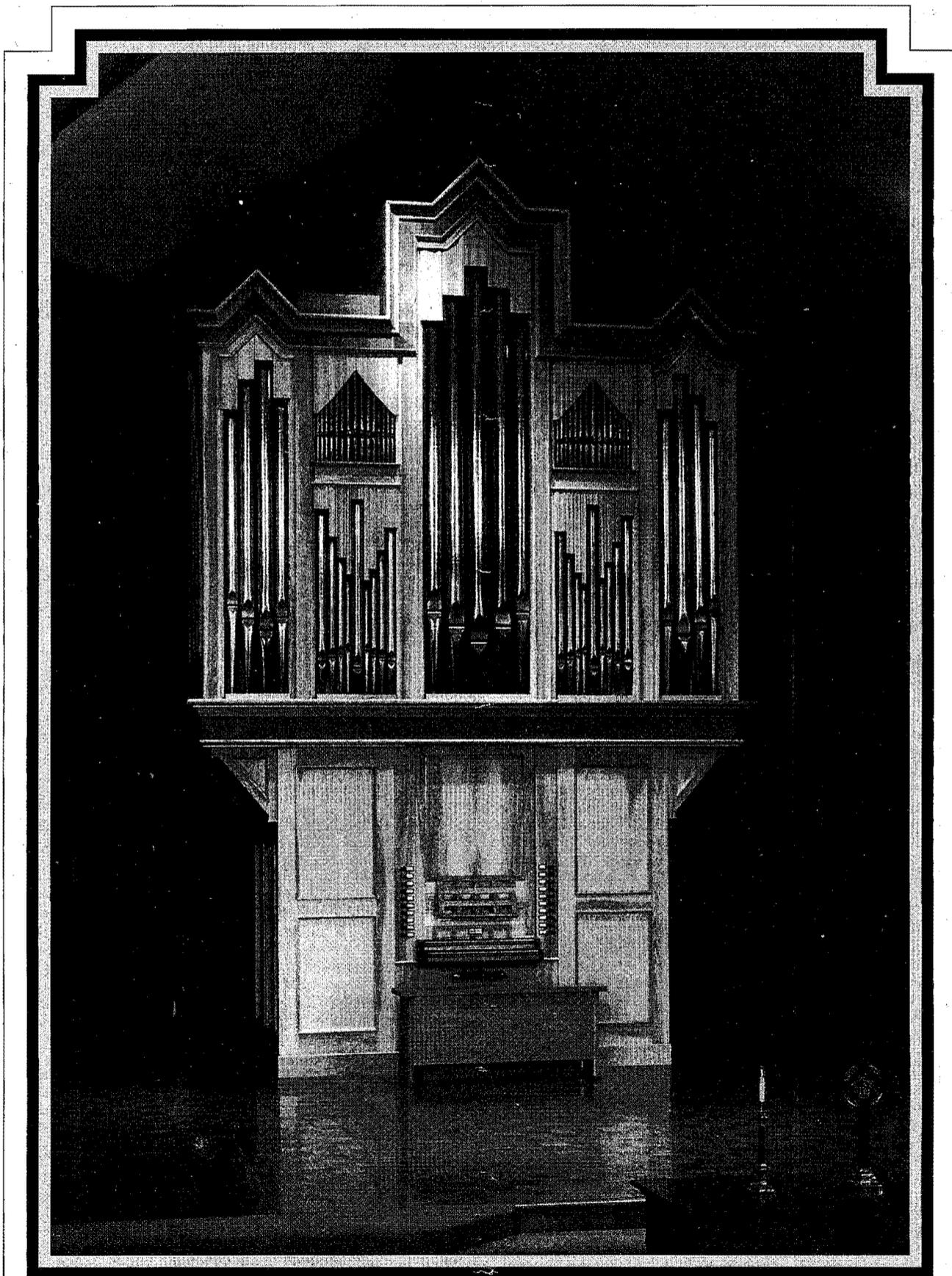


THE DIAPASON

OCTOBER, 1995



First Presbyterian Church, Oshkosh, WI
Specification on page 18

Letters to the Editor

Box High-Tech, c/o THE DIAPASON

The mechanical ingenuity and inventiveness of your technical department never fails to amaze: I refer to the "Short-length Reed Conversion Kit" (THE DIAPASON, June 1995) for "turning reeds and krumphorns into Tubas and Corni di Bassetti," and to the exclusive "En Chamade Reed Kit" (July 1995), which converts existing reed pipes into Hooded Trumpets by shortening existing resonators and utilizing PVC elbows, extensions, and super glue. These space-saving inventions will be particularly useful in radical organ installation now being planned; permit me to explain.

This company hopes to build a passenger-carrying submarine designed for people seeking hassle-free underwater vacations (no traffic problems, lost baggage, cancelled travel reservations, overbooked hotels, etc.), of which the inaugural adventure will be a resumption of the search for Atlantis, the traditional island said by the ancients to have been sunk beneath the ocean by an earthquake (we will also be on the lookout for submerged, treasure-laden, Spanish galleons). For the entertainment of guests and crew, we propose to install a pipe organ in this submersible. The advice of your technicians in designing such an instrument will be invaluable. The general requirements are as follows.

Space is at a premium, of course, hence our interest in your available kits. All pipe ranks, with the exception of the smallest, should be "en chamade," given the restrictions imposed by the low ceiling of the undersea boat. Considering the probable musical tastes of the guests and crew, the general specifications should follow theatre-organ principles. Some possible pipe ranks, in addition to those made feasible by your kits, might include a Diapason Minima, Echo Gedeckt, Unda Maris, Kleinzympel, and others of suitable acoustical character (no *ffff* Ophicleides, for obvious reasons), providing that they can be manu-

factured from the lightweight PVC tubing used in your "En Chamade" kit. To avoid the drains on the boat's electrical power system imposed by a modern rotary blower, the wind-raising mechanism will be a reclaimed, 100-year-old, Whitney's Boston Water Motor (advertised in an organists' journal of its time as "perfectly silent and the most economic motor made"). We are proud of the historical continuity that such an instrument will provide with the original "hydraulic," or "water organ," depicted in the July issue of THE DIAPASON; except that ours will be an "underwater organ."

In due time, we will advertise the vacancy for a resident organist (a reliable individual, entirely free of claustrophobic or other antisocial tendencies, if such can be found). Even now, I think of the inaugural concert as comprising appropriate transcriptions of pieces by Handel (selections from *Water Music*), Debussy (*La Mer*), Schubert (*Am See*), Saint-Saëns (*Le Déluge*), Beethoven (*Calm Sea and Prosperous Voyage*), and other "watered-down" arrangements (if I may be permitted the pun!). As for original works, Lemmens' *Storm Fantasia*, complete with stroboscopic lightning flashes and variable-speed air conditioning effects, would allow passengers to reflect in safety on the perils of sea surface travel above. Assisting artists might include several bagpipe and banjo players among members of the crew, who have expressed enthusiasm at the prospect of rendering sailors' hornpipes beneath the waves, with organ accompaniment.

Any suggestions from your technical staff that might assist us in the successful implementation of this project, will be gratefully received.

Yours hydraulically,
Cap'n Hamish MacDuffer
Lands' End Undersea Boat
& Plumbing Works
Part-time Organist,
Submariner's Half-Way-Down House

THE DIAPASON

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BRIAN SWAGER
Carillon

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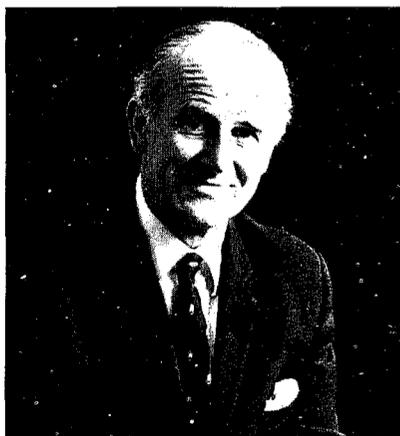
Here & There

Wayne Presbyterian Church, Wayne, PA, has announced its 1995-96 concert schedule. The season began September 24 with organist Dennis Schmidt, and continues on Oct 22, Wayne Oratorio Society, Honegger's *King David*; Dec 10, Bach *Magnificat* and Vivaldi *Gloria*; Feb 4, organist Jeffrey Fowler; Mar 17, Dvorak's *Stabat Mater*. For information: Wayne Presbyterian Church, 125 E. Lancaster Ave., Wayne, PA 19087; 610/688-8700.

The University of Michigan will present its 35th annual Conference on Organ Music October 15-18. Presenters include Tim Berlew, Timothy Byrum-Wigfield, Christopher Dawes, Rudolf Innig, Marilou Kratzenstein, Robert Parkins, Scott Riedel, Almut Rössler, Dietrich Wagler, Richard Giszczak, Margo Halsted, Jenny King, James Kibbie, and Michele Johns. For information: Dr. James Kibbie, The University of Michigan, School of Music, Ann Arbor, MI 48109-2085.

All Saints' Episcopal Church, Beverly Hills, CA, has announced its 1995-96 music events: Oct 15, Kathleen McIntosh, harpsichord; Nov 5, Choral Evensong; Dec 3, Procession with Carols; Dec 24, Malcolm, *Mass for the Crib*; Feb 25, Mozart, *Mass in C Minor*; Mar 17, Choral Evensong; Apr 7, Proulx, *Mass for the City*; May 5, Choral Evensong; and May 16, Ascension Day Festival Eucharist. For information: All Saints' Episcopal Church, 504 N. Camden Dr., Beverly Hills, CA 90210; 310/275-2910.

The Episcopal Church of the Ascension has announced its 1995-96 concerts: Oct 26, Mary Gifford; Nov 1, Choral Evensong; Dec 17, Lessons and Carols; Jan 16, Mary Gifford with Wind Ensemble; Apr 21, Joseph Fitzer; May 16, Choral Evensong. For information: Episcopal Church of the Ascension, 1030 Johnston St., Lafayette, LA 70501; 318/232-2732.



Sir David Willcocks

On November 11, Sir David Willcocks will lead **St. Clement's Church Choir** in a festival concert at St. Clement's Church, St. Paul, MN. The program will include the Bach *Magnificat* and the first Minnesota performance of Willcocks' *A Ceremony of Psalms* for choir, solo voices, and orchestra. Douglas Morris, professor of music at

Lawrence University, Appleton, WI, will be guest soloist in the Willcocks work. Stanford Lehmberg is the church's organist and choirmaster. For information: St. Clement's Church, 901 Portland, St. Paul, MN 55104; 612/228-1164.

The Guild of Carillonneurs in North America is sponsoring a composition competition for new music written for a carillon of up to 48 bells (C, D, D# . . . c⁴). First and second prizes will be \$800 and \$400, respectively. The deadline for entries is January 15, 1996. Winning compositions will be performed at a congress of the GCNA and will be published by that organization. For information: John Gouwens, CMA #133, 1300 Academy Road, Culver, IN 46511-1291; 219/842-2183 or 219/842-8387.



Pipe Organ Encounter, Lone Mountain—San Francisco: teachers and committee

The San Francisco AGO chapter hosted a Pipe Organ Encounter June 25-July 1 at the University of San Fran-

cisco, with 23 young musicians enrolled. The program had the cooperation of 18 churches for the use of their buildings and pipe organs, and featured 15 teachers. The final recital was held in Lone Mountain Chapel with 80 parents and visitors in attendance. POE committee members included Jim Bisbing, John Hirtten, Jean White, Donald Sears, Ivyle Zander, with help from John Renke, Rod Gehrke and Sandra Soderlund. The Contra Costa Organ Workshop supplied and served food for the party at the Walling residence on June 29. The San Francisco chapter has applied to host the POE again in 1996. For information, contact the director, Dr. Alan Lewis, 2451 Ridge Rd., Berkeley, CA 94709.

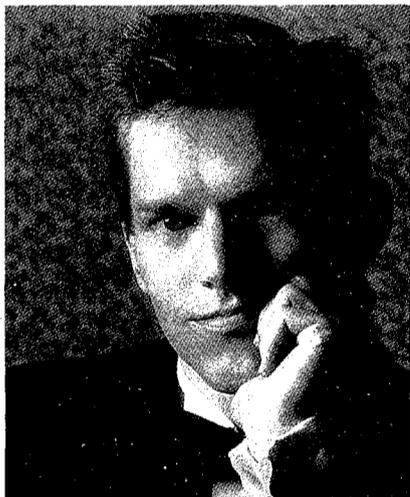
Ars Musica Chicago held a workshop on the music of Bach and Handel July 6-9, in conjunction with the music program at Loyola University and North Lakeside Cultural Center, attracting 31 participants, including instrumentalists and singers, involved in repertory, historical contexts, and performance practices. As part of the workshop a series of papers was delivered by Enrique Arias, Jerome Butera, Susan Filler, and Andrew Schultz. Workshop participants took part in a culminating concert at First Congregational Church, Evanston, which included various solos as well as the following choral works: Bach, motet *Lobet den Herrn*, cantata #150 *Nach dir Herr verlange mich*; Handel, Chandos Anthem #11, *Let God Arise*. The concert was under the direction of Robert Finster and Stephen Blackwelder; the workshop was under the direction of Andrew

Schultz, artistic director of Ars Musica Chicago, with faculty Enrique Arias, Norman Ruiz, and Martine Benmann. The theme for next summer's workshop will be Italian Baroque music from Carissimi to Vivaldi as well as its influence on Spain and Latin America, scheduled for early July 1996. For information: Ars Musica Chicago, P.O. Box A-3279, Chicago, IL 60690-3279.

The Organ Historical Society has arranged to acquire all of the documents of the M. P. Möller Co., including the contracts, correspondence files, engineering files, drawings, and factory records on 12,780 organs. In addition, there are business files, photographs, publications, a two-storey-high map case filled with design drawings, and many other items. The materials comprise detailed information on one-tenth of the organs built in this hemisphere. The acquisition, which currently fills a truck garage at the Allen Organ Company in Macungie, PA, will triple the holdings of the OHS American Organ Archives, already the largest organ archives in the world. Allen has donated these materials to the society. OHS executive director William T. Van Pelt III, Archivist Stephen Pinel, the society's lawyer and other experts have researched how best to accession this mammoth collection, which now resides in more than one thousand boxes and various other containers. The OHS is accepting donations to assist in the moving and organizing of the materials. For information: OHS, P.O. Box 26811, Richmond, VA 23261; 804/353-9226.

The National Federation of Music Clubs has awarded \$12,350 to 16 music students in the organization's Student Auditions for Biennial Awards and Special Biennial Awards. University of Alabama student **John T. Lowe, Jr.** received \$1,500 as the winner of the Ruby Simonds Vought Organ Award. Lowe is working towards a master's degree in organ performance and choral conducting.

Appointments



Matthew Dirst

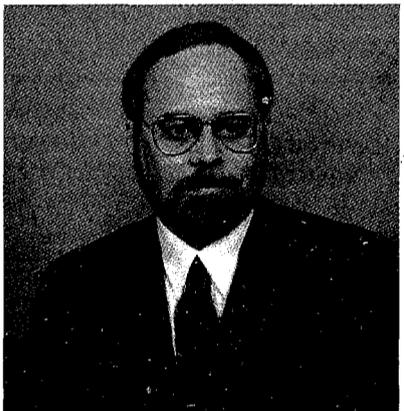
Matthew Dirst has been appointed lecturer in harpsichord at Stanford University and lecturer in music history at San Jose State University. Winner of the 1990 AGO National Young Artist Competition and the 1992 University of Kansas National Harpsichord Competition, Mr. Dirst is presently completing his PhD in musicology at Stanford with a dissertation on the reception history of Bach's *Well-Tempered Clavier*. He is a graduate of Southern Methodist University and the University of Illinois, where his principal teachers were Robert Anderson and Jerald Hamilton, respectively, and has done additional study as a Fulbright scholar in France with Marie-Claire Alain. His principal harpsichord teachers include Alan Curtis and Huguette Dreyfus. In addition to his new appointments, Dirst continues to serve as director of music and organist

for The Episcopal Church in Almaden and the Almaden Valley United Church of Christ, a joint venture religious organization in San Jose, CA.



Michael Gailit

Michael Gailit has been appointed professor of organ at the Vienna Conservatory of Music. Since the death of Anton Heiller in 1979, this was the first open organ position in Vienna in 16 years. Twenty-four applicants were selected to perform and teach before an independent jury. Mr. Gailit will continue his positions as principal organist of St. Augustine's Church and on the piano faculty of the University of Music in Vienna. Together with organ professor Thomas Schmögner, Gailit will develop an organ program at the Conservatory with individual teaching, seminars and master classes each week, as well as service playing, student recitals and organ excursions in Austria and abroad. Besides improvisation, a main concern of the program will be the teaching of organ repertoire of all periods and developing new interpretations based on historical performance practices. For information: Michael Gailit, Beckgasse 17/1/1, A-1130 Vienna, Austria; ph (011-43-1) 877-6841; fax (011-43-1) 877-6841-4.



Kim William Lewis

Kim William Lewis has been appointed area sales representative for Austin Organs, Inc., for Michigan and Wisconsin. Mr. Lewis has 39 years association with the organ industry in various capacities including design, construction, installation, tonal finishing, sales, and consultation. He is based out of Grosse Pointe, MI.

Preston Smith has been appointed director of liturgical music at Stella Maris Roman Catholic Church, Sullivan's Island, Charleston, SC, where he will play for five weekend masses and a weeknight novena and benediction, conduct several choirs of adults and children, establish a schola cantorum, and develop a concert series for the 2,500-member parish. Established in 1845, the church recently celebrated its sesquicentennial and installed a set of eight change-ringing bells from London. A native of Kingstree, SC, Smith earned the BMus at Furman University, Greenville, SC, where he studied piano with Ruby Morgan, organ with Lindsay



Preston Smith

Smith, and conducting with Bingham Vick. In 1991 he completed a master's degree in educational administration at the University of South Carolina, where he studied organ with William Bates. In 1994 he was awarded the MMus in organ from Westminster Choir College, studying with Donald McDonald and Eugene Roan. He also served as organist-choirmaster at First Presbyterian Church, Trenton, NJ. Smith has played recitals at St. Thomas Church, New York City, and in Charleston for three Piccolo Spoleto festivals. He leaves the position of organist-choirmaster at St. Philip's Episcopal Church, Charleston. This past spring he became coordinator of the Piccolo Spoleto Festival of Churches and accompanist for the Diocesan Choir at the Roman Catholic Cathedral of St. John the Baptist. He currently sings with the Charleston Symphony Singers Guild.



Erik Wm. Suter

Erik Wm. Suter has been appointed Organ Scholar at Trinity Church, Copley Square, and assistant organist at the Parish of All Saints, Ashmont, both in Boston. At Trinity he will perform six recitals on the 1995-96 "Fridays at Trinity" noonday series as well as playing regularly for Sunday evening services. In spring 1996 he will assist Associate Organist Ross Wood while Director of Music Brian Jones is on sabbatical leave. At All Saints he will assist Organist and Master of Choristers Michael Kleinschmidt regularly for Sunday morning services as well as monthly evensong and benediction services. Mr. Suter holds the BMus degree in organ from Oberlin Conservatory of Music, where he studied with Haskell Thomson, and is the winner of several national honors for young organists.

Here & There

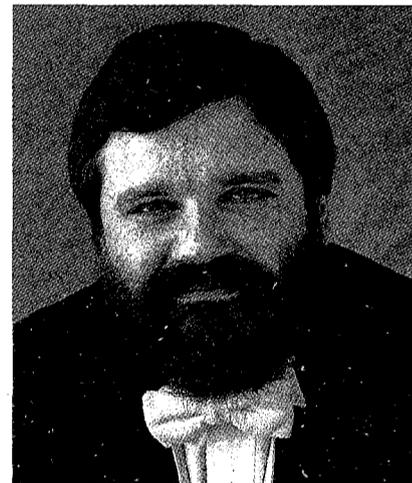
Charles Callahan has been commissioned by Harvard University to compose a work in honor of the silver jubilee of The Rev. Dr. Peter Gomes as Minister to the University. The work, a setting of the evening canticles to be known as *The Harvard Service*, will receive its first performance at The Memorial Church, Harvard Yard on October 15, under the direction of Murray Forbes Somerville, University Organist and Choirmaster.

Craig Cramer is featured on a new recording, *Pièces de Concours from the Paris Conservatory*, on the Arkay label

(AR6146). Recorded on the Beuchet organ at the Cathedral of St. Pierre in Angoulême, France, the disc is the first volume in a project devoted to the test pieces commissioned annually for students in the Paris Conservatory's spring public examination, and includes: Messiaen, *Verset pour le fête de la dédicace*; Langlais, *Essai et Sonate en trio*; Cochereau, *Trois Variations sur un thème chromatique*; Litaize, *Prélude et danse fuguée*; Demessieux, *Prélude et Fugue en Ut*; Grünenwald, *Pièce en forme de mosaïque*; and Henry, *Chaconne*. For information: Arkay Records, 5893 Amapola Dr., San Jose, CA 95129.

Jesse Eschbach and **Richard Proulx** are featured on a new recording, *A Century of Splendor*, performed on the 1898 Felgemaker organ of Sacred Heart Music Center, Duluth, MN. The CD includes works of Widor, Dupré, Mendelssohn, Franck, Tournemire, and Vierne, along with a 20-page booklet; available for \$17.98 postpaid (MN residents add \$1.04 sales tax per disc), from Sacred Heart Music Center, P.O. Box Duluth, MN 55801-0431.

James Johnson is featured on a new recording with the Eastman Brass, *A Thousand Pearls*, on the Conch Classics label (CC-1). Performed on the Fisk op. 84 organ at Mt. Holyoke College, the program includes 29 selections by Bach, Sweelinck, Gabrieli, Frescobaldi, Bonelli, Cabanilles, and others. For information: James Johnson, P.O. Box 4838, Key West, FL 33041.



Boyd Jones

Boyd Jones is now a regular contributor to the British journal *Choir and Organ*. In each issue he profiles American organbuilders. The first five articles have discussed the work of the shops of Noack, Bedient, Rosales, Bozeman, and Fisk. Mr. Jones' recent CD, *Boyd Jones Performs on the Noack Organ, Opus 105*, is available from Arkay Records (AR 6130). His performance schedule for the coming season includes The University of Notre Dame, Duke University, The University of North Texas, Seinan Gakuin University (Japan), Denton Bach Society, Fort Worth Early Music, The International Christian University (Japan), as well as churches or AGO chapters in Charlottesville, VA; Clifton Forge, VA; Central, NC; Amarillo, TX; and Louisville, KY.

Dan Lockair has announced recent performances of his works: *Creation's Seeing Order* (A prelude for orchestra) was performed by the Chautauqua Symphony Orchestra on July 1; *For Amber Waves* (A spatial choral piece for five SATB choirs, a cappella) was performed by the Washington Singers on May 5 at the George Mason Center for the Arts, Fairfax, VA; *Rubrics* (A liturgical suite in five movements for organ) was performed by Florence M. Jowers on June 1 at Piccolo Spoleto, Charleston, SC, and June 14 at the Lichtenstein Palace of the Academy of Music, Prague, Czech Republic; *In the Almost Evening* (A nocturne for soprano, clarinet and piano) was performed by the Chicago Ensemble, April 18, 29, 30, in Chicago; and *Diminishing Returns* (A short concert

piece for seven percussionists and piano) received its world premiere on May 6 at the North Carolina School of the Arts.



Thomas Murray

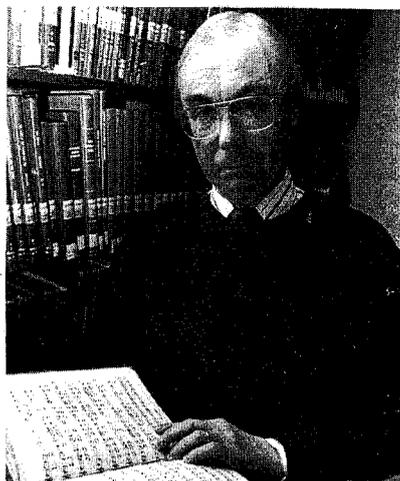
Thomas Murray is featured on a new recording, *Edward Elgar at Woolsey Hall*, on the Gothic label (G 49076). Performed on the Newberry Memorial Organ (Skinner, 1928-29), the program includes *Imperial March*, *Chanson de nuit*, *Carillon*, *Solemn March*, *Vesper Voluntaries*, and the *Sonata*, op. 28. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.



Huay-Ming Ng and Evelyn Lim

Variations on "Engelberg" by Huay-Ming Ng was commissioned by Marilyn Mason and premiered at Wesley Methodist Church (Singapore) on June 10. Ms. Ng studies piano and composition at the University of Houston (Texas). The premiere was played by Evelyn Lim, a doctoral student of Marilyn Mason at the University of Michigan.

Myron Patterson recently played a recital on the famous 113-rank Sauer organ in the Berlin Dom. The program included works of Scheidemann, Buxtehude, Bach, Brahms, Vierne, Manz, and Willan. Patterson, who serves as organist and director of music at St. Paul's Episcopal Church, Salt Lake City, and



Myron Patterson

adjunct associate professor of music at the University of Utah, was also a guest of the Hochschule der Kunst, Berlin, where he observed rehearsal and choral techniques used in the training of the Berlin Stadt und Dom Chor and the Kammerchor of the Hochschule.



Karel Paukert

During the month of July, Karel Paukert, Curator of Musical Arts at the Cleveland Museum of Art, concertized in Belgium, Germany, and Austria. In Vienna, he presented a program of American music under the auspices of Orgelkunst International. James Primosch, Director of the Presser Electronic Studio at the University of Pennsylvania in Philadelphia, composed *Meditation on "What Wondrous Love Is This?"* for the occasion. Also on the program were works of Parker, Sowerby, Thomson, Ives, Kolb, and Albright. In several other concerts Paukert was joined by his wife, soprano Noriko Fujii.

Stephen J. Tharp recently completed his eighth overseas concert tour, highlighted by his debut performance in the Far East at the Hong Kong Cultural Center on July 8. In addition to Vierne's *Third Symphony* and works of Naji



Stephen J. Tharp

Hakim and Paul Patterson, the Hong Kong recital featured the world premiere of Tharp's organ transcription of Stravinsky's *Petrouchka*. He also performed the transcription's British premiere on July 16 at St. Paul's Cathedral, London. Tharp made his European debut in 1989 at London's Royal Albert Hall, and has since toured throughout England, France, Germany, and The Netherlands, in addition to extensive concertizing in the U.S., including broadcasts on *Pipedreams*. He holds the BA from Illinois College and the MMus from Northwestern University, studying with Rudolf Zuiderveld and Wolfgang Rübsum, respectively. Further studies have included work with Jean Guillou, Harald Vogel, and Gillian Weir. Tharp holds first prizes in organ from the 1992 MTNA Competition and the 1993 Deerfield (IL) National Competition. In 1994 he was chosen as one of eight finalists for the Calgary International Competition, but withdrew prior to the final rounds because of a brief illness. Three solo recordings for Naxos Records are planned for 1996. He is currently organist-choirmaster at Holy Trinity Episcopal Church, Skokie, IL, and assistant organist for The Chicago Temple.

Weldon Whipple's *Award-Winning Preludes on Hymn Tunes for Organ* has recently been published by Wellspring Music (WS-1). The collection includes nine hymn preludes which were chosen as winners in various church music contests of the Church of Jesus Christ of Latter-day Saints, along with four additional hymn preludes. For information: Wellspring Music, P.O. Box 1042, Orem, UT 84059-1042.

Selah Publishing Company has announced the release of four new organ works: *Sonata for Worship* (Prelude, Aria, Carillon) by Alfred V. Fedak; *Fantasy: Torch Song* (on a Hasidic melody Yisrael Voraita) by Craig Phillips; *Pre-ambolo Maestoso* by Franklin D. Ash-down; and *Brewer's Trumpet* (a trumpet tune based on the hymntune Brewer) by David Ashley White. For information: Selah Publishing Co., P.O. Box 3037, Kingston, NY 12401; 1-800/852-6172.

Wayne Leupold Editions has announced the release of several new organ works: *Fanfare for the New Year* by Calvin Hampton; *Hymn Trios for the New Organist*, Vols. 2 and 4, by Richard Hudson; *Seasonal Hymn Preludes*, Vol. 1, Advent, and *Septimi Tempri*, for organ and brass quintet, by Robin Dinda; *Celebrations and Reflections* by Dennis Janzer; *Comic Variations on "Good King Wenceslaus"* by Frederick Hohman; and *Eloge I*, op. 52, by Jean Guillou. For information: Wayne Leupold Editions, ESC Publishing Corp., 138 Ipswich St., Boston, MA 02215; 617/236-1935.

Merion Music and Theodore Presser have announced the publication of Charles Ives' *Psalm 14* for double SATB chorus, a cappella, edited by John Kirkpatrick and Gregg Smith (342-40161, \$1.60). For information: 610/525-3636, ext. 41.

The Buzard Organ Company has been commissioned to build a new organ for First Congregational Church, Crystal Lake, IL. The instrument of 18 stops will be housed in a new Federalist-period style case in the recently enlarged chancel. Although small, the organ will con-

tain 32' pedal and 16' manual pitches, complete choruses, and an English Swell reed battery. The key action will be electric pull-downs, slider windchests. This will be the first pipe organ for the congregation, which has occupied their present building since 1865. A reed organ served the church until the 1960s when an electronic instrument was installed. The reed organ case was made into the pulpit; no plans for reusing the electronic have been considered. The organ is scheduled for completion by Christmas of 1996. Eva Wedel is director of music at the church.

The Stentor, the journal of the Friends of the Wanamaker Organ, included the following news in a special update to Vol 4 No 3. On August 8, a Federal bankruptcy court judge awarded the ownership of the Woodward & Lothrop/John Wanamaker stores to the May Company of St. Louis, which announced plans to operate the John Wanamaker stores under their Hecht's banner. A May Company official said that the Organ and Eagle would remain as part of the Philadelphia store, but the fate of the popular Christmas Light Show had not yet been determined. Among those actively lobbying for the future of the Store, the Eagle, the Organ, the John Wanamaker name and Light Show is Philadelphia Mayor Ed Rendell, who has stressed the deep attachment the Wanamaker Grand Court and Store traditions have for the people of Philadelphia and for tourists. For further information: 610/519-1349.

Allen Organ Company has installed a 53-stop, two-manual organ in St. Ann's Episcopal Church, Kennebunkport, ME, which celebrated its 100th anniversary in 1992. The organ is placed in the rear balcony of the stone chapel, and also speaks in the front of the building. The summer organist is William Teague, who played the dedication concert on July 30.

Corrections & Clarifications

The review of *The Historical Saint Thomas Organ Series I* recording, published on pp. 10-11 of the August issue of THE DIAPASON, failed to include ordering information. The recording, #9001, is available for \$14.95 (plus \$2.00 s&h) from API Records, P.O. box 7041, Watchung, NJ 07060.

The incorrect stoplist was given for the Levens organ at St. Paul's Episcopal Church, Atlanta, GA, on p. 18 of the August issue. The correct stoplist for Levens's opus 20 should read:

GREAT (3" wind)

- 8' Principal
- 8' Holzgedeckt
- 8' Erzähler Celeste II (Sw)
- 8' Dolcan
- 4' Octave
- 4' Koppelflote
- 2' Fifteenth
- IV Mixture
- 8' Trompette (Sw)
- Sw/Gt 16, 8, 4
- Gt/Gt 4

SWELL (4" wind)

- 8' Rohrflote
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Rohrflote (ext)
- 4' Gemshorn
- 2 1/2' Nazard
- 2' Blockflote
- 1 1/2' Tierce
- III Mixture (wired)
- 8' Trompette
- 4' Oboe
- Tremolo
- Sw/Sw 16, U-off, 4

PEDAL (4" wind)

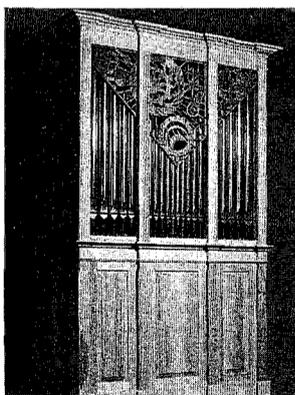
- 16' Subbass
- 16' Lieblich Gedeckt (softwind)
- 10 1/2' Quint (32 notes)
- 8' Principal
- 8' Pommer (ext)
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University of Michigan Historic Tour XXXII

Marilyn Mason led a group of aficionados on the University of Michigan Historic Organ Tour XXXII of the Iberian Peninsula June 12-23. The tour gave everyone an opportunity to hear and play many unusual organs. We had been invited to present concerts in four of the cities; seven organists played: Rick Berg, Marilyn Mason, Karen Phipps, Michael Price, Dorothy Scott, Dale Shoemaker, and Hugh Young. One of the tour members, Rick Berg, a former student of Montserrat Torrent, graciously shared his knowledge of registration and ornamentation in early Spanish organ literature.

The first concert was presented on the two-manual organ of the Augustinian monastery of Sao Vicente de Fora in Lisbon. The instrument was built by Joao



University of Michigan Tour XXXII participants

Fontanes de Maqueisa in 1765; its most recent restoration was in 1994. The tonal variety offered by the fifty-nine stops was amazing.

We continued to the village of Obidos to hear two organs. The organ in the Sancta Maria Church was in good condition. The other, in Sao Petrus, was hand pumped and in need of restoration. We

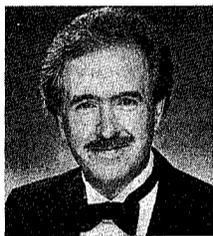
found six organs in the Convent/Palace in Mafra. Although all were not playable, one could imagine how six organs would sound all at once. The six cases were similar as they had been built in 1807 by the same builder. Further treasures in Portugal were in Coimbra where we played the organ in the University Chapel. The chapel, richly decorated with azulejo tiles, was beautifully colorful. It was a perfect setting for the highly decorated organ.

At Braga, we found two beautifully restored and maintained organs in the Cathedral. They offered an opportunity for the organists to play two-organ works of Soler and Blanco. The horizontal trumpet ranks of these organs, located on opposite walls of the choir, came within several feet of touching each other.

Continuing into Spain, we visited Santiago de Compostela, the destination of millions of pilgrims through the centuries. Organists had the opportunity of playing the organ in the Cathedral: here,

two organs are now combined into one console. On Sunday, the nuns at the nearby convent had invited tour members to play and listen to the organ in the choir, where clouds of incense from the morning service were still hanging in the air. Our two nights in the Parador Hostal de los Reyes Catolicos were enjoyed—the oldest hotel in the world, built by Ferdinand and Isabel for pilgrims to Santiago.

In Medina de Rioseco, at the church of Santa Maria, the organists presented a concert on the colorful 17th-century instrument which is decorated with gold leaf and red faux-maubre. In Valladolid the same program was heard again in concert at the Convent of Las Huelgas Real. Visually, the organ and its surroundings provide a sharp contrast from the other colorfully decorated churches, with an almost stark background of white plastered walls for the organ in its case of natural wood. The overall effect is striking, and the acoustics of the room were perfect for this vibrant instrument.



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We arrived in Segovia, where we were impressed by its ancient aqueduct and imposing cathedral. The two organs in the Cathedral were available to us for the entire day so that we could prepare for the evening concert. The larger of the two instruments has horizontal trumpets, which open into the ambulatory of the Cathedral. The dialogue effects created by alternating the en Chamade reeds is dramatic.

In Madrid, the tour had a special opportunity: we had been invited to see and play the restored organ in the Chapel of the Royal Palace. To actually see the organ close up is a privilege, since it is not visible below. The balcony where the organ is housed gives, in turn, a choice spot from which to view the magnificent chapel.

The final organ of the tour was a modern, four-manual installation by Gerhard Grenzing in the Auditorio Nacional, Madrid. The instrument is designed to play music of all periods; there are also divided registers needed for the authentic performance of early Spanish music. We were allowed unlimited time at this impressive instrument.

During the 10-day tour we played 21 instruments, and enjoyed the opportunity to learn more about the organs and organ music of the Iberian Peninsula.

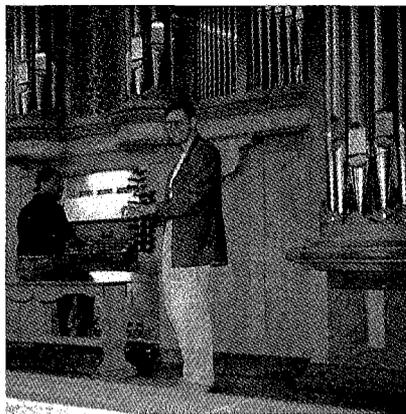
—Michael Price



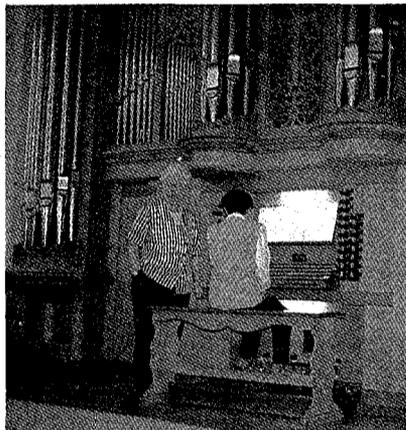
Roberta Gary and Ludger Lohmann

of Music; Dr. Ludger Lohmann, Professor of Organ at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany; Dr. Robert Hawkins, Associate Professor of Worship and Music at the Lutheran Seminary in Columbia; and Laury Christie, a certified teacher of the Alexander Technique and voice professor at the University of South Carolina.

Each day commenced with a demonstration and workout in the Alexander Technique. With each session, Ms. Christie and her skeleton associate, Fred Bonaparte, helped the group to discover an awareness of one's body, freedom and flexibility in movement, and ways in which to use muscles to release tension while playing the organ. (Can you believe that's even necessary?) My favorite technique was constructive rest, whereby one lies on the floor with back down and knees slightly bent. A few minutes in this position is truly a wonderful escape from any source of tension! The spirals or three-dimensional turns to which we were introduced will



Prof. Lohmann and participant Alvin Blount



Dr. Gary with participant Frankie Deal

be of great value in moving more freely on the organ bench to alter registration.

The remainder of the morning allowed for a host of people to play in a master class setting for Roberta Gary and Ludger Lohmann. The atmosphere was non-threatening, ultra-supportive, and beneficial to all of the participants. This experience was equal to a compact year of organ class.

During the afternoon, we studied the entire *Clavierübung III*, its structure, suggestions for registration, interpretation of texts and ornamentation, and a performance of each piece. Christ Chapel became Scotland Yard, for we all assumed identities of Sherlock Holmes or Nancy Drew, searching for any possible clues regarding Bach's vast symbolism in numbers.

Thursday evening climaxed the week's study with a concert performed by Roberta Gary and Ludger Lohmann on the Flentrop organ in Christ Chapel. With Bach's *Tocatta, Adagio, and Fugue in C Major, Prelude and Fugue in E-flat Major*, and six settings of *Allein Gott in der Hö' sei Ehr'*, it was an inspiring program.

On Friday, Dr. Hawkins directed us on an historical journey through the liturgy of Bach's services at the *Thomaskirche* in Leipzig. With this day also came a "much-too-soon" need for farewells to wonderful people who created memorable experiences, including humorous lunch discussions and evening adventures in search of Columbia's finest cuisine. All good things always come to an end but *these* good times will return. See you next June! For more information contact Dr. Edmund Shay, Columbia College Music Department, Columbia, SC 29203-9987, phone 803/786-3613.

—Denise Elmore Jefferies
Hartsville, SC

Music for Voices and Organ

by James McCray

Christmas and Epiphany

Dark it is, but that one star
Lullaby, sing lullaby,
Knows where all the children are,
Though they in a manger lie:
Lullaby, lullaby.

Fred Pratt Green

Epiphany is often a time which the congregation passes over with little interest. For many, Christmas ends the night of the 25th. Twelfth night may come for Shakespeare, but for most folks it is merely a roadstand rather than a lantern in the darkness. By January 6 (Epiphany) the decorations are gone, the gifts have been put away, and the anticipation of the season has fled into the despair of the winter old. Most people forget that it is Epiphany when the first gifts were given, not Christmas Eve as we celebrate today, and Epiphany is a major part of the entire Christmas story. Furthermore, the Epiphany season lasts for several Sundays.

Christmas brings exhaustion; Epiphany Sunday has become a time of transition. Church choirs are not anxious to do more "Christmas" music, and are ready to move on to new themes. Usually the week after Christmas is vacation for the musicians who have staggered through December's onslaught of multiple performances. They do deserve a change; however, there is an enormous amount of music from this season which merits attention.

When planning for this year, consider saving something special for that time after Christmas. Even though the attendance at church may be smaller, it could still be a special time when the choir can add significance to the service. Last month's reviews focused on Advent and Christmas; this month's attention is given to Christmas and Epiphany. So, holiday greetings to everyone; it is hoped that 1996 will bring you considerable happiness and challenge. Life is a cycle of giving and receiving so as you face the pressures of these frantic seasons, it might be good to be reminded of an old Yiddish proverb: God gave burdens, also shoulders.

Epiphany music

The Journey, Simon Lole. SATB and organ, Royal School of Church Music, RSCM A 491, no price given (M-).

The Christina Rossetti text is set with a recurring melody, often sung in unison. There is one unaccompanied four-part verse and a two-part ending. The keyboard provides a quiet background for the singing. This is a gentle, expressive, lyric setting that has comfortable ranges for all voices.

Arise, Shine, Daniel Moe. SATB and organ, Theodore Presser Co., 312-41678, \$1.10 (M-).

Moe's setting of this traditional Isaiah text is lean, often with the choir in unison or two parts. Although fast, its fanfare quality is somewhat subdued through the harmony which tends to be static. The bare-boned organ writing, on two staves, is usually interactive with the

Bach Week '95

Not even the torrential rains of the season's first hurricane could restrict the enthusiasm of the 20 participants from seven states at this year's BACH WEEK at Columbia College, Columbia, SC. Dr. Edmund Shay serves as the director of this annual conference and was joined this year by Dr. Roberta Gary, Professor of Organ at the Cincinnati Conservatory

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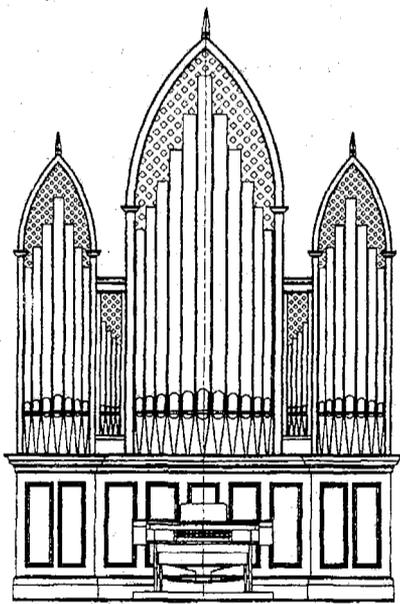
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2' Octavin (harmonic)
Mixture Minor Vtrks. (1 1/2%)
8' Hautbois
Tremulant

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4' Choralbass
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8' Trompeta (extension)
4' Clarine (extension)
Grand Organ to Pedal
Swell to Pedal



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chorus. Solid writing in a mildly dissonant style that is suitable for all types of choirs.

The Three Kings, Peter Cornelius (1824-74), arranged for upper voices by Ronald Corp. SSA, S solo, and piano, Oxford University Press, W118 (E).

This famous 19th-century setting has been arranged for treble voices so that the soloist sings the melody throughout. The three-part chorus sings block-chord harmonies over a chordal keyboard part and serves as background for the soloist; their music is based on the traditional chorale "How brightly shines the morning star." The soloist tells the traditional Epiphany story.

A Hymn for the Days after Christmas, R. Sensmeier. Unison mixed choir, optional descant, and organ, G.I.A. Publications, G-4028, \$1.10 (E).

Here is a useful, very easy setting for that Sunday after Christmas when the choir usually does not sing. It could be learned quickly and sung by whatever number of singers are available on that Sunday. The last page has the hymn melody which may be reproduced (with permission) for congregational involvement. Sections of the choir sing verses in unison over an easy organ part. The descant could be played on an instrument or sung by the upper voices. Very easy.

Christmas

O Magnum Mysterium, John V. Mochinek. SATB unaccompanied, E.C. Schirmer Publishing (ECS), No. 4927, no price given (M+).

Both Latin and English versions are provided for performance in this sensitive setting with warm harmonies. The "Beata Virgo" area uses triplets which press the music forward against a longer contrasting line that is very effective. The extended Alleluia ending section is a dancing, contrapuntal area that moves in 5/8 and 7/8. This is lovely music that will require a solid choir.

Christmas Dawning, James McKeel. SSA, piano and/or harp, optional cello, and bell tree, Mark Foster Music Co., YS 502, no price given, M+.

Designed for children's voices, three-part writing is limited. The harp has busy ostinato motives that provide a tinkling background and give the character to the music; its music is more difficult than that for the voices. The cello part tends to be high and is melodic. Charming music that will challenge and is certain to be a hit on any program with young voices.

I Heard the Bells, Matthew Armstrong. SATB, four octave handbells, and keyboard, Logia of Concordia

Pub. House, 98-3234, \$1.00 (M).

This unusual setting of the text is in minor which creates a new meaning for the Longfellow text. The handbells which read from the score have similar patterns throughout as the verses move from key to key. The keyboard is easy and adds to the arpeggiated feeling of the bells. Easy, fresh music.

Three Short Carols for Christmas, Morgan Simmons. SATB (divisi) unaccompanied, Hope Publishing Co., FPC 135, \$1.10 (M).

The first carol, "A Child This Day Is Born," is longer and more involved than the other two combined. The second is a strophic homophonic setting, and the last one, "Torches," is also in close, block chords. The music connects well to the texts.

Fanfare for Christmas, William Cutter. SATB and four trumpets, Roger Dean Pub. Co., 10/1295R-3, \$1.20 (M-).

The trumpets have machine-gun motives that give the fanfare quality a driving strength; their parts in Bb are included at the end of the choral score. The choral music is based on the familiar carol "In Dulci Jubilo" and offers a developed, contrasting spirit to that of the trumpets. This will get any concert or service off to a rousing start and is highly recommended. The choral parts are not difficult in this brief 35-measure setting.

Glory of Christmas, arr. Howard Helvey. SATB and keyboard, Beckenhurst Press, BP1465, \$1.35 (M).

This is a collection of several familiar carols arranged into a single setting. Each carol is briefly stated, and has keyboard accompaniment and transitional music. Included are "Joy to the World," "Silent Night," "Angels we have Heard," "O Holy Night," and "In Dulci Jubilo." Very useful music with a strong keyboard accompaniment that would be good for church or school choirs.

Maoz Tsur, arr. Jerome Epstein. SATB, brass choir and timpani, Thorpe Music of Theodore Presser Co., No. 392-03033, \$1.00 (E).

Here is an easy, yet exciting Chanukah work that would be of particular interest to school choirs wanting to represent the Jewish tradition of the season. Both Hebrew and English versions are provided. The chorus is set homophonically. There are five possible verses which may be used and a trumpet descant which should be used only on the final verse. The text, "Rock of Ages," is one of the best-known hymns for Chanukah. Highly recommended.

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 708/390-0408.

Book Reviews

Jacquet-Langlais, Marie-Louise: Ombre et Lumière Jean Langlais 1907-1991. Paris: Editions Combre (C 5681) 1995. 437 pages. Available in paperback from King Music; North East, MA (about \$45.00).

Darkness and Light—death and resurrection. "For me," Jean Langlais would say, "life is darkness and the Paradise—that is light!"

Darkness and Light, written by the composer's widow, Marie-Louise Jacquet-Langlais, is the first published account about the life and works of Jean Langlais. Including much information discovered among Langlais' papers, this work forms both an indispensable basis for future research on Langlais and an important resource regarding musical life in Paris from the 1930s through the 1980s.

This volume is a reworking of the author's three-volume doctoral dissertation defended at the Sorbonne in October 1992—barely six months after her husband's passing. Written in easily-understood French, the author narrates chronologically the story of Langlais' life, combining with it details concerning the music he composed. Technical or analytical discussions of individual works are usually provided in smaller print enabling the general reader to skip over them.

For this simple but yet very complex man, life began in the loving surroundings of very poor but deeply religious folk in Brittany. The text includes photos of his birthplace—since modernized and identified with an historical plaque—his parish church, and his parents. Another was taken at the time of his first communion. And there along side of him is the family dog. His fondness for dogs continued throughout his life. The last was his faithful Scherzo, who vocally and physically greeted all visitors to the Langlais apartment on the Rue Duroc.

International recognition came to Langlais during the fifties. He also began his first of several concert tours of the United States. He kept diaries of these tours, forming a valuable resource about this period in his life. He was marvelously at home in the U.S., especially when the number of his American students began to grow. The stories abound, and many hopefully will be documented before they are lost.

For American organists especially, the fifties and sixties were exciting times to be in Paris—reviving a similar period after World War I. The organ still reigned in the tribune as the king of instruments. The tours from one organ loft to another began early each Sunday morning. With careful planning, two or three of the greats could be heard each week: Dupré, Marchal, Langlais, Messiaen (from the nave), Cochemeau, the Duruflés, and others.

The sixties began to change all of that. Langlais and many others argued with

passion against clerical musical decisions that would shake the liturgical framework within which the organ had functioned spiritually and musically. The artistic fabric of the organ and its music began to be severely strained. The musical amateurs—clerical and otherwise—were now to take over. Marie-Louise's discussion of this period is very revealing.

It was at this time (1968) that Marie-Louise came to Paris to study with Langlais at the Schola Cantorum. Later, in her advanced studies in musicology, she wrote a thesis on Langlais' organ music, which was published: *Jean Langlais—an Independent (Cahiers et Mémoires de l'Orgue, no. 144 bis 1972)*.

In 1979, after the passing of his first wife, Jeannette, Langlais asked Marie-Louise to marry him, and the following year their family was graced by a daughter, Caroline. And later it was Marie-Louise who brought him through his stroke.

Despite the interesting and sometimes moving detail of her narration, Madame Langlais stays in the background and writes remarkably free of hyperbole. But she has another view in mind. She stresses the quantity and variety of music her husband wrote beyond those well-known scores for the organ. In a concluding chapter, she provides a critical summation of her husband's work.

The book ends with a series of catalogues and indices. There is a chronological list of all of Langlais' music and a complete critical catalog divided into musical categories providing details of first performances and locations of manuscripts. A number of early organ manuscripts are missing, and Langlais destroyed all his own braille sources. The bibliography includes only the more important citations, referring the reader to Kathleen Thomerson's more complete bibliographical work on Langlais. There are also indices of names mentioned and works cited in the text.

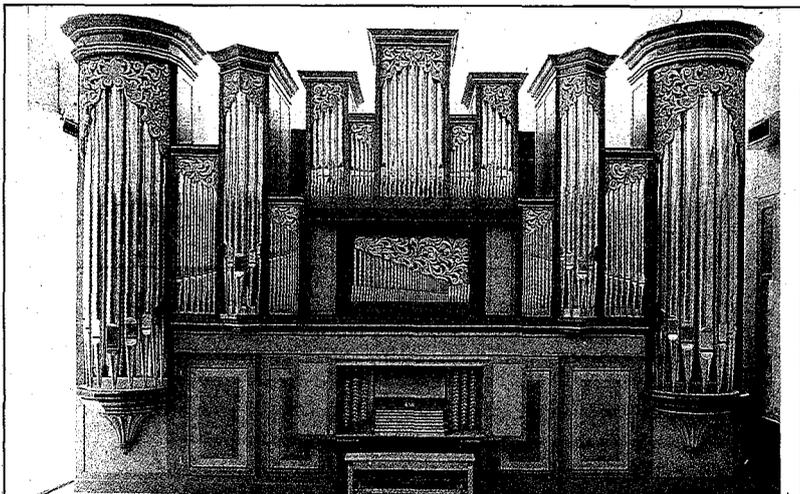
This work is highly recommended for all interested in the organ music of our time. For Langlais' friends and admirers—and especially for those who cannot read the French text—there are over fifty beautiful photographs illustrating the text. These alone are valuable souvenirs of a remarkable life lived in the music of our time.

—Robert S. Lord
Professor of Music
and University Organist
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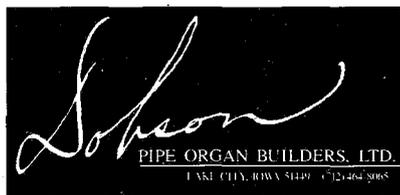
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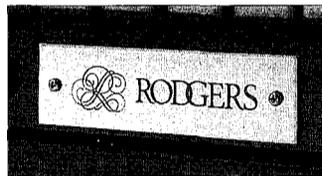
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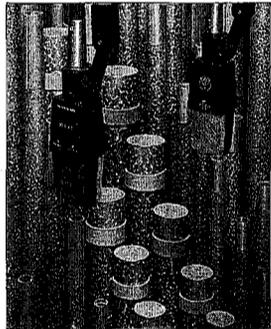
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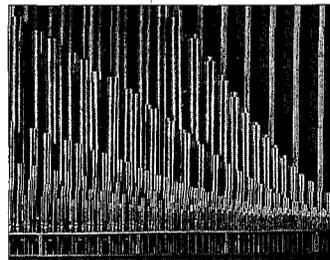
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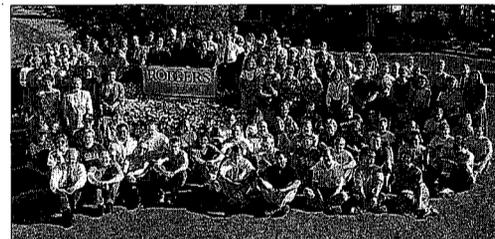
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The question of which instrument—fortepiano, clavichord, or harpsichord—is appropriate for the keyboard sonatas Haydn wrote during the 1770s is best answered in the playing. Shirley Matthews calls the sonatas “the most vital works of the late eighteenth-century harpsichord repertoire,” and she backs up her claim with winning performances. This music is quite at home on the harpsichord, with its juxtaposition of bass and treble registers, the surprising effectiveness of bass and tenor sonorities, and rapid passagework that benefits from the clarity of plucked strings with no damper pedal. Ms. Matthews has no trouble projecting the music’s expressive qualities on the harpsichord, taking cues for rhythmic flexibility from Haydn’s phrase structures and injecting just the slightest brisé in slow movements. The dramatic chordal punctuations and contrasts of texture and range in the minor key Sturm und Drang sonatas work especially well. The recorded sound is attractive, heard to best advantage at a low playback level. The accompanying booklet provides brief descriptions of the sonatas, but no discussion of the harpsichord-or-piano question save a reminder that late eighteenth-century keyboard music was played on whatever was available. (It would be worth noting that Haydn did not even own a piano until the 1780s.) Recommended.

Organ Music of America II. David Chalmers and James E. Jordan, Jr., organ. Glorïæ Dei Cantores GDCD 011 (compact disc. DDD. TT=65:23)

Played by Dr. Chalmers—Buck: *Sonata No. 2, Op. 77*; Foote: *Prelude, Op. 50, No. 5*; Parker: *Triumphal March, Op. 28, No. 1*; “Allegretto” from *Organ Sonata, Op. 65*. Played by Dr. Jordan—Paine: *Fantasia über “Ein feste Burg,” Op. 13*; Thayer: *In Memoriam*; Chadwick: *Pastorale*; Buck: *Concert Variations on “The Star-Spangled Banner,” Op. 23*.

American organists were quick to recognize, long before other compatriot musicians, the debt we owe to our 19th-century forebears. This collection is part of an on-going celebration of our musical heritage, featuring music by various of the “Boston Classicists” who worked both inside and outside the organ community of their day. A serious, German-trained sensibility is apparent in Paine’s *Fantasia, Op. 13*. This seriousness of purpose also infuses Buck’s *Sonata No. 2*, a well-crafted and unusually expressive work that makes effective use of the organ’s tonal range. Buck the showman is at work in the virtuosic, ubiquitous

“*Star-Spangled Banner*” Variations. (To recording artists and labels: Couldn’t we occasionally have Paine’s equally—perhaps more—worthy take on the National Anthem?) Thayer’s *In Memoriam* is a funeral march honoring a fallen fellow organist. The pieces by Foote, Parker, and Chadwick—members of a younger generation of Boston Classicists born after 1850—display a new-found taste for simplicity and sentiment.

The choral group *Glorïæ Dei Cantores* counts among its activities the maintenance of a record label of the same name. This disc features the choir’s Organist and Assistant Conductor James E. Jordan, Jr., and David Chalmers, the choir’s 1993 Artist-in-Residence. Drs. Jordan and Chalmers give solid performances on the 1864 Hook in Mechanics Hall, Worcester, Massachusetts. The organ, restored between 1977 and 1982 by Fritz Noack, is the ideal medium for the music recorded here. Mr. Noack has said of this organ, “It tells about music in America 120 years ago, and tells it truly—without condescending editorial comment or distortion.” The same is true of these performances.

—Randy L. Neighbarger
Durham, NC

Organ Power! Alan Morrison at the Heefner Memorial Organ of Ursinus College, Collegeville, PA. Direct-to-Tape Recording Co. DTR9307.

Messiaen: *Dieu parmi nous*; Bach: *Trio Sonata No. 3, BWV 527*; *Prelude and Fugue in G Major, BWV 541*; Widor: *Andante Sostenuto (Gothic Symphony)*; *Allegro (Symphony 6)*; Spong: *Partita on “Showalter”*; Dupré: “My soul doth magnify the Lord” (from *15 Versets sur les Vêpres de la Vierge*); *Prelude and Fugue in B Major, Op. 7/1*.

Alan Morrison, a Curtis Institute graduate and prizewinner in several top competitions, sets up his stall in grand style with a high fiber program. This disc is chock-full of hurdles: a Dupré barnburner; a slow movement from a late Widor symphony; a Bach sonata and *Prelude and Fugue* . . .

The instrument featured on this disc is a fairly large 1986 three-manual Austin. Contrary to the asseverations of the liner-notes (more of which anon), it appears to reside in a pretty dead building, giving the sound precious little acoustical assistance. This might be the recording: it is unfair to hold forth in definitive tones about an organ unless one has heard it in the flesh, so to speak. However, a more spacious acoustic is sorely missed, particularly as some of the

voicing is along French lines. (French reeds aren’t the only voices requiring space to bloom and blossom: French-style foundations and flutes cry out for it, too.)

One thing is certain: Alan Morrison possesses a technique that could chew holes through solid concrete—and sensitive musicianship to boot. The Dupré *Prelude and Fugue* is given a marvellous performance—one of the most exciting on disc. The Bach sonata, a supreme technical and intellectual test, receives sympathetic handling, although the Pedal, registered with 8’ stops only, booms in several places. (The presence of a 16’ in the Pedal seems essential in these works, if only to avoid occasional awkward inversions of harmony caused by crossing parts.)

The slow movement of Widor’s sublime *Symphonie Gothique* is taken at a sensible pace, allowing the music to breathe. The use of célestes and tremulants in this piece isn’t my cup of tea exactly, since Widor’s own registrations work wonderfully well on most organs. However, Morrison does get to the heart of the music more than most, and the various undulants go some way to imparting a bloom to the sound that otherwise would be absent.

Jon Spong’s *Partita* is a nicely-fashioned work that shows off some very pleasant colors and ensembles. Morrison plays it with grace and wit, letting his hair down when appropriate. This work will win the organ many friends, especially when presented by a player of Morrison’s calibre.

This is a disc to which I have already returned—many times. Alan Morrison is a fine antidote to bland, glib playing. There is a personal involvement with the music, as opposed to a remote dalliance. He certainly doesn’t play on autopilot. Musically-speaking, here’s a chap who really knows his onions; I hope that he will be persuaded to make more recordings. Meanwhile, if he’s passing through your town on tour, arrive early and get a good seat. On the basis of this showing, you won’t be disappointed!

—Mark Buxton
Toronto, Ontario

A Baroque Organ Trilogy: Bach, Buxtehude & Bruhns. Organist Claudia Dumschat, the von Beckerath organ of St. Michael’s Episcopal Church, New York City, Pro Organo CD 7054. Total playing time: 67:50 [DDD]. Available from Pro Organo Direct Sales, PO Box 6494, South Bend, IN 46660-6494. 1-800/336-2224. \$15.00 postpaid.

Program: Buxtehude: *Prelude and Fugue in F-sharp minor, BuxWV 146*; Bach: *Nun komm der Heiden Heiland, S. 654*; Bruhns: *Preludium in G major*; Bach: *Prelude and Fugue in E minor “the Wedge,” S. 548*; Bruhns: *Nun komm der Heiden Heiland*; Bach: *Prelude and Fugue in G major, S. 541*; Buxtehude: *Nun komm der Heiden Heiland, BuxWV 211*; Bach: *Passacaglia and Fugue in C minor, S. 582*.

The organ on this disc has all the beauty one has come to associate with von Beckerath. In recent years, recordings of von Beckerath organs do not seem as frequent as they were some 30 years ago. Although this 55-rank organ was installed in 1967, I believe this new Pro Organo release represents the first, and long overdue, CD recording of this particular installation. This disc also marks the emergence of a heretofore uncirculated organist, New York City resident Claudia Dumschat. The program of this disc compares and contrasts the organ styles of three of the better-known composers of the late German baroque—J.S. Bach, Buxtehude and Bruhns—by assembling here in one disc some of the better-known preludes and fugues from these three as well as by including one setting by each composer of the oft-set chorale tune “Come, Saviour of the Gentiles.” Organists are all too familiar with Bach, Buxtehude and Bruhns, yet, the combination of these three in similar genres in one disc

allows one to make further distinctions among the three.

The performance, organ and recorded sound prove to be an arresting combination from the opening moments of the first track. In this disc, Claudia Dumschat appears to be a player who does not hold fast to the rules and regulations of the newly-touted baroque performance practices. Instead of emphasizing frequent extremes in articulation and rhythmic distortion, Ms. Dumschat uses a smoother approach to bring the lyrical nature of the music to the fore. This is most evident in the choral preludes. And yet, her assertive, even aggressive approach to these works preserves the rhythmic vitality of the music whenever the writing suggests it. Her full-steam-ahead approach to Bach’s *Wedge Fugue* is a breathtaking musical roller-coaster. All in all, her playing of this old and standard literature is a fine example of what can happen when one follows the beat of one’s own drummer, and plays as the composers may well have intended it: straight from the heart. Highly recommended.

—Bernard Durman

New Organ Music

Chorale Preludes from Pupils of Max Reger, ed. by Hermann J. Busch. Schott, ED 7769.

This publication contains an informative preface in three languages (German, English, French) by editor Hermann Busch. From his early 20s, Reger was active as a teacher of composition and theory. About 35 of his students established themselves as composers, 16 of whom wrote organ works which have become known. Among these composers were Joseph Haas (1879–1960) and Fritz Lubrich (1888–1971), both of whom composed chorale-based works strongly influenced by Reger’s style featuring rich chromatic harmony woven around the chorale melody. The works of three other students, Karl Hasse (1883–1960), Karl Hoyer (1891–1936) and Hermann Ernst Koch (1885–1963) reflect a certain clarity in form and melodic/harmonic style. Finally, the works of Johanna Senfter (1879–1961) and Rudolf Moser (1892–1960) represent a stylistic departure from the work of their mentor. Helpful performance suggestions related to manual distribution, tempo, dynamics, and in some cases, registration, appear consistently. A fine edition.

Mariales for Organ by Naji Hakim (b. 1955). UMP #22, United Music Pub. Ltd. (Theodore Presser) (\$15.50).

Hakim was titular organist of the Basilica de Sacre-Coeur in Paris from 1985 to 1993 when he succeeded Olivier Messiaen at l’Eglise de la Trinité, Paris. This composition was written in memory of Hakim’s teacher, Jean Langlais, and comprises five movements each of which is built on a Gregorian theme: Incantation, Pastorale, Antienne, Hymne, and Danse paraphrase respectively the chants “Mater admirabilis,” “Regina coeli,” “Salve Regina,” “Virgo Dei genitrix,” and “Ave maris Stella.” Performance instructions are clearly indicated by Hakim who premiered this work on June 21, 1993 at Lincoln Cathedral. An excellent composition for concert or church use.

Reges Tharsis (Méditation sur l’offertoire de l’Épiphanie pour Orgue) by Gaston Litaize (1909–1991). Schott, ED 7968.

Dedicated to Olivier Vernet, this work opens in a recitative-like style and develops into a structure hinting at a rondo, yet free, flexible, and sometimes ambiguous. Specific performance instructions are given by the composer who suggests a three-manual instrument with colorful timbres such as 8’, 4’, 2’ flutes, cromorne 8’, cornet, principal chorus with mixtures, and strings 8’ with celeste. Recommended for use in concert or church.

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Triptych for Manuals by Dan Locklair. H.W. Gray GSTC00993 (\$3.50).

Locklair provides another excellent organ work, this one in three distinctive and colorful movements. The first movement, "Fast and Lyrical," is based on two motives which are treated in dialogue between the contrasting manual timbres (I-Flutes 8', 2'; II-Flutes 8', 4'). The second movement is a lush "Adagio" to be played on a single enclosed manual with strings and celeste. The impressive final movement, "Very Fast with Fire," offers a bright and rhythmically charged conclusion. Recommended.

Sasurai (A Meditative Improvisation) by Takashi Sakai (Op. 17). Oxford University Press (\$18.95).

A splendid improvisational work for organ, this sectional composition offers passages which are meditative and colorful calling for Gambe 8' and Celeste or 4' flute; however, the piece also exploits a wide range of possibilities for the pedals and full organ. It opens with an impressive pedal solo on full organ which is recitative-like in character and technically challenging. As the improvisation develops, the active pedal part provides rhythmic drive and impetus beneath melodic material stated in full chords. As the work approaches its conclusion, the pedal is exploited further with glissandi up and down the pedalboard. A fresh, exciting, and dramatic work, technically very challenging. Recommended for concert use.

Pentecost Suite, arr. by Robert Lind. Augsburg Fortress, 11-10189 (\$6.50).

This suite comprises three movements based on the tunes "O heiliger Geist, o heiliger Gott" (Geistliche Kirchengesang, 1623), "Heiliger Geist, du Tröster mein" by Johann Crüger (1598-1662), and "Komm, Heiliger Geist, Herr Gott" (Enchiridion, Erfurt, 1524). Lind draws upon classic techniques such as theme and variation, canon, etc., and includes detailed performance suggestions such as registration, manual, and phrasing ideas. He specifically notes that movements one and three should be interpreted according to the principles of eighteenth-century articulation and performance practice—certainly appropriate to the style in which they're composed. Technically, the suite is moderately easy and would be useful during the Pentecost season.

—Brenda Lynne Leach
Harvard Divinity School

The Organ Music of Alexandre Guilmant; Volume XII - Music for Christmas, edited by Wayne Leupold. Wayne Leupold Editions WL 600023. No price listed.

As one can tell from the title, this is a continuation in the series of "urtext" editions of the organ music of Guilmant, a giant of the French Romantic Organ School. The "Forward" says that this volume contains 20 works from op. 60 "based on ancient Christmas carols from France, Scotland, Belgium, Spain, England and Poland, as well as from the repertoire of Gregorian chant." Guilmant composed these pieces between 1883-1886. Some of these noels will be familiar to American organists as hymn tunes (not all with Christmas texts associated); other melodies will be remembered from their use by several French classic composers such as D'Aquin.

This publication is a photographic reproduction of a 1913 edition "published by B. Schott's Söhne (Mainz, Germany), which was based on the engraved plates of the first edition." Editorial additions appear in brackets or footnotes to correct "obvious printing errors." The preface also contains extensive biographical material, organ stoplists and photos which provide important background for understanding the music. The essays "Organ Music and Organ

Playing" by Guilmant and "Guilmant's Contribution to Organ-Music and Organ-Playing" by William C. Carl (who studied with Guilmant) also supply valuable information.

Guilmant's admiration for the music of Bach obviously inspired his use of fugatos in several pieces. Guilmant said, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music, except Bach's, were to be destroyed, music would still be preserved."

The technical demands for playing these pieces vary greatly—some are simple pieces with no pedal, others are quite difficult. The music of this volume ranges from cute and charming to virtuosic and thrilling. You will find many resources in this volume for your Christmas music requirements. Highly recommended!

The Organ Music of Edwin H. Lemare, Series I (Original Compositions), Volume VII, edited by Wayne Leupold. Wayne Leupold Editions WL 600029. \$22.95.

The Organ Music of Edwin H. Lemare, Series I (Original Compositions), Volume VIII, edited by Wayne Leupold. Wayne Leupold Editions WL 600030. \$22.95.

The Organ Music of Edwin H. Lemare, Series II (Transcriptions), Volume V, Brahms, edited by Wayne Leupold. Wayne Leupold Editions WL 600025. No price listed.

The Organ Music of Edwin H. Lemare, Series II (Transcriptions), Volume VI, Dvorak, edited by Wayne Leupold. Wayne Leupold Editions WL 600026. \$22.95.

The Organ Music of Edwin H. Lemare, Series II (Transcriptions), Volume VII, Elgar and German, edited by Wayne Leupold. Wayne Leupold Editions WL 600027. \$22.95.

The Organ Music of Edwin H. Lemare, Series II (Transcriptions), Volume VIII, English, Irish, and American Songs, edited by Wayne Leupold. Wayne Leupold Editions WL 600028. \$22.95.

This series of the organ music and transcriptions of Lemare is now up to 16 volumes. Lemare was already well known as an organist in England before moving to America in 1902 and embarking on many recital tours. The vastness of his compositions and transcriptions is an indication of his great popularity during his lifetime. During Lemare's career, organ concerts were quite different from today. Orchestral color was the primary aim of organs and organists, and any

kind of music was fair game for inclusion in an organ recital. In many cases, this was the only way that people could hear the great music that had been written for forces unavailable to them. The skill of playing this music with great expression and instrumental colorings was a specialty in which Lemare excelled.

The titles of original compositions by Lemare (for example, "Dream Frolic" or "Victory March") give us a sense of the spirit of the times as well as what kind of music one can expect to hear. Transcriptions of works of other composers originally written for piano, orchestra, or voice (such as Brahms' "Hungarian Dances" and "Academic Festival Overture," Dvorak's "Largo from the New World Symphony" and "Humoreske," and Elgar's "Pomp and Circumstance") indicate the popularity of such pieces on recitals of the time. The volume of English, Irish, and American songs includes arrangements varying from "Lead Kindly Light" to "Aloha Oe" to "The Old Oaken Bucket" to "Maryland, My Maryland" to Stephen Foster songs and Negro Spirituals.

These volumes of Lemare's music are an instructive look at "the way it was" in the organ world not so far removed from our own.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

world class (wûrld kläs) adj.
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most excellent. 2. Of the very
highest quality. 3. The very best.

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The late 20th century has not been kind to church acoustics. Good homes for organs are becoming increasingly scarce. Existing ones are under siege, as acoustically fine churches are spoiled all around us by misguided renovations often made, curiously, in the name of acoustical improvement. And sadly, what is usually offered today by architects for an organ environment in new buildings falls woefully short of the mark. While the problem is hardly a new one, it has never been more severe. Increased wealth and shifting tastes, especially toward comfortable interior furnishings, have lent the trend increasing force. The result is that poor church acoustics have become perhaps the greatest impediment to fine organ building in America.



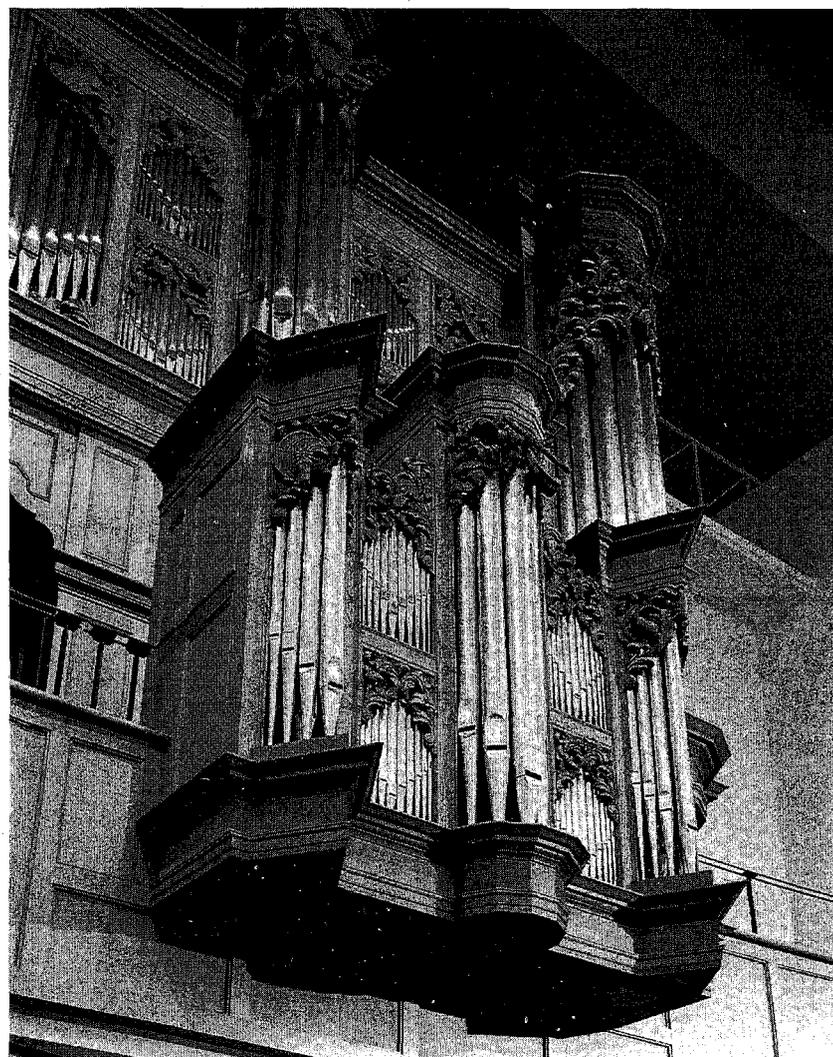
The 52-stop Taylor & Boody organ at Holy Cross College, Worcester, Massachusetts. The organ case is 32' high, and stands in a rear gallery 20' above the main floor. Pipes nearest the ceiling have more presence to the listener than those at the gallery level. Molded plaster coffers in the barrel vault ceiling help to disperse sound evenly.

For as long as anyone can recall in the organ building business, there have been battles over church acoustics with prospective customers. Organs are more sensitive to their surroundings than other instruments. Thus inordinate amounts of time have been and are being spent educating parishioners in the fundamentals of liturgical acoustics—not only for the sake of their investment in an organ, but for improvement of the entire worship environment. Looking back on it, we don't seem to have gotten very far. Sound absorbing carpets, pew cushions, and flimsy construction are far more prevalent today than they were 30 years ago, and ignorance of what is missing pervades the church. It would be easy to lose heart,

for the road has become a lonely one. Yet, the occasional reminder of hearing an organ and congregation singing in a great space somehow keeps organ builders pressing toward the goal.

One can hardly blame parishioners for not understanding what constitutes proper acoustics in a church. Most have never encountered any good examples, let alone worshiped in them regularly. Two hundred years ago the accepted techniques of construction and furnishing for buildings, be they public halls or private homes, would have tended to create a favorable acoustical setting for organ music. In America today we seldom experience such naturally resonant spaces. Prevailing influences on architecture from cost cutting to modern building materials, aesthetic taste and energy conservation have so reshaped our aural expectations that if by chance a reverberant space appears, people hasten to tame it with acoustical absorption. Hopefully, a return to once assumed but now forgotten acoustical values can be brought about through education. To this end we can ask what makes a proper acoustical space for an organ and why it is so difficult to have one built and to keep it unspoiled.

The basic acoustical needs of an organ



The Ferris organ, above, at Ferris Women's College, Yokohama, Japan. Yuko Hagsaki is the organist.

are simple enough. Apart from the musical quality of the instrument itself, two factors stand out as crucial to success. The first is the requirement that the room support and carry the sound of the organ well. The second is proper placement of the organ within the room.

Organ music, like choral and congregational singing, flourishes in reverberant spaces. Even one stop voiced by an amateur can sound full and beautiful in a lively, reflective space, while many ranks in a dead room strain to create a similar effect. Organ tone should linger in the room for between two and four seconds, decaying gradually without discernible echoes. It is not enough, however, to make the space merely reverberant. The response should be well balanced for all frequencies from 32 cycles to 8,000 cycles (corresponding to the organ's bass and treble pitches), so that the music is neither shrill, monotonous, nor muddy, but rather warm, full, and clear. Note that organs have a wider frequency spectrum than the human voice, and that therefore acoustics which are adequate for singing may not support the highest and/or lowest frequencies of the pipes. Meeting these acoustical standards from an architectural standpoint requires close attention to the shape and volume of the space, to the materials used to create it, and especially to the way the materials are used.

An organbuilder is usually called on to propose an organ for an existing church. Discussions almost always include suggestions from the builder for acoustical improvements. To foresee where these proposals may lead, an examination of the acoustical ideals of new buildings is helpful, for the same principles apply to renovations.

To determine a suitable shape for a church, one begins with examples of existing churches which are known to work well acoustically. Many of the best are older buildings which have proven

their merits over the years. Organs developed in Europe where churches were generally rectangular in floor plan, often with transepts and side aisles. These buildings were tall in proportion to their floor area. Music developed freely above the heads of the congregation in space which had no other practical value than its spiritual power in music and vision. These churches were also relatively narrow, a significant feature in reflecting organ music off side walls, thereby blending and focusing the tone in a particular direction rather than allowing its energy to dissipate. Opposing walls were rarely completely parallel but were so shaped as to diffuse sound evenly rather than permit problematic flutter echoes and encourage certain frequencies at the expense of others. Vaulted ceilings, uneven plastered walls, chandeliers and other furnishings and molded details usually insured proper diffusion. Church architects today ignore these time-honored principles at great risk.

Sturdy material such as masonry and plaster characterize the construction of the best traditional churches. These materials have sufficient mass to reflect sound energy evenly. By comparison, weak panels of thin modern materials which drum when struck (for example, large expanses of glass, or gypsum board and plywood on widely-spaced studs) are no friend to organ tone.

Designing and building an outstanding space for an organ does not need to be prohibitively expensive. Architectural style is not so important, so long as the boundaries of shape and materials are heeded. A sympathetic architect who is not afraid to learn from successful models should have little trouble presenting a compelling design based on a simple shape. The wise use of ordinary construction materials can go a long way toward holding down costs. For example, concrete block and gypsum board

George Taylor, a native of Virginia, served a three and one half year apprenticeship with Rudolf von Beckerath in Hamburg, Germany, under a grant from the Ford Foundation. From 1970 to 1977 he was a member of the organbuilding firm of John Brombaugh & Co. in Ohio. Since then he has been co-director of Taylor & Boody Organbuilders in Staunton, Virginia, which is currently building a 22-stop organ for the gallery of St. Thomas Church, New York.

can be used effectively, so long as they are made to be firm reflectors of sound. In the case of block this means sealing its pores. Old-fashioned plaster makes a fine interior coat. Several layers of gypsum board firmly anchored to a stronger wall behind work well.

Height in a church, on the other hand, does not come cheaply. It is exactly here that many a promising design is cut down to size, leaving the church acoustically and architecturally crippled. Organ music suffers from the loss.

Today's overriding concern with the conservation of heat regularly takes precedence over church acoustics on several counts. Thermal insulation, sound absorbent by nature, is most often installed just behind thin inner walls. Making such walls acoustically reflective does involve additional cost, but the problem can be solved if a solution is desired. Furthermore, people wish to save on fuel bills by avoiding high ceilings. They do not respond well to the suggestion that they might lower their thermostats instead.

This brings up the whole issue of comfort, which has become such a threat to liturgical acoustics. In the Middle Ages, significantly at the very time when organs first flourished, such furnishings as a church might have had were practical but hardly comfortable. Heating was unknown. Since then a standard of comfort has gradually replaced this, and with it has come the ubiquitous use of sound-absorbent fabrics for seats, floors, and sometimes even walls. The trend has now gone so far that the willingness to sit on a well-designed wooden seat in a cool church is fast disappearing, even among those who gladly spend an afternoon sitting on hard bleachers at a sports event. Curious, isn't it that while it would rarely occur to anyone to place sound absorbing materials near an organ, it is thought desirable to surround with fabrics the congregational singer, whose musical contribution is so much more to be encouraged and prized. Are we not becoming a nation of ever more effete church-goers, confused in our values, because there is no one teaching us otherwise? Could it be that our forefathers might have appreciated certain spiritual qualities of life more than we? We would do well to reflect on the remark that there is by nature something harsh and bracing about liturgical acoustics, not unlike the Gospel.

There are, of course, churches in which excessive reverberation needs to be controlled. Too many organ committees have been led to crusade for reverberation as an end in itself. The issues are not that simple, for there are many other factors touched on here which contribute to the warmth, resonance, and clarity of a church's aural environment. In planning for an organ the advice of a qualified acoustical consultant can be invaluable.

While the subtle pitfalls of room acoustics can never be completely avoided, they can be greatly minimized by obtaining experienced opinion. Many acoustical consultants are competent architects in their own right, capable of designing superior halls. Their advice should be sought in the early stages of design and then followed, not ignored by architects and contractors as is often the case. One caveat is in order: to be successful the acoustician must appreciate the difference between liturgical acoustics in which a congregation participates in making music and concert/lecture hall acoustics, in which an audience is there only to listen. Thoughtful review of the consultant's experience with other churches should reveal sensitivity to this point. With good liturgical acoustics the organ's needs will almost certainly be met.

Fortunately, there is no conflict between acoustical requirements for singing and for organs. This is hardly surprising, since a fundamental element of the best organ tone is its vocal quality, especially in the principal stops. It is this singing of organs which evokes in the layman the urge to sing. No other instrument has this unique evocative quality. On the other hand, organ tone is not lim-

ited to the vocal. It is also instrumental in character, and at times even imitative of other instruments. It is this dual nature of organ sound, both vocal and instrumental, which makes it endearing and broad in its musical appeal.

Many argue that clarity of the spoken word cannot co-exist with reverberant acoustics. This is one place where technology has come to the aid of music, for with a carefully-designed sound system it is now possible to maintain a high degree of intelligibility even in rooms which are extremely reverberant. Here again the advice of a knowledgeable consultant should be sought.

Assuming that every effort has been made to provide good acoustics for the church, the question of placing the organ within the room then arises. The importance of placement cannot be overestimated. Occasional compromises may be considered where acoustics are exceptionally fine, but they are still compromises.

Like a preacher or choir, an organ should project its sound directly to the hearer, not around corners. No minister would think of preaching without facing the congregation. The strange notion popular early in this century, that organs belong in chambers beside the church, has been recognized for its error. Any obstruction such as an arch or rood

screen which separates organ from congregation is suspect.

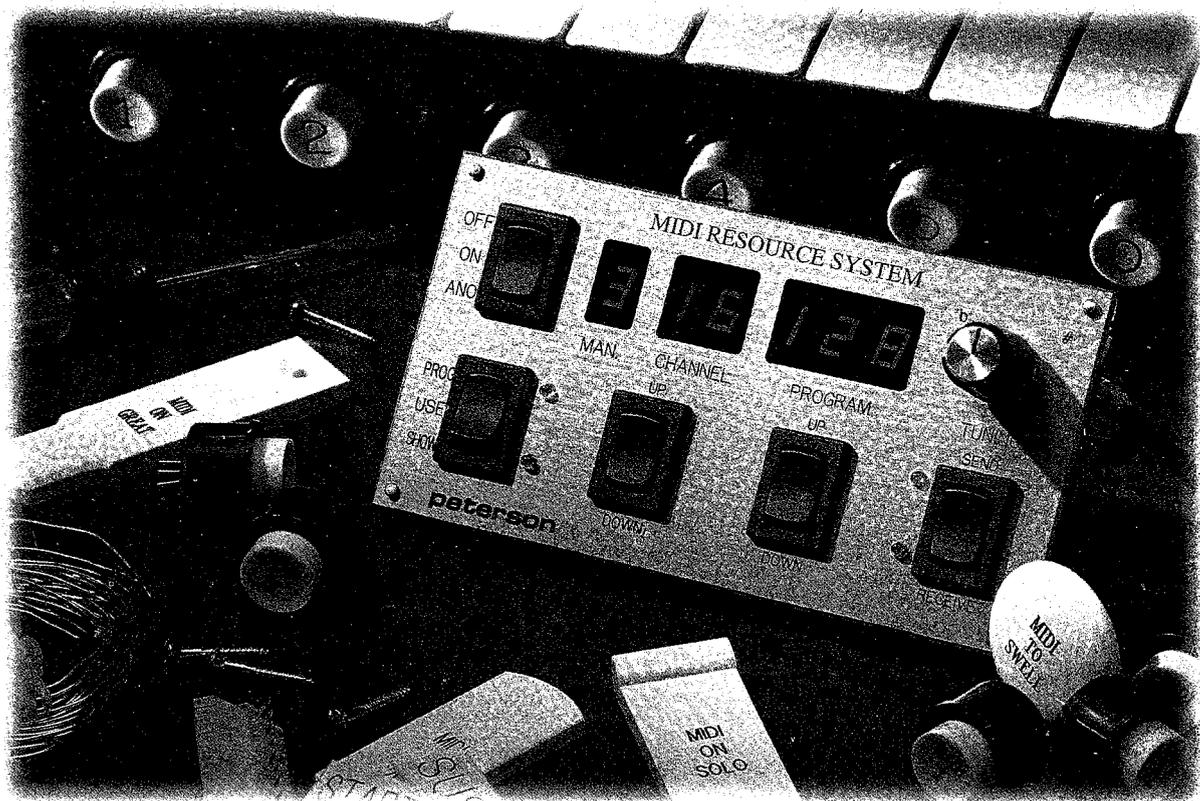
Ideally, organs should face the long axis of the building. Clarity is lost when the organ is made to speak sideways across the width of the church, for in order to be heard in the nave it will have to be made unnaturally loud nearby. This leaves two options, namely, placing the organ on the front or back wall of the church. Of these two a rear gallery is usually the preferable location, for it puts organ and choir near the ceiling in a place otherwise unused except for windows and tower walls. Because organs are architecturally imposing, it is difficult to locate them discreetly in front of the church. Where possible that end is better reserved for the sacraments and proclamation of the word.

Organs sound best when they are placed high in the church. Sound which comes from above enjoys advantages over sound produced on the level of the hearer. Its dispersion is more even in the space. The tone is not absorbed so quickly as it travels back through the congregation. Also its steep angle of incidence on side walls discourages confusing echoes. For these same reasons public address loudspeakers are placed high above the heads of crowds. Many wonderful organs have been placed just under a ceiling which provides immedi-

ate reflection of the tone downward. The sound gains presence and focus from this phenomenon which we call early reflection. Like a pulpit sound-board the ceiling keeps the sound energy from being dissipated overhead. This effect is so prominent that pipes nearest the ceiling will sound closer to the floor than pipes below them in the same organ. Without a reflector above it an organ takes on an ethereal quality which can be quite beautiful but is musically less precise.

The pipes of the organ need a shallow wooden case around them. The case is the first reflector for the tone, a miniature room in itself. Its job is not only to protect the pipes, but to restrain and blend their many sounds into music and direct it into the church.

These then are a few guidelines for effective placement of an organ in a proper acoustical environment. There will always be exceptions, and organ-builders will forever strive to overcome their acoustical problems for the sake of their art. It is still the responsibility of churches and architects to provide the best possible environment for this peculiar craft, so costly in time and money, and so rewarding in its musical power. A church can ill afford less, for it will live with the results of these decisions far into the future. ■



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The American Recital Tours of Jeanne Demessieux

Laura Ellis

Jeanne Demessieux (1921–1968) was a brilliant French organist, recitalist, and composer. One of a select number of European organists to tour America in the mid-twentieth century, she fascinated audiences with her phenomenal technique. Three transcontinental tours of America in 1953, 1955, and 1958 established Demessieux as one of the greatest products of the modern French organ school. She demonstrated her skill at improvisation and introduced to American audiences a number of her own compositions and those of other French composers.¹

Demessieux's formal musical training began at the age of seven at the Montpelliier Conservatory. To facilitate her studies, the Demessieux family moved to Paris in 1932 and one year later Jeanne was admitted into the Paris Conservatory. Demessieux's teachers at the Conservatory included Simon Riera, Magda Tagliafero, and Marcel Dupré. For Demessieux and Dupré an exceptional relationship between teacher and student was born. Dupré instilled in her his pedagogical ideas and created for her a climate in which she could devote herself completely to the art of organ. As a teacher, Demessieux had occasionally substituted for Dupré at the Paris Conservatory. Her first appointment occurred in 1950 when she was nominated to the organ professorship at the Nancy Conservatory. In 1952 she was nominated to and eventually accepted the organ position at the Royal Conservatory in Liège, Belgium. In 1962, following thirty years of service at the church of Saint Esprit, Demessieux became titulaire of La Madeleine, a position she held until her death.

The 1953 American tour

Colbert-LaBerge Concert Management, based in New York City, announced the first transcontinental tour of Jeanne Demessieux in the October, 1952 issue of THE DIAPASON² and the November, 1952 edition of the *American Organist*.³ In February and March of 1953, Demessieux made her American debut in New York, Pittsburgh, Boston, Oakland, and several other cities. Her first live exposure to the American public occurred on the January 31, 1953, broadcast over WQXR radio and its affiliated stations. In association with the American Guild of Organists, WQXR broadcast a series of recitals from Temple Emanu-El in New York City. Demessieux's program was:

| | |
|--|-------------------------|
| Trumpet Tune | Purcell |
| Chorale Prelude: "When We Are in Deepest Need" | Bach |
| Fugue in G Major (Gigue) | Bach |
| Pastorale | Franck |
| "Dogme" from <i>Seven Meditations</i> | Demessieux ⁴ |

Upon her arrival in the United States an interview in the *New York Herald Tribune* revealed that after her debut recital in New York City, Demessieux would go on a twenty-five-concert tour of the country. She had learned from memory the entire organ literature of Bach, Franck, Mendelssohn, Liszt, Handel, and all but the last two compositions of Dupré, a total of between 1,000 and 2,000 works. Not only was her repertoire vast, but she was so confident in her ability that she left all of her scores in France!⁵

The American debut of Demessieux in recital was on February 2, 1953, at Central Presbyterian Church in New York City with the following program:

| | |
|------------------------------|---------|
| Trumpet Tune | Purcell |
| Prelude and Fugue in A Minor | |

| | |
|--|-------------------------|
| "The Old Year Has Passed Away" | |
| Fugue in G Major (Gigue) | Bach |
| Pastorale | Franck |
| Variations from <i>Symphonie gothique</i> | Widor |
| Banquet celeste | Messiaen |
| Fifth Study, Repeated Notes | |
| "Dogme" | Demessieux |
| Cadence | Berveiller ⁶ |
| Group of improvisations on submitted themes ⁷ | |

Demessieux's debut recital was reviewed in the leading organ periodicals of the day. M. Searle Wright of THE DIAPASON felt her playing was representative of the Grand French manner—big line, simple cleancut phrasings, steady tempi and clarity of part reading and articulation in general.⁸ Editor of the *American Organist*, T. Scott Buhrman, was similarly impressed with her concept of articulation and praised her crisp and fearless staccato.⁹

If we have ears to hear with, a close scrutiny of how Miss Demessieux uses staccato, only rarely perverting the organ to its mud-thick legatos, will do much to revolutionize the funeral organ recital and, if we have the good sense to watch our repertoire better, revive the organ as an instrument of beauty rather than torture. . . . [She illustrates the] finest staccato to come out of Europe since Joseph Bonnet.¹⁰

She impressed American concert-goers with her phenomenal pedal technique, all the more astonishing due to her very high French heels. Not only her pedal technique, but her physique impressed Buhrman:¹¹

Miss Demessieux has legs and she's not ashamed of them; they're shapely, and they dance around the pedalboard with never a miss; she's a little girl, very young, and has, evidently, so much good sense that nothing matters but her music. No lady can sit on an organ bench without showing how her shoes are attached to the rest of her, and Miss Demessieux apparently didn't give a darn; I like honesty.

The aforementioned reviews differ in their appreciation of Demessieux's utilization of the organ. Wright was not particularly impressed with her registrational choices:¹²

Demessieux, like many of her many French compatriots, seems to be satisfied only with the most sharply contrasting stops available, regardless of the timbre of individual voices and their blend or lack of blend in combination or opposition. The result is the use, both for ensemble or solo playing, of the biggest, hootiest flutes, the edgiest reeds, etc.

In the same recital, another reviewer felt Demessieux used the organ more effectively:¹³

Franck you can have; one of his least interesting pieces, but Miss Demessieux none the less used it [the Pastorale] to teach Americans another lesson they've tried to forget, namely that a mess of colors is not nearly so good as clear-cut pure colors. She contrasted reeds against flutes . . . the flutes were unclouded by the addition of unnecessary supplementary voices, the reeds were ditto.

At Central Presbyterian Church Demessieux played a few of her own compositions. First, "Repeated Notes" from her *Six Etudes* is "grand concert music; it invites the Pedal to come up out of the 16' sub-basement and have a frolic in the living room with the rest of the family. And it has something musical to

say too, and says it entertainingly."¹⁴ "Dogme" from *Sept Méditations sur le Saint Esprit* received mixed reviews. T. Scott Buhrman wrote: "Dogme is typical contemporary noises, made as ugly as possible; don't blame that on Miss Demessieux; she's contaminated by the spirit of the age."¹⁵ In another review, M. Searle Wright was complimentary:¹⁶

Mlle. Demessieux's own "Dogme" proved an imaginatively written work in a big rhapsodic style. The composer's striking use of polytonal textures lends an exciting vitality to her music. What the French lack in imagination regarding registration they surely make up in their fertile harmonic consciousness.

Performing in the tradition of her maître Marcel Dupré and other French organists, Demessieux concluded all of her American concerts with an improvisation on submitted themes. In her New York debut she improvised a three-movement symphony based on three themes submitted by M. Searle Wright. Wright comments:¹⁷

The fugue which crowned the improvised work was a genuine fugue complete with an exciting stretto in which the subject (an angular one) was managed in augmentation with the right foot alone, while the left provided a counterpoint to the brilliant manual parts.

Not all American concert-goers were in awe of French improvisations. Buhrman tartly writes:¹⁸

Since public improvisations are more of a sham than I'm willing to waste time on, I walked out after two or three minutes of it, though this time the improviser did stick to the theme, at least while I was listening. I hope the organ world will grow up and abolish this childish nonsense; never once among all the improvisations I've suffered through—including Dupré's—have I heard anything worth the effort of hearing.

Above all, Demessieux performed her recitals professionally and without the manufactured flair of many keyboardists. As Buhrman commented:¹⁹

Before going to the bench, Miss Demessieux faced her audience and recognized them by a courteous bow, then went to her job without attempts to fool anybody with the usual tricks of all too many concert performers. . . . One thing always annoys me, and a lot of other organists too, is a player's making a silly show of himself or herself when playing *ffff* organ, trying to make the audience think it's harder to play *ffff* than *pp*. Observe this young lady and you'll be delighted with her honesty. Only once or twice did she fling a hand off the keyboard at the release of a *ffff* chord, and then it was only the left hand, never the right.

In a letter to her parents, addressed February 5, 1953, Demessieux declared that her first American recital was "a resounding success."²⁰ She reported to her parents that the organ at Central Presbyterian Church was beautiful and that the *American Organist* sent her a very flattering letter regarding her debut concert.²¹

Following an engagement on the six-manual organ at the Wanamaker store in Philadelphia, Demessieux played a recital on February 10 at the Pennsylvania College for Women in Pittsburgh. The program, sponsored by the Möller Organ Company, included:

| | |
|--|--------------|
| Toccata and Fugue in D Minor | Bach |
| Chorale Prelude | Bach |
| Concerto in G Minor | Handel |
| Pastorale | César Franck |
| <i>Symphonie-Passion</i> | Dupré |
| "Epitaphes" | Berveiller |
| "Les Rameaux" | Langlais |
| Chorale Prelude: "Ubi Caritas" | Demessieux |
| Study for Octaves | Demessieux |
| Improvisation upon a given theme ²² | |

Fred Lissfelt reviewed the program:²³

She represents not only an important church [St. Esprit, Paris] but a great tradition in French organ playing, avoiding the many sensational effects that other nations attain through brilliant registration, and holding firm to clarity of technique and a suave assurance in the art of improvisation, all of which she demonstrated well in her program.

Demessieux played the following program at First Methodist Church in Peoria, IL:

| | |
|--|-------------------|
| Trumpet Tune | Purcell |
| Prelude and Fugue in A Minor | J.S. Bach |
| Chorale: "The Old Year Has Passed Away" | J.S. Bach |
| Fugue in G Major (Gigue) | J.S. Bach |
| Third Chorale in A Minor | César Franck |
| Variations from <i>Symphonie gothique</i> | Widor |
| Banquet celeste | Olivier Messiaen |
| Fifth Study: Repeated Notes | Jeanne Demessieux |
| "Dogme" from <i>Méditations sur le Saint Esprit</i> | Jeanne Demessieux |
| Cadence (Study for pedal dedicated to Jeanne Demessieux) | Jean Berveiller |
| Improvisation on a submitted theme ²⁴ | |

The recital was reviewed by Evabeth Miller who wrote:²⁵

Legend says that after the great Emperor Charlemagne had an Arabian organ brought to Aachen in the year 812, people were so impressed by its soft sweet tone that one woman died of the sheer ecstasy of hearing it.

Nothing like that happened Sunday afternoon in First Methodist Church, but it well could have, if that were a real measure of the exalted beauty of organ music, for Mlle. Jeanne Demessieux of Paris provided such tone, as well as a great deal else, in a remarkable concert program. . . .

One could not help thinking, too, particularly as the Widor music filled the crowded church in the late afternoon, that here was being heard a musician in the line of direct descent of greatness. For Mademoiselle Demessieux had played three Bach selections, and it was Widor who had edited the complete works of Bach with his pupil, the great organist-theologian-missionary doctor, Albert Schweitzer; and it was Widor who taught Marcel Dupré, who succeeded him at the Paris church of St. Sulpice; and it was Dupré who taught this young woman who has been organist of the Eglise du Saint Esprit in Paris since she was 12 years old.

She looked almost like a timid child as she came through a balcony door to take her place at the organ console, a slight figure in a simple, circular-skirted dress of light green silk, her short slightly auburn hair brushed back into a halo. Once seated, she proceeded as calmly as if she were playing something as simple as a spinet. But there the simplicity ended. . . .

In the first half, listeners were perhaps more enveloped in the music than in the technique of its production, but as the second portion began they became gradually more and more aware of the technical skill they were witnessing. Mademoiselle Demessieux' pedal work was nothing short of astounding, her intensity of feeling and sureness of concept in each work were conveyed by a technical mastery that got its only visibly dramatic expression in her hands, which had the graceful eloquence of a ballerina's hands in their approach to some passages.

The Peoria recital concluded with the characteristic improvisation. For this recital, Demessieux improvised a prelude and fugue on the chorale "O Sacred Head Now Wounded." She remained faithful to the theme's motive "as she embroidered on it elaborately and with considerable fullness, giving thrilling development to the fugue portion."²⁶

She played a recital on March 8 at the First Methodist Church in Oakland, CA. Richard Montague remarked:²⁷

Demessieux's playing possesses all possible virtues. It is accurate, rhythmic, sensi-

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tive, dramatic, clear, chaste, vigorous and intelligent. One is impressed above all by her sureness and maturity. Her nuances seem always inevitable and affectation is unknown to her.

After various other recitals across the country, including Canton, OH, Dallas, Boston, New Orleans, and even Brantford, Ontario, Canada, Demessieux concluded her first American tour, as it began, with a recital at Central Presbyterian Church in New York City. The program on March 22 included:

Overture from the 29th Cantata "We Thank Thee, God" J.S. Bach
 First Concerto in G Minor G.F. Handel
 Fantaisie on "Ad Nos, Ad Salutarem" Franz Liszt
 "Ubi Caritas" from Twelve Chorale Preludes on Gregorian Themes Jeanne Demessieux
 Etude en tierces Jeanne Demessieux
 "The World Awaiting the Savior" from: *Symphonie-Passion* Marcel Dupré
 Improvisation on a Submitted Theme²⁸

The recital was reviewed by Virgil Thomson in the *New York Herald Tribune*.²⁹

French organ playing has been one of the musical glories of our century; and Jeanne Demessieux, who played an organ recital last night in the Central Presbyterian Church, is clearly a light in that glory. All evening long your reviewer, who has known most of the great organ playing of our time, from that of Widor and Bonnet and Vierne through Dupré to Messiaen, could only think of those masters as company for this extraordinary musician and virtuoso. . . .

Miss Demessieux's work as a composer appeared, from the two selections offered (a chorale-prelude on *Ubi caritas* and a Study in Thirds) to be skillful and musically sophisticated. It was not possible to gather from them any characteristic profile of individuality. Neither was anything of the kind manifest in her improvisation beyond perhaps an assurance of taste, intelligence, and technical skill of the highest order. She improvised, as is the French custom, in the Baroque forms, including a dazzling Toccata. Since the theme composed for her by Seth Bingham did not lend itself easily to fugal treatment, she omitted the customary fugal finale and finished her series of improvisations quietly with a poetic variation based on thematic alterations.

Notable throughout the evening were the soloist's elaborate and subtle treatment of registration and her powerful rhythm. No less subtle and no less powerful were her phraseology and her acoustical articulation. Accustomed, no doubt, to compensating for the acoustical lags and other echoing characteristics of France's vast cruciform churches, all stone and glass, she employed to great advantage in the smaller but similarly reverberant walls of the Central Presbyterian a staccato touch for all rapid passage work involving bright or loud registration. This device kept the brilliance clean; and its contrast with the more sustained utterance of broader themes gave a welcome variety, a contrapuntal dimension. We are not used here to so dry an articulation, to so striking a clarity in organ playing. I must say that the fine brightness of the registration possibilities in the organ she was playing on aided the artist, as a good French organ also does, to avoid the muddy noises that so often pass for serious organ execution.

Last night there was no mud anywhere, only music making of the most crystalline and dazzling clarity. Every piece had style, beauty, gesture, the grand line. And perhaps the grandest line of all, the richest color and the most dramatic form were those of Liszt's magniloquent Fantasy. I wonder why organists play this work so rarely. Is it too hard to learn? Surely not. Miss Demessieux swept through it, as she did everything else, from memory.

Fred Haley was also present at the March 22 recital at Central Presbyterian.³⁰

I do remember being overwhelmed by the technical virtuosity, the splendid musicianship and the poetic moments as well as the heroic ones. The registrations were complicated and efficient—made for extreme clarity—but were not as orchestral as Farnam tradition had accustomed me and my friends to. Also at a time when American women organists were wearing unbecoming floor length concert dresses with harem pants underneath (always excepting Catharine Crozier), Mlle. Demessieux was gowned in the height of

Parisian chic—the New Look was still new then!

Demessieux wrote in her journal that the church was so full during her second recital in New York that they had to turn people away. She also felt the evening had a feverish ambiance.³¹

The 1955 American tour

In the February 1954 edition of the *American Organist*, Colbert-LaBerge Management announced the return of Jeanne Demessieux to America for another series of recitals. The youthful French organist, who amazed listeners on her first tour, would make another transcontinental tour of the United States during February and March of 1955.³² The tour, which opened in Glen Falls, NY, included recitals in New York City, Syracuse, Seattle, Milwaukee, and Chicago.

Unfortunately, Demessieux's voyage to the United States on the ship *Liberty* did not begin well. On the second day of travel she wrote in her journal of severe seasickness. The sea was very rough and the shutters for the portholes had to remain closed.³³

Upon disembarkment in New York, Demessieux met with a representative from the Colbert-LaBerge management firm. Like many performers she was disenchanted with the technical details involved in making any recital tour a success. The papers, schedules, tickets, reservations, contracts, programs to modify, last minute engagements, and finances were things that Demessieux would rather not be bothered with. As a performer she had to keep track of the smallest detail, including schedule changes of trains and other unforeseeable events. Despite these technical details, Demessieux realized the virtuoso had to present a wonderful if not impeccable recital.³⁴

Demessieux began her 1955 American tour in Glen Falls, NY, on February 6. Despite newly fallen snow, a large number of people attended this premier recital. Her program included the following selections:

Toccata in F Major Bach
 "Come now, Saviour of the Heathen" Bach
 Second Concerto in B Flat Major Handel
 Second Chorale in B Minor César Franck
 Allegro (from Sixth Symphony) Ch. M. Widor
 Intermezzo (from the Suite) Jean Berau
 Triptyque Jeanne Demessieux
 Improvisation on a submitted theme³⁵

Demessieux performed the "Cadence" of Jean Berau as an encore.

Demessieux arrived in New York on February 7 for a return engagement at Central Presbyterian Church. Her program included:

Fantasy & Fugue in G Minor Bach
 "Blessed Jesus We Are Here" Bach
 Fugue in C Buxtehude
 Concerto 10. Handel
 B Minor Canon Schumann
 Redemption (*Interlude Symphonique*) Franck
 Sym. 2: Scherzo Vierne
 "Paix" Demessieux
 "Dieu parmi nous" Messiaen³⁶

T. Scott Buhrman, editor of the *American Organist*, once again penned a colorful review:³⁷

A concert organist is much like a host entertaining his friends; in both cases the first aim, outside an educational or penal institution, should be to give the friends, first a personal welcome, second something they'll enjoy. Miss Demessieux, presumably one of the great contemporary French organists, bowed courteously enough when she first appeared before her friends who were spending an hour—or two or three or four—to hear her and enjoy the musical feast she would presumably offer; but when she returned to the room after a ten-minute intermission she didn't even nod to those friends. . . .

The first half of the program was played on hard & loud Diapason & mixture combinations; even the Blessed Jesus was done that way, devoid of any touch of tenderness; also the middle Handel Concerto movement—though in spite of its hardness & loudness it still had something of happiness in it, which much of Handel's organ music has. [The] Recital began 12 minutes late.

The first enjoyable music was Schumann's, the righthand part played delightfully on strings, the answering lefthand on a loud flute for reasons I couldn't understand; the contrast was too violent. I think organists are tired of music, and in Central Presbyterian they are fooled dynamically because no artist could conceivably want so much music as loud as it hits the audience. There is no beauty in loudness. . . .

Naturally I do not know, but I believe Miss Demessieux must be one of the very finest French organists; now if she would make her music sound as charming and delightful as she herself certainly is, you couldn't ask for anything finer. She has everything in the world she needs excepting enough conceit to break away from the binding traditions of the organ world and constitute herself instead a hostess offering her friends the choicest bits of enjoyment possible to put together in a musical feast.

Demessieux herself felt there was a large audience at the recital. After the concert the audience presented flowers to her, and then she had to do her least favorite thing—greet and converse with the concert-goers.³⁸

A recital at Grace Methodist Church in Harrisburg, PA, followed on February 10. Even though the organ was in bad condition and the combination action refused to work,³⁹ Demessieux reflected in her diary: "a concert where the contact with the public was particularly comfortable (while playing, I thought suddenly: "If it were necessary to give this up, I never could.")"⁴⁰

Despite the mechanical problems with the organ, a "large audience greeted Mlle. Demessieux and were greatly impressed by her technical perfection, profound musicianship and eloquence of interpretation."⁴¹ Her program included:

Toccata in F Major Bach
 "Come Now, Saviour of the Heathen" Bach
 Second Concerto in B Major Handel
 Second Chorale in B Minor Franck
 Allegro, from Sixth Symphony Widor
 Intermezzo from Suite Jean Berau
 Triptyque Demessieux
 Improvisation on submitted themes⁴²

Of her improvisation Irene Bressler writes:⁴³

. . . three themes written by Donald Clapper, organist of the Pine Street Presbyterian Church, were handed Mlle. Demessieux. . . it was evident that she had caught the germ of her art of improvisation from her teacher Marcel Dupré. Whether one likes the modern idiom or not, it is ever a thrilling experience to follow the many moods displayed and always the grand, full organ climax.

After travelling by train, Demessieux played a recital at Syracuse University on Saturday, February 12th. She found there an excellent organ of three manuals in the neo-classical style (ca. 1950). The recital was a success, but few people attended because of the blustery winter weather.⁴⁴ Though the concert was a success, the car ride to the university proved to be difficult. On the way to the university, the car Demessieux was riding in got stuck in a snowdrift. She and the other occupants had to brave the snow and wind on foot to make it to the school in time for the recital!⁴⁵

In a letter to her sister dated February 15, Demessieux related that the tour was going extremely well. She felt that the present tour of America was going exactly as the preceding 1953 tour, but now she was more experienced.⁴⁶ Again she expressed impatience with the constant demands upon the touring performer. She reluctantly accepted the invitations for dinners and receptions not because they were pleasurable for her, but because she knew they were required of her. She realized she had to be gracious whether she was fatigued or not. "As for smiling, it is the worst fatigue: it is necessary to smile constantly. . . I earn my money by a thousand efforts that include much more than playing."⁴⁷

A recital on Friday, February 18 was a great success with many people attending, but other details of the recital have not survived. Demessieux concluded the concert with two encores.⁴⁸ On Saturday February 19th, Demessieux's journal entries for the 1955 American tour came

to an end due to lack of time. Further correspondence to her parents and sister provides information concerning the rest of the tour.

On February 28, Demessieux played the following program at University Presbyterian Church in Seattle, WA:

Toccata in F Major Johann Sebastian Bach
 Chorale: "Dearest Jesus, We Are Here" Johann Sebastian Bach
 Fugue in C Major Dietrich Buxtehude
 Tenth Concerto in D Minor George Frederick Handel
 Scherzo (Second Symphony) Vierne
 Redemption (*Interlude Symphonique*) Cesar Franck-Jean Berau⁴⁹
 Intermezzo (from the Suite) Berau
 "Paix" (from *Seven Meditations sur le Saint Esprit* [sic], Paris) Jeanne Demessieux
 "Dieu parmi nous" Olivier Messiaen
 Improvisation on an Original Theme (submitted by George McKay, University of Washington)⁵⁰

A review of this recital has not been located.

On March 2, Demessieux spent the day with Darius Milhaud and his wife at Mills College in San Francisco, performing for students and professors. Milhaud asked Demessieux to play one of her works for him, and she delighted him with a fugue. Milhaud then presented Demessieux a scholarly theme upon which to improvise another fugue. He was very astonished and said that he had previously heard a similar improviser⁵¹—most likely referring to Dupré.

After several recitals in the Midwest, including one at Ascension Lutheran Church in Milwaukee, Demessieux played in Chicago. The March 7 recital at St. Peter's Catholic Church in Chicago was sponsored by the Chicago Club of Women Organists and attracted several hundred people. The program included:

Fantaisie and Fugue in G Minor Bach
 Chorale Prelude: "Blessed Jesus We Are Here" Bach
 Fugue in C Major Buxtehude
 Concerto Handel
 Allegro from Symphony 6 Widor
 Redemption Franck
 Scherzo from Symphony 2 Vierne
 "Paix" from *Seven Meditations on the Holy Spirit* Demessieux
 "Dieu parmi nous" Messiaen
 Improvisation on submitted themes⁵²

The recital was termed "a brilliant display of virtuoso technique" even though the "Handel Concerto was interrupted twice by a loud *point d'orgue* which had not been planned either by the composer or the performer, but Miss Demessieux did not appear to be flustered."⁵³

A recital at the Cathedral in Washington, D.C. on March 15 at 8:30 p.m. included the following selections:

Toccata in F Bach
 Chorale Prelude Bach
 Concerto No. 2 Handel
 B Minor Chorale Franck
 Fantasy on "Ad nos, ad salutarem" Liszt⁵⁴

On March 18th Demessieux played the following recital on the 1927 E.M. Skinner organ at the Toledo Museum of Art:⁵⁵

Fantasy and Fugue in G Minor J.S. Bach
 Chorale Prelude: "Blessed Jesus, We Are Here" J.S. Bach
 Fugue in C Major Dietrich Buxtehude
 Concerto No. 10 in D Minor G.F. Handel
 Canon in B Minor Robert Schumann
 Fantasy on "Ad nos, ad salutarem" Franz Liszt
 Improvisation on a Submitted Theme⁵⁶

Reviews of these recitals have not been located.

March 21st found Demessieux in Buffalo, playing at Holy Trinity Lutheran Church. Her program, similar to others on this tour, was as follows:

Fantaisie and Fugue in G Minor J.S. Bach
 Chorale: "Blessed Jesus, We Are Here" J.S. Bach
 Fugue in C Major Buxtehude
 Tenth Concerto in D Minor Handel
 Canon in B Minor Schumann

Redemption (*Interlude Symphonique*) Franck
 Scherzo (Second Symphony) Vierne
 "Dogme" (from *Seven Meditations sur le Saint Esprit*) [sic] Jeanne Demessieux
 "Paix" (Seven Meditations sur le Saint Esprit) [sic] Demessieux
 "God With Us" Messiaen
 Improvisation on a submitted theme⁵⁷

John W. Becker, director of music at Holy Trinity at the time of the recital, recalls:⁵⁸

[It was] an excellently fine recital. There was a brilliant display of her pedal technique especially in her own pieces and her improvisation. I sat behind her in the chancel, the only one there who could see her feet and was amazed at the speed of the pedal passages. She wore VERY high heels and seemed to move her legs very little. Her ankles did the work and appeared to place her high heels where she wanted them with unfailing accuracy and incredible speed. Hers was a very efficient and, by American standard, an unusually personal pedal technique. It was quite a show!

Theolinda Boris reviewed the concert in Buffalo:⁵⁹

The petite organist's playing gave abundant evidence of her mastery of her instrument and of her exceptional musicianship. In short, she is a virtuoso who is also an artist!

Few organists of note who have played here recently have achieved as much variety of color in registration without sacrificing any of the essential qualities of the various pieces. Still fewer have played with such beautiful clarity throughout an entire program, not excluding the heaviest passages.

In fact, it was this clarity that minimized the somewhat thick and sluggish sound of the organ. Everything under Mlle. Demessieux' fingers was crisp, so that even involved contrapuntal threads sounded with a truly admirable clearness.

Demessieux' rhythm had a wonderful vitality and her handling of melodic line and phrase was like that of a master violinist or sensitive singer. Singularly fine were the naturalness and legitimacy of her climaxes, which were never a mere piling up of thunderous and muddy sonorities. . . .

A very impressive improvisation concluded Mlle. Demessieux' already impressive recital. Using two themes submitted by Eric Dowling of St. George's Anglican Church, St. Catharine's, Ontario, she expertly fashioned a three-part piece, Passacaglia I, Interlude and Passacaglia II.

The 1955 American recital tour concluded at the Cathedral of St. John the Divine in New York City. Reflecting upon the past two months, Demessieux found the trip extremely fatiguing—hard not only on the mind but body. She found travelling for such a long time difficult in a country so different from Europe. She reflected again that concert life was very draining because it was necessary not only to travel, but also to make a good impression, to undergo interviews, and to share her viewpoints concerning French art, while courteously receiving the general public.⁶⁰

The 1958 American tour

The January 1958 issue of THE DIAPASON announced:⁶¹

Jeanne Demessieux will arrive in New York on the S.S. Liberte January 27. The opening recital of her third American tour will be in Glen Falls, NY, January 31 at the First Presbyterian Church. In February she will be heard in Newark, NJ, Philadelphia, Nashville, St. Louis, Denver and will give recitals in California at Chico, Oakland, Sacramento, San Jose, and Los Angeles.

Recitals have also been arranged in Fort Worth, Charlotte, N.C., Macon, GA, Bloomington, Ind., Fort Wayne, Pittsburgh and New Haven. She will appear in Chicago at St. Peter's Church March 10 and at New York City's Central Presbyterian Church March 24, her final recital before her return to France March 26. Her programs will include several of her own compositions.

Demessieux was accompanied on this tour by her student Claudine Verchère, who acted as secretary. "The idea of being assisted in the thousand material details of the journey seems an incredible benefit to me."⁶²

While practicing on the organ at the Cathedral of St. John the Divine in New York City, Demessieux tried her newly composed "Te Deum" which was inspired by that organ. After a rehearsal of the piece, she thought the composition was successful and was relieved to find it was what she had intended.⁶³ Later that day, she travelled to Glen Falls, NY, for her opening recital on January 31 at First Presbyterian Church. The town welcomed her even to the point of putting her portrait in the entrance hall of the hotel!⁶⁴ For this recital Demessieux played the following selections:

Ouverture from Cantata 29 J.S. Bach
 Fantasy in G Major J.S. Bach
 Fantasy 2, F Minor W.A. Mozart
 Basse et dessus de trompette Clerambault
 Prelude and Fugue on B.A.C.H.
 Franz Liszt
 Chorale-Prelude: "Attende Domine"
 Jeanne Demessieux
 from "L'ascension" III. Transports de joie
 d'une ame devant la gloire du Christ,
 qui est la sienne. Olivier Messiaen
 Improvisation on a submitted theme⁶⁵

Demessieux later recorded in her diary that the concert was a success. She was personally satisfied with the impressive silence of a captive audience of 900 people. She was impressed with the five-manual organ because the organ possessed good foundations, an array of mixtures, and Cavaillé-Coll reeds. She commented that the overall ensemble was rather good. She related one horror: the couplers on the Great division coupled at the fifth rather than the unison!⁶⁶

Hugh Allen Wilson, organist at the First Presbyterian Church at the time of the recital, fondly recalls Demessieux. He was present for both the 1955 and 1958 recitals in Glen Falls and shares his memories:⁶⁷

I remember these recitals and Jeanne very well. She was an angelic creature in her personality and played as few of her contemporaries could or did. She was a pupil of Dupré at the same time that I was working with him in Paris—1947.

We were all intrigued that she played in rather high heels—particularly in the wonderful little virtuoso piece by Berveiller—the Cadence. I do not bring to mind whether or not she was accompanied by a friend on both of her concerts here. She did have a companion on one I am sure. I met them at the train on her first tour and remember her astonishment that she found someone fluent in French in the great north of New York State.

Demessieux recalled an incident in New York in which Claudine Verchère found an organ nearby their hotel and tried it out. Demessieux made an interesting statement concerning her former teacher: "The organ, an 1930 Austin, is horrible, heavy, cinematic. It is what Dupré would love, unfortunately!"⁶⁸

On the morning of February 8 Demessieux arrived in St. Louis, MO. The organist of the host church met her at the railway station and immediately took her to record an interview that was to be on the radio later that afternoon. Demessieux felt the interview went well, but she refused categorically to have journalistic photos taken and would not give out any official publicity photos.⁶⁹

Demessieux's journal entry of February 9 is somewhat curious:⁷⁰

The day begins with with a semi-dramatic, semi-comical episode. During my silent practice, I was distracted by another organ sound coming from the basement which hindered my concentration. Then, I thought of stuffing my ears with . . . tissues because I didn't have cotton balls. Later, I removed them tranquilly. This morning, in my shower, I became completely deaf in my right ear, a piece of cotton remaining in my ear had inflated with water. I imagined the concert!

While in St. Louis, Demessieux gave the following recital in Graham Memorial Chapel at Washington University on February 10:

Prelude and Fugue in D Major Bach
 Chorale Prelude: "De Profundis" Bach
 Concerto No. 2 in A Minor Vivaldi-Bach

Pièce héroïque Franck
 Mouvement Berveiller
 (First performance in the U.S.A.)
 Prelude on "Rorate caeli" Demessieux
 Te Deum Demessieux
 (First performance in the U.S.A.)
 Improvisation on two submitted themes⁷¹

Ronald Arnatt, reviewer for the *American Organist* states:⁷²

I do not hesitate to be lavish in my praise of Jeanne Demessieux since I can safely state that I have never attended an organ recital that I enjoyed more than this. Her superb technique was immediately evident in her performance of the Prelude and Fugue in D Major—this wonderfully light-hearted work seems to be particularly suited to the French probably because it benefits from a crisp, clear touch and an unerring pedal technique, both of which are the standard equipment of French artists; however, it was not only technique that made this particular performance so fine. Mlle. Demessieux makes it possible, through her transparent phrasing, for the listener to follow each voice with such ease that one could almost be listening to a top-notch ensemble. In the hands of a lesser artist the tempo of the fugue would have been disastrous—in the hands (and feet) of Mlle. Demessieux the extremely fast tempo seemed completely natural and completely right. . . .

I knew from her recordings what to expect in her performance of the Vivaldi-Bach—clarity and extreme precision—and again was delighted by being able to hear every single moving part: her registration in the first movement was sparkling and her phrasing clear as crystal.

The Franck was a little disappointing to me since the tempo fluctuated so much, large rallentandi were inserted where there is no indication and a rather noisy registration was used most of the time. Franck was always very careful to mark exactly what he wanted in the way of dynamics and tempo changes and I cannot see why so many organists appear to feel that he made omissions in this respect. Regardless of personal opinion however, it was a brilliant performance.

These comments regarding Demessieux's performance of the *Pièce héroïque* are very interesting when the two traditions of Franck organ playing are considered. The strict performance style of Franck playing, illustrated by Dupré and Widor, can be contrasted to the freer interpretations of Tournemire and Langlais. Langlais believed that Dupré played Franck's compositions very simply and regularly, missing their true spirit. Dupré eliminated fermatas, removed many dynamic indications and changed registration markings in his editions of the Franck organ works. It is very possible that Demessieux followed Dupré's indications regarding registration and dynamics in the *Pièce héroïque*, but tempo fluctuations and large rallentandi appear antithetical to Dupré's teachings—perhaps she asserted some independence on this point. Whatever the analysis, Demessieux's overall concept of performance did not entirely please the reviewer.⁷³

The U.S. premiere of Jean Berveiller's "Mouvement" was not well-received:⁷⁴

The Berveiller is scarcely worth mentioning—cliches of the Boëllmann and Widor toccatas abound with a few pseudo-jazz rhythms inserted to make it sound a little more modern complete with the Gershwin minor triad and many bravura pedal passages. The performance was stunning, but what a waste of precious time.

As a composer Jeanne Demessieux is known mostly in this country for her *Twelve Preludes on Gregorian Themes*—short, finely wrought pieces showing a combination of contrapuntal mastery and lyrical warmth. The prelude on *Rorate caeli* is one of the loveliest of these with a distinctive style all her own, leaning less on impressionism than some of her compatriots. Here was an entirely different approach to a Gregorian chant, martial in mood, polytonal in influence and excitingly brilliant. The work falls into three main sections; the opening strong exposition, the quieter, more reflective middle section, and the powerful toccata-like ending, frighteningly difficult and jaggedly dissonant.

An interesting perspective regarding the concluding improvisation is given by the reviewer Ronald Arnatt, who himself wrote the themes upon which the improvisation was based:⁷⁵

Then came the solemn ceremony of presenting the themes to the artist for her improvisation—like some sort of strange liturgical rite: I feel particularly embarrassed since I wrote the themes upon which her improvisation was based.

The first theme was repetitive and angular in 5/8, the second a modal, lyrical theme in 6/8: I did my best to keep in mind the type of theme that might appeal to Mlle. Demessieux's particular style. The improvisation began in a mysterious mood using snatches of the first theme, then the theme was announced in full in her own style as easily as if she'd written it herself. The work fell into three sections, in a similar manner to the *Te Deum*, with the second theme used as a basis for the middle section. Much use was made of fugal imitation, especially with the second theme, and brilliant use was made of the two themes superimposed on one another with the second theme altered to fit the 5/8 rhythm. In the finale, instead of the usual thunderous ending heard so often, the ending was lyrical and mysterious with beautiful use made of the interchange of the two themes.

Jeanne Demessieux was received with great enthusiasm and was brought back many times to take a bow—fortunately she did not play an encore since anything played after her own three works would have been an anti-climax. One further point—think of what a masterful composition we would have heard if she could have selected her own theme for improvisation instead of being stuck with mine!

Demessieux recalls a crowd of 1200 at her recital in Denver, CO, on February 12. At intermission, the priest ascended to the pulpit and announced that the audience was free to stand up and stretch their legs. All the people rose in their places, causing Demessieux to smile. When they returned to their seats and sat down, she continued with the second half of the recital.⁷⁶ Obviously, such an announcement by the priest would have been uncommon in France! She travelled on to Chico, CA, for a recital at Bidwell Memorial Presbyterian Church on February 14 and played the following program:

I.
 Ouverture from the 29th Cantata J.S. Bach
 Fantasy in G Major J.S. Bach
 Second Fantasy in F Minor Mozart
 Basse et dessus de trompette Clerambault

II.
 Prelude and Fugue on B-A-C-H F. Liszt
 Chorale Prelude: "Attende Domine"
 Jeanne Demessieux
 Ascension Suite (3rd Movement) "Transports de joie d'une ame devant la gloire du Christ qui est la sienne" Olivier Messiaen

III
 Improvisation on a submitted theme⁷⁷

In her diary Demessieux noted in passing that the 1931 Möller organ at Bidwell Memorial consisted of only 12 ranks!⁷⁸ It seems amazing that this organ could handle her recital literature, especially the Liszt, which requires large changes in dynamics and colors. Demessieux's skill at registration was appreciated by Charles van Bronkhorst:⁷⁹

A petite but astounding young lady from Paris has proved that a heavy program and a small instrument can indeed sell organ music to an audience of predominantly just-plain-music lovers. . . .

Mozart was a definite highlight. . . . Opening with full organ sans reeds, the first allegro section was lively and clean cut, with plenty of appropriate accent. The andante provided Mlle. Demessieux her first real opportunity to make use of the limited color available in this 12-rank instrument, and she took full advantage of contrasts provided by Melodia, Oboe, Gamba, Voix Celeste and separately enclosed Great and Swell divisions. Also noteworthy were the delicate ornamentation and terrific pedal work, the latter accomplished in high heels as is customary for this young artist. The buildup to full in the final allegro was smooth as silk, growing in excitement and brilliance to the end. . . .

Liszt's dazzling opus, difficult on even a sizable instrument, was handled so beautifully that I never once wished for more organ. Despite less than an hour's practice on this instrument, Mlle. Demessieux was in perfect control at all times: registration, dynamics and technique were combined to

yield maximum results, yet I was never distracted by body movement of any kind as often the case in this particular work.

James Kinne of the Chico State College music faculty submitted two four-measure themes in D Major and 6/4 meter for the improvisation.⁸⁰ The themes were given to Demessieux in a sealed envelope and she studied them for a brief moment and then proceeded to deliver one of her deservedly famous improvisations.⁸¹ Another reviewer felt:⁸²

The themes were ideal—simple, but rhythmically alive. Mlle. Demessieux began with the theme stated by Great flutes over Swell string celeste, then proceeded to exploit both subject matter and organ to their fullest in some ten minutes of breathtaking free variation, a high-point being the appearance of the theme toward the end in upper pedals a la pizzicato over manual accompaniment. I heard Marcel Dupré improvise on submitted themes several years ago and was duly impressed but have never been as stimulated or musically satisfied as by this beautiful demonstration in the French tradition.

Several conclusions were reached by this reviewer as a result of Mlle. Demessieux's visit to Chico: 1) a great artist need make no musical compromises in order to satisfy an audience; 2) a small instrument adequately installed and maintained is no handicap to such an artist; and 3) any doubts that the Great division should be enclosed in an organ under 15 ranks were completely dispelled—one reason for the success of this program was a flexibility and control achieved by thoughtful and skillful use of the two swell shoes. The artist gave no encores despite excellent audience reaction and applause.

On February 16, Demessieux gave a recital at the First Presbyterian Church of Oakland, CA. Demessieux thought the evening was unforgettable and the audience very intelligent. The audience was so enthusiastic that she dared to play her "Te Deum" twice because the organ suited the composition perfectly.⁸³ Program and reviews for this recital have not been located.

Her next recital was in Sacramento, CA, at the First Baptist Church and her program included:

Ouverture from the 29th Cantata J.S. Bach
Fantasy in G Major J.S. Bach
Second Fantasy in F Minor Mozart
Basse et dessus de trompette Clérambault
Prelude and Fugue "BACH" F. Liszt
Choral-Prelude: "Attende Domine"
Jeanne Demessieux
Ascension: Olivier Messiaen
Transports de joie d'une ame devant la gloire du Christ qui est la sienne"
Improvisation on a submitted theme⁸⁴

Leland Ralph, organist of the First Baptist Church at the time of Demessieux's recital relates:⁸⁵

Thirty plus years is a long time to remember every detail of her performance. However, I do remember that many of us felt it was a rather lack-luster performance. Perhaps it was the instrument, or perhaps she was tired, I do not know. Too, so many of her selections had been performed so many times in recital here, that perhaps we were bored!! I do remember she was a delightful person.

On February 21 Demessieux played a recital in San Jose, CA, where the organ console was located in a pit so the audience could see only her head. She remarked that this time she didn't experience instant vertigo!⁸⁶

On March 3, Demessieux travelled to Charlotte, NC, for an evening recital at Myers Park Methodist Church. The recital program was:

Ouverture from the 29th Cantata J.S. Bach
Fantasy in G Major J.S. Bach
Second Fantasy in F Minor Mozart
Basse et dessus de trompette Clérambault
Prelude and Fugue on B-A-C-H F. Liszt
Choral-Prelude: Attende Domine"
Jeanne Demessieux
Ascension: Olivier Messiaen
"Transports de joie d'une ame devant la gloire du Christ qui est la sienne"
Improvisation on Submitted Themes⁸⁷

Demessieux recalled a good concert and

a magnificent audience. She reflected how uncomfortable she was at receptions where people burst into laughter, pause and notice suddenly that they are in front of you, then they say a few standard remarks to try to ease the tension.⁸⁸

On March 9, Demessieux performed in Bloomington, IN. She felt the organ console was too near the edge of the stage and asked someone from the church to reposition it. Unfortunately, the console did not get moved prior to the concert and she experienced vertigo! Despite the dizziness, she improvised a symphony of four movements on a submitted theme. She remarked that this improvisation was one of her better ones.⁸⁹

Once again Demessieux was sponsored in recital by the Chicago Club of Women Organists on March 10 at St. Peter's Catholic Church. Frank Cunkle reviewed the concert:⁹⁰

Mlle. Demessieux was not very happy with the medium-sized, unremarkable instrument, and neither her own back-breaking tour schedule nor the church's almost constant series of services helped at all to give her the time an organist needs to find an organ's strongest and weakest points and to persuade the stubborn beast to contribute only its good to the program.

Obviously, the reviewer did not know that Demessieux previously performed on the organ at St. Peter's during her 1955 recital tour. The program included the following selections:

Overture to Cantata 29 Bach
Fantasy in G Major Bach
Fantasy Mozart
Basse de dessus de trompette Clérambault
"Outburst of Joy" Messiaen
"Attende Domine" Demessieux
Te Deum Demessieux⁹¹

The review continues less than favorably:⁹²

This preface already indicates that the recital this frail-looking Frenchwoman played did not provide an entirely satisfying evening. Mlle. Demessieux's command of the organ is extraordinary in many ways. She can play more correct notes per minute and in a more nearly metronomic rhythm than most of her contemporaries of either gender—no mean feat, certainly, and an important part of the armor of a virtuoso. How Mlle. Demessieux's predilections for thick, heavy registration sounds on French instruments, this reviewer has not had the opportunity to observe; the effect on our instruments is certainly neither to heighten the richness of harmonic texture nor to emphasize the linear architecture of great counterpoint. And her often mechanically perfect meter sometimes has the effect of making her rubato and ritenuto sound forced and out of place. The end result is too often absence of a flowing line and remarkably little feeling of artistic communication. . . .

This recital seemed to affirm to this listener that while American and German organists are playing better than their fathers and grandfathers, younger French organists are not yet succeeding in realizing the standards of musicianship, style and communication which made the last generation of French organ playing truly a "golden age."

On March 17, Demessieux played the following program at Woolsey Hall on the Yale University campus in New Haven, CT:

Prelude and Fugue in D Major Bach
Chorale: "De Profundis" Bach
Concerto in A Minor Vivaldi-Bach
Pièce héroïque Franck
Mouvement Berveiller
Chorale Prelude: "Rorate" Demessieux
Te Deum Demessieux
Improvisation on a submitted theme⁹³

The reviewer, Barbara Owen, writes that:⁹⁴

. . . there was a large and enthusiastic house on hand to hear Mlle. Demessieux perform, and the remarkable lady from France did not let them down. . . . The D Major Prelude, perhaps because of its grand character, left little to be desired. The Fugue, on the other hand, was a bit too heavily registered and speedily played to be really satisfying, though I confess that its execution left me somewhat in awe of this woman's fantastically clean and accurate technique and excellent rhythmic sense.

The De Profundis was interestingly registered but cold. Perhaps as Schweitzer suggests it is because their culture and religious backgrounds are so different from Bach's, that the French seem rarely able to put across the more spiritual of the Bach chorale preludes. With the Vivaldi Concerto, however, she was back on solid ground and though her interpretation was again not the Baroque one it was nonetheless exciting.

From the first note of the Franck, it was obvious that Mlle. Demessieux had at last reached her real element and the writer cannot remember when she has heard such a pleasing performance of this frankly romantic war-horse. Here was 19th century French music unabashedly performed for what it is and on an ideally suited instrument.

Perhaps it was well that an intermission separated the 19th and 20th centuries. The Berveiller Movement, unlike some others of this composer's work, said what it had to say succinctly and interestingly, and is perhaps the most pleasing work I have yet to hear from this composer, whom Mlle. Demessieux has so zealously introduced to this country. Towards the end the composer suddenly breaks into an idiom which can only be described as jazz, and which here produces the same cold-shower effect that it does in his Epitaphe.

The improvisation was, as it often unhappily is, the duller spot on the program. The theme submitted was a Gregorian chant Adoro te devote, which would seem an excellent vehicle. However, she did little with it, beginning with the usual meanderings over a solo melody, and building up to the inevitable climax replete with 64-foot stop and blazing reeds. At the conclusion, Mlle. Demessieux received a richly deserved and prolonged ovation, after which she returned for an encore, which turned out to be the inevitable French toccata.

Once again Demessieux's composure at the organ was noted by the audience and reviewer:⁹⁵

A word should be said here about what might be called Mlle. Demessieux's console presence. Rarely, if ever, does one observe a European artist indulging in the ridiculous console gyrations so dear to the hearts of certain American recitalists bent on attracting the rock-and-roll set, yet in my corner of the balcony I could see a number of people who were sitting on the edges of their seats, and even standing, just to watch an organist who could tear flawlessly through the most difficult manual and pedal passages almost literally without batting an eyelash, and wearing high-heeled shoes at that (only other female organists will understand the import of this!) The sight of an organist sitting still and upright in the midst of a tumult of sound is to me more awe-inspiring than having to speculate on whether he or she is suffering from St. Vitus dance or an epileptic seizure.

On March 25, Demessieux returned to Central Presbyterian Church in New York to conclude her 1958 American recital tour and played the following program:

Overture, Cantata 29 Bach
Fantasy in G Major Bach
Second Fantasy in F Minor Mozart
Basse et dessus de trompette Clérambault
Prelude and Fugue on BACH Liszt
Chorale Prelude: "Attende Domine"
Demessieux
Te Deum Demessieux
(First Performance in U.S.A.)
Study in Thirds, No. 2 Demessieux
Transports de joie d'une ame devant la gloire du Christ Messiaen⁹⁶

The review of the New York concert by Ray Berry begins:⁹⁷

The young brilliant French artist gave a performance in New York which held to the incredible standards of technical excellence which she sets for herself in both playing and composing. In all departments, save perhaps one, Mlle. Demessieux is impeccable. Were I to find one fault, it would be that this program was not sufficiently relieved by music of a lighter character (which has nothing to do with inferiority), plus a certain warmth which could have been a bit more in evidence in interpretation.

The opening piece made a commanding demand on listeners' attention and was interpreted with stylistic integrity. The Bach Fantasy is practically never played in recital, for which I am not unduly surprised. Mozart was given an architecturally powerful concept which held the interest

throughout. The charm of interpretation, as well as of the music itself, made the Clérambault especially welcome for it was one of the few light moments in the whole program. The Liszt was given a thrilling reading which captured all the excitement the composer intended.

Mlle. Demessieux as a composer is fascinating even though I suspect that there are some who feel her thoughts are not yet so fully matured as to include heart as equally as head. . . . The choral prelude was that truly, and, had strength of spirit. The Te Deum made excellent use of dissonance in a fabulously difficult piece. For the benefit of those not familiar with this composer's Etudes, the thirds in question are in the pedal!! However, the elan and grace and effortlessness, with which this piece was tossed off, left this reporter breathless with amazement.

In this instance it took a French woman to interpret a Frenchman. Messiaen's Transports were a perfect, if slightly ear-shattering, close to an exciting evening.

While I cannot in all truth state that French organists completely match numerous American colleagues in the art of making music, I must of course admit readily that there are few if any who can match this charming young girl in sheer virtuosity. And this with unimpeachable deportment at the console almost to the point of shyness—but a shyness with clearly defined authority.

Her performance was so electrifying that despite the printed request for no applause there was spontaneous handclapping at the mid-point intermission which could not be ignored. With this as cue, the applause at the recital's conclusion was quite deafening.

This program was well designed and a complete entity. Therefore I was a bit annoyed that the usual improvisation demanded of French recitalists was tacked on to its end. Mlle. Demessieux attacked Searle Wright's interesting themes with care and imagination and made a fascinating work of art out of it, but. . . this 'art' is something we could do without—at least for a few seasons.

The 1958 American recital tour of Jeanne Demessieux, like the preceding tours, was a great success. Throughout the country, Demessieux played to full churches and was well received. Her technique, compositions and improvisations impressed and were applauded by the American public. This tour solidified her position as an international virtuoso.

The significance of the American Tours

A number of American women organists, including Nita Akin, Claire Coci, and Catharine Crozier, made transcontinental recital tours of the United States in the 1950s, but few European women travelled across the Atlantic Ocean to perform organ recitals in North America. Through her American recital tours Jeanne Demessieux brought the French perspective of organ playing to the United States and dazzled audiences with her phenomenal technique. The tours of 1953, 1955, and 1958 were resounding successes and firmly established Demessieux as an international virtuoso. She demonstrated her skill at improvisation and introduced to American audiences a number of her own compositions and those of other French composers.

Demessieux's recitals were well received by reviewers and concert-goers alike. Audiences were impressed by her flawless pedal technique, particularly because of her high-heeled shoes, and her poise at the console. Not only was she a virtuoso organist, those who had personal contact with Demessieux found her to be a lovely and engaging person.

The American tours offered Demessieux the opportunity to perform some of her own organ compositions. On the 1953 tour she played various movements from her *Six Etudes*, including "Notes répétées," "Octaves," and "Tierces." The technical difficulty of these studies coupled with Demessieux's flawless execution amazed concert-goers. Also, on this premiere tour of America, Demessieux performed "Dogme" from *Sept Méditations sur le Saint Esprit* and introduced "Ubi caritas" from her *Twelve Choral-Preludes*. Although not all reviewers appreciated the compositional idioms of the twentieth century, Demessieux's compositions were generally well received by her con-

cert audiences.

On her 1955 recital tour Demessieux often played "Paix" from her *Sept Méditations sur le Saint Esprit* and her three movement *Triptyque*. In 1958 she played more of her compositions, including "Attende domine" and "Rorate caeli" from *Twelve Choral-Preludes*, various movements from the *Six Etudes*, and the recently composed *Te Deum*, inspired by the organ at the church of St. John the Divine.

Not only did Demessieux perform her own compositions for the American public, she introduced organ works of other French composers. She paid homage to the French classical period in organ music by frequently performing the "Basse et dessus de trompette" of Clérambault on her 1958 tour. Numerous Franck works were played on all of her American tours—including *Pastorale*, A Minor Chorale, B Minor Chorale, *Pièce héroïque*, and a transcription of "Redemption" from *Interlude symphonique*.

Demessieux frequently performed compositions of the French symphonic organ school. She programmed "Variations" from Charles Marie Widor's *Symphonie gothique*, the "Allegro" from Symphony No. 6 of Widor, and the "Scherzo" from Louis Vierne's Symphony No. 2. Demessieux did not neglect compositions of her French contemporaries. She programmed "Les Rameaux" of Jean Langlais, along with *Le banquet céleste*, "Dieu parmi nous" from *La Nativité du Seigneur*, and "Transports de joie" from *L'Ascension* of Olivier Messiaen. Demessieux introduced into America many of the compositions of Jean Berveiller, her friend and colleague. Many times at least one work of Berveiller was programmed on every recital. She performed Berveiller's *Cadence*, *Épitaphe*, *Mouvement*, and "Intermezzo" from *Suite*.

Ironically, Demessieux performed few of the compositions of her maître Marcel Dupré on her American tours. Out of all the recital programs collected,

only two programs from the tours presented a work of Dupré—"The World Awaiting the Savior" from *Symphonie-Passion*. She previously performed the majority of Dupré's works on her recital series at Pleyel Hall, so there is no doubt that the works were in her repertoire. Though the American public would have loved to hear her play his works, it seems that Demessieux preferred not to play Dupré's works in America.

Adhering to the French tradition, Demessieux concluded each recital with an improvisation based on a submitted theme. These improvisations took different forms depending on the character of the given themes. The forms Demessieux considered for her improvisations included symphony, variations, and prelude and fugue. Though some reviewers did not feel improvisations were necessary for the concert program, the majority of concert-goers were impressed by Demessieux's skill at improvisation and often compared her to Dupré.

Demessieux's diary entries for the American recital tours reveal that she enjoyed concert performing immensely and wished never to give it up. Unfortunately, she was not as comfortable with the constant personal demands of the concert artist. She did not enjoy the receptions, interviews, and dinners that she had to endure in every town.

The American recital tours of Jeanne Demessieux not only solidified her position as organ virtuoso and master of improvisation, but also introduced her compositions for organ to the American public. Surely, American organists and audiences of Demessieux's programs were greatly enriched by her phenomenal technique and the variety of literature that she performed in the United States.

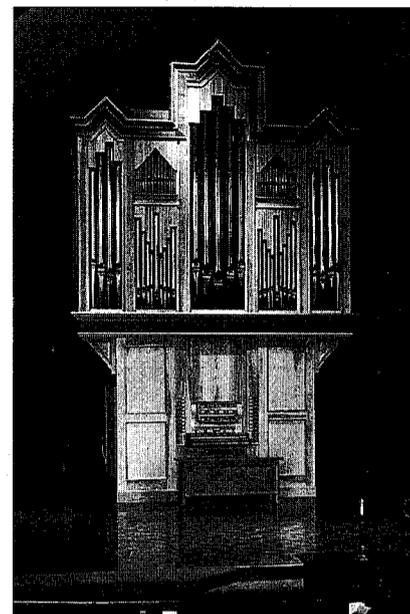
Notes

1. For further information regarding the life of Demessieux, see Karen E. Ford, "Jeanne Demessieux," *American Organist* 26 (April 1992): 58-64.
2. *The Diapason* 43 (October 1952): 9.

New Organs

Cover

A. David Moore, Inc., North Pomfret, VT, has built a new organ for First Presbyterian Church, Oshkosh, WI. The firm's opus 23 features a free-standing case of ash, trimmed with cherry; pipeshades are basswood. Keys are covered with cowbone and grenadil; stop pulls are hand turned applewood. Metal stops are of high lead alloys, including facade pipework from the Great 8' and 4' Principals. The hand engraved bone stop labels were done by Donald Carbino. Mechanical key and stop action. The dedication recital was played by John Chappell Stowe; organist of the church is Carol Winborne.



- GREAT**
- 16' Bourdon
 - 8' Open Diapason
 - 8' Stopped Diapason
 - 4' Octave
 - 2' Fifteenth
 - II Sesquialtera Treble
 - 2 2/3 Twelfth Bass
 - II Mixture

- SWELL**
- 8' Chimney Flute
 - 8' Dulciana
 - 4' Spire Flute
 - 8' Trumpet

- PEDAL**
- 16' Subbass
 - 16' Trombone
 - 8' Choral Bass

3. *American Organist* 35 (November 1952): 389.
4. *The Diapason* 44 (January 1953): 1. For this and subsequent programs, the original language and forms of composers' names have been retained to reflect the style and spirit of the original program. Punctuation and capitalization have been standardized for consistency of presentation.
5. Paul V. Beckley, "Organist Plays 1,000 to 2,000 Works by Heart," *New York Herald Tribune*, February 1, 1953.
6. Jean Berveiller (d. 1976) was a French organist, composer and colleague of Demessieux. Throughout her American tours Demessieux programmed his organ works, which include *Cadence*, *Épitaphe*, *Mouvement*, and *Suite* in four movements. *Cadence* is a virtuosic pedal study dedicated to Demessieux.
7. *The New York Times*, February 1, 1953.
8. M. Searle Wright, "Jeanne Demessieux in American Début at New York Recital," *The Diapason* 44 (March 1953): 38.
9. T. Scott Buhman, "Jeanne Demessieux Recital," *American Organist* 36 (February 1953): 59.
10. Joseph Bonnet (1884-1944) studied organ with Guilmant at the Paris Conservatory, became titulaire at St. Eustache in 1906, and succeeded Guilmant as organist of the Concerts du Conservatoire in 1911. Bonnet made his American debut in New York in 1917.
11. Buhman, 59.
12. Wright, 38.
13. Buhman, 59.
14. Buhman, 60.
15. Buhman, 60.
16. Wright, 38.
17. Wright, 38.
18. Buhman, 60.
19. Buhman, 59.
20. Christine Trieu-Colleney, *Jeanne Demessieux: Une vie de lutte et de gloire* (Avignon: Les Presses Universelles, 1977), 195.
21. Trieu-Colleney, 195.
22. Fred Lissfelt, "Organist's Recital Lauded," *Pittsburgh Press*, February 10, 1953.
23. Lissfelt.
24. "Paris Organist Will Play for Peorians Today at 4," *Peoria [IL] Journal Star*, February 15, 1953.
25. Evabeth Miller, "Immense Organ Court is Played by Small Parisienne," *Peoria [IL] Journal Star*, February 16, 1953.
26. Miller.
27. Richard Montague, "News of the American Guild of Organists—Northern California," *The Diapason* 44 (April 1953): 14.
28. Taken from original program.
29. Virgil Thomson, *Music Reviewed: 1940-1954* (New York: Vintage Books, 1967), 363-5.
30. Letter from Fred Haley, Oklahoma City, OK, to Laura Ellis, March 12, 1991.
31. Trieu-Colleney, 196.
32. *American Organist* 37 (February 1954): 60.
33. Trieu-Colleney, 198-9.
34. Trieu-Colleney, 198-199.
35. Taken from original program.
36. T. Scott Buhman, "Jeanne Demessieux Recital," *American Organist* 38 (March 1955): 85.
37. Buhman, 85-6.
38. Trieu-Colleney, 200.
39. Trieu-Colleney, 200.
40. Trieu-Colleney, 201.
41. Irene Bressler, "News of the American Guild of Organists—Harrisburg, PA," *The Diapason* 46 (April 1955): 15.
42. Bressler.
43. Bressler.
44. Trieu-Colleney, 201.
45. Trieu-Colleney, 201.
46. Trieu-Colleney, 202.
47. Trieu-Colleney, 202-3.
48. Trieu-Colleney, 203.
49. Demessieux performed "Redemption (*Interlude-Symphonique*)" throughout America on her 1955 tour. The program for this recital reveals that the idea of an organ transcription of this work was suggested by Mlle. Cecile Boutet de Monvel (1864-1940), cousin and interpreter of Franck. Demessieux played from the unpublished transcription of Jean Berveiller.
50. Taken from original program.
51. Trieu-Colleney, 204.
52. *The Diapason* 46 (April 1955): 42.
53. *The Diapason* 46 (April 1955): 42.
54. *Washington Post*, March 13, 1955, H10.
55. Taken from original program.
56. Taken from original program.
57. Taken from original program.
58. Letter from John W. Becker, Pittsburgh, PA, to Laura Ellis, August 29, 1990.
59. Theodolinda Boris, "Jeanne Demessieux Displays Artistry in Organ Recital," *Buffalo [NY] Evening News*, March 22, 1955, 26.
60. Trieu-Colleney, 205-6.
61. *The Diapason* 49 (January 1958): 2.
62. Trieu-Colleney, 207.
63. Trieu-Colleney, 207.
64. Trieu-Colleney, 207.
65. Taken from original program.
66. Trieu-Colleney, 207.
67. Letter from Hugh Allen Wilson, Schenectady, NY, to Laura Ellis, January 6, 1991.
68. Trieu-Colleney, 208.
69. Trieu-Colleney, 210.
70. Trieu-Colleney, 210.
71. Ronald Arnatt, "Jeanne Demessieux, Graham Memorial Chapel, Washington University, St. Louis, MO, February 10, 1958," *American Organist* 41 (April 1958): 149.
72. Arnatt.
73. For further information regarding the French traditions of playing the organ works of César Franck, see Robert Sutherland Lord, "Conversation and Commentary with Jean Langlais," *The Diapason* 66 (March 1975): 3.
74. Arnatt.
75. Arnatt.
76. Trieu-Colleney, 211.
77. Taken from original program.
78. Trieu-Colleney, 211.
79. Charles van Bronkhorst, "Jeanne Demessieux, Bidwell Memorial Presbyterian Church, Chico, CA, February 14," *American Organist* 41 (April 1958): 148.
80. Bronkhorst.
81. "Audience Enthusiastic Over Organ Recital," *Chico [CA] Enterprise Record*, February 15, 1958, 1.
82. Bronkhorst, 148.
83. Trieu-Colleney, 212.
84. Taken from original program.
85. Letter from G. Leland Ralph, Sacramento, CA, to Laura Ellis, August 27, 1990.
86. Trieu-Colleney, 212.
87. Taken from original program.
88. Trieu-Colleney, 214.
89. Trieu-Colleney, 216.
90. Frank Cunkle, "Demessieux in Chicago," *The Diapason* 49 (April 1958): 16.
91. Cunkle.
92. Cunkle.
93. Barbara Owen, "Jeanne Demessieux, Woolsey Hall, Yale University, New Haven, CT, March 17," *American Organist* 41 (June 1958): 223-4.
94. Owen, 223.
95. Owen.
96. Ray Berry, "Jeanne Demessieux, Central Presbyterian Church, New York, March 25," *American Organist* 41 (June 1958): 225.
97. Berry.

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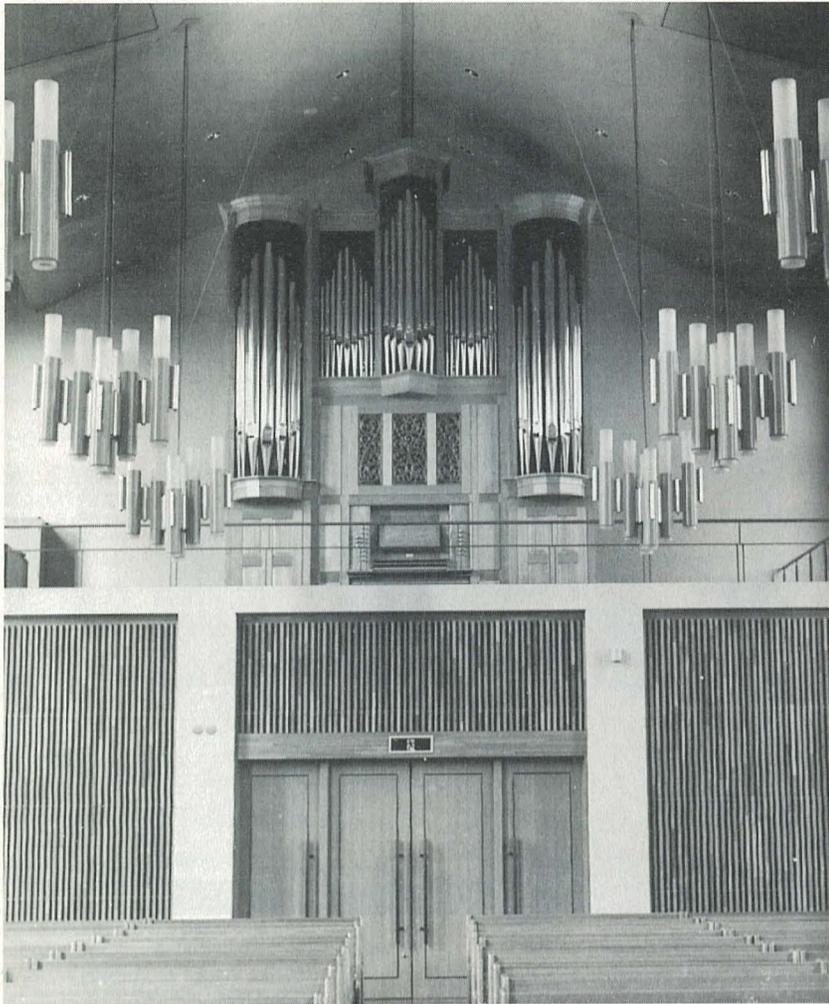
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The Noack Organ Co., Inc. of Georgetown, MA, has built its Opus 124 for the chapel of the campus of Toyo Eiwa Jogakuin, a women's university and high school in Yokohama. This mechanical action organ is housed in a free-standing case, located in the chapel's rear gallery. The original plan called for an organ in a simple case in the modern style of the chapel. Considering the fact that the majority of the students had very little exposure to classical organs but would readily see the organ frequently the builder suggested to the school authorities a style that would "look like a commercial for J. S. Bach." Along with this suggestion it was decided to design the case incorporating German elements, with towers and ornamental carvings. The stoplist was restricted by space and budget to 17 stops, arranged in the classical Hauptwerk/Brustwerk/Pedal Towers pattern. Swell shutters were added to the "Brustwerk" to gain some flexibility in accompaniment. The tonal design combines compatible elements from different "classical" styles without trying to do things that an organ of this size could not successfully accomplish. Consistent with the basic concept of this organ a free-standing set of foot-operated bellows was placed in full view behind the organ. More than just making the students aware that the organ is a wind instrument, the non-blower winding actually turned out to be more quiet and provides a calmer wind than the well-insulated "quiet" alternate blower provides. Contributing artisans were Gebr. Käs of Bonn, Germany, Kenneth Coulter of Eugene, OR and Lissa Turner of Merrimack, MA. Dr. Kazuo Kohno, organ instructor at Toyo Eiwa Jogakuin, served as consultant for the project. This organ is Noack's sixth in Japan.

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- GREAT**
 8' Principal
 8' Chimney Flute
 4' Octave
 2½' Twelfth
 2' Fifteenth
 1½' Seventeenth
 1¼' Mixture IV
 8' Trumpet
- SWELL**
 8' Gedackt
 4' Principal
 4' Recorder
 2' Gemshorn
 1' Sharp III
 8' Cremona
- PEDAL**
 16' Stopt Bass
 8' Open Bass
 4' Choral Bass



Bedient Pipe Organ Company, Lincoln, NE, has built a new organ for Redeemer Lutheran Church, Bettendorf, IA. The firm's opus 40 comprises 13 stops, 15 ranks, and 792 pipes; mechanical key and stop action. The

case is of white oak, with pipe shades of sap gum. Compass is 58/30. Dedication organist was Grant Moss. Linda Allebach is church organist, The Rev. Richard Pokora is pastor, and Larry Peterson served as consultant.

- | | | |
|-------------------|---------------|--------------------|
| GREAT | SWELL | PEDAL |
| 8' Principal (TC) | 8' Gedackt | 16' Bourdon |
| 8' Rohrflute | 8' Salicional | 8' Flute (prep) |
| 4' Octave | 4' Spitzflute | 4' Octave (prep) |
| 2' Octave | 2½' Nazard | 16' Posaune (prep) |
| III Mixture | 2' Flute | 8' Trumpet (Sw) |
| | 1½' Tierce | |
| | 8' Trumpet | Gt/Ped |
| | | Sw/Ped |
| | | Sw/Gt |
| | | Tremulant |
| | | Zimbelstern (prep) |



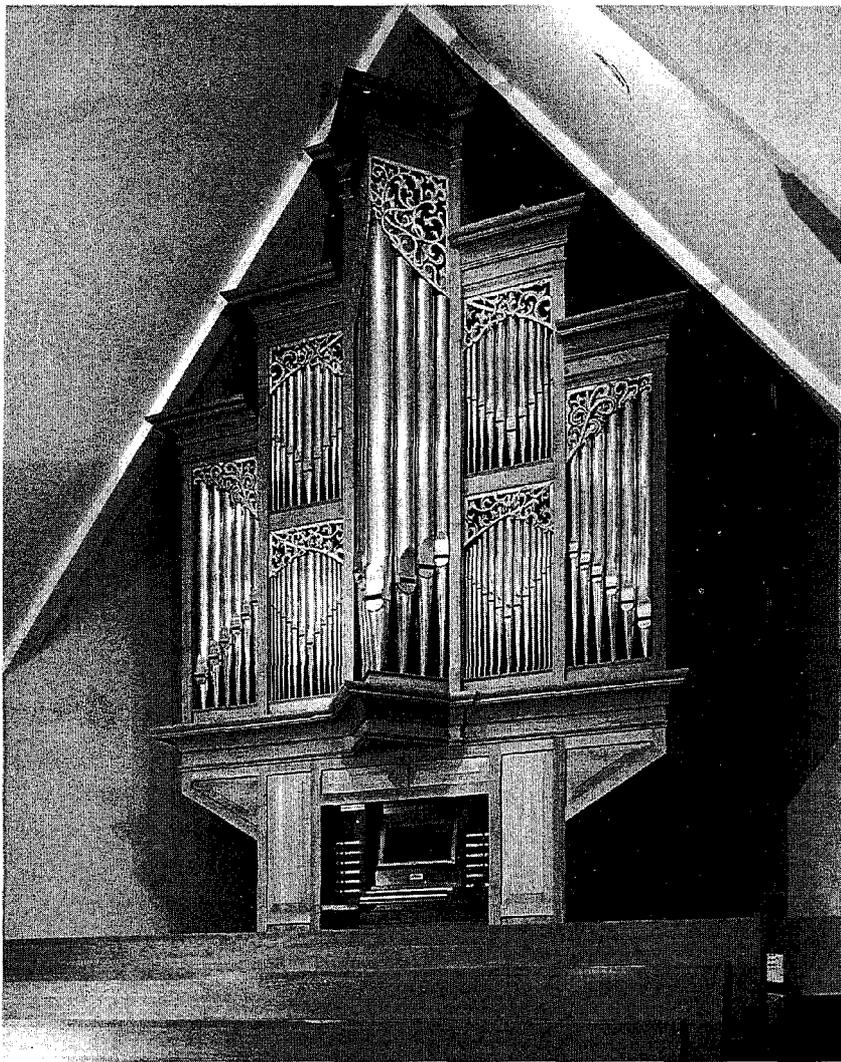
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Rosales Organ Builders, Inc., Los Angeles, CA, has completed the rebuilding and reinforcement of its opus 9 at Granada Hills Presbyterian Church, Northridge, CA. The organ was featured on the cover of the August, 1987 issue of *THE DIAPASON*, and was damaged in the 1994 Northridge earthquake. The organ comprises 31 stops, 45 ranks, and 2063 pipes; casework of solid white oak; bone naturals and ebony sharps; maple and rosewood pedal keys; pipeshades hand carved from basswood. The structural rebuilding was designed by Bruno Lagarcé and Greg Rister; voicing and tonal finishing by Manuel Rosales and Kevin Gilchrist. Compass 56/30; mechanical key and stop action; wind pressure 89 mm.

- GREAT**
- 16' Prestant
 - 8' Principals I-II
 - 8' Chimney Flute
 - 4' Octave
 - 4' Spire Flute
 - 2' Super Octave
 - VII Mixture
 - V Cornet (m.c.)
 - 8' Trumpet
 - 4' Clarion
 - 8' Vox Humana (Classical French style)

- SWELL**
- 8' Geigen Principal
 - 8' Céleste (t.c.)
 - 8' Bourdon
 - 4' Principal
 - 4' Rohr Pipe
 - 2 2/4' Nasard
 - 2' Octave
 - 2' Recorder
 - 1 1/2' Tierce
 - 1 1/2' Larigot
 - IV Scharf
 - 8' Cromorne (Classical French style)
 - 8' Hautbois (Cavaillé-Coll style)

- PEDAL**
- 16' Prestant (Gt)
 - 16' Subbass
 - 8' Octave
 - 4' Super Octave
 - V Mixture
 - 16' Posaune
 - 8' Trumpet (Gt)



Charles McManis, Woodbury, CT, has installed a II/20 organ in First Congregational Church, Woodbury, CT. The organ retains four ranks from the church's 1873 Hook & Hastings opus 710, and includes revamped and revoiced ranks from a 1915 Kimball, Smallman & Frazee purchased from First Parish Church, Yarmouth, ME. The H&H Open Diapason serves on the Great, and the former Swell Open Diapason appears in the Pedal at 8' and 4'. New neo-classic upperwork had been added in 1979. The revoiced Swell 2' Blockflöte was exchanged with the Great 2' Octave in the present project. The Yarmouth capped Oboe was brightened with slightly more-open caps. The new 16' Posaune (L/2) and Trumpet 8' 4' ranks are of moderate scale. A new pair of Gemshorns has been added to the Great.

- GREAT (left chamber)**
- 8' Open Diapason (H&H)
 - 8' Melodia (H&H, Y)
 - 8' Gemshorn (N)
 - 8' Gemshorn Celeste (N)
 - 4' Octave (H&H)
 - 4' Gedeckt (Y)
 - 2' Blockflöte (Y)
 - 1 1/2' Mixture III (Y)
 - Chimes (H&H)

- SWELL (right chamber)**
- 8' Open Diapason (Y)
 - 8' Stopped Diapason (Y)
 - 8' Salicional (Y)
 - 8' Vox Celeste (Y)
 - 4' Principal (ext)(Y)
 - 4' Harmonic Flute (Y)
 - 2 2/4' Nazard (Y)
 - 2' Octave (Y)
 - Scharf (prep)
 - 8' Oboe (Y)
 - 8' Trumpet (N)
 - 4' Clairon (ext)(N)
 - Tremolo (N)

- PEDAL**
- 16' Bourdon (H&H)
 - 16' Lieblich Gedeckt (12)(Y)
 - 8' Open Diapason (Sw)
 - 8' Gedeckt (Sw)
 - 4' Octave (Sw)
 - 16' Posaune (12)(N)
 - 8' Trumpet (Sw)
 - 4' Clarion (Sw)

H&H = Hook & Hastings
Y = Kimball, Smallman & Frazee
N = new

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 - #9542 **October Interlude** . . . husband-and-wife recitalists Cherry Rhodes and Ladd Thomas talk about some of their favorite pieces by Debussy, Clarence Mader and Calvin Hampton.
 - #9543 **At Saint John the Divine** . . . the famous Aeolian-Skinner organ reverberates in New York's landmark cathedral space, with performances by Michael Murray, Paul Halley, Joan Lippincott, John Rose and Marsha Heather Long.



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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 OCTOBER
Grant Moss; Yale University, New Haven, CT 8 pm
Scott Foppiano; St Thomas Church, New York, NY 5:15 pm
David Whitehouse; St Paul's Episcopal Cathedral, Buffalo, NY 4 pm
Michael Helman; Longwood Gardens, Kennett Square, PA 2:30 pm
Philippe Lefebvre, improvisation workshop; Bryn Mawr Presbyterian, Bryn Mawr, PA (through October 18)
Cj Sambach; St John's Lutheran, Allentown, PA 3:30 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
John Scott; Greene Memorial United Methodist, Roanoke, VA 4 pm
Douglas Cleveland; St Gregory's Episcopal, Boca Raton, FL 4 pm
Christopher Herrick; Christ Church, Warren, OH 4 pm
Felix Gubser; Cleveland Museum, Cleveland, OH 2 pm
Dietrich Wagler; Grosse Pointe Mem Church, Grosse Pointe Farms, MI 4 pm
 Conference on Organ Music; University of Michigan, Ann Arbor, MI (through October 18)
David Higgs; First Presbyterian, Columbus, IN 4 pm

16 OCTOBER
James Diaz; University of St Thomas, St Paul, MN 8:15 pm

18 OCTOBER
Kent Tritle; St Ignatius Loyola, New York, NY 8 pm
Frederick Swann; St Philip the Apostle, Clifton, NJ 7 pm
Claire Rozier; St John's Church, Washington, DC 12:10 pm

19 OCTOBER
Anne Timpone; Columbia University, New York, NY noon

20 OCTOBER
Jared Johnson; Trinity Church, Boston, MA 12:15 pm
Heidi Emmert; Church of the Advent, Boston, MA 8 pm
James Johnson; First Christian, Columbus, IN
Frederick Swann; Grace United Methodist, Wilmington, NC 7:30 pm
***John Obetz**; St Paul's Episcopal, Cleveland Heights, OH 8 pm
William Aylesworth; Fourth Presbyterian, Chicago, IL 12:10 pm
Anita Werling; First Presbyterian, Macomb, IL 8 pm
 Gary Beard Chorale, with orchestra; Civic Center, Corinth, MS

21 OCTOBER
Pierce Getz; St Rose of Lima, York, PA 7:30 pm
***John Obetz**, workshop; St Paul's Episcopal, Cleveland Heights, OH 9 am
Devon Hollingsworth, MIDI workshop; New Life Community Church, Milwaukee, WI 10 am
Bruce Neswick, choral festival; Christ Church, Glendale, OH 9 am
 His Majesty's Clerkes; Grace Lutheran, River Forest, IL 8 pm

22 OCTOBER
Michael Kleinschmidt; All SS Church, Ashmont, Boston, MA
George Butler; Mem Music Hall, Methuen, MA 4 pm
Gary Davison; St Thomas Church, New York, NY 5:15 pm
John Weaver; St Stephen's Episcopal, Millburn, NJ 4 pm
Keith Reas, with flute; St Mark's Episcopal, Washington, DC 4 pm

Willis Bodine Chorale; University Memorial Auditorium, Gainesville, FL 3 pm
 Honegger, *King David*, with orchestra; Wayne Presbyterian, Wayne, PA 7:30 pm
 Cornerstone Chorale, with brass; East Liberty Presbyterian, Pittsburgh, PA 4 pm
Douglas Cleveland; Peachtree Christian Church, Atlanta, GA 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
James Johnson; First Presbyterian, Findlay, OH
Frederick Swann; St Paul's Episcopal, Akron, OH 8 pm
James Diaz; First Congregational, Columbus, OH 8 pm
Irene Ator; First Wayne Street United Methodist, Ft Wayne, IN 2 pm
Philip Gehring & Betty Gehring, organ & violin; Cathedral of the Holy Angels, Gary, IN 3 pm
Cj Sambach; First United Methodist, Auburn, IN 7 pm
 Evanston Deanery Choir Festival; St Luke's Episcopal, Evanston, IL 5 pm
 His Majesty's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm
 Haydn, *The Creation*; Fourth Presbyterian, Chicago, IL 6:30 pm
+Martin Jean; St Peter Lutheran, Arlington Heights, IL 4:30 pm
Dominique Serve; Christ Church Cathedral, New Orleans, LA 4 pm

23 OCTOBER
 Coventry Cathedral Choir; Wesley United Methodist, Worcester, MA 7 pm
Peter Hurford; Grace Lutheran, River Forest, IL 8 pm

25 OCTOBER
 The Theatre of Music; St Mary the Virgin, New York, NY 8 pm
David Rumsey; St John's Church, Washington, DC 12:10 pm
Stephen Tharp; The Chicago Temple, Chicago, IL 12:30 pm

26 OCTOBER
Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm
Gerre Hancock, improvisation workshop; Second Presbyterian, Memphis, TN 7 pm

27 OCTOBER
Gerre Hancock; Second Presbyterian, Memphis, TN 8 pm
Stephen Schnurr; St Paul Catholic, Valparaiso, IN 7:30 pm
Jerome Butera; Fourth Presbyterian, Chicago, IL 12:10 pm
Robert Sullivan; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

28 OCTOBER
Phantom of the Opera; Mem Music Hall, Methuen, MA 7 pm
 His Majesty's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm

29 OCTOBER
John Rose; Bridgewater United Methodist, Bridgewater, CT 4 pm
Scott Lamlein; United Methodist Church, Hartford, CT 4 pm
Gijsbert Lekkerkerker; Madison Avenue Presbyterian, New York, NY 4 pm
Nancianne Parella; St Ignatius Loyola, New York, NY 4 pm
Andrew Shenton; St Thomas Church, New York, NY 5:15 pm
Pierce Getz; Church of the Brethren, Palmyra, PA 4 pm
Anne Page; St Andrew's Episcopal, Tampa, FL 4 pm
 American Boychoir; Presbyterian Church, Doylestown, PA 7:30 pm
David Rumsey; Cleveland Museum, Cleveland, OH 2 pm
Marilyn Keiser; St Joseph Parish, Jasper, IN 3 pm
James Johnson; Holy Name Cathedral, Chicago, IL 3 pm
Jerome Butera & Enrique Arias, organ & piano; Park Ridge Community Church, Park Ridge, IL 3:30 pm
 Wolfe & Bennett, vocal duo; First Presbyterian, Arlington Heights, IL 4 pm
+Wesley Vos, Grace Hajek, with ensemble; First United Methodist, Woodstock, IL 3 pm
Jean Boyer; House of Hope, St Paul, MN 4 pm

30 OCTOBER
Douglas Manley; First Baptist, Jefferson City, TN 8 pm

31 OCTOBER
 Callahan, *The Harvard Service*; All SS Church, Atlanta, GA

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1 NOVEMBER

Christopher Herrick; St Thomas Episcopal,
St Petersburg, FL 4:30 pm

2 NOVEMBER

Thomas Clarke-Jones; Columbia University,
New York, NY noon
Stephen Hamilton, with orchestra; Church of
the Holy Trinity, New York, NY 8 pm

3 NOVEMBER

Peter Stoltzfus; Trinity Church, Boston, MA
12:15 pm

5 NOVEMBER

Gounod, *St Cecilia Mass*, with ensemble;
Woodfords Congregational, Portland, ME 4 pm
Peter Stoltzfus; Church of the Advent,
Boston, MA 5:30 pm
Chamber Music Gala; Immanuel Congrega-
tional, Hartford, CT 4 pm
Eleanor Fulton; Yale University, New Haven,
CT 8 pm
Patrick Allen; St Thomas Church, New York,
NY 5:15 pm
American Music Celebration; Trinity Church,
New York, NY
Robert Schneider; Cleveland Museum,
Cleveland, OH 2 pm
James Johnson; St George's Episcopal,
Dayton, OH

6 NOVEMBER

Todd Wilson; Bethel Lutheran, Madison, WI
7:30 pm
Huw Lewis; First United Methodist, Grand
Rapids, MI 4 pm
Wolfgang Rübsum; Concordia University,
Mequon, WI 3:30 pm
David Schrader; Pilgrim Congregational,
Duluth, MN 4 pm
David Whitehouse; Church of the Holy Inno-
cents, Hoffman Estates, IL 3:30 pm
Callahan, *The Harvard Service*; St Mary's
Cathedral, Peoria, IL

***John McGovern**; First Christian, Macomb, IL
4 pm
Thomas Trotter; Independent Presbyterian,
Birmingham, AL 4 pm
Christopher Herrick; Christ Church Cathed-
ral, New Orleans, LA 4 pm

7 NOVEMBER
Thomas Trotter; Epworth Euclid United
Methodist, Cleveland, OH 8 pm

8 NOVEMBER

Musica Antiqua of Maryland; St John's
Church, Washington, DC 12:10 pm

10 NOVEMBER

Robert MacDonald; Trinity Church, Boston,
MA 12:15 pm
Gerre Hancock; Concordia College,
Bronxville, NY 8 pm
Kim Heindel, harpsichord & organ; Christ
Lutheran, York, PA 7:30 pm
David Higgs; Second Presbyterian, Indi-
anapolis, IN
***Frederick Hohman**; Fourth Presbyterian,
Chicago, IL 8 pm

11 NOVEMBER

Richard Proulx, workshop; Grace Church,
Utica, NY 10 am
Kim Heindel, lautenwerk; Moravian College,
Bethlehem, PA 8 pm
Peter Hurford; Spencerville Seventh-Day
Adventist, Silver Spring, MD 4 pm
Erik Suter & Jared Johnson, workshop;
Christ Episcopal, Waukegan, IL 10 am (also
recital at 1 pm)
Festival Concert with Sir David Willcocks; St
Clement's, St Paul, MN 8 pm

12 NOVEMBER

Mozart, *Requiem*; United Church on the
Green, New Haven, CT 3 pm
Scott Dettra; Cadet Chapel, West Point, NY
3:30 pm
Carol Williams; St Thomas Church, New
York, NY 5:15 pm
Stephen Tharp; First Presbyterian, Allentown,
PA 4 pm
Jeffrey Brillhart; Ursinus College, Col-
legeville, PA 4 pm

Mary Fenwick; Emmanuel Lutheran,
Pottstown, PA 4 pm
French Romantic Organ Concert; St
Stephen's Lutheran, Lancaster, PA 2 pm
Robert Sutherland Lord; University of Pitts-
burgh, Pittsburgh, PA 3 pm
Rev John A. Canon, III; East Liberty Presby-
terian, Pittsburgh, PA 3 pm
Purcell Concert; St John's Episcopal, Hager-
stown, MD 7 pm
Boyd Jones; Duke University, Durham, NC 5
pm

Christopher Young; Covenant Presbyterian,
Charlotte, NC 7:30 pm

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm
Todd Wilson; Calvary Episcopal, Cincinnati,
OH 5 pm

James Johnson; Grosse Pointe Memorial
Church, Grosse Pointe, MI 4 pm
David Higgs; St James Episcopal, Birming-
ham, MI 4 pm

Three Choirs Festival; St Luke's Episcopal,
Evanston, IL 5 pm
Leon Nelson, with trumpet; First Presbyter-
ian, Arlington Heights, IL 4 pm
Frederick Swann; Independent Presbyterian,
Birmingham, AL 4 pm

13 NOVEMBER

John Stansell; St Mary the Virgin, New York,
NY 8 pm

15 NOVEMBER

Choir Concert; St Ignatius Loyola, New York,
NY 8 pm
Samuel Carabetta; St John's Church, Wash-
ington, DC 12:10 pm
Hindemith Festival; Millersville University,
Millersville, PA 8 pm
Peter Hurford; Cleveland Museum, Cleve-
land, OH 7:45 pm

16 NOVEMBER

Douglas Drake, with oboe & English horn;
Columbia University, New York, NY noon

17 NOVEMBER

Erik Suter; Trinity Church, Boston, MA 12:15
pm
Yale & Harvard Glee Clubs; Yale University,
New Haven, CT 8 pm
Le Triomphe de l'Amour; St Martin-in-the-
Fields, Chestnut Hill, Philadelphia, PA
David Whitehouse; Christ Church Cathedral,
Indianapolis, IN noon
The Hilltop Singers; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

19 NOVEMBER

Martin Haselböck; Yale University, New
Haven, CT 8 pm
Keith Reas, with flute; Madison Ave Presby-
terian, New York, NY 4 pm
David Drury; St Ignatius Loyola, New York,
NY 4 pm
Anne Warf; St Thomas Church, New York, NY
5:15 pm
Lee & Scott Dettra; Trinity Episcopal, Prince-
ton, NJ 4 pm
Douglas Cleveland; Calvary Episcopal, Pitts-
burgh, PA 7:30 pm
Michelle Hradecká; Cleveland Museum,
Cleveland, OH 2 pm
Kodaly, *Missä Brevis*; First Congregational,
Columbus, OH 4 pm
John Bryant; Divine Word Chapel, Techny, IL
4 pm
Cathedral Choir, with orchestra; Cathedral
Church of the Advent, Birmingham, AL 2:30 pm
James Diaz; Independent Presbyterian, Birm-
ingham, AL 4 pm

20 NOVEMBER

Cavalli, *Vespero della Beata Vergina*, with
orchestra; Sylvia & Danny Kaye Playhouse, New
York, NY 8 pm

22 NOVEMBER

Marvin Mills; St John's Church, Washington,
DC 12:10 pm

24 NOVEMBER

William Porter; Trinity Church, Boston, MA
12:15 pm

26 NOVEMBER

Leander Claffin; St Thomas Church, New
York, NY 5:15 pm

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Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
John Bryant; St Gall Church, Chicago, IL 4 pm
Douglas Cleveland; Fourth Presbyterian, Chicago, IL 6:30 pm
Marianne Webb; Independent Presbyterian, Birmingham, AL 4 pm
Alan Morrison, with piano; Christ Church Cathedral, New Orleans, LA 4 pm

29 NOVEMBER

Julian Goodwin; St John's Church, Washington, DC 12:10 pm

UNITED STATES

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15 OCTOBER

Renaissance Consort of Fort Worth; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm
Susan Ferré, with Turtle Creek Chorale; Meyerson Symphony Center, Dallas, TX 8 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
Martin Jean; Pasadena Presbyterian, Pasadena, CA 4 pm
Kathleen McIntosh, harpsichord; All SS Episcopal, Beverly Hills, CA 5 pm
Peter Hurford; First Congregational, Los Angeles, CA 4 pm

17 OCTOBER

David Craighead; Wichita State University, Wichita, KS 8 pm
Peter Hurford; Holy Trinity Episcopal, Midland, TX 7:30 pm

18 OCTOBER

Christopher Herrick; Colorado College, Colorado Springs, CO 8 pm

21 OCTOBER

Plymouth Music Series; Orchestra Hall, Minneapolis, MN
Gerre Hancock, improvisation workshop; First Presbyterian, Little Rock, AR 10 am
Wilma Jensen, workshop; Boston Ave United Methodist, Tulsa, OK 10 am
Sandra Soderlund, workshop; St Philip's-in-the-Hills Episcopal, Tucson, AZ 9 am

22 OCTOBER

Frederick Hohman; First Presbyterian, Lincoln, NE 4 pm
Gerre Hancock, hymn festival; Second Presbyterian, Little Rock, AR 8:30, 11 am
Carlene Neihart; Independence Boulevard Christian, Kansas City, MO 4 pm
Wilma Jensen; Boston Ave United Methodist, Tulsa, OK 5 pm
Christopher Herrick; Christ Church United Methodist, Tucson, AZ 4 pm
David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm
Thomas Murray; Trinity Church, San Francisco, CA 5 pm
 Against the Grain Ensemble; La Jolla Presbyterian, La Jolla, CA 4 pm

23 OCTOBER

Carole Terry; Southern Methodist University, Dallas, TX 8 pm

24 OCTOBER

Frederick Swann; First Presbyterian, Davenport, IA 7:30 pm
Douglas Cleveland; Arlington Heights United Methodist, Ft Worth, TX 7:30 pm
Thomas Murray; Westwood United Methodist, Los Angeles, CA 8 pm

26 OCTOBER

Mary Gifford; Episcopal Church of the Ascension, Lafayette, LA 7 pm

27 OCTOBER

*Annual Monster Concert; University of Houston, Houston, TX 7, 9 pm

28 OCTOBER

Phoenix Bach Choir; First United Methodist, Phoenix, AZ 8 pm

29 OCTOBER

Erik Suter; First Presbyterian, Ottumwa, IA 4 pm

John Obetz; First Presbyterian, Junction City, KS 4 pm

Ty Woodward; Pinnacle Presbyterian, Scottsdale, AZ 3 pm

Norah Buyers; St Mary's Cathedral, San Francisco, CA 3:30 pm

Christopher Herrick; Westwood Presbyterian, Los Angeles, CA 3 pm

30 OCTOBER

Olga Petrenko; Univ of Northern Iowa, Cedar Falls, IA 8 pm

2 NOVEMBER

Olga Petrenko; Cornell College, Mt Vernon, IA 8 pm

3 NOVEMBER

Estonian Philharmonic Chamber Choir, with orchestra; Ted Mann Concert Hall, Minneapolis, MN
 The American Boychoir; University of Redlands, Redlands, CA 8 pm

4 NOVEMBER

Frederick Swann, with ensemble; Concordia University, Mission Viejo, CA 8 pm

5 NOVEMBER

Ruth Onstad, with ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Santa Barbara Boys Choir; Our Lady of Sorrows, Santa Barbara, CA 3:30 pm
Susan Ferré; First Congregational, Oroville, CA 3 pm
Sandra Soderlund; University of California, Berkeley, CA 3 pm
Frederick Swann, with ensemble; St Andrew's Presbyterian, Mission Viejo, CA 4 pm
 The American Boychoir; Chandler Pavilion, Los Angeles, CA

7 NOVEMBER

The American Boychoir; St Paul's Cathedral, San Diego, CA 8 pm

10 NOVEMBER

Mireille Lagacé; St Mark's Cathedral, Seattle, WA 8 pm

11 NOVEMBER

The American Boychoir; St Philips in the Hills, Tucson, AZ

12 NOVEMBER

The American Boychoir; First Baptist, El Paso, TX
Thomas Trotter; First Congregational, Los Angeles, CA 4 pm

14 NOVEMBER

Frederick Swann; First Presbyterian, Ft Worth, TX 7:30 pm
Larry Smith; Palmer Memorial Episcopal, Houston, TX 7:30 pm

17 NOVEMBER

Delbert Disselhorst; Trinity University, San Antonio, TX 8 pm
Robert Glasgow; First Presbyterian, Oklahoma City, OK

18 NOVEMBER

Robert Glasgow, masterclass; First Presbyterian, Oklahoma City, OK 1:30 pm
 The American Boychoir; Cathedral Church of St John, Albuquerque, NM

19 NOVEMBER

Wolfgang Rübsum; Westminster Presbyterian, Lincoln, NE 5 pm
 Texas Christian University Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Alan Blasdale; St Mary's Cathedral, San Francisco, CA 3:30 pm

26 NOVEMBER

Archdiocesan Choir Festival; St Mary's Cathedral, San Francisco, CA 3:30 pm

27 NOVEMBER

***Frederick Swann**, workshop; Wichita State University, Wichita, KS 7:30 pm

28 NOVEMBER

Frederick Swann; Wichita State University, Wichita, KS 7:30 pm (also November 29, 10:30 am)

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Alan Thurlow; Portsmouth Cathedral, England 7:30 pm

18 OCTOBER
Roger Fisher; Notre Dame de France, London, England 7:30 pm
Heidi Emmert; Christ Church Cathedral, Ottawa, Ontario 7:30 pm

19 OCTOBER
TERENCE Charlston; St James Church, Clerkenwell Green (London), England

20 OCTOBER
Jane Parker-Smith; St Paul's Church, London, England 8 pm
Peter Hurford; University of Alberta, Edmonton, Alberta 3 pm

21 OCTOBER
Peter Hurford, lecture-demonstration; University of Alberta, Edmonton, Alberta 10 am

26 OCTOBER
Adrian Gunning; St James Church, Clerkenwell Green (London), England

27 OCTOBER
Gillian Weir; Bath Abbey, Bath, England 1 pm
Odile Pierre; St Paul's Church, London, England 8 pm

28 OCTOBER
Roger Sayer; Chingford Parish Church, Chingford, England 7:30 pm

29 OCTOBER
Peter Hurford; Westminster United Church, Winnipeg, Manitoba 2:30 pm

2 NOVEMBER
Philip Berg; St James Church, Clerkenwell Green (London), England

3 NOVEMBER
D'Arcy Trinklwon; St Paul's Church, London, England 8 pm

4 NOVEMBER
Robert Jones; Central United Church, Sault Ste Marie, Ontario 8 pm

6 NOVEMBER
Marcus Huxley; St Philip's Cathedral, Birmingham, England 1 pm

9 NOVEMBER
Peter Barley; St James Church, Clerkenwell Green (London), England

14 NOVEMBER
Andrew Lumsden; Portsmouth Cathedral, Portsmouth, England 7:30 pm

15 NOVEMBER
Bridget Marshall; Notre Dame de France, London, England 7:30 pm

16 NOVEMBER
James Johnstone; St James Church, Clerkenwell Green (London), England

17 NOVEMBER
Thomas Trotter; St Paul's Anglican, Toronto, Ontario

18 NOVEMBER
Thomas Trotter, masterclass; Deer Park United Church, Toronto, Ontario

20 NOVEMBER
Gillian Weir; Ulster Hall, Belfast, Northern Ireland 7:30 pm

23 NOVEMBER
Richard Pilliner; St James Church, Clerkenwell Green (London), England

29 NOVEMBER
Gillian Weir; Leeds Parish Church, Leeds, England 7:30 pm

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30 NOVEMBER
Gillian Weir; Day-School, University, Huddersfield, England 10 am
Gerard Brooks; St James Church, Clerkenwell Green (London), England

Organ Recitals

JAMES BARRETT with Christopher Cook, trumpet, Cathedral of Our Lady of Lourdes, Spokane, WA, May 14: *Toccata and Fugue in F*, S. 540, Bach; *O God, thou faithful God, Father, dwell in every heart*, Krebs; *O Filii et Filiae*, Dandriel; *Cortège et Litanie*, Dupré; *Concerto in D*, Tartini; *The Legend of the Mountain*, Karg-Elert; *All things bright and beautiful, Jesus loves me*, Lepke; *Fantasy and Fugue on "My Lord, what a morning"*, Tompson; *Symphonic with Interludes*, Callahan; *Toccata (Symphony No. 5)*, Widor.

JOHN A. DEEVER, Trinity Episcopal Church, Covington, KY, April 2: *Trumpet Tune*, Phillips; *Aria detto Balletto*, Frescobaldi; *Praeludium in e*, BuxWV 142, Buxtehude; *Suite on the Second Tone*, Clérambault; *Toccata and Fugue in d*, S. 565, Bach; *Variations on "Wondrous love"*, Barber; *Carillon de Westminster*, Vierne.

JUDITH HANCOCK, St. Thomas Church, New York, NY, May 14: *Sonata No. 3 in A*, Mendelssohn; *Concerto in d*, Vivaldi/Bach; *Suite*, op. 5, Duruflé.

DAVID HURD, St. Brigid Catholic Church, San Diego, CA, April 30: *Toccata in d*, BuxWV 155, *Te Deum laudamus*, BuxWV 218, Buxtehude; *Prelude and Fugue in b*, S. 544, Bach; *Te Deum*, op. 59, Reger; *Arioso and Finale*, Hurd; *Quatrième Sonate*, op. 61, Guilman.

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MICHAEL KLEINSCHMIDT; St. Thomas Church, New York, NY, May 7: *Dia-logue*, Marchand; *Récit de tierce en taille*, de Grigny; *Concerto in a*, S. 593, Vivaldi/Bach; *Moderato cantabile (Symphonie VIII)*, Widor; *Final (Symphonie VI)*, Vierne.

LORENZ MAYCHER, St. Thomas Church, New York, NY, April 23: *A Joyous March, Nostalgic Poem, Heroic Poem, Sonatina*, Sowerby.

DOUGLAS REED, with Joseph Hopkins, cantor; University of Evansville, IN, April 12: *O Mench, bewein dein Sünde gross*, Bach; *Victimae paschali laudes*, Plainsong, Held, Kloppers; *Transports de joie*, Messiaen; *Adoro te devote*, Dupré; *Résurrection (Symphonie Passion)*, Lainsong.

TAMARA SCHMIEGE, St. Thomas Church, New York, NY, May 21: *Moto Ostinato*, Eben; *Symphonie II*, Vierne.

CARL STAPLIN, St. Mark Lutheran Church, West Des Moines, IA, May 21: *Air, Gavotte I & Gavotte II (Suite #3 in D)*, Sinfonia (*Cantata #156*), *Prelude and Fugue in E-flat*, Bach; *Flötenuhr*, Haydn; *Chorale in a*, Franck; *Prayer (Suite Gothique)*, Boëllmann; *Final (Symphonie I)*, Vierne.

PETER STOLTZFUß, St. Thomas Church, New York, NY, April 30: *Passacaglia*, Frescobaldi, transc. Sowerby; *Whimsical Variations, Requiesscat in pace, Pageant*, Sowerby.

FREDERICK SWANN, Illinois College, Jacksonville, IL, April 28: *Fanfares to the Tongues of Fire, King, With tender joy, Up, up, my heart, with gladness, Now God be praised, Heavenwards in G*, 541, Bach; *Pavane, Prelude and Fugue in e*, S. 551, Bach; *Partita on "Christ ist erstanden"*, Purvis; *Toccata*, op. 59, no. 5, Reger; *The agony and despair of Dachau*, Siffer; *Jesus, still lead on*, Karg-Elert; *Fantasia and Fugue in G*, Parry.

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Michael Farris



Gerre Hancock*



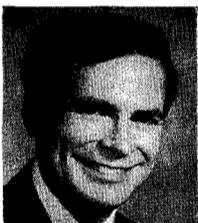
Judith Hancock



Martin
Haselbock +



David Higgs



Clyde Holloway



Peter Hurford



Marilyn Keiser



Susan Landale +



Olivier Latry +



Joan Lippincott



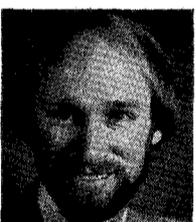
Thomas Murray



Peter Planyavsky +



Simon Preston* +



George Ritchie



Daniel Roth



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