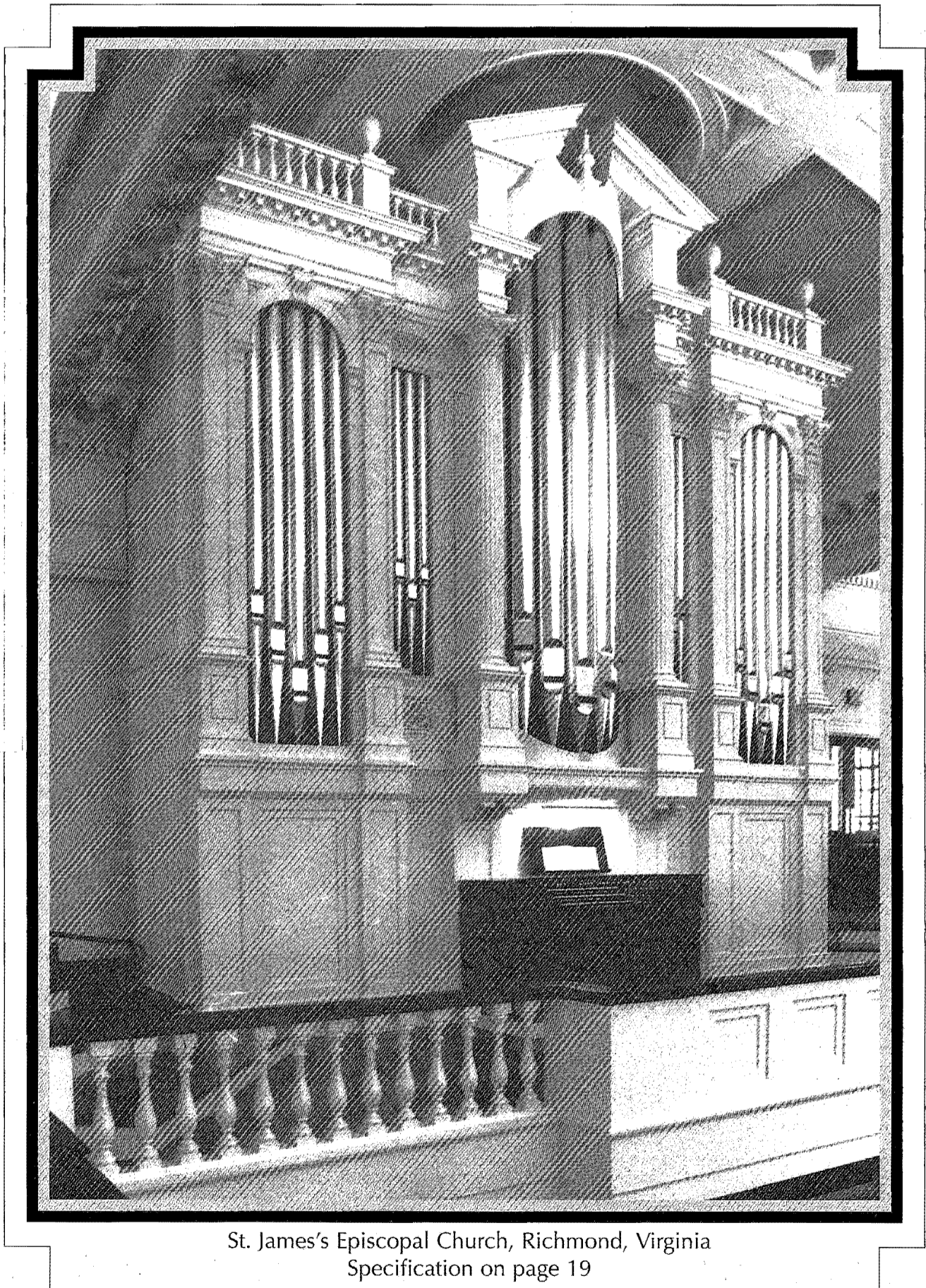


THE DIAPASON

MAY, 1999



St. James's Episcopal Church, Richmond, Virginia
Specification on page 19

Editor's Notebook

Just before the deadline for this issue, word arrived of the untimely death of Michael Farris. (See Nunc Dimittis, page 4.) A brilliant player and distinguished teacher, Michael Farris enriched all who love the pipe organ and its music in his all-too-brief 41 years. The first time I heard Michael play was in the Young Artist Competition finals at the 1986 AGO convention in Detroit. His total technical command, breath-taking virtuosity and innate musicality were evident in the first few measures of his performance (the "Final" from the 6th Symphony of Vierne as I remember). We are all diminished by his loss.

Last month was the occasion of the first ever color cover for THE DIAPASON. We have received several inquiries from organbuilders interested in sponsoring color covers, and are planning at least two more this year. Builders should con-

tact the editor regarding particulars.

In this issue, James Hartman begins a two-part survey of Canadian organbuilders. Dr. Hartman's book, *The Organ in Manitoba: A History of the Instruments, the Builders, and the Players*, was published in 1997 by the University of Manitoba Press. Elsewhere, Dr. Anton Kellner's article on Bach's *Die Kunst der Fuge* discusses Bach's signature and tuning.

Looking ahead, we are preparing articles by Charles Beck on the trials and tribulations of recital touring, and a look at registration in the organ works of Jehan Alain by Linda Dzuris.

As mentioned last month, one goal for THE DIAPASON's 90th anniversary in December is to increase our readership. Won't you take a moment to request a free sample issue for a student, friend or colleague?

—Jerome Butera

Here & There

Fourth Presbyterian Church, Chicago, Illinois, has announced its continuing series of music events: May 16, Chicago Chamber Orchestra; May 23, The Chicago Three Choirs Festival; June 11, Graz Gregorian Chant Schola; Friday noonday concerts: June 4, John Cummins; 6/11, Michael Messina; 6/18, Donald Fellows; 6/25, Robert Ridgell. For information: 312/787-2729 x600.

St. James United Church, Montréal, Québec, has announced its annual summer recital series. Concerts take place at 12:30 pm on Tuesdays: June 1, Kurt-Ludwig Forg; 6/8, Sylvain Huneault; 6/15, Monique Gendron; 6/22, Sylvie Poirier & Philip Crozier; 6/29, Jean LeBuis; 7/6, Irina Vorobieva (piano); 7/13, Lenore Alford; 7/20, Bridget Chatterley; 8/3, Dominique Joubert; 8/10, Yves Préfontaine; 8/24, Kola Owolabi; 8/31, Philip Crozier. For information: 514/739-8696.

The Boyer Center will present its 1999 national conference, "Church Music: Looking Back into the Future," June 3-6 at Messiah College in Grantham, Pennsylvania. Presenters include Harold Best, C. Michael Hawn, Bert Polman, Don Saliere, and others. The schedule includes plenary sessions, panel discussions, banquet, hymnfest, and worship services. For information: 717/796-5077.

The New Zealand Association of Organists will host its 37th National Congress June 4-7 in Nelson, New Zealand. Presenters include Christopher Hainsworth (lecture and recital of French Romantic repertoire), David Drury (recital and masterclass), and John Wells (soloist in his own organ concerto). The program includes concerts, visits to local organs (including a rare water-powered instrument), and a tour of Nelson's craft and wine outlets. For information: Conferences & Events Ltd, PO Box 1254, Nelson, New Zealand; ph: (03) 546 6022; fax (03) 546-6020; e-mail: conferences@confer.co.nz

The 25th annual Summer Organ Academy takes place June 6-11, sponsored by the North Carolina School of the Arts and Salem College. Director of the Academy is Jack Mitchener; presenters include Martin Haselböck, Andrea Marcon, Louis Robilliard, David Pegg, Donald Armitage, Antonius Bittmann, and others. The schedule includes lectures, masterclasses, recitals. For information: 336/721-2636.

The Friends of the Wanamaker Organ will present Grand Court Organ Day on June 12 from 10:30 am-6 pm at the Lord & Taylor store in Philadelphia.

The daylong festival celebrates the Wanamaker Organ's 95th birthday, featuring Grand Court Organist Peter Richard Conte and numerous guest artists with choir and brass. For information: 610/519-1349; www.tneorg.com/wanamaker

St. John's University, Collegeville, Minnesota, will present its International Liturgical Music Conference, "At the Lamb's High Feast We Sing," June 13-17. Presenters include James O'Donnell, Richard Proulx, Kim Kasling, Kathy Handford, Mark Kieffer, and others. For information: 320/363-3233.

Duquesne University has announced its summer workshop offerings, which include: Gregorian Chant, June 14-18, led by Gerald Farrell; Organ Design and Maintenance, June 28-July 2, led by Robert Fischer; and Principles of Pastoral Liturgy and Its Musical Practice, August 2-6, with Fred Molek. For information: 800/934-0159.

The AGO Great Lakes Region V Convention takes place June 20-23, hosted by the Ann Arbor (Michigan) chapter. The schedule includes concerts, workshops, and exhibits. Although most events are based in churches and universities in Ann Arbor, the program also includes a silent movie accompaniment and excursion to two major organs in Detroit. For information: 734/668-6941; e-mail: AA AGO 99@aol.com

Rockefeller Memorial Chapel, Chicago, Illinois, will host a Summer Carillon Festival, June 20-August 22. The series of 10 recitals will feature University Carillonneur Wylie Crawford along with guest artists from across the United States and Europe. For information: 773/702-2100.

The AGO Region I Convention takes place June 27-30 in Worcester, Massachusetts. The schedule includes premieres of commissioned works by Marjorie Merryman, Gwyneth Walker, and Daniel Pinkham. Artists include Katharine Pardee, Michelle Graveline, Marie-Claire Alain, Mark Steinbach, Catherine Rodland, Peter Sykes, and others. For information: 508/755-8903.

The 4th Festival Organistico Città di Camaiore takes place this summer at the Chiesa Monumentale della Badia di Camaiore in Lucca, Italy: July 1, Giulia Biagetti; 7/6, Olivier Latry; 7/11, Bernard Gfrerer; 7/21, Edoardo Bellotti; 8/8, Anna Picchiarini; and 8/18, Daniel Maurer. For information: ph 0583 48040; fax 0583 491799.

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St. Joseph's College, Rensselaer, Indiana, has announced its summer offerings. The Rensselaer Program of Church Music & Liturgy takes place July 1-30, with undergraduate and graduate level course offerings. The Gregorian Chant Institute is scheduled for June 27-30, led by Lawrence Heiman, William Gray, and James Chalanain. A Sacred Choral Festival and Clinic in Choral Techniques takes place July 11-17, featuring the Mozart *Requiem* conducted by William Gray. For information: 219/866-6352; fax 219/866-6102; e-mail: jamesc@saintjoe.edu

The Académie d'orgue Nemours et St-Pierre takes place July 4-11. Faculty includes André Isoir, Eric Lebrun, and Gilles Cantagrel. The schedule includes classes, lessons, concerts, and organ tours. For information: Académie d'orgue Nemours/St-Pierre, 24 rue Antheaulme, 77140 Nemours, France; ph: 01 64 28 61 85.

The Eighth French Organ Music Seminar takes place July 5-17 in Paris, Bordeaux, and Toulouse. Classes will be held at the Paris Regional Conservatory and the Schola Cantorum as well as Notre-Dame, St-Clotilde, St-Sulpice, St-Etienne-du-Mont, St-Denis, La Trinité, Notre-Dame-des-Champs, Sacré Coeur, St-Roch, St-Croix, and St-Sernin. Faculty includes Michel Chapuis, Lynne Davis, Naji Hakim, Susan Landale, Marie-Louise Langlais, Daniel Roth, and others. **The 2nd British**

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BRIAN SWAGER
Carillon

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

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Organ Music Seminar takes place June 28-July 3 in London, Salisbury, Cambridge, and York. Faculty includes Andrew Carter, Stephen Cleobury, Lionel Dakers, James O'Donnell, John Scott, Thomas Trotter, and others. For information: Christina Harmon, 214/860-1545 or 972/270-3334.

The Lahti Organ Festival takes place August 3-8 in Lahti, Finland, under the artistic direction of Guy Bovet. The theme of the festival is "Fiesta," focusing on organ culture in the Spanish and Portuguese colonies in Latin America and in the Philippines. The schedule includes concerts, masterclasses, fireworks and banquets. Presenters include Susan Tattershall, Osmo Vatanen, Juhani Haapasalo, Elisa Freixo, Cristina Garcia Banegas, Ville Urponen, Armando Salarza, and others, along with choirs, dancers, and chamber music. For information: Lahti Organ Festival, Kirkkokatu 5, FIN-15110 Lahti, Finland; ph 358 3 782 3184; fax 358 3 783 2190.

The 3rd International Organ Competition takes place in Paris, France, October 1-10, as part of the Concours internationaux de la Ville de Paris. The competition is open to organists of all nationalities born after October 1, 1964. It will take place in several churches in Paris (St-Clotilde, St-Sulpice, St-Eustache, St-Etienne du Mont, and others). Candidates may compete in one or both of the categories, interpretation and improvisation.



Christ Church Cathedral Choir

Christ Church Cathedral Choir, Oxford, made its fourth American tour through the agency of Phillip Truckenbrod Concert Artists in April, with Stephen Darlington directing. The brief trip was limited to eight concerts with the choir performing in St. Louis, Kansas City, Ft. Worth, Wichita, Minneapolis, Pittsburgh, and Chicago. Christ Church Cathedral, Oxford is unique in being both a diocesan cathedral and a college chapel. The choir has

been in existence since 1526, and presently consists of 16 boys and 12 men. The boys are educated at the Christ Church Cathedral School. Six of the men are Lay Clerks and the other six, called Academic Clerks, are undergraduates at Christ Church. The choir sings daily services in the cathedral and gives a large number of concerts and broadcasts at home and abroad. The choir also records for the Metronome label and has numerous albums available on the Nimbus label.

Artistic director is Jacques Taddei and coordinator is Marie-Louise Langlais. Prizes include, Interpretation: 1st prize 50,000 FF, 2nd prize 20,000 FF, 3rd prize 10,000 FF; Improvisation: 50,000 FF. For information: ph 01 40 33 45 35; fax 01 40 33 45 38.

The 25th annual Organ Competition took place at Bowling Green State University, Bowling Green, Ohio, on February 27. The winner was **Nicole Fahrner** from Sidney, Ohio, who is a senior at Sidney High School and an organ student of Cheryl Christman. Ms. Fahrner plays for services at Sidney First Methodist and Pasco Methodist churches, and will receive a \$4,000 scholarship to the College of Musical Arts.

The 3rd annual Hymn Writing Contest, sponsored by Macalester-Plymouth United Church and the Presbytery of the Twin Cities Area, has announced the winner, **The Rev. Richard Leach** of Torrington, Connecticut. His hymn, "How Long Ago the World Was Taught" (8.8.8.8) won the prize of \$500. A graduate of Bowdoin College and Princeton Theological Seminary, and an ordained pastor in the UCC, Leach recently completed an interim ministry at the First Church of Winsted, Connecticut. He began writing hymns in 1987, and three collections of his hymns are published by Selah Publishing Company. For information: 800/852-6172.

Appointments



Kimberlee J. Austin and Bruce Q. Buchanan

Austin Organs, Inc., Hartford, Connecticut, has announced the appointment of **Kimberlee J. Austin** as President of the firm. Also announced was the appointment of **Bruce Q. Buchanan** as Vice President and Tonal Director. Donald B. Austin, retired

President, continues active in the firm and will remain as Chairman of the Board.

Ken Tate, of North Mankato, Minnesota, has been appointed Organist and Choir Accompanist at First Presbyterian Church in Mankato, Minnesota. He leaves a position as Director of Music/Organist-Choir Director at Good Shepherd Lutheran Church, Mankato, after 28 years of service. Tate was a charter member of the Sioux Trails AGO chapter in his hometown of Judson, Minnesota.

Here & There



Diane Meredith Belcher

In January of this year, in a column entitled "Performing Arts: Year in Review," the *Arkansas Times* gave **Diane Meredith Belcher** their award for Outstanding Keyboard Performance. The article stated, "Diane Meredith Belcher's grand organ recital at Christ Episcopal Church (Little Rock) showed an aggressive artistry. Belcher gave definitive performances of pieces by Guilman and Mendelssohn." Other categories listed under 14 headings were Best Actress in a Play, Best Play, Best Orchestral Performance of the Year, and Outstanding Vocal Performance.

Converse College's School of Music awarded the honorary Doctor of Musical Arts degree to alumna and children's choral specialist **Mabel Stewart Boyter** in a convocation at the college on February 24. Mrs. Boyter has had a long career in this field, having started her training in music education at Converse, where she studied piano, voice, and school music. Known throughout

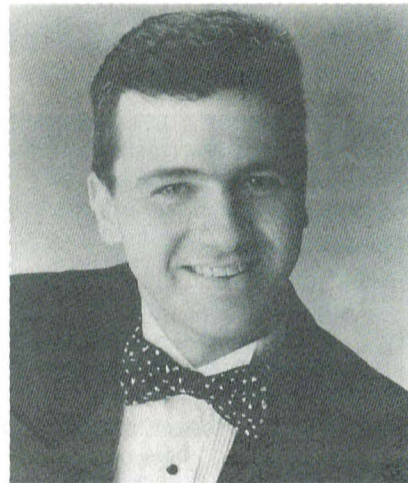
the U.S. as a clinician and children's choir festival director, she has taught in public schools and founded her own Children's School of Music in order to have a lab for testing her own ideas and methodologies for children's music. She has served a number of churches in Atlanta with her husband Haskell, a choral director, baritone soloist, and education specialist. Mrs. Boyter did postgraduate studies at the Eastman School of Music, and has published hymn studies and educational aids for children's choirs through Carl Fischer, Inc., of Chicago. She was a founding member of Choristers Guild with Ruth Krehbiel Jacobs and Madeline Ingram, was one of the founders of the Presbyterian Association of Musicians in 1970, and had been one of the leaders in establishing the Conferences on Worship and Music at Montreal in the 1950s. Among the churches she has served are Druid Hills Baptist and Presbyterian, Second Ponce de Leon Baptist, Peachtree Presbyterian, the Cathedral of St. Philip, and Peachtree Road United Methodist, all in Atlanta.

Charles Callahan has composed an *Alleluia* for treble voices and keyboard, commissioned by the Georgia Children's Choir in their premiere season at the University of Georgia. Dr. Callahan was also honored by the Archdiocese of St. Louis when three of his works for choir and orchestra were performed at the Papal Mass in the Trans World Dome. This was the third time that Callahan has been commissioned to compose for papal masses.

Sophie-Veronique Choplin is featured on a new recording, *Saint-Sulpice, Paris*, on the Festivo label (FECD 159). The program includes works of Messiaen, Mendelssohn, Rheinberger, Grunenwald, and Choplin. \$14.98 plus \$2.50 shipping, Organ Historical Society, 804/353-9266.

Paul Hale and Philip Rushford are featured on a new recording, *Southwell Splendour*, on the OxRecs label (OXCD-80). The program was performed on the new Nicholson screen organ (1996) at Southwell Minster, England, and includes works of Howland, Buxtehude, Bach, Dandrieu, Karg-Elert, Dubois, Harris, Swayne, and Vierne. Available from HWV, Tower Records, and other shops; for information: OxRecs Digital, Magdalen Farm Cottage, Standlake, Witney, Oxon OX8 7RN England; +44 (0) 1865 300347.

Shirley Matthews is featured on a new recording, *C.P.E. Bach: Harpsichord Sonatas*, on the Gasparo label (GSCD-319). Performed on a William Dowd harpsichord after a 1770 French double (six-comma unequal temperament, A=418), the program includes sonatas in g minor, C major, f# minor, G major, e minor, b minor, and Eb major. For information: Gasparo Records, Box 3090, Peterborough, NH 03458.



Alan Morrison

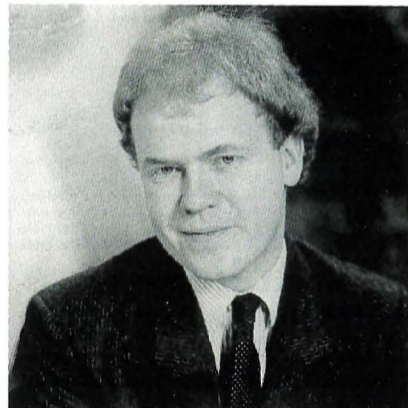
Alan Morrison recently completed a CD recording for Gothic Records. The instrument featured is the IV/140 Schantz at the Cathedral of the Sacred Heart in Newark, New Jersey, where John Miller is music director/organist. Included on the recording is the *Reubke Sonata*, *Bach Passacaglia and Fugue*, *Duruffé Scherzo*, and *Franck Trois Pièces*. For information: 800/735-4720. Alan Morrison is represented by Karen McFarlane Artists, Inc.



David Di Fiore

David Di Fiore recently completed a recital tour of Hungary, where he performed in Budapest, Sopron, and Miskolo. This was his fifth tour to that country. He was also a featured artist for the yearly festival "Organ Days" held in Trnava Slovakia. Di Fiore was the first American to have performed for the festival since the fall of the Iron Curtain, and the second in the history of the festival. Earlier, he was an accompanist for the International Choral Festival in Loreto, Italy. In August he will perform in three Polish cities, Drezdenko, Gozdnica, and Ilowa, and for the Gresak-Oran International Organ Festival in Bardejov, Slovakia. Di Fiore is artist in residence at University Temple United Methodist Church, and organist and choirmaster at St. John the Evangelist Parish in Seattle, Washington.

Jon Gillock is performing the complete organ works of Messiaen in a series of recitals at The Riverside Church in New York City in celebration of the 90th anniversary of the composer's birth. The series has included recitals on February 9, April 13 and April 20, and continues on July 6 (*L'Ascension* and *Messe de la Pentecôte*) and July 20 (*Livre du Saint Sacrement*). For information: 212/870-6722; 212/874-4412.



John Scott

John Scott has been named to the jury for the second Dallas International Organ Competition which will take place in April 2000. The competition is sponsored by the Dallas Symphony Orchestra and the finals are held at Meyerson Symphony Hall in Dallas. First prize includes the largest cash prize for any organ performance competition as well as representation by Phillip Truckenbrod Concert Artists and an extensive series of concerts. The winner of the first Dallas competition was Stewart Wayne Foster.

John Scott has been long-associated with St. Paul's Cathedral in London. In 1990 he was appointed Organist and Director of Music, after serving there as Assistant Director of Music and Sub-Organist for five years under the direction of Christopher Dearnley. In addition to his cathedral duties, John Scott has been Professor of Organ at the

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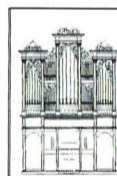
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Ann Arbor Summer Festival:
June 27, Bess Hieronymus Music of Mozart
July 4, Marilyn Mason: Music of America
July 11, Gregory Hamilton and Co.: Music of France

The 39th CONFERENCE ON ORGAN MUSIC, Oct. 10-13

Guests: Dominique Serve, Norma Stevlingson, Marijim Thoene,
William Osborne, and the UM Faculty

Information from Marilyn Mason, School of Music,
Ann Arbor, MI 48109; FAX (734) 763-5097

HYPERLINK mail to: mamstein@umich.edu; mamstein@umich.edu

Royal Academy of Music and has served as accompanist of the Bach Choir under Sir David Willcocks. As a concert organist he is particularly known for his performance of large-scale 19th- and 20th-century repertoire and has premiered many works written for him by Petr Eben, Charles Camilleri, Kenneth Leighton, William Mathias, Francis Pott, and David Bedford, among others. In 1977 he became the youngest organ soloist to appear at the Proms at the Royal Albert Hall in London, and was invited to perform his second Proms recital in August 1996. Born in Wakefield, England, Scott received his earliest musical training as a chorister at Wakefield Cathedral, where he later served as assistant organist. While still in high school, he gained diplomas from the Royal College of Organists. In 1974 he was appointed Organ Scholar at St. John's College, Cambridge, where for four years he served as assistant to George Guest. His organ studies were with Ralph Downes and Gillian Weir. Upon leaving Cambridge, he was appointed assistant organist at London's two Anglican cathedrals, St. Paul's and Southwark, playing three days of the week in each. During this time he was awarded the First Prize of the Manchester International Organ Competition, and in 1984 became the first British musician ever to win the J.S. Bach Organ Competition in Leipzig, Germany.



Stephen Tharp

Stephen Tharp made his 12th overseas concert tour in February, with travels exclusively in Germany—Dresden, Duisburg, Frankfurt, Hamburg, Leipzig, Limburg, Merseburg, Rötha, Saarbrücken, Weingarten, Wiesbaden and Worms. Further European endeavors this year will include performances at the Munich International Festival and the Goethe Festival at the University of Heidelberg, return engagements at the Dom in Passau and the Toulouse International Organ Festival in France, and a Bach recording in Luxemburg. Mr. Tharp is on the roster of Karen McFarlane Artists, Inc., of Cleveland, Ohio.

Gordon Turk recently returned from his second concert tour of Japan. During the 14-day tour, he played concerts in the Kyoto Concert Hall, Vega Concert Hall, and Sun City Hall, as well as concerts at Kobe College and Kansei University. Included also was a concert at the Ashiya Roman Catholic Church as a benefit for the victims of the Kobe earthquake. Each of the concerts included improvisations on submitted themes. Turk is Organist at Ocean Grove Auditorium, Professor of Organ at West Chester University, and Organist/Choir Master of St. Mary's Episcopal Church, Wayne, Pennsylvania.

Carol Williams is playing concerts in the UK this summer: June 15, St. Lawrence Jewry, London; 6/16, Queen's College, Oxford; 6/18, Chelmsford Cathedral; 6/26, Rochester Cathedral; 7/8, St. John's Smith Square, London; 7/9, St. Stephen Wallbrook, London; 7/12, St. Mary's Church, Great Yarmouth; and 7/14, Notre Dame de France, Leicester Square, London. For information: 718/222-3017.



St. Louis AGO chapter members at Neiman-Marcus Plaza Frontenac Mall: Sam Dorlaque, James Thielker, Tim Jansen, Marjorie Psalmonds, Maxine McCormick, Stephen Mager, and Henry Glass

St. Louis AGO chapter members performed at Neiman-Marcus Plaza Frontenac Mall recently, on an Allen organ provided by Sam Dorlaque. The concert was the largest musical event of the year at the shopping center.



Irvington Presbyterian Church, Irvington-on-Hudson, New York (photo by F. Anthony Thurman)

Irvington Presbyterian Church, Irvington-on-Hudson, New York, has contracted with Klais Orgelbau, Bonn, Germany, for a new 3-manual, 28-stop mechanical-action organ. The organ is scheduled for delivery in January 2001. Previous church organs have included those built by Odell, Hope-Jones, and Allen. The Klais will replace the latter. Music director of the church is F. Anthony Thurman. Principal consultants on the project have included Barbara Owen, McNeil Robinson, F. Anthony Thurman, architects Gerald Allen and Jeffrey Harbinson, Lawrence Kirkegaard & Associates, and Philipp Klais.

Andover Organ Company held an open house on March 20 at its Lawrence, Massachusetts shop, celebrating the new 3-manual, 34-stop organ for the University of North Carolina at Greensboro. The afternoon included demonstrations, food, drink, and exhibits.

Christ Church, Greenville, South Carolina (the sixth largest Episcopal Church in the United States), has signed a contract with **Goulding & Wood, Inc.**, organbuilders in Indianapolis, for a new four-manual organ. The church's organist and director of music is Robert Powell. Opus 35, to be completed in 2001, will be housed in a free standing case in the rear gallery. The organ will have 66 ranks controlled by Goulding & Wood's exclusively designed electro-pneumatic slider and pallet windchests. Acoustical studies of the church have been completed by Kirkegaard and Associates, and several improvements to the room are scheduled.

The Atlantic City Convention Hall Organ Society has released a new CD recording of the 449-rank Midmer-Losh organ in the Atlantic City Boardwalk Convention Hall. The recording was made in November, 1998, and features various popular and classical selections performed by Timothy Hoag, Antoni Scott, Clifton Stroud II, David Scribner, and Stephen Smith, including works of Bach, Vierne, Liszt, Gounod, Joplin, Kern, and others. There is a short demonstration track of the Tuba Imperial and the Grand Ophicleide which play on 100 inches of wind pressure. The final track is a descent from top C to low C on the Pedal 32' Principal and 64' Dulcian (Diaphone). A 12-page booklet includes program notes and a complete stoplist of the organ. Proceeds from the sale of the recording will benefit the restoration of the organ; \$15 plus \$2.50 shipping in the U.S., or \$4 overseas; ACCHOS, 1009 Bay Ridge Ave., Suite 108, Annapolis, MD 21403; e-mail: info@accho.org; website: www.acchos.org.

NPC Records has announced the release of *Music for a Millennium*, a recording of British music arranged for brass ensemble (à 10), percussion, and organ, featuring the Harlequin Brass and organist Neil Taylor. The program was recorded on the 4-manual Henry Willis III organ in Sheffield City Hall, and includes works of Marsh, Coates, Goodwin, Walton, Davies, Thalben-Ball, Brewer, Elgar, and Parry. For information: +44 (0) 191 285 9932; e-mail: emarsh@argonet.co.uk

The American Boychoir is featured on a new recording, *The Prayer Cycle*, on the Sony Classical label. *The Prayer Cycle* is a contemporary classical choral symphony in nine movements written by Jonathan Elias. The recording features several international pop superstars (including James Taylor, Linda Ronstadt, and Alanis Morissette) singing with the Boychoir, the English Chamber Orchestra and the English Chamber Orchestra Choir. For information: 1-888-BOYCHOIR.

CONCORA, Connecticut Choral Artists, has announced the release of a new recording, *Sing, My Soul*, on the Albany label. The CD features the choral music of Ned Rorem, sung by the 34 voices of CONCORA with artistic director, Richard Coffey, directing. The selections represent a wide variety of Rorem's work, ranging from unaccompanied motets and large sacred works with organ accompaniment to secular pieces with piano. The entire program was presented in concert by the group, in tribute to the composer's 75th birthday, on October 18 at South Church in New Britain, Connecticut. Selected works were presented in concert at Trinity Church, Wall Street, New York City, on October 22 with the composer in attendance. For information: 860/224-7500.



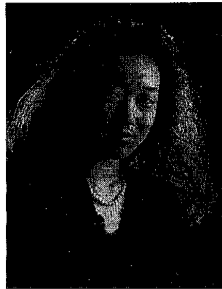
Janice Beck



Jonathan Biggers



David Briggs



Chartres Competition
Rie Hiroe-Lang



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Peter Richard Conte



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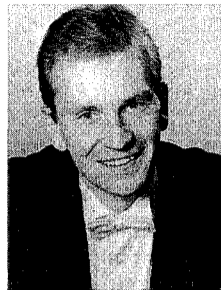
Lynne Davis



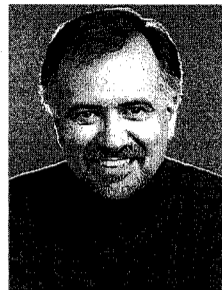
Jesse Eschbach



Stephen Farr



Jeremy Filsell



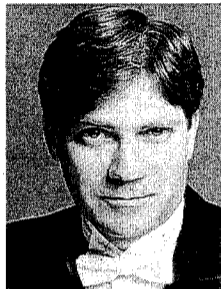
Jon Gillock



Robert Glasgow

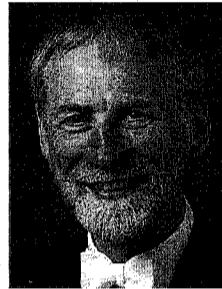


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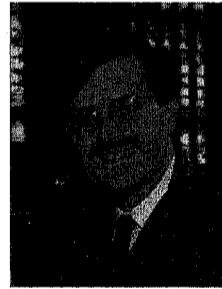
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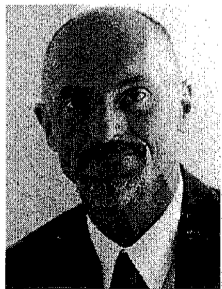
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Nunc Dimittis



Michael Farris

Michael Farris, Associate Professor of Organ at the Eastman School of Music since 1994 and co-chair of the Keyboard Department, died on March 27. Dr. Farris was 41.

Born in Clovis, New Mexico, on May 5, 1957, Michael Delman Farris demonstrated a strong affection for the pipe organ at an early age. He began serious organ study at the University of New Mexico with Wesley Selby, and later completed his bachelor's degree at Southern Methodist University as a student of Robert Anderson. He received the MMus degree and Performer's Certificate at Indiana University, where he studied with Wilma Jensen and Larry Smith. He went on to earn a DMA degree, Performer's Certificate, and Artist's Diploma from the Eastman School of Music, studying with the late Russell Saunders.

As a student, Farris won three national performance competitions: in 1976, at age 18, the MTNA Collegiate Artist Competition; in 1985 the Ft. Wayne Competition; and in 1986 the National Young Artist Competition of the AGO. He was sent by the AGO to perform before the International Congress of Organists in Cambridge, England, in 1987, and later that year was featured in *Musical America* among a number of promising young artists. He joined Karen McFarlane Artists management in 1988.

Cited by *The New York Times* as "an organist of unusual brilliance and versatility," he was invited to give a recital for Vienna Musik Sommer in 1991, and in 1992 was invited to play a solo recital of American organ literature for Austrian National Radio. In addition to lectures and master classes, Dr. Farris also gave annual concert tours in North America since 1986 and performed in recital for regional and national conventions of the AGO in 1987, 1989, 1993 and 1996. His recordings include *French Fireworks* (Delos, 19th- and 20th-century French works, St. Peter's Cathedral, Erie,

Pennsylvania) and a recent release on the Gothic label of works by Bach, Bruhns, Mozart, Liszt, Mendelssohn, Schumann and Pärt, played on the Fisk organ at Southern Methodist University.

Dr. Farris was a faculty member and chairman of organ at the University of Illinois at Urbana-Champaign from 1989 until 1994. While at Illinois, he received the University Scholar Award for distinction as a faculty member in 1993. He was first appointed to Eastman as a visiting associate professor in 1993, and became a permanent member of the faculty the following year.

A service for Dr. Farris was held on April 1 at the Lutheran Church of the Incarnate Word in Rochester. Memorials may be made to the Michael Farris Organ Scholarship at the Eastman School.

Carillon News

by Brian Swager

New carillon in West Virginia

Nestled in the southern West Virginia Appalachian mountains, atop the administration building of a small liberal arts college, stands one of the newest additions to the world of carillons. This beautiful 48-bell carillon was cast by Paccard and installed by the Van Bergen Bellfoundry of Charleston, South Carolina. The Marsh Memorial Carillon is the first true carillon in the state of West Virginia. It ranges from a C of 4310 pounds to a 29-pound C. The bells can be played manually or by computer. By way of a fiber-optic cable, the system has recording capabilities from the midi keyboard to the bells. All of these units are located in the climate-controlled playing cabin directly under the bell chamber. In the music building is a unique practice console that uses batons, and rather than xylophone bars it uses an electric device for producing computer-generated sound through speakers. The practice console, like the manual console, is equipped with a two-octave pedalboard that duplicates the lower two octaves of the manual keyboard.

Twenty-three of the bells have the Concord College seal, a decorative band, and various other inscriptions. Of particular interest is the inscription on bell number ten, an A-sharp: "Dedicated to the musicians and carillonneurs who will play this carillon and enrich for the centuries to come the college community with melodious tones and provide inspiration to all who hear these bells."

The Marsh Memorial Carillon is a statement of one of man's joy of life, of giving, and of love for college and community and is the realization of a 40-year dream for Dr. Joseph F. Marsh, Jr., the donor. A resident of Athens and a former President and President's son of Concord College, Dr. Marsh became enamored with bells during his years at Dartmouth and Oxford and planned his



Marsh Memorial Carillon, Concord College, Athens, WV

tower in the 1960s while serving as President of Concord College. During his Presidency the administration building was renovated and redesigned to accommodate a tower room complete with a slit in the roof for the rods and pads on the floor to support a bell frame. Because Dr. Marsh was unable to raise the funds from private sources to finance the bells, he had privately bequeathed the money to the college so that the carillon could be built after his death. In 1995, however, he decided to donate the funds during his lifetime so that he too could enjoy the carillon. It is truly a magnificent gift to the college, the community, and the state.

The carillon was dedicated on 10 October 1997 with a concert by Robin Austin. His program included original works by Barnes, Byrnes, as well as arrangements and transcriptions by Myhre, Austin, Warner, Dundore, Gerken, Rusterolz, and Lannoy. Attending the dedication were representatives from the French government, the United States Navy, the Paccard Bellfoundry, Concord alumni, and local dignitaries.

In addition to the striking of hourly chimes and a special chime—the *Concord Chimes*, written by Dr. Marsh—that rings at the close of classes, the bells are programmed to ring daily for fifteen minutes in the early evening.

Concord is located between Princeton, West Virginia, and Pipestem State Resort on Route 20. There is easy access to Athens from Interstate 77.

News from Wisconsin

University of Wisconsin Carillonneur Lyle Anderson sends the following news.

The first set of bells for the University of Wisconsin's Memorial Carillon in Madison was cast by the English firm of Gillett and Johnston late in 1935 and installed in 1936. This was a two-octave

span of 25 bells with a bourdon of E-flat (with the then common omission of the two lowest semi-tones, corresponding to C# and D# on the keyboard). G&J often cast numbers on their sets of bells beginning with the highest, so that the smallest bell of this group, an F in pitch, was number one.

As fortune would have it, there was money left over (!) in the carillon fund, so five additional bells were purchased and installed in the tower in early 1937. When the Paccard foundry of France was contracted to next expand the carillon in 1962, the smallest six G&J bells were deemed too delicate of profile to successfully anchor an additional 21 treble bells. So six more Paccard bells replaced these G&J bells (including therefore the original "number one" bell cast in 1935).

When the carillon was next expanded ten years later, the Dutch firm of Royal Eijsbouts won the contract to cast five large bells that would complete the carillon with a bourdon of B-flat. The instrument was reconfigured to play in concert pitch. As part of that installation, Eijsbouts offered to replace all 27 of the Paccard bells for the cost of the metal alone, a deal too good to refuse. Thus no French bells resounded from the carillon after 1973. Like a group of abandoned orphans, the Paccards lost various members and several of them suffered abuse at the hands of a local theatrical company for several years, but eventually 20 of them were put into silent storage for most of the last decade.

On May 29, 1998, Wisconsin celebrated 150 years of statehood. To mark the precise moment at noon of that date, a statewide bell-ringing was planned, initiated by Governor Tommy Thompson on the grounds of the State Capitol in Madison and carried by radio and television throughout the state. Through a mostly coincidental series of connections, the largest of the Paccard treble bells—the "F" that replaced the original G&J number one bell—was brought out of storage and mounted by the carillonneur's father, Gordon Anderson, in a visually striking frame that allowed it to be swung by hand by the governor. Several weeks later the bell was returned to the tower, where it resounds in the lively acoustics of the tower's lower stone chamber and serves as a historically significant "hands-on" introduction to the tower.

—Lyle Anderson

News from Ann Arbor

Margo Halsted sends this news from Ann Arbor.

A chime of 17 bells was installed in the Kerrytown Market and Shops in Ann Arbor, Michigan last September. The chime is the third bell instrument in Ann Arbor, since the nearby central and north campuses of the University of Michigan each have a carillon.

The Kerrytown Chime has an interesting history. During a 1993 vacation in Cork, Ireland, Kerrytown owners Joe and Karen O'Neal ascended the tower

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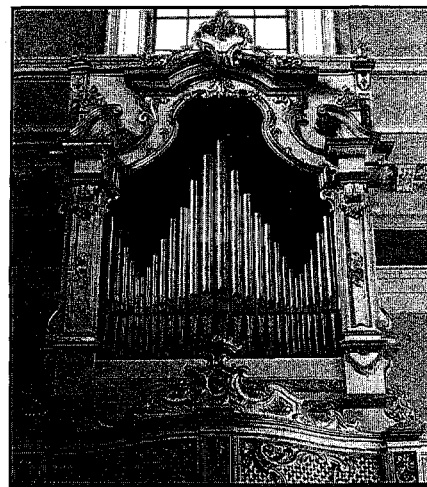
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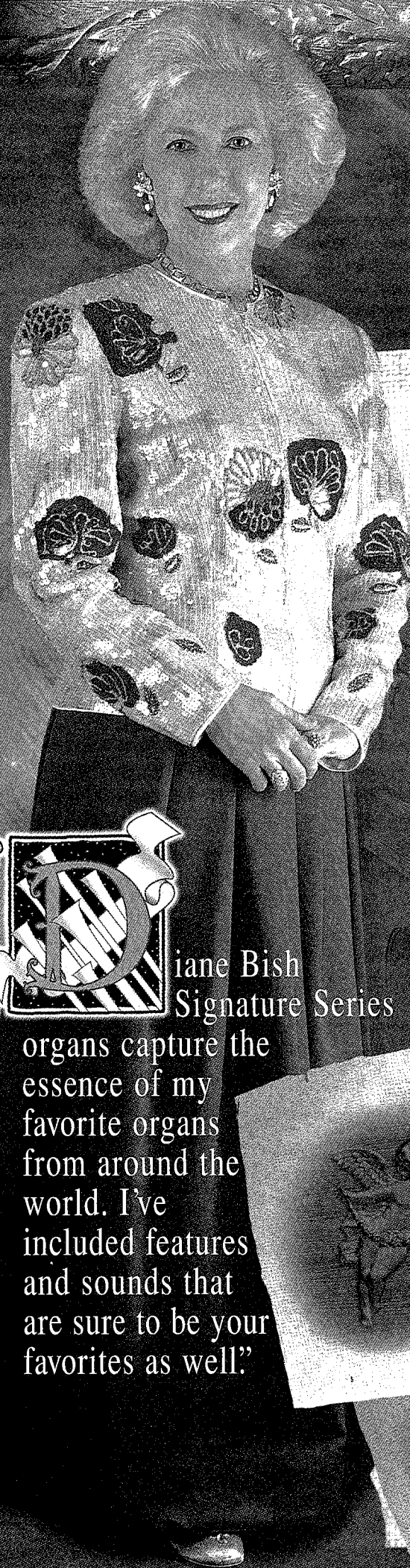
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of St. Anne's Church and were allowed to perform on the Ellacombe system installed there for the eight tower bells. (Around 1850, the Rev. H. T. Ellacombe, an Englishman, devised a system so that one person could play melodies on tower bells that were used at other times as swinging bells.) Next to the Ellacombe apparatus there were pages of melodies written out to correspond to numbers on the ropes. The O'Neals played and then wrote out the numbered melody notes for the University of Michigan Fight Song "The Victors." Later, from the street below, the couple heard someone else playing "The Victors" from the church tower. The O'Neals were surprised and thrilled.

In 1996, Karen and Joe O'Neal discovered some bells for sale in a Brooklyn, Michigan "used bell" shop. They purchased seven bells, planning to acquire one missing bell and install an Ellacombe apparatus in Kerrytown. The bells originally had been installed in the 1920s in the carillon at St. Stephen's Church, Cohasset, Massachusetts (the top octaves of the Gillett & Johnston Cohasset carillon had been replaced in 1989). At that point the O'Neals contacted Margo Halsted, who persuaded them to purchase three more of the Cohasset bells and to order seven additional bells to form a chime to be played from a traditional chimestand.

The Kerrytown Chime, for the most part, is built to the measurements of the Cornell (NY) University Chime, including a pedal note for each manual lever. With a complete pedal range, quite fast and complicated music can be performed. Assisting with the instrument design was Ann Arbor resident Judy Ogden, a former Head Chimemaster at Cornell University, where she played the 19-bell chime for 19 years. In addition, Judy Ogden is a GCNA carillonist member and an Assistant Carillonist at the University of Michigan. Twice a week she plays 30-minute noonday chime concerts and reports that the action is even and that the bells sound "wonderful."

Kerrytown Market has an open-air market three days a week. In addition to being visually beautiful, the bells also fulfill concert and market-day functions. The chimestand is located at the side of a second-floor hallway in the shopping center, and the public is able to see the chimestand behind glass or watch it being played when a performer is present. Once a practice mechanism is developed, other bell aficionados will have a chance to learn to play the chime.

The seven new bells were cast and the keyboard and mechanism were created and installed by the Royal Eijsbouts Bellfoundry of the Netherlands. There are inscriptions on the seven new bells, and the largest bell has an outside hammer which strikes the hour. The new bells well match the old in finish, shape and timbre. The pitches of the chime are B (of 699 pounds) C, D, E, F,

F#, G, A, B-flat, B, C, C#, D, E, F, F#, G.

Visitors are very welcome to visit the three bell instruments of Ann Arbor.

—Margo Halsted

Harpichord News

by Larry Palmer

A Harpichordist's Magazine Rack

Recent issues of *Early Music*, the sumptuously-produced quarterly journal from Oxford University Press, have had little of specific interest to harpichordists. In the issue for August 1998 (XXVI/3) Simon McVeigh reviewed recent recordings of works by the Bach boys—C.P.E., W. F., and J. C. plus a disc devoted to Johannes Schobert. In the November 1998 issue (XXVI/4) Warwick Cole reviews the publication *Keyboard Music of Georg Benda* (edited by Christopher Hogwood), and reports by Howard Schott (Domenico Scarlatti Festival in Boston) and Virginia Pleasants (Bruges Keyboard Competitions) were included.

Of special note is Pleasants' report of Davitt Maroney's recital of hitherto-unknown harpichord works from a manuscript attributed to Marc Roger Normand (1663-1734), son of Louis Couperin's sister Elizabeth! Discovered in Italy (where the composer had been employed in Turin), the Normand manuscript, containing 60 keyboard pieces, has been published recently in facsimile by Minkoff of Geneva. One tantalizing page is included as an illustration.

For the same issue Charles Mould wrote an obituary of John Barnes, the British maker of harpichords and clavichords and Curator since 1968 of the Russell Collection at the University of Edinburgh (Scotland), who died in March 1998.

Early Music for February 1999 (XXVII/1) contains David Ledbetter's insightful review of the *New Bach Reader*, revised and considerably enlarged by Christoph Wolff, published by Norton in 1998.

Full color photographs of handsomely-decorated instruments from the workshop of D. Jacques Way and Marc Ducornet make for visual delights on the inside front covers of these magazines, while French harpichordist Christophe Rousset graces the inside back covers.

Compact Discs to Delight

A souvenir from the past, *Variations for Harpichord* played by **Isolde Ahlgrim**, has been reissued as a compact disc (Berlin Classics Eterna 0031682BC). The program, recorded on an unidentified German harpichord (Ammer?), was first issued in 1972. This cherished Viennese harpichordist (whose 85th birthday would have been July 31) includes works by Cabezon (Diferencias sobre el canto llano del Caballero), Byrd (John come kisse me now), Frescobaldi (Romanesca Variations), Poglietti (Aria Allemanda),

François Couperin (Les Folies françaises, ou les Dominos), Handel (Chaconne in G), and C. P. E. Bach (Les Folies d'Espagne).

For those who knew Ahlgrim this recital serves as a wonderful reminder of her luminous artistry at the keyboard. For those who are not aware of the sterling gifts of this harpichordist, the stylistically apt and musically rewarding qualities of her playing will serve to document that she was one of the leading artists of the harpichord revival. Celebrate Ahlgrim's birthday by listening to her infectious rhythm and musical good-humor in the Poglietti and the perfect coupling of beautiful ornaments and forward-driving momentum in her reading of the Handel!

The best keyboard players try to imitate that most perfect of musical instruments, the human voice. Teachers repeatedly instruct students to "sing the phrase" or "imitate the articulation of a good singer." One of the best examples for emulation now on records is countertenor **David Daniels**, whose debut disc for Virgin Veritas (CDC 7243 5 45326 2 7) presents a ravishing program of Handel operatic arias. I have not been so moved by a new singer since first hearing Joan Sutherland's trills in the early 1960s. In less than the four minutes of the first track (Recitative "Fronde tenere," Aria "Ombra mai fu"—the celebrated "Largo" from *Serse* [Xerxes]) I was totally captivated by Daniels, who has everything—a powerful, beautiful and compelling voice; projection and sensitive understanding of the text; seemingly inexhaustible breath support; and an overall ability to program and perform music with style and musicality. Daniels is ably supported by the period instrument Orchestra of the Age of Enlightenment, conducted by Sir Roger Norrington. The fine harpichord continuo is provided by John Toll.

Daniels made his debut this spring at the Metropolitan Opera in Handel's *Giulio Cesare*. An interesting and instructive dialogue between Daniels and the legendary countertenor Russell Oberlin appeared in *Opera News* for April 1999.

Harpichordist **Edward Parmentier** traverses Seventeenth Century German Harpichord Music (The Stylus Phantasticus) in his new CD for Wildboar (WLBR 9202). Playing Keith Hill's fine-sounding copy of a 1640 two-manual Hans Ruckers harpichord, Parmentier offers superb readings of this exciting repertoire. Works by Kerll, Schildt, Scheidemann, Weckmann, Krieger, and the better-known Buxtehude and Böhm fill this fascinating disc.

Parmentier will offer his insights into this same repertoire during the first of his 1999 harpichord workshops at the University of Michigan (Ann Arbor): German harpichord music before Bach is his topic (July 5-9), while all four parts of Bach's *Clavierübung* may well fill July 12-16. For a brochure or further information, contact Professor Parmentier (eparment@umich.edu; or 734/665-2217 [home] or 734/764-2506 [studio]).

From the Harpichord Editor

A letter from reader Thomas Orr of Columbus, GA, lamenting the lack of harpichord news for a substantial period was a welcome indication that we have been missed! Excuses are probably not needed; suffice it to say that I have been exceedingly occupied with new career duties at SMU, and mentally exhausted by program chair responsibilities for last year's Texas gathering of SEHKS and MHKS.

It is gratifying, however, to be reminded that THE DIAPASON has served, and should continue to be a national sounding board for harpichord news and articles of interest to harpichord aficionados. To that end, I hope readers will contact me with suggestions and ideas for topics to be included. We will do our utmost to publish something at least in alternate months. Communication is easier than ever: utilize my university e-mail: lpalmer@mail.smu.edu, or the traditional route for written documents: Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas TX 75275.

East Carolina Religious Arts Festival

The third annual East Carolina Religious Arts Festival was held in Greenville, North Carolina January 28-30, sponsored by the School of Music of East Carolina University and directed by Janette Fishell. Presenters included Sandra Willetts, James Lancelot, Sharon Munden, and Mickey Thomas Terry.

Dr. Willetts (Director of Choral Activities, University of Alabama) led workshops emphasizing techniques for improving choral tone through vowel purity, the importance of score preparation, rehearsal techniques, and the use of gesture to encourage better singing. Mr. Lancelot (Organist and Master of the Choristers, Durham Cathedral, England) conducted an organ masterclass and a session on service playing. Sharon Munden, a member of the voice faculty at ECU, led a workshop on vocal techniques. She began her session with meditation as a method of relieving stress and focused on vocal exercises and techniques for better singing and physical endurance. Another workshop, entitled "Christ hath a garden," explored the importance of plants and flowers and the creative roles they can play in liturgies.

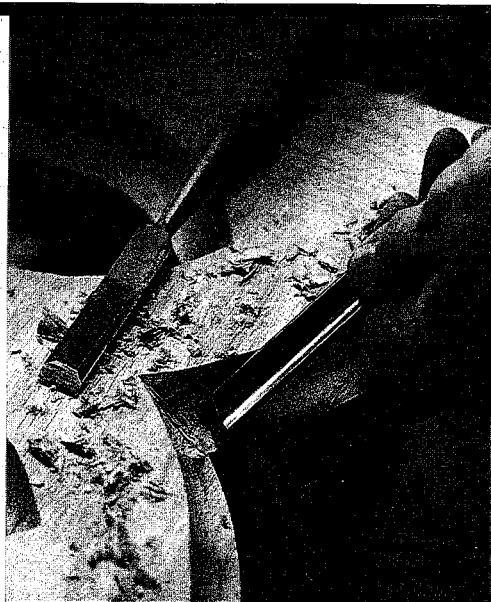
On Thursday evening, Janette Fishell was joined by trumpeter John Rommel, soprano Jon Shaw, and mezzo-soprano Jane Kline in a concert at Memorial Baptist Church. The program included works of Reiche, Locklair (*Phoenix Processional*), Albinoni, Krebs, Handel, Persichetti, Tomasi, and Eben (*Song of Ruth and Okna*).

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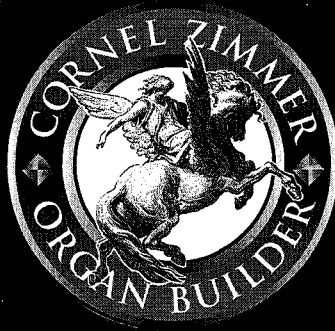
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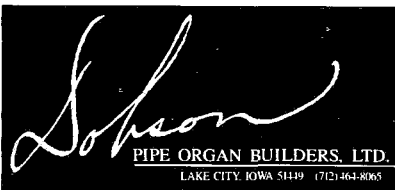
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► page 8: East Carolina Festival

On Friday evening, Mickey Thomas Terry played a recital on the Casavant organ at Memorial Baptist Church, assisted by Louise Toppin, soprano and ECU faculty member. The program included works by African American composers Adolphus Hailstork, George Walker, and Mark Fax, along with music of Bach and Reger.

Sandra Willetts conducted the concluding service of hymns and anthems, sung by the festival participants, with James Lancelot at the organ. The closing festival event was a performance of Menotti's *Amahl and the Night Visitors*, staged by the St. James United Methodist Church Music Ministry. A post-festival organ recital was played by James Lancelot at St. Stephen's Episcopal Church in Goldsboro.

—Keith Nash
 Organist and Director of Music
 Holy Trinity Parish, Decatur, GA

Music for Voices and Organ

by James McCray

Easy Summer choir music

Some keep the Sabbath going to Church -
 I keep it staying at Home -
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Emily Dickinson

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 And rested on the seventh day.
 His holy voice proclaimed it blest.
 And named it for the Sabbath rest.

The Venerable Bede

As summer approaches, these two brief poetic items serve as thoughts for church choir directors. We probably have heard comments about not having the choir singing during the summer and how much the service suffers by their absence. "It just isn't the same when the choir isn't there . . . maybe that is why our population in the congregation is lower." No, that simply is not the situation! In summer, members of the congregation and the choir find other ways to have moments with their God without meeting in a sanctuary, just as Emily Dickinson (above) suggests.

Most people develop a summer attitude. From the time they started attending school they were trained that school does not function in the summer. Lives, in America, generally revolve around a September-May calendar rather than January-December.

Summer is seen as change. More time is set aside for travel, reading, and fun than during the rest of the year. This filters over into church as well. In many churches there is no summer Sunday School; there is a week-long Bible School, but even that is different. If there is no time for recuperation/rejuvenation then productivity suffers.

Being without a choir for awhile should not be seen as bad. People usually grow eager for it to begin, and their enthusiasm swells so that those first weeks of the new year (September) are a high point in musical performance. Think about how exciting those early rehearsals are for your choir as you are preparing for the Rally Sunday return. In summer, directors have had ample time to plan the rehearsals or attend workshops learning new techniques. The choir room finally has been cleaned and the stacks of music put away. There are so many direct benefits from taking a break in the summer, and they clearly outweigh those of continuing to remain active.

But, for those choirs that for one reason or another continue to function during the summer, easy music usually is required. Smaller choirs, less consistent attendance at rehearsals, no festival services, and a pervading change of attitude toward duty dominate the process. Although I love my choir and strong-

ly care about my church, I am still delighted when it all pauses for summer. We sing three times between Pentecost and Rally Sunday, and those somewhat informal involvements are rarely musical high points. General anthems from the previous season are dusted off and repeated, and available singers may not be strong vocal leaders so balance, tone, etc. are not the same. In summer we abandon formal (hot) robes. We merely rehearse prior to the service rather than during the week. And, as we look over the church, there is a silent feeling of "overwork" as the congregation's numbers are lower; familiar, steadfast faces are missing from their habitual places in the pews.

Everyone needs a change from routine. That variety helps arouse zeal and appreciation from inside and outside of the choir. While I may not have Emily Dickinson's Bobolink I do have my Rocky Mountains, and their majestic beauty reminds me of one of the reasons I attend church in the first place. Happy Summer . . . get some rest and renewal.

Cantate Domino, Nancy Hill Cobb. SA or TB and piano. Santa Barbara Music Publishing, SBMP 282, \$1.35 (E).

Cobb's lilting setting of Psalm 95 may be sung by a variety of voice combinations making it perfect for summer when last minute adjustments might be needed in the choir due to absences. Latin text only is given with phonetic pronunciation below it. The 6/8 meter dances along with brief shifts of accent to 3/4. The keyboard helps drive the pulse as fresh harmonies emerge. Lovely music for any size choir.

Since We Are Summoned, John L. Bell. SATB, keyboard and cello. G.I.A. Publications, G-4536, \$1.00 (E).

There are four stanzas with one, two, and four exactly the same; the third has only the altos singing the melody in unison above a new keyboard part. The cello plays on all stanzas but one and has a simple contrapuntal line. Tender text and music that will be easy enough for small choirs.

I Will Lift up My Eyes, Robert C. Lau. SATB and organ. The Sacred Music Press, 10/1602S, \$1.40 (M-).

Warm harmonies which evolve from a pulsating keyboard background provide the basis for this sweet setting of Psalm 121. Lau moves through key changes and employs a short unaccompanied section before returning to the opening material. The gentle musical lines are easy with a large portion in unison or two parts. Very attractive.

Blessed Are They Who Trust in the Lord, Thomas Keesecker. SA or TB and keyboard. Logia of Concordia Publishing House, 98-3462, \$1.25 (E).

The busy keyboard music provides a flowing background for the imitative vocal lines. There are modified stanzas which recur between contrasting sections. The text, from Jeremiah, reflects a 50th wedding anniversary, but would be useful as a general anthem.

Two Anthems, Richard Farrant (1525-1580), revised by William Boyce and edited by David Bohm. SCTTB and organ. Mark Foster Music Co., MF 2140, \$1.60 (M-).

This scholarly edition of Farrant's two short anthems includes realization of figured bass pattern and the use of countertenor for the alto line. The syllabic, homophonic style makes the music hymn-like and easy.

Christ Be Beside Me, Peter Cutts. SATB and organ. Selah Publishing Co., 410-625, \$1.25 (E).

Based on the famous text from St. Patrick's *Breastplate*, this simple setting has three stanzas with the middle one in an unaccompanied four-part setting. The unusual 9/4 meter used throughout adds to the quiet and gentle mood of the

music. The keyboard music is accompanimental.

It Is a Good Thing, Douglas Wagner. Two-part choir and keyboard. Beckenhorst Press, Inc., BP1246, \$1.25 (E).

Adapted from Psalm 92, this rhythmic setting dances at a fast pace and has a more lyric contrasting section in the middle. The keyboard has syncopation and drives the pulse behind the two choral lines which could be sung in various combinations of voices. Fun and very energetic.

The Lord Is My Light, Michael Cox. Two-part mixed and keyboard. Coronet Press of Theodore Presser Co., 392-42158, \$1.30 (E).

This very fast, rhythmic setting derives much of its vigorous action from the keyboard part. There are some interesting harmonic shifts and patterns which expand to "jazzy" ninth chords. Everyone will enjoy this exciting setting.

Sing an Alleluia to the Lord, Douglas Wagner. Two-part any combination and keyboard. Choristers Guild, CGA813 \$1.20 (E).

Having music easy enough for children in summer folders is recommended. This spirited setting has a generic text, supportive accompaniment, contrasting sections of music, and may be sung in various combinations of voice parts that can be modified to the moment.

Every Valley, John Ness Beck. SATB and organ. Beckenhorst Press, BP1040, \$1.15 (M-).

Beck's setting of the Isaiah text made famous by Handel was first published in 1976 and is now reissued. Some "juicy" chords emerge comfortably in terms of voice leading and contrast with unison choral singing. The keyboard provides a pulsating background and is accompanimental. Here is a text that could be used in the summer then returned for Advent. Charming setting.

New Recordings

Felix Mendelssohn: The Six Sonatas for Organ. Yves Castagnet, organist. Organa Viventia series from RCA Victor/BMG Records (France) 74321470052, DDD, total time 72:15.

While listening to this recording, the listener might be struck by the mélange of disparate elements that have been combined on this disc. Here we have sonatas (which are really not sonatas) written by a German, commissioned by an English publisher, and played by a Frenchman on an organ that is a neo-Baroque eclectic mix of French and German elements!

The 1976 instrument of 40 stops in the church of Saint-Martin in Masevaux, France, is—according to the liner notes—considered to be one of Alfred Kern's finest masterpieces of organ-building. The skilled performer, Yves Castagnet, is the titular choir organist of Notre-Dame Cathedral in Paris.

The disc is really quite a fine one for any organist's collection. The playing is splendid, free of any quirky interpretation, with effective articulation. Castagnet never gives in to the temptation of over-romanticizing this music. His use of rubato is effective and well-planned, especially in the sensitive performance of the Adagio from the Second Sonata. In general, one might wish that the tempi were a bit more relaxed, but that does not detract from the attractiveness of this disc. Castagnet handles the acoustic of the room in an expert manner in the faster movements; his experience in dealing with the cavernous space of Notre-Dame is obvious. From time to time, the same plenum registration can be a bit tiring; the well-chosen registrations for the quieter movements contrast nicely in most cases. Personally,

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► page 10: New Recordings

this reviewer would have preferred a different instrument, perhaps one with broader foundation tone. Especially attractive on this disc are the performances of the Fourth and Fifth Sonatas, to most organists the least well-known, Castagnet shines a new light on each of them, compelling us to dig out our scores and give them a thorough reading.

All in all, this disc is favorably recommended. The playing is superb and the recorded sound is excellent. Liner notes in French and English give valuable information about the historical aspects of the sonatas, the Kern organ, and the performer. RCA and BMG (France) are to be commended for the "Organa Viventia" series of recordings. We look forward to more of their offerings.

Maurice Clerc, *Musique française d'inspiration grégorienne*. Euromuses 2026, DDD, total time 60:21.

Choral-improvisation sur le "Victimae paschali," Charles Tournemire; *Suite Médiévale*, Jean Langlais; *Symphonie-Passion*, Marcel Dupré.

As the title suggests, this wonderful disc presents French organ music inspired by Gregorian chant themes. Works by three Parisian contemporaries are played by Maurice Clerc on the organ of the Cathedral of Saint-Bénigne in Dijon, France, where he has been the titulaire since 1972.

Although the liner notes provide plenty of information about the pieces, the composers, and the performer in French, German, and English, not one mention is made of the organ. For that information, one must turn to outside sources. The instrument was built originally by the brothers Riepp in 1740 and was a synthesis of French and German styles. In 1787, additions were made by Jean-Richard de Troyes, followed in 1846 with a restoration by the firm of Daublaine et Callinet. Merklin again restored the organ in 1860; 1953 saw yet another rebuild by Roethinger and Boisseau. The final restoration of the instrument took place from 1987-1996 by Gerhard Schmid; the instrument presently has 73 stops on five manuals. Included in the notes are three pictures: a beautiful color shot of the magnificent façade of the present organ; a photograph of Maurice Clerc at the present five-manual console; and an interesting shot of Marcel Dupré taken in 1955 which shows the console from the 1953 rebuild.

From the first notes of the Tournemire "Victimae paschali," listeners will realize there is a musical treat in store! Maurice Clerc catches the spirit of the volatile Tournemire in this improvisation that the composer recorded in 1930. While listening to Clerc's powerful rendition, the reviewer gave mental thanks to Maurice Duruffé for transcribing this piece in 1958. Effective use of the swell box and the frenzied, unremitting drive from beginning to end prove that Maurice Clerc understands and feels deeply what the emotional Tournemire was trying to say.

The performance of the Langlais *Suite Médiévale* is equally as exciting as the Tournemire. The registrations are all colorful, especially in the "Tiento" where the stops are reminiscent of medieval instruments. The unmistakable harmonic language of Jean Langlais is shown to

perfection in the intriguing reading of the "Méditation" to be used during communion; the juxtaposition of the Gregorian melodies "Ubi caritas" and "Jesu dulcis memoria" is well-handled by Clerc in this seemingly improvised movement.

The recording ends with the monumental *Symphonie-Passion* of Marcel Dupré which—like the Tournemire—began its life as an improvisation in 1921, and written down this time by the composer himself who published it in 1925. Again, Clerc's flawless interpretation and playing are simply elegant.

Having studied with Rolande Falcinelli, Pierre Cochereau, and Gaston Litaize, there is no doubt that Maurice Clerc has a total understanding of the varying musical styles of all three of the featured composers. It is a joy to hear Tournemire played with the flair of Tournemire, unmistakably sensual Langlais, and the dignified perfection of Dupré. This disc is highly recommended because of the perfect match of music and performer. This is a must-have in your collection of French organ music discs!

—Jeff Binford

Highland Park Presbyterian Church
Dallas, Texas

Brombaugh Op. 33 (at Lawrence University, Appleton, Wisconsin). Played by George Edward Damp. Calcante CD015. Available from the Organ Historical Society. \$14.98 plus shipping.

The disc (about 72 min.) offers a varied program clearly intended to demonstrate the organ: *Litanies*, by Alain; *Pasacaglia*, by Georg Muffat; "Récit de Tierce en Taille" (from *Premier Livre d'Orgue*) by de Grigny; 2 verses of the *Magnificat VIII Toni*, by Scheidemann; 6 Bach chorale preludes: *Dies sind die heiligen zehn Gebot* (BWV 679), *Kyrie, Gott Vater in Ewigkeit, Christe, aller Welt Trost*, both the manualiter and the cum organo pleno settings of *Kyrie, Gott, heiliger Geist* (BWV 672, 673, 674, 671), and *Herzlich tut mich verlangen* (BWV 727); *Herzlich tut mich verlangen*, by Brahms; *Sonata No. 2 in C minor*, by Mendelssohn; "Urbs beata Jerusalem" (from *Eight Hymn Tune Preludes*), by Robert Below; *Choral 3 in A minor*, by Franck.

The organ, a 3-manual of 42 stops (about 51 ranks), has been discussed elsewhere in considerable detail (see THE DIAPASON, December, 1995). John Brombaugh's account of the varied sources of inspiration scarcely prepares the listener for the fine sound of a very successful eclectic instrument. There is a really fine pleno and a number of striking and very useful solo stops. I was impressed by the possibilities of the excellent Sesquialter, the distinctive voice of the Harfenregal, and the variety of reed stops. The principals, when used by themselves, sound a little dull. At least on this recording, the pedal department seems badly in need of a substantial 16' flue stop; the Praestant transmitted from the Great needs help, and full pedal without reeds is neither clear nor impressive.

Damp, Professor of Music and University Organist at Lawrence, is a well-known recitalist. His playing is precise, stylish, and reflects careful and thoughtful preparation. He demonstrates beautifully the resources of "his" organ, which he helped design and obviously understands thoroughly. In the larger works, the Mendelssohn sonata and the Franck, one could wish for more fire and excitement.

Robert Below is Professor of Music at Lawrence. His chorale prelude would be useful as service music, but it is no more than a pleasant, rather Romantic

piece; it does however give Damp a chance to show off the lush strings on the Swell.

I think that the desire to demonstrate stops has occasionally led the performer astray. The three manualiter Kyrie settings are played on three different 8' flutes; unfortunately, at least on the recording, they don't offer enough variety. The Muffat "Passacaglia" is played entirely on the Positive, a very successful division, but the music might well benefit from the use of a wider range of stops.

While all the music on this disc "works" on this organ—most of it extremely well—the two big 19th-century works were least successful. The second movement of the Mendelssohn sonata was unpleasantly dominated by the pedal Posaune, but the pedal department clearly lacks the weight necessary for this movement unless the 16' reed is used. I was rather vaguely disappointed with the sound of the Franck "Choral," perhaps because the room lacks the necessary "atmosphere." One problem is presumably correctable. The swell pedal apparently was not operating smoothly, and there are some disturbingly jerky effects.

Calcante has added to our pleasure by providing excellent liner notes on the organ (Damp and Brombaugh), the music (Damp), and, of course, the specifications. One is specially grateful for the detailed listing of all the registrations used.

Minor reservations don't alter the fact that this is a very fine example of an American eclectic organ that blends elements from other times and other countries into a successful whole. Lovers of good organ sound will enjoy the recording!

—W.G. Marigold
Urbana, Illinois

New Organ Music

Fantasia on Adeste Fideles, Bruce Neswick. Paraclete Press PPM 09719, no price listed.

Bruce Neswick's fantasy on the well-known Christmas tune "Adeste Fideles" ("O Come, All Ye Faithful") is a wonderful setting that explores both the joyous and reflective aspects of the miraculous birth. The work opens quietly with a motivic pedal ostinato balanced by the ornamented hymn tune stated on 8' flute. Imitation and the gradual addition of stops bring the work to a fortissimo climax on the text "Come, and behold him." This toccata-like section gradually subsides in intensity and dynamic level and the work concludes with a return to the opening meditative material. In this reprise, the tune, presented on 4' flute in the pedal, is in canon with an ornamented version in the right hand. This lovely work by Neswick would be a fine addition to any Advent or Christmas program.

Six Short Pieces by British Composers, edited and arr. Bryan Hesford. Fontone, F558 (U.S. distributor: Warner Bros.), no price listed.

In this volume, Bryan Hesford offers little known English organ music from two decades on either side of the turn of the 19th century. Included in the collection is a delightful "March" by William Thomas Best (1826-1897) and "Choral with Variations" by Henry Smart (1813-1879). Though both Charles Wood and Charles Stanford were Irish, they flourished in England as organist/composers. Wood's short preludes on Psalm 23 and Old 104th are charming and useful. Stanford's "Prelude in F Major" epitomizes the Edwardian

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dian era of organ composition. Also included is a transcription of Henry Purcell's "Overture to King Arthur." Hesford's editing, which consists mainly of pedal markings and articulations, is helpful rather than cumbersome. This collection of English works from the turn of the 19th century is delightful and opens the door to infrequently performed organ music.

Gospel Meditations, arr. Jon Spong, Belwin-Mills (Warner Brothers) BHS9601, \$7.95.

Jon Spong once again offers the church organist accessible and pleasing arrangements of familiar tunes. These short meditations call for simple registrations that can be accomplished on a small to moderate-sized two-manual instrument. Settings include "Blessed Assurance," "Near to the Heart of God," "Pass Me Not," and "I Surrender All." The settings remain faithful to the harmonies of the original hymn and are perfectly suited for funerals, short interludes, and prayer responses.

—Laura Ellis
McMurry University
Abilene, Texas

Peter Schickele, Fantasy for Organ, Elkan-Vogel no. 163-00042 (\$18.50, sole selling agent is Theodore Presser).

The Fantasy was completed on March 7, 1990 and premiered by Thomas Murray at the AGO national convention in Boston in 1990. An improvisatory prelude in pastorate style over a pedal point introduces a rondo in ABACA form. In the A sections, a sturdy pedal tune is accompanied by moto perpetuo figurations in the manuals. Polychord and eleventh chords are introduced in the B section. The C section is comprised of an extended pedal cadenza. Although Schickele is perhaps better known for his compositions under his pseudonym P.D.Q. Bach, this Fantasy clearly indicates that he is capable of excellent writing that is harmonically fresh and bracing, but still very approachable by listeners. Expensive, but worth the price!

Conrad Susa, March for a Joyous Occasion, E.C. Schirmer no. 4553.

This moderately easy work is a fine procession and an excellent way to begin a recital. It is in the customary ternary form and has many horn fifths and higher number chords. The "trio" section is an interesting play on the term, since it embodies both the expected tonal change, as well as a three-voice texture.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

Deux Marches pour Clairon, Tambour et Orgue (Marches des Horaces et des Curiaces and Marche de Saint Nicolas), Jehan Alain. Alphonse LeDuc (Theodore Presser is the sole selling agent), 1995, \$20.75.

A composition date of 1937 is suggested by Marie-Claire Alain. The first march was written for two bugles or trumpets, drum, and organ. The brass parts play either notes of the B-flat major triad or merely tonic and dominant pitches. The organ part provides the harmonic interest against the simple driving rhythms of the trumpets. The drum adds rhythmic spice and drive also. An opening fanfare section gives way to a short organ solo constructed of parallel harmonic motion. The da capo brings back the opening fanfare. The second march, in ternary form, uses simple triadic outlining for the solo trumpet with chordal movement in the organ part. A simple drumming pattern is used here for accompaniment. A short biography is included on the back of the score. B-flat trumpet parts and a drum part are included. These two pieces are moderately easy.

Prélude en camaïeu (pour trompette et orgue), Jean-Paul Holstein.

Durand Editions Musicales (Theodore Presser is the sole selling agent), 1996, \$38.00.

This work was composed in 1995 and published in 1996. The *Prélude en camaïeu* (prelude and cameo) are technically challenging for the organist and trumpeter. The prelude is marked *lyrique* and contains moving eighth notes in the trumpet and organ parts. Disjunct motion in both parts gives this movement an eerie sound. The prelude segues into the *camaïeu*. Both movements use frequent meter changes, polyrhythmic passages and double pedal. As the music comes to a close, the rhythmic activity is heightened and the technical requirements become more demanding. This piece would make a good *tour de force* for any organ and instrument program.

—Larry Schou
University of South Dakota
Vermillion, South Dakota

Light One Candle: Advent Organ Collection, Wayne L. Wold, Augsburg Fortress 11-10720.

Settings of three hymns for the Advent season comprise this collection: Light One Candle To Watch for Messiah (Tif In Veldele); Wake, Awake (Wachet auf); and People, Look East (Besançon). All have multiple movements that can be played en suite or separately. Light One Candle, subtitled, "Homage to César Franck," is labeled "Prelude, Fugue, and Variation." The delicate, melancholy tune resembles Franck's own, and Wold skillfully uses Franckian harmonies and textures to reinforce the similarity of the two pieces. Wake, Awake is cast as a suite with a Prelude ("Wake, Awake, for Night is Flying"), Pastoral ("Zion hears the watchmen singing..."), and Finale ("Now let all the heavens adore you..."). Each movement reflects the text which inspired it. An alternate performance of this piece—having the choir or congregation sing stanzas between organ verses—would be effective. The final setting, of People, Look East, consists of an exuberant Intonation and Trio that both exploit the lively French tune and capture the anticipatory spirit of the contemporary hymn text. Fresh and interesting service music; recommended.

Prelude, Meditation and Finale on Darwall's 148th, Wayne Wold, Augsburg Fortress 11-10809.

This tune, written by John Darwall (1731-1789), appears in hymnals with different texts: one for Ascension by Charles Wesley (*New Century Hymnal*) or alternately, one celebrating the church triumphant by Richard Baxter (1615-1691, *The Hymnal 1982*), to give but two examples. In either case, the ecstatic affirmation of faith realized in the resurrection and reign of Christ suffuses the music with confidence and hope (particularly in the last line, an ascending scale to the tonic). Wold has preserved this spirit in his multi-movement suite, using one phrase from the tune (with Wesley's text) as the foundation of each movement. The entire tune appears at the close of the third movement. The Prelude, based on the third phrase of the hymn (the one with the rising scale), is majestic and busy in the manuals with scales in contrary motion and passages of parallel thirds in the manner of a trumpet tune. The Interlude uses the second phrase as the basis of a reflective, chant-like melody in alternating triplets and duplets shared among both hands and feet. (This is also the most harmonically adventurous movement—the accidentals give it an air of improvisation.) The Finale is marked initially by accented, driving rhythms in the manuals against a steady quarter-note pulse in the pedal. When the tune in its entirety begins in long notes in the pedal, the manuals assume the repetitive busy-ness of a French toccata, though without the usual sixteenth-note figurations. The piece builds to a suitably fortissimo climax with double pedals. Despite the grandness of its conception, this music is not

overly difficult and would make a nice addition to a recital program.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

New Handbell Music

Holy, Holy, Holy, arr. Cynthia Dobrinski, Agape, Code No. 1905, \$3.50 for 3-5 octaves of handbells with optional scripture narration, (M) AGEHR Level 3.

A pedalpoint and chromatic chords set the mood for the optional narration of scripture drawn from Isaiah 6:1-4, Rev. 15:4, Psalm 30:4, and Psalm 29:2. The arrangement then breaks out of this opening scheme with a dramatic bridge to the first stanza of the hymn (*Nicaea*). A similar interlude brings a key change to the minor mode with a return to a full fanfare at the end. The piece is impressive and not overly difficult.

Processional, Bob Burroughs, Harold Flammer Music (Shawnee Press, Inc.), HP5357, \$2.00; HP5358, \$2.50; for three octaves of handbells and piano (E+).

This is an attractive arrangement for bells and piano with the opening bell melody in octaves set against chord clusters on the piano. This arrangement is then reversed followed by a return to the opening format and a bouncy, happy ending. A very compatible combination, highly recommended. HP5357 is the bell part only, HP5358 is the full score.

Joyful Praise, Howard F. Starks, Harold Flammer Music (Shawnee Press, Inc.), HP5354, \$2.50; for three to five octaves of handbells (M-).

This delightful original piece should be easily accessible, and has enough special effects along with a good deal of harmonic interest to keep it a challenge.

The chordal structure of the music is thick and full throughout and the melody is memorable. It is in the key of C major in a waltz-like rhythm.

Jubiloso, Karen Lakey Buckwalter, Agape (Hope Publishing Company), Code No. 1904, for 3-5 octaves of handbells with optional hand drum (D), AGEHR Level 5.

This piece was a commission from the Adult Bell Choir at Somerset Church of the Brethren, Somerset, Pennsylvania, in celebration of the church's 75th anniversary in 1997. It is expertly written and set in a highly unusual and brilliant musical structure that I haven't come across before. It appears that Ms. Buckwalter has taken handbell composition a "step further." The optional hand drum at the beginning and end can only enhance this piece, as it mirrors the malleted rhythms. The excitement and drive of the piece brings on a lovely "arioso" section before again returning to the "chase" which brings this gem to a splashy dissonant chord that is shaken until it resolves to the major. I look forward to hearing an expert ensemble ring this piece.

When Johnny Comes Marching Home, Traditional America, arr. Valerie W. Stephenson, Agape (Hope Publishing Company), Code No. 1903, for 3-6 octaves of handbells with optional snare drum, AGEHR Level 4 (M+).

There are some nice ideas in this arrangement which highlight its patriotic flair. From the opening march of trumpets in the distance to a full and lively gait adding "Glory, Glory, Hallelujah" near the end, this arrangement appears very accessible and should be a joy to play. There is the use of "flutter"—a variation on the vibrato technique, which enhances the middle chordal structure. If you are looking for that special patriotic piece, this should fill the bill!

—Leon Nelson

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How BACH encoded his name into *Die Kunst der Fuge* together with his tuning

Herbert Anton Kellner

I read with very great interest and pleasure the recent contribution by Jan Overduin to THE DIAPASON¹, "Bach and *Die Kunst der Fuge*." Therein, the author presented about two dozen typical examples, illustrating how the composer has interwoven the musical texture of the oeuvre with the notes of his name *b, a, c, h*, within the various counterpoints. (In English nomenclature, the German *b* is designated *b-flat*.) By this procedure BACH has inscribed—so to speak—in many places his signature to his compositions. Beyond this most simple form, a variety of permutations of these four positions can also be found, or else, transpositions in multiple octaves, as shown by R. Kreft,² a comprehensive special study printed in multicolor.

For the present article, three examples are extracted from Prof. Overduin's article will be presented and discussed. Beyond the occurrence of the name BACH in these particular musical passages, possible simultaneous allusions by the composer to his mathematical system of unequal well-tempered tuning³ will be identified. This musical temperament—due to its intrinsic mathematical nature—is necessarily based on a certain set of numbers. The rationale for the present approach to study *Die Kunst der Fuge* is the fact that Bach has frequently structured the form of his compositions via numbers of a set belonging to the *wohltemperirt* system. From this observation originated my "Vienna manifesto" of the Bach-year 1985: to analyze Bach's works with particular attention to the aspect of numbers pertaining to well-tempering.⁴ Utilizing this artifice, Bach attains elaborate unity between features of the musical form and structuring in the widest sense and the harmony of tuning—initially and nominally the harpsichord. The most specific composition for this system was, of course, *Das Wohltemperirte Clavier*. A harpsichord can be well-tempered in not more than 19 elementary tuning-steps.⁵ This is the number for the closure of the circle, and the 19 intervals are 12 fifths followed by 7 octaves in the opposite direction.

In view of the essential occurrence of the name *b, a, c, h* for carrying out this study, the number alphabet and its

gematrial correspondences needs first of all to be introduced. Thus, the letters are numbered along the Latin alphabet from A=1, B=2, C=3, . . . I=9, J=9 [sic], . . . K=10, . . . U=20, V=20 [sic], . . . X=22, Y=23, Z=24. Expressed via that numbering, B, A, C, H will appear as 2, 1, 3, 8. The adding-procedure as prescribed by the gematria, 2+1+3+8, yields the correspondence BACH=14. Likewise, J.S. BACH will be 41, the crab or inversion of the number 14.

Now the well-tempered system will be concisely laid out, putting special emphasis on the way it will be ultimately reflected here in *Die Kunst der Fuge*. This temperament comprises 7 perfect fifths and 5 well-tempered ones. It derives from the central key of tonality, C-major.⁶ In its triad C-E-G, the enlarged third beats at the same rate as the reduced fifth—an ideal mutual adaptation. To complete the description, four well-tempered fifths ascend from *c* and reach the second octave of the initial *c*—closing this chain of fifths *c-g-d-a-e*. From *c* downwards extends a chain of six perfect fifths, reaching *g-flat (f-sharp)*. Of course, octave-transpositions must be applied in practical harpsichord tuning wherever necessary. The last tempered fifth of the system results as *B-f-sharp*, closing the circle. From the third *e* upwards ascends the seventh and last perfect fifth *e-b*.

The unique and distinguishing feature of *wohltemperirt* is its musico-theological foundation; no other tuning has anything similar to offer. Due to the beat-rates in the triad at the perfection of the *unitas*,⁷ the system is founded upon a tri-unitary basis. The nucleus of baroque thoroughbass is the triad, itself a symbol of the Holy Trinity. Just hearing a triad, its three components

Example 1. (© G. Henle Verlag)



Example 2. (© G. Henle Verlag)



Example 3. (© G. Henle Verlag)



merge suavely and smoothly into an agreeable, pleasant unity.⁸ Furthermore, the beat ratio of 1:1 of the constituent intervals can be considered as a profound symbol of the monotheistic principle—it is here where Werckmeister's ideas on the perfection of the baroque *unitas* are rooted.

Returning now from theological spiritualities and mathematical ratios to the music itself, by what means could Bach reflect in a composition the numbered alphabet and the gematria? A few such examples will follow now. As concerns the numbered alphabet, for the onset of its table A=1, one may refer to the well known A-major fugue of The Well-Tempered Clavier I. Its theme starts with an isolated note *a*, followed by three 8th-rests. Such an *apoc* is highly unusual, if not bizarre, and correlating with the table's A=1 appears natural and not far fetched. For the correspondence BACH=14, the C-major fugue's theme—as well as that of B-major—starts with 14 keystrokes.⁹ Within *Die*

Kunst der Fuge itself, following the first four pieces, *already* the theme of counterpoint 5 (and others) count 14 keystrokes. For the gematrial correspondence J. S. BACH=41, not later than the initial two-keystrokes *d, a*, of *Die Kunst der Fuge*—set in d-minor—show 41 if juxtaposed.

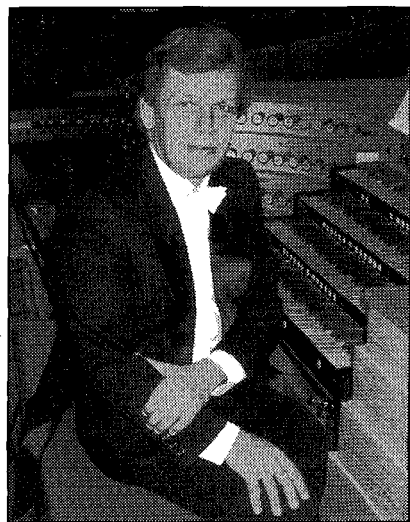
Now it will be indicated how musical structures can convey hints or allusions to the well-tempered system. It is based upon the ratio of the *unitas* between the beats of the tempered third and fifth, 3 and 5 in thoroughbass. Therefore, immediately the number 135—in juxtaposition—may be used, for instance, within the bar numbered by 135. Other possibilities may be derived from the two sorts of fifths, 5 well-tempered, 7 perfect, such as in juxtaposition 57, 75 (75 could be made up via the tri-unity as 31+13+31¹⁰), or even 577. Finally, in terms of musical notation, 5 relates to *e*, 7 to *g*, and 3 to *c*. As to the number 19 and concomitant abstract structuring, looking now as an example at the B-major prelude of WTC I, it counts 19 bars, starts at bar 1913 and ends at bar 1931.¹¹

The first extract from Prof. Overduin's article is contrapunctus 4 (BWV 1080, 4), measures 135 to 138, page 15 in Davitt Moroney's edition from G. Henle.¹² Starting from bar 135 (*unitas*-third-fifth) the note sounds BACH, rhythmically comparable to a sigh. The fugue terminates at 138, which incidentally corresponds to ACH, the final letters of the composer's name; in German a sighing exclamation. Perhaps the terminating pedal on *d* (D=4) through the last four bars may be related to the four letters of BACH. (See Example 1.)

The second example, page 46 in the

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Moroney/Henle edition (BWV 1080, 11), concerns contrapunctus 11, bars 90 and 91. (See Example 2.) As Prof. Overduin points out, the alto introduces by theme *three* the notes B, A, C, H, but he mentions that Tovey rejected this as an allusion to BACH because in fact, it is B-A-C-C-H sounding here. However, Tovey could at his time not be aware of Bach's tri-unitarian temperament and thus, necessarily failed to understand the significance of A,C,C,C: 1,3,3,3 in numbers. As much as within B-AC-H, 2-13-8, the number 28, *secundus numerus perfectus* is centered upon 13, *unitas-trinitas*, the present extended theme 2-1333-8 includes three times the number 3. The frame still remains B and H. An essential factorization holds, 1333=31*43: the prime numbers 31, *trinitas-unitas* and 43 = CREDO (3+17+5+4+14)—a tri-unitarian Credo! Starting with the second half of this bar and counting from the bass fundament upwards, presents the notes *e, a, c*, thus 513, nothing else than a permutation of 135. This is interpreted as fifth 5, *unitas* and third 3 in thoroughbass. The crucial bar in this example is 91—the crab or inversion of 19—by which number of elementary steps the circle of fifths will close. Working backward in this bar to the second quaver shows *a, a, c*, thus 113: a numerical triptych of *unitas* and *trinitas*. This measure 91 not only sounds BACH in the alto, but its onset reads *d, g, b*, converted to numbers 4,7,2.

As concerns 472, Bach was certainly intimately familiar with the notion of permutations, thinking for example, of his choral fugues or certain three-part inventions. Thus, just from a cyclical permutation of 472 results the number 247 (=13*19). According to the baroque gematria, 247=MUSICALISCHE TEMPERATUR which is the title of Werckmeister's classical treatise, 1691. Furthermore, 247=112+135 holds additively, but the implications of such observations cannot be detailed here and these results were published elsewhere already some time ago.¹³

The third example still deals with contrapunctus 11, bars 144 to 145, page 48 in the Moroney/Henle edition. (See Example 3.) There the alto and treble sound BA-CH and the bass and tenor in the second quaver of 144 present G, E, converting to 7 and 5, the numbers of perfect and well-tempered fifths. The bass, in fact, now sounds G,C,G,E, in numbers 7775. It may also be mentioned that contrapunctus 11 starts in a Trinitarian fashion by three bars identically structured, with eighth-note rests on the downbeat and 3 subsequent eighth notes; one has 3+3+3=9, *trias trinitatis per additionem*.

Finally, a typical manifestation of the *unitas*, a determining and crucial element in Bach's structuring of his compositions can be pointed out at this occasion. The contrapunctus 11 extends over 184 bars, an even number. The midpoint therefore falls upon the bars 92 and 93, see the preceding example. The bar 93 (=3*31, tri-unitary factorization!) sounds, from the fundament of the bass upwards, *a, c, e*; in numbers 1,3,5: *unitas*, third and fifth in thoroughbass—on the dominant of d-minor. In the central triad of C-major of *wohltemperirt*, third and fifth beat at the unison! Hence, this piece is obviously pivoted symmetrically upon the very nucleus of the well-tempered musico-mathematical system.

The considerations above represent a corollary to the examples of the underlying article in THE DIAPASON. As to the aspects described and analyzed, there is no pretension whatsoever to be exhaustive. Rather, the purpose is, hopefully, to be thought provoking, to stimulate and encourage further, more systematic and complete investigations into the direction outlined here—as much as the article published by Prof. Overduin has led to the present study.

After having reconstituted the well-tempered system Werckmeister/Bach initially in 1975,¹⁴ it was gratifying for me to see how organ builders have

taken up and followed the ideas, appreciating the technological and musical qualities of this baroque temperament. These builders include Rudolf von Beckerath, John Brombaugh & Associates Inc., T. S. Buhr, Paul Fritts & Co., Gerhard Grenzing, Otto Hoffmann Organs, Claude Jaccard, Yves Koenig, Michael Korchonoff, Dominique Lamand, Gebr. Oberlinger, Martin Pasi, Richards, Fowkes & Co., Charles M. Ruggles, Taylor & Boody, George Westenfelder, Karl Wilhelm, Hellmuth Wolff and Munetaka Yokota.

On these organs, tuned accordingly, many distinguished musicians have performed and recorded, including Martin Balz, Luc Beauséjour, Jonathan Biggers, Gavin Black, Robert Clark, David Dahl, George Edward Damp, François Espinasse, Bernard Focroulle, Martin Gester, André Isoir, Calvert Johnson, Donald Joyce, George Ritchie, David Rothe, Wolfgang Rübsum, Yasuko Uyama-Bouvard and others.

A discography as at that time I have published in *The Tracker*.¹⁵ Further references to analyses of Bach's compositions are contained—together with a heuristic derivation of the well-tempered system—in the Blankenburg-Michaelstein symposium proceedings.¹⁶ For those interested in more musicological details, a bibliography is also contained within my lecture publication on historical temperaments, held at the

symposium in the Vienna Hochschule für Musik und Darstellende Kunst.¹⁷ n

Notes

1. Jan Overduin, "Bach and Die Kunst der Fuge." THE DIAPASON, May 1998, 15-17.
2. Robert Krefz, J. S. Bach. *Die Kunst der Fuge* und ihre B-A-C-H-Elemente. Werkanalyse. Tutzing, Schneider 1977.
3. The invention is undoubtedly due already to Werckmeister. See: Herbert Anton Kellner, "Did Werckmeister already know the tuning of J.S. Bach for the '48'?" *English Harpsichord Magazine*, Vol. 4, No. 1, 1985, 7-11, and idem: A propos d'une réimpression de la "Musicalische Temperatur" (1691) de Werckmeister, *Revue de Musicologie* Vol. 71, 1985, 184-187.
4. Kellner, H.A., Neue Perspektiven der Bach-Forschung. *Österreichische Musik Zeitschrift* Jg. 40/2-3, February-March 1985, 73-8.
5. Kellner, H.A., *The Tuning of my Harpsichord*. Schriftenreihe Heft 18. Verlag Das Musikinstrument, E. Bochinsky, Frankfurt/Main 1980.
6. Johann Nepomuk David, *Die dreistimmigen Inventionen von J. S. Bach*, Göttingen 1959, p. 6: "Die fortwährende Anwesenheit des Themas (Gottes Gegenwart) wird niemals durch menschliches Tun (Zwischenspiele) unterbrochen - sondern jedes C-Dur Geschehen Bachs schreitet vorüber wie ein Priesterzug als Repräsentant der theokratischen Ordnung"; the persisting presence of the theme (presence of God) is never suspended by human acting (interludes)—but rather, any passage of Bach set in in C-major is like a priests' procession, representing the theocratic order.
7. Rolf Dammann, *Der Musikbegriff im Deutschen Barock*. Laaber 1995.
8. Carl Dahlhaus, *Der Dreiklang als Symbol*, Musik und Kirche 25, 1955, S. 251.
9. For a detailed scrutiny of the C-major fugue's theme, see Kellner, H. A., *Musique et Tempérament par Pierre-Yves Asselin*. Compte rendu. *Revue de Musicologie* Vol. 72/2, 1986, 294-296.
10. Kellner, H.A., How Bach quantified his well-tempered tuning within the Four Duets. *English*

Harpsichord Magazine, Vol. 4, No. 2, 1986(87), p. 21-27. Idem: Barocke Akustik und Numerologie in den Vier Duetten: Bachs "Musicalische Temperatur." In "Bericht über den Internationalen Musikwissenschaftlichen Kongress Stuttgart 1985," ed. Dietrich Berke und Dorothea Hanemann, Kassel 1987, 439-449.

11. Kellner, H.A., "Was Bach a Mathematician?" *English Harpsichord Magazine and Early Keyboard Instrument Review*. Ed. Edgar Hunt. Vol. 2, No. 2, April 1978, page 32-36.

12. The three musical examples are reprinted with the kind permission of the G. Henle Verlag, from J.S. Bach, *Die Kunst der Fuge*, ed. Davitt Moroney, Muenchen, G. Henle 1989.

13. Kellner, H.A.: "Le tempérament inégal de Werckmeister/Bach et l'alphabet numérique de Henk Dieben." *Revue de Musicologie* Vol. 80/2, 1994, 283-298.

14. Kellner, H.A., "Eine Rekonstruktion der wohltemperierten Stimmung von Johann Sebastian Bach." *Das Musikinstrument* 26/1, January 1977, 34-35. In English: Kellner, H.A., "A Mathematical Approach Reconstituting J.S. Bach's Keyboard-Temperament." *BACH, The Quarterly Journal of the Riemenschneider Bach Institute*, Berea, Ohio. Ed. Elinore Barber. Vol. 10/4, October 1979, pp. 2-8 and 22.

15. Kellner, H.A., "J. S. Bach's Well-tempered Unequal System for Organs." *The Tracker*, Journal of the Organ Historical Society Vol. 40/3, 1996, 21-27.

16. Kellner, H.A., Über die Cembalostimmung für *Das Wohltemperirte Clavier*. Michaelsteiner Konferenzberichte 52. Stimmungen im 17. und 18. Jahrhundert, Vielfalt oder Konfusion? Ed. G. Fleischhauer, Monika Lustig, W. Ruf, F. Zschoch, Michaelstein 1997, 35-44.

17. Kellner, H.A., Stimmungssysteme des 17. und 18. Jahrhunderts. In "Alte Musik und Musikpädagogik." Symposium, Hochschule für Musik und Darstellende Kunst, Wien. Ed. Hartmut Kroner. Reihe Wiener Schriften zur Stilkunde und Aufführungspraxis, Vol. 1; Böhlau. Wien, Köln, Weimar 1997, 235-265.

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The organ has occupied a prominent place in the musical culture of Canada since the days of the first European settlement, chiefly because of its close connection with church music and the ambitions of many congregations. The first organs, brought from France, were installed in Québec City around 1660. An anecdotal report mentions the acquisition by a Halifax church of a Spanish instrument that had been seized on board a ship in 1765.¹ Following a period in which organs continued to be imported from England and France, organbuilding began as early as 1723 and flourished mainly in Québec and Ontario from the mid-19th century onward.² By the second half of the 19th century, organ building had become a relatively important industry in Eastern Canada, where companies had acquired sufficient expertise to compete in the international market, including the United States.³

The development of organbuilding in Canada proceeded through several phases, beginning with early builders.⁴ The first known organbuilder was Richard Coates, who arrived in Canada from England in 1817; he supplied mainly barrel organs to several small churches in Ontario. Joseph Casavant, the first Canadian-born builder, installed his first instrument in the Montréal region in 1840; he transmitted his skills to his sons, who later established the company that achieved world-wide recognition. The arrival from the United States of Samuel Russell Warren in 1836 marked the introduction of professional-calibre organbuilding into the country. His family firm had produced about 350 pipe organs by 1869; it was sold in 1896 to D. W. Karn (see below). Other prominent organ builders included Napoléon Déry (active 1874–1889), Eusèbe Brodeur (a successor to Joseph Casavant in 1866), and Louis Mitchell (active 1861–1893) in Québec, and Edward Lye (active 1864–1919) in Ontario.

The years 1880–1950 were marked by unprecedented growth in organbuilding, beginning with the establishment of Casavant Frères in 1879 in Saint-Hyacinthe, Québec. The Canadian Pipe Organ Company/Compagnie d'orgues canadiennes was established in 1910 by some former Casavant staff, also in Saint-Hyacinthe (when the firm closed in 1931 its equipment was acquired by Casavant). Prominent Ontario builders included the firms of Richard S. Williams (founded 1854 in Toronto), Denis W. Karn (commenced 1897 in Woodstock), C. Franklin Legge (founded 1915 in Toronto, joined by William F. Legge 1919, who later established his own company in Woodstock around 1948), and the Woodstock Pipe Organ Builders (an organization of skilled craftsmen in that Ontario town, 1922–1948). Several smaller, independent builders were active for a time in Ontario, the Maritime provinces, and Manitoba (late 1880s). British Columbia, on the other hand, seems to have had no indigenous organbuilders, for instruments were imported from the United States or from England on ships that sailed around Cape Horn; one of the earliest arrived in Victoria from England by this route in 1861.

In the early 1950s some organbuilders, encouraged by younger organists who had played European instru-

ments, as well as the increasing availability of sound recordings of these organs, turned to classical principles of organbuilding to counter what they perceived as the colorless sound palettes of Canadian organs of the 1930s. The return to earlier tonal aesthetics, inspired by the so-called 17th-century "Baroque organ," found expression in the construction of bright-toned, tracker-action instruments. The "new orthodoxy" was enthusiastically assimilated by Casavant Frères and by a number of independent builders in the same region, some of whom had received their training in Europe. Karl Wilhelm, Hellmuth Wolff, André Guilbault and Guy Thérien, Fernand Létourneau, Gabriel Kney, and Gerhard Brunzema were prominent in this movement, and many of them are still in business. Their accomplishments, along with the activities of other known organbuilders of the 1990s, will be described in chronological order, according to their founding dates, in the remainder of this article.⁵

Casavant Frères, Saint-Hyacinthe, Québec (1879)

Casavant is the oldest continuing name in organbuilding in North America. Joseph Casavant (1807–1874), the father of the founders of the company, began his organbuilding career while still a Latin student at a Québec religious college, where he completed an unfinished organ from France with the help of a classic treatise on organbuilding. By the time he retired in 1866, after 26 years in business in Saint-Hyacinthe, Québec, he had installed organs in 17 churches in Québec and Ontario, but none of them survive. His sons, Joseph-Claver Casavant (1855–1933) and Samuel-Marie Casavant (1850–1929), worked for Eusèbe Brodeur, their father's successor, for a few years. They opened their own factory in Saint-Hyacinthe, Québec, in 1879, following an extended tour of western Europe inspecting organs and visiting workshops; Claver had apprenticed briefly with a Versailles builder before the tour. In the early years the Casavant brothers were conservative in their tonal design, emulating the ensemble sound of the kind they had heard in old-world instruments that they had examined during their European tour. But from the outset the brothers were innovators, beginning with improvements in the electric operation of their organs in the 1890s. As their reputation spread beyond the cities and towns of their province, production increased steadily.

The company experienced difficult times in the 1930s due to economic conditions, much standardization, and repetitive tonal design. Production was curtailed during the years of World War II due to a shortage of materials, and the company manufactured many unit organs during this period. Later, new initiatives were undertaken by several imaginative artistic directors who served with the firm between 1958 and 1965: Lawrence Phelps from Aeolian-Skinner

in the U.S.A.; and European-trained Gerhard Brunzema, Karl Wilhelm, and Hellmuth Wolff.

Most present-day Casavant organs exhibit a conventional design that retains both symphonic and modern elements in subtle synthesis. Casavant organs are recognized for their special tonal qualities and the way the individual stops are blended together into a chorus at all dynamic levels. Time-tested actions include tracker, electrically operated slider windchests, and electro-pneumatic (since 1892; tubular-pneumatic was last used in the mid-1940s). The company workshop has eight departments: metalworking, woodworking, mechanism, consoles, painting, racking, voicing, and assembly. Virtually all components are made in the workshop, including all flue and reed pipes (to 32-foot-length), reed shallots, windchests, consoles, keyboards and pedalboards, and casework, although specialized wood carving and gilding are done by outside artisans. A few electrical components, such as blowers, power-supply units, electromagnets, solid-state combination and coupling systems, and hardware, are purchased from world-wide suppliers. All visual designs are coordinated with their intended surroundings; there are no stock designs. Organs are completely assembled for rigorous testing and playing in preparation for on-time delivery.

The company resumed the construction of tracker-action instruments in 1961 after a lapse of about 55 years, producing 216 such organs since that date. By the end of 1998 the total output amounted to 3,775 organs of all sizes, and many of these have received enthusiastic testimonials from renowned recitalists over the years. Although sales were limited mainly to North America until World War II, Casavant organs now have been installed in churches, concert halls, and teaching institutions on five continents. The firm's largest instrument is a five-manual, 129-stop organ with two consoles installed in Broadway Baptist Church, Fort Worth, Texas, in 1996. The great majority of the very large instruments have been installed in locations in the United States; the exception is the four-manual, 75-stop organ in Jack Singer Concert Hall, Calgary Centre for the Performing Arts, in 1987. The company also engages in renovation projects and additions to existing organs.

The key personnel include Pierre Dionne, President and Chief Operating Officer (from 1978), formerly Dean of Administration at the Business School of the University of Montréal; Stanley Scheer, Vice-President (1984), formerly Professor of Music and Head of the Department of Fine Arts at Pfeiffer University, Misenheimer, North Carolina, holds a Master of Music degree in organ performance from Westminster Choir College, Princeton, New Jersey; Jean-Louis Coignet, Tonal Director (1981), a professionally trained physiologist with a doctorate from the Sorbonne, contributor to music journals, the most knowledgeable authority on the work of Cavallé-Coll today, was formerly organ expert for the City of Paris; Jacquelin Rochette, Associate Tonal Director (1984), formerly Music Director of Chalmers-Wesley United Church, Québec City, holds a Master's degree in organ performance from Laval University, performs regularly on CBC radio, and has recorded works by several French composers for organ; Denis Blain, Technical Director (1986), with many years of practical experience in virtually all aspects of organbuilding, is in charge of research and development; Pierre Drouin, Chief Engineer, holds a Bachelor of Architecture degree from Laval University, introduced computer-assisted drafting, and supervises the

design and layout of each organ. In 1998 the company had 85 full-time employees, many with more than 30 years of service with the company. All levels of management and production personnel function as a team.

Keates-Geissler Pipe Organs, Guelph, Ontario (1945)

The company was established in 1945 in London, Ontario, by Bert Keates (he came from England in his infancy) and relocated to Lucan, Ontario, in 1950. When it was incorporated in 1951 the assets of the Woodstock Pipe Organ Builders (formerly Karn-Warren) were purchased. The company moved to Acton, Ontario, in 1961, a more central location in the province. In 1969 the growing firm took over the business of the J. C. Hallman Company, a manufacturer of electronic instruments and pipe organs, when it discontinued making pipe organs (but not parts for them). For several years some organs were manufactured under the name of Keates-Hallman Pipe Organs.⁶ The company moved to Guelph, Ontario, in 1994.

Dieter Geissler was born in Ditteldorf, Saxony, Germany, where he began his trade as a cabinetmaker. At the age of 14 he commenced his apprenticeship with Schuster & Sohn, Zittau, where he remained from 1946 to 1950. In 1951 he moved to Lübeck, West Germany, where he worked as a voicer with E. Kemper & Sohn for five years. In 1956 he moved to Canada to join Keates's staff. When Keates retired at the end of 1971 Dieter Geissler became president of the firm, which he purchased in 1972, and adopted the present company name in 1982. His son, Jens Geissler, joined the company in 1978.

Keates-Geissler organs are offered in all types of action and are custom built to any required size. Altogether, 147 new organs⁷ have been installed at locations in Canada, the United States (about 15), and Barbados, West Indies. The output includes a number of four- and five-manual instruments; the largest is a five-manual, 231-stop organ, installed in the First Baptist Church, Jackson, Mississippi, in 1992 (a compilation of its original 1939 E. M. Skinner instrument, a 1929 five-manual Casavant organ removed by Keates-Geissler in 1986 from the Royal York Hotel, Toronto, and some additional structures by the company). The firm has undertaken a substantial number of renovation, rebuilding, and reinstallation projects over the years, about 1,500 altogether, about 75 of these in the United States.

All wooden pipes are made in the factory, but metal pipes are made by Giesecke or Laukhuff in Germany to the company's scaling specifications; preliminary voicing is done in the factory before final voicing on-site. The windchests of electro-pneumatic instruments feature Pitman-chest action that includes some unique features to overcome the effects of extremes in temperature and humidity; the company is the only such manufacturer in Ontario and one of a few in Canada. Expandable electronic switching systems are designed and made in the factory from readily available components to facilitate replacement. Solid-state switching and multiple-memory combination actions are also manufactured. Console shells are handcrafted from solid wood in the factory; tracker touch is an available option. Keyboards are custom made to the company's specifications by Laukhuff, Germany, and blowers are acquired mainly from the same company. The company had four full-time employees in 1998; other part-time workers are hired as needed.

James B. Hartman is Associate Professor, Continuing Education Division, The University of Manitoba, Winnipeg, Canada, where he is Senior Academic Editor for publications of the Distance Education Program. His book, *The Organ in Manitoba: A History of the Instruments, the Builders, and the Players*, was published by The University of Manitoba Press in 1997 with the help of a grant from the Canadian Federation for the Humanities, using funds provided by the Social Sciences and Humanities Research Council of Canada, and with the financial support of the Manitoba Arts Council. He is a frequent contributor to THE DIAPASON.

Guilbault-Thérien, Saint-Hyacinthe, Québec (1946)

This company originated with the Providence Organ Company, established in Saint-Hyacinthe in 1946. The partners, André Guilbault, whose father Maurice Guilbault had worked for Casavant, and Guy Thérien, a voicer from Casavant, joined forces in 1968 when the elder Guilbault retired. The present company name was adopted in 1979. When André Guilbault retired in 1992, Alain Guilbault (no relation) acquired an interest in the company.

At the outset the company manufactured electro-pneumatic instruments, but built its first mechanical-action instrument (Opus #1 in a new series), a two-manual, 7-stop organ, in 1970, immediately followed by several small one- and two-manual instruments. From 1974 onward the typical instruments were medium-size, two-manual organs. Larger instruments of three or four manuals began to appear with greater frequency after 1983, the largest being a four-manual, 45-stop organ installed in Grace Church, White Plains, New York, in 1989, the only installation in the United States to that time. While the tonal layout of the organs is mainly inspired by European sources, mainly French, the swell divisions of the larger instruments are sufficiently versatile to handle symphonic literature.

The output of new organs was about 55 to 1998, mainly in Québec and Ontario. The company's work has also involved the restoration and reconstruction of a similar number of Québec organs, mainly by Casavant, but including some of historical significance that are over a hundred years old by such early builders as Napoléon Déry and Louis Mitchell.

Several compact discs featuring performances by Québec organists on instruments manufactured by the company, or on reconstructed historical Casavant instruments, have been released in the past decade.⁸

Principal Pipe Organ Company, Woodstock, Ontario (1961)

The company was established by Chris Houthuizen in Woodstock, Ontario, a town with a continuing tradition of organbuilding. The founder served his apprenticeship and received further training in The Netherlands before coming to Canada. Small to medium-sized instruments, employing electro-pneumatic action, are the company's specialty, with a contemporary emphasis on the guiding principles of Dutch organbuilding. A total of 119 installations have been completed over the years; the largest was a four-manual, 58-rank instrument. Wooden pipes are made in the shop, but most metal pipes come from suppliers in the United States; their scaling is dictated by the acoustics and intended use of the organ. Chests, reservoirs, ducting, consoles, and casework are manufactured on the premises. Much of the company's work involves rebuilding and maintaining organs, as well as the installation and servicing of church bells, including cast and electronic carillons on behalf of the Verdin Company, Cincinnati, Ohio. The company had three employees in 1998.

Gabriel Kney, London, Ontario (1962-1996)

Gabriel Kney was born in Speyer, Germany; his father was a master cabinetmaker and amateur bassoonist, and his mother was a singer. He served his apprenticeship in organbuilding with Paul Sattel in Speyer (1945-1951), where he assisted in the restoration of historic, sometimes war-damaged, instruments, along with new organ construction. Since the era was a time of transition from the "Romantic" style of organbuilding to the concepts of *Orgelbewegung*, this trend provided him with the opportunity to learn about and participate in the building of organs of both concepts. Concurrently he was a student of organ literature, liturgical music, harmony, and improvisation at The Institute of Church Music in the same city.

He emigrated to Canada in 1951 and joined the Keates Organ Company in Lucan, Ontario, as an organbuilder and voicer. In 1955 he was co-founder, with John Bright, of the Kney and Bright Organ Company in London, Ontario, with the intention of specializing in tracker instruments. The timing was premature, for only a few musicians and teaching institutions found such instruments of interest; with the exception of two teaching organs of tracker design supplied to a college in the United States, most of the early organs were requested to have electric key action. In 1962 Gabriel Kney established his own company in London, Ontario, where, with enlarged facilities and a staff of six to eight, he specialized in mechanical-action instruments. Organs from the period between 1962 and 1966 were designed in the historic manner of *Werkprinzip*, with organ pipes enclosed in a free-standing casework and separated into tonal sections. The tonal design of smaller instruments followed 18th-century North European practices, with some tuned in unequal temperaments of the period.

Altogether, his shops produced 128 organs since 1955; the largest in Canada being the four-manual, 71-stop, tracker-action instrument with two consoles in Roy Thomson Hall, Toronto. Since the early 1970s almost three-quarters of the installations were in locations in the United States, several of these in large universities. Occasionally maintenance and historic instrument restoration projects were undertaken.

Wooden pipes were made in the shop, with the exception of very large pipes made to specifications by suppli-

ers in the United States, England, or Germany. Metal pipes also were made to order by independent pipemakers in Germany or Holland. Some console components, such as keyboards, were obtained from suppliers in the United States, England, or Germany. Electric switching devices came from the United States in earlier years, later from England. Blowers were imported from Laukhuff in Germany, Meidinger in Switzerland, or White in the United States. All casework and chest construction was done in the shop.

In 1996 Gabriel Kney retired from active organbuilding and closed his company. Since then he has acted as a consultant to churches seeking advice on organ purchase, restoration, and tonal redesign, and sometimes to other organbuilders.

Karl Wilhelm, Mont Saint-Hilaire, Québec (1966)

Karl Wilhelm was born in Lichtenthal, Rumania, and grew up in Weikersheim, Germany. At the age of 16 he entered apprenticeship with A. Laukhuff, Weikersheim (1952-1956), followed by working experience with W. E. Renkewitz, Nehren/Tübingen (1956-1957), and Metzler & Söhne, Dietikon, Switzerland (1957-1960). After moving to Canada, in 1960 he joined Casavant Frères, where he established the department and trained several employees for the production of modern mechanical organs; while there he was responsible for the design and manufacture of 26 organs. In 1966 he established his own firm, first in Saint-Hyacinthe, then moved to new facilities in Mont Saint-Hilaire, near Montréal,

Québec, in 1974. For a while he was assisted by Hellmuth Wolff, now an independent builder (see below).

Karl Wilhelm specializes in building mechanical organs of all sizes, 147 to date, of which 69 are located in the United States and two in Seoul, Korea. Of the total output, 43 are one-manual instruments, 93 are two-manual instruments of medium size, and 11 are three-manual instruments—the largest is a 50-stop instrument in St. Andrew's Presbyterian Church, Toronto, installed in 1983. Two have detached consoles, and four have combination actions with electric stop-action; all instruments have mechanical key action. The design and layout of instruments adhere to the principles of the classical tradition of German and French organbuilding. Three-manual instruments feature a large swell division, suitable for the performance of Anglican Church music and the Romantic repertoire.

All wooden pipes are made on the premises, along with almost one-half of the metal pipes that are handmade of a tin-lead alloy; other metal pipes are imported from Germany. Scaling and voicing are done in the classical open-toe manner for natural speech and mellow blend. Windchests and bellows, consoles and action, and cases are manufactured in a 9,000 sq. ft. workshop. Organs may have cases of contemporary design, or perhaps are more ornate with moldings and hand-carved pipe shades that are compatible with the architecture of the location. Blowers are acquired from Laukhuff, Germany; miscellaneous parts come from other suppliers. The firm does not engage in rebuilding or renovation but services

TWO MAJOR PHILADELPHIA EVENTS

Friends of the
Wanamaker Organ
Grand Court
Organ Day
at Lord & Taylor
1316 and Market Streets
Philadelphia, Pennsylvania

Informal Concerts held throughout the day at
10:30 am; 12:30 pm; 2:30 pm, and 5:00 pm.
including Mass Choir and Brass Ensemble

Featuring:
Peter Richard Conte
Grand Court Organist
Ken Cowan
Dennis Elwell
Rudy Lucente
Donald Mackenzie
Lorenz Maycher
Michael Stairs
and other
Special Guests

from
Scotland,
Donald Mackenzie
and other
Special Guests
and Surprises

Saturday, June 12, 1999

A Sonic Spectacular at Girard College Chapel

(E.M. Skinner Masterpiece - Opus 872, 1931, IV/106)

for the benefit of
Curtis Organ Restoration Society
(LUPENN - Austin Opus 1416 - IV/161)

8:00 P.M. - Admission: \$10.
Admission payable at the Chapel entrance door.

Girard College is located just north of Center City at Girard and Corinthian Avenues
Free, secure, on-campus parking available.



and tunes its own instruments throughout North America. In 1998 the firm had five employees, all trained by Karl Wilhelm.

Wolff & Associés, Laval, Québec (1968)

Hellmuth Wolff was born in Zurich, Switzerland. While a teenager he apprenticed with Metzler & Söhne, Dietikon, Switzerland (1953–1957); in his spare time he built his first organ. He received additional training with G. A. C. de Graff, Amsterdam (1958–1960) and with Rieger Orgelbau, Schwarzach, Austria (1960–1962). In the United States (1962–1963) he worked with Otto Hofmann, in Austin, Texas, and Charles Fisk, in Gloucester, Massachusetts. After moving to Canada he worked with Casavant Frères (1963–1965) in its newly established tracker-action department, and then with Karl Wilhelm (1966–1968), with whom he had worked at Casavant. In the interval 1965–1966 he returned briefly to Europe to work as a designer and voicer with Manufacture d'orgues Genève, in Geneva. Besides playing the piano and singing in choirs wherever he went, he completed his musical training by taking organ lessons with Win Dalm in Amsterdam and later with Bernard Lagacé in Montréal.

In 1968 he opened his own business in Laval, Québec, with one employee; his present associate, James Louder, started his apprenticeship with Hellmuth Wolff in 1974, after training in large guitar and English. The first large project undertaken in that year was the construction of a three-manual, 26-stop instrument at the Church of St. John the Evangelist, New York City; this was one of the city's first modern tracker-action organs and it incorporated features not yet seen in North America. In 1977 the company moved to a new shop; the firm became incorporated in 1981, and James Louder became a partner in 1988.

Hellmuth Wolff has been part of the Organ Reform in North America since the movement came to this continent in the early 1960s. He specializes in mechanical-action instruments, large and small, whose design is inspired by French or German classical traditions, although other styles are represented that are designed to accommodate a wide range of organ literature. A total of 42 organs have been manufactured; about one-half of these were installed in locations in the United States. While a few small residence or practice instruments have been built, the majority are two-manual organs, in addition to eight three-manual organs, and one four-manual, 50-stop/70-rank instrument installed in Christ Church Cathedral, Indianapolis, Indiana, in 1989.⁹ Other related activities include rebuilding, restoration, and maintenance work, chiefly in the Montréal area.

Wooden pipes are made on the premises, while metal pipes are acquired from several pipemakers in Canada, U.S.A., and Europe; some reeds are made there, also. Windchests, consoles, and cases are also manufactured on site. Blowers are acquired from Meidinger and Laukhuff in Germany. Several installations feature both mechanical stop-action and capture systems; the first was built in 1977 for the Eighth Church of Christ, Scientist, in New York City; it was probably the first such system in North America. Both sequencers and traditional multilevel capture systems are used. There were eight employees in 1998.

Hellmuth Wolff, along with his associate, James Louder, have contributed to symposiums and written publications on organs and organbuilding.¹⁰ Fourteen compact discs, featuring performances by Canadian and American artists on Wolff instruments, have been released, and three others are in preparation.¹¹

Brunzema Organs, Fergus, Ontario (1979–1992)

Gerhard Brunzema was born in

Emden, Germany, and grew up in Menden on the Ruhr river, a northern part of the country where there was an abundance of historic organs. After World War II he apprenticed with Paul Ott in Göttingen and worked with him as a journeyman organbuilder (1948–1952). He received extensive technical training, including acoustics, at the Brunswick State Institute for Physics and Technology (1953–1954), and received a Master's degree in organbuilding in 1955. In 1953 he joined the prominent European organbuilder Jürgen Ahrend in the construction and restoration of organs, some in Holland and Germany of great historical significance; this association continued for 18 years. After emigrating to Canada he joined Casavant Frères in 1972 and served as artistic director until 1979; during that time he was responsible for the design of several notable organs in Canada, the United States, Japan, and Australia, along with the restoration of a number of historic Casavant instruments in Ontario and Québec. His experience at Casavant gave him the opportunity to work with very large organs, an experience that was lacking in Germany.

In 1979 he established his own business in Fergus, Ontario. Throughout his career he specialized mainly in small, one-manual, four-stop, continuo organs (25 in all); most of his nine two-manual instruments—the largest was 25 stops—were made between 1985 and 1987. In 1990 he was joined by his son, Friedrich, who had completed his apprenticeship in Europe. Until the time of his death in 1992, Gerhard Brunzema's total output amounted to 41 instruments; of these, 20 were installed in Canadian locations (mainly in eastern provinces), 17 in the United States, one in the Philippines, one in South Korea, and two in European countries. The tonal design of his instruments was strongly influenced by Schnitger organs that he had studied and restored while in Europe. He believed that basic organ design cannot be learned through restoration work, because such instruments were conceived by others; nevertheless, in restorations the intentions of the original builders should be respected. As for new instruments, his philosophy was that "An organbuilder should choose a style and stay with it, so that he not only continues to develop his own skills, but also continues to help improve the skills of the people working for him. . . . Become a master of one thing, get over the initial difficulties very quickly, and then polish your knowledge, the details of which will finally add up to a very good result."¹²

Koppejan Pipe Organs, Chilliwack, British Columbia (1979)

Adrian Koppejan was born in Veenendaal, Holland, and apprenticed with his father, who was an organbuilder there. He worked with Friedrich Weigle in Echterdingen by Stuttgart, Germany (1963–1966), with Pels & Van Leeuwen in Alkmaar, Holland (1968–1972) as shop foreman of the mechanical organ department, and with his father's company, Koppejan Pipe Organs, in Ederveen, Holland (1968–1972). He moved to Canada in 1974 and established his own company five years later.

Adrian Koppejan strives for a clear, warm, but not loud sound in his instruments, a preference inspired by classical organs of North Germany. This sound palette is reflected in the instruments in which he specializes: small and medium-size tracker instruments; he has built five electromechanical organs, as well. His output to date consists of 19 organs; these have been installed in churches and private residences in British Columbia, Alberta, and Washington state. His largest organ is a three-manual, 31-stop, electromechanical instrument, with a MIDI system, installed in the Good Shepherd Church, White Rock, B.C., in 1995. An instrument of similar size was constructed in 1998. Rebuilding, restoration, mainte-

nance, and tuning are also part of regular activities.

Wooden pipes are mostly acquired from Laukhuff, Germany; metal pipes come from Stinkens in Holland and Laukhuff in Germany. Keyboards are made in Germany by Laukhuff or Heuss. Winding mechanisms, consoles, solid oak cabinets, and casework are manufactured in the shop. Blowers are supplied by Laukhuff, and electrical control systems come from Parterson in the U.S.A. There were two part-time employees in 1998 as Adrian Koppejan reduced the scope of his operations in anticipation of retirement.

Orgues Létourneau, Saint-Hyacinthe, Québec (1979)

Fernand Létourneau was born in Saint-Hyacinthe, Québec, where he worked for while as a carpenter before entering employment with Casavant Frères in 1965; there he apprenticed with his uncle, Jean-Paul Létourneau, who was head reed voicer. He remained with the company for 14 years, where he was head voicer from 1975 to 1978, when he decided to set up his own independent company. First, with the help of a Canada Council grant, he embarked on an organ tour of Europe to study the voicing of old masters. Upon his return to Canada in 1978 he began building organs in Sainte-Rosalie, Québec, and became incorporated in 1979. His first organ, a two-manual, 6-stop instrument, was started in the basement of the family house and then displayed in the shop of a cabinetmaker; it was later acquired by the Conservatoire de Musique du Québec, Hull, where dozens of students have learned to play the organ on this small instrument. In 1984 he moved back to Saint-Hyacinthe, where three other organbuilders were already established. The factory's first building was formerly a municipal water-filter plant; the partially underground space provided a room 35 feet in height, ideal for erecting organs. A second industrial building was acquired recently to supplement the original premises.

A total of 55 organs of various sizes have been built to 1998; 13 others are in progress. The great majority have mechanical action, utilizing classical principles used in European instruments, and with the flexibility provided by ranks inspired by Dom Bédos, Schnitger, and Cavallé-Coll. The largest will be a four-manual, 101-stop, mechanical-action instrument intended for the Francis Winspear Centre, Edmonton, Alberta. International distribution has been common from the outset, beginning with three early instruments that were installed in Australian locations in the early 1980s (the builder had become known on account of his activities as a voicer of Casavant instruments in that country). Others have been placed in New Zealand, Austria, England (Pembroke College, Oxford, 1995; an instrument is under construction for the Tower of London for completion in late 1999), the United States (over one-third of the total production), and Canada (chiefly eastern provinces, a few in the west). The company now has permanent representatives in the United States, England, and New Zealand. Fernand Létourneau prefers to build instruments of eclectic tonal design that are suitable for the performance of a wide range of organ literature. Historic restorations have also been undertaken.

All organ components, with the exception of electronics, are made in the factory, including wooden and metal pipes to 32-foot length, keyboards, consoles, and casework. Blowers are acquired from Laukhuff, Germany. Middle-size organs are equipped with electronic sequencers, card readers, and similar devices. The company is constantly engaged in rebuilding and restoring instruments of different vintages to original condition, about 50 to date, several of which have been designated as historical or heritage instruments. In 1998 there were 45 full-time staff in the Létourneau "family," of which a number are related to one

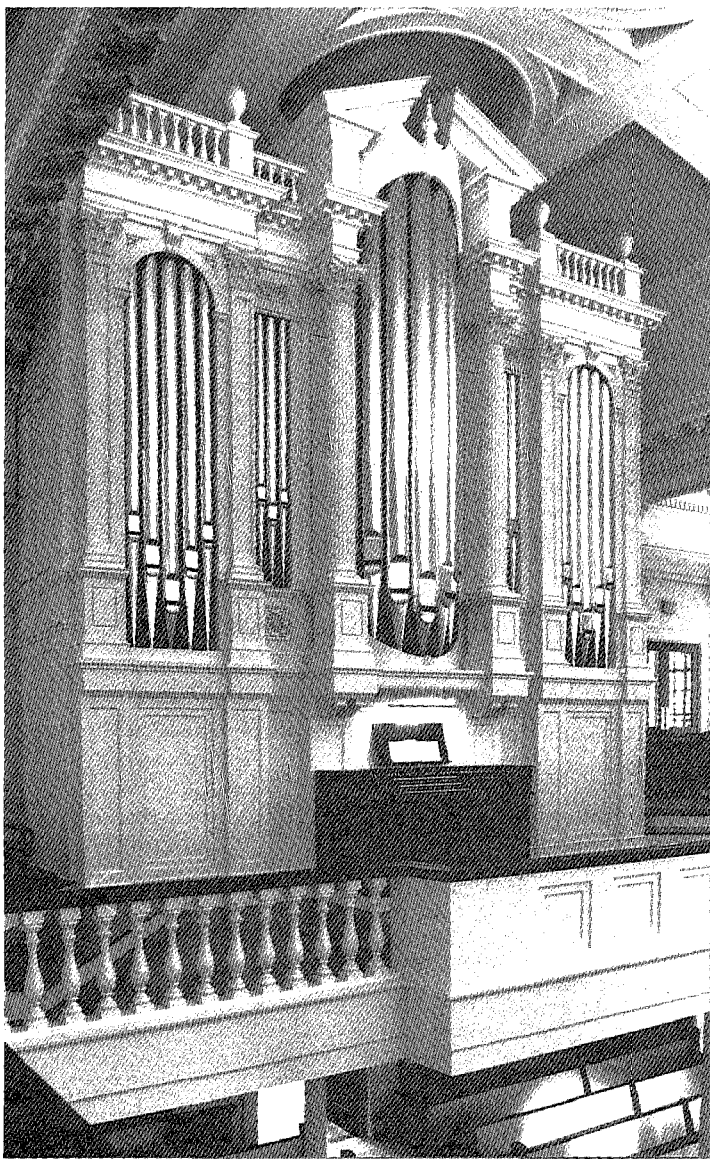
another as father-son/daughter, uncle, brother, cousin, and husband-wife. ■

Notes

1. Antoine Bouchard, "The Organ in Canada: the first 300 years," *MusiCanada*, April 1978, 9.
 2. Besides being the cause of large debts, pipe organs also generated discord in some churches. In the early 18th century, for example, the Presbyterians allowed neither organs nor hymns; opposition to the introduction of "carnal instruments" into the church persisted until the prohibition was relaxed following a decision by the General Assembly in 1872. (Stanley L. Osborne, "Protestant Church Music," in *Encyclopedia of Music in Canada*, 2d ed.)
 3. Stephen C. Willis, *Pipes and Pedals: Chronicles of Canadian Organs and Organists*. Exhibition brochure. (Ottawa: National Library of Canada; Minister of Supply and Services Canada, 1983), 1.
 4. The following selective summary follows the outline in Antoine Bouchard, "Organ building," *Encyclopedia of Music in Canada*, 2d ed.
 5. Information is derived from entries on various organbuilders in the *Encyclopedia of Music in Canada*; from James B. Hartman, *The Organ in Manitoba: A History of the Instruments, the Builders, and the Players* (Winnipeg: The University of Manitoba Press, 1997); and directly from the organbuilders. The list of organbuilders is believed to be complete. However, in the course of gathering information for this article, some small firms, the nature and extent of whose activities is unknown, failed to respond to requests for reports.
 6. It seems that unions were starting to take over Hallman's organ division at that time, so an agreement was reached between Hallman and Keates that any organs sold by the Hallman Company would be manufactured and installed by Keates-Hallman.
 7. What makes a "new" organ may be defined differently by various builders. For example, some would describe an instrument that incorporates one or more ranks of pipes from an older instrument but consists of fabricated basic structures as "new," following a practice that was followed in Europe. The Keates-Geissler opus list includes a number of such instruments, according to Dieter Geissler.
 8. A descriptive brochure of the recordings is available from Guilbault-Thérien, Inc., C.P. 610, Saint-Hyacinthe, Québec, J2S 7C2; Tel: 514-796-3231; Fax: 450-796-3939.
 9. Concerning this instrument, the organ consultant stated: "Christ Church Cathedral now has two of the most outstanding organs in the United States. The Hellmuth Wolff organ in the chancel is built in the English/French style and provides an ideal medium for the accompaniment of choral works performed in the chancel, and is also an excellent instrument for the interpretation of many facets of the organ repertoire." Arthur Carkeek, *The American Organist*, January 1993, 43. (The other organ, installed in a gallery, is by Taylor & Boody, 3/38.)
 10. Hellmuth Wolff and James Louder, "Future Trends/Zukünftige Tendenzen," in *The Tracker Organ Revival in America/Die Orgelbewegung in Amerika* (Berlin: Pape Verlag, c. 1978); Hellmuth Wolff, "The Organ in Redpath Hall," in *L'Orgue à notre époque*, Symposium at McGill University, 26-28 May 1981, Proceedings edited by Donald Mackey (Montréal: McGill University, 1982); Hellmuth Wolff, "The Organ of Knox College, Toronto," in *The Historical Organ in America*, edited by Lynn Edwards (Easthampton, MA: The Westfield Center for Early Keyboard Studies, 1992).
 11. These are available directly from the organbuilder at cost price, including shipping and handling; a discography can be obtained from Wolff & Associés, 1260 rue Tellier, Laval, Québec, H7C 2H2; Tel: 450-661-2073; Fax: 450-661-6967.
 12. Craig Cramer, "An Interview with Gerhard Brunzema," *The American Organist*, July 1989, 47. For posthumous appreciations of Brunzema's work, see "In memoriam Gerhard Brunzema," *The Diapason*, August 1992, 12. "[His] organs were grounded in historic precedent but gave witness to the time in which they were built. He did not join the lockstep, retrograde procession into visual/architectural historicism" (Carroll Hanson); "His interest in remaining true to the Dutch historical building practices was evident. . . ." (Joan Ringervole); "In Fergus, Ontario] he developed a well-defined style that effectively preserved and enlivened the classical elements of organbuilding within the context of 20th-century music making" (Thomas Donahue); "As a designer, Mr. Brunzema was a great artist. Balance, blend, sensitivity, color, and versatility characterize his instruments" (Davis Folkerts).
- A more recent assessment is given in Thomas Donahue, (ed.), *Gerhard Brunzema: His Work and His Influence* (Lanham, MD: Scarecrow Press, 1998): "Gerhard Brunzema abstracted the essential musical elements from a well-defined class of historical instruments and reapplied these elements artistically and consistently in new instruments that were not associated with a specific historical style. . . . His designs pay homage to the organs of northern Germany, not only because those organs are part of his culture and have intrinsic worth, but also because those designs are straightforward, reliable, and musical. The important point is that regardless of outwardly 'historical' features such as mechanical key action, flat/parallel pedal keyboards, and German stop names, his organs are far from being copies. Eighteenth-century organists would find Brunzema's work familiar but his instruments are products of the late twentieth century, a fact he firmly acknowledged in his organ cases. It is my opinion that his designs will be more influential on future building practice (compared with non-classical designs) because they show the timelessness of the principles involved; and thus reveal more of the true nature of the organ" (Donahue, 91).
- A companion CD, *Brunzema in Ontario*, was released in 1998 by Calcante Recordings; Thomas Donahue plays German chorale preludes on one of Brunzema's instruments in Ontario.

To be continued

New Organs



Cover

The new organ at St. James's Episcopal Church, Richmond, Virginia, was designed and built by **C. B. Fisk, Inc.**, of Gloucester, Massachusetts. Opus 112 of the Fisk firm, the three-manual instrument of 62 ranks is housed in a linen white case. The specification reflects the many roles a modern American church organ must play: leading hymn singing, accompanying choral music, and playing hundreds of years of organ repertoire.

As the church was rebuilt following a disastrous fire of 1994, C. B. Fisk was a partner in design discussions with Fred Cox and Sarah Grier of the architectural firm of Marcellus, Wright, Cox, and Smith, and with acoustician David Klepper of Klepper Marshall King. All shared a common goal of creating a space that would enhance the ability of the organ to speak clearly. The extra height of the new barrel-vaulted ceiling and the creation of additional space in the tower allowed us to place all but the largest pipes within the sanctuary itself while leaving ample space for choir in the balcony.

The visual design of the organ was developed by Charles Nazarian in consultation with the architects and other members of the Fisk shop. An exact scale model of the rear portion of St. James's sanctuary was built and the design created within it in order that the organ retain its own identity, yet harmonize with the Greek Revival character of the church. The organ's key actions were made simple and direct to reduce the literal and figurative distance between musician and music. A servopneumatic lever, developed by C. B. Fisk and similar to a Barker lever, can be engaged to assist when divisions are coupled. The Swell and Positive divisions, both under expression, were

placed to the left and right above the amphitheater console, with their pipes arranged from back to front in the 19th-century French style. The Great division was placed above them to engage the ceiling and speak boldly down the nave. The stop action is electric solenoid with combination action by Solid State Logic. The manual divisions are winded from a single large wedge bellows to ensure a unity of breath. For music enjoying a flexible wind supply, a stop-knob may be drawn to disengage an integrated system of wind stabilizers. The facade pipes are of polished tin starting with CC of the Great 16' Prestant.

The tonal design of Opus 112 evolved in consultation with Robert Anderson and is the result of much thoughtful discussion with regard to the requirements of the Episcopal liturgy and the solo organ literature, together with careful study of the acoustical properties of the restored worship space. The eclectic stoplist is a unique, historically informed blending of stops representing many of the great eras and schools of organbuilding. If there is a strong nod in the direction of the 19th-century master builder Aristide Cavaillé-Coll, it is because in his work one finds, more than anywhere else, the diversity, integrity, and expressiveness of tone most becoming to and enriching of the Episcopal worship service. While rooted firmly in historic principles, the organ's tonal profile is fresh and innovative, a modern-day fusion of diverse elements, offering a singular and resolute musical statement.

The finish voicing of Opus 112 was accomplished by a team of five voicers working in rotation over the course of eight months, listening to each of the organ's 3,439 pipes: alone, within its

own rank, and finally in combination with various other stops. The organ is tuned in a modified version of the slightly unequal temperament first developed by Charles Fisk for House of Hope Presbyterian Church, St. Paul, Minnesota. This temperament flavors the common keys for the performance of earlier music but still allows music to be played in all keys.

The first of the inaugural recitals occurred on April 18 & 19 with organist

Olivier Latry of the Cathedral of Notre-Dame, Paris. Further inaugural recitals include a Hymn Festival with Gerre Hancock, St. Thomas Church, New York on May 2 at 5:00 pm; Donald Sutherland, Peabody Conservatory of Music, Baltimore on October 3 at 7:30 pm; and Lynne Davis, National Regional Conservatory, Caen on November 1 at 7:30 pm.

—Steven Dieck
President, C.B. Fisk, Inc.

St. James's Episcopal Church, Richmond, Virginia
C. B. Fisk, Inc., Gloucester, Opus 112:
49 voices, 62 ranks, 3,439 pipes.

Great, 61 notes, Manual I

- 16' Prestant
- 8' Octave
- 8' Violoncelle
- 8' Spillpfeife
- 8' Flûte harmonique
- 4' Octave
- 4' Flute
- 2½' Quinte
- 2' Doublette
- 1½' Tierce
- Mixture IV-VI
- Cornet V
- 16' Bombarde
- 8' Trompette
- 8' Trommeten
- 4' Clairon

Positive, 61 notes, Manual II, enclosed

- 16' Violone
- 8' Principal
- 8' Salicional
- 8' Unda maris
- 8' Bourdon
- 4' Octave
- 4' Rohrflöte
- 2½' Nasard
- 2' Doublette
- 2' Quarte de Nasard (prep)
- 1½' Tierce
- Mixture IV
- 16' Cor anglais
- 8' Basson
- 8' Cromorne

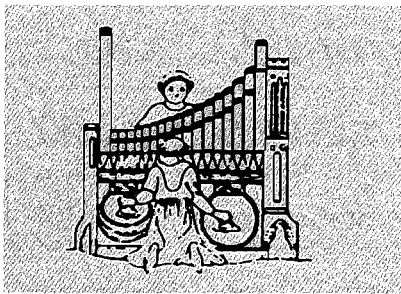
Couplers & Controls

- Swell to Great
- Positive to Great
- Swell to Positive
- Octaves graves
- Great Ventil
- Great to Pedal
- Swell to Pedal
- Positive to Pedal
- Positive to Pedal 4

- Flexible Wind
- 2 Tremulants (fast & slow)
- Clochettes
- Balanced Swell Pedal
- Balanced Positive Pedal
- Crescendo Pedal

- Mechanical Key Action
- Electric Solenoid Stop Action
- Servopneumatic Lever
- Combination Action

A single painted case in Greek Revival style, keydesk *en amphithéâtre* built into the front of the lower case. Front pipes of polished tin.




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Swell, 61 notes, Manual III, enclosed

- 16' Bourdon
- 8' Viole de gambe
- 8' Voix céleste
- 8' Flûte traversière
- 8' Cor de Nuit (prep)
- 4' Prestant
- 4' Flûte octaviante
- 2' Octavin
- Plein jeu IV
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon

Pedal, 32 notes

- 32' Bourdon (ext)
- 16' Contrebasse
- 16' Prestant (Gt)
- 16' Violone (Pos)
- 16' Bourdon (Sw)
- 10½' Quinte (ext)
- 8' Octave
- 8' Violoncelle (Gt)
- 8' Spillpfeife (Gt)
- 4' Octave
- Mixture IV (prep)
- 32' Contre Bombarde (ext)
- 16' Bombarde (Gt)
- 16' Posaune
- 8' Trompette (Gt)
- 8' Trommeten (Gt)
- 4' Clairon (Gt)



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The Andover Organ Company, Methuen, Massachusetts, has completed opus 109 for the First Congregational Church in Rutland, Massachusetts. The new organ narrowly escaped damage while in the Andover shop when a fire destroyed the Malden Mills building two doors away from the shop. Luckily the wind was blowing in the opposite direction, so that both the organ and the shop escaped damage. In designing the organ, the church chose not to change the chancel visually. They did make some modest changes such as adding circular arches in openings which had been square. Church members renovated the organ chamber themselves in preparation for the arrival of the organ. They raised money for the new organ by hiring a professional fund raiser, launching a building renovation campaign at the same time.

Jay Zoller, mechanical designer for the organ, also played the dedication recital. Mr. Zoller revised the layout inside the chamber to bring the chests forward to the opening for better egress of sound. The console is detached and the mechanical action goes under the floor and up through a tunnel to the organ chamber. The console matches the white painted woodwork of the church, with walnut for the keydesk. Keys are covered with bone and ebony; stopknobs are rosewood. Former non-

speaking pipes in the facade were replaced with real pipes from the bass of the Great 8' Open Diapason. The large center pipes are made from zinc, while the small pipes in the side facades are tin. John Morlock was tonal designer and voicer. Three stops are prepared for later addition. Compass: 58/32. Mechanical key and stop action.

GREAT

- 8' Open Diapason
- 8' Stopped Diapason
- 4' Octave
- 2' Fifteenth
- Mixture III

SWELL

- 8' Gedeckt
- 8' Viola (prep)
- 4' Flute
- 2' Principal
- Cornet III (prep)
- 8' Trumpet

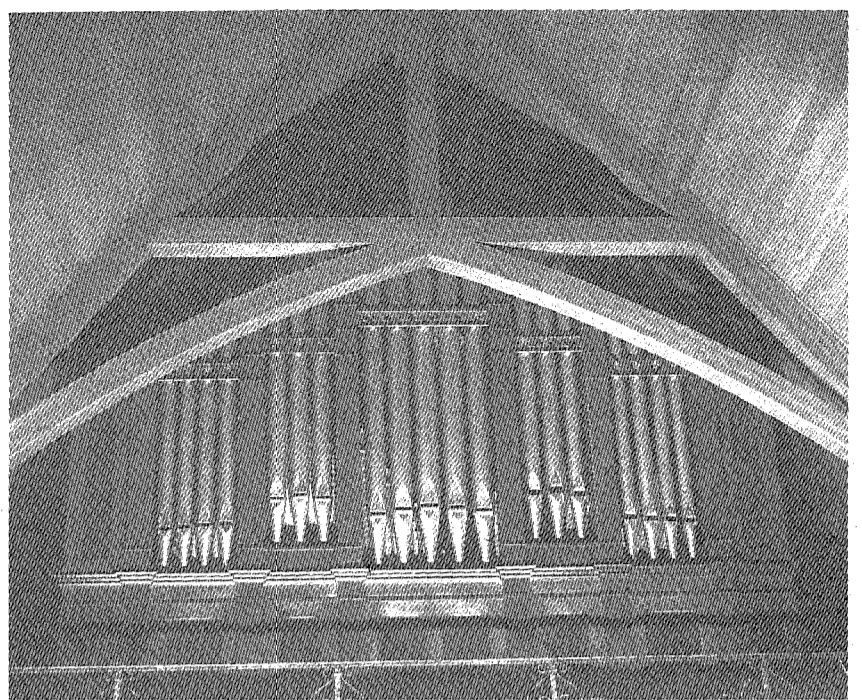
PEDAL

- 16' Subbass
- 8' Flutebass
- 4' Choralbass
- 16' Fagott (prep)

Couplers

- Sw/Gt
- Gt/Ped
- Sw/Ped

Tremulant



T. R. Rench and Co., Racine, Wisconsin, has completed the installation of a new organ for Bethany Evangelical Lutheran Church, Kenosha, Wisconsin. This organ replaces an Aeolian organ built during the mid-1920s. Pipework from the Aeolian was used in the otherwise new organ. The Great division contains new pipework, while the Aeolian pipes make up most of the Swell pipework; the Swell Diapason pipes are new. Windpressures are 4" for the Great and 5" for the Swell and Pedal. For the greatest flexibility in stoplist development and organ layout, unit-type electropneumatic chests are installed even though the organ is essentially straight. The 2-manual console features rocking-tablet stop controls. Console woodwork is of ash stained to harmonize with the church decor. The electrical system is of the multiplex type in order to minimize the size of the long console cable and allow installation of MIDI equipment in the future. Casework is of hardwood construction and reminiscent of late 19th-century designs. Front display pipes are speaking pipes of the bass octaves of the Great Open Diapason and Pedal Open Bass, and are finished in a brilliant gold lacquer with the mouths of polished pipe metal. The organ was dedicated on November 15, 1998 in a service of hymns and organ solos by Charles Bonow.

GREAT

- 8' Open Diapason
- 8' Claribel Flute
- 8' Viola (Sw)
- 4' Octave
- 4' Harmonic Flute
- 2' Fifteenth
- III Mixture
- 8' Trumpet
- 8' Clarinet (Sw)

SWELL

- 16' Lieblich Gedeckt (ext)
- 8' Diapason
- 8' Stopped Flute
- 8' Viola
- 8' Celeste
- 4' Principal
- 4' Flute d'Amour
- 2 3/4' Nazard
- 2' Principal
- 2' Flautino
- 8' Clarinet
- 8' Vox Humana
- Tremulant
- 8' Trumpet (Gt)

PEDAL

- 16' Sub Bass
- 16' Lieblich (Sw)
- 8' Open Bass
- 8' Bourdon (ext)
- 8' Gedeckt (Sw)
- 4' Choral Bass (ext)
- 16' Trumpet (ext)

Phil Parkey & Associates, Atlanta, Georgia, has built a new organ for St. Dunstan's Episcopal Church, also of Atlanta. The two-manual, six-rank organ replaces an electronic for the small congregation in Northwest Atlanta. The sanctuary seats approximately 150 and features excellent acoustics. The organ is housed in one case under expression. Chest action is electro-pneumatic utilizing a multiplexing solid state system. The console and case exterior are of mahogany, matching the interior woods of the church. The console features bone keys with rosewood sharps and a rosewood interior. Tonal voicing is open toe with generous pipe scales. Tuning is equal temperament. The organ was dedicated in September of 1997 by William Weaver, organist emeritus of St. Anne's Episcopal Church, Atlanta. Mr. Weaver served as consultant for the project. Ms. Jane Butler is organist/choirmaster of St. Dunstan's. The Rector is Margaret Rose.

GREAT

- 8' Principal
- 8' Bourdon
- 4' Octave (ext)
- 4' Rohrflote (Sw ext)
- 2' Gemshorn (Sw ext)
- II Mixture (74 pipes)
- Chimes (prep)
- Sw/Gt

SWELL

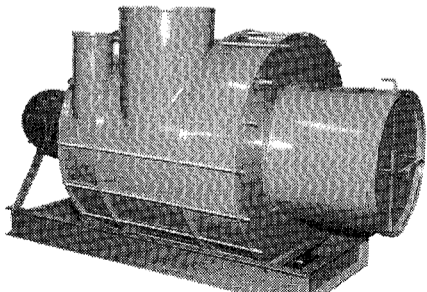
- 8' Rohrflote
- 8' Gemshorn (ext)
- 4' Bourdon (Gt)
- 4' Gemshorn
- 2' Principal (12 pipes)
- 1 1/2' Larigot (Gems)
- 1' Fife (ext)

PEDAL

- 16' Subbass (ext)
- 8' Principal Bass (Gt)
- 8' Gedeckt (Gt)
- 4' Choral Bass (Gt)
- 4' Rohrgedeckt (Sw)
- 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 MAY
Gerre Hancock; First Presbyterian, Bethlehem, PA 10:30 am
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm
Bach Cantatas & Concertos; Seventh-Day Adventist, Kettering, OH
John Gouvens, carillon; Culver Academy, Culver, IN 4 pm
Mary Preston, with orchestra; Orchestra Hall, Chicago, IL 8 pm

16 MAY
The Boston Camerata; South Church, New Britain, CT 4 pm
Donald George; St Patrick's Cathedral, New York, NY 4:45 pm
Christopher Babcock; St Thomas Church, New York, NY 5:15 pm
Farrell Goehring; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Alan Morrison; United Methodist Church, Red Bank, NJ 4 pm
Delius Society Concert; Longwood Gardens, Kennett Square, PA 3 pm
Anthony Ciucci; St Luke's Episcopal, Lebanon, PA 7 pm
William Picher, with soprano; Cathedral of St Jude, St Petersburg, FL 3 pm
Bach, Cantata *Jauchzet Gott*; Rockefeller Chapel, Chicago, IL 11 am
John Sherer, with orchestra; Fourth Presbyterian, Chicago, IL 3 pm
++**Stephen Schnurr**, with soprano; Holy Family Catholic Church, Chicago, IL 3 pm
Mary Gifford; Wheaton Franciscan Sisters Mother House, Wheaton, IL 2 pm
Carol Britt; Christ Church Cathedral, New Orleans, LA 4 pm

18 MAY
***Andre Lash**; First Baptist, Bristol, VA 8 pm
Lawrence Goering; Church of the Good Shepherd; Rocky Mount, NC 7:30 pm
Mary Preston, with orchestra; Symphony Center, Chicago, IL 7:30 pm

21 MAY
Carol Williams; Trinity Church, Boston, MA 12:15 pm
Peter Krasinski; Mem Music Hall, Methuen, MA 8 pm
Colonial Concert; First Church of Christ, Wethersfield, CT 7 pm
Gillian Weir; Second Presbyterian, Baltimore, MD 8 pm
David Burton Brown; Trinity United Methodist, Lafayette, IN 7:30 pm
Gregory Hooker, with strings; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

22 MAY
Swayne, *Missa Tiburtina*; College of DuPage, Glen Ellyn, IL 8 pm

23 MAY
Glen Goda; Christ Church United in Lowell, Lowell, MA 4 pm
Stewart Scharch; St Thomas Church, New York, NY 5:15 pm
Gordon Turk; Monroe Village, Jamesburg, NJ 3 pm
+**Cj Sambach**; Christ Memorial Lutheran, East Brunswick, NJ 10:30 am
Michael Davidson & **David Herman**; St Peter's Cathedral, Wilmington, DE 2:30 pm
Timothy Harrell; St Paul's Church, Doylestown, PA 5:30 pm
Clyde Holloway; St Ann's Catholic Church, Washington, DC 4 pm
Ralph Tilden; St Luke's Episcopal, Boone, NC 4 pm
Handbell Concert; First Baptist, Kalamazoo, MI 4 pm
Bach Concertos Concert; Christ Church Cathedral, Indianapolis, IN 4 pm
Bach, Cantata *Halt im Gedächtnis Jesum Christ*; St Luke Lutheran, Chicago, IL 10:30 am

Chicago Three Choirs Festival; Fourth Presbyterian, Chicago, IL 3 pm
++**Anne Sinclair** & **Stephen Schnurr**, hymn sing/lecture; Holy Family Catholic Church, Chicago, IL 3 pm
Matt Curlee; House of Hope, St Paul, MN 4 pm
Fauré, *Requiem*, with orchestra; Cathedral Church of the Advent, Birmingham, AL 4 pm

24 MAY
Randall Manges; Presbyterian Homes, Evanston, IL 1:30 pm

25 MAY
David Hurd; Church of the Holy Apostles, New York, NY 8 pm
Stewart Foster; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

26 MAY
Christa Rakich; Mem Music Hall, Methuen, MA 8 pm

28 MAY
Douglas Frew; Trinity Church, Boston, MA 12:15 pm
Wisconsin Baroque Ensemble; Gate of Heaven Synagogue, Madison, WI 7:30 pm

30 MAY
Timothy Smith; St Patrick's Cathedral, New York, NY 4:45 pm
John Lowe; St Thomas Church, New York, NY 5:15 pm

2 JUNE
Nancy Granert; Mem Music Hall, Methuen, MA 8 pm

3 JUNE
Victoria, Mass *"Ascendens Christus"*; Church of the Advent, Boston, MA 6:30 pm

4 JUNE
Rosalind Mohsen; Trinity Church, Boston, MA 12:15 pm
Gerre Hancock; St Paul's Episcopal, Washington, DC 7:30 pm
John Cummins; Fourth Presbyterian, Chicago, IL 12:10 pm

5 JUNE
John Gouvens, carillon; Culver Academy, Culver, IN 4 pm

6 JUNE
Christopher Babcock; St Mary the Virgin, New York, NY 10:30 am

7 JUNE
***Lohuis/Murray duo**, organ & violin; Christ Church, Alexandria, VA 8 pm
Martin Haselböck, masterclasses; North Carolina School of the Arts, Winston-Salem, NC (through June 11)
David Hurd, workshop; University of St Thomas, St Paul, MN 1:30 pm; recital, 8:15 pm

9 JUNE
Andreas Staier, harpsichord; New England Conservatory, Boston, MA 8 pm
JanEl Gortmaker; Mem Music Hall, Methuen, MA 8 pm
Martin Haselböck; North Carolina School of the Arts, Winston-Salem, NC 8 pm

11 JUNE
Bruce Neswick; Trinity Church, Boston, MA 12:15 pm
Jan Willem Jansen; Old West Church, Boston, MA 11 pm
Michael Messina; Fourth Presbyterian, Chicago, IL 12:10 pm
Graz Gregorian Chant Schola; Fourth Presbyterian, Chicago, IL 7:30 pm

12 JUNE
The Boston Camerata; New England Conservatory, Boston, MA 8 pm
Grand Court Organ Day; Lord & Taylor, Philadelphia, PA 10:30 am-6 pm

13 JUNE
Byron Schenkman, with recorder; New England Conservatory, Boston, MA 12:30 pm
Youth Musical; First Church of Christ, Wethersfield, CT 4 pm
Martin Baker; St Luke's Episcopal, Lebanon, PA 7 pm
Haydn, *Mass "Sancti Nicolai"*; St Paul's Church, Doylestown, PA 7 pm
Nancy Lancaster; House of Hope, St Paul, MN 4 pm

16 JUNE
Kimberly Ann Hess; Mem Music Hall, Methuen, MA 8 pm

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18 JUNE

Donald Fellows; Fourth Presbyterian, Chicago, IL 12:10 pm

20 JUNE

John Scott; St Ann's Catholic Church; Washington, DC 4 pm

David Chalmers; National Cathedral, Washington, DC 5 pm

Gerre Hancock; hymn festival; Hill Auditorium, Ann Arbor, MI 7 pm

21 JUNE

Alan Morrison; First Baptist, Asheville, NC 8 pm

Gerre Hancock; improvisation workshop; Hill Auditorium, Ann Arbor, MI 10 am

23 JUNE

Susan Armstrong-Ouellette; Mem Music Hall, Methuen, MA 8 pm

Martin Jean; Blanche Anderson Moore Hall, Ann Arbor, MI 2, 3:15 pm

24 JUNE

Larry Arnold; Old Dutch Church, Kingston, NY 12:15 pm

25 JUNE

Robert Ridgell; Fourth Presbyterian, Chicago, IL 12:10 pm

26 JUNE

John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

28 JUNE

Katharine Pardee; Pakachoag Church, Auburn, MA 2, 4 pm

Alan Morrison; First Baptist, Asheville, NC 8 pm

Yeo Jung Kim; Presbyterian Homes, Evanston, IL 1:30 pm

29 JUNE

Martin Jean; Our Lady of Angels, Worcester, MA 11 am

30 JUNE

Julian Wachner; Mem Music Hall, Methuen, MA 8 pm

UNITED STATES

West of the Mississippi

16 MAY

John Obetz; Independence Boulevard Christ, Kansas City, MO 3 pm

*Peter DuBois; Highland Park Presbyterian, Dallas, TX 7:30 pm

Renaissance Consort of Fort Worth; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

Bach Cantata Concert; Christ the King Lutheran, Houston, TX 7:30 pm

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

Simon Preston; First Congregational, Los Angeles, CA 4 pm

Mozart Choral Concert, with orchestra; La Jolla Presbyterian, La Jolla, CA 7 pm

20 MAY

Phillips, *Missa Brevis*; All SS Episcopal, Beverly Hills, CA 7:30 pm

21 MAY

Frederick Swann; Our Saviour's Lutheran, Lake Oswego, OR 7:30 pm

22 MAY

Frederick Swann, workshop; Our Saviour's Lutheran, Lake Oswego, OR 9 am

23 MAY

Kiyo & Chiemi Watanabe; St Mark's Episcopal, San Antonio, TX 4 pm

James Denman; Epiphany Parish, Seattle, WA 2 pm

Clint Kraus; St James Cathedral, Seattle, WA 8 pm

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

3 JUNE

Weill, *The Road of Promise*; Ted Mann Concert Hall, Minneapolis, MN 8 pm

6 JUNE

St Mary's Schola Cantorum; St Mary's Cathedral, San Francisco, CA 3:30 pm

David Gell, with violin & choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm

William Lullo, with piano; La Jolla Presbyterian, La Jolla, CA 4 pm

Poulenc Chamber Music; All SS Episcopal, Beverly Hills, CA 4 pm

7 JUNE

Elizabeth & Raymond Chenault; Grace Cathedral, San Francisco, CA 5 pm

12 JUNE

The Cambridge Singers; St Paul's Greek Orthodox Church, Irvine, CA 8 pm

13 JUNE

Liturgical Music Conference; St John's University, Collegeville, MN (through June 17)

Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

The Cambridge Singers; St Anthony's Greek Orthodox Church, Pasadena, CA 3 pm

14 JUNE

Igor Kipnis, harpsichord; First United Methodist, Victoria, TX 8 pm

17 JUNE

Thomas Murray; Christ Episcopal, Little Rock, AR 8 pm

20 JUNE

Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

21 JUNE

Ladd Thomas; Church of St Michael & All Angels, Corona del Mar, CA 8 pm

27 JUNE

*Frederick Swann; First Presbyterian, Ft Worth, TX 8 pm

Robert Bates; Trinity Lutheran, Lynnwood, WA 7 pm

Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

28 JUNE

Marilyn Keiser; First Central Congregational, Omaha, NE 8 pm

Heather Hinton; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

29 JUNE

*Frederick Swann, workshop; Texas Christian University, Ft Worth, TX 10:45 am

INTERNATIONAL

15 MAY

Gillian Weir; Wimborne Abbey, Wimborne, England 7:30 pm

16 MAY

Craig Cramer; St Martin Kirche, Lorch am Rhein, Germany 6 pm

18 MAY

Allen Wayne; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:10 pm

21 MAY

Craig Cramer; St Bonifatius Kirche, Troechtelborn, Germany

Sarah Baldock; Winchester Cathedral, Winchester, England 7:30 pm

22 MAY

Martin Stacey; St John the Evangelist, Duncan Terrace, Islington, England

23 MAY

Ulrich Knörr, with trombone; St Jakobskirche, Rothenburg, Germany 8 pm

Craig Cramer; Silbermann Museum, Frauenstein, Germany 4 pm

25 MAY

James Burchill; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:10 pm

29 MAY

Gillian Weir, masterclass; Greyfriars Kirk, Edinburgh, Scotland 10 am

30 MAY

Craig Cramer; Schlosskirche, Meisenheim, Germany

Gillian Weir; Greyfriars Kirk, Edinburgh, Scotland 8 pm

31 MAY

Peter Wright; Liverpool Cathedral, Liverpool, England 11:15 am

1 JUNE

Garth MacPhee; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:10 pm

Kurt-Ludwig Forg; St James United Church, Montréal, Québec, Canada 12:30 pm

3 JUNE

Craig Cramer; Katholische Pfarrkirche, Kirweiler/Pfalz, Germany

5 JUNE

Gunther Rost; St Jakobskirche, Rothenburg, Germany 8 pm

6 JUNE

Craig Cramer; St Michael Kirche, Nieder-Ramstadt, Germany 5 pm

8 JUNE

Craig Cramer; St Nikolaus Kirche, Raeren, Belgium

James Burchill; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:10 pm

Sylvain Huneault; St James United Church, Montréal, Québec, Canada 12:30 pm

9 JUNE

Andrew Lumsden; Queenswood School, Hatfield, Hertfordshire, England 7:30 pm

11 JUNE

Simon Preston; Bridgewater Hall, Manchester, England 7:30 pm

12 JUNE

Erlanger Choralschola; St Jakobskirche, Rothenburg, Germany 8 pm

13 JUNE

Craig Cramer; Basilica, Steinfeld/Eifel, Germany 4 pm
Organ Festival Week; Münster St Zeno Bad Reichenhall, Austria (through June 20)

15 JUNE

Carol Williams; St Lawrence Jewry, London, England 1 pm
Monique Gendron; St James United Church, Montréal, Québec, Canada 12:30 pm

16 JUNE

Carol Williams; Queen's College, Oxford, England 1 pm

18 JUNE

Carol Williams; Chelmsford Cathedral, England 12:40 pm

19 JUNE

Winfried Böni; harpsichord; St Jakobskirche, Rothenburg, Germany 8 pm

22 JUNE

Sylvie Poirier & Philip Crozier; St James United Church, Montréal, Québec, Canada 12:30 pm

26 JUNE

Ulrich Knörr; St Jakobskirche, Rothenburg, Germany 8 pm

Adrian Gunning; St John the Evangelist, Islington, England

Carol Williams; Rochester Cathedral, England 6:30 pm

29 JUNE

Gordon Stewart; Queenswood School, Hatfield, Hertfordshire, England 7:30 pm

Jean Le-Buis; St James United Church, Montréal, Québec, Canada 12:30 pm

Organ Recitals

JAMES E. BARRETT, Cathedral of the Incarnation, Baltimore, MD, January 11: *Introduction and Passaglia in d*, Reger; *Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons*, Durufé; *Partita: Sei gegrüßet, Jesu gütig*, Bach; *Sonata on the 94th Psalm*, Reubke.

WILLIAM J. BEASLEY, Trinity Episcopal Church, Santa Barbara, CA, December 20: *Fanfare on "Wake, awake for night is flying"*, Burkhardt; *Nun komm, der Heiden Heiland*, Bach; *Prepare the way, o Zion*, Manz; *Hail to the Lord's anointed*, Burkhardt; *The Angel Gabriel from heaven came*, Manz; *O come, o come, Emmanuel*, Rogers; *Of the Father's love begotten*, Held; *Introduction and Variations on a Polish carol*, Guilman; *At the cradle of Jesus*, Bingham; *What is this lovely fragrance*, Lovelace, Wood; *Come and behold*, Christiansen; *Silent Night*, Held; Excerpts from *Amahl and the Night Visitors*, Menotti, arr. Beasley; *In dulci jubilo*, Bach.

DIANE MEREDITH BELCHER, Claremont United Church of Christ, Claremont, CA, January 22: *Tiento de Batalla sobre la Balletto del Granduca*, Tikker (world premiere); *Allein Gott in der Höh sei Ehr*, S. 664, Bach; *Passacaglia (Sonata No. 8 in e, op. 132)*, Rheinberger; *Prelude and Fugue in a, S. 543*, Bach; *Litanies*, Alain; *Rock Valley Narrative*, op. 50, Hoiby; *Prelude and Fugue in f, op. 7*, Durufé; *Pièce Héroïque*, Franck; *Chant de May*, Jongen; *Final (Symphony No. 3)*, Vierne.

CATHARINE CROZIER, First Congregational Church, Los Angeles, CA, January 17: *Fanfare*, Jackson; *Partita: Was Gott tut das ist wohlgetan*, Pachelbel; *Fugue in E-flat, S. 552b*, Bach; "Les oiseaux et les sources," "Le vent de l'Esprit" (*Messe de la Pentecôte*), Messiaen; *A Prophecy*, Pinkham; *Requiescat in pace*, Sowerby; *Prelude and Fugue on the name BACH*, Liszt.

LYNNE DAVIS, St. John's Episcopal Church, Sturgis, MI, November 1: *Suite du deuxième ton*, Clérambault; *Allein Gott in der Höh sei Ehr*, S. 663, 664, *Toccata and Fugue in d, S. 565*, Bach; *Cantabile*, Franck; "Vitrail," "Rosace," "Tu es Petra" (*Esquisses Byzantines*), Mulet; *Andante*, Moderato (*Symphonie Gothique*), Widor; *Litanies*, Alain.

ANDREW FREDEL, St. Paul's Lutheran Church, Denver, CO, January 20: *Prelude in D, S. 532*, Bach; *A solis ortus cardine*, de Grigny; *Impromptu*, op. 54, no. 2, Vierne; *Improvisation* (on a theme by Donald Pearson).

RAYMOND GARNER, First Presbyterian Church, Kalispell, MT, November 14: *Prelude, Fugue and Chaconne, Fugue in C, Passacaglia*, Buxtehude; *Prelude and Fugue in e*, Bruhns; *Ein feste Burg*, Buxtehude; *Prelude and Fugue in G*, Bruhns; *In dulci jubilo*, *Nun danket alle Gott*, *Sheep may safely graze*, *Prelude and Fugue in D*, Bach.

SUSAN GOODSON, Algoma Boulevard United Methodist Church, Oshkosh, WI, December 9: *From heaven above to earth I come*, Bach, Pachelbel; *A lovely rose is blooming*, Brahms; *Chorale in a*, Franck.

CHRISTOPHER HERRICK, Church of the Holy Apostles, November 3: *Toccata*, Dubois; *Choral No. 1 in E*, Franck; "Rakoczi" March (*The Damnation of Faust*), Berlioz, arr. Best; *Fantasia in f*, K. 608, Mozart; *Passacaglia and Fugue in c*, S. 582, Bach; *Six Roumanian Folk Dances*, Bartok; *Etude Symphonique*, Bossi; *Sonata on the 94th Psalm*, Reubke.

CALVERT JOHNSON, First Presbyterian Church of Granada Hills, Northridge, CA, January 10: *Obangiji, Yoruba Lament*, *Joshua fit de battle ob Jericho*, Sowande; *Fantasy for Organ*, An-Ming; *Prelude and Fugue in G, S. 541*, Bach; *Variaciones*, Dimas; *Toccata, Villancico y Fuga*, Ginastera; *Three Spirituals for Palm Sunday*: *Ride on, King Jesus*, *Were you there*, *Swing low, sweet chariot*, Greenlee; *Suite No. 1 for Organ*, Price.

ANDREW J. KNOX, Trinity Episcopal Church, Santa Barbara, CA, December 13: *Kleine Intermezzis: Poco vivace VI*, Schroeder; *Wachet auf, ruft uns die Stimme*, Bach, Burkhardt; *Duo, Basse de Cromorne*, Clérambault; *Choral, Jongen*; *Chant de paix*, Langlais; *Gelobet seist du, Jesu Christ*, S. 604, Bach; *Praeludium D-dur*, BuxWV 139, Buxtehude; *Hark! The herald angels sing*, Schalk; *What Child is this, Still, still still*, Manz; *On Christmas Night*, Burkhardt; *Carillon*, Vierne.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Fantasy on In dulci jubilo*, Bach; *Wachet auf, ruft uns die Stimme*, Homilius, Bach; *Noël: Grand dé, ribon ribeine*, Balbastre; *Noël Suisse*, Daquin; *Prelude on the hymntune Picardy*, Near; *Resonet in laudibus*, Schroeder; *Silent Night*, Diemer; *He is born, the Divine Christ Child*, Wood; *Noël Vosgien*, Bouvard; *Offertoire on Two Noëls*, op. 60, no. 1, Guilman; *The Holy Boy*, Ireland; *Infant lowly*, Lau; *Greensleeves*, Purvis; *Canticum novum "In dulci jubilo"*, Martin; *Still, still, still*, Manz.

HUW LEWIS, St. Luke's Episcopal Church, San Francisco, CA, January 17: *Where are all the merry shepherds going?*, Balbastre; *Toccata in e*, Bruhns; *Chorale and Fugue on "O sorrow deep"*, Brahms; *Toccata (with Adagio and Fugue) in C*, S. 564, Bach; *Fantasy in A*, Franck; *Scherzo in E*, Gigout; *Prelude and Fugue on the name BACH*, Liszt.

BRUCE NESWICK, Independent Presbyterian Church, Birmingham, AL, November 1: *Toccata C-dur*, S. 564, Bach; *Dip-tique*, Messiaen; *Sonata F-moll*, Mendelssohn; *Troisième Symphonie*, op. 28, Vierne; *Improvisation* on a submitted theme.

DEREK NICKELS, Cathedral of the Holy Angels, Gary, IN, January 24: *Toccata in F*, BuxWV 156, Buxtehude; *Poolsche Dans*, Sweelinck; *Chromhorne en taille (Messe pour les Paroisses)*, Couperin; *Was Gott tut, das ist wohlgetan, Ach Herr, mich armen Sünder*, Krebs; *Prelude and Fugue in a, S. 543*, Bach; *Dankpsalm*, op. 145, no. 2, Reger; *Prelude, Fugue et Variation*, Franck; *Prelude on "Land of Rest"*, Sowerby; "Moto ostinato" (*Sunday Music*), Eben.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, November 22: *Plein jeu*, *Fugue*, *Basse de Trompette*, *Tierce en taille*, *Récit*, *Dialogue (Première Livre d'Orgue)*, Marchand; *Andante*, *Offertoire*, *Récit de Hautbois*, *Marche*, *Andante*, *Sortie (Méditations religieuses)*, op. 122), Lefébure-Wély; *Suite Gothique*, Boëllmann.

WILLIAM PICHER, First United Methodist Church, Hudson, FL, January 17: *Greensleeves*, Purvis; *Toccata and Fugue in*

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d, S. 565, Bach; *Adagio in g*, Albinoni/Giazotto; *Sketch in D-flat*, Schumann; *God of our fathers*, Schack/Picher; *The Virgin Mary had a baby boy*, Toccata on "God Father, praise and glory," Picher; *Sleigh Ride*, Anderson; *Pièce Héroïque*, Franck; *Meditation from "Thais"*, Massenet; "Invocation" (*Messe de Mariage*), *Sortie Toccata*, Dubois.

Sylvie Poirier & Philip Crozier, Magdeburg Dom, Germany, July 24, 1998: *Sinfonietta*, Bédard; *Three Duets for Eliza, Wesley; Méditation nuptiale*, Bölling; *Fantasia in c-Moll*, op. 35, Hesse; *Praeludium und Fuge in B-Dur*, Albrechtsberger; *Bombardo-Carillon*, Alkan; *Dance Suite for Organ Duet*, Kloppers.

Naomi Rowley, St. John's Lutheran Church, Ames, IA, November 4: *Variations on Psalm 100*, Bédard; *Prelude on "Brother James' Air"*, Wright; *Psalm 121*, Zimmerman; *March on Handel's "Lift up your heads"*, Guilment.

John Chappell Stowe, University of Wisconsin, Madison, WI, January 23: *Toccata del secondo tono*, Merulo; *O sacrum convivium a 7 voci*, Gabrieli; *Canzon "La Radivila"*, Merulo; *Wo soll ich fliehen hin*, S. 646, *Wer nur den lieben Gott lässt walten*, S. 647, *Ach bleib bei uns, Herr Jesu Christ*, S. 649, Bach; *Symphony for Organ*, Sowerby.

John Strang, with Annie Ethridge, soprano, St. Luke's Lutheran Church, Park Ridge, IL, November 8: *Prelude and Fugue in a*, Bach; *Prière*, Franck; "Pie Jesu" (*Requiem*), Fauré; *Far More Blue*, Brubeck; *Saints Jubilant*, Kurtz.

Frederick Swann, Grace St. Paul's Episcopal Church, Tucson, AZ, January 3: *Fantasy on "Divinum Mysterium"*, Hancock;

How brightly shines the morning star, Buxtehude; *Bercesse-Paraphrase*, Baker; *Fantaisie in A*, Franck; *Prelude and Fugue in C*, S. 547, Bach; *Improvisation on "God rest ye merry"*, Roberts; *Variations on a German carol "Haste, ye shepherds"*, Drischner; *The Nativity*, Langlais; *Carillon on a French carol "Orientis Partibus"*, Wills.

Eric Sweeney, University of Illinois, Urbana, IL, November 2: *Suite du deuxième ton*, Clérambault; *Come, Holy Ghost, Soul, arise, dispel thy sadness*, In Thee is gladness, *Toccata and Fugue in d*, Bach; *Processions, The Cherubic Host, Introduction and Passacaglia*, Sweeney.

Peter Sykes, The Old Dutch Church, Sleepy Hollow, NY, November 15: *Psalm 36*, van Soldt ms, Sweelinck; *Toccata on "In te, Domini, speravi"*, Scheidt; *Komm, heiliger Geist, Herre Gott*, Tunder; *Magnificat primi toni*, BuxWV 203, Buxtehude; *Sonata*, op. 65, no. 6, Mendelssohn; *Passacaglia and Fugue*, S. 582, Bach.

Marianne Webb, with Jeanine Wagner, soprano, Southern Illinois University, Carbondale, IL, November 13: *Sonata II in c*, "Hear ye, Israel" (*Elijah*), Mendelssohn; *Prelude and Fugue in e*, S. 548, Bach; *Deuxième Fantaisie*, Alain; *Chant de paix*, Langlais; *Final (Cinquième Symphonie)*, Vierne.

Todd Wilson, with Lynn Eustis, soprano, and Paul DeBoer, trumpet, Howard Payne University, Brownwood, TX, January 21: *Prelude and Fugue in D*, S. 532, Bach; "Mio tesoro" (*7 Arie con Tromba Solo*), Scarlatti; *Variations on "America"*, Ives; *Variations on a Noël*, Dupré; *Pie Jesu*, Boulanger; *Fantasy on themes from "Carmen"*, Bizet, arr. Lemare.

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Antique Italian Organ. Built in Naples by Vicidomini in 1748. One manual, 7 stops, no pedal. For details contact Greg Harrold, 2205 Federal Ave., Los Angeles, CA 90064, Tel/Fax 310/473-0389, gregharrold@earthlink.net.

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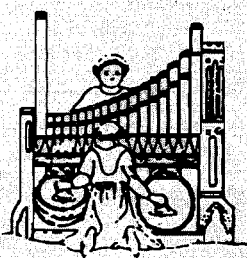


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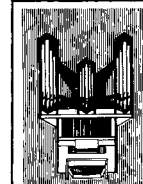
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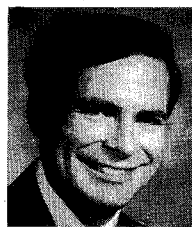
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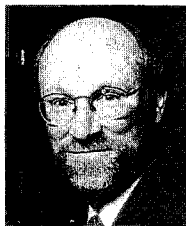
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