

# THE DIAPASON

FEBRUARY, 1996



Christ Evangelical Lutheran Church, Staunton, VA  
Specification on page 18

# Here & There

**Carthage College** will hold its annual Organ Festival and Scholarship Competition on February 22-24, with guest organist Peter Bannister. The festival includes a recital and masterclass by Mr. Bannister, and a competition for a \$5,000 scholarship to the college. Gary Verkade is college organist. For information: Carthage College, Attn. Dr. Gary Verkade, 2001 Alford Park Dr., Kenosha, WI 53140-9984; 414/551-5859.

**The Midwest Historical Keyboard Society** will hold its annual meeting/conference April 25-27 on the campus of Washington University, St. Louis, MO. The conference will focus on the music of Carl Philipp Emanuel Bach, and includes sessions on the political history, the art and architecture, and the literature of mid-18th-century Germany, and a session on Bach's Hausmusik. Presenters include Darrell Berg, Seth and Maryse Carlin, Willard Cobb, and the Camerata of the 18th Century. Concerts and lecture-recitals will feature a variety of historical keyboard instruments—harpsichords, clavichords, fortepianos and organs. For information: Darrell Berg or Maryse Carlin, Music Dept., Box 1032, Washington University, St. Louis, MO 63130-4899.

The State University of New York at Buffalo will present **June in Buffalo**, a composition festival and conference, May 31-June 9. The schedule offers seminars, lectures, masterclasses, rehearsals and performances. Each invited composer will have his/her works performed and will work with the conference faculty. The deadline for applications is February 15. For information: Amy Williams, ph 716/645-2298; fax 716/645-3824.

The University of Michigan has announced its **Summer Harpsichord Workshops** taught by Edward Parmentier, July 15-19 and 22-26. The first workshop will feature all of Sweelinck's harpsichord music as well as selected pieces of Scheidt, Scheidemann and Schilt. The second workshop will focus on all of the solo harpsichord music of Handel. Music activities include private lessons, small-group work sessions, large-group performance classes, lectures, and informal group concerts. For information: Edward Parmentier, School of Music, The University of Michigan, Ann Arbor, MI 48109-2085; e-mail: eparment@umich.edu

**The 33rd Early Music Festival Bruges** takes place July 27-August 10, featuring an early music competition, exhibitions of musical instruments, interpretation courses, lectures, demonstrations, and recitals. Luncheon and evening concerts are mainly devoted to the Mediterranean World and the commemoration Austria "1000". For information: Festival Office, C. Mansionstraat 30, B-8000 Brugge, Belgium; ph (0)50/33-22-83; fax (0)50/34-52-04.

The 17th annual **Organ Study Tours of Europe** take place July 29-August 11, visiting Germany, Poland, the Czech Republic, and Austria. The schedule includes Frankfurt, Eisenach, Mühlhausen, Arnstadt, Weimar, Jena, Altenburg, Merseburg, Leipzig, Görlitz, Legnica, Wrocław, Prague, Brno, and Vienna. For information: Dirk Bakhuyzen, P.O. Box 7082, Grand Rapids, MI 49510; 616/534-0902.

The 15th International **Grand Prix de Chartres** takes place August 26-September 15, and is open to organists of any nationality born after January 1, 1961. The competition offers first prizes of 30,000 F in interpretation and improvisation; and second prizes of 10,000 F each. Candidates may compete in one or both disciplines. The jury

includes André Isoir, Jean-Charles Ablitzer, François-Henri Houbart, Marie-Louise Jacquet-Langlais, Jacques Boucher, Peter Hurford, Léo Kramer, Lionel Rogg, and Todd Wilson. The deadline for applications is April 15. For information: Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France; ph (33-1) 45 48 31 74; fax (33-1) 45 49 14 34.

**An international colloquium**, Giaches de Wert (1535-1596) and his time: Migration of musicians to and from the Low Countries (c. 1400-1600), takes place August 29-30 in Antwerp, Belgium, during the Laus Polyphoniae concerts of the Antwerp Flanders Festival. The colloquium is organized by the Alamire Foundation and the Antwerp Flanders Festival. For information: Eli Poppe, Ladeuzeplein 21, B-3000 Leuven, Belgium; ph 32-16-324661; fax 32-16-324691; e-mail: eli.poppe@arts.kuleuven.ac.be



Jerald Hamilton, Gary Marks, Marilyn Mason at the Wm. C. Hall competition



Jerald Hamilton, Scott Warren, Marilyn Mason at the Wm. C. Hall competition

**The Wm. C. (Bill) Hall Pipe Organ Competition** has announced the results from the April 1, 1995 competition. First place winner in the graduate division is Gary Marks from the University of North Texas; 1st place undergraduate is Scott Warren from the University of North Texas. The judges were Jerald Hamilton and Marilyn Mason.

**The Bach Festival of Philadelphia** is compiling a directory of similar organizations in the United States which sponsor festivals or series featuring the music of Bach. This could include actual societies such as that in Philadelphia as well as churches and schools that sponsor Bach marathons and the like. At present there are 30 organizations in the directory. Send information to Dr. Dennis Schmidt, The Bach Festival of Philadelphia, 8419 Germantown Ave., Philadelphia, PA 19118; e-mail: bach@libertynet.org  
Internet: <http://www.libertynet.org/~bach>

Details of the transition in management of the landmark **Wanamaker Store** in Philadelphia to the Hecht Co. are given in *The Stentor*, magazine of the Friends of the Wanamaker Organ, in its Vol. 4, No. 4 (Winter, 1996) edition. Hecht Department Store officials have made a commitment to the continuation of traditional recitals and concerts on the famous organ. Grand Court organist Peter Conte played the first recital at Hecht's on September 4, 1995.

# THE DIAPASON

A Scranton Gillette Publication

Eighty-seventh Year: No. 2, Whole No. 1035  
Established in 1909

FEBRUARY, 1996  
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the International Society for Organ History and Preservation

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622. Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$20; 2 yr. \$30; 3 yr. \$40 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$30; 2 yr. \$45; 3 yr. \$65. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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**Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.**

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For information: Friends of the Wanamaker Organ, Inc., 224 Lee Circle, Bryn Mawr, PA 19010-3726.



St. Paul's Chapel, Columbia University

**Columbia University** has announced the signing of contracts for a new four-manual console for its 1938 94-rank Aeolian-Skinner organ in St. Paul's Chapel. The new console will be built by Robert Turner of Hacienda Heights, CA, and installed by John L. Randolph of Leonia, NJ. Turner has recently com-

pleted twin five-manual consoles for St. Patrick's Cathedral in Manhattan. Randolph, curator of the chapel organ since 1971, recently served as consultant for the new Mander organ at St. Ignatius Loyola in New York. The new console will preserve the appearance of the original console while incorporating a solid-state multi-level combination action that will bring the Dome, Brustwerk, and Pedal additions of 1961 onto the piston system for the first time. It is scheduled for completion in the fall of 1997. George Stauffer has been Director of Chapel Music and Organist since 1977; Mary Monroe is Associate Organist, and Roger Lowther is Organ Scholar.

The Morning Choir of **Fourth Presbyterian Church**, Chicago, is featured on a new CD, *Christmas at Fourth Church*. The choir is under the direction of Dr. Morgan Simmons, organist and choirmaster of the church, with organists Mary Simmons, Jonathan Hall, and Margaret Kemper. The program includes 20 selections of carols, motets, and organ works by Handel, Victoria, Hassler, d'Aquin, Brahms, Howells, Mathias, and others. Available for \$20 postpaid: Christmas Music, Fourth Presbyterian Church, 126 E. Chestnut St., Chicago, IL 60611-2094; ph 312/787-4570.

**The Church of the Covenant**, Cleveland, OH, has released a new recording, *American Music*, with Todd Wilson, Organist/Director of Music, and Karen Holfkamp, Associate Choirmas-

ter. The Covenant Choir offers works by Sowerby, Manz, Ives, Hurd, King, Paulus, Hampton, Friedell, Hancock, and others. For information: The Church of the Covenant, 11205 Euclid Ave., Cleveland, OH 44106; ph 216/421-0482; fax 216/421-0605.

**The Christ Church Cathedral** Choir of Men and Boys (Indianapolis, IN) is featured on a new recording, *Into the Light*. The CD contains motets and anthems from several of the choir's European tours, recorded in cathedrals in England, Scotland, Germany, France, and Italy, and includes works of Mozart, Bruckner, Duruflé, Victoria, Byrd, Stanford, and Gabrieli. Available for \$12 postpaid: Cathedral Concerts, Christ Church Cathedral, 55 Monument Circle, Suite 600, Indianapolis, IN 46204.

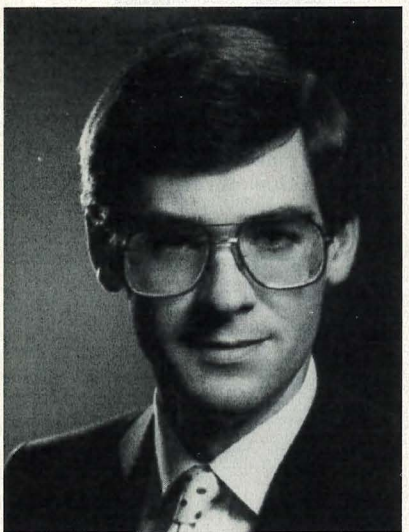
The Twin Cities premiere of Sowerby's Christmas cantata, *Christ Reborn*, was given by the choir of **Hamline United Methodist Church**, St. Paul, on December 10, 1995. The choir was directed by guest conductor Patricia Porter and accompanied by organist/choirmaster Randall Egan.



**Gloriae Dei Cantores at Rockefeller Center**

**Gloriae Dei Cantores** was featured at Rockefeller Center's tree lighting ceremony on December 5, 1995 in New York City. The choir premiered *A Christmas Garland* by Bruce Saylor, and accompanied Luther Vandross in Marcus Miller's new arrangement of "O come all ye faithful." The 40-voice choir tours extensively and sings weekly services and annual concerts at the Chapel of the Holy Paraclete, Orleans, MA.

**Albert Ahlstrom** is featured on a new recording, *Horatio Parker: 21 Organ Works*, on the Raven label (OAR-340). The program was recorded on the 1895 Müller & Abel organ at St. Joseph's Church, New York City, and includes a broad sampling of Parker's organ works. For information: Raven Recordings, P.O. Box 25111, Richmond, VA 23260.



**James Biery**

**James Biery** is featured on a new recording of organ works by Marcel Dupré on the AFKA label. The program was recorded on the 137-rank Austin organ at the Cathedral of St. Joseph in Hartford, CT, and includes Dupré's *Passion Symphony* and *Fifteen Pieces*.

Scott Kent was recording engineer. James Biery, who was appointed organist and director of music at the cathedral in 1989, holds degrees from Northwestern University and the FAGO certificate. For information: BKM Associates, Box 22, Wilmington, MA 01887.



**C. Griffith Bratt**

**C. Griffith Bratt**, AAGO, is celebrating 50 years as Organist/Choirmaster/Composer-in-Residence at St. Michael's Episcopal Cathedral, Boise, Idaho. He recently presented a recital of Bach's Advent and Christmas music as well as seasonal chorale preludes of his own composition. Dr. Bratt's latest publication, *Mysterioso Rosa Est*, for SATB, published by Paraclete Press, is featured on the Paraclete recording *This Worlde's Joie*, sung by Glorae Dei Cantores.



**Elizabeth and Raymond Chenault**

**Elizabeth & Raymond Chenault** celebrated their 20th anniversary as Organists and Choirmasters of All Saints' Episcopal Church, Atlanta, GA, on November 5, 1995. In addition to the parish honoring the Chenaults at the morning services and with receptions after each service, the choir commissioned and premiered a new anthem, *Hallelujah! Sing to the Lord a New Song*, by Bruce Neswick. In honor of the choir, the Chenaults commissioned a stained glass window, which was dedicated for the new All Saints' Chapel and crafted by Willet Stained Glass Studios of England. The window features St. Gregory the Great, remembered for his development of Gregorian Chant and for being the founder of the Schola Cantorum. The Chenaults and the All Saints' Choir continued their celebration by singing at Washington Cathedral on November 12. The duo is also completing their 20th year as choral directors and director of fine arts at the Lovett School in Atlanta.

**James Hammann** is featured on a new recording, *Alexandre Guilmant in America*, on the Raven label (OAR-330). Recorded on the 1894 Farrand & Votey organ at St. Martin of Tours Roman Catholic Church, Louisville, KY, the program includes works of Bach, Schumann, Mendelssohn, Lemmens, Dubois, and Guilmant. For information: Raven Recordings, P.O. Box 25111, Richmond, VA 23260.

**Marie-Louise Jacquet-Langlais** and **Fred Tulan** have edited the collection, *Hommage à Jean Langlais*, to honor the 90th birthday of the composer and the 100th anniversary of the AGO. Produced by Fred Bock and published by Langlais' last major American publisher, The H. T. FitzSimons Co., the collection includes works of Jean Guillou, Petr Eben, Jacques Charpentier, Naji Hakim, Marie-Bernadette Dufourcet-Hakim, George Baker, Frederick Swann, Joyce Jones, and Anthony Newman, along with the final unpublished solo organ work by Langlais. The Langlais piece is dedicated to Baker, who premiered the work in Washington, DC. Mme. Langlais has written a foreword, and the collection includes previously unpublished photos of the composer. Olivier Messiaen's brother, poet Alain Messiaen, is represented by his poem honoring the long friendship of Langlais and Messiaen. George Baker has recorded selections from the collection at St-Sulpice. FitzSimons is publishing the new volume as a sequel to its Langlais/Hakim collection, *Expressions*



**Kathleen Scheide**

**Kathleen Scheide** is featured on a new recording, *Liszt and Scheide*, on the Raven label (OAR-350). The program was recorded on the 1897 Hutchings organ at The Mission Church, Boston, and includes Liszt, *Ave Maria von Arcadelt*, *Evocation of the Sistine Chapel*, and *Weinen, Klagen, Sorgen, Zagen*; and Scheide, *Amazing Grace* and *Set for Organ*. For information: Raven Recordings, Box 25111, Richmond, VA 23260. During the past October, Scheide played recitals in Western Canada, including programs at First Baptist Church, Calgary, St. John's Anglican Cathedral, Saskatoon, and Holy Rosary Cathedral, Regina. The Calgary program featured the Canadian premiere of James F. Hopkins' *Deux Danses*. She is represented by Artist Recitals.



**Torvald Torén**

**Torvald Torén** is featured on two new recordings. *Swedish Organ Music* (Proprius PRCD 9123) includes works of Emil Sjögren, Erland von Koch, Otto Olsson, and Gunnar de Frumerie, recorded on the Gronlunds organ at Hedvig Eleonora Church, Stockholm. For information: May Audio Marketing, 10524 Lexington Dr., Suite 300, Knoxville, TN 12919. *Widor: Symphonie Gothique, Symphonie Romane* (Opus 3,

CD 8902) was recorded on the Akerman & Lund organ at Katarina Church, Stockholm. For information: fax 08-662-0096.

**Canticum Recordings** has announced the release of eight recordings by The Cathedral Singers, Richard Proulx, music director: *Proulx Conducts Proulx* (CD-260), *Music for Liturgy* (CD-283), *Rejoice in the Lord* (CD-290), *Alleluia, Song of Gladness* (CD-299), *In Sweet Rejoicing* (CD-323), *Sublime Chant* (CD-338), *God Never Sleeps* (CD-348), and *Gelineau—Psalms of David* (CD-357); \$9.95 cassettes, \$15.95 CDs, plus \$4.00 shipping and handling for first unit and \$.50 for each additional unit. For information: Canticum Recordings, 3727 Broadway, Kansas City, MO 64111.

**Sonos Music Resources** has introduced a series for church organists called "Trilude—Three Hymn Settings for a Sacred Service." Richard Elliott serves as compiler and editor. *Trilude No. 1*, by Robert Cundick (S-0281, \$3.95), and *Trilude No. 2*, by Rulon Christiansen (S-0282, \$3.95), are now available. For information: Sonos Music Resources, P.O. Box 1900, Orem, UT 84059; ph 800/950-1900; fax 801/225-0851.

**Thorpe Music Publishing** and **Theodore Presser Company** have announced the publication of Daniel Pinkham's *Passion Music*, consisting of four motets for Holy Week: *In Monte Oliveti* ("Atop the Mount of Olives," 1½ minute work based on Matthew 26:30, 41-42, 392-03040, \$1.30); *Tristis est Anima Mea* ("Sorrow is breaking my heart," 3¾ minutes, based on Matthew 26:38, Mark 14:34 and 14:41, 392-03041, \$1.50); *O Vos Omnes* ("O all you who pass along the highway," 1¼ minutes, Lamentations 1:12, 392-03042, \$1.30); and *Vinea Mea Electa* ("O my beloved vineyard," 2¼ minutes, Isaiah 5:1-7, 392-03043, \$1.50); both Latin and English provided. For information: 610/525-3636, ext 41.

**Early Music America**, the non-profit organization devoted to early music in North America, has announced the publication of *Early Music America*, a new quarterly magazine. The quarterly, edited by James Gollin, profiles the performers, instrument-builders, educators and others involved in the early music field. The first issue includes an article on the music in the film *Jefferson in Paris*; a profile of the late Thomas Binkley; a look at performance practice issues by Ross Duffin; an annotated list of recordings of Hildegard van Bingen; and a column by James Keller. *Early Music America* is the successor to *Historical Performance*, a semi-annual journal aimed at early music specialists. For information: Early Music America, 11421½ Bellflower Rd., Cleveland, OH 44106; 216/229-1685.

**Selah Publishing** has announced the release of a new two-volume videotape, *The Art and Craft of Playing Hymns with Sue Mitchell-Wallace*. Begun four years ago, the tape is a joint production of Selah and The Hymn Society in the United States and Canada, and includes three hours of instruction and interviews with Paul Westermeyer, Carol Doran, Carl Daw, Hugh McElrath, and others. In addition to a discussion of technical aspects such as registration, phrasing and articulation, there are sections devoted to introducing new hymns, practicing, and the pastoral role of being an organist and playing hymns. Selah also offers a 44-page workbook to accompany the video. For information: Selah Publishing Co., 58 Pearl St., P.O. Box 3037, Kingston, NY 12401-0902; ph 914/338-2816; fax 914/338-2991.

**Randall M. Egan**, Publisher of Music, Ltd., has issued its 1996 catalog. Included are some 300 choral, organ,

brass, and vocal titles by Canadian, British, and American composers. The Egan Co. is in its 24th year. For information: Randall M. Egan, Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

**The Music Sales Group** has announced a reorganization of the distribution of its foreign educational catalogs. Effective January 2, 1996, the Chester Music Catalog of London, England, and the Edition Wilhelm Hansen catalog of Copenhagen, Denmark, are distributed and sold by Shawnee Press, Inc., 49 Waring Dr., Delaware Water Gap, PA 18327; 1-800/962-8584.

**Amadeus Press** has announced the release of a paperback edition of *Baroque Music Today: Music as Speech, Ways to a New Understanding of Music* by Nikolaus Harnoncourt. The new edition includes an index and updated discography; \$14.95 plus \$4.50 shipping; Amadeus Press, 133 S.W. Second Ave., Suite 450, Portland, OR 97204-3527; 503/227-2878. (See the review by James B. Hartman of the 1988 edition, *THE DIAPASON*, June, 1989, pp. 6-8.)

**Greenwood Press** has announced the release of *William Mathias: A Bio-Bibliography*, by **Stewart R. Craggs**. The work provides up-to-date and comprehensive details of the composer's life work, and includes a biography, a complete list of works and performances, a discography, and an annotated bibliography; 264 pages, \$65.00. For information: Greenwood Press, 88 Post Rd. W., P.O. Box 5007, Westport, CT 06881-5007; 203/226-3571.

A new **Ahlborn-Galanti** Chrochler III was played in a special concert by Hector Olivera on November 13, 1995 at Holy Ghost Church in Wood Dale, IL. The instrument is a three-manual electronic organ with digital wave sampling technology. For information: Classic Organ and Sound Co., 103 W. Prospect Ave., Mt. Prospect, IL 60056; 708/577-8800.

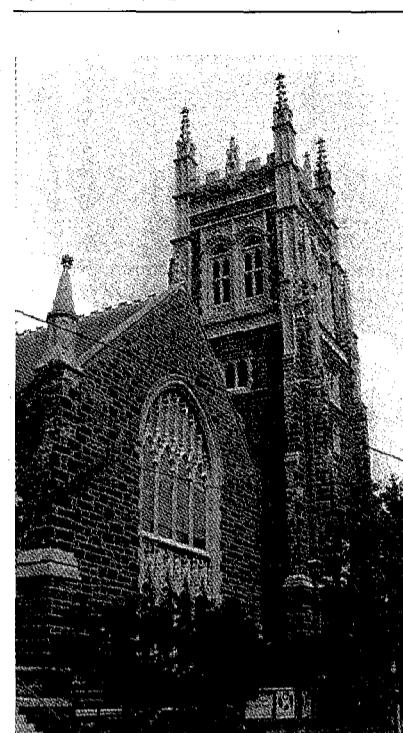
A three-manual **Allen** digital computer organ was used for the mass celebrated by Pope John Paul II at Giants Stadium in East Rutherford, NJ, during the pontiff's recent visit to the United States. The installation utilized external speaker cabinets with microphones to send the sound over two public address systems. That instrument is now permanently

installed in St. Paul the Apostle Roman Catholic Church in Irvington, NJ.

The October 13, 1995 issue of *The Chronicle of Higher Education* included an article on Lewis and Clark College student **Scott Johnson**, entitled "Student, Scavenger, Organ Builder." The article describes Johnson's senior project: building a concert organ from used, scavenged components. He reportedly devoted 1600 hours to the project and installed the organ in a loft above the stage of the college music building's auditorium. "By mixing and matching 1,400 pipes, some as tall as 16 feet, from many organs, he has created an instrument he describes as 'romantic, with a lush but solid tone' . . . Mr. Johnson has hauled to the campus . . . more than five tons of pipes, blowers, consoles, and other organ parts, sometimes strapped to the side of a friend's Volkswagen minibus." The article states that the organ has "a madcap aspect. Pipes lean at odd angles amid tangles of other components, wiring, and duct tape." He apparently graduated last May, but continues working on the organ to get it into playable condition.

## Carillon News

by Brian Swager



First Methodist of Germantown, Philadelphia

### Profile: Germantown, PA

In Philadelphia's historic Germantown on Germantown Avenue at High Street stands the First United Methodist Church of Germantown. In the tower hangs the 50-bell Shelmerdine Memorial Carillon.

The Shelmerdines were industrial people. Their mansion, built in 1900, is three blocks from the church, replete with marble, gold dentils, stained glass, and all the ornate woodwork and crystal chandeliers one could ever dream of. They gave the tower in 1896 in memory of a young son who drowned and gave the carillon in memory of a second son who had died at age 43 in 1923. An inscription reads: "To the glory of God and in loving memory of Thornton S. Shelmerdine (1880-1923). A gift of his father and mother, Mr. and Mrs. William H. Shelmerdine."

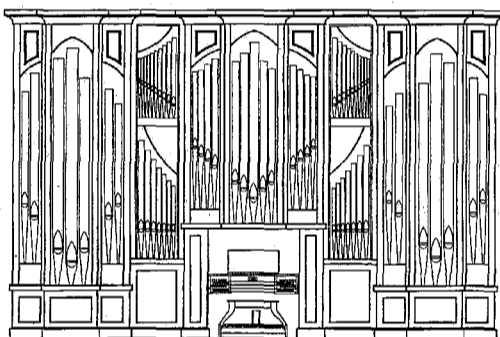
Originally, the carillon comprised 63 bells for 48 notes, the highest 15 pitches having two bells per note. The bourdon was a 6,720-pound Bb, keyed to C. The bells were cast by John Taylor & Sons in Loughborough, England, and dedicated May 8, 1927. The 15 duplicate bells were eventually disconnected. In 1989 two new treble bells cast by Petit & Fritsen of Aarle-Rixtel, The Netherlands, were added to the top of the range, and the bells were keyed to concert pitch. The compass is now Bb<sub>1</sub>, C, then chromatic to c<sup>3</sup>.

Bernard Mausert was the first carillonist at First United Methodist. W. Lawrence Curry played there for many years, from 1931 to 1965. James B. Angell, Robert Kleinschmidt, Robert Benner, Frances Rodgers, and Eloise DeHaan complete the list of carillonists through 1979 when the current carillonist—Janet Tebbel—began. A frequent recitalist in the earlier years was the Belgian Anton Brees, and his compatriots Jef Denyn and Staf Nees also performed in Germantown.

First United Methodist is currently celebrating its bicentennial and the centennial of the building. The church has 18 Tiffany windows including the large "Resurrection Mom" in the west end. The church office building is a historic tavern built in 1748; George Washington and Lafayette both slept there! The church is on the main street of historic

# PITTSBURG STATE UNIVERSITY

*celebrating the arrival  
of Opus 106 C.B. Fisk*



## 1996 International Organ Festival

**March 11-13**

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Germantown, which was founded in 1689. The tower is over the Germantown well, which was the site of the reading of the first ecclesiastical protest against human bondage in the New World. Francis Daniel Pastorius read the testimony which was used 150 years later as the inspiration for the Emancipation Proclamation. The church has been an activist church in social justice issues since the mid 60s. It is a sanctuary church, a reconciling congregation, and part of a network of churches that hosts homeless families on a rotating basis. The church is partnered with a peasant cooperative in Haiti. Prominent preacher and author Reverend Theodore Loder has been the minister for 34 years.

The carillon is played occasionally on Sunday mornings after the service by volunteer carillonneur Janet Tebbel. There is a series of five guest recitals in June and July, and there is special carillon music on the fourth Sunday in Advent and on Easter morning.

## American Institute of Organbuilders

San Jose, CA  
October 8-11, 1995

Organ restoration topics were featured prominently at the 1995 AIO convention in San Jose. Monday's lectures included Jonathan Ambrosino's overview of Bay Area organbuilding and Edward Millington Stout's video presentation of his 1886 Odell restoration for St. Joseph's Cathedral in San Jose. The group then travelled to the cathedral for a recital by James Welch, which included a number of shorter pieces appropriate to the organ's vintage.

Wednesday's schedule featured a trio of lectures and a provocative panel discussion by restorers Nelson Barden of Boston University and Joseph Dzeda and Nicholas Thompson-Allen, both of



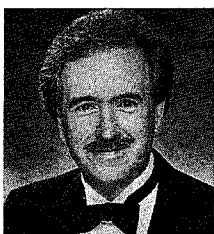
Yale University. Mr. Barden identified both myths and mistakes in the search for an honest restoration perspective. Mr. Dzeda narrated a video demonstrating Aeolian-Skinner re-leathering techniques, and Mr. Thompson-Allen discussed Skinner pipework restoration.

MIDI and acoustics were the other featured topics, and presenters included James Gruber, Christian Elliot, Ewart "Red" Wetherill, and Robert Mahoney. Gene Bedient also spoke about effective time management for organbuilding

firms. John Tyrrell, former president of Aeolian-Skinner, concluded the convention with a poignant banquet speech.

Convention tours included a visit to the Schoenstein shop in San Francisco and to Stanford University's Memorial Church, where Robert Bates played three organs: the 1901 Murray Harris, the 1984 Fisk, and the just-arrived 1995 Fritts. At the closing banquet, certificates of appreciation were awarded to convention committee members Stephen Leslie (chairman), Stephan Repasky and Scott Nelson (program), Roger Inkpen (registrar), Mark Hotsenpiller (treasurer), Mark Austin (brochure), John Hupalo (exhibits), and William Visscher (tours). Four members who successfully completed AIO examinations received their certificates: Richard Houghten, Michael Johnson, René Marceau, and Joseph O'Donnell. Scholarship recipients included David Peckham, recipient of the ATOS David L. Junchen Technical Scholarship.

—Howard Maple



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



**Nancy Joyce Cooper**  
*Organist/Lecturer*  
Visiting Assistant Professor of Music  
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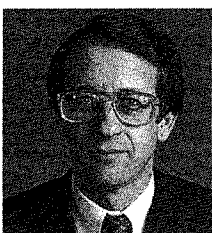


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## Music for Voices and Organ

by James McCray

### Lent, Holy Week, and Easter

I like to compare prayer to the wind. You cannot actually see the wind, but you can see the results of it.

Rosalind Rinker

In a 1988 double-blind study at the U. of California, San Francisco, cardiologists randomly divided 393 hospitalized heart patients into two groups. One was prayed for (by volunteers who did not know them), the other was not. The patients who received prayer had less complications and needed less medical intervention. In a recent Virginia poll, over 14% of adults said they had been healed either by prayer or a divine source.

Joan Wester Anderson

Stravinsky's conversion to Christianity happened in the 1920's. Two incidents, both associated with answered prayers, led to his Christian faith. He was to play his *Piano Sonata* on an important recital, but developed an abscess on his right forefinger; Stravinsky prayed for help. Even on the night of the concert the problem continued. Stravinsky said, "My finger was still festering when I walked onto the stage at the Teatro La Fevica, and I addressed the audience, apologizing in advance for what would have to be a poor performance. I sat down, removed the little bandage, felt that the pain had suddenly stopped, and discovered that the finger was—miraculously, it seemed to me—healed." (*Dialogues and a Diary*).

Lent is a time of praying. For 40 days Christ found a spiritual strength through prayer. For us, it is a time of reflection and, to some degree, a period of anticipation. The scripture lessons during this time often concern contemplation and/or atonement. The music tends to be slower, less celebrative, and almost always thoughtful in nature. The word Lent comes from the Old English *lencten* which means spring, and it is easy to see that the pronunciation of that word suggests lengthening which is precisely its non-religious meaning; Lent is a time of lengthening days of spring.

With the arrival of Easter, the winter blues seem to disappear, the warmer weather returns and raises attitudes, and most people tend to move into a stage of renewal. Certainly, the music of Easter has a festive nature. Brass, percussion, fast tempos, bravura sounds, etc. all blend into a time of celebration. The word Easter may be traced to the old Germanic goddess of the dawn (and/or spring). The connection is with "east," where the dawn comes up.

As you plan for this special time of the church year, it should be remembered that from the darkness of Ash Wednesday through the bright sunshine of Easter we experience significant changes in our weather, in our disposition, and most importantly in our Christian understanding. Easter IS the high point of the church year, and it comes after 40 days of internal examination. Choose music that will help your congregation and choir find their way from the wilderness into that "eastern" dawn.

### Lent

**These Forty Days (A Lenten Hymn), Zollene Reissner. SATB and keyboard, Coronet Press of Theodore Pressner, 392-41990 (M-).**

Using the hymn tune *Heinlein*, Reissner's setting combines a Lenten message with interludes of *Kyrie eleison*. The music is memorable, relatively easy, yet very effective. There is one brief unaccompanied section, but usually the keyboard provides a comfortable background for the singing. Very useful.

**O For A Closer Walk With God, Charles V. Stanford (1852-1924). SATB and organ, Collegium Music Publications, CCS203, \$1.15 (M).**

This is from a new publisher whose music is of very high quality (order from: PO Box 31366, Omaha, NE 68131). Many of the works have appeared on John Rutter recordings. This setting is quietly sensitive with the organ on two staves and the vocal lines tuneful with some chromaticism. Using the Cowper text, Stanford's anthem is based on the *Scottish Psalter* melody of 1635. Lovely, tranquil music.

### Holy Week

**Jesus, Gentle Lamb, Lloyd Larson. SATB and keyboard, Beckenhorst Press, Inc., BP1470, \$1.25 (M).**

Appropriate for Good Friday, this text tells the crucifixion story. The choir often sings the melody in unison and then breaks into four parts. The tempo is somewhat free; the keyboard is supportive and at times somewhat soloistic with busy countermelodies heard between the phrases. This is a useful, somewhat dramatic setting that is sure to please everyone.

**Tristis Est Anima Mea, Daniel Pinkham. SATB with optional organ, or string quartet, or orchestra, Thorpe Music Publishing of Theodore Presser Co., 3929-03041, \$1.50 (M+).**

This is one motet from a new set titled *Passion Music*. The others include: *In Monte Oliveti*, *O Vos Omnes*, and *Vinea Mea Electa*. Both Latin and English performing texts are provided. There are moments of harsh dissonance as the

lines weave contrapuntally through the voices. The optional accompaniment is lean and used primarily to assist with selected pitch areas. There is a real sense of drama in this setting, and Pinkham suggests the set is reminiscent of the Passion motets of Poulenc. These four expressive settings are published separately; each is about 3 minutes duration. They will require a solid choir, but are conceived so that they are not "overly" difficult. Highly recommended.

**Three Motets For The Paschal Feast, Eugene Castillo. SATB divisi unaccompanied, Augsburg Fortress, 11-10534, \$2.00 (D-).**

The three works were composed for the liturgies of the Triduum: "Therefore let us glory" (Maundy Thursday), "O Cruc" (Good Friday) and "Surrexit Christus" (Easter). They use challenging choral techniques and have extensive use of divisi, often with dissonance. The last movement has a flute or oboe part; all are in English. These settings will require choirs of competent singers with keen ears. Very effective music for advanced groups.

**O Vos Omnes, Rene Clausen. SATB/SATB, Mark Foster Music Co., MF420, \$1.80 (D-).**

This double choir motet incorporates the Lutheran chorale, "O Sacred Head Now Wounded." The texts used are in Latin, English, and Hebrew and add to the spiritual universality of the music. The music, at times, has free rhythms in which each singer chants independently fragments of the text. The setting uses full vocal ranges and has brief solos within. Difficult but effective music.

**The Seven Words of Christ on the Cross, Heinrich Schütz (1585-1672). SSATB with strings and organ, Concordia Publishing House 98-1621, \$1.60 (M).**

This famous work for Good Friday employs several soloists (evangelist, thief, etc.) to help tell the story. It is filled with numerous brief sections for soloists and for strings; the actual choral writing is limited. Only an English text is given. Highly recommended.

### Easter

**Fanfare and Hymn for Easter Morning, Paul Sjolund. SATB, congregation, brass quartet, and percussion, Fred Bock Music Company, BG0490, no price given (M).**

This is a festive setting of "Christ the Lord is Risen Today." The instrumental fanfare has a bravura quality that begins with a timpani roll and moves through spirited brass phrases. The four verses of the familiar tune are used with the final one coupled with the brass fanfares and a soprano descant which lead to the opening instrumental area for the closing. Exciting and certain to start any Easter service with a joyous mood.

**Jesus Is Risen, Jan Paige. SATB and keyboard or handbells, Harold Flammer of Shawnee Press, A6992, no price given (E).**

Designed for a small church choir, this lyric setting has several verses which maintain the melody but move through variations. The keyboard/handbell part is easy and serves as a background for the singers. Easy, uncomplicated, and immediately attractive music.

**Christ, The Lord, Is Risen, Joan Pinkston. SATB, keyboard, with optional trumpet and/or children's choir, High Street Music (Beckenhorst Press), JH543, \$1.40 (M).**

This happy anthem has several verses with alleluia refrains, and in the middle uses the familiar hymn, *Lyra Davidica*, in which the congregation joins the singing. The keyboard is easy, and often the trumpet merely plays a melodic countermelody. Easy enough for most choirs.

## Book Reviews

**Performing Music: Shared Concerns, by Jonathan Dunsby. Oxford: Clarendon Press, 1995. 104 pages. \$24.00.**

Performance practice refers to the conventions and knowledge that assist a performer in creating a performance, including everything that goes beyond what is unambiguously specified in the notation (in itself fundamentally incomplete), including knowledge that is transmitted orally.<sup>1</sup> The subtopics of the field include: notation and editions, unwritten notes, sonority, instruments, forces, pitch, tuning, tempo, rhythm, and dynamics.<sup>2</sup> Although attention to this aspect of musicology has increased in the 20th century, it has been accompanied by divergent views of the nature of musical composition, the wider repertoire of today's performing musicians, disagreements about departures from known historical styles or the composer's intentions, the realization that blind adherence to historical precedents does not necessarily produce a good performance, and the effects of recent compositional forms and changes in performing styles on the aural education of the listener.

Perhaps in the belief that the title of the book makes its purpose self-evident, the author's only explicitly stated objective is to "put forward basic ideas about what the musician is probably doing" (p. 9). The first three chapters provide a background for the discussion of musical performance: the writer's views on thinking about music and on the role of chance in musical performance; the question of a "discipline" of performance studies; and the role of feelings, instinct, and intelligence in understanding the artistry and mystery of music. Two historically juxtaposed issues are the recent trends in attempts to understand structure and effect, and competing cultural pressures of the past (specifically, the Romantic legacy) and present. To conclude, two interrelated topics deal with sound as a function of time, and how it is brought to life through design.

In a departure from the customary focus on the mechanics of performance in recent literature, the author's approach involves a recognition of the role of the unconscious mind, and how chance, contingency, and illusion function in both musical performance and musical perception. The orientation is therefore psychological, although the book is not a psychological treatise. At the same time, it raises important conceptual and epistemological issues, but the book is not a philosophical treatise, either. Unlike either of these two relatively self-contained fields, music perfor-



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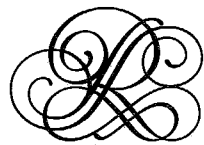
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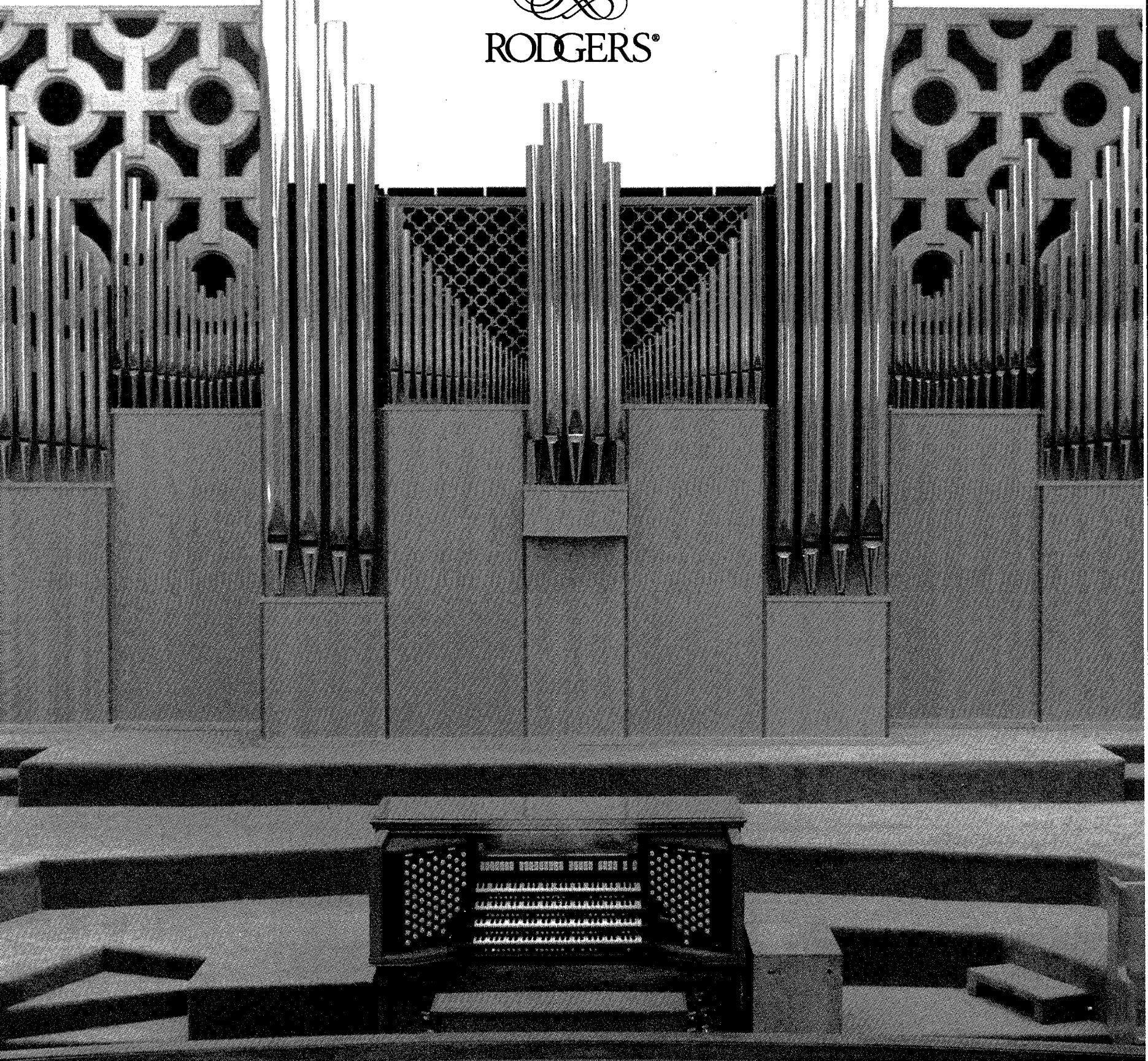
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mance cannot be described as a "discipline," in the sense of being a received body of knowledge. The shifting nature of this fragmentary area of inquiry, the lack of correspondences between its analytical and performance aspects, and the unclear meanings of crucial concepts are among the challenges that beset attempts to bring together the scholarly and the practical branches of music, which this book attempts to do. Part of the problem lies in the tendency of some musicians to resist conceptual intrusion into an area often thought of as one of blissful spontaneity, inscrutable mystery, incommunicable artistic knowledge, and ecstatic aesthetic experience.

Some attempts to free music from these idealistic preconceptions are made in the complementary chapters on recent thought and the Romantic legacy. While admitting that the performer is the link between the composer and the listener, Dunsby is highly critical of formalist, structuralist, impressionist, literary, or quasi-philosophical approaches to this triadic relationship, arguing that we should "recognize the inevitability of the coexistence of music and discourse, and not shy away from it into the retreats of fragmentary subdisciplines, with mute performers, and arid commentators" (p. 46). The uncompromising Romantic tradition, with its idealistic notions of ecstatic, transported performance, is a further barrier that must be recognized by both performers and audiences alike.

In the penultimate chapter, some of the mysteries of music are explained by the notion of "micro-aural timing" to link acoustical phenomena with the intuitive aspects of performance and perception. In this approach, timing deformation is the decisive factor in explaining the illusion of simultaneity in instrumental ensemble playing, the anticipation of the bass line in pianistic melodic projection, the commencement of vibrato in violin playing, and the subjective loudness in crescendos and diminuendos. The design of music—sometimes called form—is the larger level where hidden structural elements, intuitively understood by talented performers, can be brought to light by careful musical analysis. A phrase-by-phrase analysis of a short piano piece by Stravinsky shows how details conform to the conception of the whole. The conclusion is that both players and listeners are seeking "plenitude," another term for fullness in the experience of design in music.

There are many highly intriguing and important insights into the composer-performer-listener relationship<sup>3</sup> in this book, and their frequency and significance increases in later chapters. On the other hand, the earlier chapters are less focused insofar as they are plagued by meandering excursions, in a free-association style, through remotely connected topics. In part, this may be due to the author's deliberately chatty, informal, first-person style, or it may reflect his

assumptions about the level of intellectual comprehension of a diverse lay audience of "busy students or people on commuter trains" (p. 1). However, this does not excuse faulty paragraph and sentence construction,<sup>4</sup> and an erratic, discursive style that hinders easy comprehension; all of this points to a need for more discriminating and critical editing.<sup>5</sup> Even recognizing the difficulties of describing in language certain experiences in musical making and appreciation often regarded as ineffable, the seriousness and importance of the topic demands a more orderly and coherent treatment throughout. The highly relevant reference list of 59 publications in the fields of music theory and history, philosophy, psychology, and musical aesthetics suggests the possibility of such an achievement.

A final but not inconsequential matter for the consumer: the price of the book, which figures out to 23 cents per page, does not compare favorably with the average cost of 12 cents per page of the other books reviewed in this journal during the past year. Is this an indication of escalating publishing costs generally, or a reflection of the negative effects of economies of scale in this very short book?

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

#### Notes:

1. *The New Harvard Dictionary of Music*, 1986 ed., s.v. "Performance practice." This article includes a bibliography of 21 books on the topic up to 1985, beginning with Arnold Dolmetsch, *The Interpretation of Music of the XVII and XVIII Centuries Revealed by Contemporary Evidence* (London: Novello, 1915), a pioneer work in this field in England. Two more recent works reviewed in THE DIAPASON by the present writer are: Fernando Valenti, *A Performer's Guide to the Keyboard Partitas of J.S. Bach* (New Haven: Yale University Press, 1989), December 1990; Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford: Clarendon Press, 1993), November 1994. Dunsby dismisses Valenti's book thus: "It is like a newspaper article, one person's view, devoid of cultural support, as if two centuries of painstaking research can count for nothing, including directly relevant case studies, . . ." (p. 45). While the "one person's view" assessment is correct in that the book is the result of many years of studying and teaching Bach's keyboard partitas, the deliberate form of a dialogue between teacher and student combines both analytical and aesthetic approaches, a feature that is consistent with Dunsby's general position on the desirability of uniting the scholarly and intuitive aspects of music making.

2. The list is derived from *The New Oxford Companion to Music*, 1983 ed., s.v. "Performance Practice," where each is discussed briefly.

3. Dunsby has a well-founded high regard for the book by Roger Sessions, *The Musical Experience of Composer, Performer, Listener* (Princeton, NJ: Princeton University Press, 1950; subsequent printings by Atheneum from 1962), a set of lectures delivered in 1949 at the Juilliard School of Music, New York.

4. For example, there are a number of run-on passages consisting of sentences of 10–15 lines (100–130 words) in length: pp. 14, 20, 21, 92.

5. In addition, the assertion that most of Plato's *Republic* is devoted to the question of the proper place of art in society (p. 30) is erroneous. Only four of 39 chapters of this work touch on the "art" of poetry, apart from a few references elsewhere to the place of the Form of Beauty in the education of the leaders of Plato's ideal society. The only explicit references to music are found in the discussion of the expressive qualities of the various Greek modes (ch.

9, sec. 3, 398c–400c) and in the account of the aim of education in poetry and music (sec. 4, 400c–403c).

**Peter Hill, editor. *The Messiaen Companion*. Portland: Amadeus Press, 1995. (First published by Faber and Faber, London, 1994.) \$24.95. (1-800/327-5680)**

By the time of his death in 1992, Messiaen was revered as a 20th-century sage. Concerts and festivals of his music hosted him throughout Europe, Japan and Australia, as well as North America, and he was the subject of many interviews and television programs. Today, his early reputation as an odd, isolated figure lingers amongst critics in journalism and musicology, but the concert-going public gives increasingly enthusiastic receptions to his music.

This trend towards uncritically admiring acceptance, though still far from that accorded the familiar 20th-century musical monuments, led Peter Hill, the eminent and gifted British pianist based at the University of Sheffield, to re-examine Messiaen's output in order to sense "its power to startle and amaze." As well as contributing two essays, he has found fertile ground in Britain in the thoughts of twelve performers, composers and musicologists who were close to Messiaen himself or who knew his large output well. The resulting portrait is completely new to the Messiaen literature: many viewpoints under one cover, often from the perspective of experiences by longtime players of his music, rather than the more familiar vantage points of theoretical analysis, musical criticism or biography. Hill and companions bring to life the picture of an uncompromising genius whose individuality expressed itself not only in his own music, but also cherished it in the compositions and performances of his students.

Several of the contributors are luminaries whose very names in the Table of Contents invite immediate skimming. Wilfrid Mellers follows the implications of Messiaen's theology beyond orthodox Catholic faith to strands of oriental philosophy, medieval alchemy and a "desire to recover a 'matriarchy' that worships the White goddess . . ." Pierre Boulez pays tribute in ". . . that sudden feeling of attraction to a master of whom one knows . . . that it is he, and only he, that is going to reveal you to yourself." Paul Griffiths, critic for *The New Yorker*, and the author of *Olivier Messiaen and the Music of Time* (1985), outlines and defines the essentials of the opera *Saint-François d'Assise*, and explores Messiaen's last expressions of colour and time in *Eclairs sur l'au-delà*, the score of which was completed barely two weeks before he died.

Organized chronologically in two parts, the book offers commentary on the works according to medium: organ, piano, solo voice, orchestra. Anthony Pople introduces Messiaen's musical language as one that represents, rather than describes, narrates or expresses,

finding its origins in the literary family background from which Messiaen came (his mother was a poet and his father a translator of the complete Shakespeare).

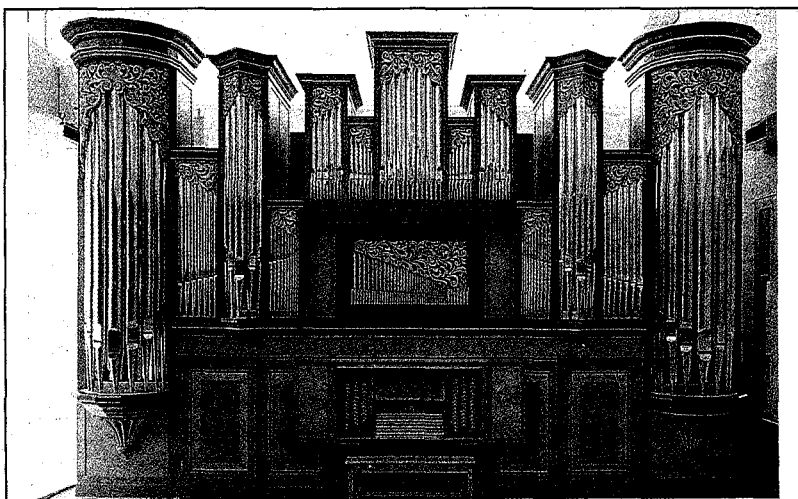
John Milsom and Gillian Weir deal with the organ music. Milsom places the organ as the progenitor of Messiaen's language, and, in the music to 1951, perceives a path parallel to and a strong influence on composers of *musique concrète*. Gillian Weir gives invaluable insights into performance of the works from 1960 on (she played them for Messiaen), and eloquently fathoms Messiaen's understanding of the organ's power to sustain in the emotional pull that runs through *Méditations sur le mystère de la Sainte Trinité*.

In addition to an introductory chapter, Peter Hill himself discusses the piano music in language the equal of his own virtuosic, expressive playing of the music. Malcolm Hayes, in discussing the instrumental and choral music up to 1948, observes how Messiaen's unmistakable style manifested itself in his earliest attempts. In the orchestral music of the 1950s and 1960s, Malcolm Troup penetrates Messiaen's genius for transcription, especially in his discovery of the sound world of Japanese music. The renowned singer Jane Manning fills a large gap in the Messiaen literature in sharing her insights into the song cycles and the techniques required for their performance.

Separate essays each discuss the huge works of summation. Mellers lucidly traces the interlacing threads of theology, mysticism, and sensuality that create the tapestry of *La Transfiguration*. In *Des Canyons aux étoiles*, Richard Steinitz discusses in depth Messiaen's place in the procession of nature poets from the Romantics on, but finds weaknesses in Messiaen's musical evocation of the marvels of Bryce Canyon.

An "Interlude," as Hill titles it, situates itself in the book after the works written up to 1950 (a point of radical change in Messiaen's output)—here, other aspects of Messiaen's mode of expression such as colour, birdsong, mysticism and theology, and the end of time as expressed in the *Quatuor*, each receive an essay's study. The most personal area of the book rounds out the "Interlude" in interviews with Pierre Boulez, George Benjamin and Peter Hill himself, all of whom studied with Messiaen, concluding in a conversation of candor and devotion with Yvonne Loriod in which she reveals hitherto unpublished information, including the subject of the seven volumes of the long-awaited *Traité de rythme*.

The book tackles some of those vexing questions that Messiaen performers wrestle with. First, Messiaen's own recorded performances show wild departures from what is printed in the score—there is a freedom that is so individualistic as to elude anyone who did not work directly with him. John Milsom, in "Organ Music I," discusses the paradox of Messiaen's "orderly and systematic" language expressing "the



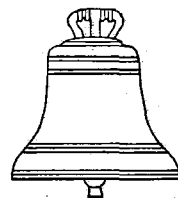
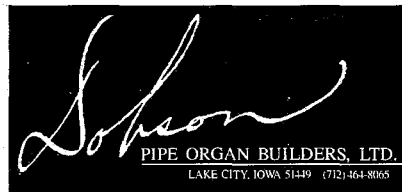
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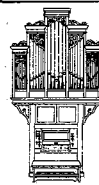
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bizarre, the irrational, the unexplained, the surreal . . .", and finds Messiaen's performances justified in their pursuit of this goal. Peter Hill sees in Messiaen's 1951 recording of the *Quatre études* for piano remarkable departures from the detail in the printed score, but perceives an "effect . . . [that] is oddly enchanting . . . with a lyricism and sense of fantasy . . ." In working with him, Hill found that Messiaen always leaned toward a poetic, free approach, without abandoning a strict account of the score. All performers who played for him remarked on his insistence on clarity.

Another duality, which many struggle with in Messiaen's music, is the almost scientific representation Messiaen gives to birdsong, which is then treated as a mine for musical ideas. Robert Sherlaw Johnson follows up his own 1975 study with a return overview of birdsong types, and the development of birdsong in Messiaen's language, concluding with the observation that the tape recorder in his research trips served only as a backup to what his uncanny ear heard. Peter Hill states it simply: "Messiaen heard birdsong as music."

Although fourteen writers will produce as many differing viewpoints, there is surprising agreement on several points. One of these is the importance of the organ in his output, both as a source of ideas, and as an expression at key points in the development of his language. Pople's introduction to Messiaen's language places the organ as the originator. Malcolm Troup finds the organ as the source of Messiaen's development of new timbres in all media: the straight, unyielding tone of the instrument was akin to the *musique concrète* sonorities all around him, and from the organ sprang his fascination with new sounds. Troup finds that *Messe de la Pentecôte* and *Livre d'Orgue* are the influential works here.

Four works emerge as pivotal in Messiaen's development: the *Quatuor pour la fin du temps*, where he went beyond being an organ composer (Troup), and in which he powerfully used music " . . . in its power of revelation and of ecstasy [to enter] the realms of the holy" (Iain Matheson); *Cantévodjâ*, which Hill calls his "first full-blooded foray into a 'collage' type of structure"; *Oiseaux exotiques*, in which Messiaen recreates the birds' timbre as well as their melody; and *La transfiguration*, the first of those huge works, any of which "could have been a fitting conclusion to [his] creative life" (Griffiths).

Many anecdotes and warm remembrances enliven the in-depth examinations. George Benjamin recalls how, as a composition student, he was obsessed with harmony for a period, doing nothing for six months but writing pages and pages of chords for class, and how Messiaen used this as an opportunity to lead him further down his own stylistic road. Peter Hill writes of lessons with Messiaen in his later years that lasted twelve hours. Yvonne Loriod speaks of her agonizing difficulties with Peter Sellar's approach to *Saint François* at Salzburg in 1992.

In the Appendix, there are the specifications of the organ at La Trinité as it was in 1927, and then as it evolved in rebuilds in 1934 and 1966. A chronology of Messiaen's life and works precedes a list of works and discography up to 1993. Finally, a bibliography, the contributors' biographies, and an index close the book.

Comprehensive and personal in a readable and thoroughly engrossing style, *The Messiaen Companion* draws a likeness of Messiaen and his music that is indispensable to performers, whether playing it for the first time or the hundredth, as well as listeners embarking on the flight of discovery into this music. Bravo, Peter Hill and company!

—David Palmer  
University of Windsor  
Windsor, Ontario

## New Recordings

**Johann Pachelbel. *Orgelwerke*. Played by Peter Reichert. Motette CD 11931. No information on source or price.**

This recording offers a generous (75 minutes) sampling of Pachelbel's organ works. The 18 selections include the chorale partitas on "Alle Menschen müssen sterben," "Wir glauben all an einen Gott," and "Was Gott tut, das ist wohlgetan;" 4 chorale preludes; "Aria quinta" (from *Hexachordum apollinis*); "Ciaccona in f;" "Ricercare in C;" 3 fugues, 2 fantasias, 2 toccatas; and a toccata and fugue. On the whole a very nice collection for anyone not interested in having the collected works.

Peter Reichert (born 1947) teaches at the *Musikhochschule* in Winterthur, Switzerland, and is organist at the Church of St. Nikolas in Bremgarten, where the recording was made.

Two organs are heard: a 4-stop positiv by F. Stemmer (1991), which is used for six works, including "Was Gott tut" and "Aria quinta," and the 3-manual, 40-stop (approx. 57 ranks) main organ that Metzler built in 1988 in a handsome baroque case. Both organs are magnificent. The "Fugue in A" is played on the

4' flute of the positiv organ, and in other passages Reichert uses the 2' stops of both organs alone in the top octaves—in every case the sound is still sweet and not at all shrill. The main organ is remarkably clear, with fine flutes and wonderfully transparent sound throughout. Metzler has obviously aimed for a South German sound and the mixtures are noticeably unaggressive.

Reichert carefully gives his registrations at the end of the excellent liner notes. The registrations are based on the specifications of Pachelbel's organ in the Sebalduskirche in Nuremberg and on information in J. B. Samber's *Continuatio ad manuactionem organicum* (1707). Reichert's playing is scholarly only in a good sense. The articulation is careful and logical and the phrasing appropriate and natural. Reichert's registrations are quite restrained in terms of volume, and he does not come close to full organ, even in the brilliant-sounding "Ricercare."

The chorale partitas and the "Aria quinta" are perhaps the most impressive performances. Many of us give the well-known "Ciaccona" relatively large-scale treatment; I found Reichert's gentler version refreshing.

At the moment Marilyn Mason's Pachelbel recordings (Musical Heritage Society) provide heavy competition.

Reichert's performances are different, but just as fine. In one respect, I think this recording is superior; whether it be the church acoustics, the engineering, or the organ itself, the Bremgarten organ sounds much less edgy than Fisk's Marilyn Mason Organ in Ann Arbor. Certainly not everyone will agree with that judgment, but this is a wonderful recording, very well played on fine instruments.

**Dancing Ice. Played by Marnie Giesbrecht and Joachim Segger. Arktos Rec. 94, 94002 CD. Available from Arktos Recordings at 10423 84th St., Edmonton, Alberta T6A 3R3. No price given.**

The "cute" title is both annoying and unhelpful; the subtitle, "Solo and Duo Canadian Organ Music," is more informative. The disc (66 minutes) includes: a duet suite *From the Musical Memoirs of a Canadian Organist*, by Jacobus Kloppers (1993); *Variations on an Original Theme* (Op. 55) by Barrie Cabena; *Totentanz*, by Gerhard Krapf; and *Concerto for Organ, Strings and Timpani*, by Kloppers.

The composers are not necessarily representative of Canadian organ music as a whole, but they do represent the contributions made to Canadian music

world class (wûrld klās) adj.  
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by those originally from other countries. Kloppers, born in South Africa, studied in Germany, with Helmut Walcha, and moved to Canada in 1976. He teaches organ and musicology in Edmonton, Alberta. The German-born-and-trained Krapf is remembered by many American organists as a teacher at the University of Iowa, but he moved to the University of Alberta in 1977. Cabena was born in Australia and trained in England, where he studied with Herbert Howells, among others. He has held various positions in Canada since the early 60s and is at present Professor of Organ and Church Music at Wilfrid Laurier University in Kitchener, Ontario.

The only really unknown piece is Kloppers' "Memoirs," commissioned by the Canadian Broadcasting Corporation. It portrays the various day-to-day activities of the organist in nine short movements that illustrate such things as wedding rehearsals, hymn playing, Christmas music, organ "gremlins," and so on. The concluding section is a "Canadian Postlude" with some specifically Canadian references and a fine fugue based on the Canadian national anthem. The suite is witty and fun, particularly for organists, and the performers indulge in an entirely suitable display of slightly overblown emotions. The suite is probably too long (19 minutes) for its material—the basic joke wears a little thin—but should be attractive to organ duos.

Barrie Cabena has written a great deal of well-crafted, only slightly dissonant music. The "Variations" were written for piano duet (1971) and later rewritten for organ duet. Giesbrecht and Segger give an excellent performance, and show a real flair for effective registration. Krapf's "Totentanz" is fairly well known. The performance here seems to me a little lacking in emotional impact.

Kloppers' "Concerto" is a very accessible work that, for me at least, gains on repeated hearing. It was specifically written for a small group of strings—although they had better be reliable players—and a medium-sized organ. Michael Massey conducts members of the Edmonton Symphony in a fine performance. The slow portion of the second movement and the final movement, an impressive fugue, are most effective. This concerto deserves to be played frequently.

Giesbrecht and Segger, both professors in Edmonton, were active as a piano duo for several years before turning to the field of organ duets. Strangely, the liner notes do not indicate who

plays the two solo works; on the basis of the performers' biographies, one is inclined to assume that Giesbrecht is the soloist. Both players are clearly highly proficient, and the performances are excellent.

The organ in the West End Christian Reformed Church in Edmonton was built by Létourneau in 1991. It is a two-manual of 35 stops (44 ranks). This recording does not illustrate the instrument's range particularly well, but it is clear, bright, and well supplied with solo voices. The specification is definitely Germanic and neo-baroque, but the organ produces some amazingly lush, if not downright "soupy" sounds in appropriate places in the Klopper suite.

Some fairly unusual repertory, well performed, makes this an enjoyable recording to be recommended to those interested in expanding their repertory or their knowledge of present-day music.

—W. G. Marigold  
Urbana, IL

**Forever Methuen—Frederick Hohman plays the Great Organ of Methuen Memorial Music Hall. Pro Organo CD7066 [DDD] Total playing time: 1:14:23. Contents: Fantasy in F minor, K. 608, W.A. Mozart; Toccata and Fugue in D minor, BWV 565, J.S. Bach; Canon in A-flat major, from Six Canonic Studies, Opus 56, Robert Schumann; Prelude and Fugue in G minor, WoO 10, Johannes Brahms; Prière, Opus 20, César Franck; Hornpipe from Water Music, G.F. Handel, trans. F. Hohman; Comes Autumn Time, Leo Sowerby; Variations on a Noël, Opus 20, Marcel Dupré. Available for \$15 postpaid from Pro Organo Direct Sales, PO Box 6494, South Bend, IN 46660-6494. MC/VISA orders 1-800/336-2224; Fax orders 1-219/271-9191.**

I have oft opined in this journal upon Frederick Hohman's superb playing of Victorian, symphonic and transcription organ literature. I have also found his work as a producer of recordings from other organists to be consistently high. But on hearing this, his latest CD recording from Methuen, I have seen the most impressive side yet of this performer. "Forever Methuen" is a serious album, with a program of 8 works spanning 200 years of the literature. The quality of these performances demonstrates that Hohman has arrived as one of the most sensitive and deserving organ interpreters of our age. The shape and pacing of the playing is simply that grand: his efficient playing sings with

emotion. The level of musicianship and élan Hohman applies to such variety of styles will ensure that I nevermore give a thought to pidgeon-holing him as only a symphonic organ specialist.

The disc begins with a conservatively stylish, note-perfect reading of the contorted and angular Mozart K.608. Beginning with the second track, the program heats up considerably. Bach's BWV 565 is the organ's most weathered warhorse, but somehow the unique recipe of mutations from the Methuen organ and austere Toccata transitions give the work a fresh coat of paint. Schumann's A-flat major canon, a romantic miniature, is anything but miniature. Instead it becomes a romantic event, with the inevitable climax and delicious denouement of your typical steamy romance novel. Passion also abounds in what appears to be a wild romp with Hohman's version of Brahms' G minor Prelude and Fugue, playing up those Brahmsian three-against-two rhythms. Brahms' passion melds into religious fervor in the Franck work which follows. The only other recording I know of Franck's *Prière* which approaches Hohman's elegance is the 1950s Decca release by Jeanne Demessieux. Tender yet disciplined, it is godly playing, and for me, the highlight of this disc. As a foil to the Franck, Hohman jolts us into a new mood with a carefree Hornpipe from Handel's *Water Music* (with rhythmic drive no doubt borrowed from his transcription experience). This Hornpipe just doesn't dance—it downright swings! Sowerby's *Comes Autumn Time* follows the Hornpipe, and shows a surprising degree of originality. In its quieter moments, Hohman portrays the work in a rare, highly sensual light. It's refreshing to hear this approach, especially since Sowerby can so easily be interpreted as cold, cut and dried. Although no special insights were found by this listener in Hohman's Dupré Variations, which ends the album, still it receives a bravado reading in this new recording.

My greatest surprise with this CD is that it was made using the Great Organ of Methuen. While Methuen is without doubt one of the most strikingly beautiful organs to look at, it is also notorious for derailing many an organist to grace its bench. It also stands in a room with acoustics so rich that organ music is as often confounded as it is clarified. This recording, however, is clear with 100% (maybe 110%) of the detail one would have from a front row seat. The only adverse comment I have about this disc is that Dr. Hohman's arrangement of Handel's Hornpipe seems to have omit-

ted two measures from near the end of the middle section. Double check your score, Frederick, but on all other counts, if I had but one Methuen recording to recommend, this would be it.

—Bernard Durman

**Pomp & Pipes! Powerful Music for Organ, Winds, Brass & Percussion. Frederick Fennell conducting the Dallas Wind Symphony, Paul Reido, Organ. San Francisco: Reference Recordings, 1994. (Available from Reference Recordings, Box 77225X, San Francisco, CA 94107 or 1-800-336-8866. No price listed.)**

Contents: Sigfried Karg-Elert, *Praise the Lord with Drums and Cymbals*; Alfred Reed, *Allelujah! Laudamus Te*; Eugene Gigout, *Grand Chorus in Dialogue*; Arthur Wills, *The Vikings*; Percy Grainger, *The Power of Rome and the Christian Heart* (premiere recording); Marcel Dupré, *Heroic Poem*; Ron Nelson, *Pebble Beach Sojourn* (premiere recording); Charles Widor, *Lord, Save Thy People*; Jaromir Weinberger, *Polka and Fugue from "Schwanda the Bagpiper"*.

Organists will immediately recognize the importance of this recording of the monumental C. B. Fisk, Inc. Opus 100. Most will also recognize the name of the late Paul Riedo, former organist of the Dallas Symphony and Saint Matthew Episcopal Cathedral, to name but a few of his many accomplishments. Organists may not, however, be as familiar with the name Frederick Fennell or The Dallas Wind Symphony. Fennell, who is referred to in the liner notes as "the Godfather of Wind Bands" and the "Guru of Wind Literature," is best known as the founding conductor of the Eastman Wind Ensemble. This dynamic conductor is master of many musical genres ranging from chamber music to wind ensembles to symphony orchestras. His many recordings are regarded as definitive models that are studied by educators and performers all over the world. In this recording, Fennell leads The Dallas Wind Symphony, a premier ensemble that was founded in 1985 and which has become a leading proponent of serious wind music.

The Opus 100 organ is a manifestation of a dream long held by Charles Fisk of building an organ which can be used for solo performance of music in several styles as well as being able to be used in conjunction with symphonic ensembles. It is unfortunate that Fisk did not live to see his dream reach reality, but this recording offers proof that his ideas could be brought to fruition. The organ is an equal match for the resources of the Dallas Wind Symphony, both displaying an incredible range of power and tonal color resources.

With all of these powerful resources available and with words such as "Praise the Lord," "Allelujah," "Grand Chorus," "The Vikings," "The Power of Rome," and "Heroic Poem" appearing in the titles, one would expect a collection of bombastic music. This CD fulfills its promise with fireworks aplenty. The wind ensemble and organ are used in many different ways, sometimes as equal partners in dialogue, sometimes with one or the other taking a subordinate role while the other moves to the forefront, and sometimes combining forces to create a grand and majestic ensemble. With all of this grand noise available, one reaches the mid-point in the recording to find temporary respite in Percy Grainger's *The Power of Rome and the Christian Heart*. While this piece is dramatic and at times uses the big sounds of the organ and winds, it relies mainly on expression through simpler textures and quiet sounds. One must express a sense of gratitude toward Ron Nelson for permitting his *Pebble Beach Sojourn* to appear on this recording. Nelson had withdrawn this work from circulation and only with great reluctance capitulated to those who wished to include it here. It is great fun and should remain in the repertoire of wind ensembles and organists for audiences to enjoy.

Liner notes for this CD are provided by none other than J. Michael Barone of



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*Pipedreams* fame. Written in Barone's amiable and descriptive style, they are most informative and interesting to read and worth the cost of the recording in themselves. If one were to find fault with this recording, it would be only that the specifications of the organ are not included in the liner notes. However, since this recording will appeal to much more than the "organ audience," that information would probably not be of interest to many who would buy this recording. *Pomp and Pipes!* is a unique collection of works which, because of the resources involved, are not heard as often as they deserve. This CD is highly recommended.

**Love Came Down at Christmas. Music from The Episcopal Cathedral of the Advent. Thomas Gibbs, Master of the Cathedral Choir. Stephen G. Schaeffer, Organist. Birmingham: Cathedral of the Advent, n.d. [Available from The Cathedral of the Advent, 524 North 21st Street, Birmingham, AL 35203. Phone 205/226-3505. \$15 CD (ECACD 1091), \$10 CrO2 cassette (ECA 1091), plus \$1.25 per CD or cassette for postage and handling.]**

Contents: Holst, *Personet Hodie*; Parker and Shaw, *Angels We Have Heard on High*; Sjoland, *Away in a Manger*; Billings, *A Virgin Unspotted*; Luboff, *Still, Still, Still*; Redner, *O Little Town of Bethlehem*; La Montaine, *Look upon a Little Child*; Schroeder, *'Twas in the Moon of Wintertime*; Rutter, *Love Came Down at Christmas*; Haan, *Variations on a Sussex Carol*; Adam, *O Holy Night (Cantique de Noël)*; Vierne, *Carillon de Westminster*; Rachmaninoff, *Ave Maria*; Hurd, *A Stable Lamp Is Lighted*; Holby, *Magnificat*; Grieb, *As Joseph Was A'walking*; Thomas, *Good King Wenceslas*; Gibbs, *The World's Desire*; Cleobury, *King Jesus Hath a Garden*; Niles and Horton, *I Wonder As I Wander*; and Sargent, *Silent Night*.

The fifty-plus voice Cathedral Choir of The Episcopal Cathedral of the Advent has recorded a delectable assemblage of choral music for Christmas-tide. The choir sings an eclectic repertoire as it proudly displays both its Anglican heritage and its American choral sound. The choir, which is under the direction of Thomas Gibbs, sings with excellent articulation, intonation, musical expression, and a fine sense of ensemble.

The program opens with a beautiful setting by Gustav Holst of *Personet Hodie*. For this piece the singers are joined by The Cathedral Ringers, a handbell choir under the direction of organist Stephen Schaeffer. This work, sung in procession, traditionally begins the choir's annual Christmas Eve concert. On several of the other works the choir makes use of instrumentalists from both within and outside of its ranks. Flutist Lee Nagendran, who when she is not playing sings in the choir's soprano section, provides particularly charming flute accompaniments to *'Twas in the Moon of Wintertime* by Hermann Schroeder and *A Stable Lamp Is Lighted* arranged by Allen Orton Gibbs. Other instrumentalists heard on the CD are Jane Watwood Gibbs, celeste; Shannon Tucker, oboe; and Jonathan McFarlen, bassoon. William Billings' *A Virgin Unspotted* shows off the choir in unaccompanied singing. The choir sings expressively and with great feeling, displaying a wide dynamic range. Changes in tempo display the choirs remarkable ensemble, though several of the ritardandos seem to happen too suddenly and with excessive separation between words. The highlight of the recording is the piece from which the collection gets its title: Rutter's *Love Came Down at Christmas*. The accompaniment is provided by Stephen Shaeffer who, throughout this and the other pieces in which he accompanies the choir, provides gentle support for the singers, never overwhelming the choral sound. Shaeffer also gets to show off the 100 rank Grieb-Williams Memorial organ in Raymond Haan's *Variations on a Sussex Carol* and Louis Vierne's ever popular

*Carillon de Westminster*. Both works display the vast tonal resources of the organ which was built in 1988 by the M. P. Möller Company. The organ contains new pipework as well as pipes from organs built by Austin, Pilcher, and E. M. Skinner.

*Love Came Down at Christmas* is a fine collection of seasonal music performed by a first rate Cathedral Choir. It would make a delightful addition to your holiday listening.

—Jon Holland, DMA  
The Dalles, OR

## New Organ Music

**Thomas L. Weitzel. Hymn Preludes and Free Accompaniments. Volume 23. Minneapolis: Augsburg Fortress Publishers, 1994. 11-9422. Price \$6.00.**

Twelve hymn tunes are included in this volume of *Hymn Preludes and Free Accompaniments: American Hymn; Es ist ein Ros; Evan; Foundation; Gloria;*

*Grosser Gott; Herzliebster Jesu; Morgenlied; Nettleton; Rhosymedre; Veni, Emmanuel; and Victory.* The series is designed for practical use by organists in churches using the *Lutheran Book of Worship*, though most of these hymns are found in the hymn books of other denominations as well. The music is printed on heavy, loose-leaf pages punched for storage in a three-ring binder. One prelude and at least one free accompaniment are provided for each of the twelve hymn tunes. In general, most of the preludes are shorter than those found in other volumes of *Hymn Preludes and Free Accompaniments*. Most only use a portion of the hymn tune, usually presented in an altered form, though still readily recognizable by those familiar with the tune. Weitzel provides more than one free accompaniment for six of the twelve hymn tunes. Most of the free accompaniments are simply re-harmonizations of the hymn tune with the melody remaining in the soprano. Several put the melody in the bass where it can be isolated on a separate manual if desired. A few place the melody in an inner voice

with the soprano providing a descant.

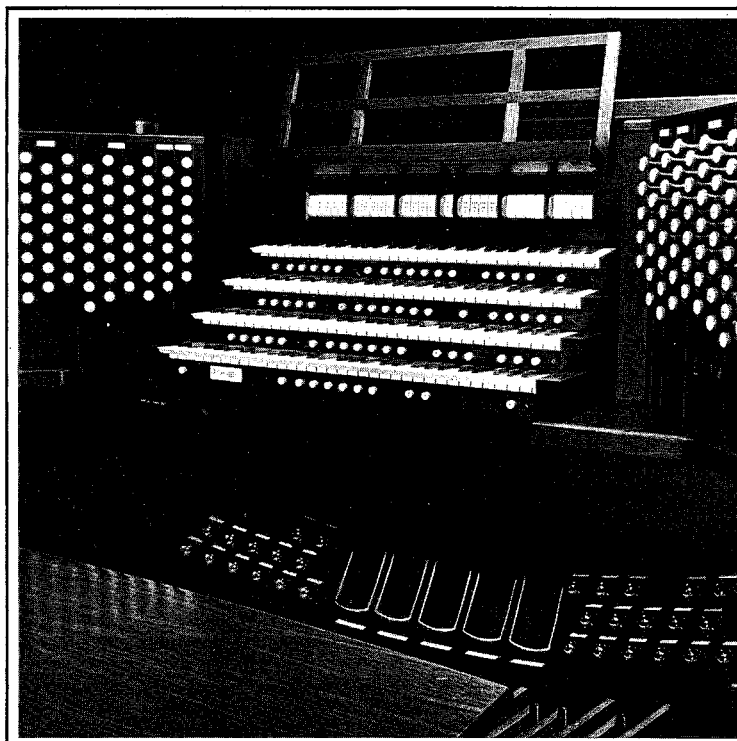
This volume, together with its companion volumes, provides an excellent resource for creative hymn playing. They are useful in themselves, and as a source for ideas in creating one's own preludes and free accompaniments.

**Claudio Merulo. Canzoni d'intavolatura d'organo. Edited by Walker Cunningham and Charles McDermott. Recent Researches in the Music of the Renaissance, vols. 90-91. Madison: A-R Editions, Inc., 1992. Preface: 10 pp.; bibliography: 2 pp., Score: 184 pp.; plates: 2. Price \$63.90.**

I was first introduced to the works of artist Paul Klee through a reproduction of Klee's *Orgelberg* on the cover of a recital program. The recitalist was Charles McDermott. In this current opus I come across another *Orgelberg* as it were, a mountain of a figure in the world of organ music, Claudio Merulo. Again it is McDermott, now working together with Walker Cunningham, who is responsible for this encounter. As a composer, performer, teacher, printer,

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### G R E A T

|       |                      |
|-------|----------------------|
| 16    | Contra Gemshorn      |
| 8     | Principal            |
| 8     | Rohrflöte            |
| 8     | Gemshorn             |
| 8     | Flute Celeste II     |
| 4     | Octave               |
| 4     | Spitzflöte           |
| 4     | Flute Celeste II     |
| 2 2/3 | Quinte               |
| 2     | Super Octave         |
| 2     | Waldflöte            |
|       | Mixture IV           |
|       | Scharf III           |
| 16    | Posaune              |
| 8     | Trompete             |
| 8     | Cromorne             |
| 4     | Klarine              |
|       | Tremulant            |
| 8     | Trompette en Chamade |

### S O L O

|    |                      |
|----|----------------------|
| 8  | Diapason             |
| 8  | Flauto Mirabilis     |
| 8  | Viola Pomposa        |
| 8  | Viola Celeste        |
| 4  | Octave               |
| 4  | Concert Flute        |
|    | Grand Jeu VI         |
| 16 | Bombarde             |
| 8  | Trompette Harmonique |
| 8  | Corno di Bassetto    |
| 8  | French Horn          |
| 4  | Clairon Tremulant    |

### S W E L L

|       |                      |
|-------|----------------------|
| 16    | Bourdon doux         |
| 16    | Violone              |
| 16    | Violone Celeste      |
| 8     | Geigen Diapason      |
| 8     | Flüte bouchée        |
| 8     | Flüte Harmonique     |
| 8     | Salicional           |
| 8     | Voix Celeste         |
| 8     | Voix Celeste (-)     |
| 4     | Principal Conique    |
| 4     | Flüte à fuseau       |
| 4     | Salicet              |
| 4     | Salicet Celeste      |
| 2 2/3 | Nazard               |
| 1 3/5 | Tierce               |
| 1     | Sifflet              |
|       | Plein Jeu IV         |
| 16    | Contre Trompette     |
| 16    | Contre Basson        |
| 16    | Vox Humana           |
| 8     | Trompette            |
| 8     | Hautbois             |
| 8     | Vox Humana           |
| 4     | Clairon              |
|       | Tremulant            |
| 4     | Swell to Swell       |
|       | Unison Off           |
| 16    | Swell to Swell       |
| 8     | Trompette en Chamade |

### C H O I R

|       |                      |
|-------|----------------------|
| 16    | Quintaton            |
| 8     | Holzgedackt          |
| 8     | Erzähler             |
| 8     | Erzähler Celeste     |
| 4     | Spitzprincipal       |
| 4     | Koppelflöte          |
| 4     | Erzähler             |
| 4     | Erzähler Celeste     |
| 2 2/3 | Nasat                |
| 2     | Oktav                |
| 2     | Blockflöte           |
| 1 3/5 | Terz                 |
| 1 1/5 | Quintflöte           |
|       | Cymbale III          |
| 16    | Dulzian              |
| 8     | Kleine Trompete      |
| 8     | Cor Anglais          |
| 4     | Rohr Schalmel        |
|       | Tremulant            |
| 8     | Trompette en Chamade |

### SECOND VOICES (CHOIR)

|  |                  |
|--|------------------|
|  | Orchestral Flute |
|  | Clarinet         |
|  | Brass I          |
|  | Brass II         |
|  | Orchestral Oboe  |

### P E D A L

|    |                      |
|----|----------------------|
| 32 | Contre Basse         |
| 32 | Contre Bourdon       |
| 32 | Contre Violone       |
| 16 | Diapason             |
| 16 | Bourdon              |
| 16 | Violone              |
| 16 | Lieblichgedackt      |
| 8  | Octave               |
| 8  | Violoncello          |
| 8  | Gedacktflöte         |
| 4  | Choral Bass          |
| 4  | Flüte ouverte        |
| 2  | Zauberflöte          |
|    | Mixture IV           |
|    | Scharf III           |
| 32 | Contre Bombarde      |
| 32 | Kontra Fagott        |
| 16 | Bombarde             |
| 16 | Fagott               |
| 8  | Trompette            |
| 4  | Clairon              |
| 8  | Trompette en Chamade |

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|   |             |
|---|-------------|
|   | Chrysoglott |
| 8 | Harpsichord |
| 4 | Harpsichord |
|   | Handbells   |
|   | Celesta     |
|   | Harp        |
|   | Chimes      |

### C O U P L E R S

|    |                    |
|----|--------------------|
| 8  | Great to Pedal     |
| 8  | Swell to Pedal     |
| 4  | Swell to Pedal     |
| 8  | Choir to Pedal     |
| 8  | Solo to Pedal      |
| 16 | Swell to Great     |
| 8  | Swell to Great     |
| 4  | Swell to Great     |
| 8  | Choir to Great     |
| 8  | Solo to Great      |
| 16 | Swell to Choir     |
| 8  | Swell to Choir     |
| 4  | Swell to Choir     |
| 8  | Solo to Choir      |
| 8  | Solo to Swell      |
| 8  | Ancillary to Pedal |
| 8  | Ancillary to Great |
| 8  | Ancillary to Swell |
| 8  | Ancillary to Choir |
|    | MIDI to Solo       |
|    | MIDI to Swell      |
|    | MIDI to Great      |
|    | MIDI to Choir      |
|    | MIDI to Pedal      |

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and instrument maker, Merulo distinguished himself in all areas of music. It was, however, in the first two of these categories that he was best known. His reputation and music both attest to his virtuosity at the keyboard. This monumental tome represents the first modern edition of the complete *Canzoni d'intavolatura d'organo* of Merulo. It includes the canzonas from the original three published collections of such works, together with the uncollected canzonas found in various other sources. Ten instrumental canzonas are also included in an appendix. These works served as models for several of the organ canzonas. An extensive Preface provides biographical information about Merulo. The sources for the canzonas are discussed at some length. Several suggestions concerning issues of performance practice are included, together with supporting evidence. Finally, the Preface includes a discussion of editorial methods.

Cunningham and McDermott have endeavored to remain faithful to original notation as much as possible. Key and meter signatures are preserved, as are proportion signs. The beaming of notes has also been preserved in instances where beams occur in the original works. The distribution of notes between the right and left hand staves has also been retained. One concession to modern performers is the use of modern bass and treble clefs. This collection is an important source for those interested in gaining an appreciation for this preeminent figure in the history of organ music. It deserves to be in the library of every serious student of the organ.

**Four Centuries of Italian Organ Music.** Edited by Barbara Owen. Miami: CPP/Belwin, Inc. 1994. DM 00264. \$10.00.

This volume continues Barbara Owen's useful series of organ music collections from various eras and countries. It spans the 16th through the 19th cen-

turies, offering 27 gems from some of the most important Italian composers of organ literature. It is a practical edition of music useful for the church organist, organ (and other keyboard) students, as well as recitalists. The works found in this collection represent many important styles of Italian organ music. Included are a *Frottola* by Andrea Antico from 1517, a number of *Toccatas* in various styles and from different times, a *Ricercare* by Andrea Gabrieli, a *Kyrie* from a Cavazzoni organ mass, several fugues, a *Partite* by Pasquini, a Bassani *Sonata*, a *Pange Lingua* by Aresti, a *Prelude* by Sabadini, a *Verso* by Zipoli, four *Pastorales* by various composers, a *Siciliana* by Pampani, an *Aria* by Viotti, an *Andante* by Saladino, an *Allegretto* by Capocci, and the *Gothic March* from Foschini. In short, the collection provides a broad overview of the Italian style of organ music but does not provide an in depth look at the style of any one composer.

Owen includes an informative Preface in which she discusses briefly the history of organs and organ music in Italy. She also includes helpful registration suggestions for most of the pieces. For the most part, these suggestions are for stops found commonly on the "typical" American organ which might approximate appropriate sounds on an Italian instrument. Most of the suggestions are bracketed, indicating that they originate from the editor and not the composer. Those indications which are not bracketed presumably originate with the composer of the work. Most of these unbracketed registrations have been translated into English. Most of these works are short, being from one to four pages in length. The book is nicely laid out, and wherever possible, page turns are avoided. The copy provided for review did contain two printing errors with corrections penciled in. Presumably, these corrections have been made in the published edition.

Scholars may be frustrated with the lack of clear identification of editorial

additions and revisions to the music. The most obvious defect in this area is the inclusion of tempo suggestions for all the works. While the suggestion of *moderato* for Antico's 1517 *Frottola* might be helpful to the performer, it is also important to realize that such an indication was rarely if ever provided by composers in the early sixteenth century. On the other hand, the tempo suggestions in the nineteenth century works included in the book probably do originate from the composers. Identifying such editorial additions and/or revisions by placing them in brackets in the same manner as has been done with registrations would greatly enhance the scholarly value of a work such as this volume. At the same time it would not detract from its practical value as a performance edition. The lack of editorial identification in this one area calls into question other aspects of the editorial policy such as the treatment of time signatures, accidentals, transposition, note values, beaming of notes, etc.

As a practical edition, this volume will provide a valuable introduction to Italian organ music. It is a resource that will be well worth its cost to the church organist. It contains music that will be fun to play and enjoyable to listen to.

—Jon Holland, DMA  
The Dalles, OR

**Ron Boud, Service Interludes: Incidental Music for the Organist** (Broadman Press 4577-59).

These 15-page length interludes run the stylistic gamut from little trumpet tunes to neo-plainsong murmurings. Where some will find too many repeated pedal notes and too much chromaticism, others will discover useful filler material for their services and even perhaps inducement to further experiment with improvisation.

**John G. Barr, Jubilation on "Bunesan"** (HW Gray GSTCO1096).

A very clever and attractive piece, this. I can hear it as the run-up to the beginning of a service, when this hymn-tune, set to "Morning has broken," is often encountered. Constructed in mostly trio texture and bouncing along in triple meter, Barr's 2-minute neo-Baroque creation proudly states the *cantus firmus* in ways that are appropriate for the accompaniment and easily discerned by the listener.

**John G. Barr, Homage to L.M. Gottschalk** (HW Gray GSTCO1097).

Commissioned by Linda Betts Frazier, Music Chairman of the Virginia Division of the United Daughters of the Confederacy, Barr's work is based on two of the 19th-century Gottschalk's melodies, one from *The Last Hope*, the other from *The Dying Poet*. Barr treats the tune to several incarnations, in a variety of ranges and related keys. While some may wish to incorporate their own ideas about registration and others may find in this work only limited application to their church repertoire, still others will be grateful for this modest, though charming, tribute to one of our musical pioneers.

**Robert Below, Hymn Tune Preludes for Organ** (Augsburg Fortress 11-10231).

Here we have an attractively varied collection of hymn-tune treatments, some in a mildly Gebrauchsmusik style.

The tunes range from three normally associated with Christmas to others of a more general nature. I suspect that most of the settings are probably too long to be used as intonations, though their usefulness as voluntaries and communion meditations cannot be overlooked. The most effective settings are the quieter ones, where atmosphere could be deemed to be a higher priority than inevitability.

**Mary Beth Bennett, Partita on "Veni, Creator Spiritus"** (Augsburg Fortress 11-10558).

This very fine addition to the repertoire consists of an opening monodic Recitative, a Chorale, a Bicinium, an Aria, a Hocket, a pedal Cadenza and a final Toccata. The last three movements are designed to be performed without interruption, while the others could be alternated perhaps with stanzas of this well-known hymn to the Holy Spirit. Throughout, the writing is stylish and idiomatic for the organ, and the Franco-American harmonies present some rather unusual turns of phrases. This is well worth a look, especially for those contemplating an alternative to the Duruffé.

**Jan Bender, Four Variations for Organ on Down Ampney** (Augsburg Fortress 11-00807).

The good folks at Augsburg Fortress have seen fit to re-print this excellent piece that first appeared in 1971, and well they ought. I, for one, have always admired Bender's craftsmanship and ability to say something fresh within a conservative idiom and something lyrical, at times, within a finely-engineered contrapuntal texture. These four variations could all be extracted, if desired—the second one makes a particularly fine intonation—though the logic that connects them makes a strong case for playing them without interruption. In this case, however, the performer should be cautioned: the final movement sounds as if it could be the accompaniment to stanza 1: I learned that hard lesson once and have ever since deleted movement four from my prelude music on Pentecost Sunday and at ordinations.

—Bruce Neswick  
Christ Church Cathedral  
Lexington, KY

## New Handbell Music

**Jesus in the morning/Somebody's Knockin'**, arr. Jeffrey Honore. Augsburg Fortress, 11-10626, \$2.95, for 2 octaves (E).

These two American tunes are appropriate especially for smaller choirs; each title is treated separately. The arrangements are well crafted with good harmonic interest throughout as well as some special effects. A welcome set and a bargain.

**Festive Dialogue**, Ellen Jane Lorenz. Genevox, #3197-15, for 3-5 octaves of handbells and organ (M+) (no price listed).

Here is a brilliant composition which not only contrasts the bells with the organ but weaves the two parts together in the manner of an orchestra with a solo instrument. The dialog between the organ and bells climaxes with a thundering finish in the key of C major. Highly recommended.

**Glorious things of Thee are spoken**, Franz Joseph Haydn, arr. Barbara B. Kinyon. Agape, No. 1774, for 3-5 octaves, \$2.75 (M), rated AGEHR Level 3.

Beginning with a catchy fanfare motive that is carried throughout the piece, the arrangement progresses through several well-placed key changes and includes much variety in dynamics and harmonic interest. Many will be familiar with a bell and organ arrangement of the tune. This setting for bells alone has the same magnitude.

—Leon Nelson

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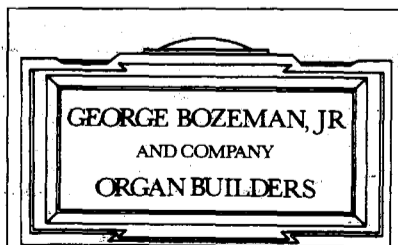
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# Interpretive Suggestions for Modern Swedish Organ Works, Part 2

Earl Holt

Part 1 was published in the January, 1996 issue of THE DIAPASON.

## *es ist genug...* by Sten Hanson

### Background

Sten Hanson, born in 1936 in Klövsvjö, Sweden, has been chairman of the Society of Swedish Composers since 1984. Although self-taught as a composer, he has been chairman of the Fylkingen language group, and an executive committee member of the International Society for Contemporary Music (ISCM), and Electronic Music Studio (EMS). For the last thirty years he has worked in experimental music, literature, and art, producing instrumental, vocal, and electro-acoustic music for radio and television performances. The premiere of Hanson's *Wiener-Lieder* for soprano, piano, and recorded tape, took place at the 1987 Swedish Music Spring Festival. Hanson tours internationally as a lecturer and artist.<sup>30</sup>

Music journalist Göran Bergendal writes that "the initial point of departure for Sten Hanson's art is literature—with underlying associations with popular and oral traditions of poetry."<sup>31</sup> Hanson has treated historical and political subjects in his compositions, and even used the science fiction of Edgar Rice Burroughs in a 1982 work, *The John Carter Song Book*.

Hanson has composed two organ works: *Extrasensory Conceptions III* for organ solo (1964) and *es ist genug...* for organ solo (1985), the work selected for this article.<sup>32</sup> *Extrasensory Conceptions III*, however, was written for the late organ virtuoso Karl-Erik Welin, who was recognized for creativity in graphic score interpretation. Hanson writes that the work is "so closely related to this now deceased performer that it hardly can be used again." Hanson is currently composing a new work for organ and tape, "with the loudspeaker placed in the opposite side of the room in relation to the organ," for well-known Swedish organ virtuoso Hans-Ola Ericsson.<sup>33</sup>

Swedish National Radio produced a live broadcast of the premiere of *es ist genug...* (it is enough...) on February 8, 1986, as performed by Ericsson at the Jacob's Church in Stockholm. The piece, which is dedicated to Ericsson, has received approximately 150 European performances and has been broadcast in several countries, according to the composer. It was published in 1988, although the score lists no publication date. The title of the piece is correctly written in lower-case letters and is followed by three ellipsis points.<sup>34</sup>

Although *es ist genug...* is based on J.S. Bach's setting of the Lutheran chorale, the piece is not the expected chorale prelude, intended for a church service. Moreover, Hanson has always expressed extreme criticism of the Church and its tenets. Ericsson writes: "In this scherzandolike piece he [Hanson] drives his own criticism in *absurdum*, and the end gesture, a great cluster in diminuendo which concludes in major/minor tonality, says 'Enough of that now!'"<sup>35</sup> *es ist genug...* is therefore Hanson's commentary by double entendre on religious dogma, and is not a church work based on the chorale text.

### Structure

As a musical allusion to the four-syllable title of *es ist genug...*, the primary motivic material is taken from three four-pitch fragments of the chorale melody: (1) A, B, C-sharp, D-sharp—the distinctive, ascending whole-tone phrase that begins the chorale; (2) C-sharp, B, D, C-sharp—taken from the penultimate phrase of the chorale; and (3) E, C-sharp, B, A—the descending final notes

of the chorale. The three fragments are treated individually in sections linked by clusters or extended rests. As pointed out by Ericsson, the rapid repetition in *absurdum* of the motivic fragments is the predominant compositional technique used in the piece. Table 3 shows the structural organization of *es ist genug...*

*es ist genug...* is primarily a tonal piece, since it is based on the original Bach harmonization of the chorale in the key of A major. Non-tonal elements do occur, however: (1) dissonant harmonizations of the chorale in mm. 14, 20–21, and 50–56; (2) clusters, which serve to accompany the figuration in mm. 57–64, and to punctuate areas of rapidly repeated motives throughout the piece; and (3) the graphic notation and A-major/minor chord at the end of the piece (m. 71).

### Registration

A three-manual instrument is necessary to perform the piece, since extended sections of rapid changes are divided among three different manuals. It is not feasible to make quick registration changes on a two-manual instrument, even with the help of a console assistant. Also, since these changes contribute greatly to timbral variety, and occur at irregular intervals, it is unacceptable merely to alternate between two manuals.

Dynamic changes in the piece require significant use of the Swell expression pedal, although stop changes can be made by an assistant if the instrument has no expressive divisions. The piece requires 56-key manuals and a 29-key pedal clavier, and thus can be performed on instruments with short upper octaves or limited pedal ranges.

Registration is outlined in the score. Table 4 lists the individual registrations specifically indicated for each manual.

### Interpretation

As outlined in Table 3, note values of the motivic figuration decrease steadily throughout the piece, from eighth notes to sixteenth notes to thirty-second notes. Therefore, the beginning tempo must be slow enough to accommodate both the accelerando in mm. 51–56 and the thirty-second notes in the final pages. No tempo is printed in the score. The tempos in Ericsson's compact disc recording are useful as a guideline, however: the initial quarter note tempo of 44 has increased to 68 by the end of the accelerando in mm. 51–56.

With the exception of the final arm cluster in m. 71, all manual clusters are played as chromatic palm clusters, performed by playing as many black and white keys as possible within the range outlined. Each palm cluster is held the length of a quarter note, unless tied to another cluster. Tied clusters occur in mm. 47, 49, and 65; they follow the customary rules for tied notes.

Although the left hand can sustain both black and white keys in the long palm cluster in mm. 57–64, the feet will be able to cover only the white pedal keys in the accompanying pedal cluster. A console assistant, if available, can play the lower part of the pedal cluster and the left-hand palm cluster on the Swell manual. This assistance makes it possible for the performer to position one hand on each manual for the quick changes. It will also enable the performer to close the Swell expression pedal with the right foot. If the pedal dynamic has to be reduced to balance the manuals, the assistant can remove stops. As the cluster sound diminishes, the manual figuration emerges gradually from the cacophony.

During each section of rapid motive repetition, a form of staccato articulation

Table 3.—Structural Organization for *es ist genug...*

| Section | Mm.   | Motivic Fragment | Material  |
|---------|-------|------------------|---|
| 1       | 1–4   | A–B–C#–D#        | Monophonic melody in quarter and half notes   |
|         | 5–15  | ...              | Continuation of chorale melody over pedal point   |
|         | 16–19 | A–B–C#–D#        | Monophonic melody in quarter and half notes   |
|         | 20–21 | ...              | Continuation of chorale with variable-texture harmonization   |
|         | 22    | ...              | Extended rest   |
| 2       | 23    | ...              | Chorale continues for three beats   |
|         | 24–34 | A–B–C#–D#        | 8th-note fragment repeated over pedal point   |
| 3       | 35    | ...              | Manual palm clusters  |
|         | 36–46 | C#–B–D–C#        | 16th-note fragment repeated over pedal point  |
| 4       | 47–49 | ...              | Manual palm clusters  |
|         | 50–56 | E–C#–B–A         | 16th-note fragment repeated with variable-texture harmonization   |
| 5       | 57–64 | C#–B–D–C#        | 32d-note fragment repeated over left-hand & pedal clusters  |
|         | 65–69 | ...              | Manual palm clusters over dominant/tonic pedal tremolo  |
|         | 70    | ...              | Extended rest   |
|         | 71    | ...              | Manual & pedal <i>ffff</i> arms/pedal cluster, resolving gradually to a 9-voice A major/minor chord, diminuendo |
|         |       |                  |   |

Table 4.—Registrations Required for *es ist genug...*

| Division/Couplers | Registration                              |
|-------------------|---|
| Swell             | 8', 4', Reed 8'                           |
|                   | 8', 4', Reed 8', Mix.                     |
|                   | 8', Aliquot 1-3/5'                        |
|                   | 16', 8', 2-2/3', Aliquot 1-3/5'           |
|                   | Tutti                                     |
| Hauptwerk         | Principals 8', 4', 2'                     |
|                   | Principals 8', 4', 2', Flutes 8', 4'      |
|                   | Principals 16', 8', 4', 2', Reed 8'       |
|                   | Principals 16', 8', 4', 2', Reed 8', Mix. |
|                   | 8', 2'                                    |
|                   | 16', 8', 4', Cymbel                       |
|                   | 8', 2-2/3', 2' (or other different stops) |
|                   | 16', 8', 4', Mix.                         |
|                   | General Tutti                             |
| Rückpositiv       | 8', 4', Sesq.                             |
|                   | 8', 4', Reed 8'                           |
|                   | Tutti                                     |
|                   | 8', 2', p                                 |
| Pedal             | 16', 8'                                   |
|                   | Flues 32', 16', 8', mp                    |
|                   | Tutti                                     |
| Couplers          | Sw./Hw.                                   |
|                   | Rp./Hw.                                   |
|                   | Sw./Rp.                                   |
|                   | Sw./Ped.                                  |

is printed in the score: (1) *stacc.*, mm. 24–34; (2) *molto stacc.*, mm. 36–46; and (3) *staccatissimo*, mm. 50–64. The increasingly detached articulation maintains clarity as the note values decrease throughout the piece.

Almost all dynamic changes in the piece are accomplished by stop changes. Nevertheless, the Swell expression pedal is used in mm. 14–15, 21, 51–64, 67–69, and 71. These dynamic changes made with the Swell pedal are structural and must not be arbitrarily omitted if the instrument has no expressive divisions. A console assistant can make the changes by gradually adding or removing stops.

The first recording of *es ist genug...* was a compact disc recording by Ericsson on January 19, 1986, three weeks before the premiere, at the Jacob's Church in Stockholm. In 1989, a Russian organist, Alexander Fiseisky, made another recording on the Melodya label. Hanson writes: "I have heard his [Fiseisky's] version in a concert in the chapel of the Winter Palace in St. Petersburg, but I have never received a copy of the record, not even before the

present Russian chaos."<sup>36</sup>

On the Ericsson recording, the final *ffff* cluster (m. 71) takes sixty seconds for the resolution to the A major/minor chord and for the diminuendo to *ppp*. The cluster is struck initially with both arms, reduced gradually to palm clusters, and then resolved *poco a poco* to the final A-major/minor chord. For the diminuendo, the expression pedal is gradually closed, or stops are removed by an assistant.

The Ericsson recording, made from a preliminary version of the score, differs somewhat from the 1988 published score, as shown in Table 5.

In mm. 1–12 and 16–19, Ericsson plays five repeated notes per measure, instead of six, taking advantage of the vast tonal resources of the five-manual instrument in the Jacob's Church in Stockholm. He plays each of the five notes on a separate manual, using five different timbres in the process.

Ericsson's omission of m. 9 is logical, since the measure appears to be an erroneously printed duplicate of the preceding two measures. Because the pitch b'

occurs twice at this point in the original chorale melody, only two corresponding measures are correct in the score, and not three. Measure 9 is therefore included in the list of errors in Table 6.

In a recent letter, Hanson explained the difference between Ericsson's recorded version and the 1988 score:

After this [Ericsson's] first performance I was a little unhappy with the beginning of the piece, where the desired quality of "boredom" does not come out properly. I have later corrected that by adding a sixth note in each of the bars where a single note is played, as well as by rejecting the performers' frequent jumps from one registration to another in the beginning of the piece. Ericsson's recording follows correctly the first version of the score and the changes in the score vis-a-vis the recording are the results of the later revision. The recording was made in connection with the first performance without my presence or assistance, [otherwise] I would have asked the performer to wait for my revised score.<sup>37</sup>

The 1988 published score, not the recorded version, is therefore definitive. The score has a number of errors, however. (See Table 6.) Hanson has reviewed the errata and writes that they are identical to the errors he has found. A forthcoming reprint of the score will have the necessary corrections.

The performance time on Ericsson's compact disc recording is five minutes and nineteen seconds. As indicated in Table 5, however, the early version of the score used for the recording omits mm. 27-34 and 38-46, thus shortening its length. If the 1988 printed version is performed in its entirety, therefore, the piece will be approximately forty-five seconds longer, or six minutes and four seconds.

### Gesänge der Toten by Hans-Ola Ericsson

#### Background

Hans-Ola Ericsson was born in 1958 in Stockholm where, as a child, he sang in the Stockholm Boys' Choir. His first counterpoint, composition, and organ performance teacher was innovative Swedish composer Torsten Nilsson (b. 1920), to whom *Gesänge der Toten* is dedicated. Ericsson's first public organ recitals began in 1974, the same year his first organ compositions were written. In 1977 he was admitted to the State Academy of Music in Freiburg, Germany, where he studied composition with Klaus Huber and Brian Ferneyhough, and organ with Zsigmond Szathmáry. Further composition study was with Luigi Nono in Venice in 1984.<sup>38</sup>

Ericsson has performed at many European festivals, and on French, Japanese, and American radio. Since 1986 Ericsson has been principal instructor of organ performance at Piteå College in Piteå, Sweden. At present, he also teaches solo organ performance and

courses in interpretation of modern organ music at the State Colleges of Music in Stockholm, Malmö, and Göteborg. As a virtuoso organist, he is well-known from tours of Europe and the United States, and from recordings for radio and compact disc. He has recently recorded the complete works of Olivier Messiaen on seven compact discs for the BIS label.<sup>39</sup>

Ericsson's works for organ are *Gesänge der Toten* for organ and percussion (1977), *J'Ecris Ton Nom* for organ, percussion and electronic tape, *Niemandsland* for organ and electronic tape, *Orgelsymphonie i tre Satser* for organ solo (1975-76), *Via Dolorosa* for organ solo, and *Melody to the Memory of a Lost Friend XIII* for organ and electronic tape (1985).<sup>40</sup>

The work selected for this article, *Gesänge der Toten* (Songs of the Dead), was composed in January 1977 and published the same year. The score is a legible photocopy of the manuscript.

#### Structure

*Gesänge der Toten* is based on a chorale of unknown origin that occurs monophonically (mm. 10-16), as a jazz variation (mm. 23-40), as the pedal line during the climax (m. 51), and in a four-voice harmonization (mm. 53-62). The chorale is present sporadically; thematically unrelated sections of arpeggios, improvisation, and graphically notated clusters constitute most of the piece. Meter is either 3/4 or 4/4, except for four instances of free meter (mm. 8-9, 41-44, 51, and 68-69), measured in clock seconds. Although the piece contains areas of chromaticism and extreme dissonance, it centers on the key of the chorale, F minor.

Despite areas of tonality and the presence of the chorale, the piece has no conventional form. The chorale serves chiefly to unify the piece by providing a recurring theme; its treatment and occurrences, however, are irregular. Table 7 is a structural outline of the work.

#### Registration

The manual compass for *Gesänge der Toten* is C to g<sup>'''</sup> and the pedal compass is C to f. The manuals must therefore have at least fifty-six keys. The note g<sup>'''</sup> only occurs four times, however, in ten-voice dissonant arpeggios over triple pedal (m. 7); it can be omitted, virtually unnoticed, on fifty-four-key manuals.

The score specifies a three-manual instrument, but the piece can be performed on two manuals. Only one instance of rapid interplay among all three manuals occurs—improvisatory figuration and a sequence of twenty-four palm clusters in mm. 8-9; a console assistant can alternate stops to produce the three distinct timbres. An assistant is necessary, anyway, to manipulate percussion stops: the Röhrenglockenton (tubular bells), Xylophon 4', and Cymbelstern. The assistant must add and remove the Röhrenglockenton at specif-

Table 5.—Comparison of Ericsson's Recording with Score of *es ist genug*...

| Mm.   | Ericsson's Performance   |
|-------|--|
| 1-12  | Right hand plays five repeated notes per measure, instead of the six repeated notes in the score       |
| 5-6   | The pedal does not enter until the first beat in m. 6  |
| 9     | Omitted  |
| 12    | Lower pedal note A is omitted  |
| 13    | Omitted  |
| 16-19 | Right hand plays five repeated notes per measure, instead of the six repeated notes in the score       |
| 23    | Right hand plays an f-b' black and white key cluster on the second beat, instead of the g-b' major 3d. |
| 27-34 | Omitted  |
| 35    | Four clusters are played, instead of three   |
| 38-46 | Omitted  |

Table 6.—Errata in 1988 Score of *es ist genug*...

| Page | Measure | Correction  |
|------|---------|---|
| 3    | 9       | The measure should be omitted.  |
| 4    | 20      | Last quarter note in treble clef should be D <sub>4</sub> , not D <sub>3</sub> .                      |
| 7    | 49      | Coupler addition should be +Sw./Rp., not +Sw./Hw.   |
| 10   | 60      | The second manual change listed over the first, second, and fourth beamed groups is redundant.        |
| 10   | 62      | The second manual change listed over the first, second, and fourth beamed groups is redundant.        |
| 11   | 63      | Left hand and pedal clusters from the preceding measure should continue throughout this measure also. |
| 11   | 69      | Beamed group in left hand should be a 16th-note triplet over the first half of the third beat.        |

Table 7.—Structural Outline of *Gesänge der Toten*

| Mm.   | Tempo       | Meter | Dynamic  | Material  |
|-------|-------------|-------|----------|---|
| 1-7   | J = 46      | 4/4   | mf-fff   | Complex ascending arpeggios   |
| 8-9   | ...         | free  | fff-pppp | Scream, palm clusters, arm/pedal clusters   |
| 10-16 | J = 50      | 4/4   | p-fff    | Monophonic chorale  |
| 16-22 | J = 64      | 3/4   | fff      | Complex ascending arpeggios, cluster arpeggios, cluster glissando, arm/pedal clusters |
| 23-40 | J = 66      | 4/4   | mp-ff    | Chorale variation with jazz background  |
| 41-44 | ...         | free  | ff       | Graphically notated pedal solo  |
| 45-47 | J = 104     | 4/4   | ff       | Pedal solo continuation   |
| 48-50 | J = 104     | 4/4   | ff       | Palm clusters over quadruple pedal point  |
| 51    | ...         | free  | ppp-fff  | Ascending/expanding arm cluster, rapid figuration over chorale in pedal               |
| 52-67 | J = 112-126 | 4/4   | mf       | Harmonized chorale over double pedal point or ostinato                                |
| 68-69 | ...         | free  | f        | Cadence   |

ic points indicated in the score in mm. 60-65, and must stop the Cymbelstern in m. 64. If an adjustable combination action is unavailable, an assistant will also be indispensable for stop changes.

Besides the organ percussion stops, a bass drum ostinato occurs in mm. 51-63; the drum can be played by a second assistant or by a percussionist. The ostinato is simple and does not require a trained drummer. If the available organ does not have the necessary percussion stops, a percussionist can produce most of the percussive timbres—the Cymbelstern in mm. 51-63 and the tubular bells in mm. 60-65, for example. To heighten the dramatic intensity, the organist screams *fff* in m. 8, before beginning a "wild outburst" on the manuals—an improvisatory section with palm clusters.<sup>41</sup>

The Swell expression pedal is used in mm. 2-7, 9-16, 39-40, and 51, although the console assistant can make gradual stop changes if no expression pedal is available. Table 8 lists a complete registration, based on the score, for a three-manual instrument.

#### Interpretation

*Gesänge der Toten* is a dramatic, violent, macabre work, characterized by extremes in dynamics, pitch, note values, and dissonance. A number of similarities—coincidental or not—to American composer William Bolcom's *Black Host* (1967) suggest his influence: (1) the use of percussion, including tubular chimes

and bass drum; (2) a centrally placed dirge, accompanied by a jazz background at a slow tempo; (3) the use of a chorale, or psalm tune, especially at the end of the work; (4) graphically notated arm clusters used at the climax; and (5) a deliberate, brutal style. Obvious differences exist, too; Ericsson's piece is much shorter and does not incorporate an electronic tape. As illustrated in Table 8, the quarter note tempo increases steadily at major structural posts—from quarter note = 46 at the beginning of the piece to 112-126 at the end. That the piece is a kind of procession is emphasized in the score at the outset: "In the tempo of a very slow march."<sup>42</sup>

At the beginning, twenty-eight successive, ascending arpeggios—one per beat—are played in exact rhythm. Each hand must play and sustain five notes from each ten-voice arpeggio, spanning intervals of a ninth or tenth. Because of the difficulty in spanning these wide intervals, it will be impossible for some performers to play the piece. The arpeggios increase dynamically and rise in pitch until m. 8, where the performer suddenly screams *fff* (using the vowel A, as in "father"). The scream appears on a separate staff with a speaking clef (*talklav*); it begins as loudly and as high in pitch as possible, and then slides downward in pitch. A footnote in Swedish in the score allows a substitute screamer: "A scream, executed by the performer or by someone in his place."<sup>43</sup>

Before the scream ends, a "wild outburst" of graphically notated improvisa-

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Table 8.—Registration for *Gesänge der Toten*

| Mm. | Beat | Registration Instructions   |
|-----|------|---|
| 1   | 1    | Hw., Sw., and Rp.: all 16' and 8' flues, Ped.: Reeds 32', 16', 8', 4'                             |
|     | 1    | Sw./Hw., Rp./Hw.  |
|     |      | Sw./Ped., Rp./Ped., Hw./Ped.  |
| 2   | 1    | +Röhrenglockenton 8'  |
| 3   | 4    | Ped.: +Principals 32', 16', 8'  |
| 4   | 1    | Hw.: +Mix.  |
| 4   | 3    | Ped.: +Mix.   |
| 7   | 1    | +Manual reeds 16', 8'   |
| 8   | 1    | Full organ <i>ffff</i>  |
| 9   | 1    | Reduce stops gradually to <i>pppp</i> (or close Sw. pedal)  |
| 10  | 1    | Add stops gradually to <i>ffff</i> (or open Sw. pedal)  |
| 23  | 1    | Hw. and Sw.: all 8' flues, trem., Sw./Hw.<br>Rp.: Gedeckt 8', Xylophon 4', Ped.: 16' and 8' flues |
| 38  | 1    | add stops to <i>f</i>   |
| 39  | 1    | add stops to <i>ff</i>  |
| 41  | 1    | Ped.: Subbass 16', Principal 16'  |
| 42  | 1    | Ped.: +5-1/3' and 2'  |
| 44  | 1    | Ped.: +Reed 32'   |
| 44  | 2    | Ped.: +Mix.   |
| 45  | 1    | Ped.: <i>ff</i>   |
| 48  | 1    | Hw.: <i>ff</i>  |
| 51  | 1    | +Cymbelstern, full organ, all couplers  |
| 52  | 1    | Ped.: <i>pp</i> 32' and 16' (or 16' and 10-2/3')  |
| 53  | 1    | Hw. and Sw.: <i>mf</i> , Sw./Hw.  |
| 60  | 1    | Röhrenglockenton 8' is added and removed at four specified locations by the console assistant     |
| 64  | 1    | -Cymbelstern  |
| 67  | 1    | +All 16' and 8' flues to <i>ff</i> , +Intramaneal and pedal couplers                              |

Table 9.—Errata in *Gesänge der Toten*

| Page | Measure | Correction  |
|------|---------|---|
| 5    | 9       | A bar line should be added at the end of the measure, after the <i>pppp</i> .   |
| 5-6  | 14      | Although the meter is 4/4, there are six beats in the measure. The last note in that measure (♯, on D <sup>b</sup> ) should be a ♯ instead. |
| 8    | 22      | The bar line after the clusters should be omitted.  |

tion in free meter begins. The first six seconds of improvisation have swirling figuration and occasional clusters that are distributed among three manuals (m. 8). In a commentary at the end of the piece, Ericsson describes the figuration as "rapidly vibrating movements of the fingers and the palm within the indicated range."<sup>44</sup>

In m. 9 the improvisation continues with ten seconds of palm clusters divided at random among the manuals. The first six palm clusters are notated as

2048th notes (with nine ligatures); the note values then increase gradually to eighth notes. This exaggerated notation produces, in effect, the indicated ritardando. The improvisation concludes with an eleven-voice chord that becomes arm clusters, and then gradually decreases in texture and dynamic over twenty seconds.

The monophonic statement of the chorale in mm. 10-16 begins tranquilly and ends with a crescendo to *fff*. A section of ascending arpeggios, similar to

those at the beginning of the piece, begins in m. 16. This time, however, the arpeggios in the last measure of the section (m. 21) are changed to two cluster arpeggios and a cluster glissando that embellishes an arm cluster. Those clusters and the three arm clusters in m. 22 are played precisely in the march rhythm; both black and white keys are struck.

The jazz section in mm. 23-40 is loosely based on the chorale theme, which is treated as a highly embellished solo against a blues accompaniment; the section contains two tremolos (mm. 27-28), two tied trills (mm. 26 and 29), and a few other basic licks. The subsequent pedal solo begins with a low-register cluster glissando (m. 41) that can be played by the right foot on the black keys and by the left foot on the white ones. The graphic notation in m. 44 represents a fast improvisation, with toes and heels rapidly striking pedal notes at random within the range indicated. The 32' reed, added at the beginning of the measure, is unlikely to speak during the random figuration because of the fast tempo; the stop is probably added in anticipation of the three long notes that follow the improvisation. The pedal solo ends with a white-key glissando played by the left foot (m. 47).

The rhythm of the pedal solo in mm. 45-47 is repeated for the palm clusters in mm. 48-50. Then the Cymbelstern sounds, unaccompanied, for four seconds at the beginning of m. 51, before the organist and drummer begin the climactic crescendo. The bass drummer begins a five-note ostinato, accenting the note-heads that have an "X" superimposed on them. At the same time, the organist begins a slow, eighteen-second crescendo by using both arms in a cluster glissando that covers the entire Great manual. The glissando starts with the left elbow sustaining a few low notes. Gradually the entire left forearm is lowered onto the manual; the right wrist is added near the center of the manual and the right forearm is gradually lowered onto the manual until the elbow is completely down. Meanwhile, the Swell expression pedal, if available, has been opened halfway at this point; alternatively, the console assistant could have gradually

added stops. The manuals are silent for four seconds while two more notes of the chorale are played in the pedal. The organist then improvises rapid manual figuration with fingers, palms, and elbows for eighteen seconds more—until maximum cacophony is reached, the expression pedal is fully opened, and the chorale in the pedal has been completed.

After the climax, the manuals are silent and the pedal sustains a perfect fourth, C-F, on soft 32' and 16' flues; the Cymbelstern continues to sound, and the bass drum begins a diminuendo. The organist plays the first seven measures of the harmonized chorale (mm. 53-59); when m. 60 is reached, the console assistant begins to add and remove the Röhrenglockenton stop four times, at locations in mm. 60-65. The Cymbelstern and bass drum are tacet at the first beat of m. 64, where the pedal takes over the ostinato from the bass drum. Stops and couplers are added at m. 67 for the end of the piece. In m. 68 the half notes with arrows through the stems are sustained while the unstemmed notes are played during a fifteen-second period of free meter.

The score contains several errors. (See Table 9.) No commercial recording of the work was located. The performance time is approximately six minutes.

Notes

- 30. Peterson, s.v. "Hanson, Sten." by Stig Jacobson.
- 31. Roth, 52.
- 32. Sten Hanson, *es ist genug* . . . (Stockholm: Svensk Musik, [1988]).
- 33. Hanson, Letter to this writer, October 18, 1993.
- 34. Ibid.
- 35. Ericsson, brochure notes for *Organo con Forza*, 4.
- 36. Hanson, Letter to this writer, October 18, 1993.
- 37. Ibid.
- 38. Anders Ekenberg, brochure notes for *Olivier Messiaen: the Complete Organ Music*, vol. I, BIS CD 409, 26.
- 39. Ibid.
- 40. Walter A. Frankel and Nancy K. Nardone, eds., *Organ Music in Print*; 2d ed. (Philadelphia: Musicdata, 1984), 89; Ericsson, *Organo con Forza*.
- 41. Hans-Ola Ericsson, *Gesänge der Toten*, (Munich: Edition Modern, 1977), 4.
- 42. Ibid., 2.
- 43. Ibid., 4.
- 44. Ibid., 12.

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# Brazilian Association of Organists and Organ Builders

## Latin-American Conference of Organists and Organ Builders

The fifth annual Conference of the Brazilian Association of Organists and Organ Builders coincided with the third annual Latin-American Conference of Organists and Organ Builders in Porto Alegre, Brazil, from September 6-10, 1995. The amount of activity in the organ world in Argentina, Brazil, and Uruguay has grown considerably in recent years: the Association now has a membership of approximately 150 from around South America. The conference was extremely well planned and administered, and presented a considerable amount of information about instruments, both historical and modern, from around the continent. Excellent recitals and lectures were given, and the entire meeting was marked by a great sense of conviviality. About 25 people attended, many having travelled great distances. Most of the meetings were conducted in Portuguese, but those from Argentina and Uruguay were able to communicate easily in Spanish, since the two languages are very similar. Since several of the organ builders are immigrants from Germany, or are of German heritage, some German was spoken as well.

The President of the Associação Brasileira de Organistas is a very talented woman by the name of Any Raquel Carvalho, who was actually raised in the USA and studied in Georgia, so she is fluent in English and is well acquainted with the activities of the AGO. (Any Carvalho, Avenida Plínio Brasil Milano 2195/201, Porto Alegre, RS 90520, Brazil. 011-55-51-341-4349. E-mail: anyraque@vortex.ufrgs.br) The Brazilian conference was patterned after an AGO convention. The secretary, and the person who founded the Associação in 1992, is Elisa Freixo, who lives in Mariana, in the Brazilian state of Minas Gerais, where she presides over the fascinating Schnitger organ. Josinei Godinho, a fine organist from São Paulo, is the treasurer, and Yolanda Serena is the secretary. (For information: Associação Brasileira de Organistas, Caixa Postal 5, Mariana, MG 35420-000, Brazil.)

The conference was held at the Igreja São José (Church of St. Joseph) in Porto Alegre, which has a 1936 Rieger organ from Germany. Antônio Darci von Frühauf, a native Brazilian, has been the organist there for over 30 years; Renato Koch helps keep the organ running. Recitals during the conference, scheduled each day at noon and 7:30 p.m., were given by Enrique G. Rimoldi, Buenos Aires; Dorotea Kerr, São Paulo; Osvaldo Guzman, blind organist from Buenos Aires; Elisa Freixo, Mariana, Brazil; James Welch, California; and Josinei and Josinéia Godinho, two sisters from São Paulo who gave a 4-hand recital. In addition, a chamber group from Porto Alegre by the name of *Stúdio de Música Antiqua* gave an excellent concert of medieval music on copies of period instruments.

Because the Igreja São José is also part of a local college, the church nave is equipped with closed-circuit TV monitors. All of the recitals were broadcast over these monitors, affording those in attendance an excellent view and a very informative experience. This was particularly valuable in a country where few have been exposed to pipe organ music. Before my recital at the conference in

Porto Alegre (a city of approximately 3 million inhabitants), a local television station came to the organ loft and conducted a live interview with me, probably because I was the token foreigner who could speak Portuguese.

Lectures at the conference included the following: *Mysticism in Liturgical Organ Music*, Renato Koch, Canoas, Brazil; *The Colonial Organ of the Cathedral of Buenos Aires*, Enrique Rimoldi, Buenos Aires; *Basic Organ Maintenance*, Manfred Worlitschek, originally from Germany but now living in Santa Maria, Brazil; *The Importance of Counterpoint for the Liturgical Organist*, Any Raquel Carvalho, Porto Alegre; *Structure and Organization of the Preludes and Fugues of J. S. Bach*, Dorotea Kerr, São Paulo; *Preparation for the Evangelical Service*, Josinéia Godinho, São Paulo; *Mexican Organ Music*, James Welch, California; *Music in the Catholic Church after Vatican II*, Júlio Amstalden, Piracicaba, Brazil; *The Restoration of the Organ of Maldonado*, Uruguay, Sergio Silvestri, Montevideo, Uruguay; *Preparation for the Catholic Liturgy*, Renato Koch, Canoas, Brazil; *The Use of Polyphony and the Organ in Iberian Monasteries in the 13th Century*, W. D. Jordan, Australia (read by Any Raquel Carvalho); *Lutheran Liturgy*, Carlos Dreher, Porto Alegre.

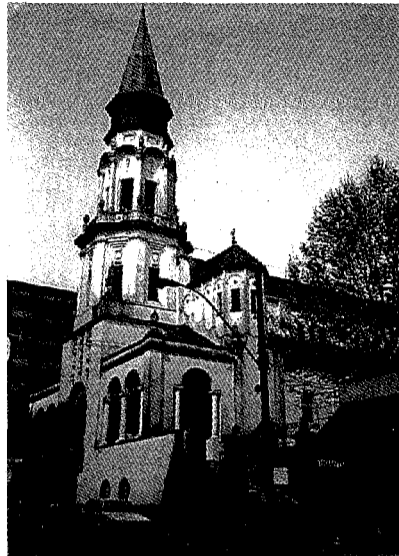
Each evening following the final concert, the entire group had dinner at a different restaurant (including Middle-Eastern, German, and gaúcho churrasco barbecue), starting at the typically late hour of 9:30 or 10 p.m.

One of the fascinating side-trips was to the Centro Educacional La Salle in nearby Canoas, where Irmão Renato Koch, a member of the La Salle Brotherhood, is a professor, as well as a skilled musician, painter, woodworker, and restorer of antique art pieces and musical instruments. There are four noteworthy instruments in the chapel of this Catholic school. The first is an 1865 Merklin organ from Paris, bought originally by Bishop Dom Laranjeiras for the cathedral of Porto Alegre. Although it is dismantled at this time, Koch is in the process of restoring it. This one-manual organ with pedal pulldown has a 56-note keyboard, 25-note pedalboard, and 6 registers: Bourdon 16, Montre 8, Salicional 8, Bourdon 8, Flûte 4, and Trompette 8.

The second organ is the Opus 2 of the Bohn Company of Novo Hamburgo, Brazil, which until recently was the largest and oldest manufacturer of organs and harmoniums in Brazil (the Bohn Company now builds only electronic instruments). This 2-manual tubular-pneumatic organ from 1939 is in fair condition, and is very typical of many other Bohn organs found around Brazil.

The third is a one-manual portativ organ, built in 1977 by Siegfried Schürle of São Bento do Sul in the neighboring state of Santa Catarina, which was colonized by Germans in the 19th and early 20th centuries. Many towns in Santa Catarina still abound in typical German architecture; blond-haired and blue-eyed people are seen everywhere, many still speaking German. This organ of 5 registers (Bourdon 8, Flauta 4, Prestant 2, Larigot 1½, Regal 8) has the unusual feature of a harmonium-style pedal winding system. I tried the organ, which sounded lovely in the large chapel, but I have to admit that keeping the wind pressure steady while playing was tricky, far more so than playing a reed organ.

The fourth is a small lap organ, built in 1980 by Renato Koch, for the *Conjunto da Câmara* (Chamber Group) of Porto Alegre, which performs medieval music. The woodworking on this organ is par-



Igreja São José, Porto Alegre, site of the conference



Antônio Darci von Frühauf, Elisa Freixo (founder of the Brazilian Association of Organists), Dorotea Kerr (Organist from São Paulo, also gave recital and lecture), James Welch



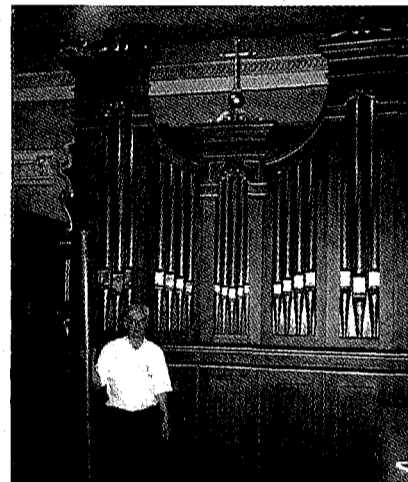
Organizers of the conference: Any Raquel Carvalho, president; Elisa Freixo, past president; Josinei Godinho, treasurer



Irmão Renato Koch with the medieval portativ organ he built in 1980 for a local chamber music group in Porto Alegre



Sergio Silvestri Budelli, from Uruguay; Yolanda Serena, secretary; Dorotea Kerr; Josinei Godinho, treasurer; Irmão Renato Koch. Sergio Silvestri Budelli is holding the traditional chimarrão (local bitter tea) that gaúchos from Southern Brazil and Argentina drink constantly.



Renato Koch in front of the 1865 Merklin organ, now in the chapel of the Centro Educacional la Salle, in Canoas, Brazil



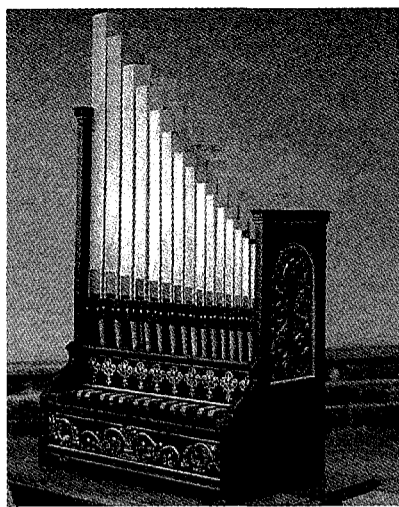
The 1977 Siegfried Schürle organ. Note harmonium-style pedal winding mechanism. Located in the chapel of the Centro Educacional la Salle, in Canoas, Brazil.



New organ by Markus Ziel of Blumenu, Brazil

*James Welch is organist of Santa Clara University in California and Dean of the Palo Alto AGO chapter. A graduate of Stanford University, Dr. Welch received a Fulbright Award in 1984 to study historical organs in Brazil. More recently he has travelled in Mexico, collecting scores and publishing them in collaboration with Vivace Press of Pullman, WA.*





Portativ organ by Renato Koch of Canoas, Brazil



New organ by Markus Ziel of Blumenau, Brazil

enjoyed meeting Sergio Silvestri Budelli from Montevideo, a very enthusiastic organ builder and restorer of organs and pianos. Markus Ziel, a young organ builder from the very Germanic town of Blumenau, Brazil, was born in Germany, but came to Brazil with his family as a child. Ziel also does fine work in hardwoods. Because of the severe tropical climate, organ builders in Brazil have an entirely different set of challenges to work with, not the least of which is termites, and Ziel discussed some of the processes used to treat woods for organ building in Brazil.

One of the biggest projects for the Associação is to catalog the instruments, compositions, and literature concerning the organ in South America, so that researchers can find out what is even available. I am still discovering important sources of information on Brazilian organs, and one of the most important found on this trip is a doctoral dissertation about the historical organs in Minas Gerais, Brazil. Written by Padre Marcelo Martiniano Ferreira in 1985 and presented at the Instituto Pontificio de Música Sacra in Rome, it is entitled *Arp Schnitger: Dois Órgãos Congêneros de 1701*, published in Niterói, state of Rio de Janeiro, in 1991. This lengthy dissertation documents fully the history, specifications, scaling, and use of these landmark instruments.

As part of my lecture on Mexican

organ music, I stressed the importance of publishing music and articles about the organ. Many South American compositions exist only in manuscript form or in photocopies which languish around the continent. I displayed a copy of the book *Voces del Arte* (the immense catalog of organs in Mexico, with beautiful photography) and copies of Mexican organ music recently published, urging the South Americans to find publishers for their works so they could find their ways into libraries around the world, not to mention Internet coverage.

Next year's conference will probably be held in Montevideo and/or Buenos Aires. There is also the possibility of an excursion-type conference, in which those attending will travel together on a comfortable bus through Southern Brazil, Uruguay, and Argentina, visiting instruments and hearing concerts. With ground transportation, hotel accommodations, and some meals in a package, this would be an ideal arrangement for those not as familiar with travel in South America.

I also received invitations to perform on two other organ recital series in São Paulo. The first was the Festival Internacional São Bento de Órgão, which alternates at three different churches in São Paulo: Mosteiro São Bento (Monastery of St. Benedict), Nossa Senhora de Fátima, and Nossa Senhora do Carmo. My recital was held at the monastery. (The organ loft at the monastery is accessible only through the cloister, so only men may perform there. Women on this festival perform at the other two locations.) The concerts are open to the public and are very well attended—often there is standing room only. The monastery has a 1954 German Walcker organ (Opus 3219), with 4 manuals, 78 stops, and about 7,000 pipes. It is one of the best-maintained organs in Brazil, cared for by José Carlos Rigatto of São Paulo. Performers on the series this year came from Argentina, Brazil, France, Germany, Israel, Italy, Japan, Spain, and the USA—truly an international festival.

The organizer of this festival, which is funded in part by the Banco de Boston, is José Luís de Aquino, Rua do Manifesto 1435, São Paulo, SP 04209-001, Brazil. Phone/Fax: 011-55-11-914-8846.

The other series is sponsored by the Associação Paulista de Organistas (the Association of Organists of São Paulo). Concerts this year are taking place in the Cathedral da Sé, the Catedral Evangélica, and Igreja Imaculada Conceição, all in downtown São Paulo. My recital (of Mexican music) was held in the Catedral Evangélica, a large, reverberant Presbyterian church with a 1911 Austin organ of 3 manuals, which came some years ago from a church in North Carolina. This organ is maintained by Warwick Kerr. For information, contact the Associação Paulista de Organistas at: Rua Carlos Sampaio 133, São Paulo, SP 01333-021, Brazil; Nelly Martins, President, 011-55-11-282-5651, or Dorotea Kerr, 011-55-11-210-5830.

One of the more unusual experiences on this trip was that of being on the same plane from Miami to São Paulo with Ozzy Osbourne, the heavy metal rock singer, on his way to a monster rock festival in São Paulo the same weekend I was to play in São Paulo. I introduced myself at the baggage claim as a fellow musician, and we wished each other well in our respective concerts.

Brazil is an enormous country, larger than the continental US, with endless possibilities for the adventurous traveler. A tip: anyone arriving in Brazil from abroad can, for approximately \$440, buy a Brazil Airpass from Varig Airlines, which is good for five flights anywhere in the country. This Airpass has enabled me on occasion to travel from Rio and São Paulo to the Amazon jungle, to Salvador de Bahia, to Iguazu Falls, to Recife, and to Minas Gerais. Brazilians are exceptionally hospitable, and I have enjoyed every one of my trips to South America. Please feel free to contact me for any information. (James Welch, 409 Central Ave., Menlo Park, CA 94025; Phone/Fax: 415/321-4422.)



New organ by Markus Ziel of Blumenau, Brazil

ticularly fine.

At the conference round-tables, organists and organ builders had literature available about their work. I

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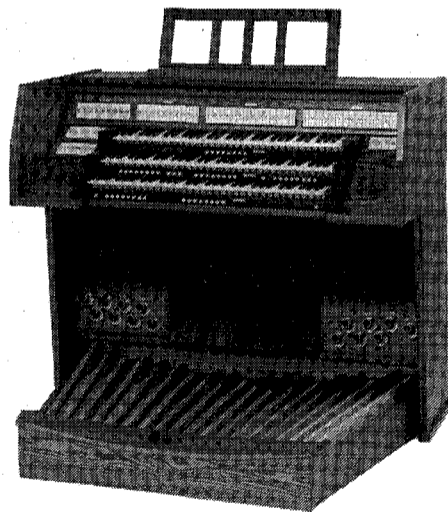
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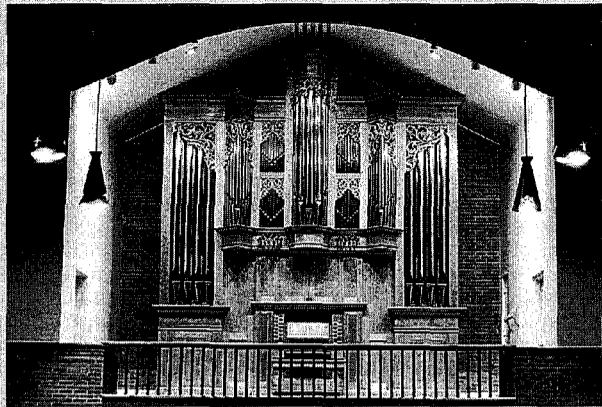
#### DISPOSITION:

|                |        |                |     |                  |        |                  |        |
|----------------|--------|----------------|-----|------------------|--------|------------------|--------|
| GREAT          | 16'    | DOUBLE BASS    | 16' | PRINCIPAL        | 8'     | SWELL            | 16'    |
| BOURDON        | 8'     | SUBBASS        | 16' | BOURDON          | 8'     | PRICIPAL         | 8'     |
| PRINCIPAL      | 8'     | OCTAVE         | 8'  | OCTAVE           | 4'     | ROHR FLUTE       | 8'     |
| OPEN DIABASON  | 8'     | GEDACKT        | 8'  | OPEN FLUTE       | 4'     | VIOLA            | 8'     |
| HOHL FLUTE     | 8'     | CHORALBASS     | 4'  | NAZARD           | 2 2/3' | CELESTE          | 8'     |
| FLUTE CELESTE  | 8'     | BASSFLUTE      | 4'  | CONICAL FLUTE    | 2'     | OCTAVE           | 4'     |
| GAMBA          | 8'     | NACHTHORN      | 2'  | OCTAVE           | 1'     | ROHRFLUTE        | 4'     |
| OCTAVE         | 4'     | RAUSCHPFEIFE   | IV  | SESQUIALTER      | II     | SALICIONAL       | 4'     |
| OPEN FLUTE     | 4'     | BOMBARDE       | 32' | CYMBAL           | III    | FLUTE TWELFTH    | 2 2/3' |
| TWELFTH        | 2 2/3' | CONTRA TRUMPET | 16' | REGAL            | 8'     | OCTAVE           | 2'     |
| SUPEROCTAVE    | 2'     | TRUMPET        | 8'  | TREMULANT        |        | WALDFLUTE        | 2'     |
| CONICAL FLUTE  | 2'     | CLARION        | 4'  |                  |        | TIERCE           | 1 3/5' |
| CORNET         | IV     |                |     |                  |        | NAZARD           | 1 1/3' |
| MIXTURE        | VII    |                |     |                  |        | OCTAVE           | 1'     |
| CONTRA TRUMPET | 16'    | ACCESSOIRES    |     | POSITIF TO GREAT |        | SCHARFF          | III    |
| TRUMPET        | 8'     | CHORUS         | 2   | SWELL TO GREAT   |        | FAGOTTO          | 16'    |
| VOX HUMANA     | 8'     | INTONATION     |     | POSITIF TO PEDAL |        | FESTIVAL TRUMPET | 8'     |
| TREMULANT      |        | WERCKMEISTER   |     | GREAT TO PEDAL   |        | CROMORNE         | 8'     |
|                |        | AUT. BASS      |     | SWELL TO PEDAL   |        | OBOE             | 8'     |
| EXTRA VOICES   |        | AUT. SOLO      |     | MIDI POSITIF     | 1      | SCHALMEI         | 4'     |
| CHIMES         |        | TRANSPOSER     |     | MIDI GREAT       | 2      | TREMULANT        |        |
| HARPSICHORD    |        | PITCH          |     | MIDI SWELL       | 3      |                  |        |
| STRINGS        |        | PRESETS        |     | MIDI PEDAL       | 4      |                  |        |
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## PERFECTION in SOUND and CRAFTSMANSHIP

# New Organs



## Cover

**Taylor & Boody Organbuilders, Inc.**, of Staunton, VA, has built a new organ, the firm's opus 24, for Christ Evangelical Lutheran Church, in Staunton. The two-manual organ comprises 24 stops and 1,420 pipes with space prepared on the windchests for five additional stops. The choir and organ are situated at the rear of the sanctuary. The use of solid materials in the construction of the building (1959) including brick walls, tile on concrete floor, hardwood pews, glue-laminated beams, and redwood ceiling provides a favorable acoustical environment. The organ is housed in a solid cherry case with hand-carved cherry pipe shades. Stop and key actions are entirely mechanical. Compasses are 56/30. Wind is provided by three large single-fold wedge bellows that may be filled either with the blower or manually. The character of the wind is buoyant but unobtrusive. A wind stabilizer may be engaged to render the wind suitable for wind-hungry registrations. A vent for the pedal reeds provides a means of easily adding or withdrawing these stops. A Schnitger-style tremulant affects the entire organ. Tuning is in Kellner's "Bach" temperament. The bond between customer and organbuilder was in this case closer than usual. Not only is this the first local installation for the Taylor & Boody firm, but two of the organbuilders are also members of the church, and the wife of one is the minister of music. Bruce Shull designed the organ and was responsible for the project management and the organ's tonal

finishing. Kelley Blanton led the construction of the case and designed and carved the pipe shades. The dedication service was held September 18, 1994. The dedicatory recital was played later that day by Sharon Porter Shull, minister of music at Christ Lutheran.

### GREAT

- 16' Bourdon
- 8' Principal
- 8' Spillpfeife
- 4' Octave
- 4' Spitzflöte
- 2 2/3' Quinte
- 2 2/3' Nasat
- 2' Octave
- 2' Waldflöte (prep)
- Mixture IV-V
- 16' Dulcian (prep)
- 8' Trompet
- 8' Clarin (horizontal, 27 pipes)

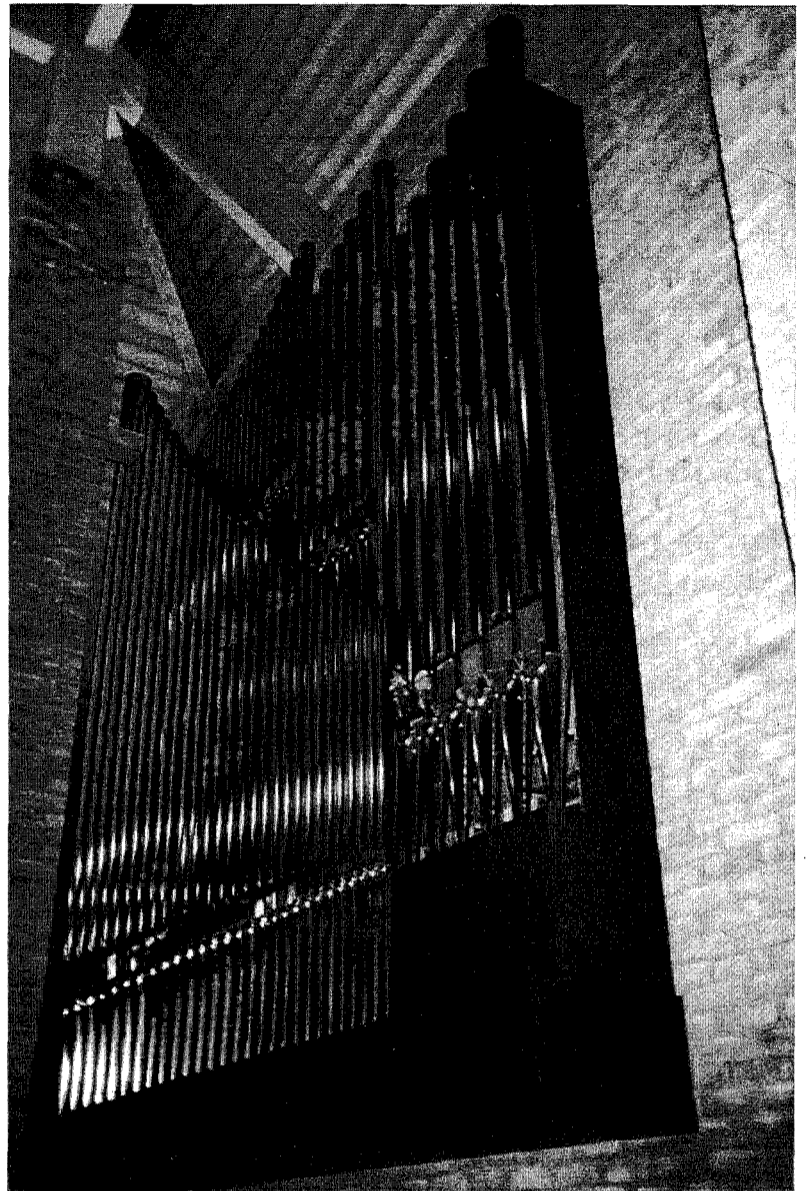
### BRUSTPOSITIVE

- 8' Gedackt
- 8' Quintadena
- 4' Principal
- 4' Rohrflöte
- 2' Octave
- 1 1/2' Quinte
- II Sesquialtera
- III Scharf (prep)
- 8' Krummhorn

### PEDAL

- 16' Principal
- 8' Octave
- 4' Octave
- V Mixture (prep)
- 16' Posaune
- 8' Trompet
- 2' Cornett (prep)

Tremulant  
Pedal Reeds Off  
Wind Stabilizer



**Rieger-Kloss**, Krnov, Czech Republic, has completed its first U.S. installation at the Church of St. Daniel the Prophet, Wheaton, IL. Negotiations for the organ were handled by Matt Bechteler of Euro Musik Corp., Bloomington, IL, North American distributor for Rieger-Kloss, and Fr. Thomas White, founding pastor of the five-year-old Catholic parish. The tonal specification derives from the 18th-century Abbey organs of Southern Europe, with a selection of gently voiced foundation stops including both open flutes and strings. The console is equipped with a full MIDI interface; automatic pedal to manual couplers to accommodate non-organist keyboardists; a multi-key transposer; and multi-level computerized combination system. The organ's 17 registers are on electric slider chests. The pipes of the 16' Violonprestant facade are made from 70% polished tin; all other principals, strings, and reed resonators are also 70% tin. The moveable console is on a 150-foot detachable multiplex cable; the tracker touch keyboards have polished maple naturals and solid walnut sharps. Two identical dedication concerts were played by Merrill "Jeff" N. Davis III, director/consultant for the Rieger-Kloss North American operation. A video production of the organ's inauguration is available through either Euro Musik Corporation or St. Daniel's parish.

### GRAND ORGAN

- 16' Violonprestant
- 8' Principal
- 8' Holzgedackt
- 8' Spitzgambe
- 4' Octave
- 2' Blockflöte
- 2 2/3' Fourniture IV
- 8' Trompete

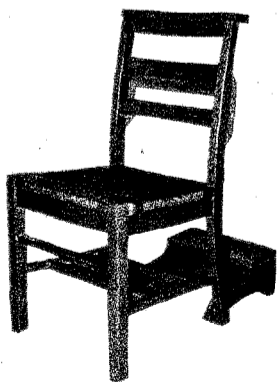
### SWELL

- 8' Flute Harmonique
- II Voix celestes 8' + 4'
- 4' Flute Octaviane
- 2 2/3' Sesquialtera II-III
- 2' Principal
- 1' Plein Jeux IV
- 8' Hautbois
- Tremulant

### PEDAL

- 32' Resultantbass III
- 16' Violonprestant (GO)
- 16' Subbass
- 8' Geigenoctave
- 8' Gedacktbass
- 4' Choralbass
- 16' Fagott

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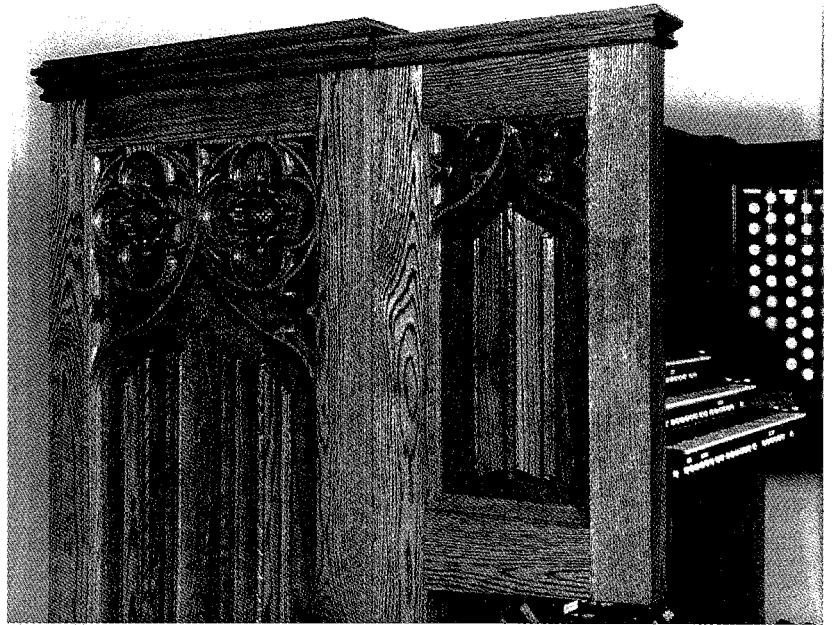


**The Reuter Organ Company**, Lawrence, KS, has built an organ for Heinz Memorial Chapel of the University of Pittsburgh. The firm's opus 2176 comprises 73 ranks, 4,272 pipes, and three electronic pedal stops. The organ represents a trend in American organ building to re-use existing materials in an environmentally friendly and musically sound manner. The project had two phases. The first phase rebuilt the two-manual console for the antiphonal organ in the rear gallery, added new stops, and provided others before the chancel organ was dismantled. The second phase rebuilt the chancel organ, culminating in the installation of a new three-manual console that controls the entire instrument, and included new principal choruses and mixtures. Most of the flute and string choruses were retained and revoiced. Several new solo voices were added to complete the organ. Of the 13 ranks of reeds, only three were retained. The Swell reed chorus is French in character, while the Choir and Great have more English influence. The English Tuba, on 25 inches of wind, is housed in its own expression chamber in the ceiling of the chapel, nearly 90 feet above the transept floor. Mechanical repairs were also included. Reuter made additions to the chest work and re-leathered the organ's 29 bellows along with all of the main organ's primaries and the individual pouch pneumatics of the Swell and Choir. The organ was completely rewired with the addition of a Peterson Orga-Plex switching system. New Swell and Choir expression louvers and motors were provided. Tonal finishing was done by David Salmen and Stephen Barnhart. University Organist Robert Sutherland Lord played the dedication recital on October 8, 1995.

- 8' Octave
- 8' Bourdon (ext)
- 8' Viola da Gamba (Sw)
- 8' Spitzflute
- 8' Rohrbourdon (Gt)
- 8' Flûte à Cheminée (Sw)
- 4' Choral Bass
- 4' Bourdon (ext)
- 4' Spitzflute (ext)
- 4' Harmonic Flute (Gt)
- 2' Nachthorn
- III Mixture
- 32' Contra Posaune (electr)
- 16' Posaune
- 16' Tromba (Gt)
- 16' Bombarde (Sw)
- 8' Posaune (ext)
- 8' Tromba (Gt)
- 8' Bombarde (Sw)
- 4' Posaune (ext)
- 4' Bombarde (Sw)
- 8' Tuba (Gt)
- Chimes

**ANTIPHONAL GREAT**

- 8' Prestant
- 8' Hohflute
- 8' Gemshorn
- 4' Prinzipal
- 2' Blockflote
- 1 1/2' Quint
- II Sesquialtera
- 8' Krummhorn
- Zimbelstern
- Tremulant



**ANTIPHONAL POSITIVE**

- 8' Holzgedeckt
- 4' Koppelflute
- 2' Weitprinzipal
- 1' Siffloete
- III Zimbel
- 8' Petite Trumpet
- 8' Krummhorn (Ant Gt)
- Tremulant

**ANTIPHONAL PEDAL**

- 16' Holzgedeckt (12 pipes)
- 8' Prestant (Ant Gt)
- 8' Holzgedeckt (Ant Gt)
- 4' Prestant (Ant Gt)
- 8' Krummhorn (Ant Gt)
- 4' Krummhorn (Ant Gt)

**GREAT**

- 16' Rohrbourdon
- 8' Principal
- 8' Harmonic Flute
- 8' Rohrbourdon (ext)
- 4' Octave
- 4' Harmonic Flute (ext)
- 2' Fifteenth
- IV Fourniture
- III Cymbale
- 16' Tromba
- 8' Tromba (ext)
- 4' Tromba (ext)
- 8' Tuba
- Chimes
- Tremulant

**SWELL**

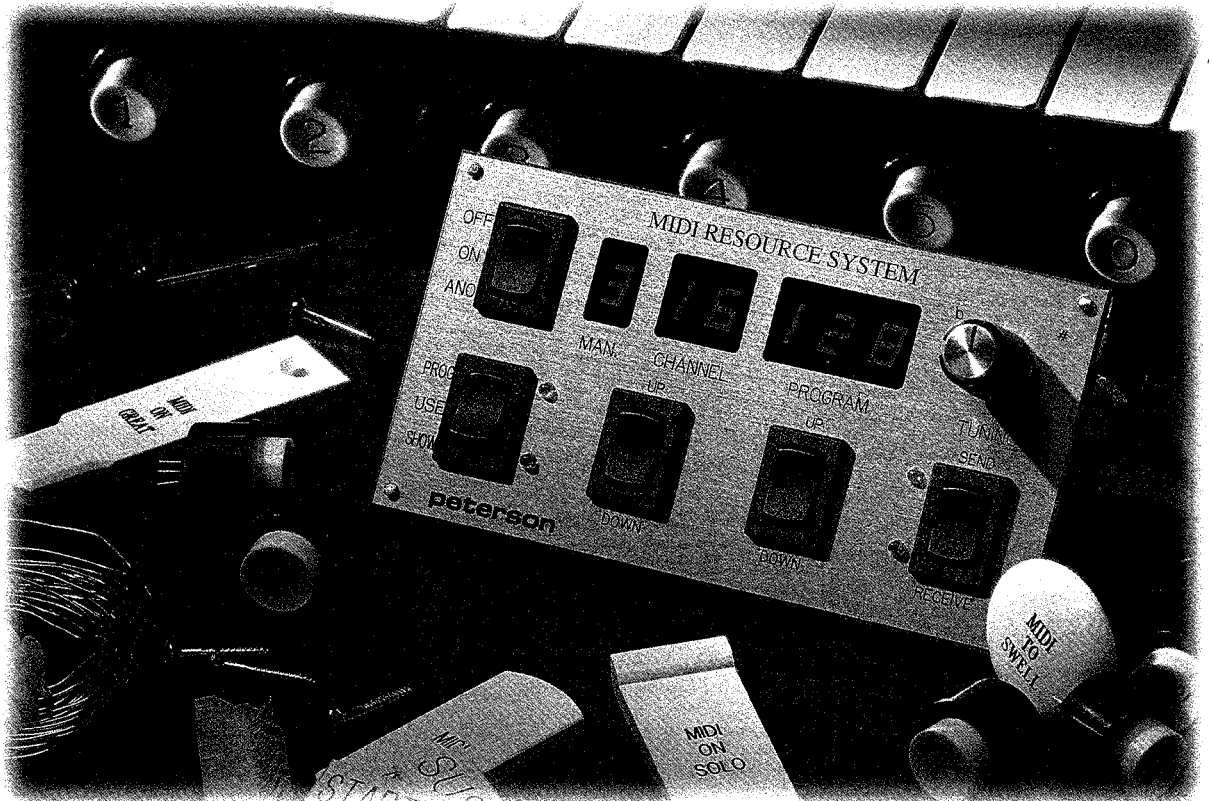
- 16' Contre Gamba
- 16' Flûte à Cheminée
- 8' Flûte à Cheminée (ext)
- 8' Viola da Gamba (ext)
- 8' Voix Céleste
- 4' Principal
- 4' Flûte Harmonique
- 2 3/4' Nazard
- 2' Flûte à bec
- 1 3/4' Tierce
- IV Plein Jeu
- 16' Bombarde
- 8' Trompette
- 8' Hautbois
- 8' Voix Humaine
- 4' Clarion
- 8' Tuba (Gt)
- Tremulant

**CHOIR**

- 8' Diapason
- 8' Dolcan
- 8' Dolcan Céleste
- 8' Stopped Flute
- 4' Octave
- 2 3/4' Twelfth
- 2' Recorder
- 1 3/4' Seventeenth
- 1 1/4' Nineteenth
- III Scharff
- 16' Dulcian
- 8' Tromba (Gt)
- 8' Trumpet
- 8' Shawm
- 16' Tuba (TC, Gt)
- 8' Tuba (Gt)
- 4' Tuba (Gt)
- Tremulant

**PEDAL**

- 32' Untersatz (electr)
- 32' Sub Bourdon (electr)
- 16' Principal
- 16' Bourdon
- 16' Contre Gamba (Sw)
- 16' Rohrbourdon (Gt)
- 16' Flûte à Cheminée (Sw)



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**Fabry Inc.**, Fox Lake, IL, has completed rebuilding the 1928 Moller organ for St. Paul Lutheran Church, New Haven, IN. The project included a new solid state relay, solid state console conversion, and several tonal additions. Consultant for the church was Berkley Guse of Trinity English Lutheran Church in Ft. Wayne, IN. Chairman of the organ committee was Kenneth Poling. The 440-member congregation is 110 years old.

**GREAT**

- 8' Trumpet (new)
- 8' Open Diapason
- 8' Melodia
- 8' String
- 4' Principal (new)

**SWELL**

- 8' Stopped Diapason
- 8' Salicional
- 8' Vox Celeste
- 8' Principal
- 8' Trumpet
- 8' Oboe
- 4' Clarion (ext)
- Tremolo

**PEDAL**

- 32' Untersatz (new, electronic)
- 16' Bourdon
- 8' Bourdon (ext)
- 4' Flute (ext)
- 8' Trumpet
- 4' Clarion

**Jacob Gerger & Sons**, Croydon, PA, has built a new organ for West Lawn United Methodist Church, West Lawn, PA. The project incorporated the church's previous 8-rank Wicks organ in the new instrument of 35 ranks, 7 electronic voices, 2,308 pipes, and MIDI expanded with 350 sounds. As part of the project, the entire chancel area was redesigned. Great, Positif and Pedal divisions are located above the choir singers against a stone wall; Swell and Choir divisions are in chambers, which were enlarged four feet toward the nave. The organ includes electronic voice generator and digital interface by Artisan Classic Organs of Toronto, Crown amplifiers, and special subwoofers by Bag End Loudspeakers of Barrington, IL; digital voices are divided into C and C-sharp sides.

**GREAT**

- 8' Principal
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2 1/2' Twelfth
- 2' Super Octave
- 2' Rohrpfefe
- 1 1/2' Fourmiture IV
- 8' Trompette
- 8' Bombarde
- Blank
- Chimes

**SWELL**

- 16' Holzgedeckt
- 8' Principal
- 8' Salicional
- 8' Vox Celeste TC
- 8' Holzgedeckt
- 4' Octave
- 4' Koppelflöte
- 4' Stopped Flute
- 2 1/2' Quintflöte
- 2' Octave
- 2' Blockflöte
- 1 1/2' Terz
- 2' Plein Jeu IV
- 16' Bassoon/Haubois
- 8' Trompette
- 8' Hautbois
- 4' Clarion
- Tremolo

**CHOIR-POSITIV**

- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 8' Bourdon
- 4' Gemshorn Octave
- 4' Spitzflöte
- 4' Rohrflöte
- 2 1/2' Quint
- 2' Spitz Octave
- 1 1/2' Larigot
- 1' Sifflöte
- 1/2' Cymbale III
- 8' Krummhorn
- 8' Trompette
- 8' Bombarde
- Blank
- Carillon

**ANTIPHONAL/SOLO (prep)**

**PEDAL**

- 32' Contra Basse (elec)
- 32' Bourdon (elec)
- 16' Principal (elec)
- 16' Violone (elec)
- 16' Subbass (elec)
- 16' Gedeckt
- 8' Octave
- 8' Principal
- 8' Rohrflöte
- 8' Bass Flute
- 5 1/2' Quint
- 4' Super Octave
- 4' Flöte
- 2' Flöte
- 2' Mixtur III
- 32' Contra Bombarde 1/2L
- 32' Contra Bassoon (elec)
- 16' Bombarde
- 16' Posaune (elec)
- 16' Bassoon
- 8' Bombarde
- 8' Trompette
- 8' Hautbois
- 4' Hautbois
- 4' Krummhorn
- Blank

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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, • = RCOO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East Of The Mississippi

### 15 FEBRUARY

**Gary Davison**; St Paul's Chapel, Columbia Univ, New York, NY noon  
**Karel Paukert**, clavichord; Cleveland Museum, Cleveland, OH 3:30 pm

### 16 FEBRUARY

**Murray Somerville**; Trinity Church, Boston, MA 12:15 pm  
**Marian & David Craighead**; St Anne's Church, Rochester, NY 8 pm  
Gehring, *1 Wonder*; Grace Episcopal, Silver Spring, MD 7:30 pm (also February 17, 3 pm)  
**Bruce Neswick**; Holy Cross Episcopal, Tryon, NC 8 pm  
**Marilyn Keiser**; Myers Park Presbyterian, Charlotte, NC 8 pm  
**James Johnson**; Church of the Ascension, Knoxville, TN 8 pm  
Ferris Chorale; Mt Carmel, Chicago, IL

### 17 FEBRUARY

**Marilyn Keiser**, workshop; Myers Park Presbyterian, Charlotte, NC 9 am  
His Majesty's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm  
Handbell Festival; Grace United Methodist, Decatur, IL 8:30 am

### 18 FEBRUARY

**Eric Wm. Suter**; All SS Ashmont, Boston, MA 7:30 pm  
**Herndon Spillman**; Harvard University, Cambridge, MA  
**Barbara Bruns**; St John's Episcopal, Gloucester, MA 4 pm  
Woodland Scholars; Immanuel Congregational, Hartford, CT 4 pm  
Handel, *Messiah*, Parts 2 & 3; First Church of Christ, Wethersfield, CT 7:30 pm  
**Lee Dettra**, with U.S. Military Academy Band; Cadet Chapel, West Point, NY 3:30 pm  
**Harry Huff**; St Ignatius Loyola, New York, NY  
**John Abdenour**; St Thomas Church, New York, NY 5:15 pm  
**Victor Fields**; Longwood Gardens, Kennett Square, PA 2:30 pm  
Pote, *Rescue in the Night*; Good Shepherd Lutheran, Lancaster, PA 4 pm  
Britten, *Rejoice in the Lamb*; St John's, Huntingdon, Baltimore, MD 3:30 pm  
**David Hurd**; Duke University, Durham, NC 5 pm  
**Stephen Hamilton**; Snyder Memorial Baptist, Raeford, NC 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Susan Landale**; First Congregational, Columbus, OH 4 pm  
Diocesan Hymn Festival; Christ Church Cathedral, Lexington, KY 5 pm  
Chicago *a cappella*; Lake Forest College, Lake Forest, IL 3 pm  
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm  
Glen Elyn Children's Choir; First Presbyterian, Arlington Heights, IL 4 pm  
+**Mark Brombaugh**; Grace Episcopal, Freeport, IL 3 pm  
\*Music for organ & ensemble; First Presbyterian, Macomb, IL 4 pm

### 21 FEBRUARY

Byrd, *Mass for Four Voices*; St John's, Huntingdon, Baltimore, MD 6:30 pm

### 22 FEBRUARY

**Karel Paukert**, clavichord; Cleveland Museum, Cleveland, OH 3:30 pm

### 23 FEBRUARY

**Mark Brombaugh**; Trinity Church, Boston, MA 12:15 pm  
Anonymous 4; St Mary the Virgin, New York, NY 8 pm

**Charles Tompkins**; Emory University, Atlanta, GA 8:15 pm  
**Frederick Burgomaster**; Christ Church Cathedral, Indianapolis, IN 12:05 pm

### 24 FEBRUARY

Choral Concert; St Peter's Episcopal, Morristown, NJ 7:30 pm  
**Erik Wm. Suter & Jared Johnson**; St Paul's RC, Valparaiso, IN 7:30 pm  
**David Schrader**, organ & harpsichord; St Giles, Northbrook, IL 8 pm

### 25 FEBRUARY

Anonymous 4; South Church, New Britain, CT 4 pm  
**Lee Dettra**; Warwick Reformed Church, Warwick, NY 4 pm  
**Jon Rollins**; St Thomas Church, New York, NY 5:15 pm  
**Kim Heindel**, lautenwerk; Westminster Choir College, Princeton, NJ 4 pm  
**Gottfried Preller**; Bryn Mawr Presbyterian, Bryn Mawr, PA  
**Susan Landale**; First United Methodist, Sarasota, FL 4 pm  
**Steven Wooddell**; Cleveland Museum, Cleveland, OH 2 pm  
**Todd Wilson**; Christ Episcopal, Warren, OH 4 pm  
Choral Concert; St Thomas Episcopal, Cincinnati, OH 5 pm  
\*+ **Robert Vickery**; Church of the Holy Childhood, St Paul, MN 4 pm  
**Byron L. Blackmore**; Our Savior's Lutheran, La Crosse, WI 3 pm  
**Lynne Davis**; Independent Presbyterian, Birmingham, AL 4 pm  
**James Johnson**; Trinity Episcopal, Baton Rouge, LA 4 pm

### 26 FEBRUARY

**Lynne Davis**, masterclass; Independent Presbyterian, Birmingham, AL 4 pm

### 27 FEBRUARY

**Marian & David Craighead**; Westminster College, New Wilmington, PA 7:30 pm  
**Colin Andrews and Janette Fishell**; Emmanuel Church, Chestertown, MD 8 pm  
**Michael Farris**; First Presbyterian, Columbus, GA 8 pm  
**James Johnson**; First-Trinity-Presbyterian, Laurel, MS

### 28 FEBRUARY

Augustana College Choir; St John's Lutheran, Stamford, CT 4 pm  
ACDA Southern Division Convention; Norfolk Waterside Convention Center, Norfolk, VA (through March 2)  
**Michael Farris**, masterclass; First Baptist, Columbus, GA 10 am

### 29 FEBRUARY

**Frederick Swann**; First-Presbyterian, Rapid City, SD 7:30 pm

### 1 MARCH

**Bruce Adami**; Trinity Church, Boston, MA 12:15 pm  
**Daniel Roth**; Asylum Hill Congregational, Hartford, CT 8 pm  
**Michael Corzine**; Church of the Ascension, Knoxville, TN 8 pm

### 2 MARCH

**Michael Corzine**, masterclass; Church of the Ascension, Knoxville, TN 9 am

### 3 MARCH

**Marijim Thoene**; Church of the Advent, Boston, MA 5:30 pm  
**William Porter**; Harvard University, Cambridge, MA 3 pm  
**Lynne Davis**; Trinity College, Hartford, CT 3 pm  
**Larry Allen**, with brass & percussion; Immanuel Congregational, Hartford, CT 4 pm  
**Ann Stephenson-Moe**; St Thomas Church, New York, NY 5:15 pm  
**Mickey Thomas Terry**; Lafayette Ave Presbyterian, Brooklyn, NY 4 pm  
**Craig Cramer**; SUNY, Buffalo, NY 5 pm  
**Paul Fleckenstein**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**David Craighead**; Lang Concert Hall, Swarthmore, PA 3 pm  
**Alan Morrison**; Ursinus College, Collegeville, PA 4 pm  
**Daniel Roth**; Calvary Episcopal, Pittsburgh, PA 4:30 pm  
**James Johnson**; Christ Church Episcopal, Pensacola, FL 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Kelly Hale**; Calvary Episcopal, Cincinnati, OH 5 pm  
**Frederick Swann**; Court Street United Methodist, Rockford, IL 4 pm

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**Douglas Cleveland**; First Methodist; Peoria,  
IL 3:30 pm  
**Nancy Lancaster**; House of Hope, St Paul,  
MN 4 pm

**5 MARCH**

Bronson Ragan Tribute: **Walter Hilse, David  
Hurd, Mollie Nichols**; Church of the Holy Trinity,  
New York, NY 8 pm  
**Daniel Roth**; Bridgewater College, Bridgewater,  
VA 8 pm  
**Frederick Swann**; Trinity United Methodist,  
Columbus, OH 7:30 pm

**7 MARCH**

**Bruce Glenn**; Columbia University, New  
York, NY noon  
Haydn, *The Creation*, with orchestra; St Mary-  
the-Virgin, New York, NY 8 pm

**8 MARCH**

**Erik Wm. Suter**; Trinity Church, Boston, MA  
12:15 pm  
+ **John Scott**; St John's Episcopal, West Hart-  
ford, CT 8 pm  
**Marilyn Mason**; Incarnate Word Lutheran,  
Rochester, NY 8 pm  
**Peter Hurford**; First Presbyterian, Nashville,  
TN 8 pm  
**Marianne Webb**; Clayton State College, Mor-  
row, GA 8 pm  
**James Diaz**; Holy Trinity Lutheran, Akron, OH,  
8 pm  
**Lynne Davis**; Cathedral of St Paul, Detroit, MI  
8 pm

**9 MARCH**

**Marilyn Keiser**, workshop; Incarnate Word  
Lutheran, Rochester, NY  
**Marilyn Mason**, workshop; First United  
Methodist, Clearwater, FL 9 am  
**Marianne Webb**, workshop; Clayton State  
College, Morrow, GA 10 am  
Bach, *St John Passion*, with orchestra; Col-  
lege of DuPage, Glen Ellyn, IL 8 pm  
The James Chorale; St Luke's Lutheran,  
Chicago, IL 7:30 pm

**10 MARCH**

The Vienna Boys Choir; Immanuel Congrega-  
tional, Hartford, CT 4 pm  
**Ernst-Erich Stender**; St Thomas Church,  
New York, NY 5:15 pm  
**Brent McWilliams**, with brass; Church of the  
Good Shepherd, Lancaster, PA 4 pm  
**Mark King**; St John's Episcopal, Hagerstown,  
MD 7 pm  
**Marilyn Mason**; First United Methodist, Clear-  
water, FL 3 pm  
**Lynne Davis**; St Gregory's Episcopal, Boca  
Raton, FL 4 pm  
**Martin Jean**; Warren Baptist, Augusta, GA 3  
pm  
**Karel Paukert**; Cleveland Museum, Clevel-  
and, OH 2 pm  
**Daniel Roth**; St Chrysostom's, Chicago, IL 4  
pm  
The James Chorale; Grace Lutheran, River  
Forest, IL 4 pm  
**Stephen Schaeffer**; Cathedral Church of the  
Advent, Birmingham, AL 2:30 pm  
**Frederick Hohmann**; Christ Church Cathed-  
ral, New Orleans, LA 4 pm

**11 MARCH**

**Lynne Davis**, masterclass; St Gregory's Epis-  
copal, Boca Raton, FL 7 pm  
**Thomas Murray**; St Paul's Lutheran, Ft  
Wayne, IN 7:30 pm

**12 MARCH**

**David Higgs**; Hyde Park Community United  
Methodist, Cincinnati, OH 8 pm

**13 MARCH**

**Peter Hurford**; St Bartholomew's, New York,  
NY 8 pm

**15 MARCH**

**Brenda Leach**; Trinity Church, Boston, MA  
12:15 pm  
**David Higgs**; Peachtree United Methodist,  
Atlanta, GA 8 pm  
**James Diaz**; Christ Church Cathedral, Indi-  
anapolis, IN 12:05 pm

**Thomas Murray**; St Luke's Lutheran, Park  
Ridge, IL 8 pm

**John Scott**; St John's Lutheran, Forest Park,  
IL 7:30 pm

**17 MARCH**

**Harald Vogel**; St John's Lutheran, Stamford,  
CT 4 pm  
**Iain Quinn**; St Thomas Church, New York, NY  
5:15 pm  
**Kim Heindel**; Christ Lutheran, Dallastown, PA  
4 pm  
Dvorak, *Stabat Mater*; Wayne Presbyterian,  
Wayne, PA 7:30 pm  
**Wilma Jensen**; Calvary Episcopal, Pitts-  
burgh, PA 7:30 pm  
**Karel Paukert**; Cleveland Museum, Clevel-  
and, OH 2 pm  
Mozart, *Requiem*, with orchestra; Christ  
Church Cathedral, Indianapolis, IN 4 pm -  
Geneva & Crusader Children's Choirs; Sec-  
ond Presbyterian, Indianapolis, IN 7:30 pm  
Dunflé, *Requiem*; First Presbyterian, Evans-  
ville, IN 3 pm  
**Stephen Leist**; Christ Church Cathedral, Lex-  
ington, KY 4:30 pm  
**David Bahrke, Martha Nelson, Marilyn  
Stulken**; Our Savior's Lutheran, Milwaukee, WI 3  
pm  
**John Scott**; St Norbert's Abbey, DePere, WI 4  
pm  
Asbury Brass Quintet; St Giles, Northbrook, IL  
7 pm  
Annual Benefit Choral Concert; St Luke's  
Episcopal, Evanston, IL 7:30 pm

**19 MARCH**

**James David Christie**; Church of the Trans-  
figuration, New York, NY 8 pm  
**John Scott**; River Road Baptist, Richmond,  
VA 8 pm

**20 MARCH**

Christ Church Cathedral Choir; St Joseph  
Church, Houghton, MI 7:30 pm

**21 MARCH**

**Mary Monroe**; Columbia University, New  
York, NY noon

**22 MARCH**

**Brian Jones**; Trinity Church, Boston, MA  
12:15 pm  
**Christa Rakich**, masterclass; Old West  
Church, Boston, MA 8 pm  
**James Lancelot**; Emmanuel Church,  
Chestertown, MD 8 pm  
**Douglas Cleveland**; First Presbyterian, Sagi-  
naw, MI 8 pm

**23 MARCH**

**Mary Preston**, masterclass; Cleveland Muse-  
um, Cleveland, OH 10 am  
Christ Church Cathedral Choir; Christ Church,  
Shaker Heights, OH 4, 8 pm

**24 MARCH**

**David Spicer**; First Church of Christ, Wethers-  
field, CT 7:30 pm  
**John Davis, Jr.**; Cadet Chapel, West Point,  
NY 3:30 pm  
Bach, *B Minor Mass*; Trinity Church, New  
York, NY 3 pm  
**Harold Stover**; St Thomas Church, New York,  
NY 5:15 pm  
**Iain Quinn**; Longwood Gardens, Kennett  
Square, PA 2:30 pm  
\*French Post-Romantic Organ Concert; St  
Stephen's Lutheran, Lancaster, PA 2 pm  
Beethoven, *Mass in C*, with orchestra; Greene  
Memorial United Methodist, Roanoke, VA 4 pm  
**Robert Parkins**; Duke University, Durham,  
NC 5 pm  
University of North Carolina-Wilmington Con-  
cert Choir; First Presbyterian, Wilmington, NC 5  
pm  
**Todd Wilson**; First Congregational, Sarasota,  
FL 4:30 pm  
**Mary Preston**; Cleveland Museum, Clevel-  
and, OH 3 pm  
Eleventh Annual Organ-Fest; First Presbyter-  
ian, Arlington Heights, IL 4 pm  
Chicago Pro Musica; Lake Forest College,  
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Christ Church Cathedral Choir; St Mark's Cathedral, St Paul, MN 4 pm  
**Robert Delcamp**, with soprano; Christ Church Cathedral, New Orleans, LA 4 pm

25 MARCH  
 Fauré, *Messe basse*; St John's Huntingdon, Baltimore, MD 6:30 pm  
**William Albright**; Mt Union College, Alliance, OH 8 pm  
 Christ Church Cathedral Choir of Men & Boys; St Mary's Cathedral, Memphis, TN 4 pm

26 MARCH  
 Christ Church Cathedral Choir; Trinity United Methodist, Springfield, MA 8 pm

27 MARCH  
 Brahms, *Ein Deutsches Requiem*, with orchestra; St Ignatius Loyola, New York, NY 8 pm  
**Gillian Weir**; Holy Name Cathedral, Chicago, IL 8 pm

29 MARCH  
**Bruce Neswick**; Trinity Church, Boston, MA noon  
 Choral Concert; Coral Ridge Presbyterian, Ft Lauderdale, FL  
**Gillian Weir**; Emory University, Atlanta, GA 8:15 pm

30 MARCH  
 The Early Music Players; St Peter's Episcopal, Morristown, NJ 8 pm

31 MARCH  
 Bach Choral Concert, with orchestra; Madison Ave Presbyterian, New York, NY 4 pm  
 Mozart, *Requiem*, with orchestra; Church of the Holy Trinity, New York, NY 5 pm  
**Gerre Hancock**; St Thomas Church, New York, NY 5:15 pm  
**Richard Van Auken**, with piano; Longwood Gardens, Kennett Square, PA 2:30 pm  
 Byrd, *Mass for Five Voices*; St John's Huntingdon, Baltimore, MD 10:30 am  
 Bach, *Cantatas 22, 82, Jesu, meine Freude*; Trinity Lutheran, Chapel Hill, NC 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

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16 FEBRUARY  
**John Ditto**; University of Iowa, Iowa City, IA 8 pm  
**Todd & Anne Wilson**; First Baptist, Topeka, KS 8 pm  
**Wilma Jensen**; St Andrew's Presbyterian, Denton, TX 8 pm

17 FEBRUARY  
**John Ditto**, masterclass; University of Iowa, Iowa City, IA 9 am  
**Todd Wilson**, workshop; First Baptist, Topeka, KS 9 am  
**Wilma Jensen**, workshop; University of North Texas, Denton, TX 9 am  
**Cherie Wescott**; Tucson Scottish Rite, Tucson, AZ 11 am

18 FEBRUARY  
**Debra Hoepker**, with brass; St Mark Lutheran, West Des Moines, IA 3 pm  
**George Ritchie**; University of Nebraska, Omaha, NE 2 pm  
 Albert McNeil Jubilee Singers; Highland Park Presbyterian, Dallas, TX 7 pm  
**Mark Thomas**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Frederick Swann**, with orchestra; St James by-the-Sea Episcopal, La Jolla, CA 7:30 pm

23 FEBRUARY  
**John Repulski & Donald Pearson**; St John's Cathedral, Denver, CO 8 pm  
**David Higgs**, with Chanticleer; Mission Santa Clara, Santa Clara, CA 8 pm

24 FEBRUARY  
**David Higgs**, with Chanticleer; Westminster Presbyterian, Sacramento, CA 8 pm

25 FEBRUARY  
 Fort Worth Early Music; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
 Texas Baroque Ensemble; St Mark's Episcopal, San Antonio, TX 4 pm  
**John Hirten**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**David Higgs**, with Chanticleer; Grace Cathedral, San Francisco, CA 5 pm  
 Mozart, *Mass in C Minor*, with orchestra; All SS Episcopal, Beverly Hills, CA 5 pm

26 FEBRUARY  
**Alan Morrison**; Meyerson Symphony Center, Dallas, TX 8:15 pm

1 MARCH  
 Choral Concert, with brass; St John's Cathedral, Denver, CO 8 pm  
**Christopher Young**; Bethany College, Lindsborg, KS 7:30 pm

2 MARCH  
**Christopher Young**, masterclass; Bethany College, Lindsborg, KS 9 am

3 MARCH  
**Douglas Macomber**; College View Seventh-Day Adventist, Lincoln, NE 4 pm  
**Susan Ferré**; Arizona State University, Tempe, AZ 2:30, 5 pm  
**Gillian Weir**, masterclass; First Presbyterian, Bellevue, WA 10 am  
**Mario Balestrieri**; St Mary's Cathedral, San Francisco, CA 3:30 pm

4 MARCH  
**Susan Ferré**, masterclass; Arizona State University, Tempe, AZ 2:40 pm  
**Gillian Weir**; First Presbyterian, Bellevue, WA 3 pm

6 MARCH  
**Catharine Crozier**; Wichita State University, Wichita, KS 5:15 pm  
 Wheaton College Men's Glee Club; La Jolla Presbyterian, La Jolla, CA 8 pm

8 MARCH  
**Daniel Roth**; Plymouth Congregational, Minneapolis, MN 8 pm  
**Louis Robilliard**; St John's Cathedral, Denver, CO 8 pm  
**James Holloway**; St Mark's Cathedral, Seattle, WA 8 pm

10 MARCH  
**Bruce Neswick**; RLDS Auditorium, Independence, MO 4 pm  
 Arizona Mormon Choir; Church of the Beatitudes, Phoenix, AZ 7 pm  
 Durufle, *Requiem*; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Craig Phillips**; St James' Episcopal, Los Angeles, CA 5:30 pm

11 MARCH  
**John Scott**; Colorado College, Colorado Springs, CO 8 pm  
 Organ Festival; Pittsburg State University, Pittsburg, KS (through March 13)  
**Christopher Bowers-Broadbent**; Stanford University, Palo Alto, CA 8 pm

17 MARCH  
**Thomas Murray**; Chapel of Our Lady of Good Counsel, Mankato, MN  
**John Obetz**, with brass; RLDS Temple, Independence, MO 4 pm  
 St Catherine College Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**James Welch**; St Michael's By-the-Sea, Carlsbad, CA 3 pm  
 Descanso Players; St James' Episcopal, Los Angeles, CA 4:30 pm

22 MARCH  
 Bach Birthday Organ Concert; St John's Cathedral, Denver, CO 8 pm  
 Christ Church Cathedral Choir; Grace & Holy Trinity Cathedral, Kansas City, MO

23 MARCH  
 Plymouth Music Series Ensemble Singers; Ted Mann Concert Hall, Minneapolis, MN

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# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 25

## HARPSICHORDS

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**4-manual, 51-rank, Moller organ** (1940, '53, '68) for sale, available before April, 1996. For description or demonstration, direct inquiries to Organ Committee, First Presbyterian Church, Springfield, IL 62701; tel 217/528-4311; fax 217/528-0768.

**Zimmer organ: II/29**, rebuilt in 1990, re-leathered, new console, new combination action, etc. Washington, DC area. \$95,000. Saint Luke Church, 7001 Georgetown Pike, McLean, VA 22101; tel 703/356-0670.

**Reuter organ, 29 stops, 3 manuals**, built in 1956 for Pittsburg State University in Kansas. Currently dismantled and in storage, but photos are available. For information, contact Susan Marchant at 316/235-4476.

## PIPE ORGANS FOR SALE

**1990 mechanical action organ**: one-manual, 9 ranks, 7 stops (including 16' Subbass), excellent condition, \$39,000. Day: 606/573-6311. Evening: 606/664-7047.

**Expanded Kilgen residence organ**: 2M + P, 2 1/2 in WP; 7 ranks playing; Solid State relay. Sale includes 4 additional ranks plus parts, supplies. Lot of organ for the money. \$4,900. 918/496-7752.

**3-man. residence organ**: 4 sets of reed and 5 sets of flues. Call 517/536-4208.

**Four-Manual, 49-rank, M.P. Moller**, Opus 8900 installed in 1956. Specification upon request. Best offer, including removal. Contact: Larry Christensen, St. John's Lutheran Church, 601 Keo Way, Des Moines, IA 50309-1679. Ph 515/243-7691, FAX 515/243-2763.

**3-M Moller pipe organ**: 29 rks., 3-M drawknob console, re-leathered, tonal additions 1985, includes blower and 21-note set of chimes; organ well maintained over the years, in storage and ready for shipment. \$35,000. 714/497-8583.

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## PIPE ORGANS FOR SALE

**Two-manual, 20-rank 1946 Moller organ**, rebuilt 1978. \$12,000 negotiable, buyer to remove. May be seen and played. Available January 1996. Contact St. Paul's Episcopal Church, 2216 17th St., Bakersfield, CA 93301; 805/861-6020, Sue Wagner, organist.

**1892 J.W. Steere & Son tracker**, 2 - 19 stops. Professionally restored. Can be seen and played. Approx. 17'W x 20'H x 13'D. Asking \$77,000 plus installation. Contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 voice or 610/970-9297 fax. Serious inquiries only.

**1901 Bates & Culley tracker**, 2 - 10 stops. Free standing and encased. Dimensions: 12'6"W x 14'4"H x 6'D. In storage. \$8,000 as is. \$60,000 restored. Contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 voice or 610/970-9297 fax. Serious inquiries only.

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## MISCELLANEOUS FOR SALE

**Hook/Hastings Op. # 1860:** 8' Trumpet, 4" sc mitered to 52 1/2", \$1,300; 8' Harm Cornopean, 4 1/2" sc, mitered to 80", \$1,150; two 8' Diapasons, \$425 & \$400; 8' Strings: Salicional, \$375; Gamba \$325; Dulciana, \$300; Aeoline, \$300; Dulciana, \$300; 4' Violin, \$500; 4' Harm Flute, \$400. Shipping available. After 4 pm EST 609/641-9422.

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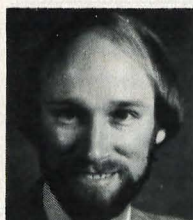
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