, Arnatt, Held, King, Langlais, Tippett, Jongen, and Tournemire. For information: Gothic Records, P.O. Box 6404, Anaheim, CA 92816; 714/999-1061.



**Dennis Janzer**

**Dennis Janzer's** *Duologue* for trumpet and organ was named first place winner of the International Trumpet Guild's 1995 Composition Contest. The work is to be premiered this month at the ITG conference in Bloomington, IN, and will be published by Wayne Leupold Editions, Inc. Janzer is music director of Grand Avenue Congregational Church, Milwaukee, teaches theory at UW-Milwaukee, and is a member of the executive board of the Milwaukee AGO chapter. His orchestral works have been performed by the Milwaukee Symphony Orchestra and the Waukesha Symphony Orchestra. Janzer will perform some of his published organ works at the OHS convention in August. He studied composition with John Downey and Sr. Theophane Hytreck, with whom he also studied organ.

**Joan Lippincott** is featured on a new recording, *Joan Lippincott & Philadelphia Brass*, on the Gothic label (G 49072). Recorded on the Mander organ at Princeton University Chapel, the program includes works of Karg-Elert, Strauss, Campra, Lockwood, Gigout, Pinkham, Handel, Dupré, and Widor. For information: Gothic Records, P.O. Box 6404, Anaheim, CA 92806; 714/999-1061.



**Gilbert Macfarlane**

**Gilbert Macfarlane** is celebrating his 75th year as a church musician. He is 94 years old. Formerly organist at the Episcopal Cathedral of Louisville, KY, Macfarlane is now associate organist at St. Paul's Episcopal Church, Jackson, MI, where he was honored on November 10, 1994 at a recital by Susan Armstrong. The program included *Flourish for St. Crispin's Day*, written by Roger Hannahs for this anniversary.

**James McCray** received Delta Omicron's first Professor of the Year award at Colorado State University. The award is given for excellence in teaching, service, mentoring, etc. McCray's *Psalm 29* (for SATB, brass and timpany) was premiered by the Greeley Chorale (CO) as their commissioned work celebrating

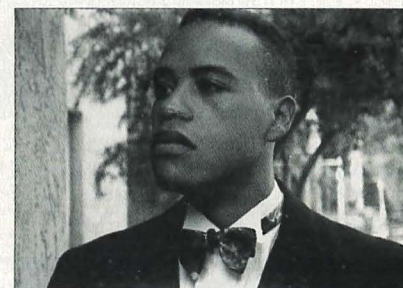
their 30th anniversary. He was guest clinician for the Kansas City Youth Choir Festival and will be one of the clinicians for the Iowa ACDA workshop this summer.

**Trinity Episcopal Church**, Iowa City, IA, has commissioned an anthem from **Ned Rorem**. Based on Rorem's adaptation of Psalm 84, the anthem will be sung by the Trinity Choir at the rededication ceremonies celebrating the renovation of Trinity's physical plant, expected to be held in early 1996. Funds for the commissioning came from gifts in memory of Velma J. Rabeth, a long-time member of Trinity who died in 1994. The anthem is to be published by Boosey & Hawkes.



**Mary Skalicky**

**Mary Skalicky** will perform on July 25 during the 38th International Festival of Organ Music at the Oliwa Cathedral in Poland. The organ in the cathedral consists of 110 stops on five manuals and dates back to 1763, when Jatn Wulf began construction. In 1966 Janusz Kaminski completed reconstruction, renovation and extension of the instrument. The case, built by Cistercian monks, is carved of lime wood, featuring garlands of flowers and climbing plants. Notable features of the case are the many carved figures of angels which actually play trumpets, trombones and bells, along with revolving suns. Skalicky has studied with Dora Poteet Barclay, Robert Noehren, and Jiri Reinberger. She was awarded an IREX fellowship in 1984 to travel throughout Bohemia researching the Czech baroque organ. She is presently writing a book, "The Czech Baroque Organ in Bohemia and Moravia," and is represented in the U.S. by Le Monde Concerts, Raymond H. McDavid, personal manager, 1718 Monarch Oaks, Houston, TX 77055.



**Lucius Weathersby**

**Lucius Weathersby's** *Seven Last Words* was premiered by the Sanctuary Choir at the Church of the Beatitudes, Phoenix, AZ, where he serves as minister of music. Kirsten Falc, associate organist, accompanied the work, which depicts musically the seven statements of Jesus from the cross. The seven movements were performed over a seven week period, ending on Easter Sunday, and corresponded with seven sermons on the Seven Last Words by Dr. Lionel Miles, senior minister of the church.

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First Presbyterian Church, Ottumwa, IA, Undergraduate Organ Competition judges and finalists; back row: Becky Diebold (interim director of music at First Presbyterian), Craig Westendorf, Delbert Disselhorst, and Robert Glasgow; front row: Aaron Miller, Karen Engebretson, Erik Suter, Justin Sturz, and Tom Fielding.

The winner of the 23rd annual Undergraduate Organ Competition of the First Presbyterian Church, Ottumwa, IA is **Erik Suter** of Chicago, IL. He was awarded \$800 at the March 19 contest, and will return in the fall to present a concert. Suter has studied organ with Haskell Thomson at the Oberlin Conservatory of Music.

The second prize of \$400 went to Karen Engebretson, a senior at the University of Kansas City (MO), where she studies with John Obetz. The three other finalists were Justin Sturz, Greenville, NC, a student of Janette Fishell at East Carolina University; Aaron Miller, Bolingbrook, IL, a student of Michael Farris at the Eastman School of Music; and Tom Fielding, Lima, OH, a student of Martin Jean at Valparaiso University. Judging the contest were Craig Westendorf, Robert Glasgow, and Delbert Disselhorst.

**St. Mark's Cathedral Choir** of Seattle, WA, under the direction of organist/choirmaster **Melvin J. Butler**, has released a new compact disc of the Advent Procession service presented yearly at St. Mark's. Based on the O-Antiphons, the service includes Latin settings of the antiphons (sung by the Complines Choir) as well as organist emeritus Peter Hallock's English language settings of the antiphons (sung by the Cathedral Choir). The latter group also sings motets by Ramsey, Weelkes, and Howells, as well as Advent carols and hymns accompanied on the cathedral's Flentrop organ. Included with the CD are the lessons and collects read at the service; available for \$15 (plus \$2 postage) from Lion & Associates, St. Mark's Cathedral, 1245 Tenth Ave. E., Seattle, WA 98102.

**The Memphis Boychoir and the Memphis Chamber Choir**, under the direction of **John Ayer**, will make a new CD recording entitled "Music for a 20th-century Yuletide Celebration," scheduled for release in October. The program will include music of American

and British composers, including Barber, Hancock, Hoiby, Smedley, Susa, Britten, Hoddinott, Joubert, Tavener, and Warlock, among others. This will mark the choirs' fifth year anniversary recording on the Pro Organo label. Last December the choirs were featured in a 90-minute national radio broadcast produced by *Pipedreams* host Michael Barone, in the form of a Christmas special aired on Public Radio International. Dr. George Guest will conduct the choirs' annual Festival Services of Lessons and Carols at St. Mary's Episcopal Cathedral, Memphis, on December 17. John Ayer, a former Music Fellow at St. Thomas Church, New York, is the founder and musical director of the Memphis Boychoir and Memphis Chamber Choir.

**Second Presbyterian Church**, Indianapolis, IN, presented a concert on March 19 which included selected anthems of the church year and Menotti's *The Death of the Bishop of Brindisi*, conducted by **Robert Shepfer**. The program featured the Crusader, Geneva, Motet and Sanctuary Choirs, with Martin Ellis and Dorothy Scott, pianists, Howard Baetzhold, baritone, and Marsha Van Voorhis, contralto.

**The American Boychoir** recently returned from a five-and-a-half week tour of Europe April 16-May 26, which included participation in the Second International Boys' Choir Festival in Riga, Latvia. Following the festival, the choir toured Belgium and France, including concerts in Cannes, Lyon, Brest, Aix en Provence, and Colmar, as well as a concert in the small country of Andorra in the Pyrenees. The Choristers spent five days in Paris, sang two concerts, were received at the American Embassy, and appeared on the Jacques Martin Program, a popular music variety show on French television.

**Loire Atlantique** organs inventory has recently been published. The book contains 140 technical descriptions, rep-

resenting 108 organs and 32 portative organs, historical background, and a description of organbuilders who worked in Loire Atlantique. Available for 450 Francs from ARCMC, 16, rue Fouré, 44000 Nantes, France; tel 40 89-28-34; fax 40 89-29-77.

**MMF Publications** (The Netherlands) has announced the publication of a new microform collection, *Historical Organ Collection: The Bätz and Witte Archive c. 1827-1902*. Filmed from the archives of the Bätz and Witte families, organ builders in Utrecht, the collection documents some 100 historic organs in the Netherlands and former colonial possessions. Information on organs, most of which were built in the 19th century, includes detailed and intricate design drawings, construction diagrams, builders' specifications and contracts. In addition to drawings and archival documentation, the collection also contains miscellaneous materials such as testimonials, speeches, letters, and newspaper clippings describing organs made by Bätz and Witte, as well as 48 drawings of standardized front designs. Also included is a *Publishers Guide* in English and Dutch, making the collection accessible to those who do not read Dutch. The collection is on microfiche, so a microfiche reader is necessary to use it; available for Dfl. 1,195 (approx \$800). For information: Norman Ross Publishing, Inc., 330 W. 58th St., New York, NY 10019; ph 212/765-8200; fax 212/765-2393.

A special bilingual issue of **L'Orgue Francophone**, *Joseph Bonnet 1884-1944*, is in preparation, commemorating the 50th anniversary of his death. The 128-page issue will include texts by several authors (directed by Agnes Armstrong) specializing in this historical period, with previously unknown photographs and family memoirs. Available for 120FF (plus 24 FF overseas postage); for information: Michelle Guéritay, Secrétaire Général FFAO, 35 Quai Gailleton, 69002 Lyon, France.

**Allen Organ Company**, Macungie, PA, has announced that it has acquired the pipe scalings, drawings, production records, trademarks, and the name M.P. Möller. The company intends to retain certain Möller files and make them accessible to owners of Möller organs. Allen will also make available to Möller owners the consulting services of Lawrence Phelps, director of Allen's custom organ department.

**Fabry, Inc.**, Fox Lake, IL, recently completed work at Our Lady of Mount Carmel Church, Chicago. The firm lowered the floor of the choir loft to its original level, replacing the 1930 linoleum steps with all new hardwood flooring. The console, now movable, has been equipped with the new MSP-1000 microprocessor and the relay system has been converted to solid state from Peterson Electro-Musical Products. Fabry maintains the church's two organs: a 1928, 54-rank E.M. Skinner in the gallery, and a 1987, 27-rank Visser-Row-

land mechanical-action organ in the chancel.

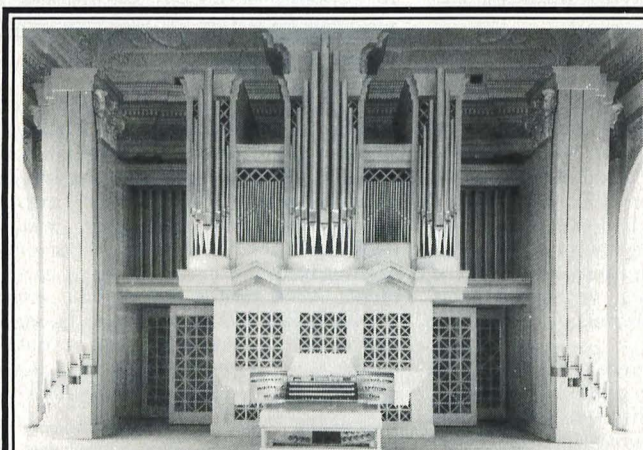
Among the recent releases by **Paraclete Press** are *Cherubic Hymn* by Mikhail Glinka, which was recorded on Glorae Dei Cantores 007 "Holy Radiant Light;" Bruce Neswick's *Magna et Mirabilia*, a setting of Canticum 19 from the *Book of Common Prayer*; and Charles Loeffler's *By the Rivers of Babylon*, Loeffler's only sacred work, composed in 1902, for women's voices. For information: 800/451-5006.

**Greenwood Press** has announced the publication of *Modern Harpsichord Music: A Discography* by **Martin Elste**. A discography and bibliography of music written for the modern harpsichord, the volume features more than 800 recordings of some 600 compositions written after the revival of the harpsichord (c. 1889). Elste is curator in the Museum of Musical Instruments, State Institute for Music Research, Berlin, and is chair of the Discography Committee of the International Association of Sound Archives. For information: 203/226-3571; fax 203/222-1502.

## Nunc Dimittis

**Joseph Edwin Blanton** died at his home in Albany, TX on April 8. Born on March 8, 1908 in West Texas, he attended Central High School in Washington, DC, and received the BS and MFA in Architecture from Princeton University. During World War II he served in the Navy and was stationed in Italy for a time. After the war he taught in the School of Architecture at the University of Texas in Austin, and then returned to his home town of Albany to pursue private architecture practice. In 1957 he published *The Organ in Church Design* (Venture Press, Albany, TX), and seven years later, *The Revival of the Organ Case* (Venture Press). In 1971 and 1972 he published eight issues of a quarterly magazine, *Art of the Organ*, and in 1980 was made an honorary member of the OHS. Mr. Blanton's literary efforts were not limited to the organ. In 1936 he assisted his grandmother Sallie Reynolds Matthews in the writing and publishing of *Interwoven*, an account of life on the Texas frontier. In recent years he researched, wrote and published several books about various aspects of Texas history.

**Wayne P. Drake** died March 31 in Braintree, MA at the age of 47, following a long battle with AIDS and its complications. Born in Boston, he had lived all of his life in Braintree. He earned the Bachelor's degree from Eastern Nazarene College in Wollaston in 1969, and the MMus from Boston University in 1979. He served in the U.S. Army 1970-75 and was a member of the 7th Army Soldiers' Chorus in Europe. He taught music in the Abington schools up to 1994, and served as organist and choirmaster of St. John's Episcopal Church in Duxbury from 1978 until his death, and had also served as organist at Porter Methodist Church in Weymouth, the Church of the Good Shepherd in Dedham, First Congregational Church in Braintree, and St. Paul's Episcopal in Dedham. He was a member and former board member of the the Boston Gay Men's Chorus, a member of the Boston AGO chapter, and the Liturgy and Music Commission of the Massachusetts Diocese. He was a member of the steering committee of the Festival Organ Exhibit scheduled for fall 1995 at the Boston Museum of Science, and had been logistics and operations chairman of the 1990 AGO national convention in Boston. A memorial service was held April 22 at the Church of the Pilgrimage, Town Square, Plymouth Center.



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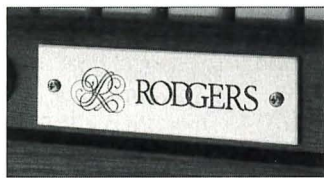
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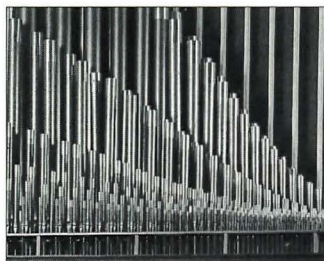


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## Harpichord News

by Larry Palmer



An apparently unrecorded 'Prelude' in C major, with autograph fingering markings throughout.

From a unique autograph manuscript of keyboard music by Henry Purcell (including five previously unknown pieces), acquired by the British Library. February 1995 [BL Music Library Deposit 95/2 folio 10v]

### Purcell manuscript acquired by British Library

The British Library has acquired the only known keyboard manuscript by Henry Purcell, written in his own hand. Not only are there 20 pieces by Purcell, but the collection contains 17 by the Italian harpsichordist and composer, Giovanni Battista Draghi, then in London as Master of the Italian Musick to Charles II, and lastly one piece, a Praeludium, by Orlando Gibbons.

The manuscript was discovered in a purchase of secondhand books by an English book dealer. It immediately attracted attention when shown to various experts and authorities and was given the ultimate stamp of authenticity by Prof. Curtis Price, the Purcell expert at King's College, London. The collection was sent to Sotheby's for sale at auction and was bought by a private dealer. Meanwhile, a campaign to save it for England was launched through the Purcell Tercentenary Trust. The government cooperated by withholding an

export license to allow time to raise money equal to the purchase price of £287,000 (\$453,000 circa). To this end many foundations, commercial companies and private donors contributed, and at last, the invaluable manuscript was saved for the British Library's already world famous collection.

In November of this year at the British Library there will be an exhibition with the Purcell manuscript as the "star" to commemorate Purcell's death in November 1695.

Meanwhile Davitt Moroney may be heard on a Virgin Veritas compact disc (VC 5 45166 2) in an outstanding reading of the entire Purcell manuscript, played on three period instruments.

—Virginia Pleasants

Features and news items are always welcome for these columns. Send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275.

## 1995 Carillon Concert Calendar

### Ann Arbor, MI

University of Michigan Burton Memorial Tower, Mondays, 7 pm  
Ray McLellan, June 19  
Jo Haazen, June 26  
Richard Watson, July 3  
Gideon Bodden, July 10  
Phillip Burgess, July 17  
Tin-shi Tam, July 24  
Margo Halsted, July 31

### Bloomfield Hills, MI

Christ Church Cranbrook, Wallace Carillon Rededication  
June 4, 12 pm, 2 pm, 4 pm  
Beverly Buchanan, Don Cook, William De Turk, Phillip Burgess

### Bloomfield Hills, MI

Christ Church Cranbrook, 4 pm  
Phillip Burgess, July 4  
Gideon Bodden, July 9  
Brandon Blazo, July 16  
Tin-shi Tam, July 23  
Phillip Burgess and Beverly Buchanan, July 30  
Beverly Buchanan, August 6  
Carol Jickling Lens, August 13  
Richard Watson, August 20  
Jenny King, Dennis Curry, Phillip Burgess, August 27  
Phillip Burgess, September 3

### Bloomington, IN

Indiana University Metz Memorial Carillon, 7:30 pm  
Brian Swager, June 1, 15, 29  
Jo Haazen, July 1

### Chicago, IL

Rockefeller Memorial Chapel, Sundays, 6 pm  
Tin-shi Tam, June 18  
Raymond Jay Fry, June 25  
Jo Haazen, July 2  
Michael Hall, July 9  
Geert D'hollander, July 16  
Sally Slade Warner, July 23  
Thomas Reif, July 30  
Jim Fackenthal, August 6  
Mark Konewko, August 13  
Wylie Crawford, August 20

### Glencoe, IL

Chicago Botanic Garden, Mondays, 7 pm  
Tin-shi Tam, June 19  
Raymond Jay Fry, June 26  
Jo Haazen, July 3  
Michael Hall, July 10  
Geert D'hollander, July 17  
Sally Slade Warner, July 24  
Thomas Reif, July 31  
Jim Fackenthal, August 7  
Mark Konewko, August 14  
Wylie Crawford, August 21

### Dayton, OH

Carillon Historical Park, 3 pm  
Jos van Balkom, June 11  
Gideon Bodden, June 17  
John Gouwens, June 18  
Richard Gegnor, June 25  
Karel Keldermans, July 8, 9  
Todd Fair, July 23

### Fort Washington, PA

St. Thomas' Church, Whitemarsh, Tuesdays, 7 pm  
Janet S. Dundore, July 4  
Geert D'hollander, July 11  
Todd Fair, July 18  
Peter Langberg, July 25  
Sally Slade Warner, August 1  
Richard Watson, August 8  
Beatrice Gardner, August 15  
Frank DellaPenna, August 22  
Janet S. Dundore, August 29

### Holland, PA

Trinity United Church of Christ, Thursdays, 7:30 pm  
Geert D'hollander, July 13  
Todd Fair, July 20  
Trinity Carilloners, July 27  
Sally Slade Warner, August 3  
Richard Watson, August 10



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### Madison, WI

University of Wisconsin, Thursdays, 7:30 pm  
Jo Haazen, July 13  
Tin-shi Tam, July 27

### Rochester, MN

Plummer Building, Tuesdays, 8 pm  
Jos D'hollander, July 18  
Herbert Colvin, August 29

### Valley Forge, PA

Washington Memorial Chapel, Wednesdays, 8 pm  
Luc Rombouts, July 5  
Doug Gefvert, July 12  
Todd Fair, July 19  
Peter Langberg, July 26  
Sally Slade Warner, August 2  
Richard Watson, August 9  
Janet S. Dundore, August 16  
Frank DellaPenna, August 23  
Frank DellaPenna & students, August 30

### Washington, DC

Washington National Cathedral  
Gideon Bodden, June 20  
Joanne Droppers, June 24  
Edward Nassor, July 7

### Williamsville, NY

Calvary Episcopal Church, Wednesdays, 7 pm  
Gloria R. Werblow, July 5  
Frank DellaPenna, July 12  
Gordon Slater, July 19  
Todd Fair, July 26  
Marcia de Bary, August 2

## Carillon News

by Brian Swager

### Book Review

**Ensembles campanaires en Rhône-Alpes, Pierre Marie Guéritey. Seyssel: Editions Comp'Act, 1994. 229 pp., photos, paperbound, 180 FF (available from Editions Comp'Act, 9 & 11, Place de la République, 01420 Seyssel, France.) ISBN 2-87661-104-X.**

Published with the support of the Ministry of Culture and the regional government, *Ensembles campanaires en Rhône-Alpes* is a survey of tower bells in the Rhône-Alpes region of France. There, bells traditionally have been swung—alone or in combination—or tolled, often in conjunction with religious activities. The installation of keyboards in order to control the bells for musical purposes, in the Flemish tradition, came as a secondary usage. Municipal rivalry for the largest bell and the preference for fewer large bells that are audible for longer distances rather than numerous small bells kept the Flemish tradition at bay for some time. But regardless of their function, bells have a pronounced significance in this region. As the commissioner of the Rhône-Alpes region, Paul Bernard, remarks in a preface to the book: "Whatever its nature, the sound of bells never makes an indifferent impression." Furthermore, the author underscores the pervasive nature of bells in the region's culture. For example, of one village he notes that: "Not one resident of Valsonne cannot remember having heard these bells..."

It is from the old French word *quadrillon*—for a set of four bells—that the name of the musical instrument *carillon* comes. Nowadays, a carillon normally has four octaves of bells, although more or fewer are possible. In fact, the Dutch require an instrument to have 1½ octaves of bells to qualify as a carillon, and Americans insist on two chromatic octaves. The French regard this issue with more nonchalance, and this publication simply discusses "bell ensembles." Its glossary suggests that in addition to an officially accepted *grand carillon de concert*, there can be a *petit carillon* with from four to fourteen bells. This survey

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includes ensembles with as few as seven bells. The second criterion for inclusion in the book is that the ensemble be equipped with a keyboard and a transmission system—mechanical or electrical—for playing the bells *en carillon*.

While not attempting to make a thorough inventory of all the bell ensembles in the region, the book provides detailed information on a representative sampling of installations. Entries for each featured tower are very thorough, listing date, founder, and pitch of each bell; type of transmission system; name of city, tower, current and former carillonneurs, and the person or firm responsible for maintenance; dates of construction, inauguration, and modification; address and phone number of contact people; historical notes; technical descriptions of the bells, mechanics, and tower; current use and condition of the instrument; and bibliographic references and discography. The numerous photographs show bell, clappers, keyboards, clockworks, towers, frames and

mountings, Jacquemarts, ornamentation, inscriptions, and a founding in process. The provinces represented are the Ain, the Ardèche, the Drôme, the Isère, the Loire, the Rhône, the Savoie, and the Haute-Savoie. A map of the region would have been helpful.

The author gives a historical introduction. A history of the region's own celebrated bell foundry is furnished by its current director, Pierre Paccard. The Paccard foundry has its roots in the end of the 18th century, a point when the era of itinerant bellfounders was coming to a close. The book largely represents the work of 19th-century founders who flourished in the wake of the Revolution. Newspaper clippings, archival documents, and historical notes make for interesting reading and give insights into a slightly distant era and a very distinctive bell culture.

Incidentally, Guéritey and Editions Comp'Act have published two inventories of organs in the Rhône-Alpes region, one for Lyon and one for the rest of the

Rhône province; a third—for the Isère—is in preparation. One can only hope that similarly splendid campaigning publications documenting other regions of France will be forthcoming. *Carpe Librum!*

## Music for Voices and Organ

by James McCray

### The return of summer choirs

After summer merrily:

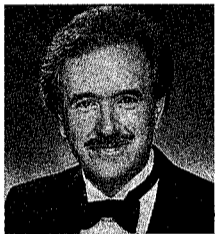
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough  
How many goodly creatures are there here!  
How beauteous mankind is! O brave new world  
That has such people in't.

William Shakespeare  
*The Tempest*

Shakespeare's thoughts above seem to be a double-edged sword for those of us responsible for music in services in those months immediately following Easter. The singers who abandon our church choirs for the warmth of the sun seem to be represented by the second line ("Merrily, merrily shall I live now"), while the choir directors are thrust into line five ("O brave new world") filled with smaller choirs and easier music.

In previous columns on this topic I have championed the need to have time away from the rigorous weekly schedule. Although I still feel that way, this summer has a different personal scenario since our senior pastor is leaving and a new one begins his tenure, and all of this in June and July. The dilemma is trying to have a solid choir of singers to celebrate 14 years of one minister and usher in a new one, giving him the proper installation and impression of our weekly contributions to the service.

Should we expect our singers to organize all of their summer vacations and



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activities around these two special Sundays which are separated by two weeks? Certainly in the churches of the past this would be the case, but in our century it probably is wishful thinking. In *The Power of Myth*, by Joseph Campbell, he points out the shifting of emphasis in our society through a comparison of buildings. Campbell says,

It takes me back to a time when those spiritual principles informed the society... When you approach a medieval town, the cathedral is the tallest thing in the place. When you approach an 18th-century town, it is the political palace that's the tallest thing in place. And when you approach a modern city, the tallest places are the office buildings, the centers of economic life.

At the end of this millennium, the commitment to church is not the focus of society. Expecting a church choir of volunteers to adjust their summer schedules so that they will be in town in Mid-June and early July is not a prudent decision.

Summer, for most choirs, is a time of "R": relaxation, recuperation, renewal. Directors find new repertoire (R) and singers attend church with their families, i.e., reacquainted (R). It usually is not a time of continued weekly rehearsals (R). So, this year I will do my best to encourage folks to be around for these changing events, but as I look over the shrunken choir with missing college students who have returned (R) home, and other adults who are on reconnoissances (R) to relatives (R) and restored (R) monuments, I will try to Remain Refreshed (R!).

The Reviews below aim at easy music that can be used when summer has taken its toll on the choir population. So, as you head into summer, please Remember (R) the power of R.

**This Is the Bread, Daniel Pinkham. Two-part choir of mixed or equal voices and organ, ECS Publishing, No. 4447, no price given (M-).**

In this brief three-page setting, the organ provides an ostinato background based on parallel chromatic thirds. The choir's two parts have a simple, contrasting melody that floats above in five musical phrases, creating a somewhat eerie, almost mystical sound. The choir could learn their part separately from the organ; after they were secure in these easy lines, the conductor could add the organ background.

**Come, Thou Fount of Every Blessing, arr. Hal Hopson. SA or SA/TB and keyboard, Flammer Music of Shawnee Press (EA-5021), \$1.10 (E).**

The familiar Nettleton tune has been kept in this setting. The accompaniment is a blend of early American and Baroque harmonies/textures. After an alternating unison first verse, the others use two parts with their notes doubled in the keyboard. Very easy music that could be quickly adjusted to accommodate the parts available on a Sunday with limited singers.

**In Thee Is Gladness, Carl Schalk. Two-part mixed, congregation, and organ, Concordia Publishing House, 98-3201, \$1.00 (E).**

There are two tuneful verses to this happy anthem. The congregation joins the lower voices for the second verse while upper voices sing a counter-melody. In the first, the women and men sing in alternation, then in imitation. The organ is very easy and accompanimental throughout.

**Kyrie from Mass in G, Franz Schubert (1797-1828). Arr. for SA or SB and keyboard, Coronet Press of**

**Theodore Presser Co., 392-41855, \$1.15 (E).**

This version, edited by Van Wyatt, is also available for SAB. The famous Schubert setting has been abridged to a two-minute version, and is very easy. Only a Latin text is provided for performance, and the accompaniment is also quite simple. Very useful for summer choirs.

**Triune Tribute, Tim Shuey. Unison, optional descant, and keyboard. Beckenhorst Press, Inc., BP1422-2, \$1.15 (E).**

In this happy, rhythmic anthem, there is a "pop" quality to both accompaniment and melody. The descant is used on the third verse which modulates. When the text says "clap our hands" the choir claps. A fun, easy piece with a syn-copated jazz-like style.

**What a Fellowship, Gilbert Martin. SATB and organ, Golden Music Pub. of National Music Pub., G-37, no price given (M-).**

Martin has arranged this popular hymn so that the first section is for two-part mixed, then the last half moves into four parts which cleverly combines the two thematic ideas. The keyboard is easy (pianistic) and the entire work builds to a loud, climactic ending. Very effective but not difficult.

**Lord Jesus, Bestow Thy Peace, Edna Jeffries. SAB and organ/piano, Leupold-Editions (ECS) WL 10 0025, \$1.25 (E).**

Using sentimental Romantic harmonies, this general anthem has a gentle, sustained sound in which the keyboard contains the notes of the singers. Voice ranges are comfortable in this ABA, syllabic, homophonic setting.

**All Praise, Robert Leaf. SA and keyboard, AMSI, #686, \$1.15 (E).**

This fast-paced setting has a fun text that says "worms, fish, cats," etc., should praise the Lord. Much of the harmony is in unison or parallel thirds. The keyboard has some brief interludes and helps provide the driving rhythmic element. This would work well with a children's choir.

**Jesus Brought Us Love, Natalie Sleeth. Two parts (any combination) and keyboard, The Sacred Music Press, 10/1025, \$1.10 (E).**

Although Sleeth died recently this work is an adaptation of an anthem published earlier. The keyboard has a flowing, rhythmic arpeggio background for the simple two-part melody that is very tuneful. As with all of her music, it is easy to sing, immediately attractive and accessible, and memorable. Lovely summer music.

## Book Reviews

**Rost, Martin. Orgeln in Frankfurt/Oder Ein Beitrag zur Musikgeschichte der Stadt. Berlin: Pape Verlag 1994. 90 pages. \$21.00 plus \$3.00 postage per order. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918.**

Rost, a prominent organist in Frankfurt, has filled one more gap in our knowledge of the German organ landscape. Frankfurt/Oder, a fairly small, but historically important city that was for over 300 years (1506-1811) seat of a notable university, has preserved virtually no organs, or even organ cases, from the 17th or 18th centuries; this is most unusual for a German city, particularly

since war damage was only partially to blame. Records of organs in the main churches go back to 1330, though no full specifications are known until the very late 17th century. Michael Praetorius was, for a brief period, organist in Frankfurt, and may well have influenced the design of some early instruments. Two noted early builders, Matthias Schuricht and Ernst Marx, built celebrated instruments in the city, and at least one organ by each survived, apparently relatively intact, until they were replaced in the 19th century.

Rost includes all organs in the city and its immediate surroundings; in the case of the major churches, he provides rather full details of all known instruments and considerable information about the buildings themselves. Actually, two large churches no longer function as churches, although one of them was rebuilt as the Carl Philipp Emanuel Bach Concert Hall (Bach studied at the Frankfurt university) and contains a modern Sauer organ (III/50, 1975).

While Rost's book is valuable as an organ survey of a previously neglected area, it will interest many readers primarily as a sort of survey of the work of the famous organbuilding firm W. Sauer. Wilhelm Sauer founded the firm in Frankfurt in 1857; at the time of his retirement in 1910, the firm had built 1100 organs, and approximately the same number have been built since then. The Sauer company was taken over after Sauer's death by Paul Walcker, and, a few years later, by the Walcker firm; after an interlude as a state-owned company during the years of the German Democratic Republic, it is once again in Walcker's hands. It has, however, always functioned as a separate unit. By far the majority of the organs discussed in Rost's book are Sauer instruments, and while the company's fame was built largely on much larger organs than any found in Frankfurt, the development of the firm's ideas can be more easily followed here than anywhere else. This book includes 16 extant Sauer instruments, ranging in date from 1866 to 1990 and in size from I/3 to III/50. Particularly instructive is the organ in St. Gertraud (now III/36), which was built in 1879 by Wilhelm Sauer, revised to conform to the ideas of the *Orgelbewegung* in 1943, repaired after war damage, and renovated in 1953-54 and 1989, all by Sauer!

Those interested in the achievements of Wilhelm Sauer, one of the major European builders of his day, can consult the book by Hans-Joachim Falkenberg, but I know of no full-length treatment of the company down to the present. Rost's book at least partially fills this gap. He includes lists, and usually specifications, of lost Sauer organs originally built for Frankfurt, and a number of excellent illustrations.

—W. G. Marigold  
Urbana, IL

## New Organ Music

**Keyboard Transcriptions From the Bach Circle, edited by Russell Sincos. Recent Researches in the Music of the Baroque Era, vol. 69. Madison, WI: A-R Editions, Inc., 1992. Preface and critical notes, 18 pages; music scores, 129 pages. 9" x 12". \$47.95.**

The practice of transcribing a composition from its original medium to another has been a common feature of Western music since the 14th century, and it was a virtually uninhibited mode of musical re-creation in the Baroque period. Among the most familiar examples

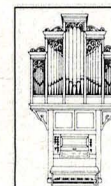
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are Bach's keyboard arrangements of the works of some twenty composers, including Vivaldi, Marcello, Torelli, Telemann, and Prince Johann Ernst. In these, Bach's method ranged from literal reductions to wholesale rewriting, involving embellishment, enriched textures, and additional contrapuntal and imitative devices.<sup>1</sup> Bach was also a frequent arranger of his own works, including several movements of two or three of his Six Sonatas (BWV 525-530).<sup>2</sup>

As Russell Stinson speculates in his Preface to the scores of fourteen transcriptions by members of Bach's "circle" of personal acquaintances or others who may have worked under their supervision, these musicians were attracted to the concerto as a vehicle for transcription both for musical reasons and for ease of adaptability. Clearly, keyboard instruments having two or more manuals were well suited to render polyphonic textures and to simulate the shifting dynamics and contrasts of the original. Following the emergence of the organ trio in the late 1600s, it became firmly established as a major compositional genre, providing a ready model for transcribers. Thus, most of these enthusiastic arrangers found it an appropriate form for adapting sonatas for two violins and continuo, a common form of instrumentation of the time.

This volume groups the transcriptions by genre: five organ trios scored for two manuals and pedal, and nine three- or four-movement concertos playable on instruments capable of rendering alternating dynamics. Three of the Bach organ trios are arrangements of movements from his well-known Sonata in G Major for Viola da Gamba and Harpsichord (BWV 1027) and the Sonata in G Major for Two Flutes and Continuo (BWV 1029), both probably derived from lost compositions.<sup>3</sup> The fourth is an adaptation of the Sinfonia in D Minor (BWV 790). The probably arrangers of these pieces were Johann Peter Kellner (1705-72), Bach's close associate and dedicated copyist,<sup>4</sup> and two other transcribers, Johann Nicolaus Mempel (1713-47) and Leonhard Frischmuth (d. 1764), a pupil of Kellner. The fifth organ trio probably was arranged by Mempel from a lost chamber work by Locatelli.

The nine concertos include arrangements for harpsichord of works, mainly violin concertos, by Vivaldi (op. 3, no. 5 from *L'estro armonico*), Telemann (two works), and Tartini (six works), whose arrangers were, respectively, Johann Adolph Scheibe (1708-76), Johann Gottfried Walther (1684-1748), Johann Benjamin Tzschirich (b. 1707) or Heinrich Raphael Krause (ca. 1700-1773), and Frischmuth.

One of the chief criteria for judging the adequacy of transcriptions is fidelity to the musical content of the original. The editor's comparisons of the organ trios with their sources reveals a variety of infrequent faults: careless accommodation of the continuo part to the organ pedal, excisions of measures (sometimes for technical reasons) resulting in "infelicities," inconsistent octave transpositions, and awkward hand crossings. The occurrence of these aberrations provides some support for the claim that Bach was not the arranger of his own compositions in these cases. Similarly, some of the harpsichord concertos exhibit occasional poor part writing and unbalanced sonorities, random addition or subtraction of note values (not wholly condemned, considering the resulting rhythmic interest generated), rewriting of the continuo lines, and incomprehensible transpositions.

In view of the lack of reliable knowledge concerning the actual performance styles of the originals, the editor's helpful suggestions on such topics as ornamentation, cadenzas, alternating dynamics, and phrasing in the concerto arrangements provide a basis for their informed performance. Discrepancies between the originals and the transcriptions are identified in the critical notes. An appendix presents a reconstruction of an adagio movement of a lost chamber work by Bach.

These transcriptions, like others of

their kind, broaden our acquaintance with the works of Bach and those of other composers. While the organ trios, in particular, can serve as supplementary teaching devices to Bach's Six Sonatas (the level of difficulty is similar), the modest technical requirements of the concertos provide opportunities for the re-creation of a new collection of otherwise inaccessible works.

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

**Notes:**

1. David Schulenberg, "The Concerto Transcriptions," in *The Keyboard Music of J.S. Bach* (New York: Schirmer Books, 1992), 90-109.

2. In particular, BWV 525: i? iii?; BWV 528: ii, iii; BWV 529: i, ii. Peter Williams, *The Organ Music of J.S. Bach*, vol. 1 (Cambridge: Cambridge University Press, 1980), 8; includes a general discussion of Baroque organ and instrumental trios by French and German composers.

3. A longer discourse on the organ trios, which considers questions of their original versions, authenticity, and problems of adaption, is found in Russell Stinson, "Three Organ-Trio Transcriptions From the Bach Circle: Keys to a Lost Bach Chamber Work," in *Bach Studies*, ed. Don O. Franklin (Cambridge: Cambridge University Press, 1989), 125-59.

4. Kellner's role as a transcriber, with particular reference to the three organ trios, is considered in Russell Stinson, "Kellner as Copyist and Transcriber? A Look at Three Organ Arrangements," in *The Bach Manuscripts of Johann Peter Kellner: A Case Study in Reception History* (Durham: Duke University Press, 1989), 71-100.

**Organa Gallica: François D'Agincour, *Pièces d'Orgue* (TR 0001 OG e), and Louis Couperin, *Pièces d'Orgue* (TR 0002 OG e). Éditions du Triton, Rue du Sapin, 2 a, CH-2114 Fleurier, Switzerland. Prices: 45 DM for D'Agincour; 59 DM for Couperin.**

The Swiss publishing house Éditions du Triton has initiated the series *Organa Gallica*—a collection of French organ music from the Baroque and Rococo eras. Published thus far are *Pièces d'Orgue* by François D'Agincour and *Pièces d'Orgue* by Louis Couperin; upcoming publications include Gaspard Corrette's *Messe du 8e ton*, the first comprehensive publication of Claude Balbastre's organ music, and Nicolas de Grigny's *Livre d'Orgue*. Each is available with English, French, or German textual notes (indicated by the lowercase letter of the catalog number).

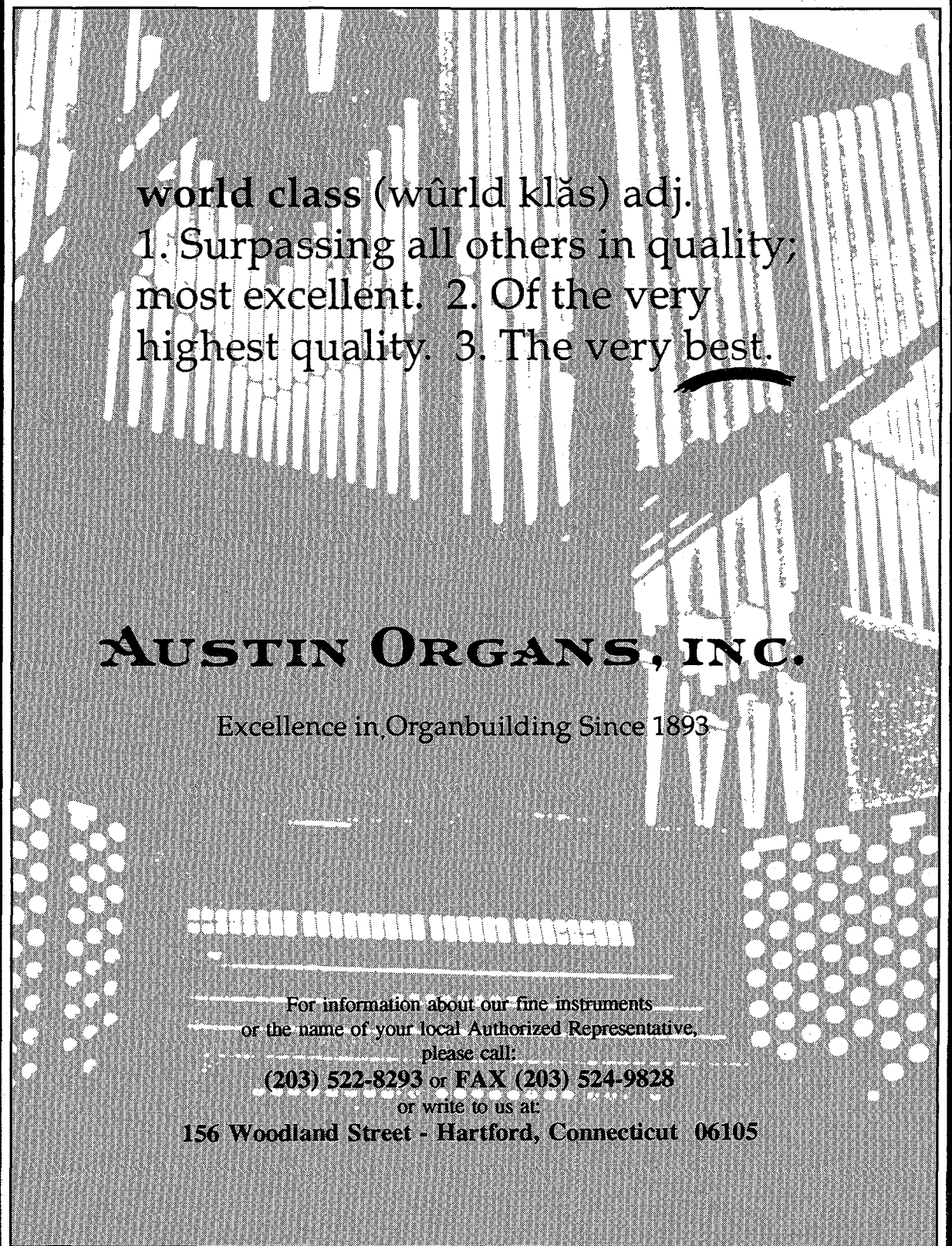
*Organa Gallica* is essentially an *Urtext* edition: there are no added registration annotations, tempo suggestions, or other such editorial remarks. Even metrical incongruities, such as a dotted quarter-note followed by three sixteenth-notes, or quintuplets lacking the numerical elucidation, have been maintained. In those instances that the original contains errors, the score renders a corrected version, but the passage is asterisked and

the original is given in the Critical Notes section.

The books measure 24 x 32 cm (portrait format), providing an easy-to-read score; particular care has been given to a layout that minimizes awkward page turns. Yet, the musical layout may be surprising at times. For example, *récits en taille* are notated with the accompaniment on the outer staves, in contrast to the common editorial practice that notates the pedal on the lowest staff. However, the editor explains in the textual notes that this is in concord with the aim of providing a performance edition that keeps as close to the original as possible, and correctly states that the score remains easy to read.

A minor change from the original score is the use of modern clefs and the modern use of notating accidentals. Certainly, the common usage of treble and bass clefs will be welcomed by the performer, yet the common custom of indicating original clefs at the outset of a piece would have been apropos, and would have shown the standardized practices with regard to clef notation for different composition types (e.g., *plein-jeux*, *fugues*, *tierce en taille*, etc.) in French organ music from this period.

Both scores come with textual notes, providing a biographical sketch of the composer and an overview of the com-



world class (wûrld klās) adj.  
1. Surpassing all others in quality;  
most excellent. 2. Of the very  
highest quality. 3. The very best.

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poser's contribution to organ literature in context of his musical activities as a whole. In the Louis Couperin volume, the commentary discusses some of the source problems relating to three pieces in the collection. In both volumes the textual notes conclude with listing the disposition of the organ (or organs, in the case of D'Agincour) which the composer played. While it is true that any organ specification of the period could be taken as typical, the close interrelation between music and instrument is characteristic of the period—so much so that N.A. le Bège stated in his preface that several of his compositions would be of little use to organists whose instruments lacked the necessary stops. Hence, the editor has done well in providing the dispositions of the organs.

Organa Gallica is a fine series of French organ music of the Baroque and Classical eras. The first two volumes show that the editor Nicolas Gorenstein has been able to keep the dual objectives of Organa Gallica in equilibrium, viz. "to provide modern, practical and reliable editions, based on the most recent musicological research . . ." and "to preserve the source material intact, for the 'esprit curieux.'"

—P. Janson  
Augustana University College  
Camrose, Alberta

## New Recordings

**Great Cathedral Music: A Memphis Choral Tour. Memphis Boychoir and Memphis Chamber Choir; John Ayer, musical director; David J. Kienzel, organist. Pro Organo, P.O. Box 6494, South Bend, IN 46660; 1-800/336-2224. \$15 postpaid.**

Contents: Psalm 121: *I will lift up mine eyes* (Anglican Chant), Davies; *Ave Jesu Christe*, Phillips; *In manus Tuas*, Tallis; Hymn: *O come, Creator Spirit* (Melody: *Veni Creator Spiritus*), Smedley; *Come my soul, Howells; Communion Service in G*, Jackson; Hymn: *Where cross the crowded ways of life* (Melody: Gardiner), arr. William Gardiner/John Ayer; *Thee we adore*, Candlyn; *Draw us in the Spirit's tether*, Friedell; *Antiphon*, Moore; *Thou knowest, Lord*, Purcell; *Not unto us, O Lord*, Walmisley; *Evening Service in B-minor*, Noble; Hymn: *Christ, mighty Savior*, (Melody: Innisfree Farm), Dirksen; *O thou, the central orb*, Wood; *Save us, O Lord*, Bairstow; Psalm 150: *O Praise God in His holiness* (Anglican chant), Talbot.

For anyone who thinks truly authentic "English boy choir sound" cannot be realized by American choirs, this superb recording is proof positive that it is, indeed, possible, and not only possible, but a fact. Although the choir heard on this excellent recording is composed of boys and men and women, the blend is so carefully done as to make the listener think that there are only boys and men singing. The sound achieved is remark-

ably clear, silvery and open, never thick or covered. A very fine sense of control and of discipline is evident throughout. Vowel sounds are masterfully produced so that every word of the text comes through the textures of sound. Pitch is very good, especially in the higher registers, showing excellent breath control and mastery of lower registers as well.

The organ accompaniment is exactly what it ought to be: supportive yet not obtrusive, massive, when needed, but always subordinate to the vocal sound being produced. The music on this recording was performed in three separate church buildings in Memphis (details of which are given on the recording case and accompanying booklet). Each building has its own ambience and "flavor" which has to be heard to be appreciated. The sound is very lively and very good and the performances outstanding. This reviewer was personally acquainted with two of the composers represented on this recording, T.F.H. Candlyn and T. T. Noble . . . both of these men would have been delighted with the performances and interpretations of their music on this disc.

The accompanying booklet not only gives the "menu" of the record, but also the full text of each composition, as well as some historical background of the music. Brief biographies of John Ayer, the director, David Kienzel, the organ accompanist and Darren Raley, the head of the training choir, are also provided.

This reviewer could not find anything on this recording with which to quarrel . . . the music is so well performed that even a "super pro" can relax and just enjoy the feast of sound coming to his or her ears. It is a real treat! Highly recommended.

—Fr. Bruce E. LeBarron

Father Bruce E. LeBarron serves as Canon-in-Residence at Christ Cathedral (Episcopal) in Salina, KS. A pupil of Norman Hollet, Robert Huhn, Clarence Hollister, Robert W. Morse, and Catherine Loew, Fr. LeBarron was for six years organist and choirmaster of St. Luke's, Kalamazoo. He sang as a boy in the choir of St. Thomas', New York City, under T. Tertius Noble, and at the Cathedral of the Incarnation, Garden City, under Maurice Garabrant.

**Musique Française du XXème Siècle pour Trompette & Orgue; Pascal Vigneron, Trumpet, Vincent Warnier, Organ. Saint-Eustache, Paris. Quantum, QM 6952 DDD. Single CD, 74'20". Program: *Récit et choral*, Georges Delerue; *Chant de deploration*, Pierre Ancelin; *Jeu de quartes*, Jacques Chailley; *Aria pour trompette et orgue*, Jean Rivier; *Cahier pour quatre jours*, Marcel Landowski; *Processional en sept tableaux*, Pierre Jansen; *Arioso barocco*, André Jolivet. Available from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.**

These seven twentieth-century French composers, four of whom are still living, offer a rich palette of tonal color, emotion, and virtuosity in seldom-heard pieces for trumpet and organ, all of

which were composed between 1968 and 1992. The recording on this Dutch organ by Van Den Heuvel and its music is a far cry from the André Marchal recording of Franck played at the same church. (See Marchal/Franck review in April, p. 9.) This instrument has a distinctly modern sound. Full specifications of the instrument are given but there is no biographical information about either performer nor when the recording was made. It appears that the Selmer instrument company and Feeling musique in Paris may have sponsored the recording as their names are prominently displayed on the cover. Vigneron has recorded a number of other trumpet and organ/piano albums on various instruments.

The pieces demand technical precision and rapid registration changes which seem to present no difficulty for these virtuoso performers. Both the Chailley and Jansen pieces were commissioned especially for this recording and were supervised by them. The works by Marcel Landowski also benefitted from the composer's participation at the recording sessions.

Most of the pieces rely on the symphonic aspects of this large instrument, but even at its fullest the solo trumpet is not obscured. There are memorable moments in which the identity of the solo instrument is blended with the reed sounds of the organ in rich hues and special effects. The Chailley *Jeu de quartes* projects an appealing foil between the trumpet and the organ in a compelling crescendo. The Jansen movements show great variety and create as he states in the liner notes: "the rapport between the trumpet's pure and linear tones and the opposing complexity of the great organ." Jolivet's *Arioso barocco* gives many recitative passages to the trumpet and frequent interplay between the two instruments. The title "barocco" is described as "the rhythmic flexibility and the expansion of the organ's part can be seen as evocative of the word 'barocco' used by thirteenth-century Portuguese jewelers to designate an irregular pearl." This recording is indeed a pearl laced with both virtuosity and musical depth. Highly recommended.

**Jacques Chailley: Complete Organ Works. Jean Galard, Cathedral of Saint-Bertrand de Comminges. Cybella, CY872. DDD. Single CD. Program: *Prelude-Dedicace; Triptyque sur des versets d'écriture sainte; L'Annonciation, Paraphrases liturgiques; Pièce triste; Pastorale*. Available from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.**

Although Jacques Chailley is well-known in France as a composer of operas, chamber music, vocal and choral music, and as a scholar particularly of the medieval period, a historian, theorist, musicologist, teacher and administrator, his organ music is little known here. With the exception of the *Pastorale*, composed in 1962 and dedicated to Gaston Litaize, and the transcription of a short piano piece for organ, *Pièce triste* in 1970, his other organ works were all composed since 1984 in response to commissions from the Festivals in Comminges and Besançon. We can justly give thanks for these festivals, Combre publications, and organist Jean Galard, to whom the *Paraphrases liturgiques* is dedicated. (These were originally part of his *Messe française* for chorus, organ and congregation and performed first in 1982 at the Festival of Besançon.)

Chailley's music is accessible, but not trite; harmonically rich without being oppressive; dramatic but not frenzied; poetic but not superficial. The recording opens with *Prelude-Dedicace* which is based on the musical signature of Bach using the notes B, A, C, B and the name of Jean Galard. The *Triptych* on verses from Holy Scripture was inspired by the French Classical organ at the Cathedral of Saint-Bertrand in Comminges and is dedicated to Pierre Lacroix, who supervised the restoration of the instrument. The biblical inscription is from Isaiah 59:9 "Et in tenebris ambulavimus" (We

have walked in the shadows). Chailley was reminded of a vision he experienced in walking himself through the Negev desert and stated: "Isaiah's verse never left my mind, conjuring up a long column of human beings dragging themselves endlessly through the night, possessed alternately by unreasoning terror and blind hope. The music surges dramatically through the organ, from the gloomy depths of the thirty-two feet to the threshold of ultrasounds on the solo one foot, reaching the limit of audibility." It is a powerful piece which deserves to be heard. Chailley is a most appealing composer unfortunately little known here and Jean Galard, organist of the Cathedral of Beauvais, deserves enthusiastic praise for his sympathetic and compelling interpretation of Chailley's music. Highly recommended.

—Ann Labounsky

**Bläser- und Orgelmusik aus dem Hohen Dom zu Mainz. Played by Albert Schönberger, organ, and the cathedral brass ensemble. Motette CD 20211.**

The disc (73 minutes) is a strangely mixed bag. The brass ensemble is a standard (modern) brass quintet plus tympani and, of course, organ. There is not too much standard repertory for this combination—the numerous early works for organ and brass don't include tuba!—and the works involving brass on this recording are mostly transcriptions. They include "Ouvverture for Trumpets" [sic!] (a four-movement suite), "March from Suite Nr. 5" and "Passing By" (French horn and organ), all by Purcell; "Prince of Denmark's March" by Jeremiah Clarke; a version for trombone and organ of Guilmant's "Morceau Symphonique pour Trombone ténor et piano"; and "Rhapsodia Sacra pour Trompette et Orgue" by Eric Schmidt. The solo organ works are "Organ Voluntary" (op. 7 nr. 6) by John Stanley, "Marche Pontificale" by Lemmens, "Merck Toch Hoe Sterck con Variatione" by Cor Kee, and "Suite Modale" (op. 43), by Flor Peeters.

The brass ensemble is made up of first-rate players from orchestras in Mainz, Wiesbaden, and Mannheim, and the playing is above reproach. There are, however, other problems. The famous Clarke march bears little resemblance to the original, although the full-blooded brass sound is thrilling. In the solo works, both the French horn and the trombone are so close to the microphone that balance is totally destroyed. This is a pity, for the seldom-heard Guilmant, beautifully played by the trombonist Matthias Hof, deserves better.

Eric Schmidt's "Rhapsodia" is a major work for trumpet and organ, and, fortunately, there is no problem of balance here. Schmidt is a Swiss organist and composer who has apparently written a good deal for organ and brass. "Rhapsodia" (about 13 minutes) requires two very good players. Heiner Wellnitz is obviously a first-rate trumpeter and he and Schönberger give an enthralling performance. The three sections frequently contrast a playful motif for one instrument with a chorale-like theme for the other. This is a modern work that is easily enjoyed and it deserves repeated performances.

Schönberger, born in 1949, studied Catholic church music and organ in Regensburg and Munich. He teaches at the University of Mainz and has been cathedral organist since 1985. He has concertized widely, but chiefly in Europe.

Lemmens's "Marche Pontificale" comes off magnificently in the rolling acoustics of the cathedral. The sound of full organ is thrilling and the manual contrasts, helped by the placement of various divisions, are striking. I do not find the performance of Stanley effective. Schönberger uses a historically correct edition, but much of the piece seems overwhelmed by the use of more manual stops than Stanley either knew or imagined.

Cor Kee's variations are occasionally listed as "Variations on a Dutch Folk-

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song," presumably because the melody is not known here. Clearly in the tradition of Sweelinck, these delightful variations need both a good performer and a flexible organ. Schönberger produces some interesting and unexpected combinations and some nicely managed crescendos. The Peeters suite provides a further chance to hear solo voices. The scherzo and adagio movements let us hear some very nice flutes. The final toccata, actually played a little more slowly than usual—Schönberger takes the acoustics into account—is really exciting.

The liner notes devote a surprising amount of space to a description of the organ, but the "organ system," as the English translation quite accurately calls it, is far too complicated to be dealt with adequately either in the notes or here! I was interested in reviewing this recording in part because I published a short account of the cathedral's organs just at the time when the present system was being installed (1965). Mainz Cathedral is a huge, essentially Romanesque church with notoriously difficult acoustics, complicated by the fact that the building, like a number of German cathedrals, has a choir at both ends. Both of them are in regular liturgical use. Prior to 1965, there was a large organ (IV/75) in the west choir; this was partially moved, and organs were added in the transept and in the east choir. The existing installation actually consists of three large two-manual organs, two of them with consoles of their own, while a six-manual console controls the entire installation. Without going into detail, the organ or organs are the work of Klais and Kemper. To this day, no one thinks that all the acoustical, musical, and liturgical problems have been solved. *In toto*, this is a large organ; there are 113 stops and about 166 ranks, but there is clearly much duplication and a few striking omissions—for example, there is no 32' reed. The disparate parts sound surprisingly well together, and many of the stops are lovely. The excessively lively acoustics certainly provide atmosphere, but contrapuntal clarity is hard to achieve.

Schönberger makes excellent use of the plethora of combinations available and takes the acoustical problems into account where necessary. I hesitate to judge some aspects of his playing, notably articulation, because of this. I found his interpretations of Kee and Peeters exciting.

The accompanying booklet contains information about the organ in German, English, and French, but the notes on the music are in German only. Although the recording can be recommended only with some reservations, I suspect that most organists would enjoy it.

—W. G. Marigold  
Urbana, IL

**Sasurai: Encounter—the Organ, the Shakuhachi and Koto.** Takashi Sakai, organ; Yukihiro Mitsuka, shakuhachi; Mihoko Ono, koto. Tecla FPD009. (Compact disc. No SPARS code. TT=58:33). Distributed by St. Paul MultiMedia Productions, UK, Middle Green, Slough, SL3 6BS, tel: 0753 551051.

Music by Takashi Sakai: *Sasurai—a meditative improvisation*, Op. 17; *Country Sky—meditation for organ and koto*, Op. 24; *Fantasia for organ, shakuhachi, and koto*, Op. 25; *Entreaty*, Op. 29, No. 4; *Dialogue between Organ and Shakuhachi*, Op. 22; *Images of Light, Wind, and Waves—Symphonic Improvisation*, Op. 3.

On a recent television show about Japan and its relationship with the west, a commentator suggested that the Japanese have successfully incorporated western art and consumerism into their own culture because they do it in such a

shallow way. There is a kernel of truth behind his glib statement: the Japanese are able to incorporate foreign artistic expression into their own homogeneous experience by embracing shared sensibilities inherent in the work's original context while at the same time providing a uniquely Japanese meaning in its new setting. Takashi Sakai, organist at the Kichijoji Catholic Church and lecturer at the Tokyo Junshin Women's College, takes such an approach in his organ compositions. He writes in this disc's liner notes:

The magnificent sound of the European organ has been used to express the love, power, and grandeur of God. In somewhat the same way, I tried at this time to convey in my compositions the varied feelings of gentleness, severity, and overwhelming power in the natural beauty of the four seasons.

Sakai uses western musical styles not to achieve an aesthetic fusion but to find a new level of personal detachment from which performer and listener (once again in the composer's own words) "come one step closer to touching the

essence of Japanese culture."

Sakai combines the sonic and religious grandeur of the western organ with the abstraction of eastern spirituality, freely calling upon musical influences that cross cultural, stylistic, and temporal borders. Historical self-awareness and the combination of disparate musical styles within a single composition is not uncommon in the work of western musicians of the classical tradition; however, their self-awareness often veers into self-consciousness, archness, or parody. Sakai's music enjoys an innocence in which the elements of east and west are fully synthesized. Classical Japanese traditions mix with the spirit of Vivaldi and Franck without producing cultural vertigo.

The ensemble pieces with shakuhachi (a type of flute) and the stringed koto are particularly successful in this regard. The sharply delineated organ sounds are effectively contrasted with the inflected pitches and timbres of the other instruments, and the contrasts are highlighted by the close, dry concert hall perspective on this unidentified organ. The music is often quiet and contemplative. It is also capable of expressing high spirits or awe—but

never angst.

While the organ's voice is restrained and rarified in the ensemble works, it roars with authority in the solos *Sasurai* and *Images of Light, Wind, and Waves*. These improvisatory fantasies deal with the contrasts of light and shade in the nature of the human condition and the natural world. Occasionally the organ's imposing sound seems too forceful for the more intimate vocabulary of traditional Japanese musical gestures, but it also has a transformative effect. Extended homophonic melodies that would be expressively limpid in the flexible sound of the shakuhachi or koto become in the organ's hard-edged exactness of pitch and volume. Rapid arpeggio figures over slow moving harmonies emphatically express exhilaration and grandeur (and coincidentally recall the Asian influence behind the organ music of Philip Glass).

These pieces are successful sonic experiments and should not be mistaken for New Age noodling. Recommended to the adventurous and to those eager to hear the organ in new literature and concert venues outside the church.

—Randy L. Neighbarger  
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# An Acoustic Basis for Organ Specification and Registration

Robert Huestis

## Introduction

The modern "orgelbewegung" organ revival has cultivated as a norm the German neo-Baroque organ, using stopped or partly stopped flutes as foundations at 8' and 16' pitch in small instruments. This practice has been given such authority that many organists do not question it; but this type of organ is only one style among many. Neither it nor any other design ought to be raised to the level of dogmatic acceptance. The multiple foundation stops found in the best nineteenth-century organs represent the continuation of a tradition which had been already established in the Baroque period. A perception of the history of the organ which does not ignore the nineteenth century should lead us to see that multiple foundation stops in the manuals are consistent with eighteenth-century practice and not the exception.

In this paper, the presence of such stops in important examples is noted and described. It is observed that some organs of the eighteenth- and nineteenth-century have an extraordinarily cohesive blend of stops in various combinations. An acoustic theory is put forward to explain the reason for this blend or its absence. This theory states that stops are able to blend when harmonics are present in the unison tone which duplicate the fundamentals of the upper pitches. It is also observed that stopped pipes used as foundations cannot provide these harmonics.

A most important application of this point of view is that the pedal of a small organ may be based upon a 16' open subbass, not the traditional stopped bourdon. Several organs are cited which demonstrate this practice, from the eighteenth, nineteenth, and twentieth centuries. It is noted that in the manual divisions the Italian organs used 8' open pipes as foundations through their entire history; however, the Italian organ has generally been ignored as a model for small instruments. It is concluded that the exclusive use of stopped pipes as fundamentals in small organs should be reconsidered. The extensive use of stopped flutes represents a restricted, national style which ought not assume the role of a universal model. Open pipes blend better and make the tone more cohesive. We should question accepted norms of "organ design" and revise them in favor of those traditions which include the use of open pipes to provide the fundamental tone. This will allow organs in churches to be most effective at their primary role, to provide a foundation for congregational singing.

## Historical Background

With the neo-Baroque organ revival, organ scholarship blossomed and has resulted in the construction of new instruments re-creating stop lists that belong to specific national or regional styles of organ building. These instruments reflect earlier times and their respective literatures. These trends were transmitted remarkably quickly to North America. This was accomplished primarily by North American scholars studying abroad and by European specialists teaching in North America. Some years later these same trends appeared in other English-speaking countries such as Australia. This organ revival filled a particularly heartfelt need resulting from a discontinuity of the traditions of organ building which was most evident in the "orchestral" and theatre organs of the 1920s.

It is not a simple matter to establish exactly why traditional concepts of organ building were abandoned, but if any one cause is to be singled out, it must be that certain types of electric action made possible the use of the same pipes at two or more pitches (unification) or on two or more keyboards (duplexing)<sup>1</sup>. These purely technical devices of organ design, made in the interests of a certain type of economy, made it impossible to voice the organ so that its stops could blend. This break with the traditional concepts of organ voicing set the stage for rediscovery of older traditions, rather than allowing a normal evolution of organ design. When it became obvious that something had been lost through neglect, there had to be a "revival" so that whatever it was that had been lost could be reinstated.

Unification and duplexing destroyed the blending ensemble so thoroughly that, despite the effects of the organ revival movement, we have not yet recovered the consciousness that the stops of an organ must truly blend together. The result is a genuine anachronism: the separate stops of many modern organs refuse to blend, while there still exist a few forgotten nineteenth-century instruments, the best from their time, which preserve the ability of every one of their stops to blend with every other. While the "revival" organs do not have unification or duplexing, often they show an indifference to blend that can be traced to the disastrous lapse of sensitivity in voicing that unification and duplexing have left as their aftermath.

## New Organs in North America and Australia

One result of the organ revival has been the crystallization of the neo-Baroque stoplist into a norm for the construction of new organs. But because a "revival" resurrects an older stratum of the culture which has already passed away, the organ revival reflects the specific requirements of a style of organ playing which is no longer in an active phase of development. The "revival" organ often reflects the general requirements of eighteenth-century organ playing and the specific demands of German Lutheran organ literature. It is now customarily imposed upon English-speaking regions of the world, regions which possess traditions and literatures vastly different from those of an eighteenth-century culture. This neo-eighteenth-century norm presents itself virtually as a doctrinal system, often assuming a degree of authority that is insisted upon in the same way that a theological principle may be insisted upon.

The North American adoption of the neo-Baroque organ design was a "marriage of convenience" to aid the recovery from the theatre organ debacle and its after-effects. It has persisted quite a bit too long. Now we are being called to take up once again the historical evolution of the instrument.

The objective of the author is to develop a theory of organ registration and specification that does not reflect the demands of any national or regional style. Instead, it is a theory of organ specification which proceeds from an acoustic basis. It is intended to fulfill the needs which we find in English-speaking churches at the end of the twentieth century. Like the ancient eclectic philosopher, we have selected such doctrines as please us from every school. Our music borrows freely from many sources, and is not exclusive to any one tradition.

## The Nineteenth-Century Contribution

In Australia, New Zealand, Canada, the United States and Europe, there still exist nineteenth-century organs virtually untouched or relatively intact, preserving a tradition of organ building which has largely been lost in the major population centers.

A number of these organs are being rehabilitated and it is no longer fashionable to take away their original characteristics. Restorations, not rebuilds, are becoming more common. An example is the organ formerly of St. Stephen's Roman Catholic Cathedral, Brisbane, built about 1880.<sup>2</sup> This old instrument survived the rebuilders because of the happy circumstances of benign neglect. Fortunately, there was not enough money available to replace or "modernize" it.

This organ features tracker action, low wind pressure, bright reeds, and clear but not loud upper work. Everything rests upon a foundation of several unison stops and all reasonable combinations of two or more stops can be depended upon to combine into a blend of great cohesion. These factors suggest that this organ represents an evolution of the traditions of organ building which had been current during the century before. Though the sound is quite different from a Baroque organ, there is no radical departure from the eighteenth-century traditions, but rather a continuity with them. The result is that the music of both Bach and Brahms sounds very comfortable on this instrument.

The Great manual of this organ corresponds almost exactly to the Baroque ideal in the plan of the stops and their assignment at various pitches. The character of the stops has changed according to the styles of the period, but the essential design of the ensemble is preserved. As a model for comparison the specification of the Great manual is given from the Löfsta Bruk organ of 1728 by the Swedish builder Cahman,<sup>3</sup>

### Brisbane (ca. 1880)

1. Double Diapason 16' (stopped, narrow scale)
2. Open Diapason 8'
3. Clarabella 8'
4. Gamba 8' (wide scale)
5. Octave 4'
6. Flute 4' (open)
7. Twelfth 2 $\frac{1}{2}$ ' (principal)
8. Fifteenth 2' (narrow-scaled principal)
9. Mixture III (with tierce)
10. Trumpet 8'

### Löfsta Bruk (1728)

1. Quintadena 16'
2. Principal 8'
3. Rohrflute 8'
4. Quintadena 8'
5. Octave 4'
6. Spitzflute 4'
7. Quint 2 $\frac{1}{2}$ '
8. Octave 2'
9. Mixture V (with tierce)
10. Trumpet 8'

It is apparent from nineteenth-century examples (for instance, by E.&G.G. Hook and others in Canada and the United States), that tracker action, low wind pressure, bright reeds, upper work and mixtures were all elements of organ building that had been carried over into the nineteenth century from the eighteenth century. What about the multiple unison stops? Do these represent a "Romantic" tradition only, or are they an element that was being carried over from the Baroque period into the Romantic era? In both organs cited above, there is an open 8' to serve as the foundation for the ensemble, a wide-scaled flute to give it depth, and a third 8' stop to contribute the harmonics necessary to bind the ensemble together. In the eighteenth century, these harmonics were provided by the Quintadena, meant to act together with the Principal 8'. In the nineteenth century the Diapason had a wider scale than the eighteenth-century Principal. Therefore the third 8' stop, which must contribute the binding harmonics to the ensemble, is the Gamba, a string-toned stop of such wide scale in this organ that it is very much like a narrow-scaled Violin Diapason.

If we emphasize the similarity of the two stop lists rather than their differences, we can obtain a better view looking back at the eighteenth century and also looking forward to the twentieth century. It is possible to theorize on specifications which can accommodate not only the music of Buxtehude and Bach, but also the other portions of the literature, such as that by Dupré or the French symphonists, which have grown out of the traditions of the nineteenth century.

## The Difference between "Registration" and "Specification"

Organ specification is not the same thing as organ registration. A specification is a list of the various stops of which a particular instrument is composed. Registration is the setting down of certain combinations of stops in order to produce a desired effect. In a given organ, there is a *specification* of stops which should combine together to give the instrument a distinctive musical formulation, which we call "ensemble", all the parts of which match together and harmonize. From this specification, an indeterminate number of *registrations* may be drawn, which express various facets of that distinctive musical ensemble. The full organ *registration* should be equivalent to the *specification* of the instrument less certain stops intended for special effects.

The specification of an organ should be built up, not to make combinations, but rather to provide for maximum blending of stops. Blending stops may be pursued in two directions—vertically (8', 4', 2 $\frac{1}{2}$ ', 2' etc.) and horizontally (8' + 8', 4' + 4'). The 8' and 4' accompaniment stops, which are flutes, should blend horizontally with the principal chorus. How often have students been admonished not to combine stops of the same pitch, because of tuning problems! In nineteenth-century organs, the 4' flute was usually open or harmonic and combined naturally with a 4' principal, rather than beating against it. Both the Brisbane organ and the Löfsta Bruk organ present an open 4' flute capable of combining with a 4' principal. This is not a new characteristic making its first appearance in the nineteenth century.

The reed stops should blend horizontally with both flutes and principals. There ought to be maximum harmonic reinforcement between the reeds and flutes—that is, there should be no sour off-harmonics in the reeds. Therefore, full-length reeds are to be preferred to half-length reeds, which have a peculiar harmonic series with flat ninths and so on.

Finally, at least one mixture stop may contain a tierce, in order to assist in the blend with the reeds. This characteristic occurs in both the Brisbane and the Löfsta Bruk organs. We can see from the above, that *specification* is the organ builder's art. *Specifications* should not be made up to encompass the most possible registrations. Rather, the various registrations should be derived from each organ's individual specification. The specification of a particular instrument should be set up to secure the maximum possible blend, both in the horizontal and vertical directions. From a specification may be derived two contrasting types of classes of registrations: *blending registrations* and *non-blending registrations*. These are defined and discussed below.

## The Harmonic Overtones of Open and Stopped Pipes

It is well known that all organ pipes produce composite tones consisting of various



harmonic partials.<sup>4</sup> The partials of 8' open pipes which concern the present theory of registration are these:

- First partial = Fundamental
- Second partial = Octave = Fundamental of 4' stops
- Third partial = Quint = Fundamental of 2 2/3' stop
- Fourth partial = Double octave = Fundamental of 2' stop
- Fifth partial = Tierce = Fundamental of 1 1/3' stop

The fundamentals of the 4', 2 2/3', 2' and 1 1/3' stops all reinforce harmonics already present in tone of the open 8' stops. Therefore the 4', 2 2/3', 2' or 1 1/3' stops will blend acoustically with the open 8' stops.

The stopped pipes, in contrast, behave very differently. They emphasize only the odd partials. Those partials of stopped pipes which characterize their tone are these:

- First partial = Fundamental
- Third partial = Quint = Fundamental of 2 2/3' stop
- Fifth partial = Tierce = Fundamental of 1 1/3' stop

These stopped pipes form strong blends with mutation stops, but not with the octave-sounding registers of the principal chorus.

#### "Blending" and "Non-Blending" Registrations

"Blending" registrations are defined here as those registrations which consist of stops arranged in such a manner that the harmonic overtones of the lower stops duplicate the fundamental tones of the higher stops.

- Examples: Open 8' (Principal) + open or stopped 4'  
Open or stopped 8' (Principal or Quintadena) + 2 2/3' Quint

"Non-blending" registrations may be defined as combinations of stops arranged in such a manner that the harmonic overtones of the lower stops do not duplicate the fundamentals of the higher stops.

- Examples: Stopped 8' + stopped 2' or open 2'  
Stopped 8' + stopped 4' or open 4'

Blending registrations are used for music which demands the full chorus attribute of the organ. Non-blending registrations should be used where the music is to stress the maximum independence of line, such as in the typical bicinium type of chorale prelude.<sup>5</sup>

Some compositions may feasibly use either a chorus type of registration or a contrasting non-blending registration which stresses independence of line. Hence the dividing line between the two types is not clear. To express this ambiguity of intention, hybrid registrations are useful. Some of the stops blend with each other, while some do not.

- Examples: Open 8' + stopped 4' + open 2'  
Stopped 8' + open 4' + open 2'

In the first example, the open 8' combines with both the stopped 4' and open 2', but the open 2' cannot combine with the stopped 4' because there is no 2' partial in the stopped 4'. In the second example, the stopped 8' can combine with the open 4', but not with the open 2'; also the open 4' and open 2' can combine with each other. For both examples, the character is not clearly either "blending" or "non-blending." Registrations with this property might be best used in music which has three or four voices where both the cohesion of the lines and their independence are to be stressed simultaneously.

These observations lead to the conclusion that successively higher pitches in a registration should be more open acoustically.

Example: Stopped 8' + partially open 4' (Koppelflute or Rohrflute) + open 2'.

Single stops can also exhibit this hybrid characteristic. For example, the bottom octave may be stopped, the next octave partially stopped, and the treble fully open.

#### Composite Solo Registrations

The foundation 8' flutes should contain the 4', 2 2/3', 2' and 1 1/3' partials, so that the mutation stops can join with them acoustically. The 4' flutes should contain prominent quint partials, if there is a Larigot or quint at 1 1/3' above. A conclusion which follows from this type of design is that the stop which determines the musical quality of a Cornet V is the 8' flute that supports it, rather than the mutations of which the Cornet itself is composed.

Solo registrations involving reed stops may be either blending or non-blending. It is interesting to contrast the combination Oboe 8' + flute 4' with the combination Clarinet 8' + flute 4'. The action of the flute in each case is different. There is, however, a little of every harmonic to be found even in the hollow-sounding reeds such as the Clarinet and the Krummhorn, because the reed itself produces a full series of partials.

If we contrast the registration Oboe 8' + quint 2 2/3' with Clarinet 8' + quint 2 2/3' we find that the adhesion of the quint to the Clarinet is stronger than the cohesion of the quint with the Oboe. This happens because the quint harmonic (2 2/3') is much stronger in the Clarinet than it is in the Oboe. A composite solo registration may be used with either a blending or a non-blending accompaniment registration, depending upon the character of the accompanying voices.

#### Conclusive Statement of Theory

This present theory of registration is easy to apply. If a stop at a lower pitch contains a harmonic that can bind with the fundamental of a stop at a higher pitch, then those two stops are capable of a good blend. If not, they will be limited in their capability of blending, or prevented from it altogether. An ensemble composed from a "non-blending" specification (such as is found in small neo-Baroque "revival" organs) comes out in layers, rather than producing a blended, cohesive, and "blooming" sound.

#### Specification of Foundation Stops at 8' and 16' Pitches

A practice which flows from the acoustic analysis of specification is the placement of open and partially stopped flutes at the 8' pitch in the manuals and at the 16' pitch in the pedal organ. This is much in contrast to the idea of placing them exclusively at the 4' pitch and higher in the manuals and only from the 8' pitch upward in the pedal. In the manual divisions, the economy of the organ and the space it requires are not greatly affected, since in most cases the bottom octave of open flutes at the 8' pitch is stopped and made of wood to assure quickness of speech. The provision of a narrow-scale open subbass in the pedal requires room overhead and this stop is expensive; but this expense should be more than offset by the fact that such a pedal division is more versatile and blends so much better than the alternative. The organ can be made a stop or two smaller than might otherwise be planned. The expense of the open 16' stop is more than recovered because a smaller pedal organ will actually sound better and more compelling.

When the pedal is based upon a 16' open flue, producing a relatively quiet tone—about the same intensity as a normally stopped Subbass 16'—there is an exquisite blend of harmonics. The upper partials of the soft open 16' are able to combine with the fundamental tone of the various members of the chorus above, particularly the 8' Principal.

This is the design of the pedal organ specification which is found in the Cahman organ of Löffsta Bruk.

- Öppen Subbas 16'
- Principal 8'
- Gedackt 8'
- Kvinta 5 1/2'
- Oktava 4'
- Fauschkvint II
- Mixtur IV
- Basun 16'
- Trumpet 8'
- Trumpet 4'

It is exceedingly rare. Cahman also did another interesting thing. The combination Gedackt 8', Quintadena 8' and Quint 2 2/3' is repeated both in the Great and Positive organs. Are we to realize from this repetition that Cahman provided the Quintadena 8' in each case to secure an acoustical, harmonic "locking in" with the quint 2 2/3' above it? Most modern specifications would have omitted the Quintadena, probably on both manuals, and supplied a stopped 16' to the pedal, substituting for the Open Subbass 16' a louder Principal 16'. The particular quality which sets this Cahman organ apart as a gem among artistic instruments would be destroyed.

The Open Subbass of the Löffsta Bruk organ is made of wood and has a fairly narrow scale. In the published photographs of the organ, the end of the largest pipe can be seen behind the 8' Prestant of the pedal organ. The lowest pipe is approximately seven inches square. If this principle of specification and voicing is to be retained in an organ large enough to offer both an open and stopped 16' flue in the pedal, it is important that the open stop be of narrow scale and voiced quietly so as to support the chorus above. When 16' open flues are scaled and voiced loudly, so as to "add power", their harmonic development is much reduced and their ability to contribute to a unified chorus ensemble is lost. Therefore the 16' open flue stop should be planned to be no louder than any stopped 16' open flue which may accompany it in the pedal.

#### An Example of the 16' Open as the Only Pedal Foundation Stop in a Modern Organ

The Casavant organ at the Dordt College chapel at Sioux Center, IA, was built under the supervision of the late Gerhard Brunzema. It is a 37-stop instrument which contains only principals and reeds in the pedal according to this disposition.<sup>6</sup>

- Praestant 16'
- Octaaf 8'
- Octaaf 4'
- Mixtuur VI
- Bazuin 32'
- Bazuin 16'
- Trompet 8'
- Cornet 2'

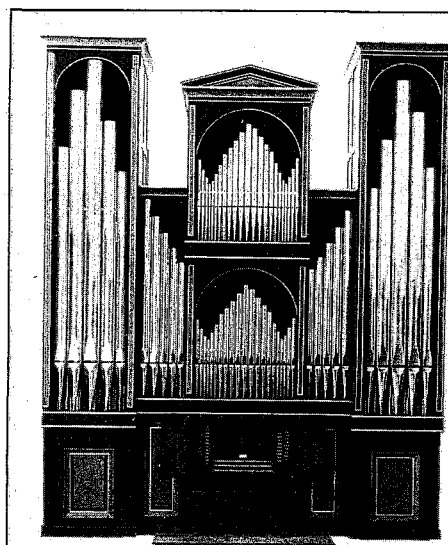
Since there is only one 16' flue stop, this stop also has to be able to fulfill the role normally taken by a stopped 16'. Therefore it must not be loud. But if the 16' foundation cannot be loud, how is power to be built up? The Sioux Center organ relies on its reeds rather than its flue stops for power in the pedal organ. This also happens in the Löffsta Bruk organ.

#### The Use of Mutation Stops to Support a Pedal 16' Flue Stop

The Löffsta Bruk organ builds power for its 16' flue both through its reeds and through a 5 1/2' pedal quint. This method of building power and clarity without over-voicing the 16' flue stop was followed regularly by the late Nils Hammarberg, a modern Swedish organbuilder of Göteborg. A stopped 8' pipe acquires definition through the reinforcement of its third partial, the 2 2/3' Quint. The Quint's fundamental is the same as the third partial. Cahman specified a Quint 5 1/2' in the pedal organ to complete the same harmonic function that the 2 2/3' Quint fulfills in the manual divisions. The combination of a soft open 16' together with a quint supporting its third partial gives the pedal organ a firmer foundation than any loud, wide-scaled diapason could ever provide.

The mutation stop must be narrowly scaled and gently voiced, and a true principal rather than a flute. This is also a prominent characteristic of the 2 2/3' and 2' stops in the Great organ of the nineteenth-century Brisbane instrument in Australia. Blending tone is aided by conservative scaling and gentle voicing, both of the fundamental tone and its corroborating harmonic.

Hammarberg continued this tradition with the provision of a pedal stop called "Aliqvot," a name which simply means "harmonics." It can refer to any useful com-



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bination of supporting harmonic partials. In his most recent work it consisted of the following 16' partials:

- 5 1/2' quint = third partial
- 3 1/2' tierce = fifth partial
- 2 2/3' quint = sixth partial
- 2' fifteenth = eighth partial

Hammarberg developed this idea because in Sweden, organs are placed in the gallery at the western end of the church and there is no headroom for open 16' pipes. It substitutes for the open 16' sound a resultant:

Alikvot	5 1/2' C	96 Hz
Principal	8' C	64 Hz
difference		32 Hz = 16' C

He also provided the 32' resultant in the same way:

Kvinta	10 2/3' C	48 Hz
Principal	16' C	32 Hz
difference		16 Hz = 32' C

Sometimes the Alikvot mixture has less than four ranks and sometimes more; Hammarberg sometimes built it in the following way:

- 5 1/2' quint = third partial sounding G
- 3 1/2' tierce = fifth partial E
- 2 2/3' flat seventh = seventh partial flat A#
- 1 7/8' ninth = ninth partial D

A typical specification for such a pedal organ is:

1. Subbas (wood, stopped) 16'
2. Kvinta 10 2/3'
3. Principalbas 8'
4. Gedacktbas 8'
5. Alikvot 5 1/2' + 3 1/2' + 2 2/3' + 2'
6. Bombard 16'
7. Trumpet 8'
8. Rörskalmaja 4'
9. Korlbass 4'

Hammarberg built this plan in conditions where headroom was restricted, from about 1981, and used the Alikvot mixture as well as the 10 2/3' plus 16' resultant in various instruments dating from the 1960s and 1970s. Examples of this work may be found in Mora, Boras, Göteborg, Falkenberg and Grebbestad, all in Sweden. In all of these organs, the presence of the Alikvot stop relieves the 16' from any obligation to attempt to produce power through volume, with the attendant deterioration of its tone.

Hammarberg's plan of pedal specification works well with gently voiced open 16' flue pipes, to develop a pedal organ of considerable power, while allowing the open 16' flue to remain as the only 16' flue stop in the division. Hammarberg's ideas combine well with Brunzema's plan (above) to give the following:

1. Subbas 16' wood, open narrow scale, about 7" CCC as at Löfsta Bruk
2. Quint 10 2/3'
3. Principal 8'

4. Gedacktbas 8'
5. Quint 5 1/2'
6. Korlbass 4'
7. Alikvot, composition as appropriate
8. Basun 16'
9. Trumpet 8'
10. Rohrshalmaja 4'

### Summary

The modern organ reform movement has given strong support to the exclusive use of gedackts and other stopped pipes at 16' and 8' pitch in small organs. This type of specification is derived from a "Neo-Baroque" Germanic tradition of organ building. Although these stopped pipes sometimes have narrow chimneys as in the Rohrflute, they nevertheless act as stopped pipes in the ensemble. This practice of specification leads to a form of non-blending registrations.

It is curious that the Italian organ, in which one always finds open pipes for foundation tone, is hardly built today, while the typical "reform movement" type of instrument, with a high percentage of stopped pipes, is commonly built. This is not merely a result of economic considerations, but rather a question of style and fashion.

Derived from this background is the practice of specifying a stopped Subbas as the pedal foundation stop. It provides the fundamental pitch in an undefined sound that blends with difficulty; and when pushed to provide greater volume, its tone deteriorates very quickly. A stopped Subbas has little blending power because it has no harmonic at the octave. This defeats the purpose for which it is intended. A 16' pedal stop should do more than supply a fundamental pitch; it should provide a harmonic series to support the chorus above.

We have examined pedal organ designs by builders who have not frozen their thinking into traditionally accepted ideas. The contemporary organs of Brunzema and Hammarberg take much of their design from the organ reform ideals, but also demonstrate innovative ideas which reinforce the true acoustical nature of the instrument. Let us turn to models such as these, rather than the typical "organ reform" prototypes, in order to construct organs of moderate size that do not lose our public for want of a good foundation for singing.

If we emphasize gently voiced open pipes as the natural source of fundamental tone, and obtain the power of the organ by means of harmonic reinforcement, we will assure that its sound has that live-giving warmth which will appeal to the musical public. ■

### Appendix The Löfsta Bruk Organ

by John Hamilton<sup>7</sup>

The sumptuous Löfsta Bruk organ was built in 1728 by Johan Niclas Cahman, a North German builder who had emigrated to Sweden. Of twenty-eight registers (two manuals, pedal), it was conservatively conceived; it is today Scandinavia's finest example of the sort of instrument known to the Praetorius/Scheidemann/Scheidt/Buxtehude school. The lavishness of conception is indicated in, for instance, the pedal's two full-compass full-length sixteen-foot registers, a Principal and a Posaune—in a church seating barely three hundred. The organ has largely escaped the periodic "modernizations" which have plagued many important old instruments. When nineteenth-century tastes called for a different sort of churchly music-making, the Ryggpositiv windchest and pipes were carefully removed and stored in the church's attic; Romantic tastes were satisfied by the two-manual-and-pedal reed organ which replaced the Ryggpositiv. A restoration in the early 1960s, by a Danish firm, was in the tradition of the best obtaining taste of that decade; it was well carried out but, alas, today's wind-supply is the mercilessly steady nineteenth-century norm, today's temperament is nineteenth-century equal, today's reed tongues are modern (the restorer discarded the old tongues without making measurements or metal analysis), and today's key action possibly is overly spring-loaded. Plans are afoot to correct these modern intrusions.

Tone is big, noble, unforced, in the north European historic tradition. Plenums admirably support the ardent congregational singing known to have characterized the eighteenth century; today's listener readily envisions vigorous hymn singing from strong-lunged Walloon ironwrights, who sat together in the church's most prestigious area. Of particular interest are the organ's mixtures, all of which contain third-sounding pipes contributing strength and color to the plenums. Individual Principal registers are among the most gloriously singing known to this listener.

Today's organists at Löfsta Bruk are Birgitta Olsson, the excellent parish organist, and Göran Blomberg of Uppsala University, who with a background in musicology, organ performance, and classical archaeology, is a strong summer presence. Blomberg's personal involvement with the instrument coincides with the period of its modern international reputation starting around 1980; his tireless, knowledgeable commitment to its becoming known have resulted in the organ's having become widely recognized even earlier than was the village itself. He has recorded an excellent selection of material by Buxtehude and Bach on an LP released by Bluebell-of-Sweden and is preparing digital recordings. Birgitta Olsson and Blomberg have organized a succession of summer "Cahman Days" forming an annual framework for presentation of the instrument; these included an international festival in August 1987, during the Buxtehude anniversary. And Blomberg offers numerous demonstration recitals on the instrument for groups of both lay and professional visitors.

### Notes

1. Peter Williams, *A New History of the Organ* (Bloomington, Indiana: Indiana University Press, 1980), pp. 185-87.

2. The Great and Swell of this three-manual organ were incorporated whole from some earlier unsigned instrument by a Melbourne rebuilder, Wm. Anderson, about 1890. A history is given on p. 4 of the *Gazetteer of Queensland Pipe Organs* (1976), published privately by the Society of Organists in Victoria, G.P.O. Box 952, Melbourne, Victoria 3001. We do not have records of any instruments from this builder which were not rebuilt from earlier work. Very nearly in its present form the organ was shipped to Brisbane for use in a theatre and naturally found unsuitable for that purpose. It was placed in storage for a time and installed in St. Stephen's in 1922. St. Stephen's was closed for renovation in August 1988 and reopened 1 December, 1989. The organ was probably removed during that time. The Queensland Government Department of Administrative Services (80 George St.) owns the organ and it is in storage on the premises of the Old Museum Building at the intersection of Gregory Terrace, Brunswick Street and Bowen Bridge Road, Brisbane. It is planned to install the organ there when the concert auditorium is restored. The project is awaiting allocation of government funds.

3. Poul-Gerhard Andersen, *Organ Building and Design*, pp. 238-39, with a photograph at Fig. 76 in the addenda. See also Einar Erici, *Inventarium över bevarade äldre kyrkorglar i Sverige* (Stockholm, Kyrkomusikernas Riksförbund, 1965), pp. 111-112.

4. E. Harold Geer, *Organ Registration in Theory and Practice* (New Jersey: J. Fischer, 1957), pp. 43-55.

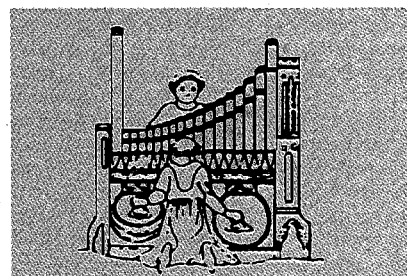
5. For instance, Partita IV of *O Gott, du frommer Gott BWV 767*.

6. This organ was designed by Gerhard Brunzema and Carroll Hansen.

7. Dr. Hamilton is Professor Emeritus, Music, University of Oregon, USA. An extract from this article is reproduced with the permission of the author.

8. The author wishes to acknowledge Carroll Hansen of Iowa City, IA, for his invaluable assistance and contribution to this acoustic theory of organ specifications. Mr. Hansen is curator of the Casavant organ in Dordt College Chapel, Sioux Center, IA, and as Casavant representative in that area has designed many organs large and small, with open 16' pedal stops, open 8' flute stops, and full-length 16' reeds. Many of his concepts of organ design and registration are presented in this article.

This article first appeared in *Sound and Reason*, published by University of Queensland Press.



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In the small town of Leadville, CO, there are two good examples of 19th-century organ building. Leadville was not always a small town. In the second half of the 19th century, the rich silver, gold and lead deposits in the area produced a boom economy which drew a population of between 40 and 50 thousand people. In addition to the miners, many camp followers arrived which led to the creation of a colorful era which still draws thousands of visitors today to savor its interesting Victorian architecture and other mementos of its past. In addition to its gambling houses and houses of ill repute, there were banks, stores and churches. One of them was St. George's Episcopal Church which was patterned after St. George's Church in New York City. Its lot was purchased from the well-known Horace Tabor and it features hand hewn beams and Gothic arches of native timber. Its two-manual and pedal organ was purchased in 1880 from the George H. Ryder firm of Boston, MA. The facade pipes feature a blue and gold star pattern which reflected the original ceiling of the chancel. According to local tradition, the organ was transported by ox-cart over the Weston Pass, and installed in the church in the latter part of 1881. Since it was hand pumped, on the back of the organ case and walls of the blower room many names of various organ pumpers were carved and written.

The specification is as follows:

#### GREAT

- 8' Open Diapason (bass pipes in facade)
- 8' Melodia
- 8' Dulciana
- 4' Octave

- 3' Twelfth (2 $\frac{1}{2}$ 's)
- 2' Fifteenth

#### SWELL

- 8' Stopped Diapason Treble
- 8' Stopped Diapason Bass
- 8' Keraulophone (Tenor C)
- 8' Oboe
- 4' Flute Celeste
- Tremolo

#### PEDAL

- 16' Bourdon

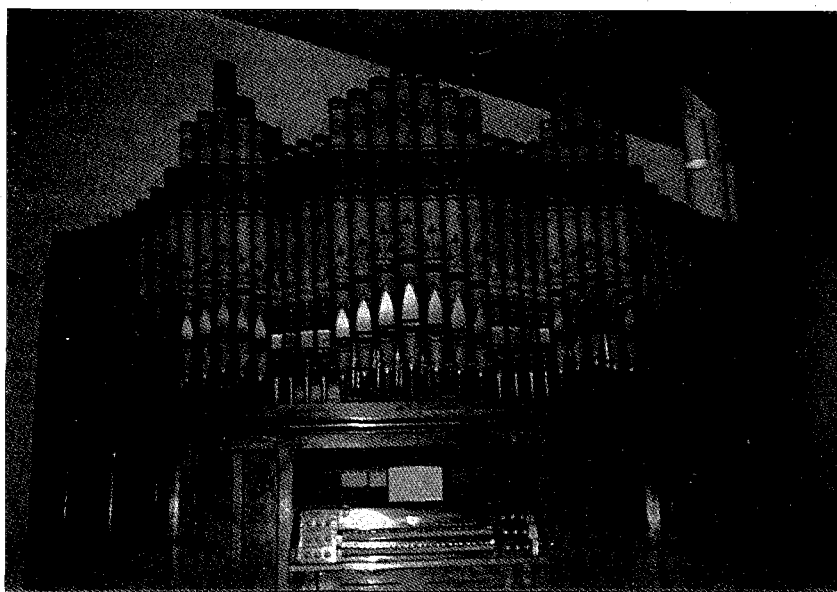
Sw. to Gt., Sw to Ped., Gt to Ped.

There are 2 composition Pedals: One to draw full Great and one to reduce the Great to the Melodia and Dulciana.

The swell shoe is placed to the far right of the pedal board. Compass of the manuals is C to a<sup>'''</sup>. Compass of the pedal is C to d<sup>'</sup>. Mechanical action.

The organ seems to be very much as it was when first installed, with the exception of an electric blower which was added in 1953. The Keraulophone has the character of a Violin Diapason and the 4' Flute Celeste is tuned straight rather than sharp which makes it more usable. The Swell Oboe has a penetrating quality which dominates the division. The Great ensemble is quite bright, even without a mixture. This is due to the resonant character of the room which is mostly hard surfaces.

The other organ of interest was built for the First Federated Church in downtown Leadville in 1889 by the William Schuelke Organ Company of Milwaukee, WI, as opus 67. When the church voted to leave downtown and move to the suburbs, they brought this instrument with them and the church is now



William Schuelke, 1889, First Presbyterian Church (U.S.A.), Leadville, CO

known as the First Presbyterian Church (U.S.A.). They also brought along with them their church bell which was cast by the McSeane Bell Foundry of Baltimore, MD, in 1870.

The organ specification is as follows:

#### GREAT

- 16' Bourdon (TC)
- 8' Open Diapason (bass in facade)
- 8' Melodia
- 8' Dulciana
- 4' Principal
- $\frac{3}{4}$ ' Twelfth (2 $\frac{1}{2}$ 's)
- 2' Fifteenth

#### SWELL

- 8' Open Diapason
- 8' Stopped Diapason
- 8' Salicional (bottom octave stopped)
- 4' Flute Harmonic
- 8' Oboe and Bassoon
- Tremolo

#### PEDAL

- 16' Bourdon

Sw. to Gt., Sw. to Ped., Gt. to Ped.

Mechanical action, electric blower (later addition).

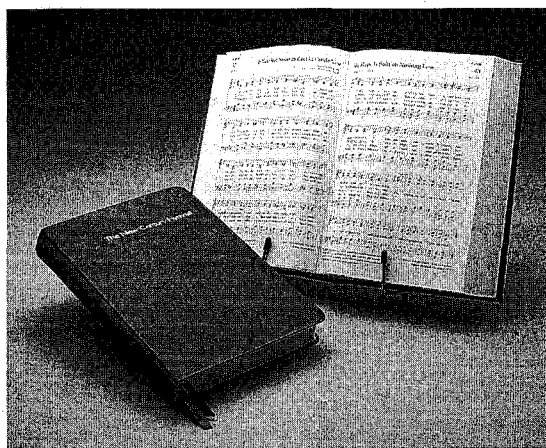
Manual compass C to a<sup>'''</sup>; Pedal compass C to d<sup>'</sup>.

The swell shoe is to the right of the pedal

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# Stephen Cleobury—A Profile

Mark Buxton

Rare indeed is the church musician who, at some stage in his or her career, has not regarded the post of Director of Music at King's College, Cambridge with anything less than fervid desire. In this brief profile, the present incumbent at King's, Stephen Cleobury, answers questions about his career, and discusses certain matters germane to the life and work of organists and church musicians.

Stephen Cleobury succeeded Philip Ledger as Director of Music at King's in 1982. Prior to his Cambridge appointment, he had been Master of the Music at London's Westminster Cathedral for four years; this followed several years as Sub-Organist of Westminster Abbey. A Past President of the Royal College of Organists, Cleobury received his early training as a chorister at Worcester Cathedral under Douglas Guest and Christopher Robinson and, later, as Organ Student of St. John's College, Cambridge, under George Guest. In addition to his duties at King's, he is University Organist at Cambridge, and conductor of the chorus and orchestra of the University Musical Society.

**MB:** I'd like to begin by asking about your youth and "apprenticeship" years. Were there seminal influences in your decision to pursue a church music career?

**SC:** There was music in the family. As a very young child I heard both my paternal grandfather, a priest in the Church of England, and my father, a doctor (now retired), play the organ in church.<sup>1</sup> Later, as a cathedral chorister at Worcester, I was exposed daily to liturgical music, and came to know most of the major choral works at the Three Choirs Festival. I remember being particularly moved by Verdi's *Four Sacred Pieces* when I was about twelve and decided then that I wanted to take up music for a career. I suppose that it was natural that I should eventually go into church music, for not only was I trained in it, but I am strongly, though not, I hope, ostentatiously, committed to the Christian faith. I believe firmly, however, that church musicians should have a musical life outside the church also.

**MB:** You studied at Worcester with Christopher Robinson. He is now at St. John's, Cambridge, having succeeded George Guest there in 1991. As a former pupil of both Robinson and Guest, perhaps you could tell us something of their methods, and of their position in British musical life.

**SC:** I have indeed been fortunate to have been taught by these two musicians. I am greatly indebted to them and hold them in the highest possible respect. Not surprisingly, they achieve their excellent results in somewhat different ways, but they are both motivated by a desire to serve the music they perform, and by a generosity towards and encouragement

of their pupils, a very large number of whom have achieved distinction in the musical profession. Together with Sir David Willcocks, they have a profound influence on the present musical scene in the United Kingdom.

**MB:** Your first job after leaving Cambridge was at St. Matthew's, Northampton—a position once held by a very familiar figure in North American church music, Dr. Alec Wyton. Looking back, what particular recollections do you have of your Northampton days?

**SC:** In terms of hours-per-week, I have never worked so hard in my life as in Northampton except now! I was, in addition to my duties at St. Matthew's (three choir practices a week, two services on Sundays, plus recruitment, administration and organ practice), Director of Music at the Grammar School, conductor of the Bach Choir and of the St. Matthew's Singers and Chairman of the St. Matthew's Concert Society. My wife and I look back on our time there with great affection: many people were exceptionally kind to us, and I learned a great deal, being an inexperienced graduate in his first job, and coming from a rather cloistered background.

**MB:** You were Master of the Music at London's Westminster Cathedral—the first non-Catholic to hold this position—from 1978 until your move to King's in 1982. How do you see your period there in relation not only to your time at St. John's but also your present work at King's? What would you say were your foremost challenges at the Cathedral, and what do you feel was your greatest achievement there?

**SC:** Much of what I learned at St.



Stephen Cleobury

John's, particularly concerning the training of boys' voices and plainchant was of immense value at Westminster Cathedral. In turn, I learned a great deal at Westminster Cathedral which has influenced my work at King's; notably in the area of liturgy and in an approach to Renaissance polyphony 'through the eyes', as it were, of a deeper knowledge of plainchant. I am now enjoying teaching the King's choral scholars to read neumatic notation.

My time at the Cathedral was a challenge. I arrived after a fairly long interregnum and following a period of uncertainty about the long-term future of the choral foundation there. This was, happily, put on a firm footing again by Cardinal Hume, and I believe I was able to create a framework for my successors. David Hill and, subsequently, James O'Donnell have developed this magnificently.

**MB:** The choirs of St. John's, Westminster Cathedral and King's are featured on a recent Decca reissue of Victoria's music, including the legendary Westminster performance of the *Tenebrae Responsories* under George Malcolm.<sup>2</sup> Could you tell us a little about Malcolm's legacy at Westminster?

**SC:** George Malcolm was a fairly frequent visitor to the Cathedral during my time there, and, I recall, was on the interviewing panel. In that capacity, he administered some stiff musical tests, including score-reading with C clefs in five parts! He was a great support, and also a candid critic, a thing I valued immensely, for I find the extremes of uninformed criticism on the one hand and undue, even sycophantic, deference on the other, less attractive.

The boys of Westminster Cathedral did not always cultivate the tone quality for which they are now famous (as early recordings under R R Terry testify). George Malcolm created this tradition. When I asked him about it, he replied modestly that he had learned how to achieve the so-called 'continental' sound from a choirmaster at a parish church in the south London area of Brixton. Incidentally, one excellent piece of advice he gave me concerned the challenge of keeping choristers' full attention: ask one to sing a passage on his own every so often—they will all be alert then, so as not to be caught unready!

Apart from his founding of the Westminster Cathedral tradition, George Malcolm's influence on the course of English cathedral music in general has been enormous: George Guest was an early admirer, and he in turn has influenced countless others.

**MB:** I'd like to turn to your work at King's, if I may. I have always been struck by the exceptional clarity of sound

you have achieved with the choir; how you have gone about this?

**SC:** I am glad you find the King's choir achieves clarity. In so far as I achieve this the following factors must play a part: unanimity of pitch, vocal color and vowels, and precision of ensemble are goals constantly to strive for, as well as the elimination of inappropriate vibrato, and the cultivation of crisp but unobtrusive enunciation of consonants. Also—and this is related to clear 'part-playing' in contrapuntal keyboard music—I mark all the copies with breathing marks and shorten the final notes of phrases where otherwise an overlap of different harmonies would blur the effect. In this way the texture of the music has 'air'.

**MB:** What would you say were the distinct advantages and disadvantages of the King's acoustic? And how does the choir acclimatize, shall we say, to singing in a 'drier' acoustic—a concert hall, for example?

**SC:** I have come to believe that the King's acoustic makes good sound more beautiful by adding a 'glow', but that it is a harsh critic of poor tone and bad intonation, if only because it holds onto these things for so long! Certain kinds of elaborate textures, particularly in the lower register, are hard to make crystal clear, especially in fast tempi, but, for example, slow monody, as in Gregorian chant, is ideal for the building.

Of course, because of the 'help' the building gives to sustaining notes, this is the single most important factor to bear in mind when the choir sings in a dry acoustic—the lines must be sustained, or 'sung through'.

**MB:** You have introduced a good deal of early music into the choir's repertoire—and many new pieces, too, including numerous commissions. Do you think that the commissioning of sacred choral works might be seen as something of a moral obligation, so to speak, for those institutions with the wherewithal to provide new music for the church?

**SC:** I have commissioned a new carol for the Festival of Nine Lessons and Carols in every year since my second, 1983, as well as works for the liturgy by John Tavener (*Magnificat and Nunc Dimittis*), Nicholas Maw (*One foot in Eden*) and Peter Maxwell Davies (*Hymn to the Word of God*). Also, the choir sings music submitted from time to time by undergraduate composers. The College does not have large funds for these commissions, but composers have been very generous in their response to my approaches. I believe very strongly in the need to 'nourish' the tradition with new growth, and have sought to involve composers in the mainstream of music and to

## ► Peek: Organs in Leadville, CO

board. There are again two composition pedals, one for the full Great (less the 2') and one to bring it down to the Melodia and Dulciana.

The instrument was restored in 1968 by Edward T. Bollinger of Denver, CO. The two organs have a similar sound, due to similarities in their specifications. However, the Great ensemble of the Schuelke organ is richer due to the addition of the 16' Bourdon. The Swell division also is richer and has more feeling of ensemble due to the addition of the Sw. Open Diapason 8'. Nevertheless, the Ryder organ is the more brilliant due to the better acoustical setting. In the Presbyterian Church there is a thick carpet which absorbs some of the organ sound.

Both organs possess well balanced principal choruses in contrast to many later organs which scaled the 8' Open Diapason so big that it drowned out the upper work. The facade has flats of Open Diapason pipes which alternate groups of yellow and green pipes, patterned in gold and white with gold mouths.

There is more to Leadville than its colorful past and spectacular scenery, and the organ enthusiast might well wish to explore these interesting and



William Schuelke, 1889, First Presbyterian Church (U.S.A.), Leadville, CO

historic instruments.

Richard Peek is minister of Music of Covenant Presbyterian Church in Charlotte, North Carolina.



encourage them to set high-quality texts. This policy gives expression to an unhappiness on my part about much of what is published as 'modern' church music . . .

**MB:** What do you look for in a) prospective choristers; b) prospective choral scholars and c) prospective organ scholars?

**SC:** In that order: a) a good ear, vocal potential and vivacity; b) the same, plus good sight-reading skills; c) a good ear, ability to accompany as well as play solo pieces, skill in transposition, score-reading, sight-reading and improvisation, and an interest in choir-training.

**MB:** An American friend is interested in knowing whether many of your former choristers return to you as choral scholars, and if it is a prerequisite for choral scholars to have been choristers at a major British choral foundation.

**SC:** In answer to the first part of the question, happily, yes. Last year about five of our fourteen choral scholars were former choristers of either Westminster Cathedral or King's. Concerning our selection of choral scholars, there are no prerequisites: we just choose on merit at the auditions. In the last ten or fourteen years we have had singers from America, Canada and Australia: we currently have two Germans.

**MB:** Would you explain for us the practice of choral scholars conducting by beating time?

**SC:** The practice of an organist's conducting the choir all the time is of relatively recent origin. Sir David Willcocks, for example, accompanied the choir far more often than I do. I have retained the practice of having choral scholars conduct parts of each service, so that things don't collapse if I'm away and they have to do it. Also, I believe it helps the internal rhythm and musical cohesion of the group, for it should be possible to achieve good ensemble by having everyone looking at each other and 'feeling' the music, as, for example, in a string quartet. When the organist directs, something more than mere time beating should be on offer.

**MB:** You are an active recitalist with an enviable reputation for your work. Do you consider the current state of organ-building (British, European, North American) to be healthy?

**SC:** I confess that I'm not an expert on trends in organ-building. I have come to adore the small tracker-action instruments which abound now, although I still love the large romantic instruments of the type on which I was brought up. This reflects my generally eclectic taste in all areas of music. I tend to concentrate on the composers whose music is not just "organist's music" and Bach and Messiaen are favorites. I recently recorded *Clavierübung III* for the BBC and am now learning those preludes in the "Eighteen" which I have so far passed by for another broadcast. I have also a particular affinity with Howells' works: I played the *Partita*, *Paeon* and *Rhapsody No. 3* to him at a 'consultation' once and have just recorded all the *Rhapsodies* and *Psalms Preludes* on the newly restored King's organ.

**MB:** Recently, I heard Gillian Weir speak passionately of what she calls the 'dissolution of the arts': that is to say, the tendency to study music as if it had no connection whatsoever with, say, architecture, sculpture or literature. Speaking in general terms here, are organists guilty, perhaps, of knowing too little about other artistic and intellectual disciplines?

**SC:** Government policy in this coun-

try [England] on the provision of musical education is certainly risking a dissolution of much that has been achieved in recent years in instrumental teaching. Of course, I agree with Gillian Weir that music should be studied in as wide an artistic context as possible: whether this happens or not depends greatly on the approach of individual teachers. I was fascinated to read an article in our *Organ Club Journal* recently about the great G D Cunningham's discussing literature and poetry with his organ pupils.

**MB:** Somewhat reminiscent, wouldn't you say, of Widor's exhorting his pupils to further their knowledge of non-musical matters?

**SC:** Indeed. Widor's own life was a vindication of the approach he advocated. Sibelius is reputed to have said that he preferred the company of those who talked about 'art' rather than that of musicians, who, he thought, were apt to talk about money!

**MB:** We seem to hear more and more these days about the problems faced by church musicians, particularly concerning organist-clergy relationships. Often, organists hold their ministers responsible for a multitude of sins; of course, the blame is reciprocated in full measure! What thoughts do you have on

this particularly thorny topic?

**SC:** It is so easy to respond to this kind of question with clichés. So to suggest that organists and clergy ought to work sympathetically together is to be both simplistic and unrealistic, for although I have enjoyed excellent working relationships with the clergy at King's, I know that I am especially lucky in this regard. The churches face challenges intellectual, social and cultural from outside, of course, not to mention internal difficulties and the changing nature of their membership. Rather than trying to give a generally prescriptive answer, I would say that in each individual relationship between cleric and organist, the development of mutual respect is the single most important factor.

**Notes**

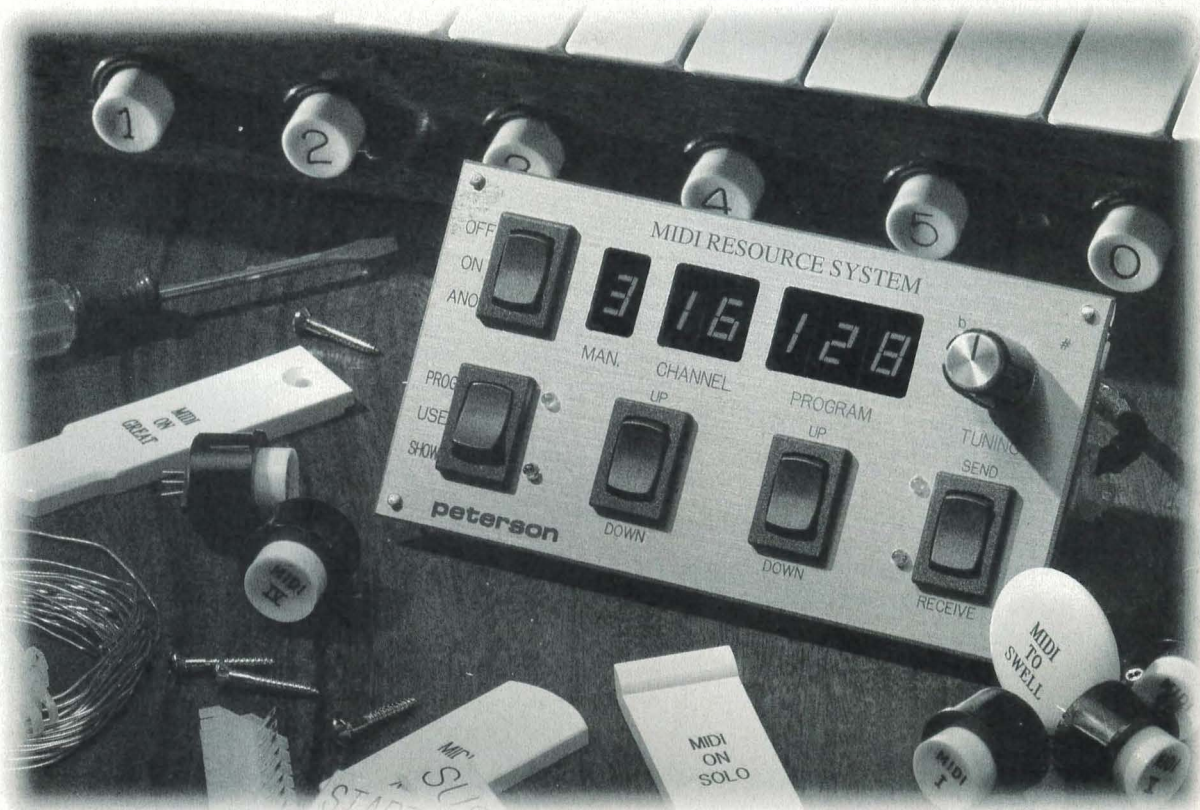
1. Stephen Clebury's younger brother, Nicholas, is a noted conductor. He too is an accomplished organist, and served as Assistant Organist to Simon Preston at Christ Church Cathedral, Oxford, for a number of years. He may be heard in this capacity on a recent Decca reissue (London 430 634-2) of Dvorak's *Mass in D*, with the Christ Church choir under Simon Preston. Coincidentally, the second half of the disc features Stephen Clebury (organ) and the choir of St. John's College, Cambridge, in a performance of Liszt's *Missa Choralis*, directed by George Guest. Discophiles will recall that the Clebury brothers recorded an LP (Abbey Recording Company) of organ duets at Westminster Abbey in the 1970s.

2. London Set 433 914-2.

The author wishes to thank Stephen Clebury and Karen McFarlane for their generous assistance in preparing this article. (Photo courtesy of Karen McFarlane Artists, Inc.)

**Commissioned carols for the Festival of Nine Lessons & Carols**

1983	<i>When Thou wast born in wintertime</i>	Lennox Berkeley
1984	<i>Fix on one star, at last</i>	Peter Maxwell Davies
1985	<i>Illuminare Jerusalem</i>	Judith Weir
1986	<i>Holly dark: pale Mistletoe</i>	Richard Rodney Bennett
1987	<i>What sweeter music can we bring</i>	John Rutter
1988	<i>Awake, glad heart! get up, and sing!</i>	Peter Sculthorpe
1989	<i>St. Stephen was a clerk in King Herod's hall</i>	Alexander Goehr
1990	<i>Bogoroditse Dyevo</i>	Arvo Pärt
1991	<i>The text is of a gathering</i>	John Casken
1992	<i>Swetè Jesu, King of blisse</i>	Nicholas Maw
1993	<i>Christo paremus cantica</i>	Diana Burrell
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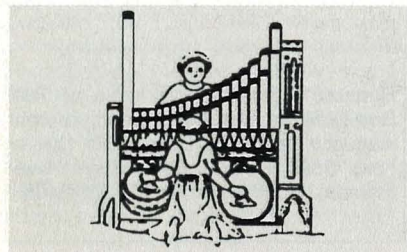
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# New Organs

## Cover

The Noack Organ Co., Inc. of Georgetown, MA built its Opus 126 for St. Paul's Episcopal Church in Salem, VA. Constructive cooperation between the rector, Dr. Robert T. Copenhaver, consultant Tom Baugh, a well-informed organ committee and the organ builder made it possible to overcome the obstacles of very limited space and poor acoustics to provide an organ with a rich, warm sound that projects well into the nave. Visually the organ fits nicely into this pleasant 250-seat neo-Gothic church building.

To provide space for the new 20-stop organ one of the old organ chambers off the chancel was made substantially higher and lined with hard reflective material. The opening towards the chancel was doubled in size and an additional opening, covered by a decorative grill, was provided towards the nave. The new organ then was installed behind a classical 8' front, made from white oak which protrudes into the chancel. Leaving the second manual unenclosed seemed preferable to having a swellbox obscure the sound of the Pedal. Located in the back of the pedal, the Dulciana stop was added to partially make up for the loss in dynamic possibilities. The keydesk is attached, thus taking the least amount of space in the chancel. The stop and key action is mechanical. A simple mechanical combination action was included to help in the occasional situation where a quick stop change is not otherwise convenient.

The Noack crew included Ted Brinduse, Timothy Fink, Mike Huberdeau, Eric Kenney, Andrea Martonova, Fritz Noack, Douglas Richardson and Joseph Zamberlan, with Gebr. Käs and Kenneth Coulter as independent subcontractors. Dedication recitals were played by Tom Baugh and Louis Robilliard.



### MANUAL I

- 16' Bourdon
- 8' Principal
- 8' Chimney Flute
- 4' Octave
- 2 1/2' Nazard
- 2' Quarte
- 1 1/2' Tierce
- 1 1/4' Mixture IV
- 8' Trumpet

### MANUAL II

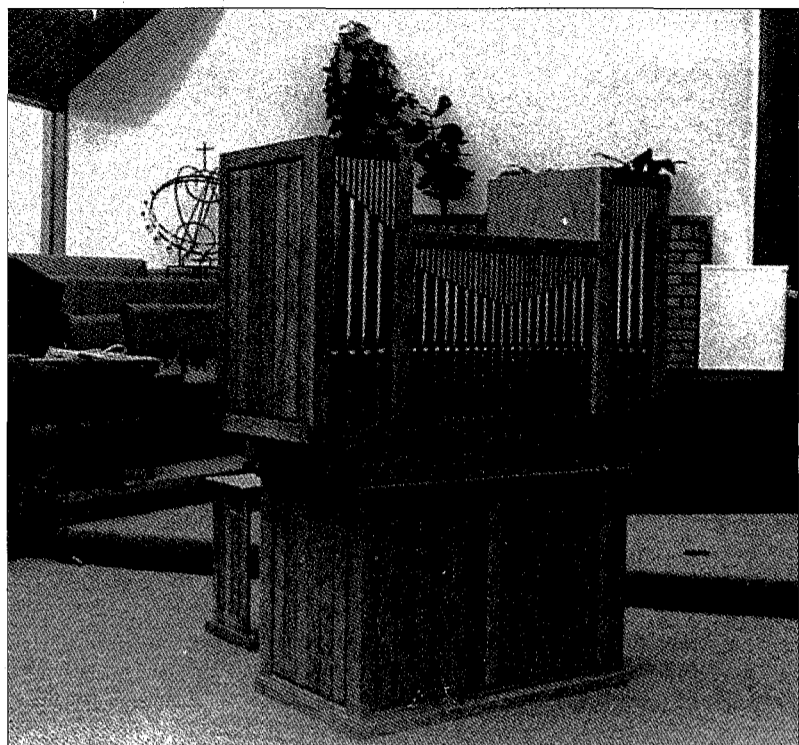
- 8' Stopt Diapason
- 8' Dulciana
- 4' Principal
- 4' Recorder
- 2' Octave
- 1 1/2' Quinte
- 8' Cremona

### PEDAL

- 16' Stopt Bass
- 8' Diapason
- 4' Octave
- 16' Bassoon

### COUPLERS

- I/P, II/P, II/I



**Bruce Thompson & Associates**, Auckland, New Zealand, have designed and built a new pipe organ, Opus 14, for Auckland recitalist and teacher, Leonard Cave. The organ has been built in two sections enabling it to be moved by two people and transported to concert venues on its purpose-built trailer. The five-stop specification gives a wide range of tone colors making the organ versatile enough for the accompaniment of both choral and orchestral ensembles, as well as for use as a solo instrument. Casework of the organ is all made from solid American oak finished in natural color, the lower section housing the silent electric blower, the reservoir, and the lower ten notes of the gedackt, while the upper case contains the keyboard and balanced mechanical action, slider wind chest and all pipes apart from the ten in the lower case. Metal pipes of the facade, consisting of principal and quint, and all pipes of principal character are made from 75% tin while the stopped pipes of the flute contain 45% tin. The metal pipes were all made by Orgues Létourneau Ltée, of Saint Hyacinthe, Québec, Canada, and voiced by the company's head voicer Jean-François Mailhot. The wooden pipes were made by Bruce Thompson from New Zealand grown Cypress and the hand turned stop knobs were made from native Puriri, the wood coming from a 100 year old tree on the Cave property. Keyboard naturals are covered with Indian rosewood with sharps of tawa polished with beeswax and buffed to give a durable finish. All stops apart from the Gedackt divide between B24 and C25 allowing the bass and treble to be played independently. The organ is tuned in equal temperament A=440 Hz. Bruce Thompson & Associates are the New Zealand representatives of Orgues Létourneau Ltée, of Saint Hyacinthe, Québec, Canada.

### MANUAL

- 8' Gedackt
- 4' Flute
- 2' Principal
- 1 1/2' Tierce
- 1 1/2' Quint

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- #9523 *Matrimonial Magic* . . . preludes, processions and other pages in praise of weddings and the emotions and events which lead to and from them.
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  - #9525 *Music for Myra* . . . performances by Gillian Weir, Thomas Trotter, Gerre Hancock, Anthony Newman, David Higgs, Robert Anderson, Margaret Kvamme, Dick Hyman and James Cochran at the Philharmonic Center for the Arts in Naples, FL.
  - #9526 *The American Muse* . . . a sampler of somewhat unusual and extraordinarily characterful works by American composers, played on noteworthy American instruments.



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Gallery organ

**Ontko & Young**, Charleston, SC, has completed the rebuilding and enlargement of the organ at Riverside Baptist Church, Jacksonville, FL. In 1925, on completion of the building, the Ernest M. Skinner Company installed its Opus 533, a three-manual instrument of 23 ranks plus chimes. The instrument was placed in a spacious chamber forming the front wall of the chancel, speaking directly down the long axis of the building. By the early 1970s, the organ was in need of rebuilding, and J. Samuel Hovsepian, a former Skinner installer and technician, was engaged. What began as a rebuild quickly became a major expansion project. In 1974, after the work was underway, Skinner's large 1924 Opus 473, originally at Florida State College for Women in Tallahassee, was declared surplus and the Riverside church purchased the instrument. Although much of this four-manual organ was resold, the Solo, the Swell, part of the Pedal, and the 1931 Echo Great (Æolian-Skinner Op. 473-E) were retained. The Solo and Pedal were placed in the chancel chamber, along with new pipes and chests by Organ Supply Co.; much of the Swell and the Echo Great formed a two-manual gallery organ, along with a new Organ Supply horizontal Trumpet. A new four-manual Reisner console was purchased for the chancel, and a two-manual console for the gallery was acquired the following year. Hovsepian's health precluded his completing the expansion project, and Mr. David Linebarger, a local organ enthusiast, took on the completion. The expanded organ of 69 ranks was dedicated the C. Edward Bryan Memorial Organ on October 4, 1981 with a recital by Diane Bish. In 1988, James E. Garvin of Jacksonville was hired to install a new three-manual chancel console with a new transistorized switching system. At this time, the gallery console and more than half the gallery organ were disconnected.

By 1990 the organ was again becoming unreliable due to faults in the original wiring, deterioration of the chest leathers and winding system, and problems in the switching system. In late 1991, the Ontko & Young Company was engaged to perform a thorough rebuilding and enlargement. This work increased the size of the instrument to 79 ranks, the largest pipe organ in the city of Jacksonville, and restored the organ's distinction of having two consoles. A new four-manual chancel console, built in the Ontko and Young shop, now controls the entire organ. This console has an oak case, with bird's eye maple jamb faces and walnut mouldings. The drawknobs are of turned rosewood, the coupler tablets of maple, and the keyboards plated with maple naturals and rosewood sharps. It is mounted on a casted platform, and can be turned for concert use. The organ is controlled by a new Solid State Logic MultiSystem, with five microprocessor "brains" located in the consoles and the various organ chambers. The combination action is an 8-memory Solid State Logic Multi-Level system. The organ's wind system was thoroughly rebuilt. All windchests were completely reworked with new valve actions, and new leatherless chests pro-

vided for the non-Skinner pipework. Wiring throughout the organ was replaced and brought up to current electrical code standards.

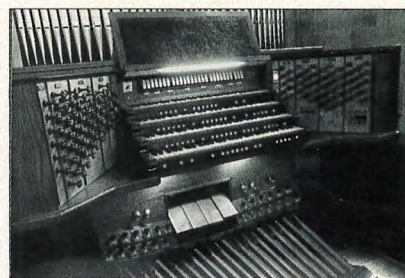
The stoplist was designed by Allan Ontko in consultation with organist Mary Conley Holladay. The Skinner pipework was restored as closely as possible to its original tone. The Organ Supply pipes were rescaled and revoiced to better blend with the Skinner work. A new Great principal chorus in modern



View of chancel from gallery

American/French style was designed and built to augment the Skinner Great. New flue pipes of the Great and Swell were made by Stephen J. Russell of Cambridgeport, VT, and the horizontal Trumpet was revoiced by Trivo, Inc. of Hagerstown, MD.

The gallery organ was completely redesigned and enlarged to take advantage of the existing Skinner pipework. The 1988 console was reworked and placed in the gallery, where it controls the gallery organ and much of the chancel Great, Swell, and Pedal. The existing Peterson combination action in this con-

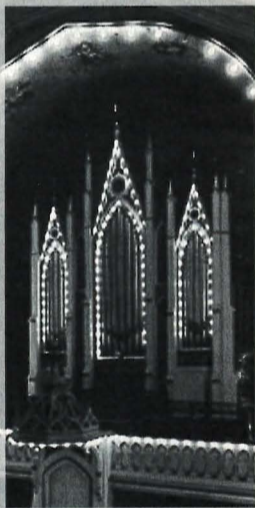
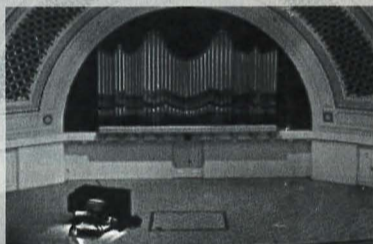


Chancel console

sole was retained. The horizontal Trumpet was relocated from the gallery ceiling to the front rail, and a Skinner Harp/Celesta installed. Scott Ramsey and Charles Alderman of the congregation, together with the Associate Minister David Holladay, built the new gallery organ casework and supplied new electrical service to all parts of the organ.

Participating in the work on the organ were Larry Sprinkle, Beth Ann Sprinkle, Tom Cooper, Karen Shuler, Haywood Faison, and David Lee Woolsey. Tonal design was by Allan Ontko and mechanical layout and design by Edna Young, both of whom collaborated in the on-site voicing and tonal finishing. The organ was dedicated on 6 May 1994 with a concert by organists Anne and Todd Wilson. Photos by Morley's Studio, Jacksonville, FL.

## OHS NATIONAL CONVENTION



Robert Noehren, 1966  
C. B. Fisk, 1985  
Karl Wilhelm, 1986  
Charles Ruggles, 1988  
Johannes Klais Orgelbau, 1990  
Wigton Pipe Organs, 1993; 1994  
Orgues Letourneau, 1994

### ORGANS BUILT BY

Henry Erben, 1865  
S. S. Hamill, 1866  
Andreas Moeller, 1867  
J. H. & C. S. Odell, 1868  
G. F. Votteler, 1876  
Granville Wood, 1887  
Granville Wood & Son, 1889  
Hook & Hastings, 1892  
Johnson & Son, 1892  
J. W. Steere & Sons, 1893  
Geo. Jardine & Son, 1893  
Clough & Warren,  
("Austin Op. 2"), 1894  
M. P. Moller, c. 1898  
Geo. Kilgen & Son, 1899  
Lyon and Healy, 1902  
Hinners Organ Co., 1905

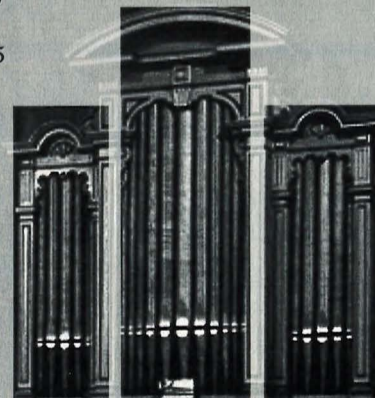


Barckhoff Church O. Co., c. 1907  
Skinner Organ Co., 1925  
Barton, 1927  
Casavant Frères, 1928  
Skinner Organ Co., 1930  
Æolian-Skinner Co., 1933  
Votteler-Holtkamp-Sparling, 1933  
W. W. Kimball, 1940;  
Reuter Organ Co., 1958  
Holtkamp, 1948  
Æolian-Skinner Organ Co., 1955

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► **Ontko & Young**

**Chancel Organ**

- GREAT (Manual II)**  
 16' Sanftbass<sup>2</sup>  
 8' Montre<sup>3</sup>  
 8' Diapason  
 8' Flûte conique<sup>2</sup> (12 pipes)  
 8' Claribel flute  
 4' Prestant<sup>3</sup>  
 4' Octave  
 4' Flûte harmonique  
 2' Doublette<sup>2</sup>  
 1½' Fourniture IV-VI<sup>3</sup>  
 8' Tromba  
 8' Trompette de fête (Gallery)  
 MIDI Instrument (prep)  
 Skinner stops 5½" wind, other stops 3¼" wind

- SWELL (Manual III)**  
 16' Lieblisch gedeckt  
 8' Diapason  
 8' Stopped flute  
 8' Salicional  
 8' Voix céleste  
 8' Flauto dolce  
 8' Flute céleste tc<sup>2</sup>  
 4' Principal<sup>3</sup>  
 4' Flauto traverso  
 2' Flûte à bec<sup>2</sup>  
 1½' Plein-jeu IV-V<sup>2</sup>  
 16' Fagotto<sup>2</sup> (12 pipes)  
 8' Cornopean  
 8' Flügel horn  
 8' Vox humana  
 4' Clairon  
 Tremulant  
 All stops 6" wind

- CHOIR (Manual I)**  
 8' Concert flute  
 8' Dulciana  
 8' Unda maris tc<sup>3</sup>  
 4' Flûte d'amour  
 2½' Nasard<sup>2</sup>  
 2' Doublette<sup>2</sup>  
 1½' Tierce<sup>2</sup>  
 8' Clarinet  
 Tremulant  
 All stops 5½" wind

- SOLO (Manual IV)**  
 8' Orchestral flute tc<sup>2</sup>  
 8' Gamba<sup>1</sup>  
 8' Gamba céleste<sup>1</sup>  
 8' English horn<sup>1</sup>  
 8' French horn<sup>1</sup>  
 8' Tuba<sup>1</sup>  
 Tremulant  
 Chimes 25 tubes  
 8' Trompette de fête (Gallery)  
 French Horn and Tuba 12" wind, other stops 6" wind

- PEDAL**  
 32' Resultant (32 notes)  
 16' Diapason  
 16' Bourdon  
 16' Sanftbass (Gt)  
 16' Lieblich gedeckt (Sw)  
 8' Diapason (12 pipes)  
 8' Principal<sup>2</sup>  
 8' Flute conique (Gt)  
 8' Still gedeckt (Sw)  
 4' Choral bass<sup>2</sup>  
 2½' Mixture IV<sup>2</sup>  
 32' Cornet des bombardes (32 notes)  
 16' Trombone<sup>1</sup>  
 16' Fagotto (Sw)  
 8' Tromba<sup>1</sup> (12 pipes)  
 8' Flügel horn (Sw)  
 4' Clarion<sup>1</sup> (12 pipes)  
 4' Flügel horn (Sw)  
 Chimes (Solo)  
 Pedal Divide  
 Flues 5" and 3¼" wind; Trombone 7" wind

The chancel console plays all of the chancel and gallery organs.

**Gallery Organ**

- GREAT (Manual I)**  
 8' Prinzipal<sup>2</sup>  
 8' Nason Flute<sup>1</sup>  
 4' Octave<sup>1</sup>  
 4' Koppel Flute<sup>1</sup>  
 2½' Nasard<sup>1</sup>  
 2' Superoctave<sup>1</sup>  
 1¾' Tierce<sup>1</sup>  
 1½' Larigot<sup>1</sup>  
 ½' Cymbale III<sup>1</sup>  
 All stops 5" wind

- SWELL (Manual II)**  
 8' Diapason<sup>1</sup>  
 8' Stopped Flute<sup>1</sup>  
 8' Salicional<sup>1</sup>  
 8' Voix céleste<sup>1</sup>  
 8' Erzähler<sup>1</sup>  
 8' Erzähler céleste tc<sup>1</sup>  
 4' Spitzflöte<sup>2</sup>  
 2' Piccolo<sup>1</sup>  
 8' Fagotto<sup>2</sup>  
 Harp<sup>1</sup>  
 Celesta<sup>1</sup>  
 Tremulant  
 All stops 6" wind

- SOLO (Manual III)**  
 8' Trompette de fête<sup>2</sup>  
 6" wind

- PEDAL**  
 32' Resultant (32 notes)  
 16' Bourdon<sup>1</sup> (12 pipes)  
 16' Quintaton<sup>2</sup>  
 8' Prinzipal (Gt)  
 8' Bourdon (Sw)  
 4' Prinzipal (Gt)  
 All pipework 5½" wind.

The gallery console also plays most of the chancel Great, Swell, and Pedal divisions.

**SUMMARY**

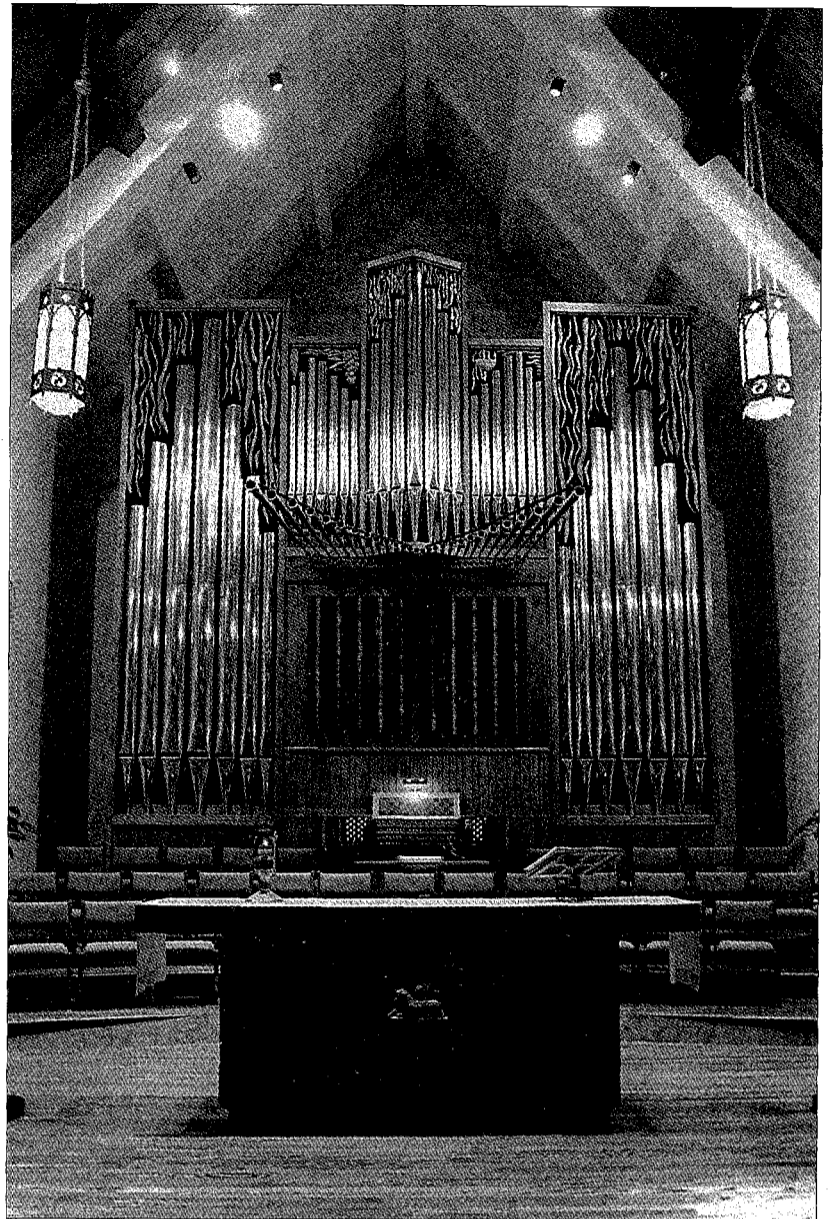
**GALLERY ORGAN**  
 20 RANKS - 22 Ranks - 1,031 pipes

**CHANCEL ORGAN**  
 45 RANKS - 57 Ranks - 3,241 pipes

**TOTAL**  
 65 registers - 79 ranks - 4,542 pipes

**PIPEWORK SOURCES**

- <sup>1</sup>Skinner Op. 473  
<sup>2</sup>Organ Supply  
<sup>3</sup>Ontko & Young  
 All others Skinner Op. 533



**Hendrickson Organ Company** of St. Peter, MN, has built a new organ for Central Lutheran Church in Winona, MN. The 39-rank tracker organ is Hendrickson Opus 87, and is located at the front of the church, with a case of red oak. The organ, new choir seating and liturgical arrangement were a coordinated design to move the choir from the balcony and revise the front of the church. Assisting in the tonal design were Prof. William Kuhlman of Luther College and Merrill N. Davis III. The dedication recital was played by Ruth Tweeten of Green Bay, WI on November 12, 1994. The two-manual design incorporates a third manual for coupling. The Horizontal Trumpet is on electric action; key action is tracker; stop action is electric with a 32-channel combination-action memory. The Mississippi River is a half mile from the church and the carved oak pipe shades represent water and the sacraments. Assisting in the project were Charles Pohlmann in liturgical design and Scott Riedel in acoustics. Eric and Andreas Hendrickson participated with their father Charles in the work. The organ is tuned to A-440 in equal temperament; manual compass is g56; pedal compass is g32. The pipes are made from a tin-lead mixture, aluminum, oak and mahogany.

- GREAT**  
 16' Principal  
 8' Octave  
 8' Bourdon  
 8' Dolce  
 4' Octave  
 2½' Quint  
 2' Blockflöte  
 Sesquialter III  
 Mixture VI  
 16' Trumpet  
 8' Horizontal Trumpet  
 4' Horizontal Trumpet  
 Tremulant

- SWELL**  
 8' Gedackt  
 8' Gamba  
 8' Celeste  
 4' Spillflute  
 2' Principal  
 1½' Quintflute  
 Scharff  
 8' Trompette  
 8' Cromorne  
 Tremulant

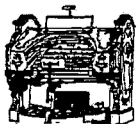
- PEDAL**  
 16' Prestant  
 16' Gedackt  
 10½' Quint  
 8' Octave  
 4' Choral Bass  
 2' Flute  
 32' Fagott  
 16' Posaune  
 8' Horizontal Trumpet (Gt)  
 4' Horizontal Clairon (Gt)

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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 JUNE  
Tres Voces; South Church, New Britain, CT 7:30 pm

16 JUNE  
**Mary Simmons**; Fourth Presbyterian, Chicago, IL 12:10 pm

17 JUNE  
Wanamaker Organ Day; The Wanamaker Store, Philadelphia, PA

18 JUNE  
Aston Magna Academy; Mason Gross School of the Arts, New Brunswick, NJ (through July 8)  
**James Vail**; National Shrine, Washington, DC 6 pm

**Lorenz Maycher**, with ensemble; St Stephen's Episcopal, Richmond, VA 4 pm  
**Olivier Latry**; Cathedral of the Sacred Heart, Richmond, VA 8 pm  
**Nancy Lancaster**, with trumpet; House of Hope, St Paul, MN 4 pm

19 JUNE  
**Bruce Neswick**, improvisation workshop; Second Presbyterian, Richmond, VA 9:30 am  
**Olivier Latry**; River Road Baptist, Richmond, VA 8 pm  
**Martin Haselböck**; Cathedral-Basilica, Covington, KY 8 pm  
**William Porter**; Southern College, Collegedale, TN 8 pm  
**Morgan Simmons**; Presbyterian Homes, Evanston, IL 1 pm

20 JUNE  
**Olivier Latry**, masterclass; River Road Baptist, Richmond, VA 9:15, 11:15 am  
**Bruce Neswick**, improvisation workshop; First Presbyterian, Richmond, VA 3 pm  
**Martin Haselböck**, masterclass; Hyde Park Community Church, Cincinnati, OH 1:30, 3:15 pm  
**Peter Planyavsky**; Southern College, Collegedale, TN 8 pm

21 JUNE  
**Jacques Boucher**; Mem Music Hall, Methuen, MA 8 pm  
**Samuel Carabetta**, with soprano; St John's Church, Washington, DC 12:10 pm  
**Bruce Neswick**, improvisation workshop; Grace & Holy Trinity Episcopal, Richmond, VA 9 am  
Hymn Festival; River Road Presbyterian, Richmond, VA 4:45 pm

23 JUNE  
**Gillian Weir**; St John Lutheran, Rochester Hills, MI 7:30 pm  
**Richard Hoskins**; Fourth Presbyterian, Chicago, IL 12:10 pm

25 JUNE  
**Elizabeth & Raymond Chenault**; Washington National Cathedral, Washington, DC 5 pm  
**David Herman**; National Shrine, Washington, DC 6 pm  
\*Pipe Organ Encounter; Agnes Scott College, Decatur, GA (through June 30)  
Voice Concert; Second Presbyterian, Indianapolis, IN 8 pm  
**Marilyn Mason**, with oboe; Univ of Michigan, Ann Arbor, MI 4 pm

26 JUNE  
**Joan Lippincott**; Mem Music Hall, Methuen, MA 7:30 pm  
**John Walker**, masterclass; Trinity College, Hartford, CT 9:30 am  
**Gillian Weir**; Holy Cross Church, New Britain, CT 8 pm  
Carillon Workshop; Univ of Michigan, Ann Arbor, MI (through June 30)

27 JUNE  
**Gillian Weir**, masterclass; Hartt School, Hartford, CT 9:30 am (also June 28)  
**John Walker**; Trinity College, Hartford, CT 8 pm

28 JUNE  
**Joan Lippincott**; Mem Music Hall, Methuen, MA 8 pm  
**Scott Turkington**; St John's Church, Washington, DC 12:10 pm

29 JUNE  
**Todd Wilson**, masterclass; Hartt School, Hartford, CT 9:30 am  
**David Higgs**; St Justin's, Hartford, CT 8 pm  
**Matthew Jones**; Old Dutch Church, Kingston, NY 12:15 pm

30 JUNE  
**David Higgs**; Hartt School, Hartford, CT 9:30 am  
**Todd & Anne Wilson**; Asylum Hill Congregational Church, Hartford, CT 3 pm  
**David Schrader**; Fourth Presbyterian, Chicago, IL 12:10 pm

2 JULY  
**Cj Sambach**; Girard College, Philadelphia, PA 7:30 pm  
**Leo Abbott**; National Shrine, Washington, DC 6 pm  
**Marilyn Mason**; Univ of Michigan, Ann Arbor, MI 4 pm

3 JULY  
**David Higgs**, masterclass; First Lutheran, Nashville, TN 10:15 am

4 JULY  
Red, White and Blue Festival; Mem Music Hall, Methuen, MA 3 pm

5 JULY  
**Rosalind Mohnsen**; Mem Music Hall, Methuen, MA 8 pm  
**David Higgs**; First Baptist, Nashville, TN 8 pm  
Organ Music Week; Univ of Michigan, Ann Arbor, MI (through July 7)  
**Evelyn Lim**; Univ of Michigan, Ann Arbor, MI 8 pm

6 JULY  
**Pamela Slater**; Old Dutch Church, Kingston, NY 12:15 pm  
**Robert Jones**; Univ of Michigan, Ann Arbor, MI 8 pm  
Bach/Handel Workshop; Loyola Univ, Chicago, IL (through July 9)

8 JULY  
**Georges Robert**, Univ of Michigan, Ann Arbor, MI 8 pm

9 JULY  
**Elmo Cosentini**; National Shrine, Washington, DC 6 pm  
**Marilyn Keiser**, workshops; Westminster College, New Wilmington, PA (through July 15)  
**John Weaver**, lectures; Westminster College, New Wilmington, PA (through July 15)  
**Josef Seraphim**; Univ of Michigan, Ann Arbor, MI 4 pm

10 JULY  
Church Music Week; Univ of Michigan, Ann Arbor, MI (through July 13)  
**Wayne Barr**; Univ of Michigan, Ann Arbor, MI 8 pm

11 JULY  
**Delmar Small**, with the Black Sheep Chamber Ensemble; First Parish Church, Brunswick ME 12:10 pm  
**Iain Quinn**; Riverside Church, New York, NY 7:30 pm  
**Gerre Hancock**, conducting classes; Middle Tennessee Univ, Murfreesboro, TN (through July 14)

12 JULY  
**Anne Leahy**; Mem Music Hall, Methuen, MA 8 pm  
**James Spirig**; Univ of Michigan, Ann Arbor, MI 8 pm

13 JULY  
**Marilyn Hoare**; Old Dutch Church, Kingston, NY 12:15 pm

14 JULY  
**Dennis Schmidt**, with piano, flute, soprano & trumpet; Deering Community Church, Deering, NH 7:30 pm

16 JULY  
**Robert Grogan**; National Shrine, Washington, DC 6 pm  
**Haig Mardirosian**; Ripon College, Ripon, WI 4 pm

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17 JULY

Harpsichord Workshop; Univ of Michigan, Ann Arbor, MI (through July 21)

**Christine Kraemer**; Presbyterian Homes, Evanston, IL 1 pm

**Haig Mardirosian**, workshop; Ripon College, Ripon, WI 10 am

18 JULY

**Ray Cornils**; First Parish Church, Brunswick ME 12:10 pm

19 JULY

**Peter Krasinski**; Mem Music Hall, Methuen, MA 8 pm

**Todd Wilson**; Cathedral of St Philip, Atlanta, GA 7:30 pm

20 JULY

**James Lorenz**; Old Dutch Church, Kingston, NY 12:15 pm

23 JULY

**Rodney Long**; National Shrine, Washington, DC 6 pm

**Samuel Soria**; Cathedral of the Holy Angels, Gary, IN 3 pm

24 JULY

Harpsichord Workshop; Univ of Michigan, Ann Arbor, MI (through July 28)

Carillon Workshop; Univ of Michigan, Ann Arbor, MI (through July 28)

26 JULY

**Stephen Rumpf**; Mem Music Hall, Methuen, MA 8 pm

27 JULY

**Barbara Lottridge**; Old Dutch Church, Kingston, NY 12:15 pm

**David Higgs**; Interlochen Center, Interlochen, MI 8 pm

28 JULY

**David Higgs**, masterclass; Interlochen Center, Interlochen, MI

30 JULY

**Mark Thomas**; National Shrine, Washington, DC 6 pm

**Douglas Cleveland**; Christ Church United Methodist, Charleston, WV 4 pm

### UNITED STATES

#### West of the Mississippi

16 JUNE

**Cherry Rhodes**; St John's Episcopal, Los Angeles, CA 8 pm

18 JUNE

**John Obetz**; RLDS Temple, Independence, MO

San Francisco Choral Artists; St Mary's Cathedral, San Francisco, CA 3:30 pm

19 JUNE

**Thomas Murray**, lecture; Boston Ave United Methodist, Tulsa, OK 10:30 am

**Mary Preston**; First Presbyterian, Tulsa, OK 8 pm

**Carole Terry**; Arizona State Univ, Tempe, AZ 10:45 am, 2 pm

**Robert Glasgow**; Arizona State Univ, Tempe, AZ 8 pm.

21 JUNE

**David Higgs**; The Auditorium, Independence, MO 4 pm

**Robert Glasgow**; RLDS Temple, Independence, MO 8 pm

**Thomas Murray**; Boston Ave United Methodist, Tulsa, OK 8 pm

23 JUNE

**John Obetz**, with orchestra; RLDS Temple, Independence, MO

24 JUNE

**Cj Sambach**; St John Lutheran, Rochester, MI 7:30 pm

25 JUNE

**Glendon Frank**; St Mary's Cathedral, San Francisco, CA 3:30 pm

**Olivier Latry**; First Presbyterian, San Anselmo, CA 8 pm

26 JUNE

**Douglas Cleveland**; Sunnyside Seventh-Day Adventist, Portland, OR 8 pm

29 JUNE

**Thomas Murray**; Trinity Cathedral, Portland, OR 8 pm

30 JUNE

**Susan Landale**; Grace Cathedral, San Francisco, CA 8 pm

2 JULY

**Michael Struck**; St Mary's Cathedral, San Francisco, CA 3:30 pm

7 JULY

**Martin Jean**; Univ of Oregon, Eugene, OR 8 pm

9 JULY

**Beth Melcher**; St Mary's Cathedral, San Francisco, CA 3:30 pm

12 JULY

**Douglas Cleveland**; Gustavus Adolphus College, St Peter, MN 7:30 pm

16 JULY

Junge Kantorei Children's Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

19 JULY

**Marilyn Keiser**; Immanuel Presbyterian, Albuquerque, NM 8 pm

21 JULY

**James Diaz**; The Crystal Cathedral, Garden Grove, CA 8:15 pm

23 JULY

Naoko Maeda; St Mary's Cathedral, San Francisco, CA 3:30 pm

26 JULY

**Frederick Swann**; St John's Cathedral, Denver, CO 8 pm

27 JULY

**Frederick Swann**, workshops; Evergreen Conference, Winter Park, CO (through July 29)

30 JULY

Paris Opera Boys Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

### INTERNATIONAL

20 JUNE

**William Vandertuin**; Grace Anglican, Brantford, Ontario 12:15 pm

21 JUNE

**David Burton Brown**; Southwell Minster, England

25 JUNE

**David Burton Brown**; St Paul's Cathedral, London, England

26 JUNE

**David Burton Brown**; St Nicolas Cathedral, Newcastle, England

27 JUNE

**William Vandertuin**; Grace Anglican, Brantford, Ontario 12:15 pm

3 JULY

**Thomas Trotter**; Jack Singer Concert Hall, Calgary, Alberta 7 pm

**David Burton Brown**; St Michael's Cathedral, Coventry, England

4 JULY

**Kevin Komisaruk**; St James United, Montreal, Quebec 12:30 pm

**Thomas Trotter**, masterclass; Knox United Church, Calgary, Alberta 9 am

6 JULY

**Gillian Weir**; St Paul's Cathedral, London, England 6:30 pm

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7 JULY  
**David Burton Brown**; St John's Methodist Church, East Molesey, London, England

8 JULY  
**Ann Elise Smoot**, masterclass; St Mary the Virgin, Loughton, Essex, England 1:30 pm  
**Elisabeth Ullmann**, with trumpet; Stift Zwettl, Waldviertel, Austria 8 pm  
**Stephen Tharp**; Cultural Centre, Hong Kong

11 JULY  
**Steve Lapante**; St James United, Montreal, Quebec 12:30 pm

12 JULY  
**Gillian Weir**; St Michael's, Oxford, England 7:30 pm

14 JULY  
**Pieter van Dijk**, with the London Baroque; Stift Zwettl, Waldviertel, Austria 8 pm

15 JULY  
**Elisabeth Ullmann**, with ensemble; Stift Zwettl, Waldviertel, Austria 8 pm

16 JULY  
**Stephen Tharp**; St Paul's Cathedral, London, England 7:15 pm  
**David Burton Brown**; Auferstehungskirche, Hamburg, Germany

17 JULY  
**Gillian Weir**; Conservatoire de Musique, Luxembourg 8:30 pm  
**Gillian Weir**, International Organ Course; Luxembourg (through July 28)

18 JULY  
**David Burton Brown**; Schlosskirche, Bad Duerkheim, Germany

22 JULY  
**Michael Gailit**, with Cappella nova Graz; Stift Zwettl, Waldviertel, Austria 8 pm

23 JULY  
**David Burton Brown**; St Maria's Kirche, Geislingen, Germany

29 JULY  
**David Burton Brown**; St Nicholas Kirche, Bad Worshafen, Germany

30 JULY  
**David Burton Brown**; St Anna's Kirche, Augsburg, Germany  
**Elisabeth Ullmann**, with ensemble; Stift Zwettl, Waldviertel, Austria 6 pm

## Organ Recitals

JANET AHREND & JIM BARRETT, Cathedral of Our Lady of Lourdes, Spokane, WA, March 12: *Marche Triomphale: Now thank we all our God*, Karg-Elert; *Canon in D*, Pachelbel; *Concerto No. 1 in C*, Soler; *At the Arrival of the Queen of Sheba*, Handel; *Adagio (Symphony No. 2)*, Saint-Saëns; *Grand Choeur Dialogue*, Gigout; *A Fancy for Two to Play*, Thompkins; *Allegro (Duet)*, Wesley; *Chanson (Three Pieces for Organ Duet)*, Cundick; *Ragtime*, Callahan; *The Ride of the Valkyrs*, Wagner/Dickinson/Lockwoods.

MERRILL DAVIS III, St. Daniel the Prophet, Wheaton, IL, February 18 and 19: *Fanfare*, Purcell; *Gavotte*, Wesley; *Adagio, Andante (Concerto No. 1 in g)*, Handel; *The Cuckoo*, D'Aquin; *Komm, susser Tod*, S. 478, *Toccata in F*, S. 540, Bach; *Prelude, Fugue and Variation*, Franck; *Ronde Française*, Boëllmann; *Ave Maria*, Schubert; *Preludium in C*, Bruckner; *Postludium (Slavonic Mass)*, Janacek; *Improvisation on "Amazing Grace."*

ROBERT DELCAMP, The University of the South, Sewanee, TN, February 14: *Praeludium in f-sharp minor*, Buxtehude; *Concerto in d*, S. 596, Vivaldi/Bach; *Fantasia in f*, K. 608, Mozart, arr. Dupré; *6 Versets on the Magnificat*, op. 18, Dupré; *Andante sostenuto*

(*Symphonie Gothique*), *Allegro (Symphonie VI)*, Widor.

TRUDY FABER, Broad Street Presbyterian Church, Columbus, OH, February 19: *Fanfare and Toccata on Lasst uns erfreuen*, Harbach; *Dies sind die heiligen zehn Gebot*, S. 678, 679, Bach; *Passacaglia on a Theme of Dunstable*, Weaver; *Toccata in F*, Buxtehude; *Allegro vivace (Symphony V)*, Widor; *Toccata and Fugue*, Diemer; *Passacaglia in d*, Kerll; *Passacaglia (Job, Suite No. 2)*, Hovland; *Introduction and Variations on an Old French Carol*, Bate; *Toccata per l'Elevazione*, Frescobaldi; *Epilogue (Hommage à Frescobaldi)*, Langlais; *Toccata*, Weaver.

MARY FENWICK, Christ Lutheran Church, Allentown, PA, February 12: *Trumpet Jubilation*, Frey; *Lobe den Herren*, Walcha, Bach; *Wondrous Love*, Wood; *Giga*, Bossi; *Prelude and Fugue in b*, S. 544, Bach; *Allegro vivace (Symphony V)*, Widor; *Partita on "At the river"*, Spong; *Romance sans paroles*, Bonnet; *Variations sur un Noël*, Dupré.

DAVID A. GELL, Our Lady of Sorrows Church, Santa Barbara, CA, February 19: *Toccata in a*, Variations on "Under the Linden Tree," Sweelinck; *Fantasia*, Van Noordt; *De 91sten Psalm*, Kee; *How brightly shines the morning star*, Peeters; *Thema met varieties voor orgel*, Andriessen.

MARY GIFFORD, Episcopal Church of the Ascension, Lafayette, LA, February 19: *Sonata No. 2*, Mendelssohn; *Berceuse, Pastorale, Carillon*, Vierne; *Prelude and Fugue in b*, S. 544, Bach; *Was Gott tut, das ist wohlgetan*, Walther, Karg-Elert, Kellner; *Fountain Reverie, Festival Toccata*, Fletcher.

JAMES W. GOOD, West Raleigh Presbyterian Church, Raleigh, NC, January 23: *Fanfare, Mathias; Es ist das Heil uns kommen her*, Reger, Bach; *Sussex Carol*, Wood; *Partita on "O morning star, how fair and bright"*, Burkhardt.

DAVID HURD, Concordia College, St. Paul, MN, February 19: *Toccata in d*, BuxWV 155, *Te Deum laudamus*, BuxWV 218, Buxtehude; *Prelude and Fugue in b*, S. 544, Bach; *Benedictus, Te Deum*, Reger; *Te Deum Laudamus*, Hurd.

SUSAN LANDALE, First Presbyterian Church, Longview, TX, February 19: *Grand Choeur Dialogue*, Gigout; *An Wasserflüssen Babylon*, S. 653, *Trio Sonata III in d*, S. 527, Bach; *Pastorale*, op. 19, Franck; *Boléro de concert*, Lefébure-Wély; *Communion No. 2*, op. 60, *Noël Languedocien*, Guilman; *Etoile du Soir*, Vierne; *Chant Héroïque*, Langlais; *Le Boléro du Divin Mozart*, Hamburger Totentanz, Boret.

ARTHUR LAWRENCE, Church of the Good Shepherd, New York, NY, February 3: *Dialogue*, Boyvin; *Toccata in F*, S. 540, Bach; *Prelude on the Introit for Epiphany*, Duruflé; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Ich hab mein Sach Gott heimgestellt*, Strungk; *Prelude, Fugue and Variation*, Franck; *Cantabile (Sonata VII)*, Guilman; *Chorale in a*, Franck.

NORMAN MACKENZIE, Cathedral of St. Philip, Atlanta, GA, February 12: *Passacaglia*, S. 582, *Schmücke dich, o liebe Seele*, S. 654, Bach; *Choral III in a*, Franck; *Prelude and Fugue in g*, Dupré.

THIERRY MECHLER, First Congregational Church, Los Angeles, CA, February 3: *Toccata and Fugue in d*, S. 538, *Pastorale in F*, S. 590, Bach; *Scherzo, Moderato cantabile (Symphony VIII)*, Widor; *Carillon de Westminster*, Vierne; *Choral-Poem: "Consummation est"*, Tournemire; *Toccata*, Duruflé; *Improvisation in the French style: Symphony for a Great Organ*, Mechler.

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**STEPHEN G. SCHAEFFER,** Decatur Presbyterian Church, Decatur, GA, February 6: "Everyone Dance" (*Five Dances*), Hampton; *Andantino in D-flat*, Lemare; *Resurrection*, King; *Toccata*, Weaver; *Chorale No. 2 in b*, Franck; *Scherzo in E*, Gigue; "God among us" (*The Nativity Suite*), Messiaen.

**JOHN C. SCHMIDT,** with Maude Ogle, piano, Southwest Texas State University, January 29: *Prelude on "Were you there?"*, *Money Musk: A country dance tune*, *In My Canoe*, *The Two Lovers*, *The snow lay on the ground*, *Dialog for Organ and Piano*, *Epic Poem*, *Suite No. 2*, Sowerby.

**DAVID SCHRADER,** Christ Ev. Lutheran Church, Staunton, VA, March 7: *Toccata on the Ninth Tone*, *Onder een linde groen*, *Sweetlinck*, *Sonata in c*, S. 526, Bach; *Praeludium in e*, Bruhns; *Pavana con su glosa*, *Tiento del octavo tono*, Cabezon; *Fantasy in f*, K. 594, Mozart; *Toccata*, *Adagio and Fugue in C*, S. 564, Bach.

**STEPHEN THARP,** Christ Church Cathedral, Indianapolis, IN, December 23, 1994: *Magnificat secundi toni*, Weckmann; *Toccata con lo Scherzo del Cucco*, Pasquini; *Grand Dialogue*, Marchand.

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**MARY MILLIGAN,** Cherry Creek Presbyterian Church, Denver, CO, March 10: *Prelude and Fugue in a*, S. 543, *O sacred head now wounded*, Bach; "The Crucifixion" (*Passion Symphony*), "Jesus comforts the women of Jerusalem" (*Stations of the Cross*), Dupré; *Finale (Sunday Music)*, Eben; *Fantasia*, K. 608, Mozart; *Resurrection*, King; *Come, sweet death*, Fox; *Rescata (Symphony V)*, Widor.

**KARL MOYER,** with Carolyn Moyer, violin, Salem Lutheran Church, Lebanon, PA, March 26: *Fantasy and Fugue in g*, S. 542, Bach; "Serene Alleluias" (*L'Ascension*), Messiaen; *Fugue, Canzona and Epitaph*, Karg-Elert; *As the dew from heaven distilling*, Daynes; *Sonata in E-flat minor*, op. 65, Parker.

**JOHN OBETZ,** with Peggy Michael, oboe, All Souls' Episcopal Church, Point Loma, CA, January 10: *Prelude in E-flat*, S. 552a, *Das alte Jahr vergangen ist*, S. 614, *Pièce d'Orgue*, S. 572, Bach; *Sonata in F*, Handel; *Sonata in c*, Mendelssohn; *Ein feste Burg*, Buxtehude; *Fugue in E-flat*, S. 552b, Bach.

**KAREL PAUKERT,** Cleveland Museum of Art, Cleveland, OH, January 22: *Tiento de 2 tono por ge-sol re-ut "sobre la Letanía de la Virgen"*, Bruna; *Toccata and Fugue in d*, Bach; *Choral no. 3 in a*, Franck; *Finale (Musica dominicalis)*, Eben.

**CHRISTA RAKICH,** St. Giles Episcopal Church, Northbrook, IL, February 25: *Prelude and Fugue in b*, S. 544, Bach; *Lobe den Herren, Herr Jesu Christ, dich zu uns wend* (two settings); *Aus tiefer Not, Nun jauchzt dem Herren, alle Welt, Morgenglanz der Ewigkeit*, Vater unser im Himmelreich, Wieruszowski; *Passacaglia in f in festo Pentecostes*, Woodman; *O Traurigkeit, o Herzeleid*, Brahms, Smyth; *Trio Sonata*, Distler; *Sonata IV*, Mendelssohn.

**JOAN RINGERWOLE,** with Vance Shoemaker, trombone, Richard Bogenrief, trumpet, and Dorit College Band, Dorrit College, Sioux Center, IA, February 28: *Toccata Giocosa*, Mathias; *Partita on "Wachet auf"*, Koetsier; *Plainte*, *Dialogue dur les Mixtures (Suite Brève)*, Langlais; *The Power of Rome and the Christian Heart*, Grainger; *Three Preludes*, Starper; *Everyone Dance (Five Dances)*, Hampton.

**ANDREW RISINGER,** The Chapel of St. John the Divine, Champaign, IL, February 10: *Allegro (Symphony VI)*, Widor; *Scherzo (Symphony II)*, Vierne; *Moderato Cantabile (Symphony III)*, Widor; *Improvisation on "Victimae paschali"*, Tournemire; *Prelude and Fugue in G*, S. 541, Bach; *Shall we gather at the river*, Bolcom; *Adagio in E*, Bridge; *Variations on a Noël*, Dupré.

**NAOMI ROWLEY,** St. Paul Lutheran Church, Clinton, IA, November 20, 1994: *March on Handel's "Lift up your heads"*, Guilman; *Toccata on "From heaven above to earth I come"*, Edmundson; *Jesus, I will ponder now on your holy passion*, Reger; *Were you there?*, Lau; *Variations on "Come, Holy Ghost"*, Durullé; *Holy God, we praise your name*, Busarow; *Here, O Lord, your servants gather*, Jones; *Toccata on "Now thank we all"*, Howland.

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A Guide to North American Organbuilders by David Fox, in the format of a biographical dictionary, lists nearly 6,000 organbuilders working in the U.S. in the 18th, 19th, and 20th centuries, with dates, company affiliations, family relationships, etc. 256 pages, hardbound, \$24.95 plus \$1.85 p&h. Published and sold by the Organ Historical Society, Box 26811, Richmond, VA 23261

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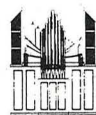
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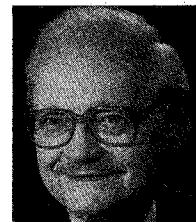
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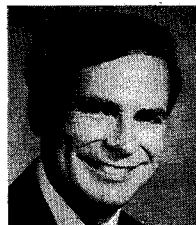
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Peter Hurford



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



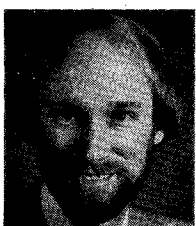
Thomas Murray



Peter Planavsky +



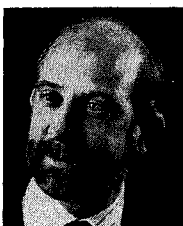
Simon Preston\* +



George Ritchie



Daniel Roth



Larry Smith



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

**Choral Conductors\***  
 George Guest  
 David Hill  
 Martin Neary

+ = available 1995-96