

# THE DIAPASON

AUGUST, 1998

AUG 3 1998



St. John's Church UCC, Madeline Island, La Pointe, Wisconsin  
Specification on page 19

# Letters to the Editor

## Fred Tulan obituary

With the recent death of organist Fred Tulan (Nunc Dimittis, June, p. 6) comes the opportunity to consider his musical legacy. Perhaps readers will be most familiar with his work as a music editor or as a book reviewer, yet never had an opportunity to hear Mr. Tulan perform. I did, however, hear him in a series of concerts sponsored by the San Francisco AGO chapter in 1978-80 held in memory of E. Power Biggs.

At the first, in San Francisco's Grace Cathedral, Tulan played Marcel Dupré's *Poème Héroïque*, scored by the composer for organ with trumpets, trombones, and snare drum. However, Tulan added a huge battery of extra percussion, so that the work was introduced with a tam-tam roll in a mighty crescendo, and followed with continuous material for timpani, cymbals, glockenspiel, and other percussion. Tulan also inserted an extended pedal cadenza towards the middle of the work, and added sixths and ninths to the final chord.

Also originally scored for organ, brass and snare drum by its composer, Widor's *Salvum fac Populum tuum* was similarly re-scored by Tulan for his performance the following year. Again we heard the opening tam-tam roll, followed by the organ part played on full-organ throughout, featuring a *perpetuum mobile* added 32nd-note pedal obbligato in the recapitulation, along with constant interpolations by a vast and varied percussion array. The concluding chord included added sixths, ninths, and sevenths.

While not having heard Tulan in complete solo performance, I recall a review of a concert in Honolulu, in which Tulan's search for registrational novelty had him at one point deliberate-

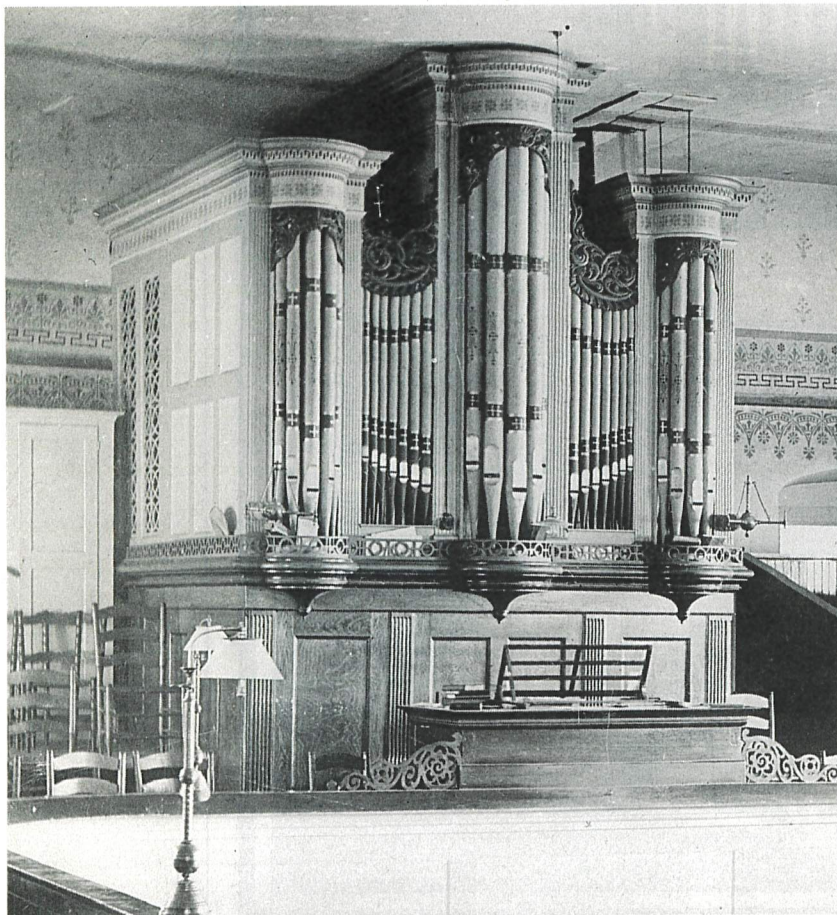
ly playing part of a work *loco* on a mutation stop alone. I was also told of his performance at Grace Cathedral of Widor's Toccata (*Symphony V*), Tulan playing on the one-manual, four-stop, no-pedal Erben organ simultaneously with a taped rendition of a performance on the grand orgue at Notre-Dame-de-Paris.

Perhaps Tulan's most permanent legacy is his work toward preventing a Fisk tracker organ from being installed at San Francisco's Davies Symphony Hall, and his subsequent role in designing the immense Italian-built electro-pneumatic instrument which took its place. It is interesting to note how at essentially the same time, Calvin Hampton had so carefully specified the true and necessary musical requirements of an orchestra-hall organ (article in THE DIAPASON, February 1982), and how the Davies instrument effectively ignored this advice. Predictably, the Davies organ soon fell short of its expectations, requiring its further enlargement and eventual complete revoicing. It is all the more interesting to note how the Fisk company did take Hampton's advice seriously, and went on to build a successful tracker organ for Dallas' Myerson Hall (*The American Organist*, May 1994, pp. 50-54). (The Noack tracker organ for Davies Hall mentioned in the obituary is a seven-stop continuo positive.)

Those who knew Tulan personally no doubt noted certain of his social skills. His playing, and the taste it reveals, spoke for itself. His design of an organ for one of the nation's leading orchestra halls is a matter for thoughtful consideration.

Timothy J. Tikker  
Charleston, SC

## Here & There



1799-1800 David Tannenberg organ at Home Moravian Church, Salem, NC

Old Salem, the restored Moravian Congregation Town in Winston-Salem, North Carolina, is presenting a demonstration and exhibit of the rediscovery and restoration of the largest surviving organ by David Tannenberg. For the project, which began July 13 and continues to August 21,

organbuilders George Taylor and John Boody are piecing together the Tannenberg organ built in 1799-1800 for the "Home" Moravian Church in Salem, North Carolina. The two-manual and pedal organ was removed from the church in 1913 and has been in storage since then. Once it has been assembled,

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plans will made for its restoration, and for the second restoration of a smaller Tannenberg built for the town's Congregation House. The larger organ will be on display at Old Salem through March 14, 1999. Special events associated with the project include "Festival Organ: The King of Instruments," November 4 through March 14, 1999. The touring exhibit, sponsored by the Westfield Center, showcases the history, repertoire, and construction of the pipe organ. In addition, a symposium is scheduled for November 13-14. Entitled "A Voice in the Wilderness: The Legacy of David Tannenberg's Salem Organs," the event will feature presentations by Barbara Owen, Laurence Libin, George Taylor, and others. For information: Old Salem, Inc., Box F, Salem Station, Winston-Salem, NC 27108-0346; 336/721-7348.

**St. Mary's Cathedral**, San Francisco, continues its series of Sunday afternoon concerts: August 2, Lyle Settle; 8/9, Massimo Nosetti; 8/16 Raymond Garner; 8/23, John Dillistone; 8/30, Layten Heckman; 9/6, Johannes Michel (Max Reger Festival, recital 1); 9/13, Frank Ferko (*Hildegard Cycle*); 9/20, Peninsula Women's Choir; and 9/27, Raymond Garner (Reger Festival, recital 2). For information: 415/567-2020, x213.

**The Edinburgh International Festival** will present a one-day conference on the historical background of the new "Handel" organ in St. Cecilia's Hall, August 15 in the Laigh Room, Niddry St., Cowgate, Edinburgh, U.K.

Editor JEROME BUTERA

Associate Editor WESLEY VOS

Contributing Editors LARRY PALMER  
Harpsichord

JAMES McCRAY  
Choral Music

HERBERT L. HUESTIS  
The Diapason Online—  
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"Organ Links" file may be requested from:  
e-mail: 70771.1047@compuserve.com

BRIAN SWAGER  
Carillon

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In 1933 the Russell Collection of Early Keyboard Instruments purchased a chamber organ with enharmonic tuning arrangement. During the course of restoration by Dominic Gwynn, he was able to establish that the organ was built by Thomas Parker of London circa 1765. The organ is similar in many ways to another which Parker built for the Foundling Hospital in London. George Frederick Handel was a benefactor of the hospital and gave a number of performances of his *Messiah* there. The organs were built with special registration levers which enabled them to be tuned with separate pipes for c-sharp/d-flat, d-sharp/e-flat, g-sharp/a-flat, and a-sharp/b-flat. The conference will explore the implications to the performances of *Messiah* and other music performed at the Foundling Hospital, of the tuning and construction of the Parker organ and, in a similar way, of the tuning and construction of the St. Cecilia's organ. A concert and demonstration will be given by Dr. John Kitchen. Other presenters include Dominic Gwynn, A.C.N. MacKenzie, and David Burrows. For information, contact Grant O'Brien, Curator of the Russell Collection of Early Keyboard Instruments, at <g.o.brien@music.ed.ac.uk>.

**The University of Nebraska-Lincoln** will host its 22nd Annual Organ Conference September 17-19. The focus this year will be "Perspectives on Recent and Future American Organ-building." There will be individual presentations by Gene Biedent, John Brombaugh, Steven Dieck, Manuel Rosales, and George Taylor, all of whom

will participate in a concluding panel discussion on September 19. James David Christie will play an organ recital on Friday evening, September 18. For information and registration materials: Dr. George Ritchie, School of Music, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

**The Calgary International Organ Festival** will present Howard Goodall, the man behind BBC-TV's four-part series exploring the world of the organ, on October 1 as part of the Calgary Festival. He will offer a guided tour through his series, from Tyrolean castles to jazz cafes, from Blackpool to Blackhawks hockey. Composer Goodall has written the music for such shows as *Mr. Bean*, *Blackadder* and *Red Dwarf*, and was host for the Leeds International Piano Competition. He has been commissioned by the Archbishop of Canterbury to write a church opera for the 1400th anniversary of the founding of Canterbury Cathedral. For information: 800/213-9750.

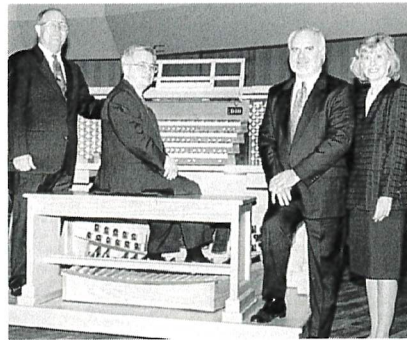
**Macalester-Plymouth United Church** of St. Paul, Minnesota, and the Presbytery of the Twin Cities Area announce a third international contest for English language hymn writers. The prize is \$500. The contest is looking for a fresh, articulate hymn about the role and ministry of the church and its people addressing social concerns faced by our communities, our nation, and our world as we enter a new century. The use of familiar meters which may be sung to familiar tunes is encouraged. Deadline for entries is December 31. The winning hymn will be announced on February 28, 1999. For information: Hymn Contest, Macalester-Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; 612/698-8871.

**The Worcester, Massachusetts, AGO Chapter**, in conjunction with the Hymn Society in the United States and Canada, has announced a hymn-tune competition based on a text by Timothy Dudley-Smith, "O God, whose thoughts are not as ours." The winning composition will be premiered at the Region I AGO convention June 27-30, 1999, in Worcester. For a copy of the text and rules for the competition, send a SASE to: William E. Nierintz, Region I Hymn Competition Coordinator, 20 Robinson Rd., Hudson, MA 01749. A prize of \$350 is offered for the winning entry. Judges include Barbara Owen, Alfred Fedak, and Carl Schalk. Deadline for entries is January 1, 1999.

Simon Preston, Artistic Director of the **Royal Bank Calgary International Organ Festival & Competition**, announced the four finalists chosen at the North American Selection Rounds, held June 17-19 in Spivey Hall at Clayton College & State University. The competition finalists included three Americans and one Welsh competitor: Jeremy Bruns, 25 year old American from Lubbock, Texas; Matt Curlee, 22 year old American from Rochester, New York; Aaron David Miller, 25 year old American from Brooklyn, New York; and Robert Huw Morgan, 30 year old Welsh competitor who lives in Seattle, Washington. While in Atlanta, competitors performed for a panel of five jurors, including Americans James Kibbie, Cherry Rhodes, and David Higgs; Canadians Raymond Daveluy and Patricia Phillips; and overseen by Simon Preston.

**The Guild of Carillonneurs in North America** has announced the winners of the 1998 Carillon Composition Competition. First Prize (\$800) was awarded to Geert D'hollander, carillonneur of the University of California, Berkeley, for his *Modal Nocturne*. Second prize (\$400) went to Ennis Fruhauf of Santa Barbara, California, for his *Passacaglia*. Both winning pieces were premiered on June 18 at the University of California, Berkeley, as part of the annual congress of the GCNA. Geert D'hollander, as host to the congress, was the performer. Both works will be published by

the guild this year. The competition attracted 38 entries representing eight countries. Entries were judged anonymously by members of the Johan Franco Composition Committee, named in honor of one of the major composers of carillon music in this century. The same committee also commissions new carillon works from selected composers. George Crumb, Lee Hoiby, John Pozdro, and Roy Hamlin Johnson are among the composers who have written new pieces on commission from this committee.



**The Rev. John Kieschnick, pastor; Vincent Parks, organist; K. Lee Scott, Mary Voigt at Gloria Dei Lutheran Church**

**Gloria Dei Lutheran Church**, Nassau Bay, Texas, dedicated its new 1,000-seat worship center on Palm Sunday. The celebration included the premiere of *Declare His Glory*, a new hymn by composer K. Lee Scott, commissioned for the occasion. The text is a setting of Psalm 96, and the composer has entitled the original tune "Gloria Dei." The festival setting includes a dramatic opening fanfare and is scored for congregation, 4-part choir, organ, brass quintet, timpani, and handbells. The composer served as guest conductor for the premiere. The celebration also included the dedication of a new 4-manual Allen Renaissance organ. The church's 1987 Schlicker organ remains in the previous sanctuary, which now serves as a chapel.

## Appointments



**Donald H. Olson**

**Donald H. Olson** has been elected President of the Andover Organ Company of Methuen, Massachusetts. He succeeds Robert J. Reich who is retiring after 22 years and will remain with the company on a part-time basis. An avid gardener and fan of Wagnerian opera, Olson has been the artist behind Andover's case designs for many years. A native of Osceola, Wisconsin, he earned the BMus from St. Olaf College, Northfield, Minnesota, where he studied organ with Raymond C. Boese and David N. Johnson. He has been associated with Andover since 1962. His apprenticeship with Andover was followed by three years in the US Army Military Intelligence. After his return to Andover, he was made Director of the Old Organ Department and later took on the job of Executive Vice President and General Manager. Olson is a char-

ter member of the American Institute of Organbuilders and past secretary of that organization. A past dean of the Merrimack Valley AGO chapter, he has lectured at several of its conventions. He has given concerts throughout the east coast including three appearances at the Methuen Memorial Music Hall, and has also served for many years as a church organist. Olson is general manager of the Merrimack Valley Philharmonic Orchestra and plays bassoon in that group.

**James Reed**, age 17, has been appointed Assistant Organist at St. Andrew's Episcopal Cathedral, Aberdeen, U.K., the mother church of the American Episcopal Church. He leaves his post as Assistant Director of Music at All Saints' Parish Church, Peterborough. Prior to this he was Senior Organ Scholar at the Stamford Endowed Schools, and before that acting Director of Music at Crowland Abbey. Reed is currently the youngest cathedral organist in Europe, and in addition to his duties at Aberdeen Cathedral he will be giving recitals throughout England and Scotland, as well as planning a recital tour to the United States and a compact disc.

## Here & There

**Richard Benedum** received the Alumni Award for Teaching last May at the University of Dayton in Dayton, Ohio. He is Professor of Music there and served as department chair from 1980-88, and again beginning in 1996. Benedum is founder and director of the Dayton Bach Society, and is also active as an organ recitalist and church musician. He has directed five Summer Seminars and Institutes for teachers, based in Vienna with a focus on the music of Mozart, and for the National Endowment for the Humanities beginning in 1990, and will lead another seminar in 1998.

**Sophie Véronique Choplin** is featured on a new recording at St. Sulpice, Paris. The program includes works of Bach, Mendelssohn, Brahms, Demessieux and an improvisation. Available for \$14.98 (+ \$2.50 shipping) from the Organ Historical Society, 804/353-9266.

**Thomas A. DeWitt** directed a choir of 31 voices that sang throughout Zimbabwe, Africa. On tour from June 4-14, the group sang concerts in Harare, Mutare, Masvingo, and Balowayo. DeWitt has been organist-choirmaster of Morrison United Methodist Church in Leesburg, Florida, since 1971.



**Jeremy Filsell**

English concert organist **Jeremy Filsell** performed the complete organ works of Marcel Dupré in a special series of nine recitals during June and July. The performances took place at St. Peter's Church, Eaton Square, London, on the church's Kenneth Jones 1993 instrument. Assisting Filsell as narrator in *Le Chemin de la Croix* was Francis Marchal. A 56-page souvenir program booklet for the series was written by David Gammie, with introduction by Graham Steed. The series received sponsorship support from Rolls-Royce and Viscount Organs. Filsell has recorded a number of Dupré works on a Guild compact disc with the BBC Concert

Orchestra. He has a current discography of 10 Guild CDs. A 1993 prize winner at the St. Alban's International Organ Competition, he is also a concert pianist and frequently performs double recitals on both organ and piano. He is represented in North America by Phillip Truckenbrod Concert Artists ([www.concertartists.com](http://www.concertartists.com)) and is scheduled to tour here in October.

**John H. French**, Professor of Music at Ursinus College, was awarded the Laughlin Professional Achievement Award at the college's commencement ceremonies in May. Dr. French is holder of the William F. Heefner Chair of Music, head of the music department, and director of the Ursinus College choral ensembles. He is also organist and choirmaster of The Church of the Holy Trinity on Rittenhouse Square in Philadelphia. Since 1994 he has served as assistant conductor of the Mendelssohn Club, a choral ensemble which offers its own series of concerts and sings regularly with the Philadelphia Orchestra. For the past five years, French has appeared as a guest soloist on the Artists Series of the Concerto Soloists of Philadelphia. He holds the BMus from the Philadelphia College of Performing Arts, the MMus from Westminster Choir College, and a DMA from the College-Conservatory of Music at the University of Cincinnati. He joined the Ursinus faculty in 1979 and was named to the Heefner Chair of Music in 1986.

**James Jirtle**, 11-year-old treble, is featured on a new recording, *Lift Thine Eyes: Music through the Ages*. Also an accomplished violinist, treble Jirtle has attended four RSCM training courses and appeared as soloist in performances of Mendelssohn's *Elijah* with the Duke University Chapel Choir and the Raleigh Oratorio Society. The program includes 16 selections—hymns, arias, and chants. For information: 4904 Montvale Dr., Durham, NC 27705; 919/489-8551.

Arbiter Recording Company has announced the re-release of a recording by **André Marchal** (1896-1980), *André Marchal—the 1956 Zodiac Recordings*. The CD is a demonstration of the studio organ in Marchal's home, originally built in 1920 by Gutschenritter, and enlarged and rebuilt in 1954 by Gonzalez to three manuals and 28 stops. The program includes works of Bach: 12 chorale preludes from the *Orgelbüchlein* and the *Toccata, Adagio and Fugue in C Major*. The Zodiac recordings were once available in two LPs. Marchal's daughter had preserved the master tapes which were digitally remastered for the present CD. For information: 718/939-6971.



**Mary Monroe**

**Mary Monroe** is celebrating her 30th summer as Organist and Director of Music at the Church at Point O' Woods, in Point O' Woods, New York. In July she served as artistic director, organ soloist, and conductor of the Point O' Woods Centennial Concert. The program featured Handel's *Organ Concerto in F*, op. 4, no. 5, and his *Ode for St. Cecilia's Day*, along with Dr. Monroe's setting of a shape-note hymn. Monroe is

also Organist and Director of Music at the Church of St. James the Less in Scarsdale, and continues as Associate Organist at St. Paul's Chapel, Columbia University. With Director of Chapel Music George Stauffer, she recorded organ duets for the 1996 CD, *Great Organs of New York*. In 1996 she also served as curator of the Centennial Exhibition of Columbia University's Department of Music, which was founded in 1896 by composer Edward MacDowell.

**Norbert Moret** is featured on a new recording, *Les Orgues de la Collégiale de Neuchâtel*, on the Gallo label (CD-943). The CD features the two organs of church, a Walcker of 1870 and a new organ built by Manufacture d'orgues de Saint-Martin. The program includes Moret's own *First Concerto for Organ and Chamber Orchestra* along with works of Dupré and Bovet. For information: Concerts de la Collégiale, Collégiale 3, 2000 Neuchâtel; ph 024-453 17 18; fax 024-453 11 50.

**Robert Parkins** is featured on a new recording, *German Romantic Organ Music*, on the Gothic label (G 49096). Recorded on the Aeolian and Flentrop organs at Duke University, the program includes works of Mendelssohn, Schumann, Rheinberger, Liszt, and Strauss. For information: Gothic Records, P.O. Box 6404, Anaheim, CA 92816; 714/999-1061.

**Daniel Pinkham** was honored on the occasion of his 75th birthday with a gala concert of premieres on June 5 at King's Chapel in Boston. The event was hosted by Phyllis Curtin, dean emeritus of Boston University's School for the Arts, and Michael Fine, artistic director of Deutsche Grammophon. Nearly 20 internationally known composers paid tribute to Dr. Pinkham with new works for voice and organ to be published in a volume entitled *The Daniel Pinkham Song Book* by Thorpe Music Company. Organists at the event included James David Christie, John Finney, Andrew Holman, William Porter, James Woodman, and others.



Christa Rakich (third from left) with members of the Royal Canadian College of Organists

Christa Rakich performed a concert for the Royal Canadian College of Organists at Dominion-Chalmers United Church in Ottawa. The concert was part of the eighth season of Pro Organo Ottawa.

**Louis Robilliard** is featured on a new recording on the Cavaillé-Coll organ at St. Francis de Sales Church in Lyon, France. The program includes works of Schumann, Liszt, Saint-Saëns, Reger, and Brahms. Available for \$14.98 (+ \$2.50 shipping) from the Organ Historical Society, 804/353-9266.

**The Methuen Memorial Music Hall** has announced the release of a new recording for organ and harp. *Heard on High* features organist **Susan Armstrong-Ouellette** and harpist Sandra Bittermann. Selections for organ and harp include: Rousseau, *Variations Pastorales sur un vieux Noël*; Hannahs, *Fantasia on the Coventry Carol*; Handel, *Concerto in B-flat*, op. 4, no. 6; Pinkham *Pastorale*; and Grandjany, *Aria in Classic Style*. Also included are three organ works: Bingham, *Roulade*; von Paradis,



Darryl Roland, Matthew Boatmon, Scott Myers, Bruce Neswick, and David Schelat

**Scott Myers** was named winner of the 1998 Vernon deTar Scholarship Competition, held at First & Central Presbyterian Church in Wilmington, Delaware, on May 9. His prize includes \$200 and tuition at the summer 1998 "Pipe Organ Encounter" in Boston. Judges for the competition included Bruce Neswick, Darryl Roland, and Matthew Boatmon. David Schelat is chairman of the competition. 14-year-

*Sicilienne*; Mulet, *Tu es petra*; and two harp solos: Handel, *Air and Variations "The Harmonious Blacksmith"*; and Debussy, *First Arabesque*. The "Great Organ" at Methuen was built in 1863 by E.F. Walcker of Ludwigsburg, Germany, for the Boston Music Hall. Edward F. Searles of Methuen purchased the organ in 1897, rebuilt it and installed it in a specially-built concert hall designed by English architect Henry Vaughan. In 1947, G. Donald Harrison of Aeolian-Skinner completed an extensive tonal reconstruction. The organ comprises 84 stops, 115 ranks, and 6,027 pipes. *Heard on High* is available for \$17 CD (\$12 cassette); Methuen Memorial Music Hall, 38 Chestnut Ct., North Andover, MA 01845-5320; 978/686-2323.

**Hearts of Space Records** has announced the release of *Sacred Treasures: Choral Masterworks from Russia*, a survey of Russian Orthodox music of the 19th and early 20th centuries, including works by Rachmaninov, Tchaikovsky, Christov, and others. For information: 415/331-3200, ext 27.

**The Choir of Grace Cathedral**, San Francisco, is featured on a new recording, *The Worlds Above*, on the Gothic label (G 49098). John Fenstermaker is director and Christopher Putnam organist in this program by the Choir of Men and Boys singing works of Parker, Baird, Ireland, Sowerby, Stainer, Hoiby, Wright, Wesley, McK. Williams, and others. For information: Gothic Records, P.O. box 6406, Anaheim, CA 92816; 714/999-1061.

**The Choir of All Saints' Episcopal Church**, Beverly Hills, California, is featured on a new recording, *Easter: Hymns, Carols & Anthems*, on the Gothic label (G 49097). Under the direction of Thomas Foster, conductor, with Craig Phillips as organist, the program includes 20 selections from the Easter repertoire. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

**Breitkopf & Härtel** has announced the publication of the *Little Edition of the BWV*, edited by Alfred Dürr and Yoshitake Kobayashi, based on the second edition (1990) of the BWV. The "Little BWV" (BWV2a) aims to make the *Bach-Werke-Verzeichnis*, Wolfgang Schmieder's thematic catalog of Bach's works, accessible to a wider audience. The original was reduced by about half. The editors limited themselves to indicating the most important original sources and omitted the list of editions available in print. Space was also saved

by a new and more succinct notation of the incipits. It is also an update and continuation of its predecessor, incorporating all scholarly findings published up to 1997 and reflecting the latest level of scholarship in distinguishing between authentic works and those of doubtful origin. The numbering of the works and indices has been simplified and made easier to use. The bibliography and indices have been updated and presented with greater clarity. For information: sales@breitkopf.com

**Dale Adelman** is the author of the book, *The Contribution of Cambridge and the Ecclesiologists to the Revival of Anglican Choral Worship 1839-1862*. The book deals with the question, "How was an ecclesiastical climate created in which Anglican worship could flourish in the mid-19th century?" The author draws on a wide range of sources, including diaries, correspondence, pamphlets, newspapers, and critical writings. The study examines the arguments that were framed in defense of choral worship and the debates they initiated between both individuals and institutions. It provides a re-evaluation of the place of Anglican choral worship in mid-19th-century musicological and ecclesiastical history, and demonstrates the role of Cambridge ecclesiologists as a primary force behind its revival; 264 pp., \$67.95; Ashgate, Old Post Rd., Brookfield, VT 05036-9704; 800/535-9544.

**Allen Organ Company** has installed a three-manual Allen Renaissance model at First Congregational Church, Amherst, Massachusetts. Installed in the front and center of a specially prepared chamber that speaks down the length of the nave, it features a full antiphonal in the rear balcony. Rod Gisk is organist and choir director. Tom Hazleton presented the inaugural recital. For information: 610/966-2202.

The entire line of **Rodgers** classical and contemporary organs can be heard in a new series of CDs and tapes. Four new collections demo the sampled sounds of Rodgers instruments. The new recordings, lasting 20 to 30 minutes each, were recorded live by Rodgers staff artists, and include contemporary and gospel church style music for the Rodgers 500 series, 700 series, 800 series, and 900 series instruments. Later this year three additional CDs and tapes will be available, featuring the W-5000 and model 360 theatre organ, as well as a compilation of selections from the entire series. For information: 503/648-4181.

## Carillon News

by Brian Swager

### Nunc Dimittis Ronald Barnes 1927-1997

Ronald Montague Barnes was born and brought up in Lincoln, Nebraska. In 1931, at about age four, he believed that his parents took him to hear Anton Brees dedicate the Taylor carillon at First Plymouth Congregational Church. He recalled an evening along the streets in the neighborhood, with everyone's attention focused on a light high in the tower. Then, as a teenager, he began organ study with Myron Roberts, the church's organist, who one day asked Ron if he would consider learning to play the carillon as well, since Mary Guest, the woman then playing, planned to move away.

Ron ascended the tower to watch her play. She played only melodies, using only the bottom two octaves and grasping the keys chime-style. When he asked her why she did not also use the higher notes she replied that they didn't work, and, sure enough, when he tried one of the keys it would not move. A few days later he and his older brother Bryce made their way into the bell chamber for the first time (in those days a hazardous climb indeed), and he realized for the first time that each of those other notes actually had a bell attached to it.

The two young men carried twelve bushel baskets full of dead pigeons, droppings, and other dirt down the narrow stairway and out of the tower. To the best of their amateur skills, they cleaned and lubricated the playing action, disassembling some of it. On the Sunday after they finished, Ronald went up to play. He possessed no carillon music, so he simply played scales up and down the compass. Neighbors immediately began phoning, wanting to know when the church had gotten additional bells. So far as he could determine, nobody had played the small bells on that carillon since Anton Brees' dedicatory recitals more than a decade earlier!

At the end of World War II Barnes served in the US Navy in Japan during the occupation, on a destroyer tender as a specialist working with navigational instruments, and later as a helmsman on a destroyer. Afterwards he used the GI Bill to earn a Master of Arts degree in musicology at Stanford University, where for his thesis he wrote a study of the carillon preludes of Matthias van den Gheyn. He attended his first GCNA congress in 1948 at Ann Arbor, where he, Theophil Rusterholz, and Bertram Strickland played their advancement recitals.

Following the congress he spent the summer in Ottawa with Robert Donnell, which proved to be his only formal study of the carillon. He returned to Lincoln, from whence he reported in the May 1950 edition of the *Bulletin* that the audiences for his summer Sunday evening recitals had grown large enough to interest the operators of ice cream wagons, complete with the little bells on the truck roofs.

In 1951 he accepted an appointment at the large new Taylor carillon in Lawrence, Kansas, which he said was the finest in the world at the time. While on the University of Kansas faculty he also taught harpsichord and music history, and cared for the university's instrument collection. In 1963 he again accepted an appointment to play a brand new Taylor carillon, which he again thought the best carillon in the world, this time at the Washington Cathedral.

During the Lawrence and Washington years he wrote a good number of arrangements and several new compositions, but the flow of works from his pen grew to an impressive scale only in the late 1970s. Cathedral politics had proved destructively stressful, but the 1975 decision to abolish his position in

► page 6



David Briggs



The Chenaults



James David Christie



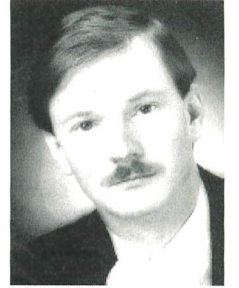
Vincent Dion Stringer  
Bass-Baritone



Matt Curlee  
Grand Prix de Chartres



Lynne Davis



Jesse Eschbach



Stephen Farr



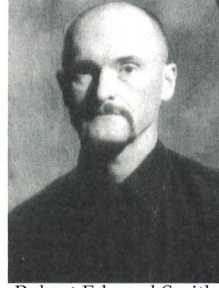
Jeremy Filsell



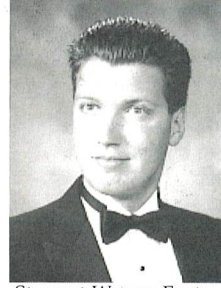
Peter Richard Conte



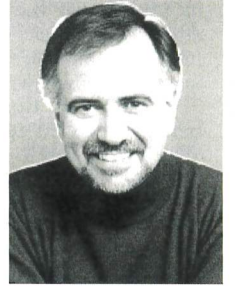
Paul Bisaccia  
Piano



Robert Edward Smith  
Harpischord



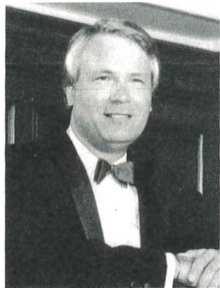
Stewart Wayne Foster  
Dallas International  
Organ Competition



Jon Gillock



Robert Glasgow



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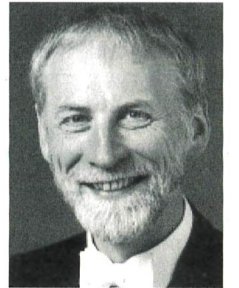
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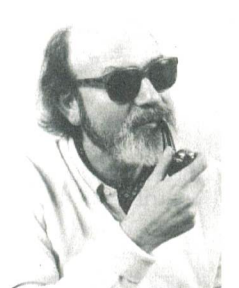
Martin Jean



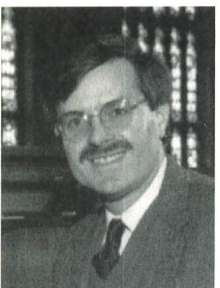
Kei Koito



Andrew Lumsden



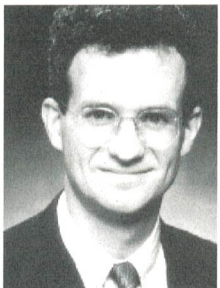
Jean-Pierre Leguay



Huw Lewis



Haig Mardirosian



Bruce Neswick



Katharine Pardee



Mary Preston



McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

response to a financial emergency per-  
versely freed him to regain the measure  
of personal stability that could release  
his creative powers. In 1982 he returned  
to California to preside over the Class of  
1928 Carillon at the University of Cali-  
fornia at Berkeley, from which he  
retired in 1995 after thirteen highly pro-  
ductive years.

The GCNA held congresses at each  
of his three towers, beginning in Kansas  
in 1956. He served as President of the  
Guild during part of the 1960s, and for  
seven years during the 1950s as editor of  
the *Bulletin*. He gave his last perfor-  
mance for the Guild on his first carillon,  
in Lincoln, at the 1993 congress. He  
attended his last congress, only five  
months before his death, at his beloved  
instrument in Lawrence.

I had met Ronald several times  
before I moved to Berkeley in 1983.  
When I decided to accept a place in the  
entering law school class, I contacted  
him to ask if he needed an assistant. It  
turned out that one of his assistants had  
just resigned, and he welcomed me. He  
became a close personal friend, as I  
struggled with the tensions of law school  
and later of law practice, providing sup-  
port (and wit) of immeasurable value.  
He became a trusted musical confi-  
dante. Although second-rate playing  
and literature both annoyed him greatly,  
he rarely offered a performer criticism  
of a recital, even to the players on his  
personal staff, unless the performer  
specifically asked for it. Then, when  
asked, his insights into both the perfor-  
mance and the music continually  
reminded us that he possessed knowl-  
edge of things unknown to the rest of  
us. The teacher under whom I had  
taken brief formal study had given me  
good technical grounding that Ronald  
claimed not to have himself, but in our  
unstructured years together as perform-  
ers he showed me far more than anyone  
else ever had about our instrument and  
its unique personality.

His personal encouragement gave us  
several of the most important compos-  
ers to write for the carillon in our  
time, among them Roy Hamlin John-  
son, John Pozdro, and Gary White. He  
played pivotal roles in starting and nur-  
turing the carillon careers of some of  
our most distinguished players as well,  
including Milford Myhre, Richard  
Strauss, and Daniel Robbins. He wrote  
provocatively and with penetrating  
insight several times for the *Bulletin*,  
encouraging us to set new standards for  
quality of performance, choice of reper-  
tory, and sophistication in the design  
and construction of instruments. But  
there is no doubt in my mind that the  
contribution that overshadows all others

was his own contribution to our instru-  
ment's musical literature.

His failing eyesight brought his per-  
forming to an end in 1994 and later  
interrupted his composing at a moment  
when he had several interesting works  
in draft, and doubtless many more yet  
unconceived. But he retained his keen  
ear and mind into retirement. He fol-  
lowed the course of the search for his  
successor closely, expressing great relief  
when he saw his Berkeley instrument  
pass into talented young hands.

By late spring 1997 he did not feel  
well. After he learned in late summer  
that he had leukemia, the first thing he  
said to me was that he hoped he could  
hang on long enough to attend the  
International Festival at Lake Wales in  
February, but neither he nor the festival  
were granted the honor. At about dawn  
on 3 November 1997, Ron Barnes  
departed his ravaged flesh to move on to  
the next life. He left behind a commu-  
nity of musicians on whose most funda-  
mental notions of their instrument he  
had left his deep imprint.

—David Hunsberger

#### Remembering a good friend

My first experience in playing the car-  
illon was at Central Christian Church in  
San Antonio, Texas, in 1958. That same  
year I discovered Ronald Barnes at The  
University of Kansas at Lawrence, so I  
knew Ron for about 40 years. At that  
time South Texas was on the edge of the  
carillon world, and I was desperate for  
help and guidance. Ron gave me caril-  
lon lessons and advice by mail.

When we first met in person during  
the summer of 1962 in Kansas, I was on  
my way to Ann Arbor to play my  
advancement recital and I wanted to  
play the program for someone. I  
remember very well missing every pedal  
on his Kansas instrument, since I was  
used to my carillon's Dutch standard,  
and this was the first carillon I had ever  
played that didn't have those tall black  
pedal keys. Ron was very understanding  
and encouraging to a beginner and  
almost a total stranger. At that time he  
allowed me to take home to copy what-  
ever I wanted from his library. This was  
before the days of photocopying, and  
music had to be copied by hand. This  
took several months, but I finally mailed  
his music back to him. Ron had always  
been extremely generous both with his  
time and his music library.

My first GCNA congress was at Ann  
Arbor in 1962. I remember being very  
impressed with Ron, because he had  
transposed his recital for that carillon so  
that it would sound in the same keys in  
which the pieces were written. This was  
the congress that Percival Price had the  
University Choir up in the tower along  
with a bagpiper, and people were hitting

long boards that were suspended in the  
tower. This congress also included the  
famous playing of *The Bells of Hell* with  
car horn *ad lib*. Ron wrote to me on 26  
June 1962 concerning that congress: "I  
hope that you enjoyed the Congress and  
got something out of it. They are usual-  
ly hectic, disorganized, and crazy, but  
also fun and frequently informative and  
instructive."

Ron loved to laugh. Not only was he  
humorous in his conversation, he reveled  
in telling funny stories, jokes, and  
actual anecdotes. We all know of Ron's  
fondness for organ recitals. He once  
wrote about a friend who was to play an  
organ recital at the National Shrine:  
"However, I don't know if I will hear  
him play or not. I've already heard an  
organ recital."

Before his carillon recital in San  
Antonio at Christmas 1979 he wrote in a  
letter: "The little 'Fanfare' you request-  
ed has turned out to be an 'Introit'  
instead, since I don't know how to write  
music that sounds like 'hay and the  
manger' as you requested." He had a  
marvelous way with words, command of  
language, extensive vocabulary, and an  
amazing quick wit.

During his playing of *Serenade for  
Carillon* at the 1978 Congress at Christ  
Church Cranbrook, I was aware for the  
first time that I was not listening to just  
a carillon recital, but I was listening to  
music that happened to be played on  
the carillon. Ron was one of the few  
people who could do this. He was a  
wonderful musician whose instrument  
of choice was the carillon.

Over the years, Ron, Tom and I took  
many trips to Mexico during Christmas  
breaks. In typical Ron fashion, he  
researched Mexico and knew the moun-  
tains, architecture, art, literature, histo-  
ry, and culture better than Tom and I  
did, and we live only 150 miles from the  
border. In reading one guide book Ron  
came upon a delightful saying that has  
entered into our language: "Wherever  
you go, there you are."

Over the years, Ron became one of  
our best friends, even though we never  
even lived in the same city. He was a  
most remarkable person. Many thanks  
to the carillon for bringing us together.

—George Gregory

Ronald Barnes was a true Renais-  
sance type of person. He had expertise  
in so many different categories: per-  
former, composer, teacher, graphic  
artist, humorist, and even philosopher.  
He could converse intelligently on  
almost any subject and could inspire  
others to attain levels of achievement  
far beyond anything they could imagine.  
His interest in the history of the instru-  
ment, coupled with his excellent memo-  
ry for detail, gave him an enviable

breadth of knowledge.

With his passing the carillon world  
has lost one of its greatest advocates.  
His interest in this strange and wonder-  
ful instrument was unlimited. It  
embraced all facets of playing tech-  
nique, composition, bell founding, play-  
ing mechanism, tower design, and  
recording techniques. Nothing escaped  
his scrutiny, much to the delight of all  
who enjoyed his searing wit. His loyal  
friendship and generosity were models  
for us all. May we now honor his memo-  
ry by emulating his best qualities and  
playing his music with great devotion  
and scrupulous care.

—Milford Myhre

With the passage of Ronald Barnes,  
the carillon world has lost a primary  
mover in the artistic evolution of what  
he often called "the world's largest  
recital instrument." Through his per-  
forming and composing, he asserted the  
value of his chosen medium as being at  
least equal to that of the traditional key-  
board instruments in their capacity to  
convey expressions of the human spirit.  
Further, by discarding the clichés and  
shop-worn technical devices of Post-  
Romantic carillon academies, and by  
basing his style on his instrument's  
unique physical properties, he pro-  
duced and encouraged fresh solutions  
to universal musical problems of sonority,  
tonality, and structure.

He helped many composers, includ-  
ing me, to find their "carillon voices." It  
is safe to say that the notes for carillon  
penned by these persons would not  
have found their way to paper, had it not  
been for his profound insights, contin-  
uous enthusiasm, and merciless wit.

—Roy Hamlin Johnson

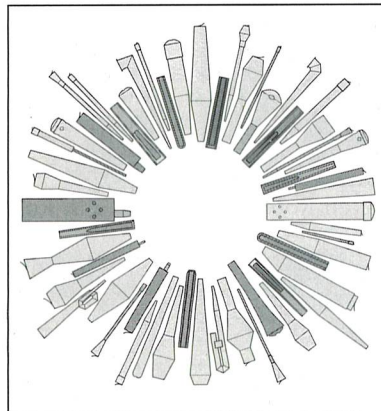
#### Miscellanea from abroad

• The French Carillon Guild has sug-  
gested that the largest tolling bell (30  
tons) in the world be created for  
France's celebration of the year 2000.

• The Friends of the French Carillon  
School in Douai have established the  
association "Quadrillon" for the devel-  
opment and promotion of the school  
and to further the exchange of informa-  
tion. Subscriptions are available for a  
minimum donation of 50 FF sent to:  
Association Quadrillon; Amis de l'École  
Française de Carillon; 39, rue de l'Uni-  
versité; 59500 Douai; France. Jean-  
Claude Eloire was appointed assistant  
municipal carillonneur of Douai and  
assistant professor at the French Caril-  
lon School. Quadrillon's web site:  
<http://www.nordnet.fr/quadrillon>  
Quadrillon's e-mail address:  
[quadrillon@nordnet.fr](mailto:quadrillon@nordnet.fr)

• In June 1996, the Dutch Carillon  
School awarded the Performer's Diplo-  
ma to John Courter of Berea, Kentucky.

# Willkommen, Bienvenue, Welcome ..... !



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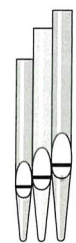
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## Music for Voices and Organ

by James McCray

### Christmas: Part I, Advent

People, look East.  
The time is near of the crowning of the year.  
Make your house as fair as you are able,  
Trim the hearth and set the table.  
People, look East.

Eleanor Farjeon, 1928

In America, Advent always blows in on the winds of Thanksgiving. Abraham Lincoln never realized the problem he was causing when he set aside that national holiday for the fourth Thursday of November. For merchants, it provides a perfect opening to the season which begins with the Macy Parade and extends through the last football game on New Year's Day. For the church,

Advent is a time of preparation and expectation; yet, in society, the party has already begun!

Churches give thanks on a daily/weekly basis, not just on a national holiday. Our Thanksgiving tradition was born in the humbleness of religious Pilgrims, but today is dominated by factions outside of religion. As church choir directors, we do pause and give thanks through our music at this time of the year, but then in the midst of this we immediately launch our congregations into four Sundays of Advent. This year, the first Sunday is in November which, for many people, is not yet "Christmas time" generally associated with December.

Some churches gradually introduce Christmas decorations into their sanctuaries. Each week new items adorn the church to add to the anticipation; this seems a better plan than to merely come in one weekend and create an explosion so that everything is completely decorated overnight. Advent

should build!

In music the same progression is suggested. Choose music that is on the outer edge of Christmas tidings and with each week have the text proceed toward the inner circle. Of course, many congregations want to start singing Christmas carols by mid-December—ministers often bow to those desires. However, songs of the cradle which describe the birth should be reserved until after the birth. The church year is structured Advent-Christmas-Epiphany, each with its own set of messages. Over the years these have been blended (ah, the beginnings of the blended service!) so that in music the Christ Child arrives around the 17th, kings arrive on Christmas Eve, and by Epiphany there is no epiphany. As musicians we can help control this progression.

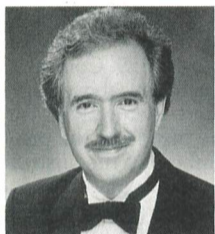
This year's reviews will be in three separate columns: Advent, Christmas, and Christmas/Epiphany. Advent truly deserves a separate column since it is

four weeks long. Epiphany is extended as well, but rarely is celebrated much after the sixth of January, even though the lectionary continues the period for weeks after that. So, organize your season of music, line up instrumentalists for cantatas/special services, and be ready for that first Sunday in Advent which blows in at the end of Thanksgiving vacation.

**When He Comes, Mark Shepperd. SATB unaccompanied, AMSI, #780, \$1.00 (E).**

This simple, two-page anthem is a tender setting of a 15th-century text. Using a tuneful melody and warm harmonies, the music focuses on the text. The words "Christ" or "birth" are never mentioned making it especially useful for early in the Advent season; it merely enhances the feeling of anticipation.

**The Angel Gabriel, arr. Chester L. Alwes. SATB divisi, flute, oboe, and bassoon, Roger Dean Publishing**



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*Organist/Lecturer/  
Recording Artist*

Solo and Duo Organ  
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London, England  
Greenville, North Carolina



**Nancy Joyce Cooper**

*Organist/Lecturer*

Visiting Assistant Professor of Music  
The University of Montana  
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**Mary Ann Dodd**

*Organist/Lecturer*

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**Linda Duckett**

*Organist*

Professor of Music  
Department of Music Chair  
Mankato State University  
Mankato, Minnesota



**Margaret R. Evans**

*Organist/Lecturer*

Professor of Music  
Southern Oregon State College  
Ashland, Oregon  
Director of Music  
St. Mark's Episcopal Church  
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**Janette Fishell**

*Organist/Lecturer*

Associate Professor of Music  
East Carolina University  
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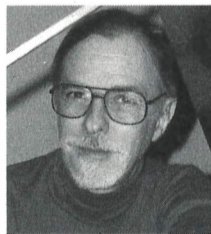
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Southern Methodist University  
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**Clair Rozier**

*Organist*

Director of Music  
Ardmore Presbyterian Church  
Ardmore, Pennsylvania



**Martha H. Stiehl**

*Organist/Harpichordist*

Soloist and Continuo Player  
Milwaukee Symphony Orchestra  
Milwaukee Chamber Orchestra  
Wisconsin Baroque Ensemble  
Milwaukee, Wisconsin

Beth Zucchini

Director

892 Butternut Dr.

San Rafael

California 94903

415/479-3532

Co., 10/1822R, \$1.95 (M+).

The music is based on an old Basque carol and is highly contrapuntal. The woodwind lines flow independently from the choir and provide a colorful background; their parts are included separately at the back of the choral score. The singers also have lilting, contrapuntal lines as they tell of Gabriel's visit to Mary who, at one point, sings a fragment of the Magnificat text in English. There are mild dissonances, fresh harmonies, and the piece is well crafted. While no part is especially difficult, this work will require competent instrumentalists and a good choir. Lovely music!

**Advent Introit, David W. Music. SATB unaccompanied, GIA Publications, G-4489, \$0.90 (E).**

The modal music has a medieval chant character and is in three short verses sung SA unison, TB parts, and SATB. The composer suggests it could be performed as a processional or as a "conductus" to accompany an activity such as the lighting of Advent candles. Easy, functional music.

**Verses and Offertoires for the Season of Advent, Stephen P. Johnson. SATB and organ, Concordia Publishing House, 98-3457, \$3.00 (E).**

Music and appropriate texts are provided for all four Advent Sundays. Each setting is about two pages in length; often the choir is in unison. The music is attractive with registration suggestions for the organ whose music is primarily accompanimental. Very useful.

**Ave Maria, Aleksandar S. Vujic. SSAA unaccompanied, Santa Barbara Music Pub., SBMP 196 (M+).**

This Yugoslavian composer's Latin setting is a mixture of homophonic and polyphonic lines. There is a low second alto tessitura which extends down to F<sup>#</sup>. The harmonies are based on unusual scales with augmented seconds and other exotic half-steps which produce an unusual color.

**Magnificat, Steven C. Warner. SATB, assembly, 2 violins, trumpet, and organ, World Library Publications, #7720, \$1.25 (E).**

This is published in the "Songs of the Notre Dame Folk Choir" series. There are four verses designed to be sung by the assembly and a refrain designed for the choir but arranged in SA/TB format. All parts are included at the end; reproduction of the verses for congregational use requires a license from the permissions dept. of the publisher. The music is very easy with the trumpet used only in the introduction and at the end of the refrain; the violins play obbligato parts throughout.

**Thou Shalt Know Him when He Comes, Michael Larkin. SATB and keyboard, Beckenhurst Press, Inc., BP 1513, \$1.25 (M).**

This is the same text as the first piece reviewed but in an entirely different mood and spirit. The keyboard accompaniment is based on arpeggiated lines

below the block chord choral patterns. The music is very gentle, bordering on sentimental, with warm harmonies and modal cadences. It closes with a series of quiet Amens.

**Dance and Sing, for the Lord Will Be with Us, arr. Hal Hopson. Unison/two-part, keyboard, and opt. tambourine, Choristers Guild, CGA749, \$1.20 (M-).**

Designed for children's voices, this fast, rhythmic setting is based on a Hebrew folk melody. The accompaniment provides a driving beat for the sung melody. There are two verses, an opening unison refrain which is then expanded at the end, adding a harmony part above the basic melody. Festive, fun, and recommended to children's choirs.

**Rejoice! Rejoice, Believers, arr. Sharon Elery Rogers. SATB, keyboard, and opt. flute, Coronet Press of Theodore Presser Co., 392-42148, \$1.30 (M).**

The familiar Swedish folk tune has been abridged for this joyful, fast setting of the traditional Advent text. There are three verses each set differently, with the final one more elaborately structured. The flute part is filled with trills and included as a separate part at the end. The keyboard is accompanimental, on two staves, and probably works best on piano. A happy setting.

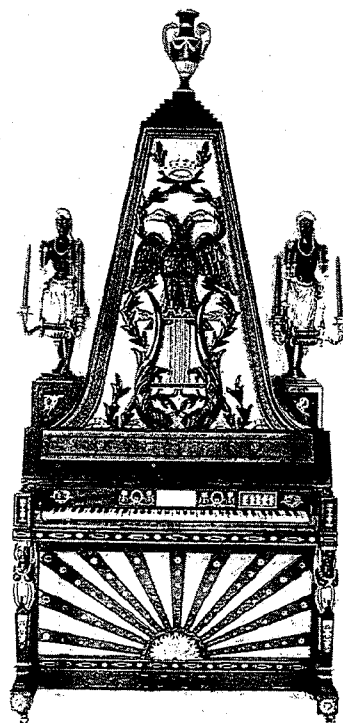
**Zion Hears the Watchmen Singing (Wachet auf), Dietrich Buxtehude (1637-1707). Two-part choir and keyboard, AMSI, #742, \$1.30 (M-).**

Extracted from Buxtehude's cantata of the same title, this duet was originally for men's voices but has been transposed and may be performed in other combinations. It is filled with long melismatic vocal lines which often echo each other. Both English and German texts are given for performance; the keyboard part is a very easy realization.

## Book Reviews

**Early Keyboard Instruments in European Museums, by Edward L. Kottick and George Lucktenberg. Bloomington and Indianapolis: Indiana University Press, 1997. xxvii + 276 pages. \$35.00 cloth.**

Samuel Johnson, the eighteenth-century English man of letters is reported to have said, "... in travelling, a man must carry knowledge with him if he would bring home knowledge."<sup>1</sup> The authors of this instrumental travelogue are well equipped to meet this criterion. Edward Kottick is the author of *The Harpsichord Owner's Guide*,<sup>2</sup> a regular contributor to *Continuo* magazine, and a harpsichord builder; George Lucktenberg has been director of the Aliénor Harpsichord Composition Awards since 1980. Beginning in 1978 Lucktenberg, then Kottick, conducted tours of selected Western European museums for



Ca. 1829 pyramid piano by Conrad Graf

players, builders, scholars, teachers, collectors, and owners of keyboard instruments to see examples of early instrument craft and traditions. This engrossing and highly informative book, intended for readers interested in the history of keyboard instruments, is the systematic expression of their accumulated knowledge.

The enumeration and discussion of early keyboard instruments—limited to stringed keyboards, except for rare harpsichord-organ or piano-organ combinations—covers 47 museums or locations in 35 cities of 16 countries of Western Europe and the United Kingdom. Some of these are general institutions that contain only a few instruments of historical interest while others, such as Leipzig University's Musical Instrument Museum, one of the world's greatest collections, contain several hundred. The names of builders are both familiar and unfamiliar: among the former are harpsichords or clavichords by Couchet, Dolmetsch, Fleischer, Kirkman, Ruckers, Silbermann, and Taskin; fortepianos and pianos by Bösendorfer, Broadwood, Clementi, Cristofori, Erard, Graf, Pleyel, Stein, Steinway, and Zumpe. Occasionally there are remarks on both the dominant and atypical characteristics of the representative instruments of major builders.

In general, a typical entry may include the observable characteristics of the harpsichord, clavichord, piano, or variant under consideration: construction and overall design, range or compass, disposition, keyboards (including keys, jacks, pedals), mechanisms, and aesthetic aspects. The descriptions of decorative features are enhanced by 104 photographs that depict some instruments of refined elegance and quiet classical beauty, as well as many others that reflect the expensive tastes, often excessive to a fault, of their affluent aristocratic owners. Lid and soundboard paintings of pastoral scenes, mythical subjects, or historical figures abound, and many instruments are adorned with chinoiserie, marquetry, gold bands, gilded moldings, mother-of-pearl, ivory, marble, and semiprecious stones. More specialized technical data may be included, such as details of case construction, striking points, soundboard barring, and divided treble and bass stops.

Almost every page brings new surprises and discoveries: a rare folding harpsichord similar to one taken by Frederick the Great on his military campaigns; a Euphonicon, a cross between an upright console piano and a harp-piano, with hollow resonators in place of a soundboard; a Geigenwerk, a "bowed" stringed keyboard instrument in which rosined rotating wheels set the strings into vibration, similar to a hurdy-gurdy; a harpsichord with 31-note octaves for playing chords in just intona-

tion with all intervals as pure as possible. A piano oddity is the Janissary stop, a mechanical device that imitates the sound of cymbals, triangle, and drums, reminiscent of Turkish military bands, which Viennese and German makers often fitted into their instruments.

Utilitarian instruments include a sewing-box piano; a small ornate three-octave 4' virginal with a pincushion lid that may have been owned by Catherine of Brandenburg; and a desk piano, a square piano fitted into a drawer.

Hybrid instruments exist in several museums: an "organized" square piano with flute pipes in a shallow chest; a claviorganum, a combined harpsichord and organ, playable separately or together, said to have been favored by Handel; a folding spinet-regal (at 2' and 4' pitches respectively) whose top doubles as a gaming board; a piano-harmonium; and a harpsichord-piano.

Several giraffe pianos are illustrated: these large upright pianos transpose the normal grand shape to a vertical position; a large scroll-like embellishment can be seen as the head and neck of the animal from which the instrument takes its name. Another upright design is the pyramid piano, with its elongated triangular cabinet; the opulent decor of the unusual ca. 1829 Conrad Graf instrument illustrated above has been mentioned and pictured in various books about the history of the piano.

A number of the instruments were either owned or played by such notables as Mozart (Walter fortepiano, 1780s), Michael Haydn (Schmid fortepiano, 1803), Liszt (Erard piano, 1850-51), Clara Schumann and Brahms (Graf piano, 1839), Dvorák (Bösendorfer piano, 1862), von Weber (Brodmann fortepiano, 1810), and Landowska (Pleyel "pianoized" harpsichord, 1927).

Both stay-at-home readers and potential travelers may wish to consult some of the 14 references listed in the introduction in preparation for their vicarious or actual tours. For the benefit of travelers who prefer an organized plan, each museum entry includes the street location, mailing address, annual schedule and daily hours, along with telephone and fax numbers. Rarely, the musical tourist will learn where to obtain a tasty lunch (Finchcocks, Goudhurst, Kent, UK), or where to engage in serious practice on restored instruments (Benton Fletcher Collection, Fenton House, London, UK).

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

## Notes

1. James Boswell, *Life of Johnson* [1791], April 17, 1778.
2. *The Harpsichord Owner's Guide: A Manual for Buyers and Owners* (University of North Carolina Press, 1987), reviewed by the present writer in *THE DIAPASON*, May 1988.

## New Recordings

**Johann Pachelbel: The Complete Organ Works, vol. 1. Joseph Payne at the 1741 Gottfried Silbermann Organ, The Reformed Church, Großhartmannsdorf (Saxony), Germany. Compact disk CRC2304, Centaur Records, Inc., 8867 Highland Rd. Suite 206, Baton Rouge, LA 70808. No price given.**

This recording of Pachelbel's organ works was made at The Reformed Church in Großhartmannsdorf on the 21-stop, two-manual Silbermann instrument, completely restored in 1990 by Hermann Eule of Bautzen. The seventy-two-minute disc includes: *Toccata, Fugue, and Ricercar in C; Meine Seele erhebt den Herren; Da Jesus an dem Kreuze stand; Arietta & Variations in F; Wir glauben all an einen Gott; Vater unser im Himmelreich; Ciacona in F minor; Toccata & Fugue in F; Fugues on the Magnificat sexti toni; O Lamm Gottes unschuldig; In dich hab ich gehoffet, Herr; Wo Gott zum Haus nicht gibt sein Gunst* (two versions); *Wie*

► page 10

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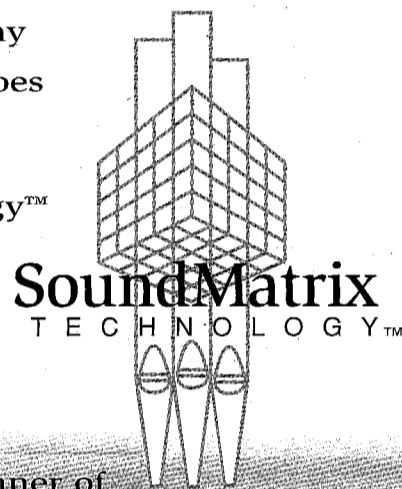
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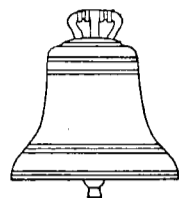
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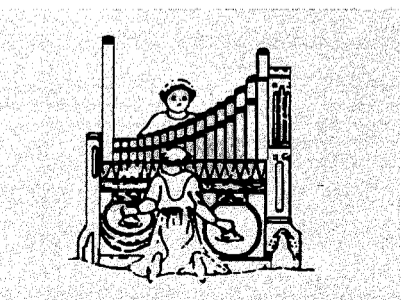
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► page 8: New Recordings

*schön leuchtet der Morgenstern*; and *Toccata & Fugue in B-flat*.

Although Joseph Payne is well known for his international recording and concert career, his best-selling world-premiere recording of Bach's Neumeister chorales on the Harmonia Mundi label in 1985 is widely remembered. He has also made solo recordings for Haydn Society, Vox, Turnabout, RCA Red Seal, Naxos, and Musical Heritage. He is particularly interested in recording neglected repertoire for harpsichord and organ, and has done so since the 1960s.

The Silbermann organ's distinctive, shimmering sound is heard immediately in the *Toccata, Fugue, and Ricercar in C*. Payne plays the work well, with clear articulation, clean manual changes, and appropriate registration. The ethereal flute registration in *Meine Seele* is delightful, and the variety of stops heard in the *Arietta & Variations in F* provides the opportunity to hear a good number of the instrument's softer sounds. Unfortunately, a large number of stop changes and superfluous agogic accents in the *Ciaccona in F* minor interfere with the music; the underlying rhythmic pulse is unsteady and tempo fluctuates. The pair of chorale preludes on *Wo Gott zum Haus nicht gibt sein Gunst* are superb, however, and Payne's graceful articulation and ornamentation of the first prelude are particularly noteworthy.

In the disc's accompanying brochure Payne makes the point, quite accurately, that any concept of an ideal organ for the works of Pachelbel is an abstraction because of the constantly changing nature of organs built at that time. This recording nevertheless presents the opportunity to hear a number of Pachelbel's works performed well on a fine Silbermann instrument.

**Johann Pachelbel: The Complete Organ Works, vol. 2. Joseph Payne at the 1995 Fritz Noack Organ, Christ the King Lutheran Church, Houston, Texas. Compact disk CRC2306, Centaur Records, Inc., 8867 Highland Rd. Suite 206, Baton Rouge, LA 70808. No price given.**

The second volume of Payne's performance of Pachelbel organ works was recorded at Houston's Christ the King Lutheran Church on the 30-stop, two-manual Noack instrument built in 1995. The 72-minute disc includes: *Fugues on the Magnificat tertii tonii*; *Toccata in C*; *Allein zu dir, Herr Jesu Christ*; *Ach Herr, mich armen Sünder*; *Ricercar in C minor*; *Nun lob, mein Seel, den Herren*; *Toccata, Prelude, and Fugue in E minor*; *Partite: Was Gott tut ist wohlgetan*; *Nun komm der Heiden Heiland*; *Der Tag, der ist so freudenreich*; *Allein Gott in der Höh sei Ehr*; *Gelobet seist du, Jesu Christ*; *Vom Himmel hoch* (two versions); and *Ciaccona in D*.

The *Fugues on the Magnificat* demonstrate a large number of the sounds available on this new Noack organ, but chorale preludes represent the majority of the works on this recording. Pachelbel's *Allein zu dir* is not as fine a composition as Georg Böhm's similar version of the same chorale, but it might have been more effective here if this performance had a steady rhythmic pulse and a bolder registration of 16' plenum with 16' pedal Posaune. Payne presents *Ach Herr, mich armen Sünder* simply and eloquently on flutes, with tremulant, and gives a superb performance of the *Partite: Was Gott tut ist wohlgetan*.

While the Noack organ is a fine instrument and does a respectable job of the Pachelbel works on this second volume, one notes the rich sonority of the Silbermann instrument on volume one. As in volume one, Payne also plays well on this Houston recording. Scholars and performers of Pachelbel's music will appreciate both discs.

—Dr. Earl Holt  
North Harris College,  
Houston, TX

**David Arcus, Organs of Duke Chapel. Gothic G49087, DDD, total time 72:25.**

*Praise the Lord with Drums and Cymbals*, Karg-Elert; *Sinfonia from Cantata No. 29*, Bach; *Grand Choeur dialogué*, Gigout; *Hymn to Joy*, Beethoven (arr. Arcus); *Rondeau*, Mouret; *Variations on Simple Gifts*, Arcus; *Fantasy in G Major*, Bach; *Water Music: Allegro Maestoso*, Minuet and Trio, Handel; *In dir ist Freude*, Gastoldi; *Meditation on Adore te devote*, Arcus; *Les Cloches de Hinckley*, Vierne; *Crown Imperial*, Walton; *Toccata (Fifth Symphony)*, Widor.

From all appearances, this disc promised to be a wonderful showcase of the two grand organs in the Chapel of Duke University. Dr. David Arcus, Chapel Organist and Professor at Duke Divinity School, prepared an interesting and varied program of music equally divided between the historic 1932 Aeolian organ and the Flentrop organ from 1976. Information about the music, the Chapel, the performer, and stoplists of both organs are included. The beautiful color photograph of the imposing case of the chancel organ catches the casual browser's attention and provides excitement about hearing these two extraordinary and well-respected instruments. The impressive cover photo is one of the best things about the disc, however. At times, the playing seemed rushed and rhythmically unsteady; the overly-fast playing and the acoustic of the large reverberant chapel made it difficult to sense a firm downbeat, especially in the Bach "Sinfonia." There were times when the thick texture of the registration obscured the texture of the music. On the other hand, there are some exceptionally nice moments on this disc: "Meditation on Adore te devote," written by Dr. Arcus, gives the listener a glimpse of some of the beautiful color stops and ethereal effects that are integral parts of the Aeolian organ; likewise, the Widor "Toccata" was well-played and proved that—in this instance—the performer had chosen a suitable tempo for the great acoustical space. It is unfortunate that a promising disc is marred by several flaws, including what appears to be an obvious edit in the middle of the Bach "Sinfonia." Perhaps with a different microphone placement or slower playing—both of these to accommodate the acoustical environment—the results would have been more favorable.

—Jeff Binford  
Highland Park Presbyterian Church  
Dallas, TX

**Piet Kee plays Bach, Vol. IV. Chaconne CHAN 0590. Available through Koch International, ph 516/484-1000. No price given. Chaconne, a label of Chandos Records, is probably available at most good record stores.**

The disc (about 66 min.) contains: *Prelude, Largo and Fugue* (BWV 545 and 529); *Trio Sonata No. 4* (BWV 528); *Fantasia in C minor* (BWV 562); *Six "Schübler" Chorales* (BWV 645-650); *Prelude and Fugue in E flat major "St. Anne"* (BWV 552).

There are at least three, and probably more, "complete" recordings of Bach's organ works in progress at the moment—by Bowyer, Kee, and Kooiman—all of these make use of various notable organs, and all of them rank among the best sets available. The Kee recordings seem to be appearing, or at least becoming available, rather slowly; my review of Vol. III appeared in THE DIAPASON of August, 1994.

Kee has put together another enjoyable Bach "program" here. The strangely titled "Prelude, Largo and Fugue" is actually the *Prelude and Fugue in C major* (BWV 545), with the slow movement of the fifth trio sonata (BWV 529) inserted in the middle. At least one manuscript source offers a precedent for doing this, and the resulting tripartite work is quite impressive; this arrangement is certainly defensible and well worth considering. The somewhat

neglected "Fantasia in C minor" is scarcely a major work, but it is more interesting under Kee's hands than one might expect.

The organ used here is the famous Schnitger organ in the Martinikerk in Groningen. It is a three-manual of 53 stops (about 78 ranks); in 1691-92, Arp Schnitger "rebuilt" and enlarged it, using much material from an older organ. In 1728-30, Franz Caspar Schnitger renovated the instrument and added the *Rugpositief*. After some Romantic alterations by Lohman (1816) and a modernization, including electro-pneumatic action, in 1938-39, the organ was thoroughly and carefully restored to its original form, as of 1730, by Jürgen Ahrend. This work was carried out in two stages, 1976-77 and 1983-84.

Reviewers have at least as many prejudices as anyone else, and I will admit to a firm belief that a good Schnitger organ is the ideal instrument for performing Bach. The clarity of the sound at every volume level is exceptional, the mixtures add brilliance without being at all harsh, and the reeds are fine examples of German reeds, i.e., they add color and substance without dominating the ensemble. Kee uses a good assortment of solo voices in the trio sonata and the chorales, and surprises us with the use of a vox humana in the brief echo parts of the E-flat prelude! The liner notes give, in some detail, the registrations actually used, although I think they are incorrect or perhaps incomplete in one or two places.

It is scarcely necessary to provide information about Piet Kee. Born in 1927, he was civic organist of Haarlem from 1956 to 1989 and of Alkmaar from 1952 to 1987, as well as professor at the Sweelinck Conservatory in Amsterdam (till 1988). He has made at least 11 recordings since his retirement from these positions; several of them offer playing that is, to my ears, better than ever. He favors fairly moderate tempi, well suited to the acoustics of the Martinikerk, and makes frequent use of very subtle rubato. Some purists will disagree with his phrasing and perhaps even with some of his extremely careful and quite varied articulation. The "Prelude and Fugue in E flat major" offers an excellent example of what can be done by touch and articulation: at first hearing the apparent speeding up of the last section of the fugue surprised me, but careful timing revealed that varied articulation produced greater excitement, more "bounce," and the illusion of greater speed.

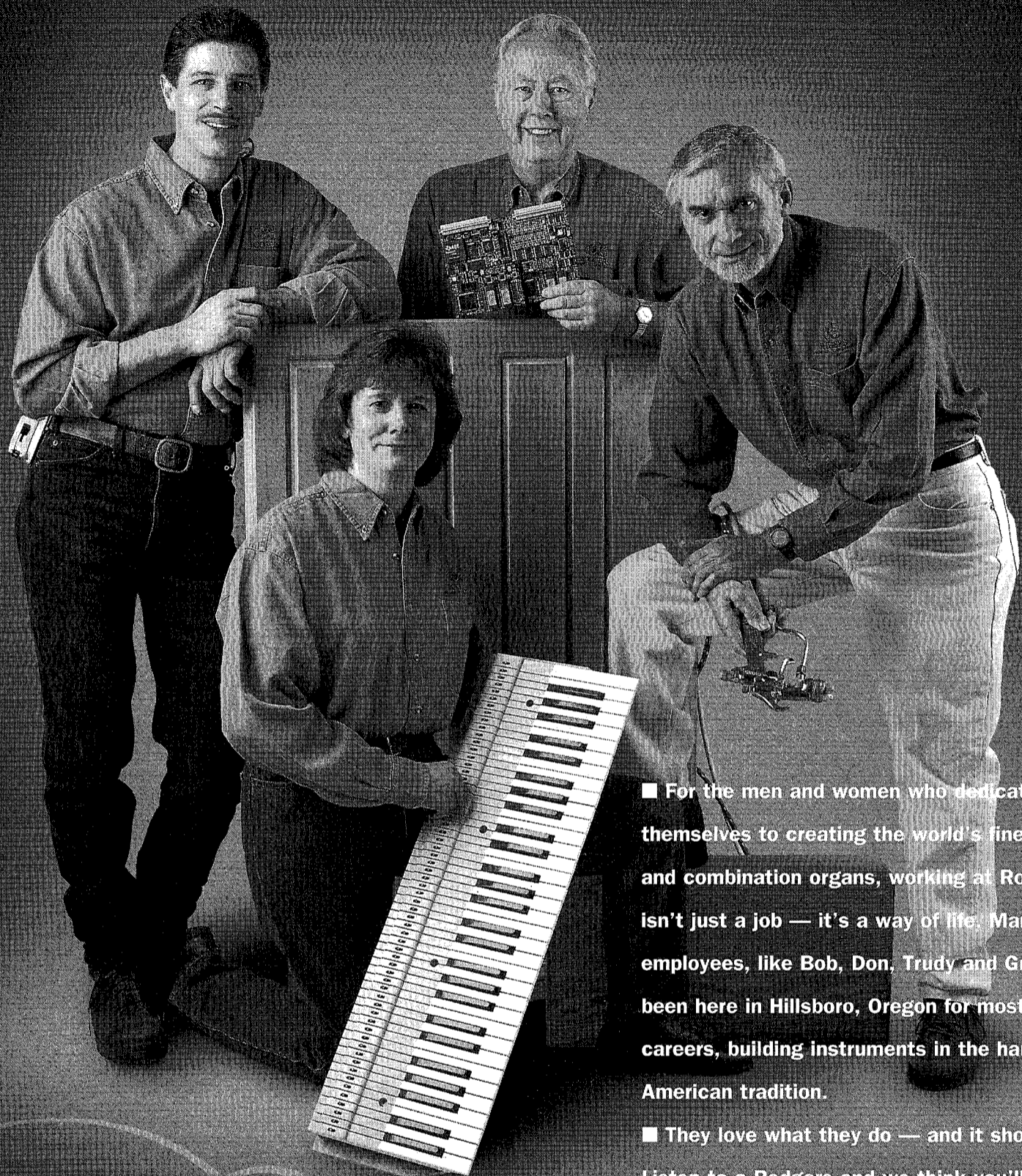
There are so many recordings of the Bach organ works available now that I cannot imagine even trying to name the "best" recorded performance. We can perhaps rule out performances that are stylistically impossible or recordings on organs that are really unsuitable or unsatisfactory, but we will still be forced into making a choice based on our own prejudices and preferences. Certainly Kee's Bach recordings merit serious consideration. Here we have a fine Bach program, beautifully played in what I would call a reasonably authentic manner, on a superb instrument well suited to the music. Enthusiastically recommended!

—W.G. Marigold  
Urbana, IL

**Into the Millennium. The Harpsichord in the 20th Century. Played by Elaine Funaro. Gasparo GSCD-331. \$14.99. Available from Gasparo Records, Inc., Box 3090, Peterborough, NH 03458.**

Most of the works on this compact disc are prize-winning entries written for the Aliénor Harpsichord Composition Competition. The contents include: *Sonata* by Edwin McLean, *Raga* by Penka Kouneva, *Covalences Multiples* by Nicole Clément, *Ancient Cities* by Isaac Nagao, *The Breakers* by Daniel Locklair, *Suite* by Stephen Yates, *Jubilate Deo* by Tom R. Harris, and *Pete Johnson's Ground* by Peter B. Klausmeyer. Each work demonstrates well

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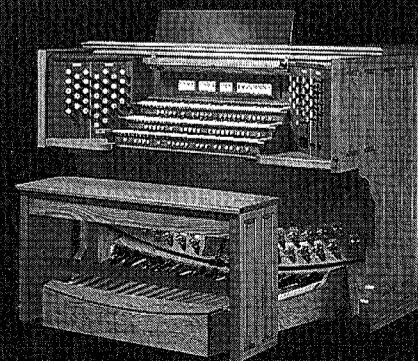
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the sonorities of the harpsichord utilizing baroque forms and stylistic writing, albeit sometimes with 20th-century underlying harmonies.

The first movement of the *Sonata for Harpsichord, Brisé*, is written in the broken or arpeggiated style reminiscent of 17th-century French Baroque writing. Rhythmically vibrant, this movement contrasts well with the second movement, *Promenade*, which is a more gentle yet somewhat chromatic flowing piece. The third movement, *Toccata*, is a lively jaunt in continuous motion. In a minimalist approach repeated patterns are bantered about providing a driving force.

The creation of *Raga for Harpsichord* was influenced by Bulgarian and Indian folk music, sitar improvisation, oriental modes, and melodic ornamentation. One may hear sounds reminiscent of a tala being played on an Indian tabla or of active folk dancing at a festival.

As stated in the liner notes, the suite *Contalences* is a study in semi-tones. The composer uses the third subject from the unfinished triple fugue of Bach's *Art of the Fugue* as thematic material, as well as the BACH motive. The five movements are filled with rhythmic interest and drive.

*Ancient Cities* is written as a reminiscence of ancient capitals of Japan, Tokyo and Nara. There are gentle qualities about this selection that remind one of stylized koto music. For those who have never heard Japanese music before, give this a try. It is gentle exploration of Eastern sounds.

Locklair's *The Breakers Pound* is a dance suite in six movements. Locklair has written a 20th-century style work following a Baroque model. The first movement is written like a French overture "Grave" opening. Locklair pairs the next two dance movements. The second set of dance movements are also paired according to Baroque practice of pairing a Pavan and a Galliard in performance. The driving Postlude brings this selection to a close.

Yates' *Suite* is written in four movements—Toccata, Fugue, Ground, and Finale. Each piece delivers its expected notes and style.

*Jubilate Deo* is an exciting work from the first note to the last. Its creation is said to be influenced by the minimalist style of John Adams. Repeated patterns and joyous dissonant motives give this piece a memorable quality. This work is part of a larger work called *Music for Matins*.

Klausmeyer's *Pete Johnson's Ground*, part of a larger work called *Baroque Suite*, was commissioned by the performer. This CD selection is a set of variations on a boogie-style ground bass pattern created by the late Pete Johnson.

I cannot recommend this compact disc too highly. It is a wonderful compilation of a wide variety of music written for the harpsichord. The liner notes give the reader a good sense of what the music is about and provide details about

the music sources and the competition. I applaud Elaine Finaro for her sense of style and technique in playing this repertoire. Ms. Finaro utilizes a double-manual French Taskin copy by Dowd, 1976, and a double-manual Flemish instrument by Joop Klinkhamer, Amsterdam, 1984. Both instruments were pitched at a=440. The Dowd is set in equal temperament, and the Klinkhamer uses a modified Werkmeister temperament.

This CD is a must for those interested in 20th-century music for the harpsichord.

—Larry Schou  
University of South Dakota  
Vermillion, SD

**By Request—Frederick Hohman plays the Austin Organ at St. John's Episcopal Church, West Hartford, Connecticut. Pro Organo CD 7070, total playing time: 68:08. \$15 (plus \$3 shipping), Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224.**

*Allegro Risoluto ma non troppo vivo* and *Scherzo* (from *Second Organ Symphony*, Opus 20), Vierne; *Earth Carol* (from *St. Francis Suite*), Purvis; *Pastorale*, Roger-Ducasse; *Fantasy and Fugue in G minor*, S. 542, *Ich ruf zu dir, Herr Jesu Christ*, S. 639 (Orgelbüchlein), "Little" *Fugue in G minor*, S. 578, Bach; *Choral No. 2 in B minor*, Franck; *The Ride of the Valkyries*, Wagner arr. Hohman.

Ever since I heard Hohman's performance of Wagner's *Ride of the Valkyries* on the Murray Harris organ at Stanford University's Memorial Chapel during the 1996 San Anselmo Organ Festival, I've been wishing for a CD recording of his version of this mythical flight to Valhalla. This disc has fulfilled my wish! Apparently, I was not the only one who desired this Wagner transcription, as it is one of the nine target pieces included on this all-request album with the fitting title "By Request." This CD consists of works which were submitted to Hohman by the century-old Austin Organ Company in Hartford, Connecticut, and, as one might imagine, the performance venue is on a new and mighty 64-rank Austin organ, located in the parish attended by the Austin family for generations, namely St. John's Episcopal Church in West Hartford, just a few miles from the Austin factory.

This organ is powerful, yet colorful, and possesses the symphonic character, grounded in 16' foot rather than 8' pitch, that seems to have been missing from the tonal schemes of most builders from the 1960s through mid 1980s. The instrument proves a mighty match for the present program, although at times, one could have wished for an acoustic with a bit more life. Hohman seems to have sensed this acoustical shortcoming, and makes up for the lack of ambient room sound by tempering his phrasing, swell shutter movements and tempi. The album has a vivid and fiery opening with the raging inferno of Vierne's *Allegro* from *Symphony No. 2*, followed by

a delicate and stylish performance of the *Scherzo* from the same symphony. With its subtle nuance and lift, the *Scherzo* is my second favorite of all the tracks on the CD; however, as with his Methuen disc from 1996 (which contains Franck's *Prière*), Hohman bats "1000" with his reading of Franck's *Choral in B minor*. This work can too often be a dreadful dirge, but this is far from the case here. Hohman bends each phrase just enough to give a satisfying amount of forward motion. The timing between phrases is superb. Just as a master story-teller builds the drama in a short story, Hohman adeptly unfolds each episode of this work, building the drama over a period of 11 minutes. When the downbeat of the "grand statement" of the chorale is reached, he combines all three elements of rubato, allargando and tenuto to create a telling climax.

The odd-ball piece of this program is the Roger-Ducasse *Pastorale*. Hohman's interpretation is far removed from that of most living French organists. Instead of turning the work into an angular, avant garde display, he brings to the fore the Victorian, Edwardian, and turn of the century Parisian flavor. His interpretation is much closer to Franck, d'Indy and Fauré than to Tournemire, Messiaen and Guillon! And since the liner notes clearly state that it dates from 1909, is this not as it should be?

Those who still find themselves entrenched in the tracker movement may look down upon any Bach performed on an electro-pneumatic instrument. Yet, the Austin organ in the three Bach works on this CD provides sparkle and clarity which is equal to that of the finest mechanical-action organ. Again, it is the performer's phrasing and timing brings us into a state of intimacy with the "Little Fugue in G minor" and "Ich ruf zu dir."

Frederick Hohman is to be commended on this choice of venue. Many organists would turn down such a site for recording, as this small church holds little acoustical interest. More often than not, however, the reality is that the majority of pipe organs are installed in just such a situation. In "By Request," he has made the most of great music in this space, and this is a mark of true artistry for both organist and the organ-builder.

—Bernard Durman

minute work composed in five sections that flow easily together. Aside from a few printing errors in the separate flute score, this piece is favorably recommended. Furthermore, several readings of the piece are necessary to master the moderately-difficult rippling flute part.

—Jeff Binford  
Highland Park Presbyterian Church  
Dallas, TX

**Wedding Music for Organists, Robert Hebble. Warner Brothers GB9503, \$9.95.**

If you have lost your book of wedding music, this collection may be just what you need! Many of the often requested processional and recessional are included: Wagner's "Bridal Chorus," Mendelssohn's "Wedding March," Marcello's "The Heaven's Declare," trumpet tunes by Stanley and Handel, and a heavily edited arrangement of Mouret's "Rondeau." Pre-service music such as Widor's "Andante Cantabile," Mozart's "Ave verum" and Purcell's "Bell Symphony" are also included. Editing of Bach's "Bist du bei mir" and Handel's "Aria" include use of swell box and super and sub couplers. This is a handy compilation of wedding selections.

**Nightsong and Ostinato Dances, Pamela Decker. Wayne Leupold Editions WL 700017. \$18.95.**

Composer Pamela Decker gave the premiere performance of her *Nightsong and Ostinato Dances* at the 1992 AGO National Convention in Atlanta, Georgia. The work begins atmospherically and effectively displays the soft flutes and solo stops of the organ. Rhythmic intensity and dynamics build to the presentation of the angular ostinato theme. The ostinato goes through numerous variations, some energetic and others more subdued. The work builds to a crescendo with toccata figurations and concludes with a final statement of the ostinato theme in augmentation. The composition, though technically demanding, is well suited to the organ and highlights the full capacity of the instrument. *Nightsong and Ostinato Dances* is a thoughtful, well-written recital composition by one of America's leading young organ composers.

**Variations on Come, You Faithful, Raise the Strain, Michael Burkhardt. MorningStar MSM-10-414. \$8.00.**

Michael Burkhardt presents seven variations on the well-known tune *Gaudeamus pariter* or *Ave virgo virginum*. The work opens with a sparse setting that is reminiscent of bagpipes because of its use of open fifths and Krummhorn registration. The variation set is typical of Burkhardt's style, with bicinium and tricinium textures and motivic presentation of the tune. The work closes with a rousing toccata with the tune in the pedal. A pleasing addition to your collection of variation sets by contemporary American composers.

**Hell und Dunkel, Sofia Gubaidulina and Trivium, Arvo Pärt. Sikorski 882. \$25.00.**

*Hell und Dunkel* (Light and Dark) is an aggressive concert piece that employs graphic notation, chord clusters, cluster glissandos, and free rhythm. Scalar passages alternate with angular leaps of major sevenths to portray a sinister quality. The work begins in the relative calm of darkness and grows to full organ with manual glissandos representing the bright light. After this energetic climax, the intensity subsides and ends in murky chord clusters.

Pärt's *Trivium* is a collection of three short and technically accessible movements. Few registrational suggestions are given; however, movement one does require 4' and 1' flutes. All movements are sparse and minimally written. *Trivium* is an atmospheric work that is a wonderful introduction to the compositional style of Arvo Pärt.

—Laura Ellis  
McMurry University  
Abilene, TX

## New Organ Music

**Two Regal Settings by English Composers, arranged by James Welch. MorningStar MSM-10-946, \$6.00.**

For those who have been searching for an organ arrangement of Sir Hubert Parry's "Jerusalem" that is not permanently out of print, look no further! James Welch provided his own fine version of the famous English tune that many will recall from the movie "Chariots of Fire." The added bonus of an arrangement of the impressive "Solemn Melody" by Sir Walford Davies makes this volume a "must-have." Both pieces have suggested registrations for organs with two manuals, but are easily modified for instruments of less-modest size. The William Blake text is included with "Jerusalem," making it useful for a soloist as well. Highly recommended.

**Fantasia on "Down Ampney" for Flute and Organ, Elliot Weisgarber. Elliot Weisgarber Associates, Ltd., no price given.**


This delightful piece for flute and organ has a haunting quality that sounds like a written-out improvisation on the well-known Ralph Vaughan Williams tune. Elliot Weisgarber takes the beautiful melody associated with the text "Come Down, O Love Divine" and creates a tranquil mood which transports the listener to the picturesque village of Down Ampney, birthplace of RVW. Sensitive musicians will be able to delight their listeners with this 9-10

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## A. Some basic issues

Opinions differ on what constitutes a good organ. Organists discuss this at conferences—for instance at Imola, Italy (Report, 1993), Tempe, Arizona (Edwards, 1992), and Independence, Missouri (Brown, 1994)—and show what they like when they visit organs.

In the fall of 1994, we visited some organs with a group from the German Society of Organ Friends (GdO). The tour was organized by Prof. Uwe Pape of Berlin, who led us through Texas, Arizona and California. We saw mostly new organs, reflecting a potpourri of preferences. In this article, we will describe some of these instruments and recount some of the opinions expressed. We will discuss the origins and builders of some recent pipe organs, the accidents of personality and history that shape organs, the cultural milieu of American organs, and some opinions and conflicts about what organs "should" be like.

## Some examples

### Dallas

The tour began at the home of Susan Ferré, near Dallas, where we saw many organs, including: Susan Tattersall's opus 1, a two-octave portative; the oldest organ in Texas (built in Switzerland, c. 1796), with a wonderful *piffero* stop; one of the oldest U.S. built continuo organs (Olympic Organ Co., c. 1965); and a satisfying 2/8 English organ, c. 1842 (now relocated to the stage of The Festival Institute at Roundtop, Texas). There is an engaging new Bedient meantone organ, inspired by the 1595 Renaissance instrument at Schmalkalden, Germany. Such a wide-ranging collection as this inspires thoughts about organ style.

We also stopped off at universities. In Dallas, we visited the new Fisk organ at Southern Methodist University. The organ stands in the Owens Art Center, a Bauhaus structure that features rich woods, large statues by Malliol, and the Bob Hope theater—which exemplify the auspicious marriage of generosity and art. The organ dominates Caruth Hall, named for one of Dallas's founding families. The hall entrance stands high in the back of the room, from which tiers of turquoise seats descend under a ceiling of acoustic clouds. Narrowing wooden side walls direct the visitor's gaze front and center to the remarkable organ case (Ferré, 1994). Its novel, neo-Art Deco style façade features smooth, hemicylindrical towers. Diamond-shaped and angular motifs repeat the turquoise color of the hall seats and ally with the warm wood colors to evoke the desert, the native culture, and the Southwest.

The freethinking SMU instrument includes Flûte Harmonique, Trechterregal, tracker action and "servopneumatic" assists. Faculty member Larry Palmer demonstrated the organ and employed these eclecticisms skillfully. Rather than some severe *ricercare*, whose tight structures might have been better accentuated by less tempered tuning, Dr. Palmer chose the *Aria detto Balletto* of Frescobaldi, which was boosted by sonic color. He announced that since he lacked requests to play the Poulenc Concerto, he had transcribed his favorite parts of the work, which he then performed.

The organ lives near its Texas-sized cousin downtown at Meyerson Hall. The symphony hall organ combines a

32' façade Principal, emphasis on clear fundamental tones, and musical coherence. This proud neighbor reinforces the innovations of the forward-looking SMU organ.

Not all Texas organists think the SMU organ "right." The 1993 Fisk replaced a 1967 Aeolian-Skinner, which one organist said could "play anything." Another felt that, in time, the innovative case of the new Fisk would look dated. But several disliked the appearance of the old Aeolian-Skinner's caseless pipes, and another told us its reeds were dull. Opinions were easy to find and hard to reconcile.

### Waco

In Waco, at Baylor, we found a clear sense of organ variety. Joyce Jones, head of the organ department, hosted us generously. She held that students must be prepared for the real world, and that Baylor students would be ready for every sort of organ action and device (Jones, 1994). She hoped that they would not choose a MIDI, but if they had to, they could deal with it.

Prof. Jones exemplifies an organist ready for anything. Out of her well-stocked memory she performed classics and curiosities from the Robertsbridge Codex to Clokey. In the new concert hall, on the 1994 5/75 Petty-Madden, she treated us to Karg-Elert, a Bach Trio Sonata "to show the more transparent sounds," Flight of the Bumble Bee *à pieds*, and more.

In the old concert hall stands a 1972 4/60 Ruffatti. To celebrate its 20th year, they added a 32' Bombarde, a 32' Contrabass, and three manual mutations. The department also has a 2/10 Ruffatti tracker in a small recital hall, a Redman practice tracker, and a Rodgers electronic, tunable with the twist of a dial to Pythagorean, meantone, Werkmeister I and III and Kimberger temperaments. The instrumental mélange supports a pragmatic, catholic approach that recreates for students the tumultuous array of the organ world.

Prof. Jones's studio is a small room, but its lofty ceiling accommodates the imposing façade and ample voicing of a 1993 3/33 Létourneau. The satisfying

touch of the firm's tracker actions persuaded Dr. Jones to commission the instrument. For her living room she has a Rodgers instrument.

### San Antonio

The mélange of Baylor foreshadowed that of San Antonio. Churches there feature everything from Mariachi bands to a German Sängerkhor, and every type of organ. The 1993 3/32 Wolff at Travis Methodist Church extends proudly across center stage. The turquoise hue of the large case stands forth among the café au lait, medium mud and unwashed plaster tans of the room. To increase seating, the original room had been cleaved by an added balcony that blocks sight of the new organ above its impost and impedes sound for parishioners seated at the rear. The tonal palette includes a 5-stop Bombarde division, opts for maximum color and lacks the more space- and cash-demanding 8' flues that might have helped in the dead acoustic. The organ's livelier sounds and its tourist mecca location could boost regular concerts that emphasize early

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music.

Just outside San Antonio, University Park Methodist Church boasts a splendid new Rosales. The initial congregation of 200 bought land and built a new, 1200-seat sanctuary. Stone walls frame phalanxes of tall, stained glass windows, each angled toward the morning sun to light up the broad room. The organ stands at center front. The church's building plan was rewarded by rapid growth to 2500 who now support three Sunday services and a well-developed music program.

The original budget had limited the size of the organ but not the builder's imagination. He based the chorus on a munificently scaled Principal nourished by generous, flexible wind. Its unforced tones convey an immediate, heart-grabbing warmth. Additional 8' stops—Chimney Flute, Harmonic Flute, and Salicional—license the Great to wander everywhere from 16th-century Italy to 19th-century America and beyond. These are not unrelated tidbits. Rather like Holbein combined the clarity of Dürer with the softer textures of Michelangelo, Rosales fused diverse tonal glories into a coherent whole, supported by a 16' Prestant and a soft Quint 5½' that draws automatically with it. These striking forces converse with a Swell that begins with four 8' stops—Geigen, Gamba, Celeste, and Bourdon. All this was demonstrated by the church's irrepressible Madolyn Fallis, who cantered joyfully through musical snippets from Balbastre to Böllmann, with a little Youmans ("Tea for Two") thrown in.

### Tempe

We flew to Tempe, Arizona, home of Arizona State University. The new organ there has drawn international interest from the moment it was installed. To celebrate this focal point of organ-building art, the Westfield Center published a compendium of personal statements, high quality photos and design drawings from 25 organ builders (Edwards, 1992).

The Schmitzer-like 1992 Fritts organ stuns the visitor at first sight. With its rich red case, gleaming pipe facade, and florid gold-leafed pipe shades, the instrument reigns over a room especially designed for it. When the room was planned, organ professor Robert Clark "lost a year of my life for every inch of height and second of reverberation" beyond the minimum that he achieved for the room. Its quarry tile floors, white concrete walls, and plain oak benches render the organ an august noble commanding a room full of burghers.

With the Buxtehude *Praeludium in g*, Prof. Clark introduced the astounding *Klang* of the manual choruses. These are underscored by a prodigious Pedal division that trades on carefully styled, full voicing. Fritts regulated the harmonic development of the 16' pedal Principal both to function as a soft 16', yet retain enough clarity to carry a line. A wide-scaled Cornet works well for Couperin. Even Mendelssohn sings musically, notwithstanding a Baroque accent.

The trouble it must have taken to build and acquire such an instrument seemed justified by the startling vitality of every register. Both the wailing, nasal plaint of the Trechterregal and the super-round, liquid Nachthorn can compel the most grudging critic. The eclecticism of Southern Methodist University and the pragmatism of Baylor were joined here by an idealism that safeguards the primacy of organ style and tone.

At Arizona State, the early skeptics have been assuaged by the overflow crowds that warrant twice-played recitals, concerts that occasionally sell out months in advance, and the ease with which the school attracts organ students. In the committee-infested atmosphere of academia, quite a story must lie behind the achievement of such an uncompromising instrument.

We found the other organ crowd in Tempe at the "Organ Stop," a pizzeria (excellent crust) with a Wurlitzer that

won't quit. It boasts controllable banners that fall from the ceiling, controllable marionettes ("Organ Theater" to complement the Theater Organ<sup>2</sup>), and well-voiced room toys, i.e., a quack delivered by a previously unnoticed duck who suddenly rises from her nest, and an antiphonal chamade that preserves one's hearing. Such an instrument recalls an era when pop music was written for adults.

### Mesa

In the neighboring town of Mesa dwell a 1993 Dobson (see Dobson, 1995) and a 1988 3/38 Bigelow. The Dobson façade features jazzy visual rhythms and southwestern turquoises. The church required that the case incorporate a large, old, blemished cross. Imaginatively reworked, it fits in remarkably well. Most of the acoustic tile was removed from the ceiling, so that sights and sounds of the organ invigorate the rectangular white sanctuary. A third division, the Solo, on 6" of wind (8' Harmonic Flute, Flute Octavante, 16' Bombarde, Cornet V), complements a conservatively voiced Great chorus.

The Bigelow organ is a different animal. Its hammered lead Principal is doubled in the treble. Other ranks include the Swell Wood Principal, the Celeste that works with either Gamba or Principal, the town gossip-type Vox Humana, and the Pedal Grand Posaune. The full, boisterous, Cliquot-like reeds remain polite enough to blend with the principals. The Choir is neither a usual Romantic Choir nor a Brustwerk. It contains a Cromhorne and a Cornet, and can both accompany the choir and play French Classic repertoire. The church designed the anechoic room to accommodate parishioners with hearing aids, so the organ needs 100 mm of wind to project its worthy tones. Somehow the wind manages to hint of flexibility.

### San Francisco

Our next stop was San Francisco. The 1906 earthquake spared Temple Sherith Israel, thus putting God's seal on its 1904 3/50 Murray M. Harris organ. Unmodified right down to its original massive motor and fan, the organ also survived the caprice of fashion, thus validating its design and elegant workmanship. Under unaccustomed hands, its ponderous and chambered resources can sound swallowed and hemmed in to us moderns. But with minimal introduction and empathic playing, tour-member Christoph Grohmann let it speak freely with unalloyed Romantic tongue. Our host, Jack Bethards, Harris enthusiast, historian, and builder (Schoenstein), proclaimed that in nearly thirty years of taking the world's organists to play there, this was the finest demonstration of the instrument he had ever heard.

This organ was designed to accompany Jewish services. Of its 42 manual stops, 28 are at 8' or lower, and none has borrowings or extensions. Liquid flutes, straight strings, two 2' stops, two mixtures, and seven manual reeds complement the mammoth, chambered sound. The marriage of organ and room seems eternally destined. The room rises to four perpendicular and equal arches, each rimmed with the advanced technology of electric lamps. The front arch reveals the organ pipe fence. The cube of arches supports a vast, open dome, through which the ceiling of a higher dome is seen and the antiphonal organ heard. The room walls explode with warm-toned arabesques.

In the same city, Trinity Episcopal Church boasts a 1925 4/55 E.M. Skinner. Solo and Swell were restored within recent years. Many Skinner highlights remain, such as marvelous solo reeds (many AGOers at the 1984 convention will remember the "Prayer" from Humperdinck's *Hansel & Gretel*, begun by Thomas Murray on the French horn), convincing strings, and round flutes. When he built this instrument, Skinner traded his combination action plans to Willis for flue scales. The

resulting principals have more upper harmonics, especially at the octave, and much greater clarity than thicker Skinner choruses like those at Immanuel Presbyterian Church, Los Angeles or Old South Church, Boston, before the latter lightened up a little. The instrument deserves the scheduled refurbishing of its electrical components, but their endurance through 69 years evidences high quality. Both the Harris and the Skinner show the care and individualism that mark first-rank builders.

### Oakland

At First Presbyterian Church, Oakland, we confronted the 5-division, 63-stop, 37-ton Rosales, dedicated in 1993. Mixtures in Swell and Pedal have yet to be added (TAO, 1994). It replaced a 1911 Kimball that was progressively rebuilt into ruin, but still contributed its carved facade, subtly made taller by a new row of carved quatrefoils. Pipe towers display the 32' Great Prestant. Six chests range in wind pressure from 3" (Antiphonal) to 17" (Pedal Bombarde) to uphold such sounds as the satisfying strings and a penetrating harmonic flute. Intimate, smaller stops speak with definite presence, a tour de force in a giant like this.

The sound advances from behind an arch and out across excessive carpet. When bidden, however, the organ utterly obliterates such impedimenta in a fulminant, earth-shaking blast. Its exciting novelty and excess exalts its provenance, Los Angeles. This organ could have been an arrogant, decadent autocrat that consumed music in its pride. But its coherent plan, careful voicing, and excellence of construction balances grandiosity and whim with integrity and rectitude. These spectacular balances could inspire future musicians and composers. As viewed from Oakland, Presbyterians have come a long way since the early 17th century, when they resisted the wishes of James I to introduce organs into their sober rites (Hume, 1754).

### B. The milieu and the builder

Indeed, there is no single "right" organ any more than there is a single "right" for other medieval left-overs, such as church or university. The notion that there is some organ "right" seems like grounds to breed conflicting, jury-rigged opinions, designed to obscure uncertainty. But there is uncertainty about the American organ. It comes from several sources:

1) *Native vs. cosmopolitan provenance.* America tried to escape the European past; the organ's history marginalizes it. Past wisdom counts for less and less in contemporary America. European terms might delight connoisseurs of *couture* and *cuisine* but alienate American auditors who try to make sense of Rückpositiv, Rauschpfeife, récit, ricercare, or "Ach, wie flüchtig, Ach, wie nichtig." The organ radiates too few American vibes.

The foreign flavor of progressive organ building may have fostered purchase of the 1968 Aeolian-Skinner organ at SMU in the late 1960s. An organist who was there then says that a foreign tracker, such as a Rieger or a von Beckerath, might have fascinated SMU musicians, but would have been politically infeasible to install. (For more on the Dallas arts scene at that time, see Marcus, 1974.)

2) *Artistic vs. pragmatic raison d'être.* Most musical instruments aim solely to make music on their own terms, but most organs are built to lead singing. The organ sacrifices subtleties like blowing or bowing for relatively stable tone. The organ got ever more practical through equal temperament, high wind pressures, and electric components. But these alienated it from its own formation as based on natural harmonics, human energy and local manufacture.

3) *The Feeling of a Confident vs. a Failing society.* Post-war affluence gratified America's penchant for sensation and convenience. We favored superstructure, image, style, consumption,

today, over infrastructure, depth, substance, savings, tomorrow. But tomorrow came. Our real wages and rank of GNP per capita fell. Our debt raised the cost of money, weakening our social infrastructure, from school, curricula to highway repair, and infusing our art with disillusionment, ambivalence and doubt. We toyed with censoring artworks, as in a recent trial about a work of Robert Maplethorpe, or in debates over the National Endowment for the Arts.

4) *Democratic relativism.* America is a multicultural conglomerate that recognizes diverse views. Those citizens who long for cultural authority and shared meaning try to restore conformity or retreat to private certainties. But in Organland, the range of styles and the external pressures have waxed, while the shared premises and the population have waned. Partisans defend their positions urgently, rather than joining together to define how the organ might progress. This estranges the committed, e.g., in differing factions in the American Pipe Organ Builders Association.

5) *Artistic individuality vs. egalitarian pluralism.* Egalitarianism wants committees, and committees want organs that please everybody. But artistic builders cannot span the gamut of organ taste. Not even Skinner, the populist, nor Harrison, sire of the pluralistic "American Classic," garnered a consensus. Organ builders have always differed, but their particularities, e.g., those of Hildebrand, Trost, or Gottfried Silbermann, grew within the stylistic unity of their time and place.

Today the American organ has no stylistic home. Organists and builders each avow private artistic truths that resonate deeply within, or else feel content with a pastiche of ambient styles and trends. In following popular taste, the artist finds more like-minded people, but may risk his artistic persona. These dilemmas cloud the organ vision.

### C. Inspiring vision

During our trip, we found the artist's dilemma resolved by the energizing convictions of several builders and their inspired colleagues. Relatively uncompromising builders (e.g., Fritts, Yokota [see below]) or those who creatively surmounted limitations (e.g., Fisk, Rosales, Bigelow) or who were thoughtfully pragmatic (e.g., Dobson) had negotiated the perilous gulf between group demand and individual expression.

Robert Coleberd postulates that artistic instrument builders will always be small and financially marginal (Coleberd, 1994); they sacrifice security. They find reward in the affects that resonate among builder, composer, player, and auditor. But to do this, they must attract buyers willing to pay for integrity and subtlety.

Remarkable organs may not only edify, but inspire the local installation of other good instruments. The installation of the 1978 Andover organ in Danville, Virginia, spawned the nearby installations of two 19th-century Simmons organs, relocated through the Organ Clearing House, one rebuilt by Andover, the other by Bozeman. Good organs can attract resources for more good organs.

But the feedback loop can flow either toward or away from high quality. To survive and flourish, to draw support for skilled players, organists must tell the organ's truths convincingly. We asked a tireless advocate of organs whether her favorite repertoire would long survive. "It will survive," she replied, "because it is the truth." But when organists and organs fail to broadcast the enduring truths, the quality loop can shift into reverse. One observer recently lamented that the organ suffers because so many incompetent players regularly perform in public (Bovet, 1994).

At present, when fewer pipe organs are being ordered, and costs are harder to cover, some builders resort to electronic stops or else build wind chests for electronic firms who seek legitimacy through a few ranks of pipes.

A batch of organ company failures has recently shaken builders, but the long backlog of orders at fine pipe organ shops suggests that artists of high standard still have a place.

Among builders who exemplify remarkable commitment is Munetaka Yokota. He and his wife move to the site of the contracted organ's future home, establish a temporary workshop, and train local people to work on the instrument. For the organ at the California State University at Chico, he used local timber, lead from the Chico college firing range, and a host of volunteer assistants. For his work at Yuba City, California, the church provided Yokota with a building (later adapted for classrooms) and church members for Yokota to train. The crew was augmented by three volunteers who had been trained for the Chico project. One church member spent about 25 hours a week cutting, planing, pegging, and gluing wooden pipes. Others assembled parts, made stencils, or painted the case.

Yokota quickly rejected any parts that failed to meet his meticulous standards. One volunteer remembers assembling 32 action parts that looked identical to her. The exacting Yokota rejected seven. Another helper, having spent eleven hours cutting stencils that Yokota rejected entirely, recommended the whole project and completed it to his satisfaction. Potential volunteer resentment was forestalled by Yokota's own long work hours, confidence in the project, and unrelenting sense of the organ's importance.

The lesson here is that even with a low budget, high standards can purchase the sacrifice and perseverance needed to build a great organ. Yuba City church people joked that if God had subcontracted the creation of the world to Yokota, the project would only now be nearing completion, but it would be a very high quality world.

#### D. Purpose and compromise

In some cases, the right organ might be an instrument whose stylistic integrity authenticates it for noble literature and inspired improvisations. But compromise instruments can also inspire music.

We found one such instance at the church of St. Peter, Prince of Apostles, San Antonio (New Organs, 1995), where music previously had not enjoyed high priority. The parish had coped with a 4½ rank Wicks organ, followed by a Baldwin electronic. The muted singing of the American Catholic congregation may have derived from the hierarchy's roots in the suppressed church of colonial Ireland, where singing risked exposure (Day, 1991). But at St. Peter's, the pastor and the people raised the sanctuary ceiling height, narrowed the bloated pillars, discarded the ubiquitous carpets, and studied organs. Local consultant David Heller recommended the Sipe Company, which installed an organ at center front. The improved acoustic enhances the new St. Peter's two-manual, 15-rank, \$226,000 organ. The instrument sings down the nave into the transepts with a fuller voice than might be expected. Some colorful tones support French literature.

Proof is in the pudding and the music. The parish now sings heartily. Many parishioners who had been skeptical or opposed to classical church music were converted. At Mass, the musical offerings reflect a range of sophistication. The happy outcome for this parish bears study. The clergy's liturgical interest supported high quality music, turned communicants from silence to song, and renewed the liturgy.

#### E. Market-driven suicide

We spent an evening with the head of a major tracker organ company. He predicted that the future would see only two types of organ firms: small artistic firms and suppliers of electronics. The large firms would go the way of Möller.

A distinguished organ historian recalls "the wisdom of 25 years ago that the future would hold only trackers (for those who care), and electronics (for the

rest) . . . So much for predictions," he concluded, referring to the growing interest of electropneumatic organ builders in good organ sound. But at an electropneumatic organ shop, another builder seconded the opinion of the first. His strategy for survival: stick with the highest possible quality. According to this view, the large builders will become like the American car manufacturers who followed the market so closely that their products regressed to mediocrity. They renewed themselves when they replaced planned obsolescence with higher quality. Some larger organ building firms are presently locked onto a market-following, price-guided pragmatism. To survive the inevitable shake-out, they must continue to cater to the conservative customer, but with new capital, innovative directions, and solid craftsmanship.

As a prominent builder, Cavallé-Coll knew the difference between excellence and compromise. To open his new organs, he chose the salon player, Lefébure-Wély, over the more classical player, Lemmens (Douglass, 1980). But he remained true to his revolutionary design practices. E.M. Skinner tempered neither his experimental zeal nor his quality standards, despite harrowing financial sacrifices. A builder may slight his artistic ideals to ensure his financial stability, but threaten his creative iden-

tity. Now, when labor costs are orders of magnitude higher than they were for Simmons or Johnson, excellence costs more, and compromise tempts more than it did even when firm owners such as Kimball (cf. Coleberd) or George Stevens made good organs and identified themselves as business men.

#### F. Proximate vs. ultimate

Here are some of the accidents that promote or retard organs:

##### 1) Personalities.

The two Fisk organs in Dallas—The mammoth Symphony Hall organ at Meyerson Hall and the art center organ at Southern Methodist—would not exist without the work of patron saint Eugene Bonelli. A musician, educator, organizer, and fund raiser, i.e., leader, he made the necessary things happen. In the early 1980's, the organist at Trinity Episcopal Church, San Francisco, threatened E.M. Skinner's untouched 1925 masterpiece so he could render Baroque music on the ruins of an irreplaceable legacy. The next organist, Burton Weaver, arrived in time to avert the desecration.

At Chico and Yuba City, California, the organs sing because builder Yokota invested himself fully in his craftsman's convictions. At Mesa, Arizona, one church member, the mother of organ professor David Boe, had the trust,

gained the ear and helped to educate the congregation. Many organ projects have begun because of some local spark plug.

##### 2) Resources.

**Education.** Before buying a particular organ, the purchaser must learn about organs generally. Before investing money in an organ, the buyer needs to invest time enough to learn about organs. To end up with a good organ, the purchaser must be able to recognize one.

**Money.** A church with little cash can buy an old organ from the Organ Clearing House and marshal volunteers to recycle it. At Yuba City, the church laid out about \$7000 per stop for its internationally recognized organ and showed that an investment of space and sweat can lever money enough to buy a beautiful new organ.

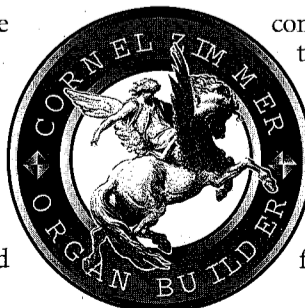
**Time.** To gain an instrument of enduring value, the church with a tiny budget and exalted hopes needs time to find money and volunteers. In the interim, a harmonium or a two-manual reed organ can be a temporary solution. Reed organs can play organ literature, and make Victorian hymns sing idiomatically. The French harmonium music of Franck and others sounds convincingly. Reed instruments are durable, reliable, and easily repaired. They stay in tune.



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### 3) The room.

Ideally, the talents and interests of many people come together to produce the optimal room. Church architect, clergy, business manager, builder and musician must cooperate for a happy conclusion. For the symphony organ at Meyerson Hall, builder and architect spent much time educating each other. Their lengthy conversations resolved wide initial differences. On the other hand, in Mesa, Arizona, Michael Bigelow had to overcome the intrusive shortcomings of a sound-absorbing acoustic. He combined relatively higher wind pressure and masterful voicing to produce live music in a dead room.

### 4) Priorities.

At the State University at Chico, California, many debated whether space in the theater should be consigned to the organ or to the drama department. (Now, both share the stage.) At Stanford University, the organ department considered whether to emphasize performance or musicology and composition. (The latter won.) Organ progress will inevitably reflect such contingencies.

## G. Conflicts and opinions

### The right organ.

Time tests the "rightness" of an organ. An organ may be relatively pure or eclectic. How much musical depth and subtlety it secures may determine whether it endures through generations, draws the world to it, and issues offspring. As an example of design subtlety, the rear case doors of the Yuba City organ are made of low grade pine, but their surfaces are hand scalloped to diffuse sound paths.

A great organ might invest more in how it sounds, e.g., its wind system, key action, and voicing, rather than in its size, fancy stop action, or memory capacity. Greatness comes of quality and beauty, not size or convenience. Great organs make no pretensions. They neither live beyond their means nor apologize for what they are.

### Managing disparities.

One person's ideal of organ rightness may be another's nightmare of organ wrongness. Biagetti & Mazzoni explore this conflict in an essay (1994) on the dilemma between "reformation or counter-reformation." Between these horns of breadth and compromise or else of coherence and limitation, they propose a "third way" of organ design. Builders should not initially aim for some preconceived type of organ they like best. Rather they might first examine deeply and authentically how great organs reached their particular "interpretive attitude." Their essay quotes Tagliavini, who feels that an organ must have some "unity and personality" consistent with an established organ tradition. After that the organ may, within limits, legitimately gesture toward some sort of synthesis. It cannot renounce crucial aspects of its basic identity. A French organ cannot sacrifice "its reeds or showy cornets," nor a German organ its "massive mixtures, pungent mutations, [or] incisive intonation" without

"depersonalizing itself." But, "in every organ logically constructed," . . . "if the sonorities of the instrument are alive and personal," . . . "they will grant the organist fundamental types of sound adequate to the basic demands of organ literature from all times and places" (Biagetti & Mazzoni, 1994). To this same school of flexible identity comes Charles Fisk: "I think what you can do with one organ is to make it very good for something, and by making it very good for something and then by doctoring it here and there, you can make it so that it is quite passable for an awful lot else. But I don't think it possible to create an instrument that's perfect for everything" (Fisk, 1986).

### The nitty-gritty of accommodating disparate styles.

In a brief and cogent analysis, Bardelli and Zanin (1996) suggest how an organ might maintain both integrity and flexibility. As an example, they describe how they might design an organ to play both *stylus fantasticus*, and Bachian polyphony, while it also copes with the sonic contrasts of French and Italian literature. To design one organ for these four styles, they first list primary needs: German organs must play chorale melodies clearly; French organs must play pieces that assume Plein Jeu and Grand Jeu; Italian organs must blend with choral and instrumental ensembles. Next, they compare the architectures of Mixtur, Fourniture and Ripieno. If you try to put these three tonal designs together, you risk falling "fatally into the errors/horrors of the eclectic organ." An organ is not "a warehouse of sounds that are pulled out from time to time as needed." A valid organ must first have "unity and balance," but also "escape from rigid schemes derived from historical models . . . to give room for individual expression and creativity." One must not copy the plenums of distinguished models, but rather achieve a musical equivalent.

In an analytic *tour de force*, the authors propose how one organ might play all four styles musically. First, the organ must have a fundamental and characteristic structure, as identified by the plenum. The plenum reflects how organs of its basic style balance between treble and bass, use color and set the relative volumes of chorus sounds. The colors and ranges of the Ripieno chorus and the French Plein Jeu appear incompatible but can both be accommodated without injury. Both kinds of organs share the same balance between bass and treble and have a musical character directed towards vertical writing. To the Ripieno chorus, the authors would add stopped flutes of the Plein Jeu, substitute a Flute 4' for the Octave 4' and, if desired, a Gross Fourniture II that breaks back to 5 1/2' in the middle octave. This would produce a Plein Jeu but leaves the Ripieno unaltered in any way.

It takes subtler design changes to adapt a Ripieno organ for German music. For *stylus fantasticus* music, the authors take advantage of the Ripieno upper ranks and couple in upperwork from the Positive division. But Ripieno ranks alone cannot make a Gottfried Sil-

bermann-like balance, clarity, and incisive intonation. Here Bardelli and Zanin depart from classical tradition, add a 2 3/4' rank to the Ripieno, and carry the 1 1/2' rank straight up the compass to end at 1/2' length. Their additions reduce the compression of pitches that ordinarily accumulates at the top of the Ripieno. The added quints make the "rounder" sound of Silbermann. One could also break 3/4' or 1/2' ranks back sooner or more often. But the authors counsel "prudence." They say the Ripieno should not be excessively altered in different places in the range, and the individual Ripieno ranks should still be playable separately.

To summarize, here is one approach to the design of a coherent but versatile organ: choose a specific style of organ, define how it shares and how it diverges from other desired styles and then design in minimal changes that depart from the basic style but grant it flexibility. As an example, the Fisk organ at Stanford is clearly a "North German color machine," however its four reeds, two flutes and Cornet III make it flexible enough to play French classical literature (Welch, 1984).

Bardelli and Zanin point out that they did not discuss many issues such as tuning, pipe construction, relationships among organ divisions, design of the pedal, wind pressure, dimensions of the bellows, wind trunks, chests, etc. They note there are other ways to solve the flexibility problem. They reference organist Lorenzo Ghielmi, who suggests that a classical Ripieno chorus (16' to 1/4') be flanked by a second chorus, based on another Principal 8' stop, and reduced to the essential Principal 8', Octave 4', and Mixture III-IV to the 2'. This second chorus could be used independently or with the Principal 16', Octave 8' and deeper Ripieno ranks for reinforcement and with the sharper ranks for a Zimbel. Such a design requires a compass that extends to a 7 1/2', so that one could play the Principal 16' and the Ripieno in the range of the 8'. The biggest problem of such a design would be to harmonize the sonorities of the classical Ripieno and the more aggressive Mixtur. It would take great sensitivity (and experience) to avoid a hodgepodge of musically contradictory sounds.

The overall point is that this "third way" of organ building is not merely a conciliatory wish, but a concept that guides thoughtful designers towards flexible organs of character and integrity.

### The Right Principles

Thomas Donahue (1993) quotes Rudolph von Beckerath: "The more clearly and purely an organ represents its own style, the more it is capable of interpreting the music of different epochs," and Gerhard Brunzema: "All-inclusive art is not art at all. It is a contradiction in terms. It is not possible. Art is selection. It is preference for something."

From a radically opposing point of departure, Robert Noehren proposes that the ideal is now a "universal" organ. An organ should draw from many classical traditions and play all literature (Noehren, 1993). Noehren laments that recent organ design has neglected the music it is supposed to support. He says that national organ traditions do not validly guide modern organ design, because they are often too vague and because the old organs could not play all literature. A new organ should "provide tone colors and ensembles for the total organ repertoire, just as the modern orchestra does for orchestral music." "Every register should represent the true character of its forebear, or the sound of the 'instrument' for which the music was written." For Mr. Noehren, the right organ would have electric action, swell doors on all divisions, principals, flutes and mutations like those of Schnitger or Clquot. These could become "a standard throughout the organ world." Reeds should draw from different traditions. There should be a Grand Jeu, a Cavallé-Coll ensemble, and a Willis Swell.

We presume that this is not a specific

plan but a sketch, designed to convey a general viewpoint. For one thing, the Noehren ideal organ weighs in at 68 registers and 93 ranks. His necessities list suggests that the "universal organ" lives in a concert hall, but his general idea is to meld old colors into a contemporary form. Previously, he led the revival of interest in old European mechanical action organs (Garrett, 1997), and bought an old American tracker organ for student practice and instruction (McCrosky, 1995).

In contrast, Tagliavini opines that an eclectic design could only create a "hybrid without physiognomy." Donahue objects to a standardized stoplist. He thinks that pipes based on Schnitger scales, made of new metal, placed in a concert hall, and voiced by someone other than Schnitger would lack many Schnitger attributes (Donahue, 1993). Susan Tattershall upholds diversity over any standard approach (Tattershall, 1993).

Without referencing these criticisms directly, Mr. Noehren replies "It was not my intention that it [his article] should be definitive. It was meant to be suggestive and innovative. Do we fear innovation?" . . . "An organ is created for music. Its design must be based fundamentally on determining first what its music should be and how it should be played." (Noehren, 1993a). (We would guess he still favors a "universal" organ that is able to play "all literature.") He parts with, "Why do we continue to dredge up the past?"

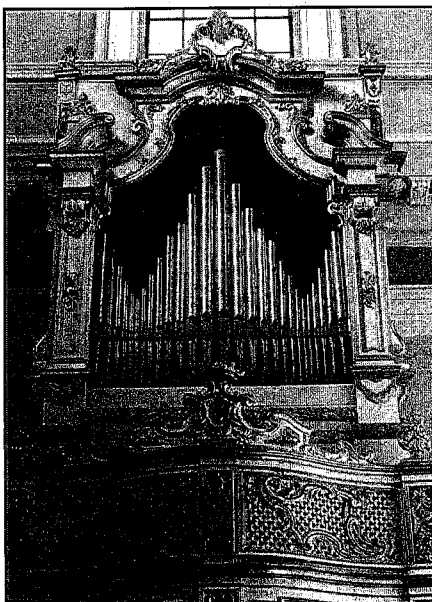
Like Noehren, Jack Bethards compares organ and orchestra, but his highest good is not that an organ should play all literature. He sees the organ as an "ensemble of ensembles" that can be more successful than the orchestra, because one artist controls all the instruments. The player should master an orchestral approach, learn the many ways that registration reinforces music, study intensively the use of expression pedals, become as interested in such unique organ matters as in keyboard technique, accept that organ playing involves not so much touch as timing, take into account the individuality and surrounding acoustic of each instrument, and sensitively determine its sonic impact on the listener (Bethards, 1995).

The first principle of Bethard's design is maximum help for the player. The organ is "a practical working tool that frees the artist to make music." He advises a "solid 8' foundation," evenness of the initial speech, sustained tone, and "tonal innovation" that involves "creative disposition of stops for optimum expressive effect." For Bethards, the builder proposes and the player disposes. The builder is bound not so much by tradition, but by the milieu of each new organ. A recent panegyric acclaims the results incarnated in an innovative Schoenstein organ (Buxton, 1995).

The apotheosis of the *carte blanche* ideal is the "dream organ" of George Bozeman (see below), a confluence of Noehren universalist and Bethards instrumentalist positions. The dream organ has no limitation. Unfettered from style, it frees the player fully. Barker or MIDI support the player's free choice. The *carte blanche* ideal licenses big organs.

Robert Clark counters that sentiments such as Bethards's wrongly consider the organ a machine primarily, rather than an instrument of organ compositions (Clark, 1995). Thomas Murray suspects that Clark is reacting to Bethards's use of the word "orchestration." Murray asserts that organists must orchestrate the vast majority of their performances. Donahue feels that the player first serves the organ, rather than vice versa, like the player's embouchure serves the brass and the player's bow the strings (Donahue, 1993). The Bethardian might reply that the player does serve the organ by developing his skill with pistons and expression pedals.

## To be continued



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Gaetano Callido, Op. 35, 1766 Restored by Fratelli Ruffatti



Organists from throughout the United States have come to appreciate the consistently informative and thought-provoking annual organ conferences sponsored each fall by the University of Nebraska-Lincoln. The 20th conference, held September 18-20, 1997, brought together over forty organists to explore the topic of organ pedagogy. The sessions were led by two distinguished master teachers of organ: Dr. Roberta Gary, Professor of Organ and Head of the Division of Keyboard Studies at the University of Cincinnati College-Conservatory of Music; and Warren Hutton, Professor Emeritus of organ at the University of Alabama. Discussions of the Alexander Technique (Gary) and "Inside-out teaching" (Hutton), masterclasses, reviews of pertinent literature, a recital, and a concluding panel discussion allowed conference participants to consider the physical and psychological dimensions of organ performance and pedagogy, and to gain insights into the methodologies that have successfully served Professors Gary and Hutton and their students.

Professor Gary contributed to the conference as both recitalist and clinician. Vivacity and clarity characterized her recital of works by Buxtehude, Byrd, Bruhns, Scheidemann, and J. S. Bach, all of which handsomely complemented the resources of the Bedient organ at Cornerstone Church. The secrets of her spirited and engaging performance were revealed the next morning during her sessions on the application of the Alexander Technique to organ study. Assisted by "Fred," a small plastic skeleton whose antics delighted the crowd, Gary explained the relationship between physiology and ease of movement at the organ. She remarked that misuse, not overuse, of muscles is responsible for many of the physical maladies that plague keyboard players. Neck tension, in particular, results in a predictable tightening of muscles throughout the body; tension in the jaw reduces the flow of oxygen to the brain and thus impedes clear thinking. Noting that "the keyboard is flat; you are not," Gary encouraged her audience not to choke the keyboard, but rather to embrace it by using fluid rotational and spiraling movements suggested by the music itself. She cautioned, however, that excessive physical motion can actually compromise rather than enhance the desired effect of a phrase. Gary also stressed centering the body on the "rockers" of the pelvis in order to gain maximum support and mobility on the bench. Because she had been hidden from view by the gallery installation during her recital, she played again several passages from the recital program to demonstrate the correlation between her physical gestures and their musical results.

While Professor Gary focused on physical aspects of organ playing, Professor Hutton probed the psychology of organ teaching and performance. His sessions, entitled "Inside-out Teaching" and "Helping the student to 'own' their own performance," posed numerous questions concerning "Inner Game" concepts drawn from the writings of W. Timothy Gallwey, linear/non-linear and left-brain/right-brain thought processes, performance anxiety, and techniques for invigorating practice and keeping pieces fresh. Citing the teaching of Fenner Douglass and Arthur Poister along with the study of eurhythmics as the greatest influences on his own musicianship, Hutton proposed that integrating elements of both right- and left-brain thinking, understood symbolically rather than physiologically, might well prove to be more effective and liberating for the student than the strongly left-brain approach that tends to dominate organ teaching. He noted, for example, that the very concept of trying

implies doubt and a self-conscious effort to compensate for imagined deficiencies, while allowing something to happen stems from the trust and conviction in one's own body and musical ideas that can bring the player to a transcendent state of "total awareness." Teaching techniques involving non-judgmental activities; relaxed concentration with focused action, as opposed to effort; exploring the student's creative capacities through symbols, physical motions, and imagination; and frequently asking questions can all facilitate students' ownership of their performances and expand their critical faculties to develop their own musical ideas. In addition, Hutton challenged us to reflect on how our own actions as teachers might inadvertently stifle the curiosity that a new student brings to their first organ lesson, and he reminded us of how easily we can inflict permanent damage upon a student's psyche.

In discussing creative and innovative practice techniques, Hutton proved to be a wellspring of ideas. Using the Bach B minor prelude, for example, he exper-

imented with playing the opening gesture while envisioning toy soldiers marching, a shepherd in the fields at dusk, a gaseous emanation, and an excited child in a candy store, each of which produced a distinctive musical interpretation. He noted how tinkering with tempos and exploring the various sounds possible on any given instrument can also inspire ideas, while still more insights can arise from awareness of the temperature of the keyboard, the texture of the keys, and other kinesthetic elements of organ playing. Most importantly, he urged focusing not on mistakes but on the reasons for mistakes; not on correctness and habit but on personal conviction; not on judgement of a performance but on the sheer joy of music-making. When practice occurs in an atmosphere of "confident vulnerability," Hutton observed, then it becomes the arena in which we as players come closest both to the music and to ourselves.

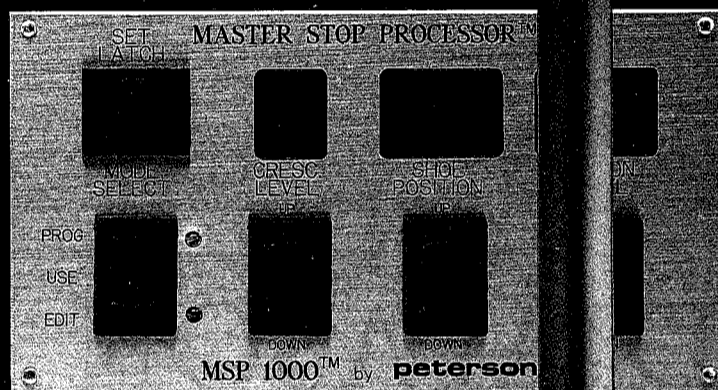
The panel discussion that typically closes the UNL Organ Conference often generates some of the liveliest and

most controversial exchanges of the event. Perhaps the most problematic issue for conference attendees involved reconsidering the relationship of knees and heels to the measurement of intervals on the pedalboard. Hutton suggested that organists might visualize intervals rather than slavishly follow the common wisdom of what he called "the things together school." Gary's suggestion to support one's weight on the bench by spreading the legs apart with the thigh muscles rotated inward precludes keeping the knees and heels together. She acknowledged, however, that the great diversity of human body types suggests a vast range of options for physical positions at the organ and encourages a flexible, adaptive approach to teaching body position rather than strict adherence to a prescriptive model. Reminding the audience that organists are, in effect, "athletes of the keyboard," both clinicians advocated the use of isometric exercises to warm up before practicing, and Hutton demonstrated several examples. Finally, both Gary and Hutton stressed the value of gentle

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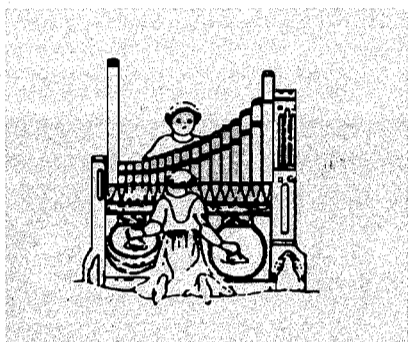
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humor as an invaluable teaching tool, one that they used in abundance throughout the conference.

Professors George Ritchie and Quentin Faulkner of the UNL School of Music are to be warmly commended for organizing yet another stimulating, well-paced, and smoothly-run conference. Thanks and congratulations are also due to the masterclass participants, primarily UNL students, whose careful preparation and ready responsiveness to new ideas ensured the success of the event. For more information about the upcoming 1998 conference, contact Dr. George Ritchie at the School of Music, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

—Ann Marie Rigler

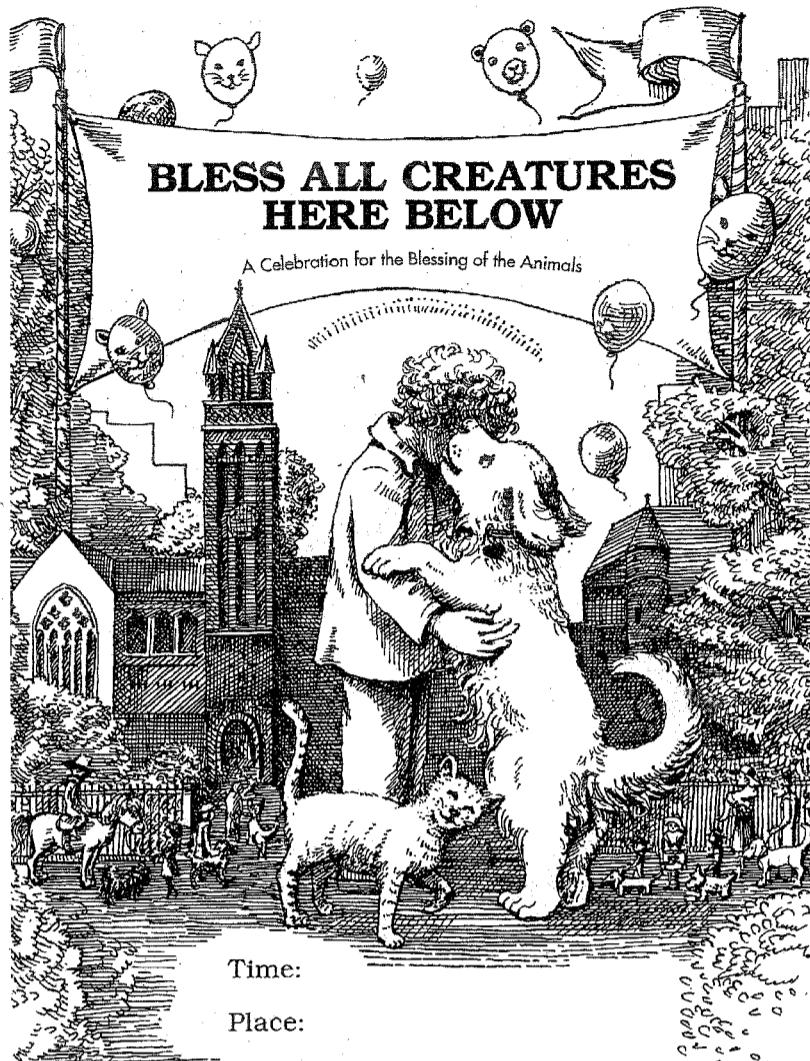
Ann Marie Rigler is Interim Assistant Professor of Music at Wayne State College in Wayne, NE, where she teaches music appreciation, applied and class piano, and organ. She holds the B.Mus. in Organ Performance from Southern Methodist University, the M.S. in Library and Information Science and the M.M. in Musicology from the University of Illinois at Urbana-Champaign, and the D.M.A. in Organ Performance and Pedagogy from the University of Iowa.



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## A celebration in song, prayer, and picture for the blessing of the animals

by Stephen Hamilton



Time:

Place:

Bless All Creatures Here Below illustration by Judith Gwyn Brown

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When the idea of partnership is used to describe activities between priest and laity, what's usually thought of is a well-run Sunday School, a vigorous outreach program or a successful stewardship campaign. At the Church of the Holy Trinity (Episcopal) in New York City, a unique and exceptionally creative collaboration between the Rector and a parishoner has resulted in a book, a song, and a liturgy for one of the most glorious Saint's days on the church calendar.

The story really begins a few years ago with a terrible flu suffered by Holy Trinity member Judith Gwyn Brown. Too infirm to do anything outside her apartment except walk her Puli sheep dog, Cordelia, Brown decided during one of her Sunday morning walks to chance it by going to church. Too weak to return Cordelia home, the pooch came along! Sitting sheepishly in the rear of the church at 8:15 am Sunday morning said Eucharist, Brown was pleasantly surprised to find the Rector, The Rev. Herbert G. Draesel, Jr., not only welcoming of Cordelia, but inviting her back—along with any other dogs parishoners wanted to bring to the 8:15 liturgy. (Since then, the 8:15 am Eucharist is regularly attended by a handful of dogs and grateful owners, all of whom—people and animals—are quite well-behaved!) At the same time, it was noted that the parish's annual St. Francis Day celebration and Blessing of the Animals at its 11:00 am Choral Eucharist on the first Sunday in October was growing by leaps and bounds in numbers of people as well as in the variety of creatures in attendance.

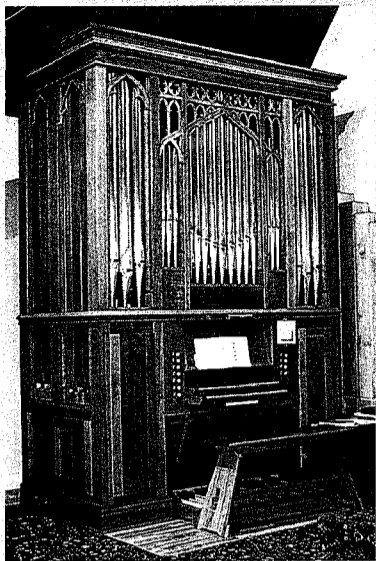
Not long after this visit, Brown, who has illustrated over 60 books and book jackets and whose exhibited works include those at the Metropolitan Museum in New York and the Huntington Library in California, teamed up

with Fr. Draesel. Bert Draesel, a composer of cabaret tunes who wrote a musical on the life of St. Francis and the "Rejoice! Mass" (while a student at General Theological Seminary in New York City), and Brown put their talented heads together producing the illustrated book, *Bless All Creatures Here Below: A Celebration for the Blessing of the Animals*. "It's a book for people who care about animals," Brown notes, and adds that in addition to it being a guide for the St. Francis festivities, it has been used in memorial services for pets. Fr. Draesel's song of the same name is printed, with music, in the book. "The tune," notes Holy Trinity's organist/choirmaster Stephen Hamilton, "is easily accessible in words and melody, and is very singable by children of all ages." Also in the book is an outline for the service of blessing with suggested scripture readings and prayers. In addition, the front page is a poster format that can be used by churches to announce their St. Francis activities. Cordelia, Brown's pooch who started it all, appears in the book, fittingly, as herself.

A comment in the Episcopal Church's service book, "Lesser Feasts and Fasts," states: "Of all the saints, Francis is the most popular and admired, but probably the least imitated." Surely St. Francis would be pleased at *Bless All Creatures Here Below*, with its appeal to eye and ear and its rootedness in the love of God's creation.

Stephen Hamilton is Minister of Music at the historic Church of the Holy Trinity (Episcopal) in New York City where, in addition to being organist and choirmaster, he is artistic director for Music at Holy Trinity, the church's subscription series. Hamilton is also Dean of the New York City AGO chapter and concertizes under the auspices of Phillip Truckenbrod Concert Artists.

# New Organs



## Cover

**Jaeckel, Inc.**, Duluth, Minnesota, has built a new organ for St. John's Church UCC on Madeline Island, La Pointe, Wisconsin. The two-manual and pedal organ comprises 8 stops, 10 ranks, and 516 pipes. Manual/pedal compass is 56/30. Key and stop actions are mechanical. The case is of solid white oak, fumed and oiled. Voicing took place on site. Tuning is according to a temperament developed by J.G. Neidhardt in 1732; a' is 440hz at 68°F. The organ uses some pipes from the church's previous organ and from the collection of Tom Vennum. All these pipes were rebuilt and revoiced to fit the new tonal scheme. The use and rebuilding of a windchest which Mr. Vennum had in storage encouraged the beginnings of contributions for the organ project. The organ took five months to build, install, and voice. Members of the Jaeckel staff included Frank Mehle, David Rollin, John Thoennes, Dean Hauge, Todd Caine, and Peter Pestalozzi.

### MANUAL I

- 8' Principal (6 wood, 50 of 50% tin)
- 8' Rohrflöte (18 wood, 38 of 15% tin)
- 4' Octave (15% tin)
- 2' Mixtur III (15% tin)

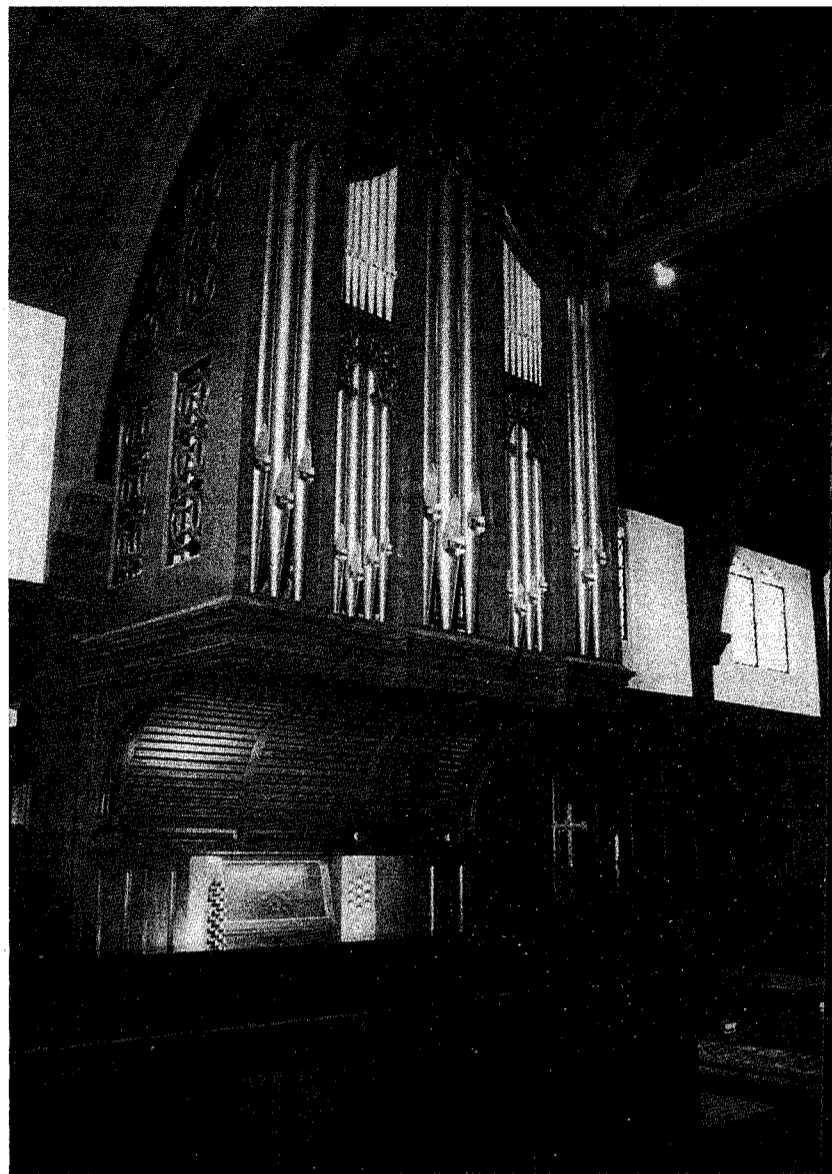
### MANUAL II

- 8' Gedackt (wood)
- 4' Holzflöte (wood)
- 2' Principal (15% tin)

### PEDAL

- 16' Subbass (12 wood, 18 from Rohrflöte)

**Andover Organ Company**, Methuen, Massachusetts, has built a new organ, opus 108, for St. Michael's Episcopal Church, Milton, Massachusetts. The console of the old organ had been installed in a small room off the sacristy. Only by looking in a mirror could organist John Whiteside see the celebrant and coordinate the music with the service. In the new mechanical action organ, the Great division is cantilevered into the chancel, with the console directly below it. The case was designed by Donald H. Olson to blend with Ralph Adams Cram's turn of the century chancel. The two-manual and pedal console is of walnut. The case is of red oak stained to match existing woodwork, with painted zinc case pipes from the 8' Open Diapason. Manuals have bone naturals and vermilion sharps. The 30-note flat pedalboard has maple naturals and walnut sharps. The stops have oblique knobs with bone labels. Mechanical design by Jay Zoller includes stop action by electric solenoid. Solid state combination action includes eight levels of memory. The Swell is located behind the Great on the same level, with the Pedal at the sides and to the rear of the manuals. Key action is a suspended type. The mechanism and wind system have been relocated behind the Great in the area formerly occupied by the console. John Whiteside played the dedication recital which coincided with the 100th anniversary of the church.



### GREAT

- 16' Bourdon
- 8' Principal
- 8' Stopped Diapason
- 4' Octave
- 4' Chimney Flute
- 2' Fifteenth
- IV Mixture
- III Cornet
- 8' Trumpet
- Zimbelstern

### SWELL

- 8' Violin Diapason
- 8' Celeste
- 8' Gedeckt
- 4' Principal Flute
- 2 1/2' Nazard
- 2' Octavin
- III Mixture
- 16' Fagot
- 8' Trompette
- 8' Hautboy
- Tremolo

### PEDAL

- 16' Subbass
- 16' Bourdon (Gt)
- 8' Principalbass
- 8' Flutebass (ext)
- 4' Choralbass (ext)
- 16' Trombone
- 8' Tromba (ext)

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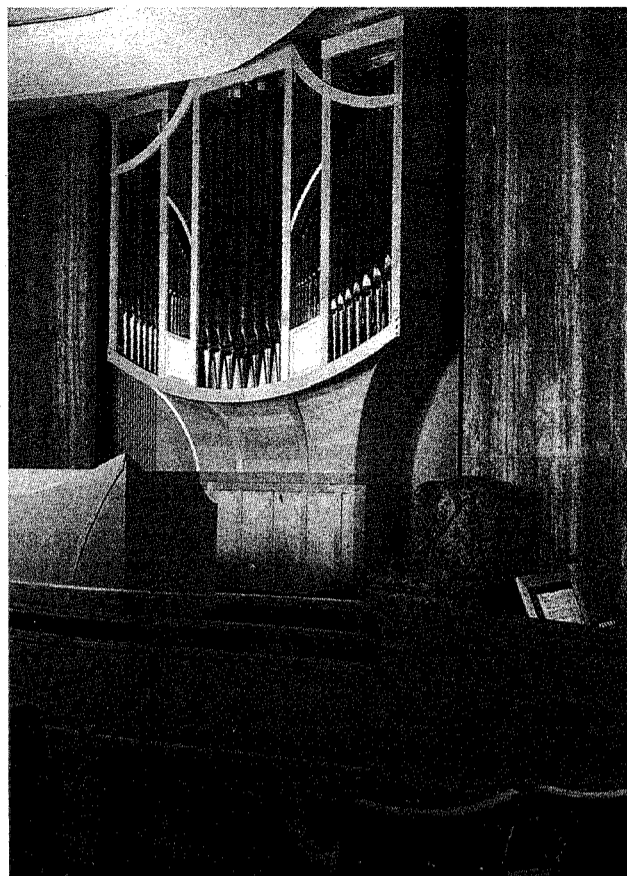
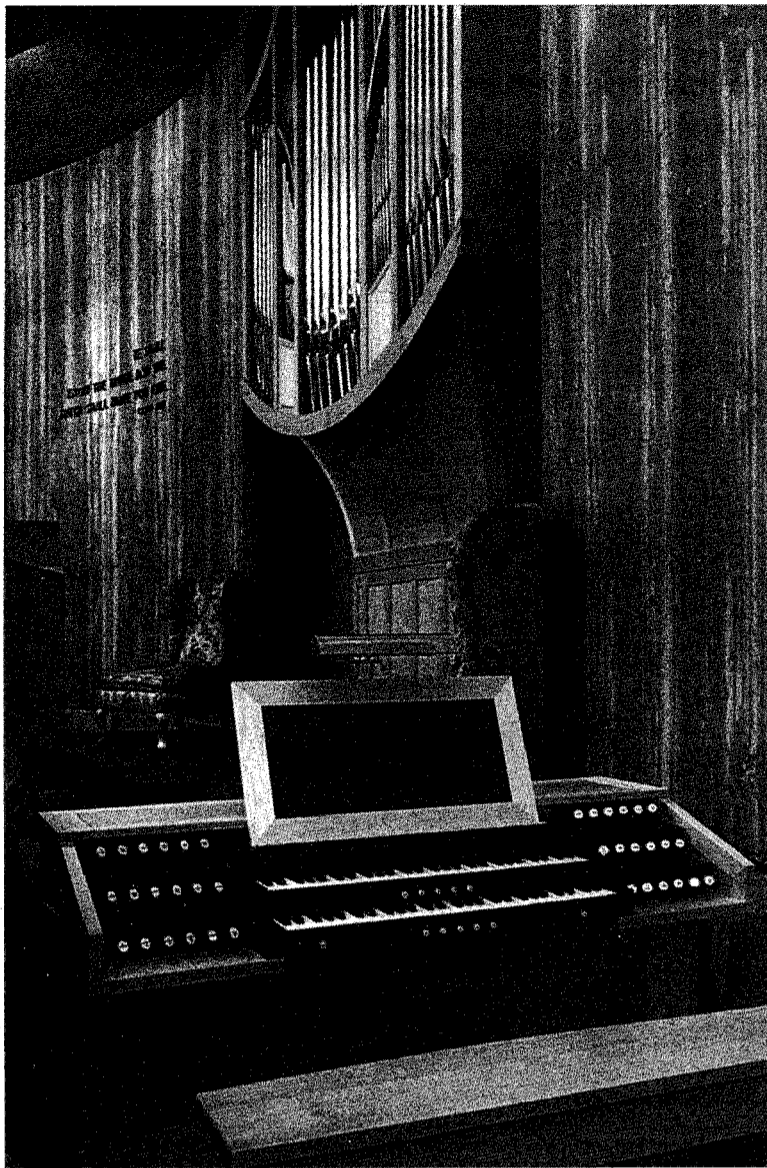
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were reused from the church's previous organ, an Estey from the 1920s. Although the case and tonal design are rooted in historical traditions, particularly the 19th-century American "Victorian" organ, the aim was to create a thoroughly modern instrument capable of playing a wealth of repertoire. The organist of the church is John Churchill. The organ was dedicated on November 16, 1997 with a recital by Bruce Neswick.

#### GREAT

- 16' Bourdon\*
- 8' Principal
- 8' Chimney Flute\*
- 8' Salicional\*
- 4' Octave
- 4' Cone Flute\*
- 2 1/2' Twelfth\*
- 2' Fifteenth
- 1 1/2' Seventeenth\*
- 1 1/2' Mixture IV
- 8' Trumpet
- Chimes
- Bell Star
- Sw/Gt

#### SWELL

- 8' Viol Principal
- 8' Wood Flute
- 8' Celeste
- 8' Gentle Flute
- 4' Fugara
- 4' Harmonic Flute
- 2' Octavin
- 16' Bassoon
- 8' Cornopean
- 8' English Horn

#### PEDAL

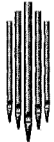
- 16' Subbass
- 16' Bourdon (Gt)
- 8' Principal (Gt)
- 8' Cello
- 8' Chimney Flute (Gt)
- 4' Octave Bass
- 16' Trombone
- 8' Trumpet (Gt)
- Gt/Ped
- Sw/Ped

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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, • = RCCO centre event, += new organ dedication, += OHS event.

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

## UNITED STATES East Of The Mississippi

**15 AUGUST**  
Tannenbergh Exhibit & Restoration; The Gallery, Old Salem, North Carolina (through August 21)

**16 AUGUST**  
**Ralph Tilden;** Church of the Holy Cross, Valle Crucis, NC 4 pm  
**Anthony Thurman;** Holy Name Cathedral, Chicago, IL 4 pm  
**18 AUGUST**  
**Peter Conte;** City Hall, Portland, ME 7:30 pm  
**Elaine & Gary Zwicky,** organ & piano; Union Chapel, Oak Bluffs, MA 8 pm  
**Mark Thomas;** Old West Church, Boston, MA 8 pm

**19 AUGUST**  
**Richard Hill;** Union Chapel, Oak Bluffs, MA noon  
**Scott Dettra;** Methuen Mem Music Hall, Methuen, MA 8 pm

**20 AUGUST**  
**Marilyn Hoare;** Old Dutch Church, Kingston, NY 12:15 pm

**23 AUGUST**  
**Todd Wilson;** Mary Keane Chapel, Enfield, NH 4:30 pm  
**William Picher;** Holy Name Cathedral, Chicago, IL 3 pm

**25 AUGUST**  
**Douglas Major;** City Hall, Portland, ME 7:30 pm  
**Jeffrey Mead & Adriana Rapetto;** Old West Church, Boston, MA 8 pm  
**Kimberly Ann Hess;** Church of the Pilgrimage, Plymouth, MA 8 pm

**26 AUGUST**  
**Alexandra Turner;** Union Chapel, Oak Bluffs, MA noon  
**Jeffrey Brillhart;** Methuen Mem Music Hall, Methuen, MA 8 pm

**27 AUGUST**  
**I Cantori di New York;** Trinity Church, New York, NY 1 pm  
**Robert Palmatier;** Old Dutch Church, Kingston, NY 12:15 pm

**30 AUGUST**  
**Ralph Tilden, Barbara Henderson, Jennie Robinson;** Appalachian State University, Boone, NC 4 pm  
**Cj Sambach;** Easley Presbyterian, Easley, SC 5 pm

**1 SEPTEMBER**  
**Peter Sykes;** City Hall, Portland, ME 7:30 pm

**2 SEPTEMBER**  
**Clay Christiansen;** Methuen Mem Music Hall, Methuen, MA 8 pm

**3 SEPTEMBER**  
**Manhattan Chamber Orchestra;** Trinity Church, New York, NY 1 pm

**5 SEPTEMBER**  
**John Gouwens,** carillon; Culver Academy, Culver, IN 4 pm

**9 SEPTEMBER**  
**John & Carolyn Skelton;** Old Whaling Church, Edgartown, MA 4 pm  
**Kent Trittle;** Church of St Ignatius Loyola, New York, NY 7:30 pm

**11 SEPTEMBER**  
**Elizabeth & Raymond Chenault;** St Mark's Episcopal, Toledo, OH 8 pm

**13 SEPTEMBER**  
**Richard Elliott;** Our Lady of the Angels, Catonsville, MD 3 pm

**16 SEPTEMBER**  
**William Tortolano;** Old Whaling Church, Edgartown, MA 4 pm

**17 SEPTEMBER**  
**Douglas Drake,** with trumpet; St Paul's Chapel, Columbia University, New York, NY noon

**19 SEPTEMBER**  
**Gerre Hancock,** workshop; Lebanon Valley College, Annville, PA 9 am-4 pm  
**Cj Sambach;** First Presbyterian, Martinsville, IN 10 am

**20 SEPTEMBER**  
**John Rose;** The Congregational Church, East Hampton, CT 7 pm

**Richard Morris;** Ursinus College, Collegeville, PA 4 pm  
**Robert Sutherland Lord;** University of Pittsburgh, Pittsburgh, PA 3 pm

**John Walker;** Trinity United Methodist, Youngstown, OH 4 pm  
**Anne Wilson;** United Methodist Church, Painesville, OH

**Cj Sambach;** First Presbyterian, Martinsville, IN 4 pm  
**Mary Gifford;** Pullman United Methodist, Chicago, IL 4 pm

**21 SEPTEMBER**  
**Thomas Murray;** St George's Episcopal, Belleville, IL 8 pm

**22 SEPTEMBER**  
**Kimberly Ann Hess,** with brass; Stonehill College, Easton, MA 8 pm

**23 SEPTEMBER**  
**Rosalind Mohnsen;** Old Whaling Church, Edgartown, MA 4 pm

**24 SEPTEMBER**  
**Todd Wilson;** Union University, Jackson, MS 7:30 pm

**25 SEPTEMBER**  
**John Ogasapian;** St Joseph Church, Worcester, MA 7:30 pm

**26 SEPTEMBER**  
**Cj Sambach;** Trinity Avenue Presbyterian, Durham, NC 7 pm

**27 SEPTEMBER**  
**Scott Lamlein;** The Congregational Church of Naugatuck, Naugatuck, CT noon

**David Herman;** Newark United Methodist, Newark, DE 3 pm  
**Marilyn Keiser;** St Mary's Episcopal, Arlington, VA 5 pm

**Ulrik Spang-Hanssen;** Duke University, Durham, NC 5 pm  
**Stewart Wayne Foster;** Shadyside Presbyterian, Pittsburgh, PA 4 pm

**Robert Glasgow;** Christ Church, Cranbrook, Bloomfield Hills, MI 4 pm

**30 SEPTEMBER**  
**Barbara Owen;** Old Whaling Church, Edgartown, MA 4 pm

## UNITED STATES West Of The Mississippi

**16 AUGUST**  
**Taylor Carpenter;** St Louis Cathedral, St Louis, MO 3 pm  
**Raymond Garner;** St Mary's Cathedral, San Francisco, CA 3:30 pm

**17 AUGUST**  
**Frederick Hohman;** Balboa Park, San Diego, CA 8 pm

**23 AUGUST**  
**Alan Morrison;** Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**John Dillistone;** St Mary's Cathedral, San Francisco, CA 3:30 pm

**24 AUGUST**  
**Jonas Nordwall;** Balboa Park, San Diego, CA 8 pm

**30 AUGUST**  
**Layten Heckman;** St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Abendmusik;** Trinity Episcopal, Santa Barbara, CA 3:30 pm

**31 AUGUST**  
**Peter Conte;** Balboa Park, San Diego, CA 8 pm

**6 SEPTEMBER**  
**Douglas Cleveland;** Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**Johannes Michel;** St Mary's Cathedral, San Francisco, CA 3:30 pm

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John Pagett; Trinity Episcopal, San Francisco, CA 5 pm

10 SEPTEMBER  
Mary Preston, with orchestra; Meyerson Symphony Center, Dallas, TX

13 SEPTEMBER  
Frank Ferko; St Mary's Cathedral, San Francisco, CA 3:30 pm

14 SEPTEMBER  
Larry Palmer, organ & harpsichord; Southern Methodist University, Dallas, TX 8 pm

15 SEPTEMBER  
Matt Curlee; Colorado College; Colorado Springs, CO 8 pm

17 SEPTEMBER  
21st Annual Organ Conference; University of Nebraska, Lincoln, NE (through September 19)

18 SEPTEMBER  
James David Christie; University of Nebraska, Lincoln, NE 8 pm

20 SEPTEMBER  
David Craighead; St Andrew Presbyterian, Denton, TX 4 pm

Stewart Wayne Foster; University of Texas, Austin, TX 4 pm  
Robert Ridgell; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
Peninsula Women's Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

21 SEPTEMBER  
Concert of Celtic Music; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

25 SEPTEMBER  
Gerre Hancock; St Mark's Episcopal, San Antonio, TX 7:30 pm

27 SEPTEMBER  
Raymond Garner; St Mary's Cathedral, San Francisco, CA 3:30 pm  
David Higgs; Temple Emmanuel-El, San Francisco, CA 4 pm

28 SEPTEMBER  
Gerre Hancock; First Presbyterian, Midland, TX 7:30 pm

### INTERNATIONAL

15 AUGUST  
Hedwig Bilgram; St Jakob, Rothenburg, Germany 8 pm

Bernard Brauchli & Georges Kiss; Chiesa Romanica, Magnano, Italy 9 pm  
Robert Marsh; St Mary's Church, Beverley, England 8 pm  
Christopher Barton; Cartmel Priory, England 7:30 pm

16 AUGUST  
Robert Parkins; Collegiate Church, Engelzell, Austria 8 pm  
Musica Antica a Magnano; Magnano, Italy (through August 30)

18 AUGUST  
Douglas Reed; Minato Mirai Hall, Yokohama, Japan 12:10 pm  
Gillian Weir; St Hans Kirk, Odense, Denmark 8 pm  
Simon Headley; Leicester Cathedral, England 8 pm

Michael Picton; St James United Church, Montréal, Québec 12:30 pm

20 AUGUST  
Paul Jessen; St Andrew & St Paul, Montréal, Québec 12:15 pm

21 AUGUST  
Peter Bannister; St Augustin, Vienna, Austria 7:30 pm

22 AUGUST  
Oskar Gottlieb Blarr; St Jakob, Rothenburg, Germany 8 pm  
Organ, Clavichord & Improvisation Academy; Smarano, Italy (through August 30)  
Philip Crozier; Christ Church Cathedral, Montréal, Québec 5 pm

24 AUGUST  
Janice Beck; St Michael's Church, Olomouc, Czech Republic 7:30 pm

25 AUGUST  
Gillian Weir; Arundel Cathedral, Arundel, England 7:30 pm  
Gillian Ward Russell; Leicester Cathedral, England 8 pm  
Gisele Guibord; St James United Church, Montréal, Québec 12:30 pm

26 AUGUST  
Janice Beck; Janacek Conservatory, Ostrava, Czech Republic 7:30 pm  
Jeffrey Makinson; Bolton Parish Church, England 7:30 pm

27 AUGUST  
Gillian Weir; St Helier's Parish Church, Jersey, Channel Islands 8 pm  
John Grew; St Andrew & St Paul, Montréal, Québec 12:15 pm

28 AUGUST  
Josef Sluys; St Augustin, Vienna, Austria 7:30 pm  
Francesco Cera; Chiesa Parrocchiale, Magnano, Italy 9 pm

29 AUGUST  
Heinrich Wimmer; St Jakob, Rothenburg, Germany 8 pm  
Simon Lindley; Tewkesbury Abbey, England 7:30 pm

30 AUGUST  
Janice Beck; St Martin's Church, Bad Orb, Germany 7:30 pm  
Philip Rushforth; Albert Hall, Nottingham, England 2:45 pm

31 AUGUST  
Thüringische Organ Academy; Altenburg, Germany (through September 4)  
Ian Wells; Cathedral, Liverpool, England 11:15 am

1 SEPTEMBER  
Philip Crozier; St James United Church, Montréal, Québec 12:30 pm

2 SEPTEMBER  
Anne Marsden Thomas; Église Notre Dame de France, London, England 7:45 pm

4 SEPTEMBER  
Martin Haselböck; St Augustin, Vienna, Austria 7:30 pm  
Christiane Jaccottet, harpsichord; Chiesa Romanica, Magnano, Italy 9 pm (also September 5)

Janice Beck; Chelmsford Cathedral, Chelmsford, England 12:40 pm  
Tim Rogerson; Romsey Abbey Church, England 7:30 pm

5 SEPTEMBER  
Viktor Scholtz; St Jakob, Rothenburg, Germany 8 pm  
Joseph Sentance; Doncaster Parish Church, England 7:30 pm

8 SEPTEMBER  
Janice Beck; Church of the Sacred Heart, Szczecin, Poland 7 pm  
Brian Ashley; Minato Mirai Hall, Yokohama, Japan 12:10 pm

11 SEPTEMBER  
Janice Beck; Church of the Holy Cross, Gorzow, Poland 7 pm  
Colin Tilney, clavichord; Chiesa Romanica, Magnano, Italy 9 pm

12 SEPTEMBER  
Ulrich Knörr, with ensemble; St Jakob, Rothenburg, Germany 10 pm

13 SEPTEMBER  
Accademia Organistica; Treviso, Italy (through September 20)

14 SEPTEMBER  
Jean Boyer; Minato Mirai Hall, Yokohama, Japan 7 pm

16 SEPTEMBER  
James Lancelot; Southwell Minster, England 7:30 pm  
Mark Williams; Bolton Parish Church, England 7:30 pm

17 SEPTEMBER  
The Gough Duo; St Margaret's, Lothbury, London, England

18 SEPTEMBER  
Janice Beck; Matthias Church, Budapest, Hungary 8 pm  
Gillian Weir; St Laurentius, Bad Neuenahr, Germany 7:30 pm  
Gordon Stewart, with trumpet; Bromley Parish Church, England 8 pm

19 SEPTEMBER  
Jürgen Wolff; St Jakob, Rothenburg, Germany 8 pm  
David Briggs; Tewkesbury Abbey, England 7:30 pm

Scott Farrell; Parish Church of St Clement, Sandwich, England 7:30 pm  
David Higgs, masterclass; University of Alberta, Edmonton, AB 11 am; recital, 8 pm

21 SEPTEMBER  
Janice Beck; St Elizabeth's Cathedral, Kosice, Slovakia 8 pm

25 SEPTEMBER  
Gillian Weir; Hexham Abbey, Hexham, England 7:30 pm  
Christopher Barton; National Museum of Wales, UK 1 pm

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26 SEPTEMBER

Michael Lochner; St Jakob, Rothenburg, Germany 8 pm

27 SEPTEMBER

James O'Donnell; Albert Hall, Nottingham, England 2:45 pm

Philip Rushforth; King's College, Cambridge, England 7:30 pm

The Choir of King's College; Southwell Minster, England 7:30 pm

## Organ Recitals

GORDON ATKINSON, St. John Fisher Catholic Church, West Palm Beach, FL, March 15: *Fanfare*, Cook; *Elegy*, Thalben-Ball; *Jesu, joy of man's desiring*, *Toccata and Fugue in d*, S. 565, Bach; *Pasticcio*, Langlais; *Communion*, op. 8, Vierne; *Soliloquy*, Atkinson; *Londonderry Air*, arr. Archer; *Toccata (Symphony No. 5)*, Widor.

MAHLON E. BALDERSTON, ENNIS FRUHAUF, with Emil Torick, violin, Trinity Episcopal Church, Santa Barbara, CA, March 20: *Christ lag in Todesbanden*, S. 625, Finale (*St. Matthew Passion*), *Partita No. 3 in E*, S. 1006, *Allabreve*, S. 589, *Vater unser im Himmelreich*, S. 683, *In dulci jubilo*, S. 729, *Wir glauben all' an einen Gott*, S. 680, Bach.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, March 8: *Aus der Tiefe rufe ich*, S. 745, Bach; *Psalm-Prelude*, op. 32, no. 3, Howells; *Trio Sonata No. 5 in C*, S. 529, Bach; *Grande Pièce Symphonique*, Franck.

BYRON BLACKMORE, First Presbyterian Church, Sun City, AZ, March 15: *Pièce d'Orgue*, S. 572, Bach; *Schmücke dich, o liebe Seele*, Homilius; *Miniature*, Langlais; *Tu es petra*, Mulet. (Additional selections by Dorothy Maddison, soprano, and Mario Balzi, pianist.)

JAMES BOSCHER, First Lutheran Church, St. Peter, MN, March 22: *Sonata III*, Mendelssohn; *O Lamb of God, most stainless*, S. 656, Lord God, now open wide your heaven, S. 617, *Prelude and Fugue in b*, S. 544, Bach; *Cantabile*, Franck; *O sacred head now wounded*, My Jesus leadeth me, Brahms; *Litanies*, Alain.

GUY BOVET, John Carroll University, University Heights, OH, April 21: *Tiento lleno a 5 de 1° tono*, *Tiento y discurso de 2 baxones*, *Segundo tiento de cuarto tono*, *Tiento de medio registro de dos tiples*, Correa de Arauxo; *Batalla de 5° tono*, Pedro de Araujo; *Tiento de falsas*, anon. 17th century; *Fandango de España*, Nebra; Three sonatas for organ, Scarlatti; *Sonata de 6° tono*, Lidon; *Salamanca*, Bovet.

LEWIS BRUUN, CHRISTOPHER HENKEL, GARY GARLETTS, AGNES FRENCH, with additional instrumentalists, Grace Lutheran Church, Lancaster, PA, April 26: *Andante and Allegro*, K. 594, Mozart; *Allen meinen Taten*, Krebs; *Sonata No. 4 in F*, CPE Bach; *Concerto in C*, Hob. XVIII, 5, Haydn; *Pieces for a Flute Clock*, Nos. 13-18, Haydn; *Fantasie in f*, K. 608, Mozart.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, March 4: *Prelude and Fugue in a*, S. 543, Bach; *Menuet (Symphony No. 4)*, Vierne; *Rhapsody No. 3 on Breton Songs*, op. 7, Saint-Saëns; *Finale (Symphony No. 4)*, Widor.

HELEN BYRNE, with Ben Fitch, oboe, Cathedral of Our Lady of Lourdes, Spokane, WA, March 18: *What God ordains is always good*, Burkhardt; *Sing with all the saints in glory*, Biery; *Concerto in c*, Marcello; *Herr Jesu Christ, dich zu uns wend*, S. 726, 632, Bach.

DAVID CRAIGHEAD, First Presbyterian Church, Ft. Worth, TX, March 16: *Improvisation on "Victimae paschali laudes"*, Tournemire; *Berceuse*, Fileuse (*Suite Bretonne*), Dupré; *Allein Gott in her Höh' sei Ehr*, *Toccata and Fugue in F*, S. 540, Bach; *What a friend we have in Jesus*, Bolcom; *The Last Rose of Summer Varied for the Organ*, op. 59, Buck; *Hommage à Igor Stravinsky*, Hakim.

PHILIP CROZIER, Church of St. Barnabas, Ottawa, Ontario, Canada, March 1: *Voluntary in A*, Selby; *Fantasia in F*, K. 594, Mozart; *Epigrams*, Kodály; *Prelude and Fugue in g*, S. 535, Herr Jesu Christ, dich zu uns wend, Bach; *Small Chorale Partita on "O Jesu, all mein Leben bist Du"*, Eben; *Scherzo*, Alain; *Clair de lune*, op. 53, no. 5, *Carillon de Westminster*, op. 54, no. 6, Vierne.

RONALD DEAN, Hurley School of Music, Centenary College, Shreveport, LA, March 8: *Prelude and Fugue in g*, BuxWV 149, Buxtehude; *Flûtes*, Duo en Cors de Chasse, Muzète (*Premier Livre d'Orgue*), Dandrieu; *Von Gott will ich nicht lassen*, S. 658, *Fantasia and Fugue in g*, S. 542, Bach; *Air with Variations*, Sowerby; *Les Oiseaux et les Sources*, Messiaen; *Le Vallée du Behorléguy au matin*, Ermenend-Bonnal; *Variations on "Weinen, Klagen, Sorgen, Zagen"*, Liszt.

ROBERT DELCAMP, Brainerd United Methodist Church, Chattanooga, TN, March 8: *Le Chemin de la Croix*, op. 29, Dupré.

MARIO DUELLA, with Mark Davis, guitar, Hampton Congregational Church, Hampton, CT, March 28: *Sonate in C*, *Elevazione in g*, *Sonate in F*, *Sonate in C*, Milano; *Sonata III in c*, *Sonata I in E-flat*, Valerji; *Offertorio in D*, *Post Communion in G*, Tomeoni; *Sonate V in F*, *Sonate II in A*, Casanoves; *Sonate in c*, Pescetti; *Sonate in B-flat*, *Sonate in F*, Lucchese; *Sonate in G*, Chiesa; *Divertimento*, op. 38, von Weber.

MARY FENWICK, Trinity Episcopal Cathedral, Miami, FL, March 15: *Trumpet Jubilation*, Frey; *Prelude, Fugue and Chaconne*, Buxtehude; *Pange lingua glorioso*, Edmundson; *O Lamm Gottes, unschuldig*, S. 656, Bach; *Spheres*, Falcone; *Choral in E*, Franck; *Rhumba*, Elmore; *Air with Variations*, Sowerby; *Flandria (Variations)*, Maelkelberghe; *Prelude and Fugue in B*, op. 1, no. 1, Dupré.

DAVID GELL, First United Methodist Church, Santa Barbara, CA, April 1: *O man, bemoan your grievous sin*, S. 622, *Fantasy in g*, S. 542, Bach; Two chorale preludes on *Rockingham*, Parry, Noble; *Antiphon III: "I*

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JAMES W. GOOD, with Ellen Hinkle, flute, Campbell University, March 23: *Concert Variations*, "The Star Spangled Banner," op. 23, Buck; *Wachet auf, ruft uns die Stimme*, S. 645, *Meine Seele erhebt den Herren*, S. 648, *Wo soll ich fliehen hin*, S. 646, *Prelude and Fugue in C*, S. 547, Bach; *Andante in C*, KV 315, Mozart; *Introduction and Passacaglia*, Reger; *A Lenten Prelude*, *Prelude on Two American Folk Hymns*, Callahan; *Finale (Symphonie VI)*, Widor.

SUSAN GOODSON, with R. Eugene Goodson, baritone, Algoma Boulevard United Methodist Church, Oshkosh, WI, April 1: *We all believe in one true God, Christ, our Lord, to Jordan came (Clavierübung)*, Bach; *Allegro moderato e serio*, Adagio (*Sonata No. 1 in f*), "Draw near, all ye people," "O rest in the Lord" (*Elijah*), Mendelssohn; *Fanfare*, Lemmens.

MARK HABERMAN, Cathedral of Our Lady of Lourdes, Spokane, WA, April 1: *Prelude and Fugue in e*, Brahms; *Meditation on "Herzliebster Jesu"*, Henderson; *Adagio*, Nyquist; *Scherzetto*, Carillon, Vierne.

KIRSTEN HALKER, Bowling Green State University, Bowling Green, OH, March 27: *Fantasy on "Wie schön leuchtet der Morgenstern"*, Buxtehude; *Sonata V in C*, S. 529, Bach; *Meditation and Fanfare*, Bähr; *Triumphal March of Heritage*, Brown; *Absence*, Kratz; *Sonata No. 1 in f*, op. 65, Mendelssohn.

KIM HEINDEL, Bucknell University, Lewisburg, PA, March 25: *Passacaglia in c*, S. 582, *Schmücke dich, o liebe Seele*, S. 654, Bach; *Fantasia in E-flat*, op. 159, Saint-Saëns; *Sonata in A*, op. 65, no. 3, Mendelssohn; *Prelude, Adagio and Chorale Variations on the theme "Veni Creator"*, op. 4, Duruflé; *Crown Imperial*, Walton.

BOYD JONES, First Baptist Church, Nashville, TN, March 31: *Prelude and Fugue in G*, S. 541, *Allein Gott in der Höh' sei Ehr'*, S. 662, Bach; *Sonata II in d*, op. 148, Rheinberger; *A Trumpet Minuet*, Hollins; *Rhythmic Trumpet*, Bingham; *Sonata in One Movement on "Kalenda Maya"*, Larsen; *Le Verb, Les Enfants de Dieu, Dieu parmi nous (La Nativité)*, Messiaen.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 26: *Nun bitten wir den heiligen Geist*, Buxtehude; *Prelude and Fugue in f*, S. 534, Bach; *Sonata in D*, op. 65, no. 5, Mendelssohn; *Friends*, Quivey; *Violets*, Nelson, Hill; *Sigma Alpha Epsilon March*, Clements; *Steal away*, Little David play your harp, Utterback; *Final (Symphony No. 1)*, Vierne.

OLIVIER LATRY, Holy Trinity Lutheran Church, Lynchburg, VA, April 26: *Fantaisie chromatique*, Sweelinck; *Bergamasca*, Scheidt; *Salve Regina*, Paulet; *Toccata prima*, Frescobaldi; *Capriccio cucu*, Kerll; *Preludes III, IV, XI, VII*, Leguay; *Prelude and Fugue in d*, Buxtehude; *Helft mir Gottes Güte*

preisen, Hanff; *Fantaisie sur "Une jeune fille"*, Matter; *Passacaglia*, Muffat; improvisation.

JOAN LIPPINCOTT, St. Bartholomew's Church, New York, NY, March 18: *Fantasia super "Komm Heiliger Geist, Herre Gott"*, S. 651, *Nun danket alle Gott*, S. 657, *Allein Gott in der Höh' sei Ehr'*, S. 662, *Toccata and Fugue in d*, S. 538, Bach; *Präludium und Fuge über den Namen BACH*, Liszt; *Rhapsody in C#-minor*, Howells; *Allegro, Cantabile, Final (Symphony VI)*, Widor.

ROBERT SUTHERLAND LÓRD, Heinz Memorial Chapel, University of Pittsburgh, March 22: *Prelude and Fugue in a*, *O man, bewail thy grievous sin*, Bach; *Consummatum est (Seven Words from the Cross)*, Tournemire; *Prélude sur les grands jeux*, Nazard (*Suite Française*), Langlais; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

KARL MOYER, First Lutheran Church, Carlisle, PA, April 26: *Now thank we all our God, O sacred head now wounded, A mighty fortress is our God*, Bach; *As the dew from heaven distilling*, Daynes, arr. Schreiner; *Ronde française*, Boellmann; *Fugue (Sonata in e-flat*, op. 65), Parker; *Arabesque on "Great is thy faithfulness"*, Barr; *Grande Pièce Symphonique*, Franck.

JANE PARKER-SMITH, Cleveland Museum of Art, Cleveland, OH, April 26: *Brandenburg Concerto No. 3 in G*, S. 1048, Bach, arr. Doll; *Fantaisie in A*, Franck; *Introduction and Passacaglia*, op. 4, Sandvold.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, March 22: *Voluntary on the Old 100th*, Purcell; *Concerto in F (Judas Maccabaeus)*, Handel; *Voluntary in d*, op. 7, no. III, Stanley; *Andantino*, Lemare; *Romanza (The White Rock)*, Land of our Birth, Vaughan Williams; *Paeon*, Leighton.

WILLIAM PETERSON, Pomona College, Claremont, CA, March 27: *Praeludium*, Zvulich; *Sonata in One Movement on "Kalenda Maya"*, Larsen; *Timedeceptions*, Flaherty; *Sowenir*, Cage; *Neofantasy for Organ*, Kohn.

SYLVIE POIRIER & PHILIP CROZIER, Grace Presbyterian Church, Calgary, Alberta, Canada, February 20: *Sinfonietta*, Bédard; *Three Duets for Eliza*, Wesley; *Sonata in d*, op. 30, Merkel; *Dance Suite for Organ Duet*, Kloppers; *Double Fantaisie*, Langlais; *Prelude and Fugue in B-flat*, Albrechtsberger; *Toccata Française sur le nom de HELMUT*, Bölting.

DANIEL ROTH, St. Peter in Chains Cathedral, Cincinnati, OH, March 10: *Prelude and Fugue in E-flat*, *Prelude and Fugue in B*, Saint-Saëns; *Prière*, Franck; *Scherzo (Symphonie II)*, Vierne; *Triptyque-Hommage à Pierre Cochereau*, Roth; *Prelude and Fugue on the name of Alain*, op. 7, Duruflé.

PAULA SCHMITZ, Cathedral of Our Lady of Lourdes, Spokane, WA, March 25: *Herzlich tut mich verlangen*, Brahms; *An Wasserflüssen Babylon* (two settings), Dupré; *Hail! Ye sighing sons of sorrow*, Read.

STEPHEN THARP, King's College, Cambridge, England, February 28: *The Embrace of Fire*, Hakim; *Instants* (Symphonic Poem in seven untitled movements), Guilou; *Final "Te Deum"*, Roth.

MARIANNE WEBB, Broadway United Methodist Church, Paducah, KY, March 29: *Paeon*, Leighton; *Chant de paix*, Langlais; *Prelude and Fugue in e*, S. 548, Bach; *Sonata II in c*, Mendelssohn; *Impromptu (Pièces de Fantaisie)*, Final (*Symphonie V*), Vierne.

DAVID WHITEHOUSE, with Keith Hooper, oboe, and Robert Eversman, violin, Church of the Holy Innocents, Hoffman Estates, IL, March 22: *Intermezzo (Symphonie VI)*, Widor; *Jesu, joy of man's desiring*, Bach; *Duet in G*, Telemann; *Berceuse*, op. 16, Fauré; *Spirituoso (Canonic Sonata no. 2)*, Telemann; *Cantabile*, Locatelli; *Adagio*, Allegro (*Sonata no. 4*), Handel; *Ave Maria*, Schubert; *Fugue in g*, Bach; *Canon*, Pachelbel.

TODD WILSON, Fourth Presbyterian Church, Chicago, IL, March 13: *Pageant*, Sowerby; *Prelude and Fugue in D*, S. 532, Bach; *Choral No. 1 in E*, Franck; *Roulade*, op. 9, no. 3, Bingham; *Sonata on the 94th Psalm*, Reubke.

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1985 Letourneau tracker action, 2-manual, 24 stops, 36 ranks. Excellent condition. Best offer. For specs and info contact M. Molloy, Centenary-Queen Square United Church, 95 Wentworth Street, Saint John, NB, Canada E2L 2S3. Phone 506/634-8288.

1926 Kilgen 4-rank unit organ; chests, pipes, blower, rectifier (no console), \$2,200. Two-manual drawknob console w/pedalboard & bench \$850. Church Music Service 773/631-3999.

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Wicks Cabinet Pipe Organ, 2/4 separate roll-top console. Rohr Flute, Diapason, Gemshorn and Fagot. Good condition. \$6,000 OBO. Home: 810/248-1760. Pager: 810/214-0030.

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3/27 Kemper, built in Lübeck, Germany, 1952, baroque voicing, electropneumatic action, unique 'Deco' console. Featured at '93 AGO Convention; asking \$17,000. 313/994-5144.

3-manual Möller organ: 27 ranks, historic instrument designed for 1933 Hall of Religion, Century of Progress Exposition in Chicago. Moved to chapel of Seabury-Western Theological Seminary, Evanston, Illinois in 1934. Orchestral style scaling and voicing. Swell primaries have been releathered. Möller drawknob console new in 1962. Zephyr/Schantz blower (11", 5 HP) new in 1986. Buyer must remove. Make offer. For more information contact: Robert Finster 847/328-9300 phone, or 847/328-9624 FAX, or R-Finster@nwu.edu

1959 Moller Artiste, Opus 9426. Buyer to remove. All offers considered. Contact: Chair, Department of Music, Queens College, 1900 Selwyn Ave., Charlotte, NC 28274. 704/337-2213.

1920's Pilcher Pipe Organ with 1962 Schantz console. Located at First United Methodist Church, Cairo, GA. Purchaser to transport or seller can make transportation arrangements for an additional cost. Call for specification, 706/467-3982 or FAX request 706/467-3983. \$7,900.

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Beautiful 4-rank Reuter pipe organ; excellent. 248/471-1515 FAX 248/471-9968.

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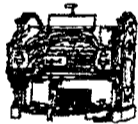
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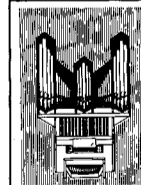
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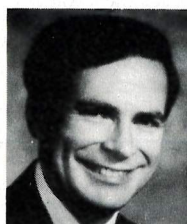
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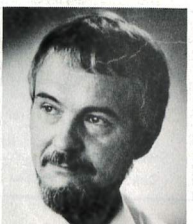
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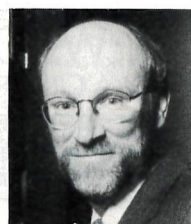
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