

THE DIAPASON

JUNE, 1999



Pacific Lutheran University, Tacoma, Washington
Specification on page 19

Letters to the Editor

Heiller inquiry

For a CD set that Josiah Fisk and I are producing of Anton Heiller performances (the Harvard Fisk recitals of the late 1960s and early 1970s), we would be grateful to receive reminiscences from students and others about the artist, particularly about his playing and teaching.

David Moran
drmoran@aol.com

Coleberd "Economics" article and Canadian competition

Further to the discussion on pipe organ imports into the United States ("The Economics of Pipe Organ Building," by R.E. Coleberd, January 1999, pp. 14-17; "Letters to the Editor," March 1999, pp. 12-13, April 1999, p. 2), *The Wall Street Journal* of March 12, 1999 carried a most interesting and timely article, "Canada has the lowest business costs of 8 industrial nations."

A study done by KPMG, an international consulting and accounting firm, discovered some worthwhile data for our discussion: 1) . . . "contrary to a widespread view, that the tax burden on companies is somewhat less in Canada than in the USA"; 2) . . . "Canada's cost advantage was partly attributed to the low value of the Canadian dollar relative to other currencies. For Canada to lose its overall competitive advantage, the Canadian currency would have to appreciate by at least 18% against the US dollar"; 3) . . . "the government of Canada intends to use the study to promote Canada as a low cost gateway for business to the US and Mexico, Canada's partners in the North American Free Trade Agreement."

As an intimate observer, the advantage to the Canadian organ builders seems obvious from the fact that as recently as 1992 the Canadian builder converted his USA dollars into \$1.12 Canadian, perhaps not an unfair

advantage considering the expenses for installations had to be paid with USA dollars. In 1998, however, the return for each "US sold dollar" went up to as high as \$1.58 Canadian, a handsome increase. From conversations with colleagues, it is apparent that this "handsome increase" is used very effectively by some Canadian builders during negotiations to beat the American builder on price.

One other point. I have been asked by a couple of builders why Reuter used Robert Coleberd to "launder our dirty grievances." Please rest assured that, 1) Reuter has no "dirty grievances," and 2) Robert Coleberd speaks and writes for himself, not the Reuter Organ Company. Yes, Mr. Coleberd is on our Company board of directors (one of six such outside board members) and as such he is very valuable to us. But his interest in pipe organs did not come from being a director. His interest goes way back. It is quite possible that Mr. Coleberd knows more organ history and is familiar with more "organ personalities" from the past (firms, owners, key personnel and instruments) than most people today. His enthusiasm and support for the pipe organ in general is beyond question.

While many of us question his use of statistics as presented in his article, it should be remembered that these were meant, I believe, for general information and not to be interpreted in any other manner, and most certainly should not cloud the tenor of his thesis. We all know only too well how useless most of the statistics generated by governments are.

I simply want to make clear that with the recent article and letter, as well as his numerous articles of the past 30 plus years, Mr. Coleberd speaks as Mr. Coleberd and not as or for the Reuter Organ Company.

Albert Neutel
The Reuter Organ Company

Here & There

St. Mary's Cathedral, San Francisco, continues its series of concerts this summer: June 6, St. Mary's Cathedral Schola Cantorum; 6/13, Lyle Settle; 6/20, Simon Bokman; 6/27, Mario Balestrieri; July 4, David Hatt; 7/11, Lyons Cathedral Boys Choir (France); 7/18, Alsterspatzen Children's Choir (Hamburg, Germany); and 7/25, Angela Kraft-Cross. For information: 415/567-2020 x213.

Creating Artistry, a choral conductors workshop with Henry Leck, takes place June 12-19 at Butler University, Indianapolis, Indiana. The schedule includes individual and masterclass teaching; topics include conducting gesture, vocal techniques, rehearsal planning, score analysis, repertoire, etc. Contact: Ginger Markham, Indianapolis Children's Choir, 4600 Sunset Ave., Indianapolis, IN 46208; 317/940-9640.

Friends of the Kotschmar Organ has announced its 1999 Summer Concert Series, held in Merrill Auditorium at Portland City Hall, Portland, Maine: June 15, Ray Cornils; 6/22, James Welch; 6/29, Christine Clewell; 7/6, Thomas Hazleton; 7/13, Dorothy Papadacos; 7/21, Douglas Rafter; 7/28, Berg Zamkochian; 8/3, John Weaver; 8/10, Walt Stony; 8/17, Scott Dettra; 8/24, Fred Hohman; and 8/31, Peter Conte. In addition, informal demonstration concerts take place June 24, July 8, August 5 (Ray Cornils), and August 19 (Harold Stover). For information: 207/883-9525.

The Conductor's Institute of Southwestern University takes place June 20-23 in Georgetown, Texas. Fac-

ulty includes Kenneth Sheppard, Brad Bouley, Laurie Scott, and Ellsworth Peterson. The schedule includes masterclasses, lectures, and performances of Haydn's *Lord Nelson Mass* and Saint-Saëns' *Christmas Oratorio*. For information: 512/863-1358.

The International Orgelfest Stift Zwettl takes place June 20-July 24 in Austria. The schedule features programs for choirs, instrumental ensembles and organ, with organists Gabriele Kramer-Webinger, Elisabeth Ullmann, Peter Hödlmoser, Per Fridtjov Bonsaksen, and Felix Friedrich. For information: ph 02822 550-36; e-mail: info@stift-zwettl.co.at

The Des Moines International Children's Choir Festival presents a workshop June 21-25, featuring an artist-in-residence choir Tapiola from Espoo, Finland, Kari Ala-Pöllänen, conductor. The schedule includes sessions on conducting, rehearsal techniques, and vocal production. The Choral Festival takes place the following week, June 28-July 4. Information: 515/262-8312.

Old Dutch Church, Kingston, New York, has announced its Organ Recital Series: June 24, Larry Arnold; 7/1, James Lorenz; 7/8, Jeffrey Alban; 7/15, Matthew Jones; 7/22, Boyd Herforth; 7/29, Jean Hattersley; 8/5, Joseph Bertolozzi; 8/12, Merelley Gallagher; 8/19, Sue Quinn; 8/26, Robert Palmatier; and 9/2, Howard Houghtaling. For information: 914/338-6759.

The University of Michigan will sponsor a workshop, The Multi-Faceted Choral Conductor, July 5-9, with Jerry

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BRIAN SWAGER
Carillon

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Blackstone and Sandra Snow. The schedule includes daily masterclasses, open rehearsals, vocal techniques, and a conductors' chorus. For information: 734/764-5429.

The 15th annual Summer Organ Concert Series takes place at First Parish Church, Brunswick, Maine: July 6, Harold Stover; 7/13, Kenneth Grinnell; 7/20, Albert Melton; 7/27, Nancy Wines-DeWan; 8/3, Ray Cornils; 8/10, Kevin Birch. The 40-minute recitals take place on Tuesdays at 12:10 pm, and feature the church's restored 1883 Hutchings-Plaisted tracker organ. For information: 207/729-7331.

The Oratory of St. Joseph, Montréal, Québec, has announced its summer series of organ recitals, featuring the complete organ works of Franz Schmidt: July 7, Rachel Laurin; 7/14, Barrie Cabena; 7/21, Steven LaPlante; 7/28, Willibald Guggenmos; 8/4, Arthur LaMirande; 8/18, Winfried Böing; 8/25, Bruce Wheatcroft; and 9/1, Raymond Daveluy. For information: 514/696-6414.

The La Salette Organ Recital Series takes place at Mary Keane Chapel in Enfield, New Hampshire: July 11, Dorothy Papadacos; 7/25, Jennifer Lester & Julian Wachner; 8/8, Tom Tremmey; 8/15, Carol Williams; 8/22, Gordon Turk; and 8/29, George & Donna Butler. For information: www.tneorg.com/lasalette/

ACDA Illinois will host Summer Retreat '99 July 14-16 at Millikin University, Decatur, Illinois. Presenters include Moses Hogan, Randy McChesney, Jackson and Almeda Berkey, J. Kevin Butler, and the Chicago Children's Choir, William Chin, director. For information: Mary Hopper, 630/858-7510.

The UCLA Summer Choral Workshop takes place July 19-30, with Donald Neuen, Paul Salamunovich, Alexander Treger, and Timothy Musard. The schedule features choral techniques in the morning sessions and conducting techniques in the afternoons. For information: 310/825-4036.

The 9th National Conference of Brazilian Organists takes place July 29-August 1 in the city of Itú, state of São Paulo, Brazil. In honor of the centennial of the death of French organbuilder Aristide Cavallé-Coll, the theme of this year's conference is "Cavallé-Coll: His Influence on Romantic Music of the 19th Century." The conference will include discussions, concerts and masterclasses with Kurt Lueders, professor of organ at the Plaisir Conservatory and organist of the Église Reformée du Saint Esprit in Paris. For information: dwk@uol.com.br or jeamstal@iep-taq.unimep.br

The Rouen International Organ Academy will take place August 29-September 1, offering a special program to celebrate the 100th anniversary



Arthur Poister Competition, front row: Daniel Lemieux, Katharine Pardee, Andrew Kotylo, Sujin Yoon, Seung-Ran Kim; back row: Mark Swicegood, David Pickering, Mary Ann Dodd, and John Walker

Andrew J. Kotylo was named winner of the Arthur Poister Competition, the finals of which took place on March 6 at Park Central Presbyterian Church in Syracuse, New York. Kotylo recently received the BMus from Indiana University where he studied with Christopher Young. Earlier study was with M. Searle Wright and Carolyn Albaugh in Binghamton, New York. Second place went to Seung-Ran Kim, an MMus candidate at Westminster Choir College, studying with Mark Anderson.

Other finalists, selected from a field of 26 applicants, were Daniel Lemieux, David C. Pickering, Mark Swicegood, and Sujin Yoon. Judges for the finals were Katharine Pardee, Mary Ann Dodd, and John Walker. Members of the panel for the taped preliminary round were Bonnie Beth Derby, Joseph Downing, and Allison Evans Henry. Andrew Kotylo will play his winner's recital this fall in Crouse Auditorium at Syracuse University on the Holtkamp organ built for Arthur Poister.

of the death of Aristide Cavaillé-Coll. The conference will feature the major authentic Cavaillé-Coll organs in Normandy: St-Jean in Elbeuf, the Cathedral of Notre-Dame in Bayeux, St-Etienne in Caen, and St-Ouen in Rouen. Masterclasses will be supplemented by lectures, demonstrations and discussions led by the academy's faculty: Georges Lartigau, Kurt Lueders, Ton van Eck, and Joris Verdin. Concerts will be played by the faculty and by guest artist Daniel Roth. For information: Le Puy Musical, 1 rue Eugène Dutuit, F-76000 Rouen, France; ph (33) 02 35 71 09 09.

The Thuringia Organ Academy takes place August 30-September 3 in Altenburg, Germany, with emphasis on the organ music of Bach, Mendelssohn and Krebs. The schedule includes excursions to notable organs. Presenters include Harald Vogel, Christoph Krummacher, and Felix Friedrich. For information: Stadtverwaltung Altenburg, ph 0 34 47/31 40 80; Fax 0 34 47/50 28 39.



The New England Spiritual Ensemble

The New England Spiritual Ensemble will make its first European concert tour during December 1999, with seven performances in northern Spain and Portugal. After returning from Spain on Christmas Eve, the ensemble will head to Mobile, Alabama for the city's "Millennium First Night" celebration at the Cathedral of the Immaculate Conception. During the regular 1999-2000 concert season, the group will make three regional tours in the United States as well as several run-out performances at various locations. A tour in the eastern upper Midwest will take place in October with performances in Michigan and Ohio, including Hope College, Holland, Michigan. In February 2000, the ensemble will make its first West Coast tour with performances in California. In March and April the group will tour Missouri, Iowa and Illinois. The New England Spiritual Ensemble is represented by Phillip Truckenbrod Concert Artists.



Chapelle du Roi

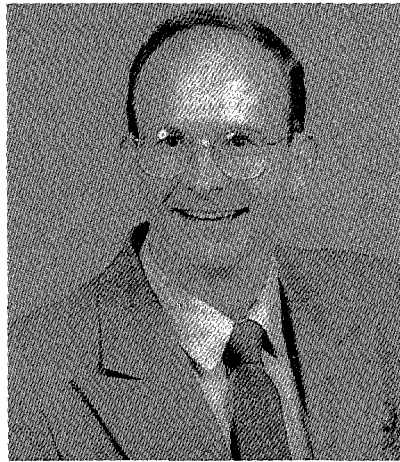
Chapelle du Roi, England's new a cappella early music vocal ensemble, will tour in North America under representation of Phillip Truckenbrod Concert Artists. Chapelle du Roi is an ensemble of eight young professional singers based in London who specialize in sacred music of the Renaissance period. Directed by Alistair Dixon, its founder, the group made its debut in 1994. Mr. Dixon is a Gentleman in Ordinary at Her Majesty's Chapel Royal at St. James Palace, London, and is chairman of The Renaissance Society. The ensemble's discography includes a series of CDs of the complete works of Thomas Tallis and on the life and music of Philip II of Spain. Chapelle du Roi's first North American tour is scheduled for October 2000.

Convent Presbyterian Church, Charlotte, North Carolina, presented a performance of Haydn's *Lord Nelson Mass* on March 21. The Covenant Choir was directed by Richard Peek and accompanied by a chamber orchestra; organ continuo was played by Betty Peek. The opening voluntary was Bach's *O Lamm Gottes, unschuldig*, S. 656, played by Richard Peek, and the closing voluntary was Bach's *Wir glauben all an einen Gott*, S. 680, played by Danny Sue Kidd.

Fourteen members of the Southeast Minnesota AGO chapter presented Dupré's *Vespers Notre-Dame-de-Paris* on March 7 at First Presbyterian Church, Rochester, Minnesota. The event cleared over \$1,000 which will be used as seed money to fund Pipe Organ Encounters for Teenage Organists being hosted by the chapter during June of 2000. Participating organists who

performed on the church's newly-installed 48-rank Casavant organ included: John Schultz, Eric Hepp, Marilyn Merseeth, Jeffrey Daehn, Joanne Larson, Ryan Hulshizer, Gail Thurnau, Shirley Erickson, Merrill N. Davis III, Robert Tewes, Brian Williams, Harold Vetter, Kristy Giere, and Stephen Distad. A men's Schola Cantorum from St. John's Catholic Church, under the direction of Robert Hachmeister, sang the appropriate Gregorian chants prior to each of the 15 Antiphons.

Appointments



Robert Faucher

Robert Faucher, president of Faucher Organ Co. of Biddeford, Maine, has been appointed as the new Curator for the Kotzschmar Memorial Organ at Merrill Auditorium in Portland, Maine. The Kotzschmar organ was built as opus #323 by Austin Organ Company in 1912. It was a gift to the City of Portland by the Philadelphia publisher and Portland native Cyrus H.K. Curtis, in honor and memory of his childhood music teacher Hermann Kotschmar (1829-1908). Enlarged in 1927, it was one of the largest organs in the United States at that time and the first in this country to be designated a municipal organ. The four-manual and pedal organ comprises 98 ranks, 6,500 pipes, over eight divisions controlled by 177 stop tablets. Wind pressures range from 5" to 25". During 1998 the renovation and maintenance of the organ was under the direction of then-curator David Wallace. Ray Cornils was appointed in 1990 as the city's 10th Municipal Organist. The instrument and its use are governed by a city-approved, non-profit organization, The Friends of the Kotzschmar Organ. For information: FOKO, P.O. Box 7455, Portland, ME 04112.

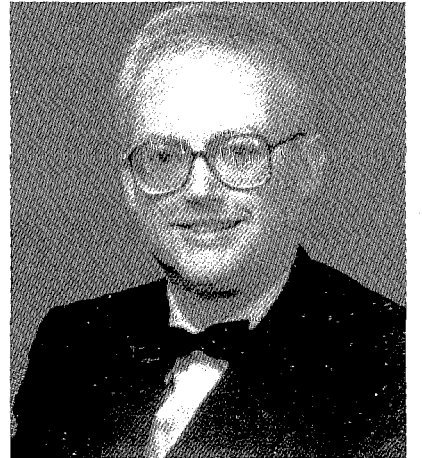


Mark Thallander

Mark Thallander has been appointed Organist at Glendale Presbyterian Church, Glendale, California, where he will play the church's 75-rank Austin organ. He will assist Jannette Carothers, minister of music, and direct The Cathedral Choir this fall during her maternity leave. Additionally, he will develop plans for a concert series. Thallander continues as adjunct professor of organ and piano at Vanguard University of Southern California, Costa Mesa. Most recently he served as director of music and organist at Pasadena's Lake

Avenue Congregational Church and taught organ at Azusa Pacific University. Prior to that he was associate minister of worship and pianist at Menlo Park Presbyterian Church. Previously he served as assistant director of music and organist at The Crystal Cathedral for 18 years. Born in Grand Forks, North Dakota, Thallander attended Central Bible College and Evangel University in Springfield, Missouri; Simpson College in San Francisco; and received the BA from Southern California College, Costa Mesa. He holds the MA degree from California State University, Long Beach, and has taken additional graduate work at the University of Southern California, Fuller and San Francisco Theological Seminaries, and Westminster Choir College. He has served as dean of the Orange County AGO chapter and program chair for the Pasadena chapter. Also a composer, his music is published by Thomas House, Fred Bock Music Company, Shawnee Press, and Gospel Publishing House.

Here & There



Franklin D. Ashdown

Franklin D. Ashdown's *The Millennial Trumpet* for solo organ was premiered on Thanksgiving Day, 1998 in the Mormon Tabernacle by James M. Drake, and was repeated in that same venue on the final day of the American Classic Organ Symposium, January 17, 1999. *The Millennial Trumpet* is published by Augsburg Fortress.

Robert J. Batastini will retire as Director of Music at St. Joseph Roman Catholic Church, Downers Grove, Illinois, on July 1, at which time he will become Music Director Emeritus. His career as a church musician has spanned 44 years, the past eight of which have been in his present post. Batastini will continue to serve as Vice President and Senior Editor of GIA Publications, Inc., of Chicago, publisher of music for the church. He will be succeeded at St. Joseph's by his long-time associate both at the parish and GIA, Kelly Dobbs Mickus, a graduate of DePaul University where she studied with Jerome Butera.



Janice Beck

Janice Beck has been honored by Rollins College of Winter Park, Florida, with an Alumni Achievement in Music

Arts Award. Miss Beck is on the roster of Phillip Truckenbrod Concert Artists and is organist of the First United Methodist Church in Ann Arbor. She enrolled at Rollins College to study with Catharine Crozier, moving on to study with Jean Langlais and Nadia Boulanger in Paris on a Fulbright Scholarship and to receive a graduate degree from the University of Michigan. She also studied with Arthur Rhea at the College of William and Mary. Her piano study centered on four years of work with Jacqueline Stewart at the College of William and Mary and another four years with Walter Charbury at Rollins College. Beck has performed at national conventions of the AGO and OHS. Her discography includes releases for Musical Heritage Society, Arkay Records, and for the French label REM, which features the organ works of Dupré recorded on the Oberthur organ at the Cathédrale St-Etienne, Auxerre. Her next release on Arkay will include the organ works of Pamela Decker. She has performed in the United States, Poland, Slovakia, Hungary, the Czech Republic, England, and France.



C. Griffith Bratt

C. Griffith Bratt recently retired after 65 years on the organ bench, 52 of them at St. Michael's Episcopal Cathedral, Boise, Idaho. Dr. Bratt was presented with the title of Organist Emeritus and a purse from the cathedral; a Citation of Merit from the Governor of Idaho; and an Award of Merit from the Idaho Commission on the Arts. Kirk Higginson, Dean of the Les Bois AGO chapter, presented him and his wife Mary with Life Membership "in celebration of, and thanks for, the many years of dedicated service to the church, AGO, and the community." Bratt was born and raised in Baltimore, Maryland, and lived there for 31 years. He began piano study at age 11, organ study at 17, and by 18 had his first post as a church organist. He served in the U.S. Navy during World War II as chaplain's assistant and as staff organist while stationed in Norfolk, Virginia. He earned the Artist's Diploma and master's degree from the Peabody Conservatory of Music, and earned the AAGO in 1936. In 1946 he was appointed organist/choirmaster at St. Michael's Episcopal Cathedral and Chairman of the Music Department at what was then Boise Junior College (now Boise State University). From 1946 until his retirement in 1976, he taught organ, harmony, counterpoint, composition, keyboard harmony, choir, and improvisation. He authored a textbook, *Evolution of Harmony*, for college level teaching, and in 1957 was appointed composer in residence. During his tenure at the cathedral, Dr. Bratt performed the complete organ works of Bach in a 3-year series of recitals. He has composed over 400 works, including two symphonies, four operas, complete cycles of organ preludes for the church year, and many choral compositions. He was a founding member of the Les Bois AGO chapter and served several terms as dean.

David Chalmers will make his debut at Methuen Memorial Music Hall on July 21. Recent recital venues have



David Chalmers

included St. Thomas Church, New York City; the Cathedral of the Incarnation in Garden City, New York; and St. Elizabeth's Episcopal Church in Ridgewood, New Jersey. Dr. Chalmers has also performed numerous concerts abroad and was one of the first American organists to have performed in Siberia. The Methuen program will include Reubke, *Sonata on the 94th Psalm*; Durufle, *Prélude, Adagio et Choral varié sur le thème du "Veni Creator,"* and other works.

Craig Cramer is playing recitals in Germany and Belgium this spring. The recital tour began on May 16 and continues through June 13, with recitals in Lorch am Rhein, Tröchtelborn/Thüringen, Frauenstein, Meisenheim, Kirrweiler/Pfalz, Nieder-Rarnstadt, and Steinfeld/Eifel in Germany, and Raeren, Belgium.

David Dahl is featured on a new recording, *Music from Pacific Lutheran University: The Dedication of the Gottfried and Mary Fuchs Organ*. Recorded on the new Fritts organ at PLU (three manuals, 54 stops, 80 ranks), the program includes works of Purcell, Buxtehude, Krebs, Kauffmann, Franck, Bach, Messiaen, and Vierne. For information: Pacific Lutheran University, Tacoma, WA 98447-0003.



Tong-Soon Kwak

Tong-Soon Kwak has been elected President of KAO, Korean Association of Organists. The 1,000-member organization publishes bi-monthly newsletters, presents monthly programs and holds an annual convention each summer. Kwak is Professor of Organ at Yonsei University in Seoul, Korea, and holds the DMA from the University of Michigan, where she studied with Marilyn Mason. While living in the United States, she was an active member of the AGO, and served as organist at the First Congregational Church in Toledo, Ohio, and organist at Baker Memorial United Methodist Church in St. Charles, Illinois. Kwak is also director of the Torch International Organ Academy which takes place at Torch Mission Center each February, and manages an organ concert series on the 78-stop Rieger organ there. Her recent CD was released this year, produced by KBS-

FM, Korean Broadcasting Station. Ms. Kwak played recitals in Germany and France during April and May of this year.

Douglas Major is featured on a new recording, *Masterworks by Bach*, on the Gothic label (G 49104). The recording was made at Washington Cathedral, and the program includes the *Tocatta and Fugue in d-minor* (S. 538), *F-major* (S. 540), *Prelude and Fugue in e-minor* (S. 533), *E-flat major* (S. 552), *Komm, heiliger Geist* (S. 651), *Passacaglia and Fugue* (S. 582), and *Pastorale* (S. 590). For information: Gothic Records, 714/999-1061.

The Murray/Lohuis Duo premiered a new composition for violin and organ by Wilbur Held on March 7 at Franklin Baptist Church in Franklin, Virginia. Held's composition, *Variations on a Folk Hymn*, was dedicated to the performers, Ardyth Lohuis, organ, and Robert Murray, violin. The new work is a setting of the hymn "Amazing Grace."

Bruce Neswick recently conducted choir festivals at the Cathedral Church of St. John, Albuquerque; in Indianapolis, for the choirs of St. Paul's Church and Trinity Church; for St. Peter's Episcopal Church, Charlotte; and for the Episcopal Diocese of Delaware at the Cathedral Church of St. John, Wilmington. In addition, the Girl Choristers at Washington Cathedral, under his direction, have sung concerts this spring at Emmanuel Church, Chestertown, Maryland; St. Mary's Cathedral, Memphis; and St. John's Episcopal Church, Hagerstown, Maryland.

David Schrader is featured on a new recording, *Scarlatti on Fortepiano*, on the Cedille label (90000 042). The program is played on a modern replica by David Sutherland of a 1726 Cristofori fortepiano, and includes 18 Sonatas by Domenico Scarlatti. For information: 773/989-2515.

Jan van Wingerden is featured on a new recording, *Czech Organ Music 19th-20th Century*, on the Festivo label (FECD 161). Recorded on the Van den Heuvel organ at Katwijk aan Zee, the program includes works of Klicka, Musil, Michálek, Wiedermann, and Ropek. \$14.98 plus \$2.50 shipping. Organ Historical Society, 804/353-9266.

The Alban Institute, a non-profit membership organization which provides support for congregations through publications, educational seminars, consulting and research, has launched a two-year nationwide discussion series designed to provide a conversational forum for clergy and lay people to explore the attitudes, strategies and realities within the important faith and money relationship. Under a grant from Lilly Endowment Inc., the series will take the form of conversations to be held in a leading religious community in five different cities, with three sessions to be held in each city through 2000. The first of the 1½-day events took place at Fourth Presbyterian Church, Chicago, hosted by the Rev. John P. Buchanan last fall. Leading authorities on congregational dynamics and authors of books on the topics of faith and money joining in the dialog include Loren B. Mead, Robert Wood Lynn, and Sondra Wheeler. For information: 800/486-1318.

Bärenreiter-Verlag has announced the publication of a collection of Bulgarian sacred choral music, *Praisings: Bulgaria*. Edited by Krikor Tschetinin, the collection illustrates the blending of Bulgaria's native traditions with Western harmonies. Texts are from the Psalms and the New Testament. For information: <<http://www.baerenreiter.com>>.

Theodore Presser Company has announced the release of a new brochure featuring the choral publica-

tions of the Israel Music Institute. The publications include collections, octavos, oratorios and cantatas, most of which can be sung in either English or Hebrew. Listed composers include Setzer, Braun, Orgad, Glantz, Ehrlich, Wiesenberg, and others. For information: ph 610/525-3636 x41; e-mail <presser@presser.com>.

Anglo-American Music Publishers has announced the release of several new publications; for organ: *Prelude for Tudeley*, by Arnold Cooke; *A Spanish Tocatta*, by Ronald Perrin; and *Tocatta Calorosa*, by Barry Ferguson; for harpsichord (or piano): *Fantasia and Fugue*, BWV 906, J.S. Bach, which includes the first publication of the Fugue completed by Sir Nicholas Jackson. For information: Worldwide Music Services, P.O. Box 161323, Altamonte Springs, FL 32716.

A-R Editions has announced the publication of Johann Klemm, *Partitura seu Tabulatura italica*, edited by John O. Robison (Recent Researches in the Music of the Baroque Era, Vol. 92; xv + 104 pp., \$43.95; supplement containing keyboard arrangements of the fugues \$19.95). Published in Dresden in 1631, the *Partitura* contains a two-, three-, and four-voice fugue in each of the 12 keys, totalling 36 pieces. This edition preserves Klemm's open-score format of the original print; a keyboard version of the 3- and 4-part fugues comprises the supplement. For information: 608/836-9000.

Fanfare—The Classical Music Channel was launched on last Thanksgiving Day. The program is the country's first 24-hour classical music cable TV network, devoted exclusively to showcasing classical music with performances, music videos, news and interviews. For information: 877/2FANFARE or 703/824-3300.

The Organ Historical Society has released a new recording, *Historic Organs of Michigan: Thirty-four Historic Pipe Organs, Detroit to Battle Creek* (OHS-95). The four-CD set features performances by 36 organists heard during the OHS national convention August 6-12, 1995. A 48-page booklet includes information on the performers and the organs, with stoplists and photos. \$29.95 plus \$2.50 shipping, 804/353-9266.

The Choir and Orchestra of St. John's Cathedral, Denver, is featured on a new recording, Arthur Honegger's *King David*, on the Gothic label (G 49105). Donald Pearson is conductor, Erik Sandvold is narrator, and the work is sung in English. For information: Gothic Records, 714/999-1061.

The Washington Men's Camerata is featured on a new recording, *The Spirit of Freedom: Patriotic Songs & Service Hymns*, on the Gothic label (G 49103). Thomas Beveridge is conductor, Donald Sutherland is organist, with Phil Snedecor, trumpet, and Michael Patterson, piano. The program includes 23 selections. For information: Gothic Records, 714/999-1061.

The Choir of Grace Cathedral, San Francisco, is featured on a new recording, *Evensong for the Feast of the Epiphany*, on the Gothic label (G 49106). John Fenstermaker is organist & choirmaster, Christopher Putnam is associate organist. The program includes 23 selections by Pachelbel, White, Rickard, King, Longhurst, Sowerby, Mendelssohn, and Eben. For information: Gothic Records, 714/999-1061.

Rodgers Instrument Corporation has installed a model 835B PDI™ in Sindone Chapel of the Torino Cathedral, Turin, Italy. The 835B is a MIDI-equipped, 2-manual organ of 38 stops and 9 couplers; 22 additional voices are available through Rodgers' Voice Palette™ technology.

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"Almost angelic"

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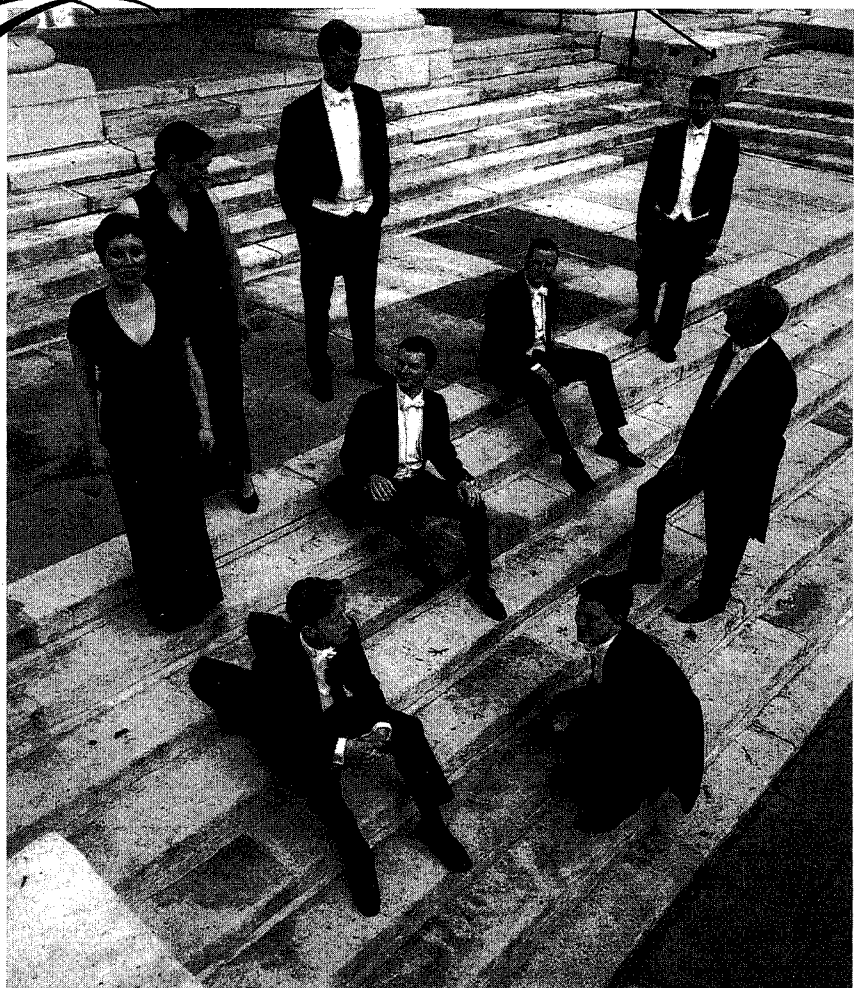
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—*Early Music Review*, London

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—*BBC Music Magazine*, London

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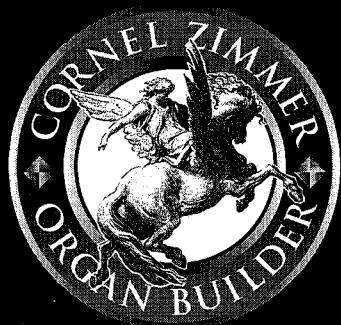
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1999 Summer Carillon Concert Calendar

Albany, NY

Albany City Hall
Pieter Blonk, May 7, 11:30 am
Amy Heebner, Pieter Blonk, Charles Semowich, Sistine Lezon, Sept 12, 3:00 pm

Allendale, MI

Grand Valley State University, Sundays at 8 pm, June 20-August 22
Julianne Vanden Wyngaard, July 4
Gijsbert Kok, July 18

Alfred, NY

Alfred University, Davis Memorial Carillon, Tuesdays at 7 pm
Adrian Gebruers, June 29
Jenny King, July 6
Marcel Siebers, July 13
Gloria Werblow, July 20
Ray McLellan, July 27
David Johnson, August 3

Ann Arbor, MI

University of Michigan, Lurie Tower, North Campus, Mondays at 7 pm
Milford Myhre, June 21
Dennis Curry, June 28
Todd Fair, July 5
Ray McLellan, July 12
Gijsbert Kok, July 19
Jenny King, July 26
Andrea McCrady, August 2

Bloomfield Hills, MI

Christ Church Cranbrook, Sundays at 4 pm
Detroit Brass Society, July 4
Carol Lens, July 11
Richard Giszczak, July 18
Todd Fair, July 25
Beverly Buchanan, Aug 1
Highland Fling, Aug 8
Dennis Curry & Jenny King, Aug 15
Fife & Drum Corps, Aug 29

Centralia, IL

Centralia Carillon
June 5: Lisa Lonie, Dr. Wu's Rock'n Soul Revue, 6:30 pm
June 12: Sally Slade Warner, "A Night with the King," 6:30 pm
June 19: Koen Van Assche, Bruiser and the Virtues, 6:30 pm
June 26: Peter Langberg, High Energy Show Band, 6:30 pm
July 4: Carlo Van Uift, 8 pm
Sept 4: Peter Bremer, The "Sidewalk Stompers," 6:30 pm
Sept 11: John Courter, Musical Variety Show, 6:30 pm

Cohasset, MA

Saint Stephen's Church, Sundays at 6 pm
Gordon Slater, June 27
Sally Slade Warner, July 4
John Courter, July 11
Beverly Buchanan, July 18
Carol Lens, July 25
George Gregory, Aug 1
Janet Dundore, Aug 8
Todd Fair, Aug 15
Daniel Kehoe, Aug 22
Sally Slade Warner, Mary Kennedy, Aug 28
Milford Myhre, Aug 29

Culver, IN

Culver Military Academy, Saturdays at 4:00 pm
John Gouwens, Apr 24, May 15, June 5 (7:30 pm), June 26, July 3, 10, 24, 31, Sept 4, 25
Liesbeth Janssens, July 17

Danbury, CT

St. James' Episcopal Church, Wednesdays at Noon
Frank Deleu, June 30
Marcel Siebers, July 7
Daniel Kehoe, July 14
George Matthew, Jr., July 21
Gerald Martindale, July 28

East Lansing, MI

Michigan State University, Saturdays at 6 pm
Milford Myhre, June 23
Wendell Westcott, June 30
Carol Lens, July 7
Ray McLellan, July 14
Todd Fair, July 21

Fort Washington, PA

St. Thomas Church, Whitemarsh, Tuesdays at 7 pm
Janet Dundore, July 4, 2 pm
Claude Aubin, July 6
Gijsbert Kok, July 13
Ray McLellan, July 20

Janet Dundore, July 27
Beatrice Gardner, Stephen Schreiber, Rev. Bruce Todd, Aug 3
Todd Fair, Aug 10
Douglas Gefvert, Aug 17
Lisa Lonie, Aug 24
Janet Dundore, Aug 31
Area Carillonners, Sept 12, 3 pm

Frederick, MD

The Joseph Dill Baker Carillon, Fridays at 7 pm
Laurel Buckwalter, May 7
Ed Nassor, May 14
Ellen Espenschied, May 21
Daniel Kehoe, May 28
John Widmann, June 4
James Smith, June 11

Gloucester, MA

Our Lady of Good Voyage Church, Tuesdays at 7 pm
June 29, July 6, 13, 20, 27, Aug 3

Grosse Pointe Farms, MI

Grosse Pointe Memorial Church, Tuesdays at 7 pm
Suzanne Magassy, July 6
Carol Lens, July 13
Gijsbert Kok, July 20
Todd Fair, July 27
Phyllis Webb, Sept 11, 12, Noon
Students and Volunteers, Oct 3, 5 pm

Hartford, CT

Trinity College, Plumb Memorial Carillon, Wednesdays at 7 pm
June 16-Aug 25

Lawrence, KS

University of Kansas
Wednesdays at 8 pm: June 9, 16, 23, 30, July 7, 14, 21
Sundays at 3 pm: June 13, 20, 27, July 4, 11, 18, 25

McDonogh, MD

McDonogh School, Fridays at 7 pm
John Widmann, July 2
Claude Aubin, July 9
Gijsbert Kok, July 16
Ray McLellan, July 23
Lisa Lonie, July 30

Mercersburg, PA

The Mercersburg Academy
John Widmann, Apr 11, 3 pm

Middlebury, VT

Middlebury College, Mead Chapel, Fridays at 4 pm
George Matthew, Jr., July 2
Marcel Siebers, July 9
Charles Semowich, July 16
George Matthew, Jr., July 23
Daniel Kehoe, July 30
Amy Heebner, Aug 6
Marietta Douglas, Aug 13, 7 pm

New Canaan, CT

St. Mark's Episcopal Church, Tuesdays at 7:30 pm
Marietta Douglas, June 22
Carl Bangs, June 29
George Matthew, Jr., July 6
John Courter, July 13

Niagara Falls, Ontario

Rainbow Tower, Fridays at 7 & 9 pm, Saturdays & Sundays at 4 & 7 pm
Gloria Werblow, June 4-Labor Day

Northampton, MA

Smith College, Mondays at 7 pm
George Matthew, Jr., July 5
Marcel Siebers, July 12
Marietta Douglas, July 19
Gerald Martindale, July 26

Ottawa, Ontario, Canada

Peace Tower Carillon, Monday-Friday, 2 pm
Gordon Slater, July & August
Liesbeth Janssens, July 13, 14
Geert D'hollander, July 27, 28
Claude Aubin, Aug 10, 11
Gideon Bodden, Aug 24, 25

Princeton, NJ

Princeton University, Cleveland Tower
Adrian Gebruers, June 27
Claude Aubin, July 4
Gijsbert Kok, July 11
Ray McLellan, July 19
Robert Grogan, July 25
Doug Gefvert, Aug 1
Todd Fair, Aug 8
R. Robin Austin, Aug 15
Ed Nassor, Aug 22
Janet Tebbe, Aug 29
Lisa Lonie, Sept 5

Rochester, MN

Mayo Clinic, Performances at 8 pm
Koen van Assche, June 14
Frank Deleu, July 2

George Matthew, Jr., July 13
Beverly Buchanan, Aug 11
Jenny King, Aug 24

St. Louis, MO

Concordia Seminary, Tuesdays at 7:30 pm
Wayne E. Schmidt, June 1
Anna-Maria Reverte, June 8
Geert D'hollander, June 15
Karel Keldermans, June 22, 29

St. Paul, MN

House of Hope Presbyterian Church, Sundays at 4 pm
Gloria Werblow, June 20
David Johnson, July 4
Todd Fair, July 11
George Matthew, Jr., July 18

Spokane, WA

Cathedral of St. John the Evangelist
Brian Swager, July 1
Andrea McCrady & Brian Swager, July 4, 5
Liesbeth Janssens, July 8
Carlo van Uift, July 15
George Gregory, July 22
Todd Fair, July 29
Andrea McCrady, Aug 6

Springfield, IL

Washington Park, Thomas Rees Memorial Carillon
Sally Slade Warner & Karel Keldermans, June 6, 7 pm
Sally Slade Warner, Peter Langberg, June 7, 7 pm
Peter Langberg & Andreas Schmid, June 8, 7 pm
Andreas Schmid, Anna Maria Reverte, June 10, 7 pm
Anna Maria Reverte, Geert D'hollander, June 11, 7 pm
Cal Malomed & Geert D'hollander/Liesbeth Janssens (Duets), June 12, 7 pm
Liesbeth Janssens & Karel Keldermans, June 13, 7 pm

Springfield, MA

Trinity United Methodist Church, Thursdays at 7 pm
Frank Deleu, July 1
Marcel Siebers, July 8
Charles Semowich, July 15
George Matthew, Jr., July 22

Stamford, CT

First Presbyterian Church, Thursdays at 7 pm
Carl Bangs, July 1
John Courter, July 8
Marcel Siebers, July 15
Marietta Douglas, July 22
Charles Semowich, July 29
Sundays at 11:00 am
Amy Heebner, July 11
Gerald Martindale, July 25

Storrs, CT

Storrs Congregational Church, Mondays at 7 pm
Daniel Kehoe, June 28
Charles Semowich, July 26
David Maher, Aug 9

Toronto, Ontario

Metropolitan United Church, Mondays at 7 pm
Frank Deleu, June 28
Suzanne Magassy, July 12
George Matthew, Jr., Sept 27 (Carillon and Organ)

Toronto, Ontario

University of Toronto, Sundays at 3 pm
Claude Aubin, June 6
Andrew Comar, June 13
Michael Hart, June 20
Frank Deleu, June 27
Suzanne Magassy, July 11
Gloria Werblow, Sept 12
Gordon Slater, Sept 19
George Matthew, Jr., Sept 26

Victoria, British Columbia

Netherlands Centennial Carillon
Sundays at 3:00 pm, April-December
Fridays at 7:00 pm, July & August
Rosemary Laing

West Hartford, CT

First Congregational Church, Tuesdays at 7 pm
Frank Deleu, June 29
Marcel Siebers, July 6
Daniel Kehoe, July 13
George Matthew, Jr., July 20
Gerald Martindale, July 27

Williamsville, NY

Calvary Episcopal Church, Wednesdays at 7 pm
Jenny King, July 7
Gloria Werblow, July 21

North Americans Abroad

George Matthew, Jr.
Armagh, Northern Ireland, Aug 15
Kortrijk, Belgium, Aug 16
Menen, Belgium, Aug 17
's Hertogenbosch, The Netherlands,
Aug 18
Bergen op Zoom, The Netherlands,
Aug 18
Ypres, Belgium, Aug 21
Hasselt, Belgium, Aug 22
Newcastle-upon-Tyne, England,
(organ and carillon), Aug. 25
Armagh, Northern Ireland, Aug 27

Send items for "Carillon News" to Dr.
Brian Swager, c/o THE DIAPASON, 380 E.
Northwest Hwy., Suite 200, Des Plaines,
IL 60016-2282.

Improvisation Symposium Eastern Michigan University

An Improvisation Symposium, with a theme of Viennese Classical, took place November 5-7 at Eastern Michigan University, Ypsilanti, Michigan. The gathering was organized by Pamela Ruiter-Feenstra, university organist at Eastern, and co-sponsored by the university and the Ann Arbor AGO chapter. William Porter, Professor of Organ at the New England Conservatory of Music, was guest musician. His introduction to the Viennese classical style led into a session on cadenza improvisation, with cadenza models from the Mozart concertos performed by Julie Stone, flute, and Kimberly Cole, clarinet.

Keyboard instruments included the school's three-manual Kney organ, a delicate sounding 18th-century clavichord, a forte-piano built by one of the symposium participants, and an 1830 square piano with concave keyboard. On Thursday improvisations took place using all these instruments at once. At one point, 10 people were improvising together on a theme. Capping the evening was an improvisation contest of sorts, with William Porter alternating with Pamela Ruiter-Feenstra in a fascinating duel.

On Friday, sessions were led by Marianne Ploger on modulation and by Dady Mehra on music of Haydn. Using several Mozart sonatas as a model for improvisation ideas, Porter then continued, encouraging participants to demonstrate. In the evening, William Porter improvised an entire concert from themes suggested by symposium participants. Beginning with an organ prelude and fugue, he then improvised a 3-movement sonata on the forte-

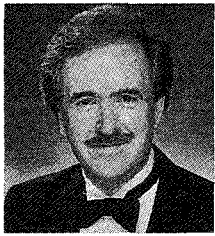
piano, a two-piano rondo with Pamela Ruiter-Feenstra, and a sonata fantasie on the square piano. Next, breaking away from 18th-century style, came an organ scherzo, followed by a rousing version of a Genevan Psalm with all joining in with the singing.

A Viennese coffee house would not be complete without delicious pastries and coffee, here amply provided by some of the students. While eating and drinking, participants heard stories of Viennese life from Sharon Robertson, and listened to Schubert lieder sung by Mike Hoag, Cathleen Kenney and Katherine Whittington, accompanied by Shawn McDonald.

—Susan Craig

Susan Craig is organist at Ashland Avenue Baptist Church in Toledo, Ohio, where she plays an organ by John Brombaugh.

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Greenville, North Carolina



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University Organist Emerita
Colgate University
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Linda Duckett
Organist
Professor of Music
Department of Music Chair
Minnesota State University
Mankato, Minnesota



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Professor of Music
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Ashland, Oregon
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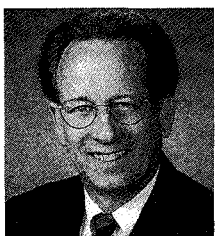


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Milwaukee, Wisconsin

Music for Voices and Organ

by James McCray

Adding depth to the power of worship (Incidental service music)

To worship is to quicken the conscience by the Holiness of God.
To feed the mind with the Truth of God.
To purge the imagination by the Beauty of God.
To devote the will to the Purpose of God.
Archbishop William Temple
St. John's Gospel

The congregation may not be aware of the delicate impact of incidental service music. If chosen and sung well, it never intrudes but rather extends. This music is short, useful, and does not attract attention to itself; instead, it adds to flow of the meditation by completing a previous idea or event. An exception is the introit which usually begins an idea and leads the congregation toward something; however, most incidental music really brings closure to something. Many churches do not use these brief choral statements. This is unfortunate, because the choral responses to a prayer or service will carry the listener to yet another level of involvement in worship.

In these days of moving toward less formality in church (blended service, etc.), a struggle is taking place. For centuries liturgy has been the glue that held the concept of the church service together. We built cathedrals that were different than the other town buildings and made them special places for special reasons. We made the way we worship unique and separate from any other type of daily routine. We had a music that helped celebrate and confirm both structure of building and structure of service. This served generation after generation well and made the church a true sanctuary.

Today there is pressure to make worship similar to everything else in our lives. The move toward informality can be seen in the *ursatz* music, the dress of ministers (a business suit!), a loose liturgy that lacks much cohesiveness or consistency, and the loss of the organization of the church year. There is applause in the worship service for the choir which clearly points toward performance rather than extension of worship.

Sensitive incidental music, however, contributes to the serene meditation and unfolding of the service. It brings a special beauty to the closure when, after a spoken prayer, the choir quietly sings an "Amen" which functions as an agreement to all that was just said. The same is true for the benediction which can gracefully move a congregation to realize that something extraordinary has taken place for the past hour. Music elevates when it is appropriate to the moment; short musical punctuations throughout a service will most certainly add depth.

Let the choir have a stronger leadership role in the service by using them throughout the hour, not just at that weekly "anthem" slot. They will feel stronger about their contributions to the service, and the congregation will be touched in a deeper way as the music flows through their body and arrives at their heart.

For the Service, Melvin West. SATB, keyboard, and optional incidental handbells, The Sacred Music Press, 10/1765S, \$1.50 (E).

There are nine functional items in this collection which cover various aspects of the service. Each is one or two pages in length with traditional harmonies that often have a freshness to them. Primarily chordal, the choral parts are syllabic, with only one unaccompanied setting. This is useful, attractive music that will be used often throughout the year since it tends to be generic rather than for a specific Sunday.

The Lord Is in His Holy Temple, Linda Spevacek. SATB and keyboard, Harold Flammer of Shawnee Press, Inc., A 7274, \$1.50 (M-).

The six separate settings cover diverse service areas such as introits, prayer closings, and benedictions. These settings tend to be rhythmic with changing meters and high energy. Each is about 2-3 pages in length with interesting harmony. Delightful settings of traditional texts.

Introit and Benediction, Daniel Pinkham. SATB and organ, Ione Press of ECS Publishing, #5192, no price given (M).

The two settings are dissonant and will require a sophisticated choir, although the music is not difficult as Pinkham moves the voices in a predominantly stepwise fashion. The organ serves as a harmonic anchor with sustained chords. One- and two-page settings for the choir that wants to offer something of even greater depth within the service.

Preces and Responses, George Guest. Treble voices and cantor, Paraclete Press, PPM09916, \$1.60 (M).

There are several very brief items, some with the choir in unison, although three-part texture also is used. Some use a chanting technique. The statements by the cantor (Priest) are brief and chant-like.

Choral Responses, Morgan Simmons. SATB and organ, Hope Publishing Company, FPC 139, \$1.95 (M-).

This collection includes 17 brief choral responses and is a part of the Fourth Presbyterian Church of Chicago Anthem Series. Several are very brief amen statements and most are unaccompanied. They include settings for all women or all men, one uses a flute or oboe, and most are generic enough for use on any Sunday.

Invitation, Richard B. Rosewall. SATB and keyboard, Santa Barbara Music Publishing, SBMP 278, \$1.15 (M-).

This is a brief, three-page introit in which the organ plays static chordal patterns behind and between short, gentle choral statements. Ethereal music that features high male voices.

Seven Sacred Canons, Bruce Trinkley. Mixed or women's or men's voices, Carl Fischer, CM8513, \$1.30 (M).

Trinkley, who also is a composer, has collected canons from a variety of composers such as William Boyce

(1711-1779), Thomas Roseingrave (1688-1766), and others. All employ three voices except an Alleluja by William Hayes (1708-1777) which uses eight voices and could be strong enough to stand as an anthem. These easy, useful canons can add great variety to any service while requiring very little rehearsal time. Highly recommended.

Hymn Stanzas for Choirs, Set I, Jonathan Kohrs. SAB, Concordia Publishing House, 97-6755, \$3.50 (E).

This offers a different approach to enhancing the service by employing alternative choral settings of selected hymn stanzas. There are eleven titles; the *cantus firmus* (tune) is always in the baritone voice with the soprano and alto repeating a short portion of the text as a melodic motive. The titles are organized by season, by original tunes, and by current titles. Here is a functional way to involve the choir in the service by having them "dress up" the weekly hymns.

Lead Me, Lord, Samuel Sebastian Wesley. SATB and organ, Novello and Co., 29 0305, no price given (E).

Subtitled a short anthem or introit, this two-page statement alternates solo/full statements above a slow, quiet organ background. The Victorian harmonies are warm and meditative. For anthem use, it might require repeating the entire setting.

More Indispensable Incidentals for Worship, Albin C. Whitworth. SATB, keyboard, and three optional trumpets, Glory Sound of Shawnee Press, A-6330, \$1.00 (E).

The three trumpets are used on three of the six settings and their transposed music is included at the end. These sentences and responses are for diverse elements of the service; some have divisive areas and have a bravura impact. Useful music for most types of choirs.

Book Reviews

The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents, edited by Hans T. David and Arthur Mendel, revised and enlarged by Christoph Wolff. New York: W. W. Norton & Company, 1998. liv + 551 pages. \$35.00.

A paperback revision of the indispensable *The Bach Reader* edited by Hans T. David and Arthur Mendel has just been released by Norton. This gold mine of material for program notes, papers, lectures, etc. makes wonderful pickup reading too with its revealing detail culled from primary sources, and it would make a good, inexpensive gift.

THE DIAPASON, June 1966, p. 24

This brief and uninformative review greeted the republication, after a period of 21 years, of what perhaps has become the most referenced source-volume on the life and times of J. S. Bach. The first edition, which appeared in 1945, represented a novel approach to musical biography, with its mix of primary sources (often including Bach's own words) and secondary sources, contemporaneous and posthumous in origin, both long and short, sometimes stilted

and sometimes poetic in tone, all of which combined to present a comprehensive panorama of Bach's world that provided the basis for informed judgments of his significance in his own time and in later years. Its ambitious purpose was to present "all the surviving sources of any importance from which our knowledge of Bach's life and reputation has been drawn." The 1966 edition did not involve an overhaul of the main text, but consisted of a 40-page supplement that reflected the expanding field of Bach scholarship to that date.

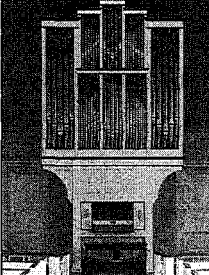
The present edition, on the other hand, preserves the essential features of its predecessors in a completely re-edited form that incorporates recent advances in knowledge about Bach's life and of the reception history of his music. Along with 100 new documents in English translation, this volume exhibits changes in organization (restructuring of the constituent parts), additions (a new chronology of Bach's life, 16 manuscript facsimiles, sections on Bach's teaching and the dissemination of his music), revisions in the light of recent Bach scholarship, presentation (a new system of headings, document numbering, and editorial comments on the original sources), new illustrations, direct references in the main text, and the deletion of questionable documents. Christoph Wolff's preface recalls the aims of the original compilers: "they provided much more than a documentary, presenting us with a volume that spoke eloquently, powerfully, and objectively of and about Johann Sebastian Bach and his music" (p. x).

The 25-page conspectus (comprehensive outline or table of contents) identifies 412 documents, organized within five of the seven constituent parts. Part I, an original article, is a portrait of Bach in outline that addresses his background, career, and personality; his heritage and achievement; and his attitude toward the art of music. Part II (about one half of the book) surveys Bach's life in his own writings and other documents throughout his major periods: Eisenach (1685-1695), Ohrdruf (1695-1700), Lüneburg and Weimar (1700-1703), Arnstadt (1703-1707), Mühlhausen (1707-1708), Weimar (1708-1717), Cöthen (1717-1723), Leipzig (1723-1730, 1731-1740, 1741-1751). Part III contains some early biographical documents, including genealogical notes and the family tree. Part IV presents Bach as viewed by his contemporaries, including poems of praise and opinions of Bach the teacher, in addition to other reports and reviews. Part V covers Bach in the second half of the 18th century through general accounts and critical estimates. Part VI reprints Forkel's biography of Bach (1802/1820); chapters cover the Bach family, Bach's life, Bach the clavichord player, Bach the organist, Bach's harmony, Bach's melody, Bach the teacher, Bach's character, Bach's works, Bach the reviser of his own works, and the spirit of Bach. Part VII discusses Bach in the Romantic era with reference to various composers, authors, and the foundation of the Bach-Gesellschaft.

The editors of the first edition pointed out that Bach's own literary style was frequently wordy, inarticulate, unclear, and ungrammatical, faults they declined to correct in the translations in order to preserve this paradoxical aspect of his

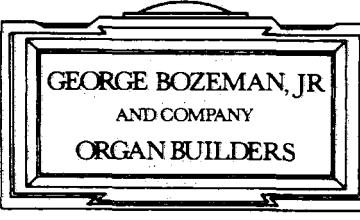
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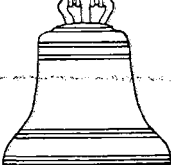
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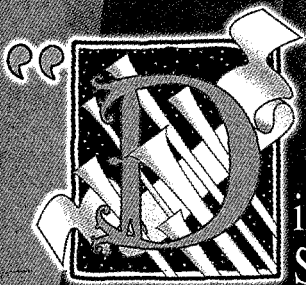
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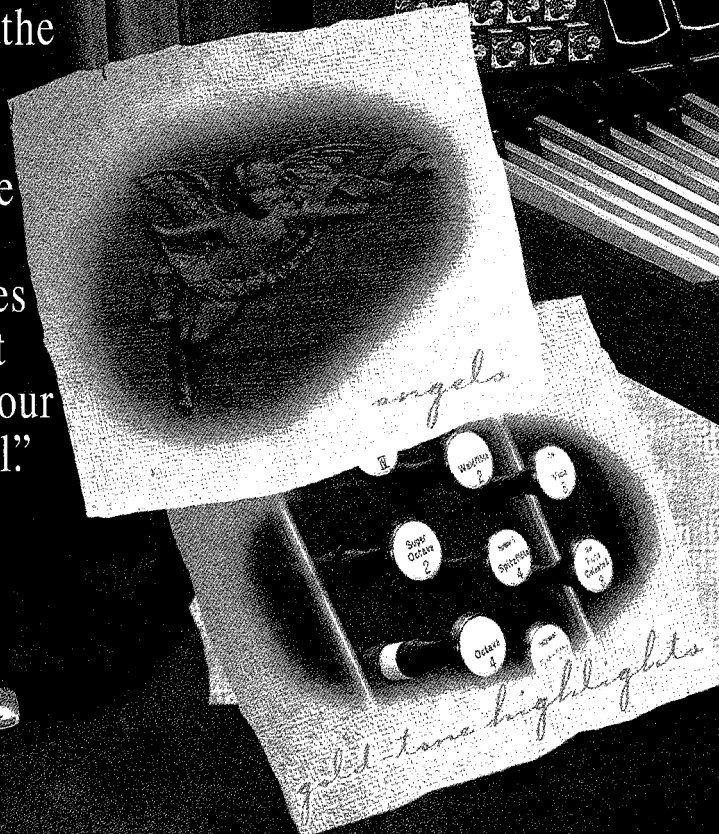


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personality. Even so, Bach's dedicatory prefaces and obsequious letters to royal patrons and councils may strike 20th-century readers as quaint and excessively self-deprecatory, with their references to "Your Most Serene Highness," and "Most Noble, Steadfast, and Most Learned, also Most Wise Sirs," but this style of salutation etiquette apparently was appropriate, coming from a lowly provincial choirmaster, their "humble and obedient servant." Bach's testimonials and letters of recommendation for his pupils—there is a list of about 90 names—maintained the same beseeching tone, but generally lacked specific details regarding the applicants' accomplishments and capabilities. On the other hand, Bach was more forthright in direct personal contact; he is reported to have admonished an uncommitted student player with "What? You want to be a beer-fiddler, too?"

All of the familiar Bach anecdotes are told here in their original unabridged form; for example: the 20-year-old Bach's brawl, with dagger drawn, with another student he had called a *Zippel Fagottist* ("greenhorn bassoonist"); his penny-pinching letter about a damaged cask of wine ("a pity that even the least drop of this noble gift of God should have been spilled"); his fortunate discovery, on a journey to another town to hear the organist Reinken, of Danish ducats in herring heads discarded behind an inn; the controversy (1737–1745) with Johann Adolph Scheibe who had published a resentful criticism of the style of the "Hon. Court Composer" as "turgid and confused" and lacking "amenity" (melody without dissonances); the defaulted clavier contest in 1717 with the virtuoso Louis Marchand who fled from the encounter (five different accounts); and disciplinary rebukes relating to a prolonged absence in Lübeck, playing too long or too short, going into the wine cellar during a sermon, and inviting a female visi-

tor (his cousin whom he later married) into the choir loft.

As an organ examiner, Bach's reports (including one prepared jointly with Gottfried Silbermann) on the quality and suitability of the instruments were fairly detailed as to recommended adjustments and modifications required to overcome their structural or acoustical shortcomings. Other items relating to organs and organ playing deal with such things as acoustics, keyboard design, and tuning temperament, along with Bach's performing style ("There is nothing remarkable about it. All one has to do is hit the right notes at the right time, and the instrument plays itself"), registration, ornamentation, and pedal technique.

The opinions of Bach by his contemporaries were uniformly laudatory in their references to "the miracle of Leipzig" whose agile pedal playing others were unable to imitate with their fingers. Some were inspired to poetic expression:

A pleasant brook may well the ear's
delight inspire;
As through the woods, between high
cliffs, it finds its way;
But surely one must rank that other Bach
far higher
Who with his hurrying hand so wondrous
sure doth play.
(*"A pleasant brook [Bach],"*
by Micrander [J. G. Kittel, 1731])

Apollo long ago gave you the laurel crown,
And of your name in marble etched the
great renown,
But you alone, through your string's living
harmony
Preparest, perfect Bach, your immortality.
(*"If in dim ages past,"*
by L. F. Hudemann, 1732)

The complimentary tone persists throughout Forkel's biography, *On Johann Sebastian Bach's Life, Genius, and Works*, tempered by a thoughtful and appreciative analysis of "an invaluable national patrimony, with which no other nation has anything to be com-

pared," and of "the greatest musical poet and the greatest musical orator that ever existed."

Over 50 members of the Bach clan are indexed; the greatest number of references relate to Bach's son, Carl Philipp Emanuel, whose 11-page obituary of his father recounts many details of "the life of a man who contributed quite exceptionally to the honor of music, of his fatherland, and of his family."

Although much of the informational content of the book may be familiar from later scholars' adaptations of it, the sense of historical authenticity is retained in the words of the original writers. The source materials are valuable at least for the reasons noted in the 1966 review; they are now even more accessible on account of the organizational improvements in the revised edition that facilitate topical research and reading. No fan of Bach should be without this book.

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

New Recordings

St. Philip's Cathedral, Atlanta, Georgia; Alan Morrison, organ. Suite, op. 5, Durufle; Chorale No. 3 in A minor, Franck; Prelude and Fugue in G Minor, op. 7, no. 3, Dupré; Te Deum, op. 11, Demessieux; Chant de Paix, Langlais; Variations sur un Noël, op. 20, Dupré. Gothic Records, Inc., G 49083.

On an evening when I was required to revisit several performances of the same French pieces, I found it a rewarding experience to listen for the first time to a recording by Alan Morrison. I have listened to some great musicians in France play their organ music with that rhythmic abandon that so many of the French develop; indeed, it seems to be in the genes. It is well known that keyboard artists can, and often must, do things conductors cannot do with the beat. While adjusting the beat for expressive reasons is even more necessary for organ technique, and while many of the French enjoy awesome acoustics, there is something immensely rewarding about returning to the kind of artistry which Morrison has. His beat is flexible. His sense of articulation is subtle. We're talking American buildings and American Classic organs, and a different culture. The recording exhibits the Aeolian-Skinner

organ to be in a very healthy state in the new acoustic of St. Philip's.

I've spent much of my listening experience observing the way music is made with some of my favorite musicians: Szell, Shaw, Tilson-Thomas, Bernstein, Rattle, Masur, Haitink, the Guarneri Quartet, the Kronos Quartet, etc., and have been an ardent scholar and admirer of Stravinsky. It seems these types of giants have developed for us a culture of musical ideals couched in clarity, polished techniques, stylistic integrity. It's not surprising that Americans have developed a similar style of organ playing—one that accounts for "where the eighth note" is (as Shaw was often found demanding), but also where the underlying divisions are stretched and contracted.

On this recording of French literature, Morrison's *elan* distorts the beat expressively here and there, but generally his expressiveness lies within the accountability of rhythmic drive. The French artists I was hearing take chunks of music and hurl them against stone pillars (often Medieval ones!). Morrison exhibits a school which weaves a spectacular fabric, but keeps it attractively displayed with shape and color in an accountable sense of *tactus*. It makes my way of listening to music a happy event. I would be happy to put it up as a model for any of my students.

However, as we approach the end of the century is it worth a millennium comment to say that maybe we need to learn more lessons from the end of the 19th century? Could we learn when to distort the "beat" and let the keyboard do what the conductor cannot do? Could the keyboard become a vastly more expressive tool? It seems to me that the Alan Morrisons of this world have the technical ability, sensitivity, and, possibly, the courage of abandon to discover ways in which we can become more international and broader in historical scope in how music is made. Meanwhile, one must remark that Morrison's manual dexterity is more than admirable, it is spectacular. He has taken a remarkable piano technique and applied it to appropriate organ literature, coupled with a fine sense of organ sound. In other reports, we know that he participates effectively in current American literature, for which we applaud wildly. We look forward to further exemplary recordings.

—David Lowry
Columbia, South Carolina

Jean-Pierre Leguay, *L'orgue de l'abbaye de La Pierre-qui-Vire. Euro-muses 2023, DDD, total time 66:43.*

Ave maris stella, Jehan Titelouze; *Messe à l'usage des paroisses*: "Trio à deux dessus de chromhone et la basse de tierce," "Tierce en taille," "Offertoire sur les grands jeux," François Couperin; *Fiori Musicali*: "Canzon dopo l'Epistola" (Messa della Domenica), "Canzon dopo l'Epistola" (Messa della Madonna), "Toccatà per l'Elevazione" (Messa della Apostoli), "Bergamasca," Girolamo Frescobaldi; *Lobt Gott, ihr Christen allzugleich* (BuxWV 202), *Von Gott will ich nicht lassen* (BuxWV 220), *Von Gott will ich nicht lassen* (BuxWV 221), *In dulci jubilo* (BuxWV 197), *Nun komm, der Heiden Heiland* (BuxWV 211), *Ein feste Burg ist unser Gott* (BuxWV 184), Dietrich Buxtehude; *Herzlich tut mich verlangen* (BWV 727), *An Wasserflüssen Babylon* (BWV 654), *Prelude and Fugue in g minor* (BWV 535), Johann Sebastian Bach.

Jean-Pierre Leguay counts among his teachers some of the greatest names associated with modern French music: André Marchal, Gaston Litaize, Rolande Falcinelli, and Olivier Messiaen. Having previously served as titulaire at the Parisian church of Notre-Dame-des-Champs—the parish church of none other than the famed organ-builder Aristide Cavallé-Coll—Leguay received a similar appointment in 1985 to the Cathedral of Notre-Dame. The instrument on which this recording was made began in 1973 as a product of three

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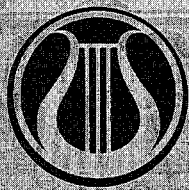
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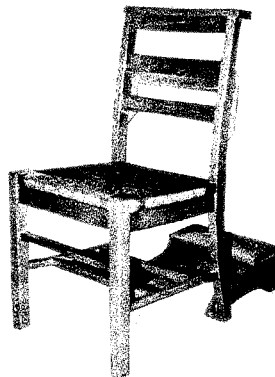
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Swell to Great 8'
Swell to Great 4'
MIDI Great A *
MIDI Great B *

Swell

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Geigen Principal 8' [Geigen Diapason 8']
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Gambe Celeste II 8'
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Copula 4'
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Tierce 1½' [Cymbale III, Siffliöte 1']
Plein Jeu IV
Basson 16' [Contre Trompette 16']
Trompette 8' [Trumpet 8']
Oboe 8' [Voix Humaine 8']
Clairon 4' [Clairon 4']
Tremulant
Swell 16'
Swell Unison Off
Swell 4'
MIDI Swell A *
MIDI Swell B *

Pedal

Contre Bourdon 32'
Principal 16' [Contrebasse 16']
Subbass 16'
Bourdon Doux 16' (SW)
Octave 8'
Gedackt 8'
Choralbass 4' [Nachthorn 4']
Mixture IV
Contre Basson 32'
Bombarde 16' [Basson 16']
Trompette 8'
Rohrschalmei 4' [Clairon 4']
Great to Pedal 8'
Swell to Pedal 8'
Swell to Pedal 4'
MIDI Pedal A *
MIDI Pedal B *

General

Main Off
Antiphonal On
Flute Tremulant II
Main Tremulant II
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Bass *

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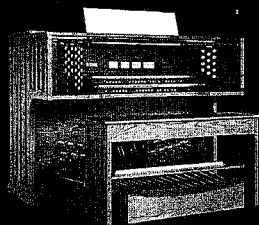


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regional builders: Benoist; Sarélot; and Conan. Sometime after 1992, the organ was re-built under the direction of Jean-Michel Dieuaide, and presently contains 30 stops on its four manuals and pedal.

The organ certainly sounds fine, but the program is not terribly exciting. One hopes that the performer has chosen this music because it sounds authentic on this instrument. Good recitalists—for the most part—choose music that will showcase certain outstanding tonal attributes of a particular instrument, avoiding literature that would not have the same effect. Surely, that is the case here. The instrument is particularly well-suited to the Titelouze and Couperin pieces, and Leguay plays them in a manner which shows his complete understanding of the style of the French Baroque. The Frescobaldi, Buxtehude, and Bach fare much less well.

Liner notes in French, German, and English give ample background information on the performer, the Abbey itself, the organ and its history, and the literature that is played. This disc is recommended for the performances of the French literature.

—Jeff Binford
Highland Park Presbyterian Church
Dallas, Texas

Jeanne Demessieux. Vols. I-III. Festivo FECD 131, 132, 141. Available from Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226. \$14.98 each plus shipping. (Not sold as a set.)

Vol. I was recorded at the church of the Madeleine, Paris, in 1958. It includes *Sinfonia 29^e Cantate* and three chorale preludes (*Erbarm' Dich mein, O Mensch, bewein' dein Sünde groß, Christ unser Herr zum Jordan kam*) by J.S. Bach; *Fantaisie No. 2 en Fa Mineur* (KV 608) by Mozart; *Prélude et Fugue sur le nom de Bach*, by Liszt; *Allegro 6^e Symphonie*, by Widor. Playing time 50 minutes.

Vol. II, also recorded at the Madeleine in 1958, includes *Toccata et Fugue en Fa Majeur* and *Fantaisie en Sol Majeur*, by J.S. Bach; *Adagio et Fugue en Ut Mineur* (KV 546 & 426) by Mozart; *Toccata médiévale*, by Edouard Mignan; *Mouvement*, by Jean Berveiller; *Te Deum*, by Demessieux. Playing time 49 minutes.

Vol. III contains *L'Ascension No. III*, by Messiaen; *Choral 'Liebster Jesu, wir sind hier'* (BWV 731) and *Toccata, Adagio et Fugue* (BWV 564) by J.S. Bach; *Mouvement*, by Jean Berveiller; *Toccata Symphonie V*, by Widor; *Fantaisie en Fa Mineur* (KV 608) by Mozart; *Fantaisie et Fugue 'Ad nos'*, by Liszt. Playing time 70 minutes. The Mozart was recorded at St. Bavo, Haarlem in 1961, the Bach toccata at the Oude Kerk in Amsterdam in 1963, the Liszt at the Victoria Hall, Geneva, in 1963, and the remainder at the Metropolitan Cathedral, Liverpool, in 1967.

There are some indications that Festivo plans to reissue more of the Demessieux recordings. If they do, one hopes that they can make some improvements. The sound quality of Vols. I and II is deplorable; things like the badly muffled left hand in "Christ unser Herr" suggest poor microphone placement, and the overall sound quality is poor for its date. The recordings were originally made by Microdisc, France; there does not seem to have been any attempt to "enhance" the sound. Vol. III is much better; the two Dutch organs were recorded by Dutch radio, the rest by English Decca, at that time notable for some quality recording.

The documentation is lavish and well illustrated, but frustrating. Vols. I and II contain the same long and overly adulatory biography of Demessieux, written by Pierre Labric, and short notes, not particularly helpful, on the music. Vol. III contains a long essay, by Karrin Ford, on Demessieux's life, and a shorter one on her compositions, although none of them appear on that disc. It has no notes on the music played on the disc. None of the booklets contain any information on the organs used. Only the booklet to Vol. III includes BWV numbers.

Information about the Cavallé-Coll organ of the Madeleine and the old Dutch instruments is very readily available. The organ in Geneva is, of course, not the present Kleuker/Guillou instrument, but its much-recorded predecessor, a large Steinmeyer. The recordings in Liverpool were made on the then brand-new organ of the Roman Catholic cathedral, a 4-manual Walker of about 90 stops that contains an unusual number of reed stops, some of them very fiery.

Demessieux (1921-1968) was a technical wizard. I can still remember live performances that were technically amazing, although the interpretation of non-French music was sometimes not so impressive. These recordings reinforce that memory. The French pieces are all magnificently performed, particularly her own celebrated "Te Deum." The Berveiller "Mouvement," a less known but fascinating example of the French toccata, is less satisfying on the Liverpool organ, which for all its size lacks the richness in the lower manual octaves that is so striking in the performance at the Madeleine. Demessieux gives a very high-speed performance of the Widor toccata.

The Liszt performances heard here are technically impeccable, but do not compare well with other available recordings. The "Ad nos" fantasy and fugue seems to lack an essential unity. The big Steinmeyer suited the music well, although the sound is a bit harsh in the upper reaches. The performance of *Prélude et Fugue sur le nom de Bach* seems more idiomatic, but the reed-heavy Cavallé-Coll makes me long for a large flue-dominated Ladegast or perhaps Sauer instrument.

Demessieux's Mozart playing puzzles me. The fantasy is beautifully played in every respect. I prefer the performance on the much brighter Haarlem organ but others will perhaps like the heavier

Project 2000 makes Y2K deadline

by Herbert L. Heustis

In 1990 THE DIAPASON became the first organ journal to create an electronic index to articles and other information which appeared in its pages since its founding in the year 1909. THE DIAPASON Index was created by contributing editor, Herbert L. Heustis, with the help of half a dozen volunteers who typed mountains of information into the data base. The latest installment to that

index includes the years 1993 to 1999 and will bring these records up to date, which in a way, will make the index "Y2K compliant."

In the process of building an electronic index, the immense value of the Internet became apparent. The most difficult challenges were exemplified by two problems: the first was the need for easy data entry and the second was a need for universal access, once the work was completed.

Ease of data entry required a way to get data into the computer without bogging down in a laborious time and cost intensive process. Funds were not only "limited"—they were nonexistent. The solution to this problem was the work of volunteers who were retired organ enthusiasts. Typing assignments were organized into 10-hour blocks. Each volunteer had an assignment and, upon completion, sent the diskette to us. They could use any word processor and pace themselves at their best rate.

The second problem was not so easily solved. A "beta" version of the software was circulated with mixed results. Some users praised the work we had done and others replied with a litany of complaints relating to the software—they were very frustrated if it didn't work on their computer! It was obvious that we were facing a problem of universal access, as well as distribution, packaging and the like.

The answer to these problems became apparent one evening when your lowly scribe was surfing the net and came across the Early Music Archive at the University of Vienna School of Economics. It was our enormous good fortune that Gerhard Genter, administrator of the archive, offered us a place on the "Osiris" computer. Thus, the Osiris Archive of organ specifications was born and with it, a home page for THE DIAPASON Index.

Technically, the Osiris Archive is a "Unix FTP Site" which means that it is completely transparent and "software free." The files on this site can be downloaded to any computer with any net browser or ftp software.

The reader can now see that we achieved both universal data entry and universal access. By eliminating the requirement for any particular software, we removed barriers to the use of the program and the acquisition of information. Over the last decade, there have been numerous announcements of "organ databases," but few actual accomplishments. It is a good guess that the gremlin that stops progress on these projects is the need for specific software, formatting and hardware requirements. The Internet and the free-form databases that it makes possible solve these problems and allow database projects to go forward to completion. In its ninth decade of publication, THE DIAPASON salutes the Internet for making its electronic database possible.

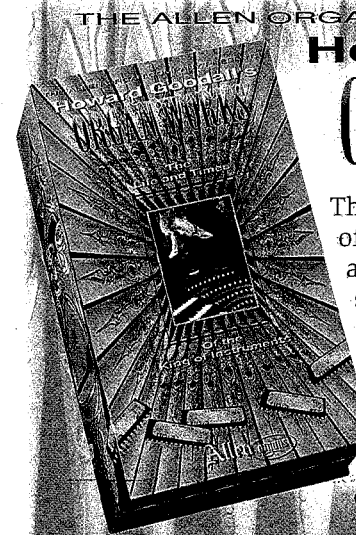
sound at the Madeleine. The performance of the Mozart fugue (KV 426) is simply inappropriate. The final portions are played with reeds blazing and the musical line nearly indistinguishable.

One suspects that Demessieux was not entirely sure in her own mind how she wanted to play Bach. The symphony from Cantata 29 is played as a full-throated technical romp, as it is by many of us. The chorale preludes are perhaps a little sentimentalized and the ornamentation in "O Mensch, bewein dein Sünde groß" is very questionable, but they are all effective. Of the major Bach works heard on these discs, the most successful is the G-major fantasy, registered with considerable restraint throughout; the performance is distinguished by a particularly slow tempo in the final section. The *Toccata et Fugue en F Majeur* has a split personality. Demessieux plays the toccata with very loud registrations at a speed that sounds breathless, while the fugue is so quiet and restrained that it pales more than usual in comparison to its more flamboyant companion. The overall performance is not helped by the pedal division of the Madeleine organ, which does not provide a clear musical line until the heavy artillery is added. Demessieux's performance of the C-major toccata is exemplary, but the fugue is taken at a speed that causes rhythmic instability, despite her technique. Like many French players, she indulges in rallentandos that are not to everyone's taste.

While the recordings are certainly of historical interest, they contain many pieces that do not show either Demessieux or the Madeleine Cavallé-Coll to best advantage. However, the three discs contain a wealth of fine playing that can be enjoyed even by those who don't always like the interpretations. The technical weakness of the recording and the deplorable documentation are more serious problems. One hopes that Festivo will issue more of the Demessieux recordings, particularly those of Messiaen and of her own works, but one also hopes that they lavish more care on them. The first three volumes can really be recommended wholeheartedly only to academic collections and to people who want documentary evidence of the career of Jeanne Demessieux.

—W.G. Marigold
Urbana, Illinois


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Lawrence I. Phelps 1922–1999 A Tribute

On April 17th, 1999, a large group gathered in Boston's Trinity Church in Copley Square for a memorial service celebrating the life and accomplishments of Lawrence I. Phelps, the distinguished American organbuilder who died on February 22nd of this year. Present there were family, friends, professional colleagues, and organists who came to stand with Larry's widow, Gillian Weir, to honor the work and influence of this special man.

Lawrence Phelps began his musical life especially interested in conducting and studied at the New England Conservatory. Charmed by the wonder of the pipe organ after he left that institution, he apprenticed under G. Donald Harrison and worked later with Walter Holtkamp, Sr., before establishing his own career. He was responsible for the design and execution of the Aeolian-Skinner organ at the Mother Church Extension (the First Church of Christ, Scientist, in Boston); the artistic direction and later presidency of Casavant Frères; and ultimately the establishment of his own firm, Lawrence Phelps and Associates in Erie. Following the close of that firm, he accepted a position with the Allen Company, where his long interest in digital tone production stood him in good stead in the design of custom non-pipe instruments. Following his retirement from Allen, he returned to Boston to superintend the refurbishment of the Mother Church organ.

But it was with the traditional pipe organ that Phelps' greatest musical interest lay, and where his voice was heard most influentially. He was a champion of the highest order of organbuilding technique, and sought in his own especial way to conceive, design and have built organs which were timeless in their musical personalities and capable of playing a large body of the literature with both stylistic authenticity and musical grace. To that end, he developed a firm belief that mechanical action, enhanced by modern registration aids, was the way to best achieve his goals, and his later organs reflected that belief. He surrounded himself with a staff who shared his vision, offered both unstinting support and honest criticism. Together they forged a path which produced instruments which were neither slavish copies of what had gone before, nor were so avant-garde as to be unapproachable by their players. While he was a stickler for the finest details of mechanical and tonal work, he maintained always that these techniques were but a means to one end—the making of music of the highest order. "We are NOT in the organ business," he would say, "we are in the Music Business. We just happen to make organs." Equally firm was his belief that the excellence of an organ was a partnership between builder and client and room. Again one of his great maxims was "You cannot BUY a good organ. It is a prize you win for making all the right decisions!"

The memorial service began with a short recital of works by Mendelssohn, Elgar, J.S. Bach, and Frank Bridges' "E Major Adagio," eloquently played by Edwin Starner, the organist of the Mother Church in Boston. The officiant, The Reverend Ann W. Stevenson, set the tone of triumph in her moving reading of collects and Gospel; and Gillian Weir read a Lesson from Philipians with that same moving elegance which typifies her playing. Mr. Starner read passages which speak to the divinity of music from the writings of Mary Baker Eddy, founder of the Church which was Lawrence Phelps' denominational affiliation.

The choir of Trinity Church was heard in a number of works which were all of the genre dear to Larry: the Bach "Liebster Jesu" as Introit; Brahms' "How Lovely" from the *Deutsches Requiem*; Mozart's "Laudate Dominum" from the *Solemn Vespers* K.339; and Wesley's "Thou wilt keep Him in perfect peace" as anthems; and in final farewell the ethereal "In Paradisum" from the Fauré *Requiem*. This was fine singing, most splendidly led by choirmaster Brian Jones and sensitively accompanied by his associate H. Ross Wood.

Anthony Rollett, a former member of the Phelps staff at Erie, read tributes and reminiscences from Larry's old associates; and Larry's nephew Wayne Braverman painted an enthusiastic picture of a loving and caring family member who brought both joy and pride to his parents, siblings, and relatives; as well as honor and devotion to his wife which was equaled only by his honor and devotion to their common Muse.

Three congregational hymns—"When in our music God is glorified"

(from the Episcopal Hymnal), "Happy the man" (A Christian Science Hymn), and "Angel voices ever singing" (*Hymns Ancient and Modern Revised*)—were joyously sung by those gathered, with the choir and organ rising to lofty heights in the "Angel voices." The service closed with the playing of Bach's "St. Anne" Prelude by James David Christie.

For me, in addition to the privilege of joining in the tribute to this my singular teacher and friend, there was the rare joy of being close, even for a brief time, to our dear friend Gillian Weir, whose charm and good humor had so often enraptured us at Lawrence Phelps and Associates in those times when her busy schedule permitted her to 'come home' and relax amidst us. But equally, it was the gathering in those pews, after nearly twenty years, of the principals of Larry's firm in Erie—Claudette (nee) Bedard, his secretary; Clive Webster, his technical director; David Young, his assistant and voicing partner; Anthony Rollett and Burton Tidwell, who both had come to learn from Larry and who

contributed so much in return; and myself, his general manager and later draughtsman—which added a significance and a closure to the era which to us Larry's life and time represent. We are a scattered lot, having gone our separate ways and to our various callings; but each carrying along the remarkable influence, loving support, and demanding expectations which we received from 'our boss' and our friend!

I would close by quoting a verse from "Angel voices" written by F. Pott, which we sang to E.G. Monk's memorable tune:

Yea, we know that thou rejoicest
O'er each work of thine;
Thou didst ears and hands and voices
For thy praise design.
Craftsman's art and music's measure
For thy pleasure
All combine.

Walter Holtkamp, Jr., quietly said to me at the reception following the service: "Larry was quite a fellow." I cannot improve on that.

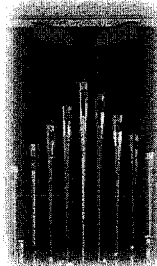
—Ken W. List

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(Part 1 appeared in the May issue, pp. 16–18.)

The first part of this article chronicled the early history of organbuilding in Canada and the activities of those companies that were founded between 1879 and 1979. This part covers the accomplishments of several smaller companies, founded between 1984 and 1996, and discusses the future of organbuilding generally.

Grant Smalley Pipe Organs, Victoria, British Columbia (1984)

Born in Sidney, near Victoria B.C., Grant Smalley has worked as an organbuilder since 1966. He was associated with Gabriel Kney from 1968 to 1979, primarily building tracker-action organs and installing them throughout Canada and the U.S.A. During the last eight of those years he assumed Kney's tuning and maintenance business in addition to his organbuilding duties. He returned to Victoria in 1980 and established his own business four years later, buying out the organ maintenance service of Hugo Spilker, who had done restorations in the area. His associate, Douglas Adams, received formal training in instrumentation and systems technology, and manufacturing engineering technology; in addition to assisting in the construction of the new shop, he is responsible for electrical design, construction, and mechanical work. Beverly Smalley, the wife of Grant Smalley, handles the business and financial operations. All three are active participants in community choral groups.

Grant Smalley has built several small organs: a four-stop positivo organ, mechanical action (1985); a four-stop, portable, continuo organ with 56-note transposing keyboard, mechanical action (1989); and two continuo organs of 3½ and 4½ ranks, both with mechanical action (1995, 1997). The major activity, however, is organ restoration, along with regular tuning and routine maintenance work: about 50 organs throughout Vancouver Island and Greater Vancouver. A number of heritage organs in Victoria, including several instruments built by Casavant Frères in the early 1900s, and others by English and American makers, have received extensive overhauls in recent years.

Wooden pipes, most windchests, consoles, and casework are built in the shop; metal pipes are ordered to specifications and voiced there. Other components acquired from suppliers include keyboards, drawknobs, switching systems, and blowers.

Blair Batty & Associates, Simcoe, Ontario (1985)

Blair Batty was born in Simcoe, and as a teenage organ player he acquired an interest in the mechanical workings of organs. His organbuilding career began with the Keates Organ Company, Acton, Ontario, where he learned windchest construction, wiring, tuning, and installation procedures. In 1976 he moved to

Europe, where he learned the craft of metal pipemaking with Jacques Stinkens, Zeist, Holland, and the art of reed manufacturing with Carl Giesecke & Sohn, Göttingen, West Germany. During that period he travelled extensively throughout Europe to study examples of French, German, and Dutch organbuilding. In 1977 he went to Gloucester, Massachusetts, to join C. B. Fisk as a pipemaker and draftsman, then in 1979 he was invited to head the pipe shop of the Noack Organ Company, Georgetown, Massachusetts. In 1981 he returned to Canada to work for Brunzema Organs, Fergus, Ontario, then returned to Simcoe in 1985 to establish his own firm. Since then he has visited England on several occasions to study the instruments of Willis and Hill.

The company has built three new organs. One is a two-manual, 27-stop instrument of eclectic design incorporating Schnitger-inspired choruses, a French-character trumpet, and Dutch/French-style Swell mutations, with console-equipped MIDI (1991). Another is a two-manual, 19-stop instrument of British-inspired design in which the basic choruses follow William Hill, but includes a Schnitger-style trumpet, a cornet and mutations of classical French design, and string stops scaled and voiced on Cavaillé-Coll principles (1993). A four-rank box organ was built for a private customer.

The company specializes in restoring and rebuilding older organs, employing the techniques and materials of the original builder as far as possible, and provides tuning and maintenance service to about 100 churches annually throughout southwestern Ontario. Most of the components of organs are produced in the factory: Pitman and slider windchests, bellows, rollerboards, tremulants, keyboards and pedalboards, and consoles. Pipes, both wooden and metal (including reeds), are generally made on the premises; the metal pipeshop and foundry section has a 12-foot, polished granite casting table, one of the few in Canada. Blowers and electrical combination and switching actions are acquired from external suppliers. The firm also provides services, parts, and pipes to other builders and tuners. A large reference library of historical and current organ design data, including pipe scalings of hundreds of historic organs, is maintained. A computer-assisted design (CAD) system is used. The firm had three full-time employees and several part-time helpers in 1998.

Gober Organs, Toronto, Ontario (1985)

Halbert Gober was born in Austin, Texas, and began his organbuilding career with Otto Hofmann (1969–1972), an organbuilder in Austin known as an early proponent of the tracker revival. Following university studies in liberal arts and architecture, he lived in Germany from 1972 to 1980. During the first four years he studied music, architecture, and organbuilding; in the remaining years he was employed with various organbuilders, including Rensch in Lauffen-am-Neckar (1972); Jaen (1977–1980), where he completed his formal apprenticeship in 1979; and Felsberg in Chur, Switzerland. Following his move to Canada in 1981 he was employed as a voicer with Karl Wilhelm until 1985, before opening his own shop in the Montréal area in that year. From there he served as a freelance voicer and pipemaker for several organbuilders in North America and Europe.

He established his own shop in Toronto in 1991, where he commenced building tracker-action organs. Output to date amounts to six two-manual instruments of medium or small size; the most recent of these is a five-stop studio organ for the University of Notre Dame, South Bend, Indiana. Rebuilds and tonal revision projects are also undertaken. His philosophy is to draw on the full heritage of historical organbuilding in the construction of cohesive and logical instruments, with equal priority to dependability and musicality.

Wooden pipes, along with metal pipes made of cast and hammered lead, are manufactured on the premises. Reed pipes, including shallots, are also made in the shop. Action parts are from Germany. There were three employees in 1998.

Pole & Kingham, Chatham, Ontario (1985)

Donald Pole and Ron Kingham founded their company in 1979 and then incorporated in 1985, when the construction of complete new organs commenced. Earlier, between 1966 and 1968, Ron Kingham had been an employee of John Bright, a co-founder with Gabriel Kney of the Kney & Bright Organ Company in 1955; he built a house organ under John Bright's supervision. In the first five years of their association, the partners' work was limited to tuning, repairs, cleaning, and general maintenance.

Since 1985 they have built and installed seven new electrical-action instruments (two incorporating some older parts), mostly of medium-size, all in Ontario churches; two other instruments were provided to churches in Michigan, U.S.A. While their instruments are designed to meet both liturgical and performance needs, recent organs have a Romantic bias, and the Symphonic era is recalled in a new, three-manual, 36-stop instrument (the largest to date), with its six-rank String Organ division, installed in Holy Trinity Anglican Church, in Chatham, Ontario, in 1997. Other services include restoration of both tracker- and pneumatic-action organs, rebuilding with solid-state switching, enlargement, and tonal additions, along with general maintenance and tuning.

Wooden pipes (Bourdon, Chimney Flute, Gedeckt, and Doppelflute—the latter scaled after a fine Karn stop), windchests and reservoirs, and consoles are made in the shop; metal pipes are obtained from suppliers in Canada, U.S.A., Germany, and Holland. Five employees worked with the partners in 1998.

Juget-Sinclair, Montréal, Québec (1994)

Denis Juget, a native of the Savoy region of France, received his diploma

in fine cabinetmaking in Annency, Haute-Savoie, France, in 1979, then worked as an apprentice with leading organbuilders on both sides of the Atlantic, with whom he acquired skills in all phases of organbuilding: Lucien Simon, Lyon, France (1979–1983); Robert Chauvin, Dax, France (1983–1985); Wolff & Associés, Laval, Québec, upon his arrival in Canada (1985–1991); Orgelbau Goll, Lucerne, Switzerland (1990–1991); Orgelbau Rohlf, Seitzental, Germany (1992–1994); and Karl Wilhelm, Mont Saint-Hilaire, Québec (1992–1994). Special assignments between 1988 and 1990 involved the restoration, renovation, and voicing of several organs in Austria, Italy, and Spain. His organbuilding enterprise began in 1994 in Saint-Basile-le-Grand, Québec, in a backyard, two-story, former chicken coop, which was converted into a workshop. In the following year he completed a two-manual, 3-stop house organ for a private client.

Following studies in science at McGill University in Montréal, Stephen Sinclair worked first as an apprentice cabinetmaker, then as an apprentice organbuilder with Wolff & Associés (1989–1991). He received practical working experience in general organbuilding and reed-stop restoration with Manufacture d'orgues Franc-comtoise, Courtefontaine, France (1995, 1997); pipemaking with Georges Blaison, France (1996) and N. P. Mander, London, England (1997); and general organbuilding, design, voicing, maintenance, and tuning with Wolff & Associés (1992–1998). He joined Denis Juget as an equal associate in 1998.

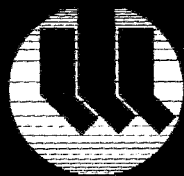
The company divides its time between the restoration of historic instruments and the construction of small mechanical-action organs. Since 1995 five two-manual, 3-stop, house organs and one continuo organ have been manufactured; three of the house organs for clients in the United States. Works in progress include two similar house organs for destinations in Québec and Germany, and a two-manual, 10-stop practice organ for the University of Cincinnati, ready in 1999. The house organs incorporate a design by Denis Juget that enables them to be moved relatively easily without breaking down the action.

All parts are made in-house, including wooden and metal pipes, wind chests, bellows, rollerboards, keyboards and pedalboards, drawknobs, and casework (hand-planed in solid wood, using mortise-and-tenon construction). Blowers are purchased from Laukhuff, Germany. Several part-time workers assist in various stages of production and installation. Following relocation in late 1998 to an industrial space with 30-foot cathedral ceilings in Montréal, the associates intend to make the leap from building practice instruments to full-fledged church organs in the near future.

D. Leslie Smith, Fergus, Ontario (1996)

Leslie Smith grew up in southern Alberta, and acquired his interest in music at an early age through involvement in church choirs and piano lessons. He developed an early fascination with organ building and enrolled in organ performance studies at the University of Calgary after completing high school. Using practical skills acquired from his father, who was a carpenter and mechanic, he completed several kits for harpsichords and clavichords, and established an association with a local organ serviceman who introduced him to the techniques of maintaining and tuning electro-pneumatic instruments. In 1973 he moved to London, Ontario, to continue his organ studies at the University of Western Ontario. While in that city, he became acquaint-

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ed with Gabriel Kney, in whose organbuilding shop he worked on a part-time basis for several years. In 1982 he joined Brunzema Organs in Fergus, Ontario, where he remained for 10 years as a journeyman organbuilder. After the death of Gerhard Brunzema in 1992 and the closing of his organbuilding operation, Leslie Smith worked as an independent contractor in pipemaking and voicing on a number of projects in Canada and the United States. His first organ, a two-manual, 11-stop studio organ was undertaken in 1982 as a part-time project while working with Gerhard Brunzema; it was completed in 1992.

In 1996 he established his new workshop on part of the former Brunzema premises. In the same year he produced his first commission, a one-manual, 6-stop, mechanical-action organ, for a cemetery chapel in Montréal. A similar organ, but without pedals, was supplied to a church in Kansas City, Missouri. Although eclectic and innovative in terms of tonal and visual design, Leslie Smith's approach is inspired by the work of mid-19th-century Canadian and American firms such as S. R. Warren of Montréal and Hook & Hastings of Boston, favoring generous scaling and higher pressures.

Wooden pipes for these two instruments were made in-house, but metal pipes were supplied by F. J. Rogers, Leeds, England. Blowers came from Laukhuff, Germany. Keyboards, and key and stop action were fabricated in the shop. Stops are divided into bass and treble, using a special form of draw-stop mechanism developed by the builder. Cases are made from common hardwoods, using traditional construction techniques.

Maintenance work to organs of all makes and construction in Ontario and Québec comprises a significant part of his activity; in 1996 he was appointed curator of the largest pipe organ in Montréal, a four-manual, 86-stop Casavant instrument (installed in 1932, rebuilt in 1992 by another firm) at the Church of St. Andrew and St. Paul, and will soon undertake complete rebuilding projects, as well.

The Future of Organbuilding

The status of organbuilding in the 21st century is not easy to predict, given the variety of factors involved. Generalizations about the number of future organ installations are risky; nevertheless, it is interesting to note that, within roughly the last three decades, while the annual production of instruments of all sizes peaked several times in the 1980s, the low periods of the 1970s were again matched in the years since 1994. Whether this recession will continue in the coming years is uncertain, but some recent trends provide clues to a possible future.¹³

The fact that few new organs have been installed in Canadian locations in recent years is not surprising, for the distinguishing characteristics of the "golden age" of the organ in the early years of the twentieth century—in terms of the erection of new church buildings, the proliferation of organbuilding firms that supplied both churches and motion picture theaters with instruments, and public enthusiasm for organ recitals played by local and touring recitalists—are not likely to be repeated, considering shifting cultural values along with the various musical and other forms of entertainment now available.

Although most organbuilders have confined their operations to meeting only local and regional needs, several Canadian firms have cultivated the international market with apparent success. The services of the Canadian Commercial Corporation, a crown corporation of the Government of Canada that assumes the role of prime contractor and subcontractor, are available for companies seeking worldwide clients.

As for the tonal design of new instruments, the uneasy hybrid designs of earlier years largely have been abandoned in preference to the rediscovered quali-

ties of universally admired older instruments of the 17th and 18th centuries, without blindly copying them. Although instruments of neoclassical design, with their historically "authentic" stoplists, are not entirely suitable for the performance of all schools of organ music, they are probably more versatile than the earlier generation of organs for general liturgical and performance purposes. On the other hand, some organbuilders prefer an eclectic approach, a matter that is subject to ongoing debate.¹⁴ The recent strong demand for mechanical-action instruments may eventually stabilize, for reasons relating to architecture, economics, changing musical tastes, and a return to the Romantic idiom in repertoire. Purchasers may prefer some of the advantages of nonmechanical instruments, such as the consistent keyboard touch and flexible console location provided by electric action.¹⁵

Much of the earlier activity of new organ construction has been redirected to rebuilding and restoring older instruments, some of historical significance. Most Canadian organbuilders engage in this growing activity, which can provide churches with a cost-effective alternative to the purchase of a comparable new instrument. Routine maintenance work is also part of the service provided by many firms, large and small.

Pipe organs have always been expensive, so electronic instruments utilizing highly developed digital technology now provide an economic alternative for church congregations lacking the will or the means to acquire and maintain a pipe organ. The respective merits of pipe organs and electronic instruments have been debated since the latter were first introduced. Nevertheless, there is an obvious answer, based on musical criteria, to the question, Which is preferable: a poorly designed, badly maintained pipe organ, or a high quality electronic instrument? Electronic instruments have a place in locations where pipe organs are out of the question, whether for space or budgetary considerations. They have proved adequate for the liturgical requirements of many small or medium-size churches with limited budgets, and these instruments have provided competition for more costly pipe organs. The increasing acceptance of electronic instruments further diminishes the probability of a significant number of new pipe organ installations in the coming years. On the other hand, educational institutions (those that are not financially beleaguered, if any) and affluent congregations of some churches (not necessarily the largest) undoubtedly will continue to prefer pipe organs for musical, historical, or social reasons, and such instruments can be supplied only by the larger, well-established, organbuilding companies.

The role of the organist is of considerable importance in ensuring a future for organbuilding. If a church considering the purchase of a new organ already has a fully trained organist, this person, working with a musically educated and supportive committee, can influence the decision in favor of a pipe organ in preference to an electronic instrument, providing that a realistic fund-raising objective can be achieved. A church with an adequate pipe organ will seek a highly trained individual to play it, and such organists ordinarily prefer appointments to churches with pipe organs; once hired, their presence encourages the continuation of the pipe organ tradition.

Changes in the liturgical practices of some religious denominations may have a subtle, long-term effect on the future of organbuilding. The emergence in some congregations of youth-segregated services, with their unique liturgical practices that employ guitars or other instruments associated with folk music or religious rock groups, may produce a generation of worshippers unfamiliar with the organ, its musical heritage, and its literature. A broader associated issue is the question of the future of institutionalized religion and its possible decline due to the growth of science,

education, and secularization, or its theological transformation into various manifestations of individualistic spiritual development. These possibilities undoubtedly will take many years, perhaps centuries, to resolve.

Shifts in population characteristics introduce another factor into the question of the future of organbuilding. Some suburban churches located in stable neighborhoods now have congregations comprised largely of aging members living on limited incomes, not offset by significant numbers of younger, fully employed members. If the present job of organ maintenance is difficult for such congregations, even with skilled volunteer labor working under the supervision of a trained organ technician, the acquisition of a new instrument is beyond consideration; in fact, the amalgamation or dispersal of these congregations is the more likely scenario. The inevitable result would be the closing of some church buildings, along with the possible removal or relocation of existing pipe organs. The more affluent churches with a wider spread of ages among their members, and which encourage the full participation of younger members in their musical programs, are the only ones that will escape this fate, thus leaving open the possibility of the purchase of a new organ in the distant future. A related consideration, which provides a cause for optimism, is grounded in the speculation that recent declines in per capita real income may stimulate group activities at the expense of individual life styles, and that churches may again become a center of social as well as spiritual activities. In such contexts the pipe organ, as a cultural, religious, and artistic centerpiece, may serve as a source of pride and inspiration, and as a vehicle for the renewal of congregations.¹⁶


Over the longer term, increased public awareness, combined with both formal and informal educational opportunities, may contribute to the sustained vitality of the organ culture generally, including organbuilding. Radio broad-

casts of organ recordings, instructive television programs, increased concert programming for organ and other instruments, and the development of audiences for subscription series of organ recitals, would increase knowledge of the organ among the general public. In the educational system, in-service sessions on the organ for school music teachers, the preparation of classroom learning materials for use in regular music instruction courses, and the participation of students in on-site inspection trips and demonstrations would provide practical contexts for raising awareness of the organ at a level that students can understand and enjoy.¹⁷ As for organists, competitions or commissions for hymn arrangements, sacred songs, or new compositions for the organ could be fostered on both the regional and national levels by the Royal Canadian College of Organists. These informational and educational programs would contribute to the development and maintenance of an appreciative audience for the organ throughout the coming decades. Such forms of revitalization would ensure the future of the King of Instruments well into the 21st century. ■

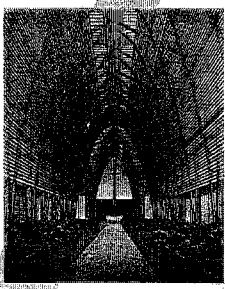
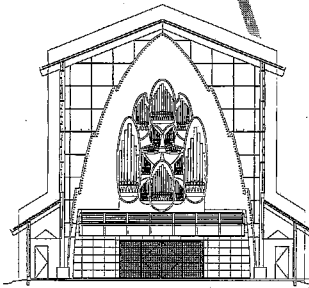
Notes

13. Some of the following material is adapted from the chapter, "The Future of the Organ," in Hartman, *The Organ in Manitoba* (note 5 above).
14. See Quentin Regestein and Lois Regestein, "The 'Right' Organ," *The Diapason*, August 1998, 13-16; September 1998, 17-18. Radically opposing points of view debate the legitimacy of a "universal" hybrid organ, one that is perfect for everything.
15. R. E. Colberd, "Pipe Organ Building: the Nineties and Beyond," *The Diapason*, July 1994, 12.
16. *Ibid.*, 14.
17. For a description of a recent educational event for school children, see Valerie L. Hall, "Meet the King of Instruments: A Successful Workshop Model for Kids," *Organ Canada*, July 1998, 9.

Author's acknowledgment: the author gratefully recognizes the contributions of the organbuilders who generously provided opus lists and other detailed information concerning their operations used in the preparation of this article.



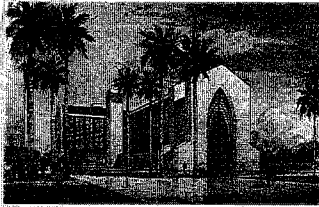
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Six French organs and the registration indications in L'Oeuvre d'orgue de Jehan Alain

Linda Dzuris

Introduction

Even as the 60th anniversary of Jehan Alain's death approaches, researching musicians are still encountering a lack of readily available material regarding the interpretation of his organ works. The major factors limiting accessibility are linguistic and geographic. Most written documentation is available only in French. Many French journals are not available in the United States. Research of primary sources, such as manuscripts and the instruments themselves, can only be done on location in France and Switzerland.

Organists familiar with L'Oeuvre d'Orgue de Jehan Alain are likely to know of the house organ built by Jehan's father, Albert. Often, the assumption is made that the registration indications found in the three volumes published by Leduc are specific to the family organ. Some are, but not all. It is the purpose of this document to shed more light on this grey area.

Part I will provide descriptions of several organs whose sonorities Jehan Alain was well acquainted with. Part II will explore which of these organs had the resources required for the registrations called for in Alain's pieces. An interview with Marie-Claire Alain may be read in Part III.

Part I Description of Organs

The organ that Jehan Alain knew best was the house organ built by his father, Albert. A detailed account of the construction of the organ housed at Saint-Germain-en-Laye was published by Albert Alain.¹ The builder writes of beginning to build the wooden pipes while still an organ student of Alexandre Guilmant, acquiring the house to put the pipe organ in, and sketching a facade design to his liking. Then, "*Mon clavier de Grand Orgue a parlé en 1911...*" The Grand-Orgue spoke the very year his son, Jehan, was born.

The house organ remained in a constant state of change as Albert sought to improve his creation through the last years of his life. Six discernable stages are documented in Ton van Eck's *L'Orgue de Salon d'Albert Alain Restauré*.² The first three fall within the lifetime of Jehan Alain: the original plan, specifications given by Albert Alain to a fellow organ builder in 1930, and the disposition in 1939 as recalled by Marie-Claire Alain. The specifications of the organ in these first stages are found in Examples 1 and 2.

Peculiarities specific to the house organ are described by Marie-Claire Alain in a series of articles regarding her brother's works.³ The most striking detail, due to its rarity, is the divided pedal. An 8' and 16' permanently sounded in the lower octave. These same stops could be added to the upper octave if drawn separately. Also available in the upper octave, was the 4' Flute and the 4' Cornet. Either of these could be used as a solo stop.

Mme. Alain reminds the reader that the sound qualities of her father's organ are not the same as those found in a church organ. Indeed, upon visiting the restored instrument in Romainmôtier, Switzerland, one may be surprised by what appears on paper to be a sizeable instrument for a house organ.

Linda Dzuris recently graduated from the University of Michigan as a student of James Kibbie and Marilyn Mason. Dr. Dzuris' specialty was the music of Jehan Alain. In addition to her position as Music Director of the First United Methodist Church in Warren, Michigan, Dr. Dzuris is a faculty member of the Rochester Conservatory of Music in Rochester, Michigan.

The physical layout of the organ is, of course, unique to the room. Space was extremely limited. A look behind the façade would uncover Albert Alain's ingenious solutions to that problem and other oddities, such as wind tubing made of rolled and glued newspaper. Those interested in exploring these organ building aspects further should consult the books by Ton van Eck.⁴

By 1924, Albert Alain was organist at l'Église de Saint-Germain-en-Laye.⁵ Jehan would have been thirteen at the time. Marie-Claire Alain wrote that by age eleven, her brother was capable of playing in place of their father.⁶ Certainly, Jehan Alain knew this organ well. The original baroque style instrument from 1698 was built by Alexandre Thierry. Later in 1852, 1888 and 1903, the organ was transformed first by Cavallé-Coll and later Charles Mutin into an instrument of the romantic style.⁷ When Albert Alain obtained his position at the St. Germaine church, he also made revisions. The specifications found in Example 3 show the organ's disposition in 1930, coinciding with the dates of Jehan Alain's first organ compositions.

The names Cavallé-Coll and Mutin appear again as builders of another organ familiar to both Albert and Jehan Alain. It is the instrument which resided at Meudon in the home of Alexandre Guilmant. Recalling that Albert Alain began his organ building during his organ studies, one is able to see that the elder Alain was influenced by this instrument—compare the organ specifications of his teacher's organ to his own. The Grand-Orgue divisions differ only in that Albert Alain chose to put the Salicional 8' in his Positif division. For other Positif stops, the same nomenclature is found on both: Cor de Nuit 8', Flûte douce 4', Nazard 2½', Quarte de Nazard 2', and Tierce 1½'.

Under what circumstance did Jehan Alain come to know Guilmant's instrument? Like his father, the younger Alain

Example 1 Albert Alain's original plan

PÉDALE	
16'	Soubasse
8'	Basse
4'	Flûte
GRAND-ORGUE	
16'	Bourdon
8'	Montre
8'	Flûte harmonique
4'	Prestant
POSITIF	
8'	Salicional
8'	Cor de Nuit
4'	Flûte douce
2½'	Nazard
2'	Quarte de Nazard
1½'	Tierce (dessus)
8'	Basson-Hautbois
RÉCIT	
8'	Flûte
8'	Viola de Gambe
8'	Voix celeste
4'	Salicet (ou Flûte oct. 4')
	Plein jeu III tgs
8'	Trompette

Alain organ in 1930 (According to notes by Jean Mas)

PÉDALE	
16'	Soubasse
8'	Basse
4'	Flûte
32'	Resultante
16'	Bombarde
GRAND-ORGUE	
16'	Bourdon
	Montre
	Flûte harmonique
	Prestant

POSITIF

	Salicional
	Cor de Nuit
	Gros Nazard
	Flûte douce
	Nazard
	Octavin doux
	Tierce
	Langot

RÉCIT

16'	Bourdon
	Montre
	Viola de Gambe
	Voix celeste
	Flûte traversière
	Flûte octavante
	Quinte
	Doublette
	Plein jeu
8'	Basson Hautbois
8'	Trompette

SOLO

8'	Quintaton
4'	Dulciana
8'	Cromorne

Example 2 Alain organ in 1939 (specifications provided by Marie-Claire Alain)

PÉDALE

16'	Soubasse
8'	Basse
4'	Flûte
4'	Cornet (4, 2, 1½, ½)

GRAND-ORGUE

16'	Bourdon
8'	Montre
8'	Flûte harmonique
4'	Prestant

POSITIF

8'	Salicional
8'	Cor de Nuit
4'	Flûte douce
5¼'	Gros Nazard
2'	Quarte
2½'	Nazard
1½'	Tierce
1½'	Langot

SOLO

16'	Quintaton
8'	Gambe
8'	Voix celeste
8'	Flûte Comique
4'	Flûte
4'	Salicet
2½'	Quinte
2'	Flûte
8'	Hautbois
8'	Cromorne
	Tir. C.O.
	Tir. Pos.
	Tir. Solo
	Pos/G.O.
	Solo/G.O.
	Quatre claviers dont un n'était pas relié à la mécanique. (Four manuals, one of which was not connected and inoperable.)

Example 3 L'Orgue de l'Église à St. Germain-en-Laye²⁰

GRAND-ORGUE

16'	Bourdon
8'	Montre
8'	Salicional
8'	Flûte Harmonique
8'	Bourdon
8'	Violoncelle
4'	Prestant
4'	Prestant
2½'	Quinte
2'	Doublette
16'	Bombarde
8'	Trompette
4'	Claron

POSITIF

8'	Montre
8'	Salicional
8'	Unda Maris
8'	Bourdon
4'	Flûte douce
2½'	Nazard
8'	Trompette
8'	Cromorne

RÉCIT

16'	Quintaton
8'	Diapason
8'	Flûte traversière
8'	Salicional
8'	Gambe
8'	Voix celeste
8'	Cor de nuit
4'	Flûte octavante
2'	Octavin
	Plein Jeu IV rangs
	Cornet V rangs
16'	Basson
8'	Trompette
4'	Claron
8'	Basson-Hautbois
8'	Voix humaine

PÉDALE

16'	Flûte
16'	Soubasse
8'	Flûte
8'	Violoncelle
8'	Bourdon
4'	Flûte
16'	Bombarde
8'	Trompette

Pédales de combinaison:
Anches Péd.
Anches C.O.
Anches Pos.
Anches Réc.
Tir. C.O.
Tir. Pos.
Tir. Réc.
Pos/G.O.
Réc/G.O.
Réc/Pos.
Expression du Récit
Tremolo Récit

Example 4 House organ of Alexandre Guilmant²¹ (Organ of Marcel Dupré by 1934)

GRAND-ORGUE

16'	Bourdon
8'	Montre
8'	Flûte harmonique
8'	Salicional
4'	Prestant

RÉCIT

	(expressif)
8'	Diapason
8'	Flûte traversière
8'	Dulciane
8'	Voix celeste
4'	Flûte octavante
2'	Doublette
	Plein-jeu III
8'	Basson-Hautbois
8'	Trompette harmonique

POSITIF

	(expressif)
8'	Flûte creuse *
8'	Viola de Gambe **
8'	Cor de nuit
4'	Flûte douce
2½'	Nazard
2'	Quarte de Nazard
1½'	Tierce
8'	Cromorne ***

PÉDALE

16'	Soubasse
16'	Contrebasse
8'	Flûte
8'	Violoncelle
8'	Bourdon
16'	Basson

Pédales de Combinaisons
Fonds Péd.
Tir. C.O.
Tir. Pos.
Tir. Réc.
Anches Péd.
Piano C.O.
Forte C.O.
Anches Réc.
Fonds C.O.
Octave aigue du C.O.
Copula Pos/C.O.
Copula Réc/C.O.
Réc/C.O. à l'octave grave
Réc/Pos
Tremolo du Récit

Changes made in 1934²²
*Quintaton 16'
**Principal 8'
***Clarinette 8'

Example 5
Composition de l'orgue restauré La
Chapelle de L'Abbaye de Valloires
(Given to Peggy Kelley Reinburg by M.
DuClercq)

- POSITIF**
 4' Prestant
 8' Flûte
 8' Bourdon à chem.
 4' Flûte à chem.
 2 1/2' Nazard
 2' Quarte de Nazard
 1 1/2' Tierce
 8' Euphone
 8' Cromorne

- GRAND ORGUE**
 8' Montre
 4' Prestant
 2' Doublette
 Plein jeu V
 Gd. Cornet V (c3)
 16' Bourdon
 8' Bourdon à chem.
 4' Dulciana
 8' Salicional
 4' Viole de Gambe
 8' Cor Anglais
 8' Trompette
 4' Clairon
 8' Voix humaine

- RÉCIT**
 (expressif)
 Cornet V (c3)
 8' Bourdon à chem.
 4' Flûte ouverte
 8' Trompette
 8' Basson-Hautbois
 8' Clarinette

- PÉDALE**
 16' Soubasse
 8' Flûte en Bois
 8' Trompette
 4' Clairon

Combinaisons:
 Accouplements Pos/C.O. et Rec/C.O.
 Tirasses Pos. et C.O.
 Appel et retrait des anches C.O. (Trompette
 et Clairon)
 Tremblant lent pour le grand orgue
 Transmissions entièrement mécaniques

Example 6
Orgue de La Basilique St. Ferjeux à
Besançon (1932)

- PÉDALE**
 16' Soubasse
 8' Bourdon
 8' Flûte
 16' Bombarde

- GRAND ORGUE**
 16' Bourdon
 8' Montre
 8' Bourdon
 8' Salicional
 8' Fl. Harmonique
 4' Prestant
 Fourniture IV
 16' Bombarde
 8' Trompette
 4' Clairon

- RÉCIT EXPRESSIF**
 8' Bourdon
 8' Diapason
 8' Gambe
 8' Voix celeste
 4' Flûte octave
 Plein jeu IV
 16' Basson
 8' Trompette
 4' Clairon

- POSITIF EXPRESSIF**
 16' Quintaton
 8' Montre-violon
 8' Clarabella
 8' Prestant
 2 1/2' Nazard
 2' Flageolet
 1 1/2' Tierce
 1/4' Larigot
 Cymbale III
 8' Basson-Hautbois
 8' Cromorne
 8' Voix humaine

- Accessories**
 Péd/C.O.
 Péd/Rec.
 Péd/Pos.
 Péd/Pos. 4'
 C.O./Rec.
 C.O./Pos.
 Rec./Pos.
 1 comb. fixe Pos.
 Suppression jeux
 Appel Anches Péd.
 Appel Anches C.O.
 Appel Anches Rec.
 Tremolo

Example 7
L'Orgue de L'Eglise Saint-Sauveur²³
[Le Petit-Andelys]
1674 R. Ingout

- POSITIF**
 4' Montre
 2' Doublette
 8' Bourdon
 4' Flûte
 2 1/2' Nasard
 1 1/2' Tierce
 Fourniture III
 Cymbale II
 8' Cromorne

- GRAND-ORGUE**
 8' Montre
 4' Prestant
 2' Doublette
 16' Bourdon
 8' Bourdon
 4' Flûte
 3 1/2' Double-Tierce
 2 1/2' Nasard
 1 1/2' Tierce
 1 1/2' Larigot
 Cornet V
 Fourniture IV
 Cymbale III
 8' Trompette
 4' Clairon
 8' Voix Humaine

- ECHO**
 8' Bourdon
 4' Flûte
 Cornet III
 Fourniture II
 8' Voix Humaine

- PÉDALE***
 16' Bourdon
 8' Bourdon
 4' Bourdon

- Couplers**
 Pos/C.O.
 Pos/Péd. et C.O./Péd.
 Rossignol
 Tremolo

* Pedal division added during 1969 restoration by Gonzalez.

had opportunities to play it during his organ studies. Jehan Alain studied with Marcel Dupré, who had acquired Guilman's organ. Some revisions were made in 1934, including the change from mechanical to electric action.⁸ The organ specifications from the time Jehan Alain would have been studying with Dupré are found in Example 4.

Jehan Alain often spent time in Valloires. From there, Jehan Alain wrote,

... Je voudrais que vous passiez seulement une journée ici. Je vous emmènerais dans des coins que j'aime.⁹

[... I would like you to spend just a day here. I will show you all the places I love.]

One of the places he loved was the chapel of the Abbaye de Valloires and its ancient pipe organ. It was at this instrument the young man felt that he would like to be a very old organist playing on an instrument he had known through many years.¹⁰ Again, Jehan Alain conveyed his thoughts in a letter.

Il y a ici un orgue à trois manuels qui est splendide est qui est placé dans le local le plus acoustique que j'ai jamais rencontré! Il a des vieux jeux qui ont 2 ou 300 ans qui ont une saveur! [...] Mais cet instrument est pourtant merveilleux à jouer vers 11 heures du soir quand le silence est absolu dans la campagne et qu'on joue en pianissimo les notes graves de la pédale qui font trembler l'atmosphère. C'est vraiment émouvant.¹¹

[There is a splendid three manual organ here in the most acoustically satisfying place I have ever known! It has 2 or 300 year old stops which have character! This instrument is, nevertheless, marvelous to play around 11 at night when the silence in the countryside is absolute and playing the low pedal notes pianissimo makes the air tremble. It is truly moving.]

The chapel was founded by Cistercian monks in 1137. A Classical French organ was installed after 1789 (the French Revolution) by a builder whose name has since been lost. The organ at the Abbaye de Valloires has been restored and the specifications are given in Example 5.¹²

Albert Alain was consulted regarding the restoration of the organ at the Basilique de Saint-Ferjeux in Besançon¹³. Jehan Alain accompanied his father there in 1930,¹⁴ and would continue to make regular visits on his way to the family home in Haute-Savoie.¹⁵ As in Valloires, the young composer was moved by the acoustical setting of the instrument at St. Ferjeux and the general surroundings of the basilica. Marie-Claire Alain gives the following account of her brother's experience:

Jehan fut séduit par la campagne franco-comtoise, par une ambiance sympathique, [...] par la passion musicale qui animait le chanoine, et surtout par la merveilleuse acoustique de la basilique où l'orgue de GHYS sonnait avec chaleur et moelleux. Jehan y restait des heures à improviser...¹⁶

[Jehan was seduced by the countryside, a friendly atmosphere, the passion for music which animated the canon (Tissot) and above all, the marvelous acoustics in the basilica where the GHYS organ sounded with a mellowness and warmth. There, Jehan remained improvising for hours...]

Alain would play a formal recital at St.

Ferjeux in 1931.¹⁷ The organ specifications are listed in Example 6.

Marie-Claire Alain recalls her brother enthusiastically composing after a visit to the 17th-century organ at the Eglise Saint-Sauveur in Le Petit Andelys.¹⁸ The instrument is in French Classic style, which may be noted in the disposition provided in Example 7. Jehan Alain performed an organ program at Saint-Sauveur in 1938.¹⁹

Without a doubt, Jehan Alain had opportunities to play other pipe organs.

This article will concern only the six covered here in Part I.

Part II
Organ Works of Jehan Alain

The following organ works of Jehan Alain are listed by date of composition.²⁴

- 1929 Berceuse sur deux notes qui cornent
 1930 Ballade en mode phrygien
 Lamento
 Postlude pour l'Office de Complies
 1932 Variations sur Lucis Creator
 Chante donné
 Grave
 Petite Pièce
 1933 Premier Prélude profane
 Deuxième Prélude profane
 1934 Premier Fantaisie
 Deux Danses à Agni Yavishtha
 Choral cistercien
 Le Jardin suspendu
 Climat
 Andante
 1935 De Jules Lemaitre
 Fantasmagorie
 Intermezzo
 Deux Chorales (Dorien et Phrygien)
 Prélude et Fugue
 1934-36 Suite pour Orgue
 1936 Deuxième Fantaisie
 1937 Variations sur un thème de Clément Jannequin
 Litanies
 1938 Monodie
 1937-39 Trois Danses
 1939 Aria

Of these compositions, Jehan Alain lived to see only a few published. The *Deux Chorals* were the first. A set of three pieces followed: *Variations sur un thème de Clément Jannequin*, *Le Jardin suspendu*, *Litanies*. The others existed as musical ideas jotted in a small notebook the composer carried as he traveled, manuscript copies scattered among friends and relatives, and the memories of those who were privileged to have heard them. It was by the combined effort of Albert, Olivier and Marie-Claire Alain that publication of

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Example 8

BERCEUSE						
	Alain	St. Germaine	Dupre	Valloires	Petit-Andelys	St. Ferjeux
REC.						
Gambe	X	X				X
POS.						
Flute 4	X	X	X	X	X	
Flute 2	X		X		X	X

the remaining body of organ works was possible.

Despite the lack of more manuscripts prepared for publication, Jehan Alain did leave valuable information about organs and the registration of his pieces on various working manuscripts, in written communication to family and friends, and in his personal notebooks. Details have been gathered regarding the occasion for certain compositions, as well as the location where others were written.

A number of pieces were originally written as solo piano works: *Grave*, *Premier Prélude*, *Andante* (movement II from *Suite Monodique*), and *Deux Chorals*.²⁵ The original *Intermezzo* is for two pianos and bassoon. Organ versions of these pieces were all created by Jehan Alain, and most were registered with the family organ in mind.²⁶

Trois Danses is Jehan Alain's most complex composition. He completed it while in the army. His sketches show it was to be orchestrated and a transcription for organ was sent to a friend a short time before he was killed.

Suite pour Orgue was composed for a competition sponsored by the Société des Amis de l'Orgue. Jehan Alain awarded first prize.²⁷

Two pieces carry the name Valloires on their manuscripts as testimony of their composition at the chapel in L'Abbaye de Valloires. They are the *Postlude pour L'Office de Complies* and *Choral Cistercien*.

Marie-Claire Alain discusses the relationship between the organ at St. Ferjeux and several of her brother's compositions in a 1988 article.²⁸ The organ works composed in Besançon are as follows: *Lamento*, *Grave*, *Petite Pièce* and *Prélude* from the *Prélude et Fugue*.

We know that *Variations sur un thème de Clément Jannequin* was composed with Petit-Andelys in mind. Written directly upon his return from a visit to the village, it has indications for the French Classic stops on the organ there.

Example 8 is from a set of charts comparing the registration indications of each piece in *L'Oeuvre d'Orgue de Jehan Alain* to the specifications of the organs described in Part I.²⁹ Due to the normalization and simplification of registration directions by Marie-Claire Alain in the revised 1971 edition,³⁰ the inventory of stop names in all the charts was made from information contained in the 1943 Leduc edition of Alain's works with the exception of *Choral Cistercien*. This piece was discovered later and is found only in the 1971 edition.

Liberties were taken concerning stop nomenclature. Dulciana, Salicet and Salicional were considered interchangeable strings. Likewise, the Nazard and Quinte are both 2 $\frac{1}{2}$ '. An organ was marked as having an Hautbois or Basson if it had a Basson-Hautbois. Jehan Alain was known to have used the term Mixturs to mean Mutations, but the additional indication of Mixturs to already drawn mutations led to the decision to interpret Mixturs as mixtures. As to the interpretation of Fonds 16', 8', and 4': if only a single stop of 8' was available in a division, that division was not marked as having Fonds 8'; if a single 8' stop could be combined with a single or multiple 4' or 16' stops, the organ was marked as

having Fonds 4' or Fonds 16'. Alternately, if a division had any reeds, it was marked for Anches. Lastly, certain stops that may have been available on an organ were not marked in the charts if they did not appear in the division specified in the score.

**Part III
Interview with Marie-Claire Alain
(April 1998)**

L.D. It is my understanding that most of the manuscripts given by Jehan Alain to friends have been returned to you. Are there manuscripts in the possession of institutions?

M.-C.A. We own most of Alain's manuscripts, along with a few photocopies. Several manuscripts are at the Bibliothèque Nationale. A few are still in private collections. I have photocopies of most of them, except for three manuscripts belonging to Helga Schauerte. I have seen these manuscripts in exhibitions in Paris, and have taken notes on them.

L.D. I have been unable to find the exact number of manuscript copies of each piece in any one publication. Does such a list exist?

M.-C.A. The list of the number of manuscripts will be published in my book [of Critical Notes on Jehan Alain's organ works].

L.D. Are there registration indications on all manuscripts and which pieces have multiple manuscript copies with different registrations?

M.-C.A. A few drafts have no registration indications. All pieces have multiple copies with different registrations.

L.D. Besides *Postlude pour l'Office de Complies* and *Choral Cistercien*, do the manuscripts mention specific organs or locations?

M.-C.A. Some markings show performances on many different organs.

L.D. What was the decision making process for the registration marks in the current (1971) Leduc edition?

M.-C.A. The decision for the registration marks in 1971 was based on the fact that organists at that time didn't play most pieces because the registration was too difficult. At that time, there were no sequencers and most organs had but a few general pistons, or no pistons at all. Also, the registrations made for the Alain organ needed to be reinforced on large organs in large rooms. Taking them literally would transform Alain's music into intimate chamber music. I know that this edition was criticized, but I have no regret because after that date, organists played not only *Litanies*, but other pieces as well.

L.D. On a prior occasion, you had mentioned that a new revised edition is in the hands of Leduc. When will that be available?

M.-C.A. A few days ago, I had an appointment with Mr. Jean Leduc, who promised me to release very soon my book of Critical Notes on Jehan Alain's organ works. This book would be completed by a thorough revision of the 1971 edition. It is expected in the next year or two.

L.D. We look forward to it! It is wonderful to have the restored Alain organ available to see, hear and play. The wind pressure for the organ was set according to records left by Albert Alain. Because the room in Romainmôtier is of course, different from its original home, how has this altered its sound from the way you remember it?

M.-C.A. The room is not much different from my father's home. The sound of the organ is very similar to my memories.

L.D. The restored organ is different from the one Jehan Alain knew. Does this make some of the registrations difficult?

M.-C.A. The organ was completed by my father according to Jehan's will. They discussed it together many times. The registration is not difficult. On the contrary, it has become easier.

L.D. Jehan Alain would make the best of what was available to him. For example, composing the *Berceuse* when two notes of the organ were ciphering. What advice would you give organists about registration for Jehan Alain's pieces?

M.-C.A. The title of "Berceuse" is, of course, a joke. Jehan Alain was one of the funniest persons I have known. The advice I'd give organists is not to take things too seriously. He was changing all the time. And, as he was a good organist, he changed according to the organ he played.

Conclusions

Eleven sets of registration indications appearing in *L'Oeuvre d'Orgue de Jehan Alain* clearly match the disposition of a particular organ. It is not surprising to see that the *Postlude pour l'Office de Complies* and the *Choral Cistercien* markings correspond with the organ at the Abbaye de Valloires, since the manuscripts named the location. *Variations sur Lucis Creator* seems to have been inspired by the Valloires organ, though not proven to have been written there directly.

As for the pieces composed in Besançon, *Grave* and the *Prélude et Fugue* contain registration markings that match the specifications of the organ at St. Ferjeux. However, the *Lamento* and *Petite Pièce* require elements found not at St. Ferjeux, but on the Alain house organ. The *Lamento* calls for the Hautbois and Cromorne to be on the same manual and indicates the need for a divided pedal. An Hautbois in the Récit for the *Petite Pièce* is another feature of the Alain organ and not the instrument at St. Ferjeux. A Récit Hautbois was also available at l'Église de St. Germaine-en-Laye.

Deux Danses à Agni Yavishtha is exactly suited for the organ of Albert Alain. With the option of dividing the pedal, this instrument fits the indications in the *Intermezzo*. One exception is the indication for an expressive swell division, not yet available in the composer's home. Additionally, *Variations sur un thème de Clément Jannequin* is easily registered on the Alain organ and not the instrument at Petit-Andelys, which was Jehan Alain's inspiration to compose the piece.

The instrument at l'Église de St. Germaine-en-Laye would have provided the necessary resources for realizing Alain's registrations in the *Introduction et Variations from Suite*, *Premier Prélude*, and *Premier Fantaisie*. The *Choral* and *Scherzo of Suite*, *Litanies*, and *Trois Danses* are best realized on the larger organs of St. Ferjeux and St. Germaine-en-Laye.

Registration indications in several pieces did not lend themselves to any of

the six organs in this study. They include *Ballade*, *Aria*, *Le Jardin suspendu*, *Deuxième Prélude* and *Deuxième Fantaisie*. Further, a few stops are listed which an organist in early 20th-century France would find difficult to come across. For example, Cor Anglais or Vox humaine 16' in a manual division, or 32' in the pedal. Marie-Claire Alain has written that her brother wrote music for organs with resources he could imagine and would have liked to have at his disposal.³¹

It has been said that to move forward, one must understand the past. It is the hope of this author that this document will aid fellow musicians in their endeavor to understand the registration indications in *L'Oeuvre d'Orgue de Jehan Alain* through knowledge of six organs particularly known by the composer. It must be stated that Jehan Alain made do with what resources were available to him. Expected shortly is a book of critical notes by Marie-Claire Alain that will make available details of numerous and varying manuscript copies and explain alterations made in a new edition of her brother's works, to be published in the next year or two. Careful consideration of past and present information will allow organists to successfully carry the works of Jehan Alain into the future. As the composer himself must have believed, if the music has moved the listener, you have been successful. ■

Notes to Parts I and II

1. "Albert Alain et son Orgue," *L'Orgue* no. 44 (1947), pp. 83-84.
2. Ton van Eck, *L'Orgue de Salon d'Albert Alain Restauré*. Romainmôtier 1992, pp. 15-31. [see note 4]
3. Marie-Claire Alain, "L'Oeuvre d'Orgue de Jehan Alain," *L'Organo Italy*, July-December 1968.
4. Ton van Eck, *L'Orgue de Salon d'Albert Alain*. Voorburg 1989. *L'Orgue de Salon d'Albert Alain Restauré*. Romainmôtier 1992. [Both are available by writing the Association Jehan Alain, La maison du prieur, CH-1323 Romainmôtier, Suisse; ph 41-24-453 17 18 or by fax 41-24-453 11 50.]
5. Helga Schauerte, *Jehan Alain*. Regensburg 1985 (French translation), p. 17.
6. *Ibid.*, p. 17.
7. *Ibid.*, p. 29.
8. Ton van Eck, *L'Orgue de salon d'Albert Alain*, p. 12. [see note 4]
9. Bernard Gavoty, *Jehan Alain*. Paris 1945, p. 128.
10. *Ibid.*, p. 67.
11. Helga Schauerte, *Jehan Alain*, p. 33.
12. Personal communication from Peggy Kelley Reinburg, Virginia 1998.
13. Ton van Eck, *L'Orgue de salon d'Albert Alain Restauré*, p. 7. [see note 4]
14. Marie-Claire Alain, "Jehan Alain et l'orgue de St. Ferjeux à Besançon," *La Tribune de l'Orgue*, 40 (no. 3) 1988, p. 15.
15. J.M. Cicchero, "L'Orgue de la Basilique Saint-Ferjeux de Besançon," *Les Facteurs d'Orgue français*, no. 12 (1988), p. 27.
16. Marie-Claire Alain, "Jehan Alain et l'orgue de St. Ferjeux à Besançon," *La Tribune de l'Orgue*, 40 (no. 3) 1988, p. 15.
17. *Ibid.*
18. Marie-Claire Alain, "The Organ Works of Jehan Alain: Part II." *The Diapason*, February 1970, p. 25.
19. Ton van Eck, *L'Orgue de salon d'Albert Alain Restauré*, p. 25. [see note 4]
20. Ton van Eck, *L'Orgue de Salon d'Albert Alain*, p. 7. [see note 4]
21. Norbert Dufourq, *La Musique d'Orgue Française*. Paris 1949.
22. Ton van Eck, *L'Orgue de salon d'Albert Alain*. [see note 4]
23. Charles Lindow, *Historic Organs in France*. Delaware, Ohio, 1980, p. 38.
24. Helga Schauerte, *Jehan Alain*, pp. 145-157.
25. Helga Schauerte, *Jehan Alain*. Regensburg 1983 (French translation), p. 22.
26. Marie-Claire Alain, "L'Oeuvre d'Orgue de Jehan Alain," *L'Organo Italy*, July-December 1968.
27. *Ibid.*
28. Marie-Claire Alain, "Jehan Alain et l'Orgue de St. Ferjeux à Besançon," *La Tribune de l'Orgue*, 40 (no. 3) 1988, pp. 14-21.
29. Linda Dzuris, "A Survey of Six French Organs and Their Relation to the Registration Indications Found in the 1943 Edition of *L'Oeuvre d'Orgue de Jehan Alain*." University of Michigan Dissertation Document, 1998.
30. Marie-Claire Alain in the "Quelques remarques," *L'Oeuvre d'Orgue de Jehan Alain*. Paris 1971.
31. Marie-Claire Alain, "L'Oeuvre d'Orgue de Jehan Alain," *L'Organo Italy*, July 1968.

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New Organs

Cover

Paul Fritts & Co., Tacoma, Washington, has built a new organ for Pacific Lutheran University, Tacoma, Washington. Named The Gottfried and Mary Fuchs Organ, it is located in Lagerquist Concert Hall of Mary Baker Russell Music Center. The Fritts firm manufactured virtually all of the component parts of the organ, including pipework, key and stop action, and the case of vertical grain douglas fir with its 250 square feet of hand carved pipe shades. Carvings are by Jude Fritts. Built with a suspended mechanical key action, the organ features a dual stop action (mechanical and electric, with a solid state memory/combo system). The organ comprises 54 stops, 80 ranks, and 3,912 pipes over three manuals and pedal. The visual design of the case is inspired by the 1658 Stellwagen organ of the Marienkirche, Stralsund, Germany.

The design of the organ was informed by a North German organ tradition as well as by personal artistic convictions regarding ensemble, blend and judicious use of current technology. The decision to include a Rückpositiv came about partly because many of "our favorite organs in the world," whether North German Baroque, French Classical, or 19th-century French Romantic, were disposed with a Positiv on the rail. The tonal design includes a generous portion of foundation registers at the 16' and 8' levels, together with a large Swell organ (in Oberwerk position). Rather than create reed stops with specific historic roots, the reed registers were designed and voiced for maximum blend as well as for their unique color. Thus the "trumpet" stops, while having German names (Trompete, Posaune) and many Germanic design elements, are essentially modern trumpets for a modern organ. These trumpets serve well in solo contexts, within mixture plenums, and in the classical French *Grand jeu*. Resulting sounds are not so

much "historically specific" as they are credible within various musical contexts. There are 14 individual reed registers. Two 32' stops provide underpinning; the 32' Posaune is full length in the towers; the 32' Subbass is recycled from the 1922 E.M. Skinner organ formerly at Plymouth Congregational Church, Seattle.

The key action is responsive and "user friendly": sensitive release control is possible and coupling manuals works comfortably for the player. Double pallets are used in the lower two octaves of the manual divisions, affording ample wind while keeping key action relatively even in resistance from top to bottom.

Lagerquist Hall uses a system of acoustical drapes on the walls to adjust reverberation time from a minimum of 1.2 seconds up to 4 seconds. In addition, the "shoebox" shape of the hall and the organ's placement on a balcony mounted on the front wall above the performance stage affords ideal egress of sound.

In this inaugural year, the organ was dedicated by university organist David Dahl with four performances (November 6, 7, 8); other guests during the season include Bruce Neswick, Robert Bates, and J. Melvin Butler. In April the organ was featured in the symposium, "The Organ in the New Millennium," co-sponsored by PLU and The Westfield Center.

The Gottfried & Mary Fuchs Organ fulfills the dream of a grand organ in the concert hall of the Mary Baker Russell Music Center—a dream held by music faculty and community folk as well. All the funding was provided by voluntary donations. The major initial gift came from Jeff Smith, The Frugal Gourmet, and the capstone and naming gift came from Tacoma's Fuchs Foundation, along with additional gifts received from a wide array of donors.

—David Dahl
University Organist and
Professor of Music



boards: flat and modified BDO
Wind stabilizer on/off
Direct mechanical action, suspended
Casework: oiled vertical grain fir; pipe shades carved from basswood
Wind pressure 82 mm
Temperament: after Kellner
Closed circuit television at keydesk

Photo credit Chris Tumbusch

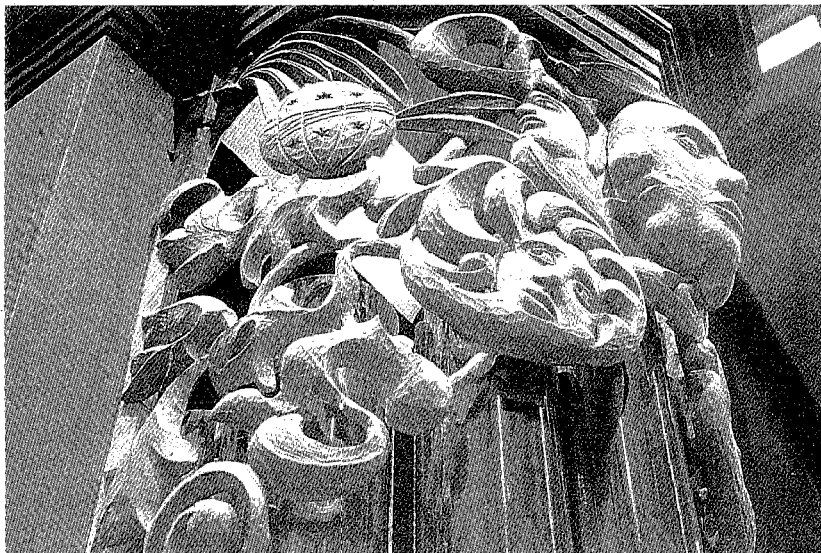
GREAT
16' Praestant
8' Octave
8' Rohrflöte
8' Salicional
8' Spielflöte
4' Octave
4' Spitzflöte
2 1/2' Quinte
2' Octave
Mixture V-VII
Cornet V
16' Trompete
8' Trompete
8' Baarpfeife

RÜCKPOSITIV
8' Praestant
8' Gedackt
4' Octave
4' Rohrflöte
2' Octave
2' Waldflöte
Sesquialter II
1 1/2' Nasat
Scharff IV-VII
16' Fagott
8' Trompete
8' Dulcian

SWELL
16' Quintadena
8' Principal
8' Bourdon
8' Voie de gambe
8' Voix céleste
4' Octave
4' Koppelflöte
2 1/2' Nazard
2' Gemshorn
1 3/4' Tierce
Mixture VI-VII
8' Trompete
8' Hautbois
8' Voix Humaine
4' Shalmey

PEDAL
16' Praestant
8' Octave
4' Octave
2' Nachthorn
Mixture V-VII
32' Subbass
16' Subbass
8' Gedackt
32' Posaune
16' Posaune
8' Trompete
4' Trompete
2' Cornett

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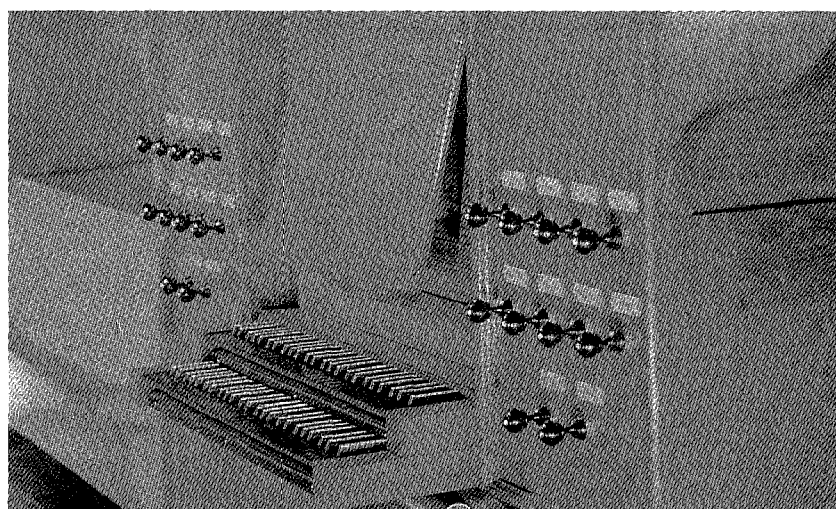
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HOOFDWERK	RUGWERK	PEDAAL
8' Praestant	8' Gedekt	16' Subbass
8' Roerfluit	4' Praestant	16' Bason
4' Octaaf	4' Koppelfluit	
4' Blokfluit	2' Octaaf	
2 1/2' Nasard	1 1/2' Quint	
2' Gemshoorn	8' Kromhoorn	
1 1/2' Terts		
Mixtuur IV		



Fritz Noack supervised the completion of a new organ at The Old Dutch Church of Sleepy Hollow (The Reformed Church of the Tarrytowns), Sleepy Hollow, New York. The organ was a collaborative effort with Timothy Fink. The church, over 313 years old, had no organ for most of its history. Early in this century a harmonium was placed in the church. When the Rev. Gerald and Mrs. Barbara Vander Hart came to minister to the congregation in 1972, they envisioned a pipe organ in the balcony. That dream was hard to fulfill. In 1985 the structure of the church required costly restoration and preservation work to remain viable for another century. The organ project began in 1994 with William Orser, a member of the congregation. He built the main case, purchased all the pipes and many supplies, but had to leave the

project some time after that. The Noack Organ Company entered a contract with the church in October 1997 to oversee the completion of the organ. The German firm of August Laukhuff was engaged to build most major components, such as keyboards, coupler assembly and windchests, while organ-builder Timothy Fink of Port Chester was entrusted with building the Rugwerk case, completing the main case, making all other parts, and fitting and assembling all parts to technically complete the organ. The Noack firm provided the working drawings and took care of financial and technical logistics. The pipes, much damaged in storage, were repaired and pre-voiced at the Noack workshop. Tonal finishing in the church was done by Fritz Noack. Carving was done by Robert Carpenter. Manual/Pedal compass is 56/30.

Geddes Pipe Organs, Austin, Texas, has completed the renovation and additions to the organ at Immanuel Lutheran Church, Pflugerville, Texas. The original organ was a 9-rank Reuter from 1929, buried in a dead chamber. The old chamber was renovated to

make it more live and projecting, and the existing Great, Swell and Pedal pipes were combined, rescaled and revoiced to make a more useful Swell and Pedal organ. A new exposed Great division was added. The console was completely rebuilt utilizing Peterson components and includes MIDI out, transposer and multi-level memory and multi-plexing. The organ now comprises 16 ranks and 22 stops. The project was completed in September 1998 and the dedication recital was played on October 18 by Kent Burress.



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GREAT
8' Principal
4' Octave
2' Fifteenth
Mixture III-IV
Gt/Gt 4'
Sw/Gt 8' 4'
SWELL
8' Gedackt
8' Geigen Principal
8' Salicional
8' Celeste
4' Principal (ext)
4' Klein Gedackt (ext)
4' Flute d'Amour
2 1/2' Nazard
2' Flute (ext)
Sesquialtera II (prep)
8' Fagot/Trompette (prep)
Harp
Tremolo
Sw 16-UO-4
PEDAL
16' Bourdon
16' Lieblich-valve
8' Pedal Flute
8' Octave
4' Choral Bass (ext)
16' Fagot (prep)
8' Trompette (prep)
Sw/Ped 8' 4'
Gt/Ped 8'

Calendar

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

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

UNITED STATES East Of The Mississippi

15 JUNE
Ray Cornils; City Hall, Portland, ME 7:30 pm

16 JUNE
Kimberly Ann Hess; Mem Music Hall, Methuen, MA 8 pm
Anita Werling; Bethany Lutheran, Ishpeming, MI 7:30 pm

17 JUNE
Anita Werling, workshop; St Joseph Catholic Church, Lake Linden, MI 1 pm

18 JUNE
Anita Werling, workshop; St Joseph Catholic Church, Lake Linden, MI 9:30 am
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

22 JUNE
James Welch; City Hall, Portland, ME 7:30 pm

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
Aaron Miller; Sinsinewa Dominican Center, Sinsinewa, WI 7:30 pm

24 JUNE
Ray Cornils; City Hall, Portland, ME noon
Larry Arnold; Old Dutch Church, Kingston, NY 12:15 pm

25 JUNE
Robert Ridgell; Fourth Presbyterian, Chicago, IL 12:10 pm
Organ Concert; St James' Episcopal, Fairhope, AL 7:30 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
Christine Clewell; City Hall, Portland, ME 7:30 pm
Martin Jean; Our Lady of Angels, Worcester, MA 11 am

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

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

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

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

5 JULY
Edward Parmentier, Harpsichord Workshop; University of Michigan, Ann Arbor, MI (through July 9)

6 JULY
Thomas Hazleton; City Hall, Portland, ME 7:30 pm
Harold Stover; First Parish Church, Brunswick, ME 12:10 pm

7 JULY
Craig Cramer; Mem Music Hall, Methuen, MA 8 pm

8 JULY
Ray Cornils; City Hall, Portland, ME noon
Jeffrey Alban; Old Dutch Church, Kingston, NY 12:15 pm

9 JULY
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm

10 JULY
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

11 JULY
Dorothy Papadakos; Mary Keane Chapel, Enfield, NH 4:30 pm
Ralph Tilden; Banner Elk Presbyterian, Banner Elk, NC 4 pm
+Stephen Schnurr; First Congregational, Michigan City, IN 3 pm

12 JULY
Edward Parmentier, Harpsichord Workshop; University of Michigan, Ann Arbor, MI (through July 16)

13 JULY
Dorothy Papadakos; City Hall, Portland, ME 7:30 pm
Kenneth Grinnell; First Parish Church, Brunswick, ME 12:10 pm

14 JULY
John Finney; Mem Music Hall, Methuen, MA 8 pm

15 JULY
Matthew Jones; Old Dutch Church, Kingston, NY 12:15 pm

17 JULY
Liesbeth Janssens, carillon; Culver Academy, Culver, IN 4 pm

18 JULY
David Herman; National Cathedral, Washington, DC 5 pm
Bruce Neswick; St Charles Ave Presbyterian, New Orleans, LA 5 pm

20 JULY
Albert Melton; First Parish Church, Brunswick, ME 12:10 pm

21 JULY
Douglas Rafter; City Hall, Portland, ME 7:30 pm
David Chalmers; Mem Music Hall, Methuen, MA 8 pm

22 JULY
Boyd Herforth; Old Dutch Church, Kingston, NY 12:15 pm

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

25 JULY
Susan Ferré & family; Randolph Church, Randolph, NH 3 pm
Jennifer Lester & Julian Wachner; Mary Keane Chapel, Enfield, NH 4:30 pm
Christmas in July; United Methodist Church, Painesville, OH

Lorraine Brugh; Cathedral of the Holy Angels, Gary, IN 3 pm

27 JULY
Nancy Wines-DeWan; First Parish Church, Brunswick, ME 12:10 pm
Camerata, Czestochowa, Poland; St Paul Catholic Church, Valparaiso, IN 7:30 pm

28 JULY
Berj Zamkochian; City Hall, Portland, ME 7:30 pm
Donald Dame; Mem Music Hall, Methuen, MA 8 pm

29 JULY
Jean Hattersley; Old Dutch Church, Kingston, NY 12:15 pm

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31 JULY
John Gouwens, carillon; Culver Academy,
Culver, IN 8 pm

UNITED STATES West of the Mississippi

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

20 JUNE
Simon Bokman, piano; 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
David Peckham; Spreckels Organ Pavilion,
San Diego, CA 8 pm

27 JUNE
Frederick Swann; First Presbyterian, Ft
Worth, TX 8 pm
Robert Bates; Trinity Lutheran, Lynnwood,
WA 7 pm
Mario Balestrieri; 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
Gordon Turk; Spreckels Organ Pavilion, San
Diego, CA 8 pm

29 JUNE
Frederick Swann, workshop; Texas Christ-
ian University, Ft Worth, TX 10:45 am

4 JULY
David Hatt; St Mary's Cathedral, San Francis-
co, CA 3:30 pm

5 JULY
Pipe Organ Encounter; Drake University, Des
Moines, IA (through July 9)
Walter Strony; Spreckels Organ Pavilion, San
Diego, CA 8 pm

11 JULY
Lyons, France, Cathedral Boys Choir; St
Mary's Cathedral, San Francisco, CA 3:30 pm

12 JULY
Robert Plimpton, with piano; Spreckels
Organ Pavilion, San Diego, CA 8 pm

18 JULY
Alsterspatzen Children's Choir (Hamburg,
Germany); St Mary's Cathedral, San Francisco,
CA 3:30 pm

19 JULY
Marilyn Keiser; Spreckels Organ Pavilion,
San Diego, CA 8 pm

25 JULY
Raymond Garner, with tenor; Cathedral of the
Immaculate Conception, Denver, CO 3 pm
Angela Kraft-Cross; St Mary's Cathedral,
San Francisco, CA 3:30 pm

26 JULY
Peter Sweeney; Spreckels Organ Pavilion,
San Diego, CA 8 pm

INTERNATIONAL

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, Eng-
land 12:40 pm

19 JUNE
Winfried Böning; harpichord; St
Jakobskirche, Rothenburg, Germany 8 pm

20 JUNE
Gabriele Kramer-Webinger, with ensemble;
Stiftskirche, Zwettl, Austria 10 am

22 JUNE
Derek Longman; Grosvenor Chapel, London,
England 1:10 pm
Gillian Ward Russell; Queenswood School,
Hatfield, Hertfordshire, England 7:30 pm
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, Eng-
land 6:30 pm

29 JUNE
Gordon Stewart; Queenswood School, Hat-
field, Hertfordshire, England 7:30 pm
Jean Le Buis; St James United Church, Mon-
tréal, Québec, Canada 12:30 pm

30 JUNE
Philip Crozier; Christ Church Cathedral, Mon-
tréal, Québec, Canada 12:30 pm

1 JULY
David Liddle; St Paul's Cathedral, London,
England 6:30 pm

2 JULY
John Scott; St George's Parish Church, Don-
caster, England 7 pm

3 JULY
Josef Still; St Jakobskirche, Rothenburg,
Germany 8 pm
Orgelfest Stift Zwettl; Stiftskirche, Zwettl, Aus-
tria (through July 24)
David Bell; Church of our Lady of the Rosary,
London, England 7:30 pm

6 JULY
James Johnstone; Grosvenor Chapel, Lon-
don, England 1:10 pm
Irina Vorobieva, piano; St James United
Church, Montréal, Québec, Canada 12:30 pm

7 JULY
David Burton Brown; St Wenselskirche,
Naumburg, Germany noon

8 JULY
Sylvie Poirier & Philip Crozier; Église Notre-
Dame des Neiges, Alpe d'Huez, France 8 pm
Carol Williams; St John's Smith Square, Lon-
don, England 1 pm
St Albans International Organ Festival; St
Albans, England (through July 17)

9 JULY
The Galpin Society Annual Meeting; Universi-
ty of Edinburgh, Edinburgh, Scotland (through
July 11)
Carol Williams; St Stephen Walbrook, Lon-
don, England 12:30 pm

10 JULY
David Burton Brown; Schlosskapelle, Weis-
senfels, Germany 7 pm
Joachim Dreher; St Jakobskirche, Rothen-
burg, Germany 8 pm

11 JULY
David Burton Brown; Stadtkirche, Hohen-
mölsen, Germany 8 pm
Francis Nobert, Ennio Cominetti; Church of
our Lady of the Rosary, London, England 3 pm
The Hymn Society Festival & Conference; Uni-
versity of British Columbia, Vancouver, B C,
Canada (through July 15)

12 JULY
Sylvie Poirier & Philip Crozier; Église Saint-
Pierre, Saumur, France 8 pm
Carol Williams; St Mary's Church, Great
Yarmouth, England 7:30 pm

13 JULY
David Burton Brown; Stephanskirche, Koll-
mar, Germany 8 pm
Lenore Alford; St James United Church,
Montréal, Québec, Canada 12:30 pm

14 JULY
Carol Williams; Notre Dame de France,
Leicester Square, London, England 7:45 pm

15 JULY
Sylvie Poirier & Philip Crozier; Église
Paroissiale St-Juste et Ste-Ruffine, Prats de
Mollo la Preste, France 5 pm

16 JULY
David Burton Brown; St Nikolaikirche, Bad
Liebenwerde, Germany 8 pm

17 JULY
Bernhard Schneider; St Jakobskirche,
Rothenburg, Germany 8 pm
Sylvie Poirier & Philip Crozier; Cathédrale
Saint-Pierre, Montpellier, France 5:45 pm
Nicholas Page; Parish Church, Halifax, Eng-
land 7:30 pm
Peter Wright; St George's Parish Church,
Doncaster, England 7 pm

18 JULY
David Burton Brown; Heilig-Geist-Kirche,
Augsburg, Germany 4 pm
Sylvie Poirier & Philip Crozier; Cathédrale
Saint-Just et Saint-Pasteur, Narbonne, France
9:30 pm

20 JULY
David Burton Brown; Matthauskirche, Grün-
stadt, Germany 7:30 pm
Christoph Lorenz; Grosvenor Chapel, Lon-
don, England 1:10 pm
Bridget Chatterley; St James United Church,
Montréal, Québec, Canada 12:20 pm

21 JULY

David Burton Brown; Apostelkirche, Ludwigshafen, Germany 8 pm
Southern Cathedrals Festival; Winchester Cathedral, England (through July 25)

23 JULY

Sylvie Poirier & Philip Crozier; St Kunibert Kirche, Uelpenich, Germany 7:30 pm

24 JULY

David Burton Brown; BambergerDom, Bamberg, Germany noon
Kay Johannsen; St Jakobskirche, Rothenburg, Germany 8 pm
Joseph Sentance; St George's Parish Church, Doncaster, England 7 pm

25 JULY

Sylvie Poirier & Philip Crozier; Liebfrauen Kirche, Bottrop, Germany 6 pm
David Burton Brown; UelmerMuenster, Uelm, Germany noon

27 JULY

David Burton Brown; Andreaskirche, Wuppertal, Germany 8 pm
Paul Jessen; St James United Church, Montréal, Québec, Canada 12:30 pm

30 JULY

IAO Weekend Congress; Birmingham, England (through August 1)

31 JULY

Barbara Kraus; St Jakobskirche, Rothenburg, Germany 8 pm
Mark Laffin; St John the Evangelist, Islington, England

Organ Recitals

PHILIP BAKER, St. David's Episcopal Church, Austin, TX, February 24: *Prelude and Fugue in g*, Buxtehude; *O Mensch bewein' dein' Sünde gross*, Bach; *Variations on an Air by Mattheson*, Baker; *Prelude and Fugue on a Theme of Vittoria*, Britten.

JAMES BARRETT, Cathedral of Our Lady of Lourdes, Spokane, WA, February 24: *Prelude in E-flat*, S. 552, *Kyrie*, *Gott Vater in Ewigkeit*, S. 669, *Christe, aller Welt Trost*, S. 670, *Kyrie*, *Gott Heiliger Geist*, S. 671, Bach.

MARILYN BIERY, Cathedral of St. Paul, St. Paul, MN, February 14: *Introduction and Passacaglia in d*, Reger; *My home in glory*, Tambourines (*Aspects of Glory*), Larsen; *Prelude and Fugue in C*, S. 547, Bach; *Symphony No. 3*, Vierne.

FRED B. BINCKES, Washington National Cathedral, Washington, DC, February 28: *A Thornbury Fanfare*, Archer; *Was Gott tut, das ist wohlgetan*, Kellner; *Prelude and Fugue in f#*, Buxtehude; *Shall we gather at the river*, Wood; *Will there be any stars in my crown*, Binckes; *El Flautista Alegre*, Noble; *Prelude on "Iam sol recedit igneus"*, Simonds; "Entrance of the Queen of Sheba" (*Solomon*), Handel; "Saluto Angelico (Ave Maria)", "Lauda Sion Salvatore" (*Cathedral Windows*, op. 106), Karg-Elert.

DAVID CHALMERS, St. Elizabeth's Church, Ridgewood, NJ, February 7: *Prelude and Fugue in B*, op. 7, Dupré; *Sonata in D*, CPE Bach; *Wachet auf, ruft uns die Stimme*, S. 645, *Meine Seele erhebt den Herren*, S. 648, *Ach bleib bei uns, Herr Jesu Christ*, S. 649, *Toccata and Fugue in F*, S. 540, Bach; *Fanfare*, Cook; *Prelude in D-flat*, Paine; *Allegretto (Sonata in e-flat)*, Parker; *Suo Gân*, Moscow, Near; *Clair de lune*, *Carillon de Westminster*, Vierne.

DOUGLAS CLEVELAND, Cathedral of St. John the Baptist, Charleston, SC, February 23: *Deuxième Symphonie*, op. 20, Vierne; *Grand Dialogue*, Marchand; *Käiros*, Decker; *Veni creator spiritus*, Larsen; *Deux Esquisses*, op. 40, Dupré.

MERRILL N. DAVIS, III, Orangewood Presbyterian Church, Phoenix, AZ, January 17: *Fanfare for the Common Man*, Copland, arr. Kinsella; *Adagio*, *Andante (Concerto I in g)*, Handel; *Sleepers wake! A voice is calling*, *In dulci jubilo*, *O God, have mercy*, *Badinerie*, *Toccata and Fugue in F*, Bach; *Sketch No. 1 in c*, *Sketch No. 4 in D-flat*, Schumann; "March" (*The Love for Three Oranges*), Prokofiev, arr. Davis; "Moto Ostinato" (*Sunday Music*), Eben; *Improvisation* on submitted themes.

DOUGLAS DEFOREEST, St. Hilary Church, Tiburon, CA, February 14: *God of grace*, Manz; *Prelude and Fugue in e*, Bach; *Folkstone poem*, *Of moor and fen*, Purvis; *The old refrain*, Kreisler; *Largo*, Handel; *The Rosary*, Nevin; *War march of the priests*,

Mendelssohn; *Jerusalem*, Parry, arr. Welch; *Solemn Melody*, Davies, arr. Welch; *Cantabile*, Franck; *Choral in E*, Jongen; *Antiphon III*, Dupré; *Toccata on "Deo gracias"*, Biggs.

ROBERT DELCAMP, Christ United Methodist Church, St. Petersburg, FL, February 14: *Choral Varié sur le thème du Veni Creator*, op. 4, Duruflé; *Partita on "What God ordains is always good"*, Pachelbel; *Passacaglia in c*, Bach; *Darwall's 148th*, Whitlock; *Nazard (Suite Française)*, Langlais; *Rondo for the Flute Stop*, Rinck; *Carillon*, Sowerby; *Choral-Improvisation on "In dulci jubilo"*, Karg-Elert.

DAVID DI FIORE, The Presbyterian Church of Sunnyvale, CA, February 28: *A Suite of Dances*, Antwerpener Tanzbuchen ca. 1583; *Liebster Jesu, wir sind hier*, S. 731, Bach; *Pièce Héroïque*, Franck; *Meditation (from Thais)*, Massenet; *Final (Symphony No. 3)*, Vierne; *Improvisation on the Slovakian hymn "Matka Bozia, Trnavska"*; *Rosace*, Mulet; *Moto Ostinato*, Eben; *Canzona*, Purvis; *Etude Symphonique*, Bossi; *Humoresque (L'organo primitivo)*, Yon; *Octaves (Six Etudes)*, Demessieux.

MICHAEL FISHER, with Mary Leathers Chapman, flute, Emmanuel Memorial Episcopal Church, Champaign, IL, February 7: *Prelude in e*, Bruhns; *Partita: Nun komm, her Heiden Heiland*, Heiller; *Of the Father's love begotten*, Watkinson; *Pastorale*, Callahan; *How bright appears the morning star*, Buxtehude; *Trois Pièces pour Flûte et l'Orgue*, Alain; *Suite sur le Deuxième Ton*, Clérambault; *Partita: How bright appears the morning star*, Burkhardt.

DAVID FLOOD, St. Philip's, Church Hill, York Street, Sydney, Australia, January 23: *Fantasia in f*, Mozart; *Pièce Héroïque*, Franck; *Schmücke dich*, *Concerto in a*, Bach; *Three Resurrection Dances*, Ridout; *Lied to the Flowers*, Peeters, *Finale (Symphony No. 6)*, Widor.

RAYMOND GARNER, St. John's Lutheran Church, Libby, MT, November 15: *Introduction and Passacaglia*, Reger; *Pastorale*, *Andante*, *Final (Symphony I)*, Vierne; "Chapelle des morts," "In paradisum" "Tu es Petra" (*Byzantine Sketches*), Mulet; *Toccata and Fugue in d*, op. 129, Reger; *Trumpet Tune*, Peeters; *Chant de Paix*, Langlais; *Litanies*, Alain; *Variations & Fugue über "Heil dir im Siegerkranz"*, Reger. St. Paul's Lutheran Church, Denver, CO, December 16: *Prelude and Fugue in G*, Bruhns; *Nun komm der Heiden Heiland*, Buxtehude; *Wachet auf! ruft uns die Stimme*, Bach; *Allegro cantabile (Symphony V)*, Widor; *Allegro (Symphony II)*, Vierne.

DAVID A. GELL, First United Methodist Church, Santa Barbara, CA, February 17: *Prelude and Fugue in e*, S. 533, Bach; *Chorale partita on "Wer nur den lieben Gott lasst walten"*, Walther; *Antiphon: I thank thee, dear Lord*, op. 65, no. 37, Karg-Elert; *A mighty fortress is our God*, Albright; *Messe Basse*, Vierne.

MARY GIFFORD, Pullman Greenstone United Methodist Church, Chicago, IL, September 20: *March in G*, Smart; *Music for Sunday Morning*, Cundick; *Voluntary in D*, op. 6, no. 6, Stanley; *Old Easter Melody with Variations*, West; Calvary, When Israel was in Egypt's land, There is a balm in Gilead, I've just come from the fountain (*Seven Sketches on African-American Spirituals*), Billingham; *The Lost Chord*, Sullivan, arr. Eddy; *Noël*, Dubois; *Toccata and Fugue in d*, S. 565, Bach.

WILLIAM D. GUDGER, First (Scots) Presbyterian Church, Charleston, SC, February 15: *Scène pastorale*, Le Prêche anabaptiste, *Hymn triumphal*, *Marche du sacre (Le Prophète)*, Meyerbeer; *Fantasia and Fugue on the chorale "Ad nos, ad salutarem undam"*, Liszt.

DAVID HIGGS, First Unitarian Church, Brooklyn, NY, February 7: *Fantasia and Fugue in g*, S. 542, Bach; *Canon in b*, Schumann; *Noël X: Grand jeu et duo*, Daquin; *Soliloquy*, Conte; *Free Fantasia on "O Zion haste"* and "How firm a foundation," Bolcom; *Sonata I in f*, Mendelssohn; *Sweet Sixteenths*, Albright; *Prelude and Fugue on BACH*, Liszt.

CALVERT JOHNSON, First Reformed Church of Jamaica, NY, February 14: *Obangiji, Yoruba Lament*, *Joshua fit de battle ob Jericho*, Sowande; *Impromptu in a*, op. 78, no. 3, Coleridge-Taylor; *Sweet Sixteenths*, Albright; *Elegy*, Still; *Toccata on "Veni Emmanuel"*, Hailstork; *Spiritual Set*, Da Costa; *Three Spirituals for Palm Sunday*, Greenlee; *Suite No. 1*, Price.

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JOHN OBETZ, St. Vincent's Episcopal Church, Largo, FL, February 21: *Sonata in A*, Mendelssohn; *An Wasserflüssen Babylon*, S. 582, Bach; *Aria*, Peeters; *Lobe den Herren*, Bender; *Rhosymedre*, Vaughan Williams; *Song 13*, Willan; *Lasst uns erfreuen*, Kemner; *Choral No. 3 in a*, Franck.

SYLVIE POIRIER & PHILIP CROZIER, Propsteikirche St. Nikolaus, Rathausstrasse, Kiel, Germany, August 3, 1998: *Petite Suite*, Bédard; *Three Duets for Eliza*, Wesley; *Fantasia in d*, Hesse; *Nun ruhen alle Wälder*, op. 19, no. 1, Höpner; *Bombardo-Carillon*, Alkan; *Fugue à 3*, Fugue à 4 (*Art of Fugue*), Bach; *Dance Suite for Organ Duet*, Kloppers.

GEORGE RITCHIE, Ohio University, Athens, OH, February 14: *Concerto in a*, S. 593, *Wachet auf, ruft uns die Stimme*, S. 645, *Wer nur den lieben Gott lässt walten*, S. 647, *Ach bleib bei uns, Herr Jesu Christ*, S. 649, *Toccata in C*, S. 564, *Schmücke dich, o liebe Seele*, S. 654, *Fugue in g*, S. 578, *Fugue in G*, S. 577, *Allein Gott in der Höh' sei Ehr*, S. 675, *Prelude and Fugue in a*, S. 543, Bach.

ANNE ELISE SMOOT, St. Clement's Church, Philadelphia, PA, February 28: *Toccata and Fugue in F*, S. 540, *Allein Gott in der Höh' sei Ehr*, S. 662, Bach; *Basse de trompette*, Marchand; *Sonata II in c*, Mendelssohn; *Partita sopra "Nun freut euch"*, Rogg; *Choral I in E*, Franck; *Prière après la communion*, Messiaen; *Variations on a Noël*, Dupré.

FREDERICK SWANN, Royal Poinciana Chapel, Palm Beach, FL, February 18: *Heraldings*, Hebble; *Very Slowly (Sonatina)*, Sowerby; *March on a Theme of Handel*, Guilman; *Fantasia in A*, Franck; *Fugue in E-flat*, S. 552b, Bach; Hymn tune improvisations;

Paraphrase-Carillon (*L'Orgue Mystique XXXV*), Tournemire.

MICKEY THOMAS TERRY, Friendship Baptist Church, Charlotte, NC, February 14: *Toccata on Veni Emmanuel*, Hailstork; *Chorale prelude on "Wir sind hier"*, Walker; *Prelude and Fugue in e*, S. 548, Bach; *Tuba Tune in D*, Lang; *Marche Pontificale (Symphony I)*, Widor; *Fantasia in f*, K. 608, Mozart; *Scherzo*, Gigout; *Arietta*, Kerr; *Fantasia über "Wie schoen leucht' uns der Morgenstern"*, op. 40, no. 1, Reger.

STEPHEN THARP, St-Sulpice, Paris, France, October 18: *Symphonie No. 8*, Widor; *Méditation*, Vierne/Durufle; *Improvisation sur "Alouette"*, Cocheureau/Briggs.

MARCIA VAN OYEN, Trinity Lutheran Church, Des Plaines, IL, February 21: *Processional*, Mathias; *Sonata III in d*, S. 527, Bach; *Prelude, Fugue and Variation*, Franck; *Cortège et Litanie*, Dupré; *Hymne d'action de grâce: Te Deum*, Langlais; *Variations on a theme of Jannequin*, Alain; *Adagio in E*, Bridge; *Nun danket alle Gott*, Hovland.

HARRY WILKINSON, Girard College, Philadelphia, PA, November 13: *Carillon*, Sowerby; *Le Tumulte au Prétoire*, Maleingreau; *Suite Bretonne*, Dupré; *Symphonic Chorale: "Jesus, still lead on"*, Valse Mignonne, Karg-Elert; *Sonata on the 94th Psalm*, Reubke.

TODD WILSON & ANNE WILSON, Church of the Epiphany, Washington, DC, January 31: *Adagio and Fugue in c*, D.546 & 426, Mozart; *Fantasia in f*, op. 103, Schubert; *Variations on a theme of Paganini*, T. Wilson; *Paen*, Paulus; *Larghetto (Concerto No. 2 in f)*, Chopin; *Suite from Carmen*, Bizet, arr. Biery.

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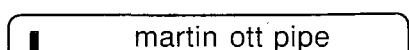


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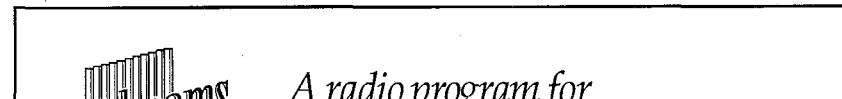
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OHS Catalog 1999 of organ and theatre organ CDs, Books, and Sheet Music, 56 illustrated pages in black and red ink, free. Mailed *gratis* to subscribers of THE DIAPASON in December, 1998. If yours has disappeared, please request another. Organ Historical Society, Box 26811, Richmond, VA 23261.

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalog "GG" listing 854 books, 4,647 classical organ LPs, Cassettes and CDs, etc. Send \$2 (Foreign \$3 or 5 international reply coupons sea-mail; \$4 or 9 coupons for air-mail). The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Phone: 781/848-1388. FAX 781/848-7655; email organlit@juno.com

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Reflections: 1947-1997. The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices; and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

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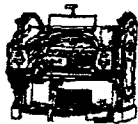
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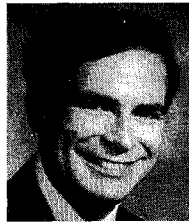
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