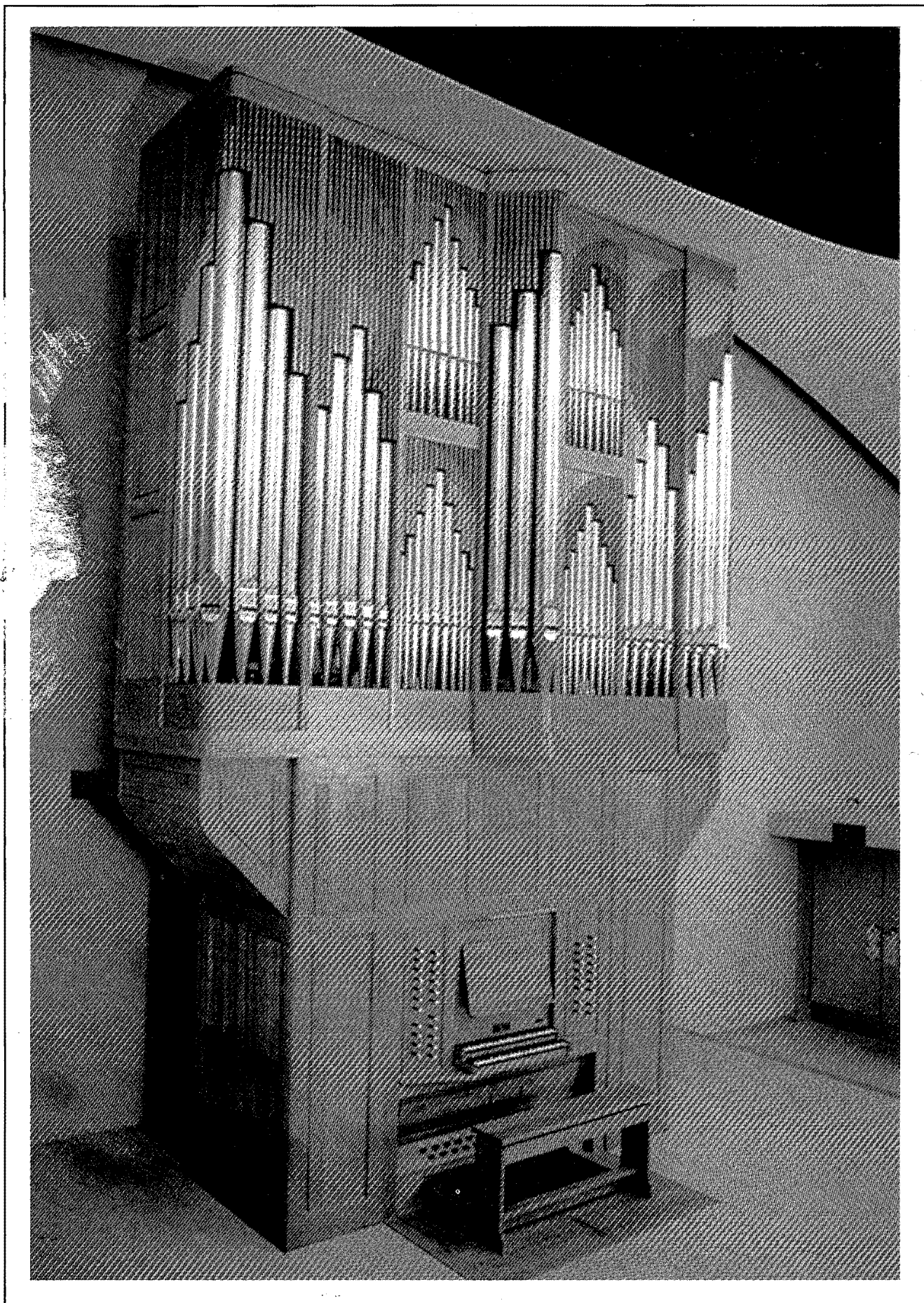


THE DIAPASON

JUNE, 2000



University of Northern Iowa, Cedar Falls
Specification on page 19

Letters to the Editor

Stellwagen restoration

I am writing to let your readers know about the restoration of the most magnificent North German Baroque organ.

The 1653-1659 Friedrich Stellwagen organ of the Marienkirche in Stralsund is today the largest European organ extant from the middle of the 17th century that is still in its original condition. When one considers the great Gothic brick cathedrals of the North of Germany, and the centers of the developing musical culture of the Baroque era (Tunder/Buxtedude - Lübeck, St. Marien; Scheidemann/Reinken-Hamburg, St. Katharinen) one sees that only St. Marien in Stralsund has still a large Baroque organ. In the mighty pedal towers of the oldest sounding organ of Mecklenburg-Vorpommern there is the oldest 32' Principal in all of Germany.

In preparation for the necessary and careful restoration of this masterpiece of organ building, there is available an extensive scientific report and survey (1999-2000) financed by the Alfried Krupp von Bohlen and Halbach Foundation. This report will be published by the Göteborg Organ Art Center in cooperation with the master organ builders, Kristian Wegscheider and Matthias Schuke, as well as the restorer, Hilke Frach-Renner.

Contributions are being accepted to the account indicated, Konto Nr. 5440144-01 (Stellwagen-Orgel Stralsund) at the Deutsche Bank, Stralsund-Bankleitzahl (Bank sorting number) 13070000.

Contributors will receive from us a certificate of receipt for the contribution and, depending on the amount of the donation, one of the following recognitions:

Major Sponsor - \$1 million or more; placing the coat of arms and signature of the sponsor in one of the free spots in the row of historical coats of arms on the organ console; honorary membership in the Sponsors Guild of St. Marien; honored guest at all events at St. Marien.

\$100,000-999,999; engraving the signature of the sponsor on one of the new tin pipes in the interior of the organ; honorary membership in the Sponsors Guild of St. Marien; honored guest at all events at St. Marien.

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\$100-999; receiving a signed CD of the Stellwagen organ by one of the organists of St. Marien and a brochure on the history of the organ.

We thank you for your help.

Evangelische Kirchengemeinde St. Marien
Förderverein St. Marien
Martin Rost (Organist/Choir Master)

Langlais review

I would like to make a small correction in Mr. Aldo J. Baggia's review (April, p. 10) of Marie-Louise Langlais' recording (*Marie-Louise Langlais joue l'Orgue de Roquevaire—Oeuvres de l'Ecole de Sainte-Clotilde*).

"Eli, Eli, Iamma sabacthani" is the fourth word from Charles Tournemire's *Les Sept Chorals-Poemes d'Orgue pour les sept paroles du Christ*. While the "Fourth Word" includes a "choral," as the composer's title says, it is not a Gregorian chant as the reviewer indicates. Rather, it is an original melody composed by Tournemire in the style of a "choral" such as found in the *Trois Chorals* of César Franck.

For further information, I would refer readers to my article on Tournemire's "Seven Words . . ." found in THE DIAPASON, No. 68 (November 1977). The French version appeared in *L'Orgue*, No. 171 (Summer, 1979).

Robert Sutherland Lord
Professor Emeritus of Music
University of Pittsburgh

Here & There

The Methuen Memorial Music Hall has announced its 2000 season, with 25 events from May through December. The 15-week Wednesday evening Organ Recital Series runs from May 31 through September 6. The "Great Organ" was built in 1863 in Ludwigsburg, Germany, by the firm E.F. Walcker & Co. for the Boston Music Hall. Edward F. Searles of Methuen, Massachusetts, purchased the organ in 1897, rebuilt it and installed it in a specially-built concert hall designed by English architect Henry Vaughan. In 1947, G. Donald Harrison of the Aeolian-Skinner Organ Company completed an extensive tonal reconstruction. The organ comprises 84 stops, 115 ranks, and 6,027 pipes in five divisions.

St. James United Church, Montréal, Québec, Canada presents its annual summer recital series on Tuesdays at 12:30 pm: June 6, Helene Dugal; 6/13, Sylvie Poirier & Philip Crozier; 6/20, Kurt-Ludwig Forg; 6/27, Scott Bradford (organ) with James Freeman (trumpet); 7/4, Gilles Rioux; 7/11, Scott Bradford (piano) with Pamela Selkirk (soprano); 7/18, T. Woolard Harris; 7/25, Philippe Belanger; 8/1, Jonathan Oldengarm; 8/8, Elisabeth Wilson (organ) with Michel Tizon (oboe); 8/15, Gaston Arel; 8/22, Philip Crozier; 8/29, Ken Corneille (piano & organ) with Peggy Jon Steckler (flute). For information: St. James United Church, 463 Ste. Catherine St. W., Montréal, Québec, Canada; 514/288-9245 or 514/739-8696.

St. Mary's Cathedral, San Francisco, continues its concert series: June 11,

St. Mary's Cathedral Choir; 6/18, Mark Quarmby; 6/25, Cathedral Schola; 7/2, Lyle Settle; 7/9, Thorsten Mader; 7/16, Mark Thomas; 7/23, Mario Duella; 7/30, Ken Corneille. For information: 415/567-2020 x213.

Friends of the Kotschmar Organ presents its summer concert series at Merrill Auditorium in Portland City Hall, Portland, Maine: June 13, Ray Cornils; 6/20, Lew Williams; 6/27, Thomas Murray; 7/4, Harold Stover; 7/11, Ann Elise Smoot; 7/18, Diane Meredith Belcher; 8/3, John Weaver; 8/8, Lyn Larsen; 8/15, Joyce Jones; 8/17, John Rose; 8/22, Fred Hohman; 8/29, Christa Rakich; informal demonstration concerts include 6/22, Ray Cornils; 7/6, William McCullough; 8/10 & 8/24, Ray Cornils. For information: 207/883-9525 or 207/885-0198; <www.foko.org>.

The Calgary International Organ Foundation presents Bach 2000, a four-day festival of events on the 250th anniversary of Bach's death: June 15, 7:30 pm, Bach & his contemporaries, at the University of Calgary; 6/16, 8 pm, Aaron Miller's Bach, at Hope Lutheran Church; 6/17, 2 pm, The Young Bach, at the University of Calgary; 6/17, 8 pm, Harpsichord Jamboree (with Colleen Athparia, Grace Cuzzani, Jamie Syer, and Aaron David Miller), at Jack Singer Concert Hall; and 6/18, 2 pm, *St. Matthew Passion*, at Jack Singer Concert Hall. For information: 403/543-5115; <info@cirof.com>.

The Spreckels Organ Society presents Festival 2000, the 13th annual

THE DIAPASON

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CONTENTS

FEATURES

- Repair of Reed Resonators
by Herbert L. Huestis 13
- Summer Institute for French Organ
Studies, July 12-23, 1999
by Ray Cornils 14
- August Gern and the Origins of the
Pitman Action
by R.E. Coleberd 16

LETTERS TO THE EDITOR

NEWS

- Here & There 2, 3, 4
- Appointments 3
- Summer Carillon Concert Calendar 6
- Harpsichord News 6

REVIEWS

- Music for Voices and Organ 8
- Book Reviews 8
- New Recordings 10
- New Organ Music 12

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Cedar Falls, Iowa 19

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international summer organ festival, at Spreckels Organ Pavilion, Balboa Park, San Diego, on Monday evenings at 7:30 pm: June 19, Robert Plimpton; 6/26, Diane Meredith Belcher; 7/3, Wayne & Cheryl Seppala; 7/10, Nicolas Kynaston; 7/17, Kiyo & Chiemi Watanabe; 7/24, Simon Gledhill; 7/31, Douglas Cleveland; 8/7, Robert Plimpton (all-Bach); 7/14, Dennis James (with silent movie); 8/21, David Craighead; 8/28, Robert Plimpton with orchestra. For information: 619/702-8183; <sosorgan@aol.com> <www.serve.com/sosorgan>.

The Uptown Organ Recital Series takes place at the Old Dutch Church, Kingston, New York: June 22, Lee Detra; 6/29, James Lorenz; 7/6, Marilyn Hoare; 7/13, Larry Arnold; 7/20, Kristen Chandler; 7/27, James Fitzwilliam; 8/3, Jeffrey Alban; 8/10, Jean Hattersley; 8/17, Victoria Shields Harding; 8/24, Boyd Herforth; 8/31, Raymond Corey. For information: 914/338-5902 or 914/338-6759.

The Seattle Symphony will dedicate the new 83-stop, 4,490-pipe Watjen Concert Organ at Benaroya Hall July 1-7. The Dedication Week will present the new instrument in three celebratory performances with the Seattle Symphony and a recital. The Watjen Concert Organ, named after a major symphony donor, was designed and

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BRIAN SWAGER
Carillon

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built by C.B. Fisk, Inc., of Gloucester, Massachusetts. The facade of the instrument, crafted to harmonize with the Hall's interior, was in place when Benaroya Hall opened in September 1998. The design reflects the visual qualities of historic instruments while looking toward the future. The unusual inclusion of wooden pipes in the facade (in addition to pipes of alloys of tin and lead) honors the great forests of the Pacific Northwest. The balance of the pipes were installed in August 1999. Voicing and tuning of the instrument began in September, 1999, and will conclude this month.

The July 1 program features Guy Bovet, James David Christie, and Carole Terry, with the Seattle Symphony, under the direction of Gerard Schwarz, and includes *Prelude and Fugue in G, S. 550, Bach; Concerto in F, op. 4, no. 4, Handel; Concerto No. 2 in C, H. XVIII:8, Haydn; Pièce Héroïque, Franck; Allegro assai (from Symphony No. 1 in d for Organ and Orchestra)*, Guilman; and the world premiere of *Symphony No. 10*, David Diamond. The new organ will also be featured in a program on July 7 by James David Christie, Hatsumi Miura, Carole Terry, and the Seattle Symphony: *Prelude and Allegro, Piston; Symphony for Organ and Orchestra*, Copland; *Concerto in g*, Poulenc; and *Symphony No. 1 in d for Organ and Orchestra*, Guilman.

In addition, the American Guild of

Organists will hold its biennial convention in Seattle from July 2-6. The AGO will present a recital performance on the Watjen Concert Organ on July 2, and will present another performance with the Seattle Symphony on July 6.

During the dedication week, three world premieres will be presented: David Diamond's *Symphony No. 10* on July 1, 2000 (written for Maestro Gerard Schwarz and the Seattle Symphony); Robert Sirota's *In the Fullness of Time*, and Naji Hakim's *Seattle Concerto for Organ and Orchestra* on Thursday, July 6.

The Symphony will conduct daily tours of Benaroya Hall that will include special organ demonstrations during the week.

The Seattle Symphony's 2000-01 season will include orchestral works that utilize the new Watjen Concert Organ in Benaroya Hall. Six of 18 Seattle Symphony Masterpiece series weeks will feature works for organ and orchestra. The season subscription concerts will open with Saint-Saëns' *Symphony No. 3, Organ Symphony*, on September 21. For information: 206/215-4700.

University Temple United Methodist Church will present Gillian Weir in a pre-AGO convention recital on Sunday, July 2, at 1 pm. The program will include works of Wiedermann, Bach, Liszt, and Widor. For information: 206/632-5163.

Choristers Guild presents its 2000 Summer Seminars and Directors' Workshop: Kansas City Seminar, July 9-14 at William Jewell College; Grand Rapids Seminar, July 23-28 at Calvin College; and Lebanon Valley Directors' Workshop & Festival, August 10-12, Lebanon Valley College. Presenters include Betty Bedsole, Michael Jothan, Michael Bedford, Lee Gwozdz, Michael Hawn, and many others. For information: Barbara Merry, seminar registrar, 972/271-1521; <choristers@choristersguild.org>.

The American Choral Directors Association presents Re-Treat 2000, July 12-14, at Millikin University in Decatur, Illinois. Presenters include Weston Noble, Paul Salamunovich, and Steve Zegree. A featured choir will be the National High School Music Institute Chorus from Northwestern University under the direction of Mary Alice Stollak. For information: Diane Hires, 630/271-6599.

The Southeast Ohio AGO chapter presents a Pipe Organ Encounter July 23-28 at Ohio University, Athens, Ohio. The event is an introduction to the pipe organ for young people, with private and group instruction, daily practice time, performances by faculty and guest artists, organ tours, and a concluding student recital. Faculty includes Brian Bailey, Paul Barte, Judy Congdon, Cara Dye, Jan Powers, and Dianne Maynard Christensen. For information: Paul Barte, POE Director, 740/593-4253; <barte@ohio.edu>.

The third Clavichord Performers' Workshop takes place in Magnano, a small village in the Piedmont region of Italy, September 6-9. Tutors include Colin Tilney, Bernard Brauchli, and Derek Adlam. The seminars provide an opportunity for advanced players with only limited experience of the clavichord to acquire a clavichord technique, insight into the musical potential of the instrument, and an understanding of the instrument's history and evolution. The schedule includes daily tuition, group sessions, and lectures on topics ranging from iconography to examining different types of historical clavichords. For information: Musica Antica Magnano, Via Roma 43, I-13887 Magnano (BI), Italy; ph/fax +39 015 67 92 60; <bbrauchli@worldcom.ch>.

The Ruth and Clarence Mader Memorial Scholarship Fund has announced the presentation of grants for research related to organs and

organ music. Grants have been awarded to Agnes Armstrong, Michael Friesen, Brenda Lynne Leach, and Barbara Owen. Mader Fund grants range from \$200 to \$1,000, and preference is given to projects leading to published articles and books. For information: Dr. Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #B-10, Pomona, CA 91767-2024.

Appointments



James R. Brown

James Russell Brown has been promoted to the position of Vice President of Administration at the Music Institute of Chicago. He continues as Head of the Keyboard Division at the school, and also serves as Organist and Director of Music for St. Giles' Episcopal Church, Northbrook, Illinois. The Music Institute of Chicago (formerly known as The Music Center of the North Shore) is one of the largest community music schools in the country, serving over 2000 students from pre-schoolers to senior citizens.



Neil Richerby

Neil Richerby has been appointed Managing Director of J.W. Walker & Sons, Ltd., Brandon, Suffolk, England. He succeeds Andrew Pennells, who died on October 26, 1999. (See "Nunc Dimittis," March, p. 4.) After studying organ performance at The Royal Northern College of Music in Manchester, England, Richerby served his apprenticeship with Church & Co., in Northumberland, followed by a period in London with N.P. Mander Ltd. He joined the South German firm of Münch und Prachtell Orgelbau in Überlingen am Bodensee at the same time as studying organbuilding at the Gewerbliche Berufsschule für Musikinstrumentenbau in Ludwigsburg. During his stay in Ludwigsburg, he became friends and lodged with Andrew Pennells, who was also studying there. After having qualified as Journeyman organbuilder, Richerby worked for a time with Walkers before joining Brunzema Organs, Inc., in Fergus, Ontario, Canada. He moved to Scotland in 1983, setting up his own workshop, Lammernmuir Pipe Organs. Recent commissions include a chamber organ for Prof. Peter

Williams and larger instruments at St. Mary's Church, Haddington and at Sherbrooke-St. Gilbert's Church, Glasgow. He is a member of The Institute of British Organ Builders and a business member of The British Institute of Organ Studies and The International Society of Organ Builders. His wife Barbara is an accomplished flutist, teacher, and currently principal flute with Scottish Sinfonia.



Cj Sambach

Cj Sambach has been appointed Director of Music at Holmdel Community United Church of Christ, Holmdel, New Jersey. Sambach's relationship with the church began as an interim position, originally scheduled for November and December of 1996. Because of the scarcity of qualified applicants, he continued to serve sporadically through June of 1998. He was asked to return in November 1999, and again was unable to commit to the permanent position due to a demanding performance career necessitating much time away. The church offered a creative contractual arrangement accepting Sambach's rather irregular availability. He directs the adult choir, is a resource person for the volunteer junior choir directors, plays for Sunday worship, and will oversee the pipe organ project, replacing a 1970s electronic installation.

Here & There

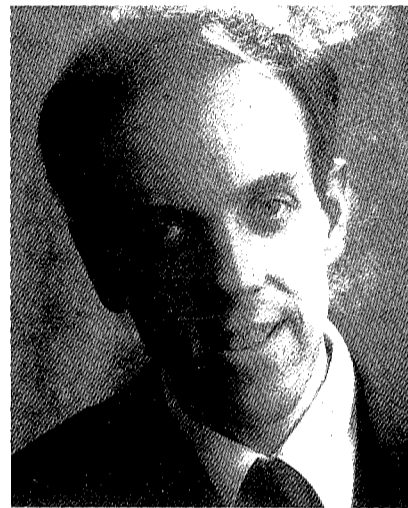
Susan Armstrong's activities this spring included a recital on April 7 at All Saints' Church, Millington, NJ; recital on April 30 at Calvary Episcopal Church, Shadyside, Pittsburgh; slide show and lecture-recital, "The legacy of Everett Titcomb," on May 1 for the Pittsburgh AGO at Ben Avon Presbyterian Church, Pittsburgh; slide show and lecture on "Father Johnson and the Westfield builders," and masterclass on practice techniques on May 2 at Duquesne University.



Janice Beck

Janice Beck is featured on a new recording of works by Pamela Decker on the Albany label. The program includes *Flores del Desierto* (Three Tangos for Organ: *Albarda*, *Espuelita*, and *Saiya*); *Night Song* and *Ostinato Dances*; *Kairos*; and *Retablos: Pange lingua*, *Ubi caritas*, and *Victimae paschali Flores del Desierto* was commissioned

by Ms. Beck. She presented the world premiere at the University of Arizona in May, 1999. Beck premiered *Victimae paschali* at the University of Michigan Organ Conference in October, 1998. During preparation for the recording, the performer worked closely with the composer regarding tempos and registrations. The recording was made on the Frieze Memorial Organ in Hill Auditorium at the University of Michigan. The organ had its origins in the Farrand and Votey organ built for the 1893 Columbian Exposition in Chicago. Upon being moved to the University of Michigan in 1894, it was named for Henry Simmons Frieze, Professor of Latin, who was influential in founding the Choral Union and the University Musical Society. Following renovations and additions through the years by Hutchings, E.M. Skinner, and Aeolian-Skinner, the organ now comprises 15 stops from Farrand and Votey, 37 from E.M. Skinner, 43 from Aeolian-Skinner, and 25 from diverse and/or unknown sources for a total of 120 stops. Janice Beck is represented by Phillip Truckenbrod Concert Artists.



David Burton Brown

David Burton Brown is playing two European recital tours this summer. Tour 1 runs from June 13 to July 12, with recitals in Sheffield, Warwick, Chester, and Beccles, England; Torgau/Elbe, Berlin-Charlottenburg, Potsdam, Bad Dürkheim, and Erfurt, Germany. Tour 2, August 17-23, includes recitals in Altenberg, Remscheid, Düsseldorf, Ennepetal, and Wuppertal, Germany. (See Calendar for specific dates and venues.)

Philip Crozier & Sylvie Poirier have commissioned their sixth organ duet composition. Written by Canadian composer/organist Gilles Rioux (born 1965), the *Suite de Noël* comprises four movements: *L'Attente*, *Venez divin Messie*; *La Joie, Il est dé, le divin Enfant*; *La Paix, Le sommeil de l'Enfant Jésus*; and *La Fête, Notre divin Maître*. The first performance will take place at La Cathédrale Saint-Mammès in Langres, France on July 16 during their European tour. The North American premiere takes place on August 20 at Basilique Notre-Dame-du-Cap, Cap-de-la-Madeline. The duo's European tour takes place June 27 through August 3, with recitals in Bordeaux, Albi, Sète, and Langres, France; Neustadt in Holstein, Augsburg, and Neumunster-Einfeld, Germany; and Prague, Czech Republic. (See the Calendar for specific dates and venues.)

Faythe Freese is featured on a new recording, *Sowerby at Trinity*, on the Albany label (TROY 368). Recorded on the E.M. Skinner Opus 165 at Trinity Episcopal Church, Toledo, Ohio (four manuals, 77 ranks), the program includes *Suite for Organ*, *Fantasy for Trumpet and Organ* (with Bobby Lewis, trumpet and flugelhorn), *Ballade*, *Rhapsody*, and *Pageant*. For information: 800/752-1951.

Paul Manz was featured on the final program in the dedicatory year "Community Organ Concert Series" celebrat-

ing the installation of the Harrison & Harrison organ at St. James Episcopal Church, Hendersonville, North Carolina, on May 21. Manz conducted a Festival of Hymns on Creation.



Aaron David Miller

Aaron David Miller will be featured as part of Bach 2000, sponsored by the Calgary International Organ Foundation and the Calgary Bach Festival Society. The program takes place on June 16 at Hope Lutheran Church in Calgary, Alberta, Canada, and includes *Prelude and Fugue in D major*, selections from the *Schübler* chorales, *Toccata and Fugue in d minor*, *Canonic Variations on "Vom Himmel hoch," Vor deinen Thron tret ich hiermit*, and the *Pasacaglia in c minor*. A highlight of the evening will be Miller's improvisation on a Bach theme (chosen by the audience). The series Bach 2000 runs July 15-18. For information: 403/543-5115.

John Mitchener is playing recitals in the USA in June and in Europe in July: June 16, Wesley Memorial United Methodist, High Point, NC; 6/19 and 6/26, St. James Episcopal, Hendersonville, NC; 7/21, St. Jacobikirche, Lübeck, Germany; 7/28, Augustinerkirche, Vienna, Austria; and 7/29, Abbey Church, Zwettl, Austria.

Christopher Putnam, associate organist and choirmaster of Grace Cathedral in San Francisco, has joined Artist Recitals Concert Promotional Service. As an associate organist of the California Palace of the Legion of Honor, he plays frequent recitals for the ongoing weekend series of concerts. At Grace Cathedral he shares with John Fenstermaker in organ playing and conducting duties for the cathedral's Choir of Men and Boys, as well as the mixed-



Christopher Putnam

voice Cathedral Singers, directed by Mr. Putnam since its inception in 1996. He is an active clinician in organ improvisation, children's choir training, choral accompaniment, hymnody, and the history of psalm singing and chant. He can be heard as accompanist and organ soloist on three recordings with the choir of Grace Cathedral on the Gothic label. In 1998, he appeared in the Mahler *Symphony No. 8* with the San Francisco Symphony under the baton of Michael Tilson Thomas. Putnam is a graduate of the University of Redlands, where he studied with Samuel John Swartz. He did further study in keyboard harmony and improvisation with Leslie Spelman. Putnam earned the AGO Fellowship certificate in 1997.



Stephen Tharp

Stephen Tharp, Associate Organist at St. Bartholomew's Church, New York City, will make his 13th overseas tour in

June, performing in England and Germany. A highlight of the tour will be a concert at St. Ludwig's Church in Munich on June 30, as part of the Munich International Organ Festival. The program will consist of Tharp's own adaptation for organ of Bach's *Goldberg Variations*, as well as the German premiere of Anthony Newman's *Toccata and Fuga Sinfonica on B.A.C.H.*, which was commissioned by Tharp last year. He will perform the *Goldberg Variations* again next October at St. Bartholomew's Church (NYC) as a benefit for the church's Great Music Concert Series. For information: 212/378-0227 or <www.stbarts.org>. Mr. Tharp is on the roster of Karen McFarlane Artists.

Carol Williams is playing recitals in Europe this summer: June 23, Romsey Abbey; 6/30, United Church, Trowbridge; 7/4, Oxford Town Hall; 7/5, St. James' Picadilly, London; July 6-17, concert tour of Finland and Denmark; 7/19, Norwich Cathedral; 7/21, St. Stephen Walbrook, London.

The Dayton Bach Society celebrated its 25th anniversary with a gala concert on March 18 at Sinclair Community College, featuring the society's favorite vocal and instrumental soloists of the past and present. For information: 937/256-BACH.

The Association of Young Organists presented two concerts on April 1. The morning concert, entitled "The AGO meets the AYO," took place at The Lutheran Church of the Holy Trinity in Lancaster, Pennsylvania. The second concert was a benefit for St. Mary of Providence Retreat Center in Elverson, Pennsylvania. Members of the association were featured on the program. For information: 610/584-0909; <www.gulfest.com/organgeeks>.

The American Boychoir performed Bernstein's *Chichester Psalms* on February 25 at Bristol Chapel on the campus of Westminster Choir College. The concert was the official investiture ceremony for the office of the Litton-Lodal Music Director of the choir. It is believed that the Chair is the only endowed choral director's chair in the United States.

Lehigh University Press has announced the release of "Pleasing for our Use: David Tannenberg and the Organs of the Moravians," edited by Carol A. Traupman-Carr. The book is a collection of eight essays, most of which

were presented at a November 1995 conference dedicated to the life and works of David Tannenberg (1728-1804), written by Nola Reed Knouse, Raymond Brunner, Barbara Owen, Paul Larson, Alice Caldwell, Timothy Duncan, John Fesperman, and C. Daniel Crews. Ms. Traupman-Carr holds the BA in Social Science Education and the BMus in Music Education and Performance from Moravian College, and the MA and PhD in Musicology from Cornell University. She teaches music history and theory at Moravian College. For information: Lehigh University Press, 440 Forsgate Dr., Cranbury, NJ 08512.

Éditions Publimuses specializes in critical editions of 19th-century French organ music. In the current catalog are works of Alexis Chauvet, Antoine Calvière, François Benoist, Louis Niedermeyer, and others; in preparation are works of Boëllmann, Boëly, and Loret. For information: Pender's Music Co., 314 S. Elm, Denton, TX 76201; 800/772-5918; <www.penders.com/music>.

Carol Press has announced the release of the Second Edition of *The Music Director's Necessary Book*. The first edition proved to be a popular self-help book for the typical church music director. Updates have been made at several points. The chapter on copyright law has been completely rewritten. Advances in computer software for the church musician also contributed to the need for change, especially in the chapters on publicity and printing music; \$19.95, No. CB9005; ph 843/556-0225.

JAV Recordings has announced the release of *The King of Instruments*, narrated by G. Donald Harrison of the Aeolian-Skinner Company, recorded in 1953 and now on compact disc. At the time of his death in 1956, Harrison and the American Classic organ had pervaded American organ thought. *Studies in Tone* (1942) and *King of Instruments* (1953) were promotional recordings, used not only to sell organs but also as part of a crusade in the new style. Elsewhere reluctant to write about his work, Harrison here narrates key elements that made up his characteristic organ style and the motivations behind it. For information: 888/572-2242; <www.greatorgancds.com>.

Lammas Records has announced the release of two new recordings: *Saints and Souls: The Choirs of All Saints' Church, Northampton* (LAMM120D) includes Te Deum settings by Stanford (in B-flat) and Britten (in C), along with works of Ireland, Gibbons, and de Victoria; *Count Your Blessings: David Wigram, treble solo* (LAMM121D), sung by the BBC Choirboy of the Year. 22 selections. For information: 011 44 1727 851 553; <www.lammas.co.uk>.

World Library Publications has announced the release of its first recording with William Ferris, *Be with Me, Lord*, a collection written for the different seasons of the church year, scored for contrasting vocal and instrumental forces. The CD was recorded live at Our Lady of Mt. Carmel Church in Chicago. For information: 800/621-5197.

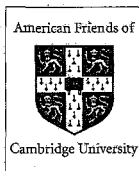
GIA Publications has announced new releases: *Stages on the Way* (G-5110) from the Iona Community drawn from the work of the Wild Goose Worship Group; *Psalms for the Church Year, Volume X*, by Michael Kogut (G-4718); and the recording *Lectionary Psalms* by Michel Guimont (CD-445). For information: 708/496-3800.

Charles Dumont & Son, Inc. and Carl Fischer Music have announced the merging of Carl Fischer jobbing operations. Under the agreement Charles Dumont & Son, Inc. will assume the sales and distribution responsibilities of the Carl Fischer jobbing division.

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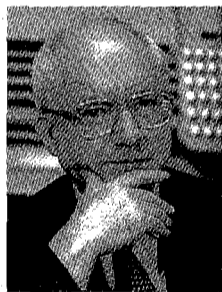
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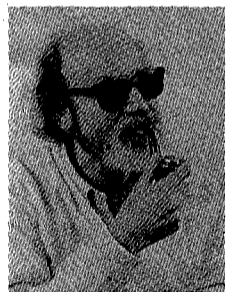
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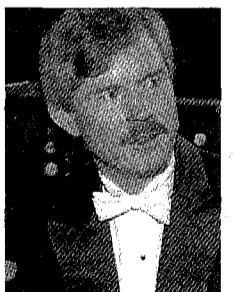
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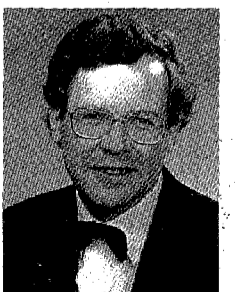
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**2000 Summer Carillon
Concert Calendar**

Albany, NY

Albany City Hall, Sundays at 3 pm
Pieter Blonk, July 2
Jo Haazen, July 9
Alexander Solovov, Elena Sadina &
Sergei Gratchev, July 16
Suzanne Magassy, July 23
Marietta Douglas, July 30
Jim Smith, August 6
Amy Heebner, August 13
Gijsbert Kok, August 20
Charles Semowich, August 27
Tuesdays at noon
Charles Semowich
Wednesdays at noon
Amy Heebner

Alfred, NY

Alfred University, Davis Memorial Carillon, Tuesdays at 7 pm
Peter Langberg, July 11
John Courter, July 18
Richard Watson, July 25
George Gregory, August 1

Ann Arbor, MI

University of Michigan, Lurie Tower, North Campus, Mondays at 7 pm
Bernard Winsemius, June 19
David Wu, June 26
Eddy Marien, July 3
Suzanne Magassy, July 10
Ann-Kirstine Christiansen, July 17
Margo Halsted, July 24
Julianne Vanden Wyngaard, July 31

Bloomfield Hills, MI

Christ Church Cranbrook, Sundays at 4 pm
July 2 through August 27

Bloomfield Hills, MI

Kirk-in-the-Hills Presbyterian Church, Sundays at 10 am and noon
Dennis Curry, June 18
Eddy Marien, July 2
Geert d'Hollander & Liesbeth Janssens, July 9
Ann-Kirstine Christiansen, July 16
Dennis Curry, September 3

Chicago, IL

University of Chicago, Rockefeller Chapel, Evenings at 6 pm
Julia Littleton, July 4
Marcel Siebers, July 5
Koen Cosaert, July 6
Geert d'Hollander and Liesbeth Janssens, July 7
Hisako Konno, July 8
Adrian Gebruers, July 9
Adrian Tien, July 10
Bob van Wely and Rosemarie Seuntiens, July 11
Georg Koppl, July 12
Christine Laugie, July 13
Ann-Kirstine Christiansen, July 14

Cohasset, MA

Saint Stephen's Church, Sundays at 6 pm
Marcel Siebers, June 25
Dan Kehoe, July 2
Ann-Kirstine Christiansen, July 9
David Maker, July 23
Samuel & John Hammond, July 30
Sally Slade Warner, August 6
Gijsbert Kok, August 13

Danbury, CT

St. James Episcopal Church, Wednesdays at noon
Marcel Siebers, June 28
George Matthew, Jr., July 5
Hans Hielscher, July 12
Alexander Solovov, Elena Sadina & Sergei Gratchev, July 19
Gerald Martindale, July 26

East Lansing, MI

Michigan State University, Beaumont Tower, Wednesdays at 6 pm
Suzanne Magassy, July 12
Ann-Kirstine Christiansen, July 19
Julianne Vanden Wyngaard, July 26
Margo Halsted and Friends, August 2
Julia Walton and Ray McLellan, August 9

Evanston, IL

Seabury-Western Theological Seminary
Wylie Crawford, July 4
Hisako Konno, July 7
Gordon Slater, July 9
Christine Laugie, July 12
Trevor Workman, July 14

Frederick, MD

Joseph Dill Baker Carillon, Fridays at 7 pm
Lisa Lonie, June 2
James Smith, June 9
Todd Fair, June 16
Bernard Winsemius, June 23

Glencoe, IL

Chicago Botanic Garden, Theodore C. Butz Memorial Carillon, Evenings at 7 pm
Sean Duffy, July 4
Marcel Siebers, July 6
Adrian Tien, July 7
Adrien Gebruers, July 8
Adolph Rots and Auke de Boer, July 9
Bob van Wely and Rosemarie Seuntiens, July 10
Christine Laugie, July 11
Ann-Kirstine Christiansen, July 12
Trevor Workman, July 13
Georg Koppl, July 14

Gloucester, MA

Our Lady of Good Voyage Church, Tuesdays at 7 pm
Ann-Kirstine Christiansen, July 11
Ulla Laage, July 18
David Maker, July 25
Samuel & John Hammond, August 1
Marilyn Clark, August 8

Madison, WI

University of Wisconsin, Thursdays at 7:30 pm
Lyle Anderson, July 6
Marcel Siebers, July 13
Ann-Kirstine Christiansen, July 20
Steven Ball, July 27

Middlebury, VT

Middlebury College, Mead Chapel, Fridays at 4 pm
Hans Hielscher, July 7
Bob van Wely & Rosemarie Seuntiens, July 14
Alexander Solovov, Elena Sadina & Sergei Gratchev, July 21

Naperville, IL

Naperville Millennium Carillon
Wylie Crawford and Jim Fackenthal, Dedication, June 29
Geert d'Hollander and Liesbeth Janssens, July 5
Hisako Konno, July 6
Bob van Wely, July 7
Gordon Slater, July 8
Adrian Tien, July 9
Trevor Workman, July 10
Georg Koppl, July 11
Adrian Gebruers, July 12
Ann-Kirstine Christiansen, July 13
Christine Laugie, July 14

Niagara Falls, Ontario

Rainbow Tower Carillon, Fridays, 7 & 9 pm, Saturdays & Sundays, 4 & 7 pm
Gloria Werblow, June 2 - Labor Day

Northfield, VT

Norwich University, Wednesday at 10 am
Gijsbert Kok, August 23

Norwood, MA

Norwood Town Hall
Marcel Siebers, June 26
Dan Kehoe, July 3
Ann-Kirstine Christiansen, July 10
Ulla Laage, July 17
David Maker, July 24
Samuel & John Hammond, July 31
Gijsbert Kok, August 14

Philadelphia, PA

St. Thomas' Church, Whitemarsh, Tuesdays at 7 pm
Lisa Lonie, July 4 (2pm)
Robert Grogan, July 11
Bob van Wely & Rosemarie Seuntiens, July 18
Ann Kirstine Christensen, July 25
John Courter, August 1
Lisa J. Lonie, August 8
Jeff Davis, August 15
Dan Kehoe, August 22
Janet Dundore, August 29

Princeton, NJ

Princeton University, Cleveland Tower
Bob van Wely and Rosemarie Seuntiens, July 16
John Courter, July 30
Dan Kehoe, August 20

St. Paul, MN

House of Hope Presbyterian Church, Sundays at 4 pm
Dave Johnson, July 2
Koen Cosaert, July 9
Marcel Siebers, July 16
Steven Ball, July 23

Spokane, WA

Cathedral of St. John the Evangelist
Andrea McCrady, July 4
Bernard Winsemius, July 6
David Hunsberger, July 13
Dennis Curry, July 20
Elaine Brewer, July 27

Storrs, CT

Storrs Congregational Church, Mondays at 7 pm
David Maker, June 19
Gerald Martindale, July 17
Gijsbert Kok, August 7

Williamsville, NY

Calvary Episcopal Church, Wednesdays at 7 pm
Gloria Werblow, July 5
John Courter, July 19
Richard Watson, July 26
George Gregory, August 2
Beverly Buchanan and Gloria Werblow, August 9

North Americans Abroad

Brian Swager

Chatenay, France, June 30
Annecy, France, July 1
Miribel, France, July 2
Lyon, France, July 2
Crest-Voland, France, July 3
Tanunges, France, July 4
Utrecht, The Netherlands, July 10
Haarlem, The Netherlands, July 18
Brøndby Strand, Denmark, July 29
Copenhagen, Denmark, July 29
Amsterdam, The Netherlands, August 1
Dordrecht, The Netherlands, August 3
Ath, Belgium, August 5
Soignies, Belgium, August 6
Goes, The Netherlands, August 10
Almere-Haven, The Netherlands, August 12
Hasselt, Belgium, August 15
Genk, Belgium, August 17
Nivelles, Belgium, August 20
Mechelen, Belgium, August 21
Tilburg, The Netherlands, August 24
Wavre, Belgium, September 10

Harpichord News

by Larry Palmer

**Earliest known
harpichord recording**

The first publication of Wanda Landowska's 1908 Berlin cylinder recordings forms the rarest track of the compact disc included with Martin Elste's new book *Milestones of Bach Interpretation [Meilensteine der Bach-Interpretation 1750-2000]*, (Metzler/Bärenreiter, 2000). The great 20th-century harpichordist committed her art to sixteen cylinders at the request of Carl Stumpf, founder of the Berlin Phonogramm-Archiv. The present disc gives us the contents of two cylinders in a performance of the first movement of Bach's *Italian Concerto*, BWV 971.

So here we have documentation of the performance which led Albert Schweitzer to write, "Any one who has heard Frau Wanda Landowska play the *Italian Concerto* on her wonderful Pleyel clavecin finds it hard to understand how it could ever again be played on a modern piano." (Schweitzer: *J. S. Bach* [English translation by Ernest Newman of the 1908 German edition], v. 2, p. 353).

I wish that I could report great aural delight at hearing this historic issue, but, alas, there is almost as much surface noise as there is music to be heard here. But these near-four-minutes of harpichordery now take pride of place as the earliest known harpichord recordings, predating Violet Gordon Woodhouse's 1920 acoustic recordings by twelve and one-half years.

Sixteen additional musical examples serve as aural illustrations for Elste's 421-page traversal of the changing styles in Bach interpretation during the centuries since the composer's death. Schweitzer's own magisterial organ performance of Bach's *Fugue in G minor* (BWV 578) recorded in London in 1936, contrasts most sharply with Carl Weinrich's stringently no-nonsense con-

temporaneous reading of the ubiquitous *Tocatta and Fugue in D minor*, BWV 565, recorded by Musicraft on the "Praetorius" Organ at Westminster Choir College, Princeton NJ. An absolutely dry and unforgiving acoustical environment makes the total accuracy of the playing seem even more astonishing!

Early music pioneer Arnold Dolmetsch's 1932 playing of the *Prelude in B-flat minor (Well-Tempered Clavier, I)* on the clavichord is splendid music making, complete with a wonderful improvised cadenza. Two contrasting performances of the Siciliano from the *Sonata in C minor for Violin and Harpsichord*, BWV 1017, showcase the art of Licco Amar and Günther Ramin (1928) and that of Alexander Schneider and Ralph Kirkpatrick (1948).

Among non-keyboard-specific examples, Alfred Cortot leads a Parisian school ensemble in a 1932 performance of the first movement of *Brandenburg Concerto II* (BWV 1047), treating us to an idiosyncratic lift before the entrance

of the concertino, a musical view in sharp contrast to the third movement of the same concerto, led with unremitting staccato articulations, by Otto Klemperer in 1946. This conductor's work, too, is idiosyncratic (and unique) in that he employs soprano saxophone in place of the notated clarino trumpet part. Two recordings of a dramatic excerpt from the *Saint Matthew Passion*—the recitative describing the rending of the temple veil and the resurrection of the saints—both employ the same Evangelist (Karl Erb) but show a marked trend toward a less romanticized aesthetic as one compares Willem Mengelberg's April 1939 rendition with the Amsterdam Concertgebouw Orchestra to a March 1941 performance conducted by Thomaskantor Günther Ramin with the Leipzig Gewandhaus Orchestra.

Elste's book is a fascinating and comprehensive contribution to the story of our changing expectations regarding the performance of earlier music. In the first part of his volume the author traces the development of historical musicology,

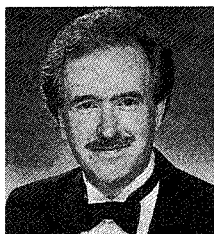
urtext editions, the growing acceptance of harpsichords and historically-informed organs as musical media for concert performances, and details (in a ten-page, easy-to-read chart) important dates at which various "trend setters" of Bach performance in concerts and on recordings were achieved [beginning in Vienna, 1816, where the Kyrie and Gloria of the *B-minor Mass* were performed in houseconcerts sponsored by lawyer R. G. Kiesewetter; through such "milestones" as the first recording, in 1927, of movements from a *Brandenburg Concerto* with harpsichord as the keyboard instrument; and continuing to 1986, Gustav Leonhardt's first recording using a German-inspired harpsichord by William Dowd, based on the instruments of Bach's contemporary, Michael Mietke of Berlin].

In the second part of his study, Elste surveys nine decades of Bach recordings, genre by genre (vocal works, orchestral works, chamber music, works for keyboards), including an admirable number of recordings from this side of

the Atlantic: among them The Haydn Society, Musicraft, Allegro, and Columbia, as well as English and German labels, some of which have been available here.

The text is, of course, in German (ISBN numbers: Metzler-Verlag: 3-476-01714-1 or Bärenreiter: 3-7618-1419-4). With its wealth of unusual black and white illustrations, its easily decipherable time lines and charts, and, especially, the fascinating compact disc of historic performances from the Bach repertoire, Martin Elste's book is a must for the connoisseur. And for the slight-of-German, it is still a desirable acquisition. Who knows? Perhaps an English edition might be hoped for in the future.

Features and news items are welcome for these columns. Send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275, or via e-mail: <lpalmer@mail.smu.edu>.



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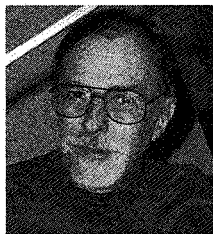
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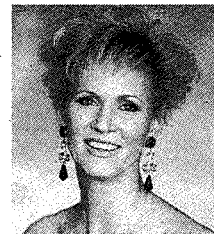
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Music for Voices and Organ

by James McCray

Chorus, organ, and brass

The timbre of the trombone is in its nature majestic and imposing. It is sufficiently powerful to dominate a whole orchestra and produces an impression of superhuman power. . . . It is a superb instrument of lofty dramatic power, which should be reserved for great occasions.

Albert Lavignac
(1845-1916)

It was Beethoven who expanded the use of brass in the symphony when he added trombones in the third movement of his Fifth Symphony. Then, in that glorious opening of the fourth movement on the simple C-major tune the brass exploded into his triumphal concluding movement. That heritage continues today as choir directors employ brass on those "special" occasions to give an added spirit of joy, just as Lavignac suggested above.

How often does your church use brass during the services? An average for most typical choirs would be about three to five times a year. Certainly Easter Sunday brings out the brass in an event of triumph. Often when these extra musicians are used they merely play one or two works with the choir. A better approach is to use them in other places in the service too. With careful planning you can have them join on the hymns, perhaps play a prelude and/or postlude with the organ (with or without your conducting), or even do a pre-service performance if they are an established group with repertoire. This not only extends the spirit of the day, but from a pragmatic standpoint, increases their value in terms of the cost factor of hiring them. Over the years I have purchased some easy, reasonably attractive hymn-tune settings for brass quartet. It is a pleasant change for the congregation

and for the organist.

Our congregations do not understand how much planning goes into the music directorship. For them it usually comes down to whether or not they "liked" the music, not really if it was truly appropriate to the liturgy of the day. Directors need to juggle the sermon topic, the lectionary, the availability of singers on a given Sunday, the hiring of additional instrumental performers, and then the myriad of changes which seem to pop up at the last moment such as introduction of visitors, deaths/births of the week, bringing in new members, etc. Churches sort through these events in different ways, and all have an impact on the flow of the service.

By adding one or two new brass/choir settings to the library each year, the church choir can quickly expand their repertoire. Since these works are usually celebrative settings they can often be used on multiple Sundays. It is good to keep in mind that Easter music can be sung on several of those Sundays following Easter so recycling them the following year, with or without the brass, increases the value of your investment. We often think of Easter music being used only on that one Sunday of the year, but Eastertide continues for additional weeks.

The reviews this month features brass, organ, and choir settings. Many have generic texts which make them suitable for various occasions.

Praise the Lord! O heavens, adore Him, Dale Wood. SATB, organ with optional congregation, two trumpets, two trombones, timpani, and 3-5 octave handbells, The Sacred Music Press, 10/2030S, \$1.50 (M).

Based on the familiar hymn tune "Ebenezer," Wood's setting begins with a bold statement of the melody for all instruments which leads to the unaccompanied choral statement. Wood's "Eden Church" tune is used later in the setting as a complementary contrast. The congregation sings during the final stanza and their part is on the back cover

for bulletin inclusion. This Pentecost setting is simple but very useful for all sizes of choirs.

Sing we merrily unto God, James Hopkins. SATB, organ, two trumpets, two trombones, and percussion, E.C. Schirmer Co., #5207, no price given (M).

The text is a combination of Psalms 81 and 148. The chorus often moves in unison or two parts (ST/AB). The organ music is not difficult but different than that for choir or brass, and it is written on three staves. Percussion includes tam-tam, cymbal, and tambourine and is used sparingly. Attractive music.

Weary of all trumpeting, arr. Richard Proulx. SAB, organ, brass quintet and optional congregation, Augsburg Fortress, 11-10897, no price given (M).

This is based on Hugo Distler material and begins with an extended instrumental Intrada. There are three stanzas with the congregation joining a unison chorus and soprano descant for the last stanza; the congregation part is included on the back cover for duplication. The first stanza is for unison choir; only stanza two has a separate voiced texture for the chorus. The text is based on Matthew 26:52.

Come let us sing to the Lord, Rene Clausen. SATB, soprano solo with organ or brass quintet, Mark Foster Music Co. (Shawnee Press), MF 2150, \$1.60 (M).

Much of the singing is unaccompanied with the instrumental parts sparsely used, often as connections between phrases. This Psalm 95 setting includes a Gloria Patri at the end. The music moves through several keys with a mixture of polyphonic and homophonic textures.

O sons and daughters, Mark Sirett. SATB, organ and optional trumpet, The Sacred Music Press, 10/2013S, \$1.50 (M-).

The score includes the trumpet part at the end. This "Easter" anthem has several stanzas in various choral arrangements and concludes with a unison ATB and S descant. The melody is based on the French tune *O filii et filiae* and is clearly stated throughout. The trumpet part uses a full range and adds to the majestic feeling of the music.

A mighty fortress is our God, arr. Hal Hopson. Unison mixed choir, congregation, organ, with optional brass quartet (quintet) and timpani, H.W. Gray Publications (Warner Bros.), GCMR9901, \$1.30 (E).

Here is an easy setting for Reformation Sunday. Hopson's arrangement makes a wonderful processional with the instrumental beginning followed by two unison stanzas for choir and congregation. The third stanza is for choir only with organ; the last stanza is a loud statement for everyone including a descant for some of the choir. This fine arrangement will be used over and over each year and is highly recommended.

O praise ye the Lord, Charles Callahan. SATB, congregation, organ, with optional brass and timpani, Concordia Publishing House, 98-3402, \$1.50 (E).

Based on a C.H.H. Parry tune, the text blends Psalms 148 and 150. There are four stanzas with the middle two for choir in parts and the outer two with the congregation. Their part is on the back cover for duplication. The familiar melody is used in each of the stanzas. There are instrumental interludes which connect the stanzas. The last stanza builds to a gigantic Amen closing.

A thousand tongues to sing, Bradley Nelson. SATB, organ, and optional brass quintet, Neil Kjos Music Co., No. 8812, \$1.50 (M).

The traditional Wesley text is cast in new music. Using changing meters of 7/8 and 6/8, this animated setting dances

joyfully through several stanzas. The choral parts are not difficult, frequently moving in unison. Brass include two trumpets, horn, trombone and tuba. Their parts (No. 8812X) are used throughout and included in the full score. This festive setting will be greatly enjoyed by singers and congregation and is highly recommended.

I will extol Thee, James Hopkins. SATB, organ, and trumpet, E.C. Schirmer Music Co., No 5206, no price given.

Both trumpet and organ are treated soloistically and play numerous interludes between choral phrases. The organ music is contrapuntal, on three staves, and independent from the choral music which is chordal. The choir moves in and out of unison singing and their music is comfortably easy enough for most church choirs. Attractive music.

Come and worship, arr. Ruth Elaine Schram. SATB and keyboard/optional brass quartet, Warner Bros. Publications, BSC 9937, \$1.50 (M-).

The brass parts, two trumpets/two trombones, are published separately (BSC9937A, \$5.00). The title is misleading since this is Christmas music and incorporates *Angels from the realms of glory* and *It came upon a midnight clear*. There is a solo for soprano or tenor. The soloist sings alone and is later accompanied by the choir. This is simple music, useful for any type of choir.

Book Reviews

Louis Vierne: Organist of Notre-Dame Cathedral, by Rollin Smith. Hillsdale, NY: Pendragon Press, 1999. xxii + 805 pages. \$64.00.

Louis Vierne (1870-1937) won the competition for the post as organiste titulaire at the Cathedral of Notre-Dame de Paris on May 21, 1900, and assumed his official duties three days later. This was a landmark date in a career that began with the study of piano at the age of six, followed by organ lessons at the age of sixteen, and first prize in organ at the Institution Nationale des Jeunes Aveugles in 1890—Vierne was "quasi-blind" throughout his lifetime. He was in César Franck's organ class at the Paris Conservatoire and was associated with Charles-Marie Widor as pupil, teaching assistant, and substitute organist. He was also in charge of Alexandre Guilmant's organ class at the Conservatoire when Guilmant went to America in 1897. Vierne's associations with organ builders included Aristide Cavallé-Coll, who had rebuilt the Notre-Dame instrument in 1862. Indeed, there was a complementary relationship between the tone colors of that instrument and the performance requirements of Vierne's organ compositions, as well as those of his contemporaries and their successors. Vierne's pupils included Joseph Bonnet, Marcel Dupré, Maurice Duruflé, and Nadia Boulanger. His reputation as a recitalist at Notre-Dame and other churches in France was enhanced by frequent tours during the 1920s that covered Europe, England, and North America. By the time of his death (at the console of the Notre-Dame organ during a concert, assisted by Duruflé), Vierne was widely acknowledged to be the leader of the French school of organist-composers.

This chronicle of Vierne's life and times—the only book about him published in English—departs from the familiar narrative format of other biographies by its highly effective structure that unites an autobiographical section, the author's commentary, and a purely informational section.

Part I, "Louis Vierne's *Mes Souvenirs Annotés*," consists of six chapters of personal recollections: the first deals with his student days from 1881 to 1890; in three chapters he recalls his experi-

► page 10

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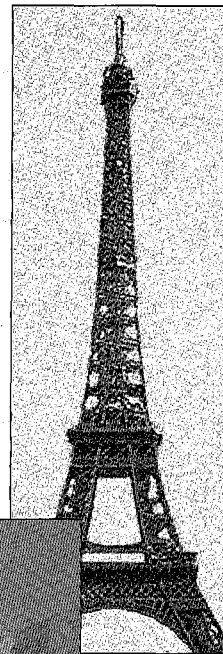
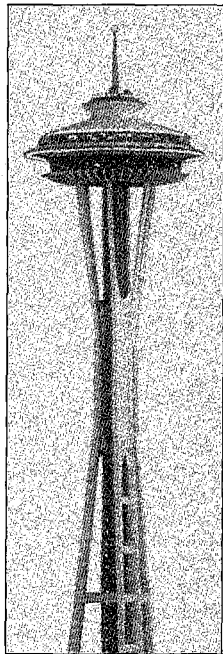
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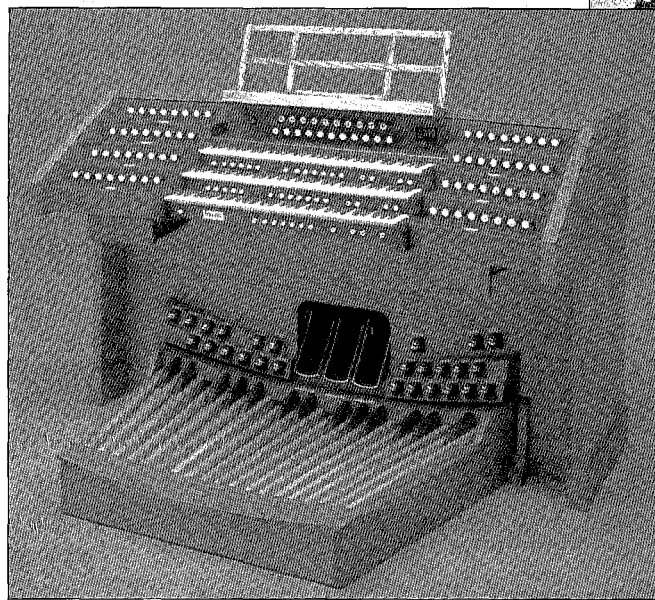
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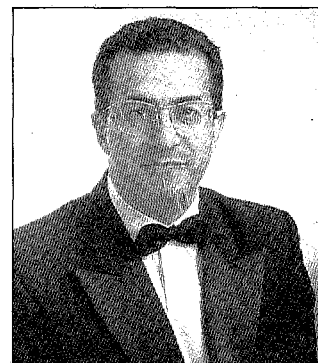
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NEW!

Vierne and the Organ

by Rollin Smith

LOUIS VIERNE (1870-1937), a student of Franck and Widor, was organist of Notre-Dame Cathedral for 37 years and Widor's successor as the organ's great symphonist. Vierne's autobiography is here translated to English, profusely illustrated and extensively annotated. Includes chapters on his American tour, recordings, reminiscences of his contemporaries, the organ symphonies, textual corrections of scores, and a thematic catalog of the organ works. 800+ pages, 175+ illustrations, hardbound, \$69 to OHS members, \$76 to others

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ences in the Conservatoire organ classes of Franck, Widor, and Guilmant; one chapter is essentially a "biography" of the Notre-Dame organ; the last chapter consists of a wide-ranging account of his travels in Europe. The page layout relates Vierne's personal narrative on the right-side pages, and the "annotations" consisting of reference documentations, short commentaries, and other supplementary details relating to the particular topic on the opposite left-side pages. This section amounts to over 300 pages.

Part II, "Vierne and the Organ," consists of eleven chapters. The first six cover these topics: Gigout's appointment as professor of organ, relations with Marcel Dupré, the Notre-Dame organ, Vierne on organ design, the Vierne Fund for the relief of the recipient's misfortunes (only \$700 was raised for the purpose), and Vierne's 1927 tour to America (a contributed article by William Hays). Two chapters deal with posthumous topics: Vierne's death and succession; and published reminiscences about Vierne by 40 former students, colleagues, acquaintances, and admirers. The concluding three chapters in this part focus on Vierne's recordings, his organ works, and playing the organ works.

Part III, "Thematic Catalogue of Organ Works," consists of documented incipits from Vierne's works for solo organ, transcriptions, works for organ and instruments, works for organ and voice, along with a brief review of Vierne's edition of Bach's organ works.

Nine appendices cover a wide variety of topics: a detailed bio-chronology of Vierne's life, four essays by Vierne, organists of Paris churches 1895-1937, published accounts of several funeral services at Notre-Dame, textual corrections for the Six Symphonies (by the author) and the 24 *Pièces* (by Olivier Latry), Vierne's improvisation course (by Jean Bouvard), original improvisation themes by Vierne, and a list of 17 organ compositions dedicated to Vierne. A concluding bibliography of 149 publi-

cations covers Vierne, Notre-Dame de Paris, and the organ there. The book is profusely illustrated with photographs of Vierne at various life stages, other organists of his time, church interiors, organ facades, cityscapes, buildings, recital programs, and the like, all of which enhance the descriptive contexts in which they appear.

The personal recollections of Vierne in Part I include references to affectionate family relationships, the demanding curriculum of the Institute (14-hour days were the rule), early musical achievements and later recognition, and discerning and sensitive descriptions of encounters with other prominent figures in the contemporary musical community. With great courage and determination Vierne succeeded in overcoming his blindness, and from his days as a student he formed habits of the love of work, thirst for knowledge, and ambition to succeed that persisted throughout his life. Among other significant aspects of Vierne's recollections are his insights into the personal characteristics and teaching methods of his mentors and associates—Franck, Widor, and Guilmant—and other lesser-known individuals, as well as his account of the rigorous aspects of competitions for the post of organist at prestigious Parisian churches. Rollin Smith's transparent new translation allows these facets of Vierne's character and life to emerge with a sense of immediacy that would be difficult, if not impossible, in a straightforward narrative account by a detached biographer.

Some of the themes in Vierne's recollections in Part I are carried forward into specific chapters in Smith's commentary in Part II, which adds depth and detail to Vierne's own rather general prose style. For example, Vierne does not allude to the jealousies that affected his relationship with Dupré for a time.² Also, he did not write about his 87-day, 50-recital, North American tour in 1927, which is chronicled in detail in William Hays' article in Part II.

In addition to this book's historical content, there is much of practical value as well. Performers of Vierne's work will profit by the notes on Vierne's recorded performances on Aeolian Duo-Art player-organ rolls, as well as the discussion on playing his organ works that covers matters of technique, expression, registration, phrasing, tempo, and interpretation. The textual corrections in the appendix are also essential.

Rollin Smith deserves an unqualified encomium for producing the first work in English on this major figure in Western organ culture: sound in conception, extensively researched, and comprehensive in topical coverage. This highly engrossing work can be strongly recommended to all friends of the organ and its music. The book can also serve as a useful in-depth supplement to more general works on organists of the same period.³

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

Notes

1. Albert Schweitzer heard Vierne perform at Notre-Dame and commented that "Vierne's improvisations . . . excel by their perfection of form." ("Organs and Organbuilding," *Musik*, Volumes 13 and 14, 1906, cited by Smith, p. 515.)

2. In the early 1920s, in conjunction with Vierne's temporary four-year absence, there were rumors that Dupré was attempting to secure the Notre-Dame post; these were inflamed by semantic inaccuracies in publicity reports that described Dupré as "Organist of Notre-Dame" (Vierne's title) rather than "Organist at Notre-Dame." These apparent presumptions were resented by Vierne, who referred obliquely to Dupré as an "imposter." The former friends never spoke again, and Dupré never played Vierne's works until several years after his mentor's death.

3. For example, Michael Murray, *French Masters of the Organ* (Yale University Press, 1998), reviewed by the present writer in *THE DIAPASON*, July 1999.

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New Recordings

Die historische König-Orgel der Basilika Steinfeld. Craig Cramer plays Bach. Motette 12281.

Prelude and Fugue in C, BWV 531; Partita on "Sei gegrüßet, Jesu gütig"; Trio in d, BWV 583; Trio in G, BWV 1027a; from the 18 Great Chorales, Allein Gott in der Höh sei Ehr', BWV 662-664; Fantasy and Fugue in g, BWV 542.

New recordings of Bach's organ works continue to appear in celebration of the Bach year. Some are part of larger sets, such as the Hänssler Classics Complete Bach project, and others are single issues. Craig Cramer's recording on the organ at the Basilika of Steinfeld presents an assortment of Bach's free and chorale-based works on the largest historic organ preserved in the Rhineland. Several years ago, Cramer performed the complete organ works of Bach in eighteen concerts. Not surprisingly, therefore, his playing is assured and masterful and reveals a clear grasp of Bach's musical architecture at every level. Rhythmic consistency and cleanly articulated lines characterize the performance of each piece. That being said, however, one could wish for more rhythmic flexibility (i.e., expressiveness) and more spontaneous ornamentation in the slower movements, such as the Trio in d and Variations 3 and 7 in "Sei gegrüßet." A delightful touch is the addition of the Nachtigall stop in the third setting of "Allein Gott"—wouldn't we all love to have a 'toy' like this at our disposal! Cramer's performance is strongest in the *organo pleno* pieces, in which his handling of this remarkable organ exploits its magisterial qualities to the full.

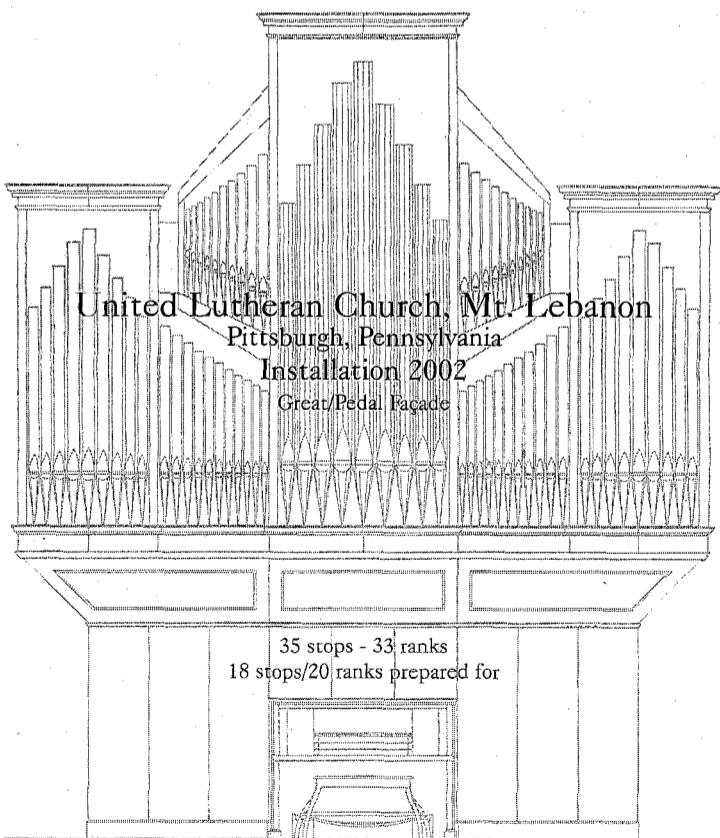
The Steinfeld organ has a long and interesting history spanning three centuries. The present instrument contains pipes from the organ completed in 1727 by Balthasar König (itself the product of builders in 1678 and 1720) as well as rebuilds from 1879 and 1934. The present instrument, restored to its 1727 sound including key action (the tuning is not specified) by J. Weimbs of Hellenenthal, consists of 35 stops and 1,956 pipes. Although none of the stops is as distinctive as those on found farther north on a Schnitger organ, there is individuality and color and a pleasing richness in the plenum. The liner notes are thorough in their description of the instrument and include the registrations used for each piece, a welcome aid for the listener such as this one who can't always distinguish a Hollpfeif from a Flaut travers Discant. In fact, Cramer and Motette are to be commended for the careful and thorough presentation of material in the notes about the music and the organ. If you want a solid recording of Bach on a large, satisfying instrument, this disc would be a good choice.

Sophie-Veronique Choplin at Saint-Sulpice. Festivo 135 (Organ Historical Society, P.O. Box 26811, Richmond, VA 23261. \$14.98 + \$2.50 s/h.)

Aus tiefer Not schrei' ich zu dir, BWV 686, Erbarm' dich mein; O Herre Gott, BWV 721, Bach; Sonata III, Allegro, Choral and Fugue, Mendelssohn; Schmücke dich, O liebe Seele, Herzlich thut mich verlangen, Prelude and Fugue in G minor, Brahms; Rorate caeli, Domine Jesu, Te Deum, Demessieux; Improvisation, Choplin.

It would be difficult to find another disk to surpass this one for sheer loveliness of sound. Four composers are represented by two contrasting works each, and Choplin's improvisation embodies contrasts within itself. Liturgical song—whether chorale or chant—lies at the heart of all the selections on this disc, and the influence of Bach's chorale preludes is revealed in the later pieces by Mendelssohn, Brahms, and Demessieux. Choplin has chosen pieces which reveal her capabilities as a performer—she can play fast and loud or slowly and with great expressivity as the music requires. Not coincidentally, her versatility is

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matched by the great organ of Saint-Sulpice with its mighty choruses and incredibly beautiful solo stops. The organ roars in the *Te Deum* and the Brahms' *Prelude* and sings in "Rorate caeli" and "Erbarm dich."

Chopin is *titulaire adjointe* at Saint-Sulpice, hence her great familiarity with Cavallé-Coll's magnum opus. Her training at the National Supérieur de Paris and subsequent prize in improvisation at Chartres in 1990 attest to her superb musicianship. She excels in performing Romantic repertoire—the Mendelssohn and Brahms are fiery and dramatic but controlled. Phrases are shaped by harmonic as well as melodic considerations. Tempo relationships (especially in the Mendelssohn Sonata) are clear and logical, and the tempi always accommodate the very resonant acoustics of Saint-Sulpice. Chopin's improvisation which concludes the disc is an intellectual and musical tour de force. It has as a musical source the antiphon, "Et cum eiecisset Jesus daemionium" (And it came to pass, when the devil was gone out, the dumb spake; and the people wondered), and as a poetic source two stanzas of a poem by Jacques Cauchefer (Quietly and softly, a breath of wind blows . . . / Why would you be sad tonight? / God gives your tired soul HOPE / And all the treasures gathered here / celebrate an endless happiness / very softly a breath of wind blew FROM GOD). Chopin portrays the vivid imagery of the texts in a manner that reveals her roots in the music of her compatriots Vierne, Debussy, and Messiaen.

A richly satisfying performance of well-loved music capped by an original work of freshness and grace—treat yourself to this one.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

Thème & Variations. Played by Jean-Paul Imbert at St. Étienne, Caen, France. Festivo FECD 157. Available from The Organ Historical Society. \$14.98 plus \$2.50 shipping.

The disc (69 minutes) contains six works: *Variations sur Carmen de Bizet*, by Edwin H. Lemare; *Thème et Variations*, op. 115, by Marco Enrico Bossi; *Fantaisie sur "La Flûte Enchantée" de Mozart*, by Louis Lefébure-Wély; *Variations et fugue sur "Heil, unserem König, Heil,"* by Max Reger; *Variations et fugue sur le chant du Stabat Mater*, by Alexandre Guilmant; and *Variations et final sur une vieille chanson flamande*, by Flor Peeters.

Two of these works, those by Lemare and Lefébure-Wély, do not actually fit the category, since they are really medleys, with the tunes more or less varied. Imbert decided that the Carmen fantasy should have included the final duet, and he has added this (tastefully, to be sure) before the final section. I find this decision to "improve" Lemare deplorable. This particular piece is certainly not one of Lemare's best; it is an effective but essentially trite work, fun to listen to and undoubtedly fun to play. Lefébure-Wély's Mozart potpourri is more intriguing; it offers opportunities for some delightful registrations—just listen to the bells! Imbert clearly enjoys playing both of these sugary confections.

The four more serious works form an interesting collection. Only the Peeters variations are much played. Guilmant's variations on the Stabat Mater show the learned side of the composer; the pascaglia is certainly a tribute to Bach, and the somewhat peculiar fugue is impressive. The work contains many lovely moments and, not surprisingly, sounds wonderful on this organ. Peeters' popular variations sound a bit stiff here—memory tells me that Peeters' own performance of them was more flexible—but the long drawn-out crescendo is beautifully handled.

The Reger variations were commissioned to mark the death of Queen Victoria. The melody, best known as "Heil dir im Siegeskranz" in German, is, of course, the tune of "God Save the Queen." This is the shortest, and probably the weakest, of Reger's numerous sets of variations. Imbert, to judge by his sleeve notes, is not an admirer of Reger, and the playing here, while technically flawless, is perfunctory. The organ does not help, since the reed-dominated Cavallé-Coll organ with its limited pedal division, which lacks definition and character until the reeds are added, is not suitable for Reger's big works.

It is a pity that Bossi's variations from Op. 115 are not performed more frequently. They show clearly the influence of Reger and, less obviously, of Widor, but have a character of their own. The variations are well-served by the rich variety of solo stops on the Caen instrument. In the fugue, some of the low-lying parts are not distinct enough; whether the fault lies with the organ, the engineers, or the extremely brisk tempo chosen by Imbert is hard to say.

There seems to be no need to comment at length on the organ of St. Étienne, since information is very readily available. It is a III/50 Cavallé-Coll built in 1885. The sound is wonderful, the instrument is surprisingly well in tune, and the numerous solo voices are

gorgeous, particularly the various flutes. Most of the music on this disc sounds splendid on this famous instrument.

Imbert was a student of Cochereau and Guillou and was for some years the latter's assistant at St. Eustache. He teaches at the Schola Cantorum and the Ecole Normale de Musique in Paris. Although he has toured in North America as well as in Europe, I do not think he is particularly well-known outside France. His playing is technically assured, but I find myself wishing for a little more concern with differences of style. He does, however, show off the possibilities of the organ extremely well.

The jacket notes, by Imbert, are in French with good readable translations into English and Dutch. Imbert provides good biographical notes and helpful, if sometimes rather simplistic information about the music. The organ specification is given, but no further information about the organ.

This recording is not easy listening—one longs for a little more variety. It is much more enjoyable in small doses. There are more compelling recordings of at least two of the works readily available. The disc does, however, offer an excellent recording of a fine organ, an interesting collection of some relatively neglected works, and highly competent playing.

—W. G. Marigold
Urbana, Illinois

Christmas at Loretto - The South Bend Chamber Singers; Nancy Menk, conductor; David Eicher, accompanist; sung at The Church of Our Lady of Loretto, St. Mary's College, Notre Dame, Indiana. Pro Organo #CD 7079; total playing time: 68:19.

Regina Caeli, J. Willcocks; *Sweet was the Song*, Young; *A Babe Is Born*, op. 55, Mathias; *The Holy Infant's Lullaby*, Dello Joio; *Totus Tuus*, Górecki; *O Magnum Mysterium*, Hawley; *Magnificat*, Finzi; *In the Bleak Midwinter*, Holst; *There Is No Rose*, Martinson; *Gaudete*, Moore; *Ave Maria*, Biebl; *The Kings and the Shepherds*, Pinkham; *Shout the Glad Tidings*, Rorem; *O Magnum Mysterium*, Lauridsen; *Nativity Carol*, op. 77, no. 3, Mathias.

Christmas at St. George's - The Choir and Soloists of St. George's Episcopal Church, Nashville, Tennessee; Wilma Jensen, director. Pro Organo #CD 7078; total playing time: 74:56.

O Come Emmanuel, Pearson; *Adam lay ybounden*, Boles; *I look from afar*, Piccolo; *Sans Day Carol*, Rutter; *Mater ora filium*, Oxley; *O magnum mysterium*, Lauridsen; *Ave Maria (Vocalise Dorianne)*, Alain; *I wonder as I wander*, Rutter; *I saw three ships*, D. Willcocks; *The word made flesh*, Wilby; *Le Sommeil de L'Enfant Jésus*, Busser; *Still*,

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Nasard	2 2/3'
Flute	2'
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Trumpet	8'

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Still, Still, arr. Luboff; *Suo gân*, Welsh melody, arr. Guest; *Spring Carol* (from *A Ceremony of Carols*), Britten; *Mary's Magnificat*, Carter; *Candlelight Carol*, Rutter; *A Hodie Processional*, Manz; *The first Nowell*, arr. Willcocks.

Both available from Zarex/Pro Organo, PO Box 8338, South Bend, IN 46660-8338, 800/336-2224; fax 219/271-9191; internet: orders@zarex.com <http://www.zarex.com>. \$15 each plus postage/handling.

Christmas at Loretto. In this CD, Nancy Menk, a choral clinician and guest conductor who has toured widely at various choral conferences and festivals, offers music from concerts that have become a Christmas tradition over the past decade for her "home town" choir in South Bend. Dr. Menk has served on the faculty of St. Mary's College (the campus of which is adjacent to Notre Dame University) for some years, and the South Bend Chamber Singers is her adult, by-audition-only, SATB mixed ensemble. The recording of 20th-century masterworks features a number of quality choral works that, technically speaking, may be beyond the practical reach of most choirs. The advanced choral works are contrasted by the familiar and oft-sung "Ave Maria" of Biehl, "O Magnum Mysterium" of Lauridsen and "In the Bleak Midwinter" of Holst. Two works on this program which I have rarely found on record are Pinkham's "The Kings & the Shepherds" and Dello Joio's "Holy Infant's Lullaby." Some additional new and not-so-well-known works that may be of interest (and possibly of considerable difficulty) to the choral conductor are

William Hawley's "O Magnum Mysterium," Gorecki's "Totus Tuus" and J. David Moore's lively and rhythmic "Gaudete." A program comprising works from the 20th-century American and European schools will surely make ideal listening for chorister or conductor alike, especially, if like this reviewer, you are long past the point of being tired of the endless variety of sugar-coated popular arrangements of the carols. This is a quality recording throughout, with high class.

Christmas at St. George's features the choir of St. George's Episcopal Church, Nashville. Wilma Jensen, St. George's organist and choirmaster, well known as an organ virtuoso, pleasantly surprised this reviewer two years ago with her first choral CD (Pro Organo CD 7065, *Music at St. George's*). Just as with her earlier choral CD, this disc starts off with something novel, but this time the beginning borders on the weird & bizarre. The medieval array of foreign-sounding percussions employed by St. George's choir in Donald Pearson's processional "O Come Emmanuel," complete with hurdy-gurdy, kicks up the yuletide cheer at once! After this opening, the album settles down to some serious and beautiful singing. The St. George's choir sings contemplative anthems with a penetrating sincerity that is ever-more lacking today in commercial recordings. Such moments are found in "I look from afar" by Piccolo, in the "Vocalise Dorienne" soprano solo of Alain, and in the often-recorded "Candlelight Carol" of John Rutter. Overall I would describe the choral sound as being efficient and extremely well-controlled with regard to ensemble and phrasing, but with a tone that is warm

and that never ceases to bloom just after the initiation of a phrase. The program contains several anthems based upon popular carols, and while it is true that one may prefer English choir recordings of Carter's "Mary's Magnificat" and Guest's arrangement of "Suo gân," this CD truly holds its own in terms of recorded American choral sound. Highly recommended for elevating the cultural level of any yuletide scene!

—Bernard Durman
Pleasanton, California

New Organ Music

Album of Trumpet Tunes, compiled and edited by Dale Tucker. Warner Brothers GB9709, \$10.95.

Many of the standard "warhorses" by such figures as Clarke, Purcell, Mouret, Stanley, and Charpentier are joined here by lesser-known works of Peeters, Fedak, Ashdown, McCabe, Lasky, and others. The anthology contains settings of several hymns, including "Regent Square," "Kingsfold," "Gaudeamus pariter," "Lyra Davidica," and "Llanfair." Although the quality of composition is uneven across the collection, this reviewer found the contributions of McCabe and Fedak, in particular, to be well worth the cost of the volume. The *Album* will likely see ample use not only at weddings, but also at academic ceremonies and the like. Recommended for both church and college/university purchase.

Les carillons de la destinée et de l'éternité, Frank Ferko. E. C. Schirmer Music Company ECS 5153, \$7.50.

This fascinating piece deserves to be initially read with its specified registrations in order to appreciate immediately Ferko's ingenious manipulation of the harmonic series to evoke the effect of ringing bells. As described in the preface, each section explores a particular timbre designed to suggest the tolling of various sizes of bells; compositional unity is achieved through use of the rising major second as the principal motive. Once a few patterns and double-pedal intervals have been mastered, the work should pose few technical challenges and would be very appropriate for upper-level undergraduate recitalists seeking coloristic and unusual contemporary literature readily accessible to both player and audience. Consider performing this imaginative and captivating work in recital or, for musically adventurous congregations, as a contribution to All Saints' Day, memorial, or perhaps even Easter services. Not only will it intrigue seasoned organists, but it may also win some converts on behalf of the "King of Instruments."

Livre d'Orgue: Suite pour l'orgue française, Lionel Rogg. Editions Henry Lemoine 26567 H.L. No price given.

In conception, registration, and counterpoint, the seven movements comprising Rogg's *Livre d'Orgue* are clearly and unabashedly derived from the French Classical school. While Rogg prescribes very specific registration schemes that are outlined following the preface, he concedes that adaptations to smaller instruments may be made by honoring

the essence of each movement rather than by adhering to its ideal sonority. Harmonically, the suite decidedly departs from its seventeenth-century models. Minor seconds (sometimes inverted to major sevenths), both ascending and descending, abound throughout the collection; where much of French Classical writing is piquant, this is pungent. From a pedagogical standpoint, this work is an excellent choice for advanced students already initiated into the French Classical style and ready to apply its concepts and gestures to a contemporary idiom. (Only in the final movement, the *Grand Jeu*, does Rogg slip into the language of the French toccata.) One caveat: Rogg assumes that the player can easily reach at least a tenth. Organists with smaller hands will be unable to make such common adjustments as transposing pitches into the pedal or reconfiguring intervals without severely compromising the voice leading. However, those with small hands can successfully execute at least four of the seven movements.

—Ann Marie Riegler
Wayne State College

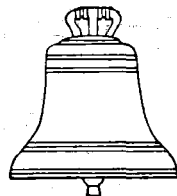
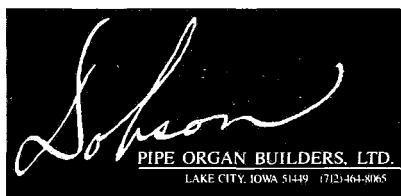
Colin Mawby. Thirty-two Service Pieces for Organ: Quiet-Time Music, Fanfares, and Finales. Kevin Mayhew Ltd., Mel Bay Publications, MB 96627, \$17.95. (E)

These easy chordal pieces of 30–60 measures in length prove quite useful where brief musical offerings are required. The fifteen *Quiet Interludes* span the major keys of C to B-flat, and minor keys c, g, a, and b. They are ideal for music at communion or for opening voluntaries. The six fanfares in white-keys C to A major (and double-signatured for E-flat and A-flat) are flexible enough so that all or part may be used to introduce a festival introit or as prologues for hymn verses. The eleven finales are suitable for both quiet and festival occasions: two each for Advent and Lent with others titled Solemn, Reflective, Jubilant, Joyful. The collection is printed on two staves for easy reading at keyboards other than the organ.

Emily Maxson Porter: Five Hymn Preludes for Fall. Morning Star, MSM-10-713, \$13.00 (moderately difficult).

The hymns are all familiar: Lobe den Herren (Praise to the Lord), Dix (For the Beauty of the Earth), Nun Danket All (Come, Let Us Join Our Cheerful Songs), Lasst uns erfreuen (All Creatures of our God and King), and Kirken den er et gammelt hus (Built on a Rock). Porter provides fetching accompaniments to the tunes, each of which is stated once-through. Any are suitable for either opening or closing voluntary with exception of the setting of For the Beauty of the Earth. The hymn-tune appears in the pedal for Lobe den Herren and Nun danket all, in the tenor for Lasst uns erfreuen and Kirken den er et gammelt hus, and in the soprano for Dix. Varied accompaniments of jaunty syncopation, asymmetrical meter (7/8), diminution figuration based on the cantus firmus, and light 8/2' pulsation are easily registered for a two-manual instrument.

—Kay McAfee, Professor of Organ
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Organist, First United Methodist Church
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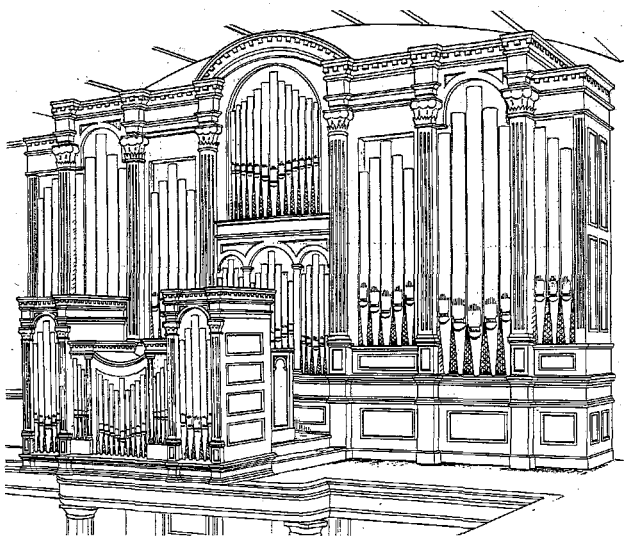
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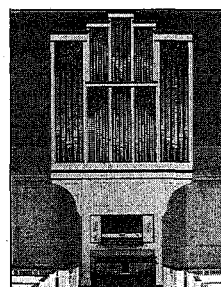
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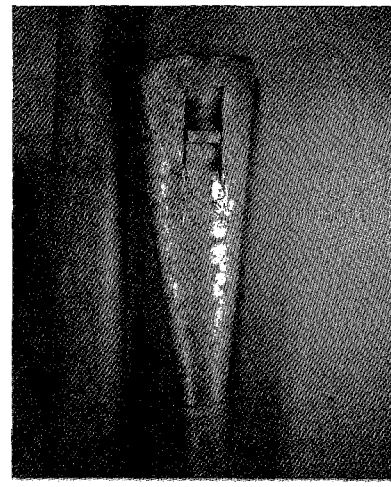
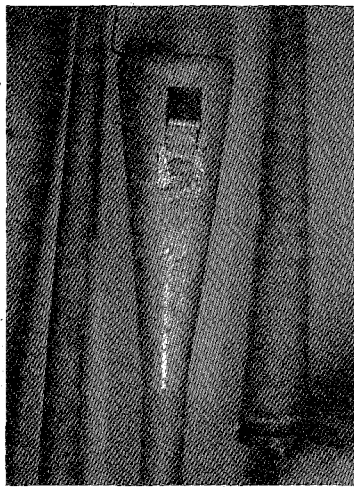
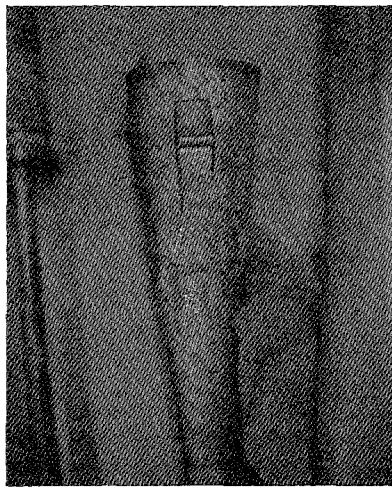
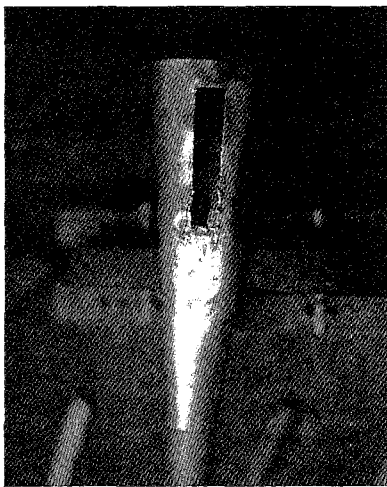
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Effects of age and mistreatment of pipes

When reed pipes age there are several types of damage and mistreatment that are often observed. Much of the deterioration in organ pipes comes not from neglect, but from the wrong kind of attention or "mis-tuning." Unfortunately, there is a tendency on the part of indifferent technicians to tune at the resonator because it is easier—you don't have to reach as far! Or maybe the right tool was not at hand to do the job correctly. The accompanying photos show how bad this damage can get over the long life of a pipe organ. One can see how metal fatigue can set in, and what happens when cracked and broken pipe metal is crudely "repaired."

One may argue for hours whether the point of tuning is at the resonator or tuning wire, but at the end of the day the determining factor is the condition of the tuning mechanism itself. If tuning is done at the expense of the resonator, it is only a matter of time until air leakage renders the pipe unstable.

Procedures for proper tuning and renovation of tuning mechanisms are contingent on the original construction of the pipes. Each reed pipe has its unique features which must be preserved to avoid a loss of the musical qualities intended by the original builder.

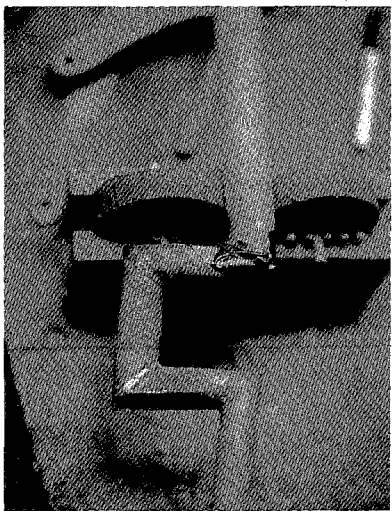
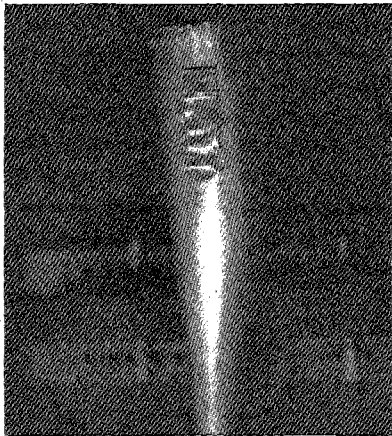
Sometimes repairs that are necessary to renovate reed resonators involve major rebuilding so that the original resonance and tone are restored. Tuning scrolls may be severely damaged as the result of many years of tuning and temperature change. To bring the tuning mechanism back to original condition, old metal is cut away and the correct position of the tuning scroll or flap is determined by the reed voicer. A new scroll is carefully fit in the old slot and soldered in place. In some cases the best tone is obtained by soldering the tuning flap completely shut and cutting the resonator to exact length. This is often the case with treble pipes.

If resonator length permits, flaps may be soldered at a 30-degree angle, so that a small tuning variation is possible while maintaining a well-sealed resonator. Resonators that are too short may be extended by soldering a new metal section at the top. A paper pattern is very useful for maintaining a good conical cross section.

Tips on the care and voicing of reeds

The first consideration in caring for reeds is that, above all, dirt is the enemy and pipes must be kept clean. If a reed is dirty, all the voicing in the world is for nothing. A speck of dirt under the tongue will upset the tuning and make a bad tone. The tone must roll against the shallot every vibration it makes—not buzz.

A second consideration is that any variations of resonator length will result in a change of tuning at the tongue and tone within the resonator. For a fixed



pitch, the longer the resonator, the shorter the tongue and conversely, the shorter the resonator, the longer the tongue.

Therefore:

If you want to make a reed pipe smoother or more "close," lengthen the resonator or lengthen the shallot or both.

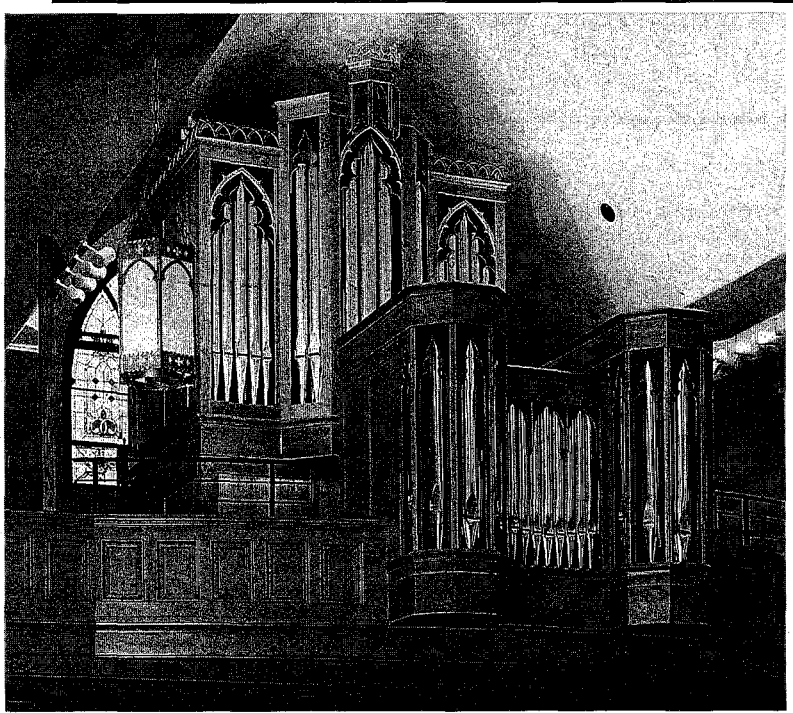
If you want to make a reed pipe vibrate more or become "free," shorten the resonator or shorten the shallot, or both.

This is a geometry that varies in a predictable way. One should be able to know the effect of any change in the length of either the tongue or resonator, effects of thickness, weight or increased curve to the tongue. This is part and parcel of voicing the reed.

Wind pressure

Every combination of resonator length and tongue thickness and curvature works at an optimum wind pressure. Often a major improvement in tone may be obtained with a relatively small change in wind pressure. Attack and release transients may improve markedly with a small change at the bellows. One should keep the brain and ears open to that possibility. A change of 1/4-inch wind pressure may require only a tuning of the flue pipes while leaving the reeds in a vastly improved state. It's worth the occasional experiment.

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Summer Institute for French Organ Studies

July 12-23, 1999

Ray Cornils

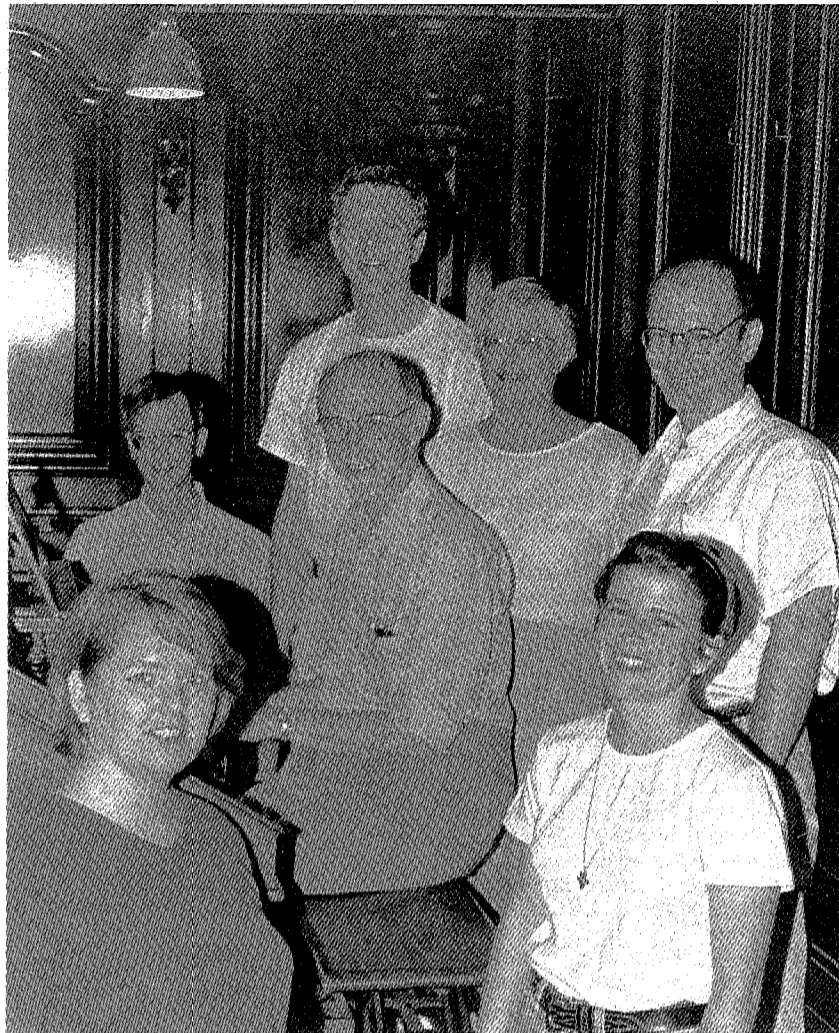
Imagine daily access to instruments by François-Henri Cliquot and Aristide Cavallé-Coll in nearly original condition, well-presented lectures and masterclasses, ample practice time, delicious French cuisine, wonderful collegial relationships, exploration of both city and country-side, the opportunity to perform public concerts, and you will sense the wonders of the ninth Summer Institute for French Organ Studies (SIFOS), held July 12-23, 1999.

Organized by Gene Bedient, organ builder, and Jesse Eschbach, professor of organ at the University of North Texas, Denton, SIFOS was created to introduce American organists to unaltered historic French instruments of the 18th and 19th centuries. Rather than visiting a large number of organs, SIFOS focused on two instruments, which allowed the six participants (Melissa Casper, Ray Cornils, Mary Murrell Faulkner, Quentin Faulkner, Jay MacCubbin and Charlotte Martin) to become thoroughly familiar with each of them through daily masterclasses and individual practice time. The first of two weeks was spent on the 1880 Aristide Cavallé-Coll organ (3 manuals/45 stops) in the church of St. François de Sales in Lyon, the second on the 1783 François-Henri Cliquot organ (3 manuals/28 stops) in the 12th-century church of Saint Pierre et Saint Paul in Souvigny-en-Allier, a small village in central France. At the conclusion of each week, the participants played a public recital.

The week in Lyon began with Professor Eschbach ably demonstrating the Cavallé-Coll at St. François de Sales, where François-Charles Widor (father of Charles-Marie) served as organist from 1838-1884. Lectures each morn-

ing by Gene Bedient and Jesse Eschbach on the winding system, pipework, Barker machines, ventil system, mixture compositions, the French political system, French organ builders (including a survey of the monumental output of the Cavallé-Coll shop), post-Classical organs and their music, and the evolution of the Grand Jeux registration provided a solid backdrop to the music of 19th-century France. Gene Bedient's beautiful drawings compensated for the disappointment of not having access inside the organ (due to communication failure with the absent resident organist). The final hour of each morning was devoted to a masterclass led by Professor Eschbach in which the theoretical was made practical. Attention was given to registration, touch, tempo, phrasing and musical nuance.

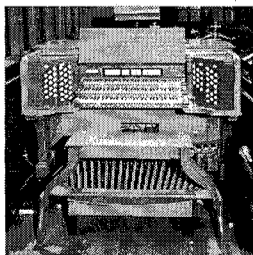
The greatest teacher, however, was the instrument itself. A week of playing this Cavallé-Coll was incredible. Despite leaks in the wind system and the sluggishness of aging Barker machines (especially the Récit), the 116-year old instrument was thrilling to play. Singing harmonic flutes, warm foundations, fiery reeds, sturdy Pedal Bombarde and spacious acoustics (well over five seconds) combined to outstanding effect. With its very solid touch (requiring a very fast and firm finger action) and the hitch-down pedals of the ventil system, playing the instrument was somewhat like taming a wild beast. After a substantial adjustment period, the inherent logic of the ventil system became evident. The most frequently used ventils and tirasses were placed immediately to the right of the expression pedals, allowing easy access to registration changes. With the generous acoustics, very effective swell boxes for



SIFOS 1999 Lyon

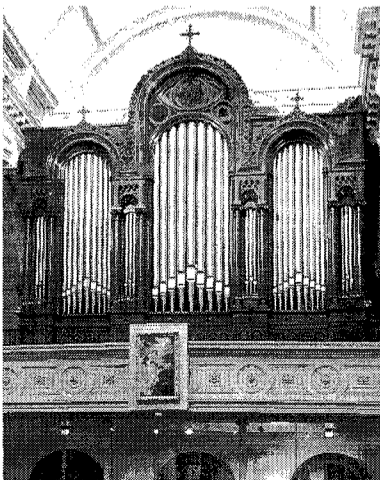


1868 E. & G. G. Hook Op. 466, Follen Community Church, Lexington, relocated and restored by John Bishop in 1996



1935 Aeolian-Skinner, Church of the Advent, Boston

1863 E. & G. G. Hook, Immaculate Conception, Boston

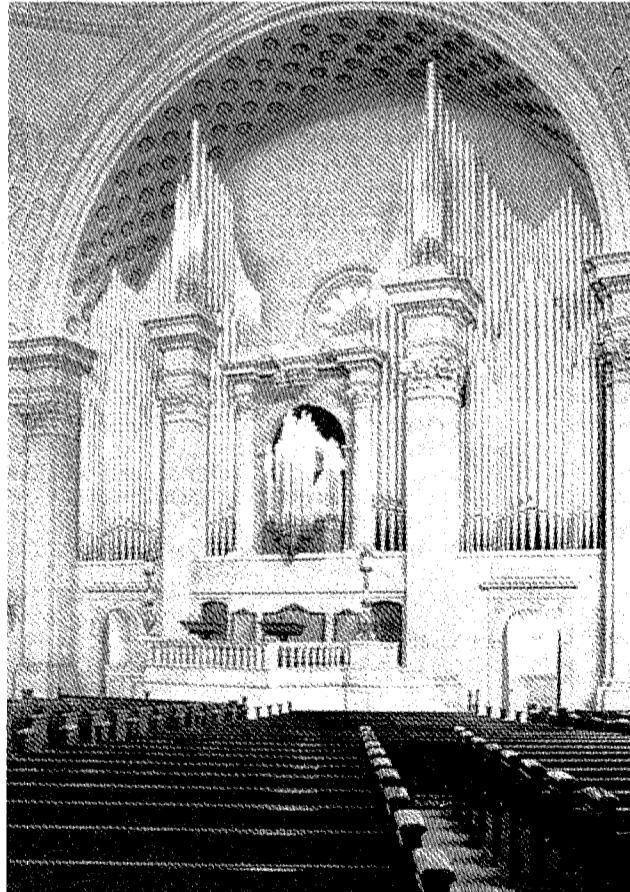


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not only the Récit but also the Positif (quite unusual) and the use of the ventil system, a seamless crescendo was easy to effect. The naturalness of using the ventil for registrations was quite wonderful.

Afternoons and evenings were devoted to individual practice and personal time, allowing exploration of the wonderful city of Lyon, its churches, historic architecture, silk factories, puppet-makers and cuisine. With a greater number of restaurants per capita than any other French city, Lyon has been dubbed the gastronomic capital of France. The class reconvened each evening over sumptuous cuisine to discuss the day's learning and adventures.

The week concluded with a program of works by Franck, Guilmant, Langlais, Lefébure-Wély and Widor (including extracts from his *Symphonie No. 5*, whose premiere was given by Widor at this instrument's inaugural concert). Saturday and Sunday were "on your own." Participants rented cars and traveled to Taizé, the site of the great Benedictine monastery at Cluny, or French chateaux.

The Institute resumed on Monday at the 216-year old Cliquot in Souvigny. This instrument has long been recognized for its historical importance. In 1880, when its rehabilitation was considered for the first time in one hundred years, organists and organ consultants called for the respect of the historical nature of the instrument. Other than a repitching to A-440 (raising it by one semi-tone) and supplying the organ with a device to pump the three wedge-bellows alternately as though hand-blown, it has survived any radical rebuilding. The rather modest instrument is equipped with gentle principal choruses (8' basis on both Grand Orgue and Positif), singing flutes, intense and fiery reeds (eight stops), many wide-scale cornet ranks (two V Cornets and two décomposé), a Récit of treble compass only (from middle c), and the original classic French pedal board with ravalement (reeds: 28 notes, FFF-A, flûtes: 22 notes, CC-A), no 16' in either pedal or manuals, and a shove coupler for Pos/GO.

Leaders for the second week of the institute were Gene Bedient, organ builder and Henri Delorme, organist of Saint Pierre et Saint Paul. Access inside the organ case afforded the class to inspect the sensitive suspended key action, the construction of its famous reeds and the placement of the mounted cornets. Mr. Bedient provided especially clear lectures on pipe construction, winding system, tuning and temperaments.

The superb daily masterclasses with Monsieur Delorme were equally instructive. Twenty-five years playing this instrument has provided him with great insight to the performance of the French classical literature. He sought fresh and spontaneous playing which was guided by the sounds of the organ

and its reaction to touch. Freedom was encouraged through the use of inégal, ornamentation (abundant and quick), lightness of touch, elegance and naturalness in music making, and the addition of pedal at final cadences. The extension of the pedal compass to 12' FFF for the reeds gave stunning effect, easily making up for the absence of 16' tone in the organ.

Once again, the greatest teacher was the instrument, making music of the classic period heavenly to play. The vocal principals and flutes, the sparkling Plein Jeu, the beautiful tremblants, the bubbling Cromorne, the pungent nasards and tierces, the fiery and quick-speaking reeds, and the vast amount of sound generated from the few stops of the Grand Jeu (Trumpet, Clarion and Cornet) were a revelation to hear. The expressiveness of the organ was enhanced by the well-tempered French ordinaire tuning system. The adjustment to the radically different pedal board with its extended compass in the bass and the great displacement of its incredibly short keys made for a few harrowing moments.

Participants were lodged in local homes—many, centuries old. This allowed gracious interaction with the cordial citizens of this modest village. Lunch was eaten together at a fine local restaurant. It was not difficult to draw an analogy between the beautiful

sounds of French organs and the refined tastes of French cuisine. Afternoons and evenings were devoted to individual practice. The schedule allowed ample time to walk through the lovely gardens of the monastery, take in the exhibit of the richly illuminated 12th-century Bible of Souvigny or to explore the surrounding countryside, rich with chateaux. One evening the group traveled to Vichy to play a new instrument built by Bernard Aubertin at l'Église Saint-Louis.

The concluding concert consisting of music by DuMage, Louis and François-Couperin, Clérambault, Balbastre, Guilain and de Grigny was well attended by the townspeople, proud of this outstanding instrument.

The ninth Summer Institute of French Organ Studies was an excellent opportunity to spend a great deal of time on two outstanding historic organs to which many would otherwise not have access. SIFOS afforded a fine blend of professional and personal time. Led by people of great knowledge, interest and expertise in French organ music and building, classes were informative and enlightening. Combined with a collegial atmosphere among participants and leaders, enhanced by great meals, SIFOS was a most rewarding and enjoyable summer study. Plans are being made to offer SIFOS every two years.



SIFOS 1999 Souvigny

Ray Cornils is Municipal Organist for the City of Portland, Maine. He is Music Director for First Parish Church, UCC, in Brunswick, Maine and is a member of the music faculties at Bowdoin College and the University of Southern Maine.

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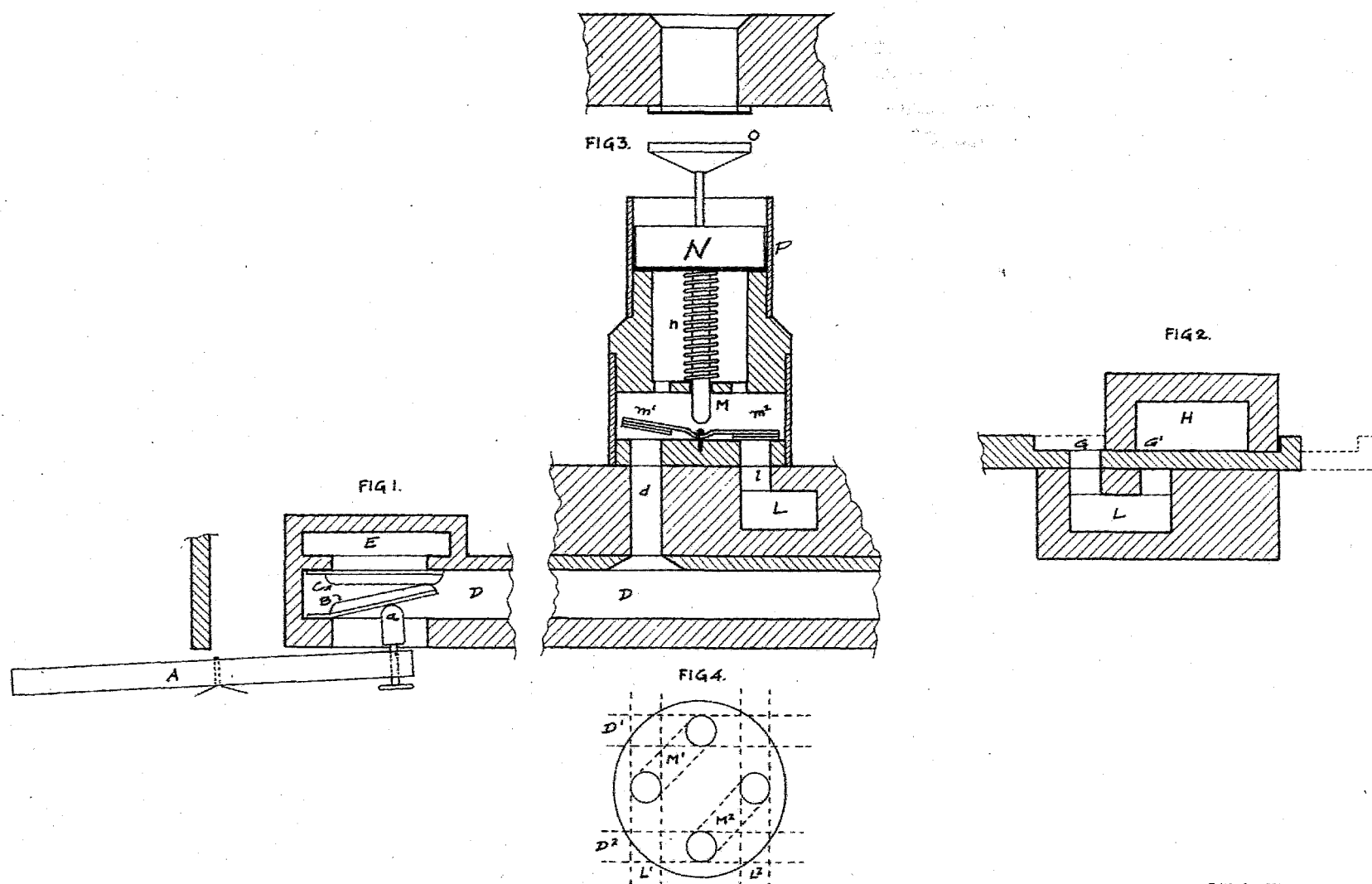
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August Gern and the Origins of the Pitman Action

R. E. Coleberd



Introduction

Students of pipe organ economics and history are continually fascinated by the wide variety of non-mechanical windchest actions developed by American organbuilders in the last century. These ingenious mechanisms speak to the resourcefulness of enterprising men eager to find an efficient and reliable system to differentiate their product and, thereby, to carve out a niche for themselves and their firms in the highly competitive marketplace for pipe

organs. Windchest innovations formed the core of the nonmechanical systems. They would become a defining characteristic of American organbuilding in the first half of the twentieth century and mark its contribution to the evolution of the King of Instruments during this period. Marvels of mechanical ingenuity, they far surpassed developments on the Continent. As James B. Jamison commented: "In mechanisms they excel the Old World product so far as to make comparison unfair."¹ Among the most

important and far reaching innovations was the electropneumatic pitman action windchest which traces its origins to an obscure nineteenth-century Continental organbuilder, August Gern.

In writing a paper in which I remarked that Ernest M. Skinner had taken the pitman windchest to "Mount Olympus," I recalled a comment years ago by the late Dr. Homer Blanchard that August Gern was the inventor of the pitman action.² Some years later I verified Blanchard's observation in Aud-

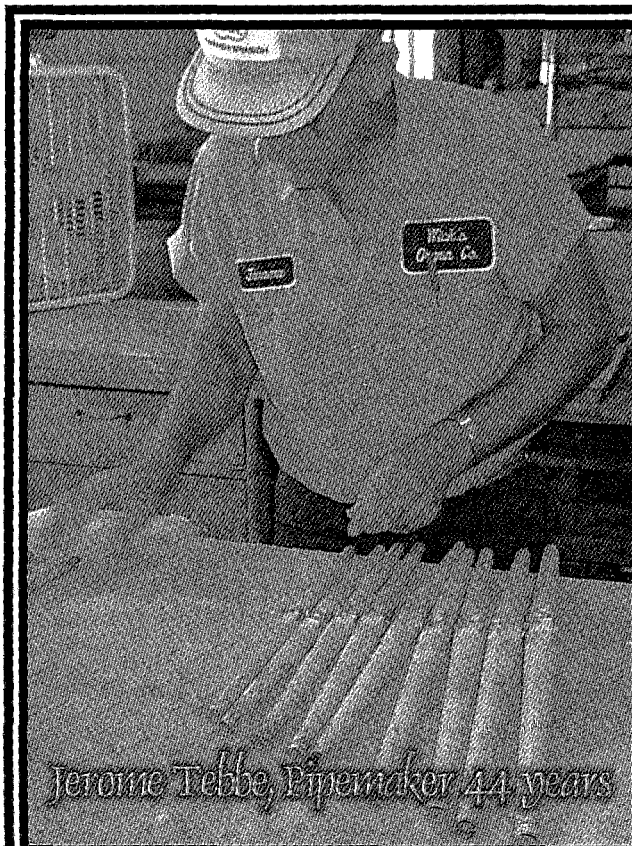
sley's *The Art of Organbuilding*.³ I was curious about Gern and his system. At the suggestion of Barbara Owen, I phoned Professor Christopher Kent at the University of Reading in the United Kingdom who referred me to his student, Paul Joslin. Paul has researched and written on Gern's tenure in the British Isles. He kindly briefed me on Gern and sent me a copy of Gern's patent which would shed light on this question.⁴

Windchests

To begin, we need to review briefly the nature of a windchest and the nomenclature of the so-called "individual valve" actions. A windchest is a rectangular wooden box working in tandem with the console as a transfer mechanism, i.e., it transfers wind from the bellows to the pipes enabling them to speak. A stop action and a key action are its two essential components. Differences in the design and operation of these two actions distinguish one system from another and establish the two broad categories of nonmechanical windchest action: ventill and universal.

A ventill chest is distinguished by the fact that the individual stops are not winded unless the stop is on, i.e., pulling the stop knob opens a valve and charges the stop on the chest. Widely used in the early decades of this century, it was closely associated with the novel pull-wire ventill employed by Hillgreen-Lane, was incorporated in Kilgen organs until the firm's demise in 1958, was the mainstay of the Estey Company and was built by Tellers well into the post WWII era. Organ Supply Industries continued to list the ventill windchest in their catalog until 1982.⁵

A universal windchest is any system in which the wind is under all the stops at all times. The term "universal" is closely associated with the ingenious Austin patented system, in the beginning a large walk-in enclosure located directly



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under the pipe valve mechanism. Technically, however, a pitman action is also a universal windchest because the wind is always under all the stops. The salient feature of a pitman action is the key and stop action. As Randall Wagner, Organ Supply Industries executive, explains, a pitman action is fundamentally a fluidics mechanism, an x, y switch in which both x for stop and y for key must be "on" for the pipes to speak.⁶ These switches are, as Jan Rowland points out, relief valves which are activated by a motor, in modern practice a leather disc (formerly with a wooden stem) or flap, akin to a solenoid, whose movement seals or exhausts the key and stop channels.⁷ In the lexicon of today's computers these switches would be known as an AND gate.

By 1900 the race was on as the transition from tracker to non-mechanical action swept the American organ industry. Ten years later if you did not have a workable windchest you were either out of business (Gratian) or severely handicapped (Hinners). But if you had an efficient and competitive system, it just might be the cornerstone of a long and prosperous tenure in the industry (Austin, Wicks). The universal airchest of the Austin Company, with the familiar decal on the enclosure door, and "Built on the Bennett System" on the nameplate of the Bennett Organ Company instruments, demonstrated that firms were eager to capitalize on their innovations in the rapidly growing market for non-mechanical organs.

The pitman action gradually emerged as the odds-on favorite of American builders and organists, initially because of the overriding influence of Ernest M. Skinner, whose mechanism became the generic term for the system, but also because of its perceived advantages. By the post WWII era it had become dominant. The vent, aside from the exceptions cited above, virtually disappeared. Skinner's contribution notwithstanding, innovations in windchest and console design and construction are, most likely, the work of individuals and firms over time in several stages of development. One is, therefore, understandably reluctant to attribute a major technological development in organbuilding to one individual. Nonetheless, if we can establish, from an analysis of his patent, that Gern's system functions like a pitman action then we are safe in saying that he is one of the pioneers of this redoubtable mechanism.

August Gern and His System

August Friedrich Herman Gern (1837-1907), a native of Berlin, Germany, was the son of a cabinet maker whose family had lived for several generations in or near Berlin and whose ancestry was traced as far back as 1415 when one Christian Gern was baptized in Zwickau. After acquiring woodworking skills, most likely from his father, Gern obtained organbuilding knowledge, probably from Carl Friedrich Buckholz, although he may have also worked with Sauer, Lang and Diese. In 1860 he migrated to France where he was employee and foreman of the celebrated Aristide Cavallé-Coll (Buckholz was a pupil of Cavallé Coll). In 1866, after installing one of the Parisian master's instruments in the Carmelite Church in Kensington in the United Kingdom, Gern opened his own shop in London. He operated from several locations in London and, from 1872 to 1906, at Boundary Road, Notting Hill (the shop building is extant).⁸

On November 6, 1883 Gern filed a patent application (see diagrams) for "Improvements In Organs And Similar Wind Instruments." He described his invention as a key and stop action channel "designed to simplify the construction and operation of parts . . . and to avoid the loss of wind and objectionable sounds that often result from leakage."⁹ His reference to loss of wind and objectionable sounds was, perhaps, referring to the Kegellade or cone valve chest, the system then widely used by Ladegast, Sauer and other German builders.

Although the key and stop channels, acting as relief valves, were the focal point of his invention, there were other far-reaching implications of his system. One was provision of two sets of relief channels to permit duplexing. Another was the use of chest wind to open the valve. In this respect his mechanism was, theoretically, similar to "Roosevelt" type actions which utilized chest wind as the operating force. Interestingly, and as if to anticipate the future, Gern asserted that "collapsible or bellows-like cells" (i.e., pouches) could also be used.

The following step-by-step analysis of Gern's patent is made with some trepidation and a note of caution. It is very difficult to comprehend the working of up to six valve positions of the mechanism in a single set of diagrams each portraying only one position. Have you ever tried reading Audsley? The diagrams are reproduced courtesy of Robert Vaughan, chief engineer of the Reuter Organ Company, who copied them from Audsley. Ironically, Audsley had discovered an apparent error in the Gern patent diagram regarding the position of the pitman.

Following the diagrams: Figure 1 is the key action. When the center-pivot key A is depressed as the note is played, the lug a on the key tail opens the leather-covered pallet B, exhausting the key channel D. When the key is released, wind from channel E pushes down on pallets C and B, charging key channel D. A closer look suggests that

pallets C and B work much like a primary action in a modern pitman windchest.

Figure 2 is the stop action. As shown, the stop is "on" with channel L exhausted through slide G. When the stop is "off" slide G is moved to the right, causing wind from H to recharge channel L.

Figure 3 is the heart of the mechanism. In the Gern system the pitman "motor" is a teeter-totter, hinged in the middle and pivoting up and down at each end, shown as m1, m2. When the key channel is exhausted from Figure 1, wind from the stop action channel L (the stop is "off") pushes m2 up and m1 down, sealing the exhausted key channel and maintaining wind pressure in cylinder n on piston N. This keeps valve O (shown open in Figure 3) seated securely against the bottom board on which the pipe stands, thus preventing the pipe from speaking.

When the key is "off" and the stop is "on," the position of the teeter-totter pitman is reversed. Then wind from the stop channel L is exhausted and wind from the key channel D pushes m1 up and m2 down, causing key channel wind to maintain pressure under the cylinder and the valve to stay closed.

When both key and stop are "on," i.e., channels exhausted, the pitman motor floats causing wind in the chest to push down on piston N and open valve O, allowing the pipe to speak. Duplexing is accomplished by a dual set of key and stop action channels D1, D2, L1, L2 as

shown in Figure 4.

Gern's patent did not immediately become an innovation in the Schum-peterian sense, i.e., the commercial application of an invention, because all evidence indicates that he never used it in his work, nor did anyone else.¹⁰ Audsley laments that he has never seen a working model from which to make drawings, adding that although he was acquainted with Gern's instruments he had not examined the inside of the windchests in them.¹¹ Gern most likely was dissuaded from utilizing his system because, in comparison with other mechanisms of the day, it proved impractical and uneconomical to build. Audsley appears to confirm this when he says: ". . . in our estimation, it is attended by several serious drawbacks, and must, in the manner in which it is fixed in the chest, be somewhat difficult to reach for cleaning or repairs."¹²

It must be emphasized that Gern did not call his invention a pitman action, a term designated much later and closely associated with the work of Ernest M. Skinner who is credited with further refinements and whose model became the definitive example of the system. The term pitman is not confined to organbuilding; it has been associated in antiquity with such diverse occupations as coal mining and saw milling and in engineering to denote mechanical linkage as in a steam engine or a steering column.¹³

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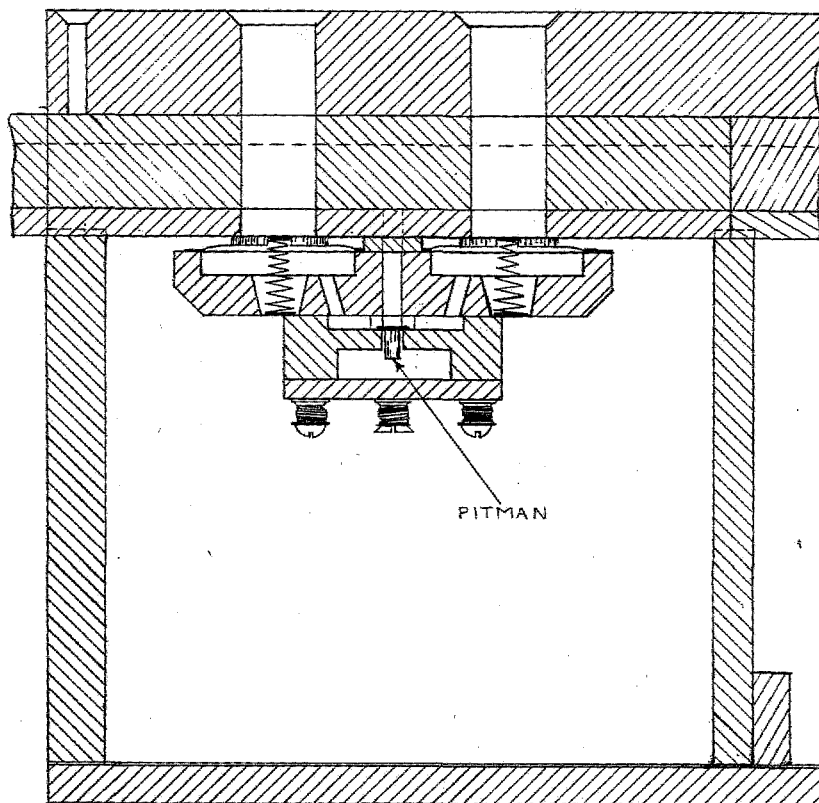
The Skinner System

The concept of the pitman windchest was revived in 1897 by C. F. Brindley of Sheffield, England in a patent for a pneumatic pouch action which Sumner comments "anticipated the actual pitman action."¹⁴ The key to developing the pitman idea into a workable system, as reflected in the Brindley patent, was the pouch valve as opposed to Gern's piston valve. The pitman concept made its American debut in a Hutchings-Votey instrument in the Flatbush Dutch Reformed Church in Brooklyn in 1899. This was during Skinner's tenure with Hutchings and after his first journey to England. Wagner points out that this instrument: "probably used their pouch and lever action similar to what EMS used in his Opus 140 at Trinity Episcopal Cathedral in Cleveland with pitman action in 1906. It was only later that the pitman rail was put under the pouch rail."¹⁵ Skinner recognized the pivotal role of the pouch when he wrote: "My second acknowledgment is made to Casavant Frères of St. Hyacinthe, P.Q., who brought this type of motor (sic, i.e., pouch) to the state of refinement shown in the present manual chests and which, through their gracious courtesy, was given to me."¹⁶

The term pitman is attributed to Audsley who so named it because of the design of the action motor in the prototype of his day. "The Pitman-valve consists of a disc of fine, smooth leather firmly glued and tacked to the end of a short cylindrical stem of hard wood and well black-leaded to reduce friction to a minimum," he explained.¹⁷ The stem is the man and the orifice in which it moves is the pit (see diagram). The Skinner diagram is reproduced courtesy Norm Kinnaugh of the Reuter Organ Company. *The American Organist* describes it: "The name means man-in-a-pit: There is no Mr. Pitman connected with it—the man happens to be, instead, Mr. Ernest M. Skinner."¹⁸ Typically, Skinner took credit for the system: "The pitman stop action valve . . . is my contribution to this important factor in the composition of the organ," he wrote.¹⁹ The pouch valve and key and stop action pitman rail under the toe-board, perfected by Skinner, became the generic term for the system. It is characterized today by either a leather disc (without the formerly used wooden stem) or a hinged leather flap which acts as the relief valve/switch in exhausting the key and stop channels.

Summary

The triumph of the pitman action in the early decades of this century is attributable, apart from Skinner's influence, to its pronounced mechanical advantages during this period, in addition to the perceived weaknesses of the ventil system. Herbert Huestis, in an intriguing hypothesis, theorizes that organbuilding follows playing style, both then and now. In the first three decades of the twentieth century the descendo



pedal made possible the style of playing on the larger instruments characteristic of this period. This was the era of transcriptions as concert fare, and of large instruments built by Skinner, Möller, Austin and Kimball for municipal auditoriums and similar venues as well as for churches.²⁰ As Wilson Barry comments: "Virgil Fox was Mr. Crescendo Pedal."²¹ The pitman windchest is optimally suited to the crescendo pedal, both in adding stops in the buildup to a powerful chorus and in reducing stops while holding a chord. Conversely, the ventil chest, with its much slower stop action, is woefully deficient in this respect. Momentary pitch variation in a ventil chest results in the transition period when wind pressure rises and falls as the ventil channel is charged and emptied. In addition, the pitman is adaptable to playing one rank as two stops; for example, a Diapason at eight and four foot pitches, and for playing a Fifteenth separately from a Mixture.

In retrospect, a ventil windchest is less complicated in layout and, with fewer borings, is less expensive to build than a pitman, although with the separate enclosure required for the stop action it is somewhat larger. The exception was the venerable Estey windchest, which could accommodate a 43 scale Diapason on the chest, and was even smaller than a pitman. Another drawback of the ventil is having wind on only one side of the leather stop action valve which seriously shortens its life. Only a small percentage of the time does a pitman pouch have wind on just one side.

Furthermore, as Robert Vaughan points out, in former times when the blower was customarily located in the furnace room of the church, coal dust would be drawn into the organ action. Leather is permeable and as the wind filtered through the leather, as in a ventil stop action, the acidic compounds inherent in coal would be deposited in the leather hastening its demise. Finding organ leathers blackened with coal dust was a common experience of servicemen of yesteryear.²²

The respected firms mentioned above continued to build the ventil windchest long after it was technically obsolete because they felt comfortable with it and, logically, took pride in their work and their innovations in the evolution of windchest action. The Kilgen key action, particularly when measured on a unit chest, has long been recognized by experts to be among the fastest key actions ever developed.²³ These builders believed that whatever differences existed in stop action speed versus the pitman were either non-existent or minimal and, therefore, were of no consequence in the marketplace. As Huestis points out, they were builders of comparatively small instruments where the crescendo pedal was not a pivotal factor.²⁴ Lacking personnel familiar with alternative systems they were fearful of failure. Windchest systems existed side by side in the organ industry because windchest cost is only a fraction of the total cost of building an instrument and, therefore, is not a determining factor. Otherwise, if windchest cost had been dominant, the Austin mechanism, so economically superior in design and manufacture, would have driven out the rest of the industry and monopolized the market.

August Gern, a relatively unknown and long-forgotten figure in nineteenth-century Continental organbuilding, deserves a small niche in the pantheon of notable organbuilders for his seminal contribution to the pitman action. His concept of using chest wind as the acti-

vating force was a milestone in the evolution of the pipe organ windchest and his uncanny switching mechanism laid the foundation for the highly successful pitman electropneumatic system. ■

R. E. Coleberd, an economist and retired petroleum industry executive, writes frequently on the history and economics of pipe organ building.

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Notes

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2. Coleberd, R. E., "Trophy Builders and Their Instruments: A Chapter in the Economics of Pipe Organ Building," *THE DIAPASON*, Vol. 87, No. 8, August, 1996, p. 11.
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9. LETTERS PATENT to August Gern of Boundary Road Notting Hill in the County of Middlesex for an invention of "Improvements in Organs and Similar Wind Instruments," A.D. 1883, 11th May. No. 2408.
10. Joseph A. Schumpeter (1880-1950), an Austrian economist who taught at Harvard, made innovation the cornerstone of his theory of capitalist development: "The fundamental impulse that sets and keeps the capitalist engine in motion comes from the new consumers' goods, the new methods of production or transportation, the new markets, the new forms of industrial organization that capitalist enterprise creates." *Capitalism, Socialism and Democracy*, New York: Harper & Brothers, 1947, 3rd ed., p. 83.
11. Audsley, p. 336.
12. Audsley, pp. 337-338.
13. Webster's Dictionary defines pitman as "a person who works in a pit; esp., coal miner." Neufeldt, Victoria, *Webster's New World Dictionary*, Third College Edition, New York: Prentice Hall, 1988, p.1030. It refers also to the man in the pit of a manually operated sawmill.
14. Sumner, Footnote page 347: "In 1897 C. F. Brindley of Sheffield, patented a pneumatic-pouch action (Pat. Eng. 13,764) which anticipated the actual pitman action, which was first used by Hutchings and Votey at the Flatbush Dutch Reformed Church, Brooklyn, New York, in 1899. The action was improved and used by Skinner in the U.S.A. and later by Willis in England."
15. Wagner, op. cit.
16. Skinner, Ernest M. and Richmond H. Skinner, Leslie A. Olsen ed. *The Composition of the Organ*, Ann Arbor, Michigan, Melvin J. Light, Publisher, 1981 p.103. The first publication of the Skinner chest appeared in Audsley's *Art of Organ Building*, Vol. 2, page 345, with a drawing on page 347. The drawing of this chest was given to Audsley about the year 1898. See also: Holden, Dorothy J., *The Life and Work of Ernest M. Skinner*, Richmond: The Organ Historical Society, 1985, p. 19; and Whitworth, Reginald, *The Electric Organ*, London: Musical Opinion Ltd, 1948, pp. 43-48.
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19. Skinner, op. cit.
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21. Telephone interview with Wilson Barry, Sept. 17, 1999.
22. Telephone interview with Robert Vaughan, Aug. 13, 1999.
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24. Telephone interview with Herbert Huestis, Oct. 26, 1998.

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New Organs

Cover

Hellmuth Wolff et Associés, Ltée, of Laval, Québec, Canada, recently completed an organ for the University of Northern Iowa, Cedar Falls, Iowa. The instrument, Wolff Opus 43, is located in one of three performance halls in the newly-constructed Gallagher-Bluedorn Performing Arts Center on the university campus. The facility as a whole contains a 1600-seat performance hall, a 300-seat concert hall, which doubles as an instrumental rehearsal space, and the 125-seat hall in which the organ is located. The organ recital hall also serves as the major choral rehearsal space. Initial funding for the organ was provided by Dr. Emil and Noma Jebe with additional contributions from friends of the university and lovers of organ music.

To give the 125-seat hall a more reverberant ambiance, David Kahn, president of Acoustic Dimensions, Inc., created a plan whereby additional volume over an adjacent student lounge would be coupled to this space, along with additional attic volume above the suspended, arched ceiling. The result is a performance space that maintains utmost clarity of sound combined with a favorable reverberation period for the organ. To accommodate the needs of choral rehearsal, on the other hand, retractable velour curtains can be drawn in both the primary and secondary volumes of the space to reduce the reverberation.

The organ itself, a versatile two-manual instrument of 31 stops, has historic leanings toward German and French music of the 18th/19th centuries, but has been designed to play a wide variety of literature. Casework is solid white oak with pipe shades in butternut with gilded bevelled edges. Keyboards are oxbone and ebony, with arcaded nosings of padouk. The pedalboard is flat, with naturals of white oak and sharps capped with rosewood. Key action is mechanical, while the stop action is electrical and its multi-level capture system provides 128 levels of memory. The temperament is 1/9 syntonic comma (A=440 Hz), a modern, unequal temperament attributed to P.-Y. Asslin (1985). The winding system provides flexible wind, which can be attenuated by drawing the wind stabilizer. To maximize the organ's impact in this small room with its live acoustics, the voicing had to be done with much attention to detail, while avoiding the vice of over-refinement—a tricky balancing act! The immediacy of the organ's sound declares its vocation as a teaching instrument, while its grandeur, in spite of the small room, gives students an authentic experience of organ performance.

The project was directed by Hellmuth Wolff and James Louder in collaboration with Marilou Kratzenstein, UNI professor of organ. Organ builders Gérard Gingras, François Leboeuf, André Lacroix, Marguerite Howells, Jens-Peter Petersen, Claude Paquette, and Denis Roulet worked on the instrument. Pipe shade design was by François Beauchemin. The instrument was dedicated by James David Christie in recital on Friday, April 14, 2000. The recital was part of an 11-day festival (April 6-16) inaugurating the new Gallagher-Bluedorn Performing Arts Center on the campus of the University of Northern Iowa.

—Marilou Kratzenstein
Professor of Organ

Grand-Orgue (Manual I)

1.	Bourdon	16'	wood & metal
2.	Montre	8'	tin, facade
3.	Flûte à cheminée	8'	wood & metal
4.	Flûte harmonique	8'	tin (C-G common with no. 3)
5.	Prestant	4'	tin
6.	Flûte conique	4'	metal
7.	Nazard	2 3/4'	metal
8.	Quarte de Nazard	2'	metal
9.	Tierce	1 3/4'	metal
10.	Doublette	2'	tin
11.	Fourmiture	IV	tin
12.	Trompette	8'	German style

Récit expressif (Manual II)

13.	Viola de gambe	8'	tin
14.	Bourdon	8'	wood & metal
15.	Voix céleste	8'	tin from tenor c
16.	Prestant	4'	tin
17.	Flûte à cheminée	4'	metal
18.	Sesquialtera	II	metal
19.	Doublette	2'	tin
20.	Larigot	1 1/2'	tin
21.	Plein-jeu	III	tin
22.	Basson	16'	metal
23.	Hautbois	8'	tin
24.	Cromorne	8'	tin
	Tremblant à vent perdu		

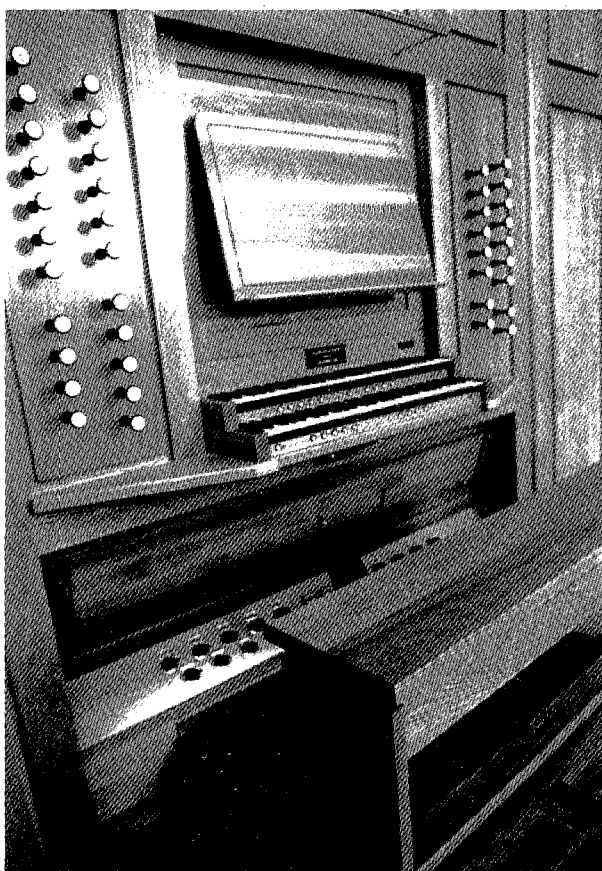
Pédale

25.	Soubasse	16'	wood
26.	Montre	8'	tin
27.	Bourdon	8'	wood, extended from no. 25
28.	Prestant	4'	metal
29.	Trombone (Posaune)	16'	wood & metal
30.	Trompette	8'	metal, extended from no. 29
31.	Clairon	4'	metal, German style

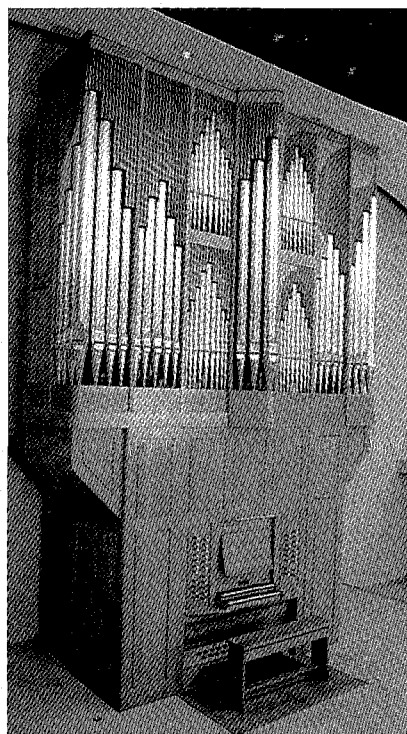
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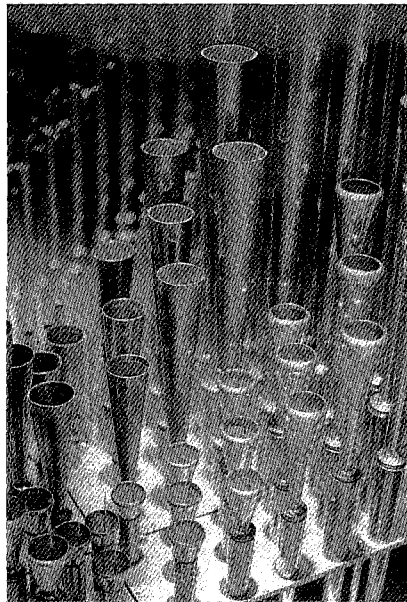
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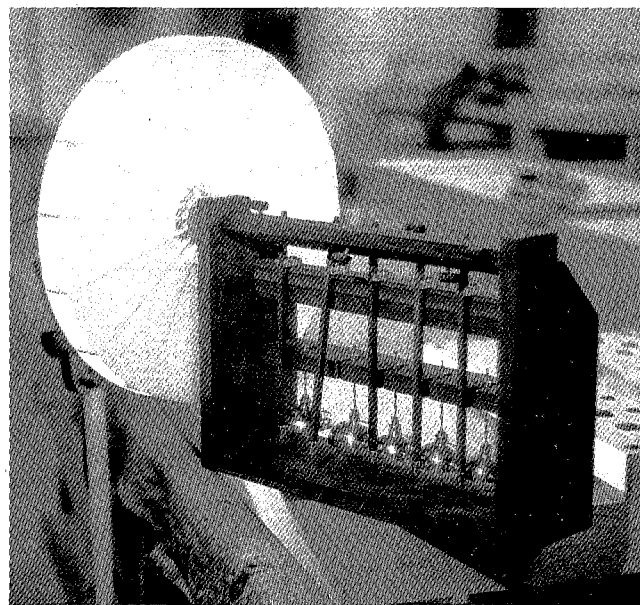
Console (photo by Michael Faas)



Wolff Opus 43, University of Northern Iowa (photo by Michael Faas)



Hautbois and Basson (photo by Marguerite Howells)



Zimbelstern (photo by Marguerite Howells)

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Reynolds Associates Organ Services, Inc., Marion, Indiana, has completed the restoration of the Kimball/Casavant organ at Zion Evangelical UCC in Indianapolis. The organ was built in 1933 for Kimball Recital Hall in Chicago. It was purchased by Zion and installed in the church in 1940 by Kimball. In 1955, the instrument was enlarged with the addition of an antiphonal division which included a horizontal fanfare trumpet. Small additions in subsequent years brought the organ to 63 ranks.

In the current project, emphasis was

placed on tonal and mechanical restoration. Apart from a few additions, the original tonal structure of the organ was preserved. Over a period of eight months, the organ was completely disassembled and restored. Windchests, reservoirs, tremulants, and expression actions were re-leathered and mechanically restored. Action leaks which had made the action sluggish were repaired and sealed with new gasketing. The entire instrument was reassembled, wound, and tested.

Although the pipework was in generally excellent condition, minor damage

to some of the metal pipes was repaired. Changes that had been made to the scales of some stops, especially the mixtures, were reversed, restoring the original sound. The leather packing on the stoppers of all the wood pipes was replaced. Extensive work was done on the reeds, especially the Antiphonal Trompette en Chamade, which was completely revoiced with new French reeds. Visible pipes in the Antiphonal were refinished, and two of the Antiphonal windchests were replaced.

In the four-manual console, all the internal workings except the manual keyboards and the pedalboard were replaced. The ivory coverings on the manual keys were polished, and new sharp caps of solid ebony were installed. The interior stop jambs were replaced with new jambs of solid cherry. New

drawknobs of rosewood, as well as rosewood pedal caps, were installed, along with a new music desk and lighting. The electrical switching systems were replaced with new solid state actions, and the organ completely rewired.

The rededication recital was played by Michael Murray on November 21, 1999.

—Thaddeus B. Reynolds

- GREAT**
- 16' Spitzflöte
 - 8' First Diapason
 - 8' Second Diapason
 - 8' Harmonic Flute
 - 8' Gemshorn
 - 4' Octave
 - 4' Harmonic Flute
 - 2 2/3' Octave Quinte
 - 2' Super Octave
 - IV Fourniture
 - 8' Trumpet (Ch)
 - 4' Clarion (Ch)
 - 8' Harp (Ch)
 - 4' Celesta (Ch)
 - Chimes
 - Tremulant
 - Gt/Gt 4
 - Sw/Gt 16-8-4
 - Ch/Gt 16-8-4
 - Ant/Gt 8-4

- SWELL**
- 16' Echo Lieblich
 - 8' Geigen Diapason
 - 8' Rohr Flöte
 - 8' Salicional
 - 8' Voix Celeste
 - 8' Erzähler
 - 8' Erzähler Celeste
 - 4' Octave Geigen
 - 4' Traverse Flute
 - 2 2/3' Twelfth
 - 2' Fifteenth
 - 2' Blockflöte²
 - 1 3/8' Tierce²
 - III Plein Jeu
 - 16' Contra Fagotto
 - 8' Trompette
 - 8' Oboe
 - 8' Rohr Schalmel¹
 - 8' Vox Humana
 - 4' Clarion
 - 8' Harp (Ch)
 - 4' Celesta (Ch)
 - Tremulant
 - Sw 16-UO-4
 - Ant/Sw 8
 - Ch/Sw 8


- CHOIR**
- 8' English Diapason
 - 8' Concert Flute
 - 8' Dulciana
 - 8' Unda Maris
 - 4' Principal²
 - 4' Lieblich Flöte
 - 2 1/2' Nasat
 - 2' Octave² (ext 4')
 - 8' Trumpet
 - 8' French Horn
 - 8' English Horn
 - 8' Clarinet
 - 4' Clarion (ext)
 - 8' Harp
 - 4' Celesta (ext)
 - Chimes
 - Tremulant
 - Ch 16-UO-4
 - Sw/Ch 16-8-4
 - Ant/Ch 8

- PEDAL**
- 32' Acoustic Bass (resultant)
 - 16' Open Diapason
 - 16' Bourdon
 - 16' Spitzflöte (Gt)
 - 16' Echo Lieblich (Sw)
 - 16' Violone
 - 8' Principal
 - 8' Flute (ext)
 - 8' Spitzflöte (Gt)
 - 8' Still Gedackt (Sw)
 - 8' Cello (ext)
 - 4' Choral Bass
 - 4' Flute (ext)
 - 2' Super Octave² (Ch)
 - II Rauschpfeife¹
 - 16' Trombone (Ch)
 - 16' Contra Fagotto (Sw)
 - 8' Trumpet (Ch)
 - 4' Clarion (Ch)
 - 4' Rohr Schalmel¹ (Sw)
 - Sw/Ped 8-4
 - Gt/Ped 8-4
 - Ch/Ped 8-4

- ANTIPHONAL**
- 8' Principal
 - 8' Bourdon²
 - 4' Montre
 - 4' Flute à Cheminée² (ext)
 - 2' Flautino² (ext)
 - 1 1/2' Lariot⁴
 - IV Fourniture
 - II Sesquialtera¹
 - 8' Trompette en Chamade

1. Indicates additions by Bertorelli/ Flannigan, circa 1960.

2. Indicates additions by Reynolds Associates, Inc., 1999.



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Calendar

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

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

UNITED STATES

East Of The Mississippi

16 JUNE
Ray Cornils; Trinity Church, Boston, MA 12:15 pm
New England Spiritual Ensemble; Church of the Advent, Boston, MA 7:30 pm
+**Thomas Frost and Carlton Maaia**; Congregational Church, Barre, MA 7 pm
John Mitchener; Wesley Memorial United Methodist, High Point, NC 8 pm

17 JUNE
Jonathan Ryan; Calvary Church, Charlotte, NC 7 pm

18 JUNE
Brink Bush; Church of the Advent, Boston, MA 6:30 pm
Handbells, with ensemble; Community of Jesus, Orleans, MA 7:30 pm
English Anthem Festival; St Luke's Episcopal, Lebanon, PA 7 pm
Marilyn Keiser; National Cathedral, Washington, DC 5 pm
Karen Schneider-Kirner; Basilica of the Sacred Heart, Notre Dame, IN 8 pm

19 JUNE
John Mitchener; St James Episcopal, Hendersonville, NC 8 pm

20 JUNE
Lew Williams; City Hall, Portland, ME 7:30 pm
John Butt, with soprano & trumpet; National Cathedral, Washington, DC 7:30 pm

21 JUNE
Jared Johnson; Memorial Music Hall, Methuen, MA 8 pm
Wayne Earnest; Old Presbyterian Meeting House, Alexandria, VA noon

22 JUNE
Ray Cornils, demonstration concert; City Hall, Portland, ME noon
Lobo, *Missa Maria Magdalene*; Church of the Advent, Boston, MA 6:30 pm
Lee Dettra; Old Dutch Church, Kingston, NY 12:15 pm

23 JUNE
Aaron Miller; Fourth Presbyterian, Chicago, IL noon

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

25 JUNE
Iain Quinn; National Cathedral, Washington, DC 5 pm

26 JUNE
John Mitchener; St James Episcopal, Hendersonville, NC 8 pm
Alison Luedicke & Mary Bennett; First United Methodist, Orlando, FL 7:30 pm
International Institute of Organ & Church Music; University of Michigan, Ann Arbor, MI (through June 27)
Frank Ferko; Presbyterian Homes, Evanston, IL 1:30 pm

27 JUNE
Thomas Murray; City Hall Auditorium, Portland, ME 7:30 pm
Cantate Chamber Singers; National Cathedral, Washington, DC 7:30 pm

28 JUNE
Peter Conte; Memorial Music Hall, Methuen, MA 8 pm
Robert Grogan; Old Presbyterian Meeting House, Alexandria, VA noon
Alison Luedicke, with ensemble; First United Methodist, Orlando, FL 10:30 am

29 JUNE
James Lorenz; Old Dutch Church, Kingston, NY 12:15 pm

30 JUNE
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm

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

2 JULY
Paul Bisaccia, piano, with tenor; Universalist Meeting House, Provincetown, MA

3 JULY
Edward Parmentier, Harpsichord Workshop (Frescobaldi); University of Michigan, Ann Arbor, MI (through July 7)

4 JULY
Harold Stover; City Hall, Portland, ME 7:30 pm
Douglas Major; National Cathedral, Washington, DC 11 am
Summer Carillon Festival; Rockefeller Chapel, Chicago, IL 6 pm (through July 14)

5 JULY
James Hildreth; Memorial Music Hall, Methuen, MA 8 pm

6 JULY
William McCullough, demonstration concert; City Hall, Portland, ME noon
Marilyn Hoare; Old Dutch Church, Kingston, NY 12:15 pm

8 JULY
Paul Bisaccia, piano; Lakeridge East Lodge, Torrington, CT 8 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

9 JULY
Samuel Carabetta; National Cathedral, Washington, DC 5 pm

10 JULY
David Craighead; Westminster College, New Wilmington, PA 8 pm
Edward Parmentier, Harpsichord Workshop (Bach WTC 1 & 2); University of Michigan, Ann Arbor, MI (through July 14)

11 JULY
Ann Elise Smoot; City Hall, Portland, ME 7:30 pm
Stuart Forster; First Parish Church, Brunswick, ME 12:10 pm
Todd Wilson; Syracuse University, Syracuse, NY 7:30 pm

12 JULY
Douglas Cleveland; Cathedral of Christ the King, Atlanta, GA 7 pm
Roger Sayer; Memorial Music Hall, Methuen, MA 8 pm
ACDA Summer Re-Treat; Millikin University, Decatur, IL (through July 14)

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

15 JULY
Todd Fair, carillon; Culver Academy, Culver, IN 4 pm

16 JULY
Wayne Earnest; National Cathedral, Washington, DC 5 pm
Gerre Hancock, masterclasses; University of the South, Sewanee, TN (through July 23)

18 JULY
Diane Meredith Belcher; City Hall, Portland, ME 7:30 pm
Sean Fleming; First Parish Church, Brunswick, ME 12:10 pm

19 JULY
Gretchen Cooley; Memorial Music Hall, Methuen, MA 8 pm

20 JULY
Kristen Chandler; Old Dutch Church, Kingston, NY 12:15 pm

22 JULY
Cathedral Choral Society, with orchestra; National Cathedral, Washington, DC 7:30 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

23 JULY
David Chalmers; Church of the Transfiguration, Orleans, MA 4 pm
Erik Suter; National Cathedral, Washington, DC 5 pm

25 JULY
Sharon Saunders; First Parish Church, Brunswick, ME 12:10 pm

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26 JULY

Mickey Thomas Terry; Memorial Music Hall,
Methuen, MA 8 pm

27 JULY

James Fitzwilliam; Old Dutch Church,
Kingston, NY 12:15 pm

28 JULY

Martin Jean; United Church on the Green,
New Haven, CT 8 pm

29 JULY

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

Christopher Young; Chapel of St John the
Divine, McKinley Presbyterian, Champaign, IL 4
pm

30 JULY

James Spirup; National Cathedral, Washing-
ton, DC 5 pm

Marilyn Keiser; The Baptist Temple,
Charleston, WV 4 pm

UNITED STATES

West of the Mississippi

15 JUNE

John Walker, with orchestra; Davies Sym-
phony Hall, San Francisco, CA 8 pm

16 JUNE

Stefan Engels; St John's Abbey, Collegeville,
MN 8 pm

18 JUNE

*Pipe Organ Encounter; various locations,
Rochester, MN (through June 22)

Lorenz Maycher; Covenant Baptist, Hous-
ton, TX 8 pm

Mark Quarmby; St Mary's Cathedral, San
Francisco, CA 3:30 pm

19 JUNE

Robert Pilmpton; Balboa Park, San Diego,
CA 7:30 pm

25 JUNE

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

26 JUNE

Diane Meredith Belcher; Balboa Park, San
Diego, CA 7:30 pm

28 JUNE

Stefan Engels; First Congregational, Los
Angeles, CA 7 pm

1 JULY

+Guy Bovet, James Christie, Carole Terry,
with orchestra; Benaroya Hall, Seattle, WA 8 pm

2 JULY

AGO National Convention; Seattle, WA
(through July 6)

*Gillian Weir; University Temple United
Methodist, Seattle, WA 1 pm

*Guy Bovet; Benaroya Hall, Seattle, WA 8
pm

Lyle Settle; St Mary's Cathedral, San Fran-
cisco, CA 3:30 pm

3 JULY

*James Christie; St Alphonsus Church,
Seattle, WA 9 am

*Nicolas Kynaston; St James Cathedral,
Seattle, WA 9 am

*David Hurd; St Joseph's Church, Seattle,
WA 1:45 pm

*John Weaver; University Presbyterian,
Seattle, WA 1:45 pm

*Christopher Young; Trinity Lutheran, Lyn-
nwood, WA 1:45 pm

*Bach, *Mass in B Minor*, with orchestra; First
Presbyterian, Seattle, WA 8 pm (also July 5)

Wayne Seppala, with piano; Balboa Park,
San Diego, CA 7:30 pm

4 JULY

James Leucht and David Ouzts; Grace
Cathedral, Topeka, KS 9 am

*Bruce Neswick; Pacific Lutheran University,
Tacoma, WA

5 JULY

*Nicolas Kynaston; St James Cathedral,
Seattle, WA 9 am

*James Christie; St Alphonsus Church,
Seattle, WA 9 am

*John Weaver; University Presbyterian,
Seattle, WA 1:45 pm

*Christopher Young; Trinity Lutheran, Lyn-
nwood, WA 1:45 pm

*David Hurd; St Joseph's Church, Seattle,
WA 1:45 pm

6 JULY

*Hatsumi Miura, Carole Terry, Bernadette-
Marie Dufourcet-Hakim, with orchestra;
Benaroya Hall, Seattle, WA 8 pm

*Nicolas Kynaston; St James Cathedral,
Seattle, WA 9 am

*James Christie; St Alphonsus Church,
Seattle, WA 9 am

*John Weaver; University Presbyterian,
Seattle, WA 1:45 pm

*Christopher Young; Trinity Lutheran, Lyn-
nwood, WA 1:45 pm

*David Hurd; St Joseph's Church, Seattle,
WA 1:45 pm

*James and Marilyn Biery; Plymouth Cong-
regational, Seattle, WA 3:15 pm

7 JULY

*James Christie, Hatsumi Miura, Carole
Terry, with orchestra; Benaroya Hall, Seattle,
WA 8 pm

8 JULY

*Naji Hakim & Marie Bernadette Dufourcet-
Hakim, masterclasses; Plymouth Congrega-
tional, Seattle, WA

David Higgs, masterclass; First Presbyter-
ian, Portland, OR 3 pm

9 JULY

Craig Cramer, with soprano and orchestra;
Trinity Lutheran, Lynnwood, WA 8 pm

David Higgs; First Presbyterian, Portland,
OR 1 pm

Thorsten Mader; St Mary's Cathedral, San
Francisco, CA 3:30 pm

10 JULY

Nicolas Kynaston; Balboa Park, San Diego,
CA 7:30 pm

16 JULY

Mark Thomas; St Mary's Cathedral, San
Francisco, CA 3:30 pm

17 JULY

Kiyo and Chiemi Watanabe; Balboa Park,
San Diego, CA 7:30 pm

23 JULY

Mario Duella; St Mary's Cathedral, San Fran-
cisco, CA 3:30 pm

24 JULY

Simon Gledhill; Balboa Park, San Diego, CA
7:30 pm

28 JULY

Joan Lippincott, workshops; St John's
Cathedral, Denver, CO 1:30 & 4 pm

Joan Lippincott; St John's Cathedral, Den-
ver, CO 8 pm

29 JULY

Joan Lippincott, masterclass; Evergreen
Conference, Winter Park, CO 9:30 am

30 JULY

Ken Corneille; St Mary's Cathedral, San
Francisco, CA 3:30 pm

31 JULY

Douglas Cleveland; Balboa Park, San
Diego, CA 7:30 pm

INTERNATIONAL

15 JUNE

Bach Concert; University of Calgary, Alberta,
Canada 7:30 pm

16 JUNE

David Burton Brown; St Mary's Church,
Warwick, England 7:30 pm

Aaron Miller; Hope Lutheran, Calgary, Alber-
ta, Canada 8 pm

17 JUNE

Jennifer Bate; St Matthew's Bayswater, Lon-
don, England 7:30 pm

Choral Concert; Parish Church, Doncaster,
England 7 pm

Bach Concert, University of Calgary, Alberta,
Canada 2 pm

Harpsichord Concert; Jack Singer Concert
Hall, Calgary, Alberta, Canada 8 pm

18 JUNE

Margaret Phillips, organ & harpsichord;
Grosvenor Chapel, London, England 3 pm

Bach, *St Matthew Passion*; Jack Singer Con-
cert Hall, Calgary, Alberta, Canada 2 pm

20 JUNE

Richard Hobson, with ensemble; Grosvenor
Chapel, London, England 8 pm

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

22 JUNE

David Burton Brown; Chester Cathedral,
Chester, England noon

23 JUNE

Carol Williams; Romsey Abbey, England
7:30 pm

24 JUNE

Gerhard Weinberger; Kirche zu den Heiligen
12 Aposteln, Munich, Germany 8 pm

Handel, *Messiah*; Abbey Church, Zwettl, Aus-
trian 6 pm

Colin Wright; Beverley Minster, England 6:30
pm

Carleton Etherington; Tewkesbury Abbey, England 7:30 pm
Roger Fisher; Parish Church, Doncaster, England 7 pm
David Burton Brown; St Michael's Church, Beccles, England 8 pm
John McGreal; St John the Evangelist, Islington, England 7:30 pm
Patrick Wedd; Holy Rosary Cathedral, Vancouver, British Columbia, Canada 8 pm

25 JUNE
 Micksh, *Mass in D*; Abbey Church, Zwettl, Austria 10 am
Steven Tharp; St Paul's Cathedral, London, England

27 JUNE
Sylvie Poirier & Philip Crozier; Cathédrale St-André, Bordeaux, France 6:30 pm
Scott Bradford, with trumpet; St James United Church, Montréal, Québec, Canada 12:30 pm

30 JUNE
Stephen Tharp; St Ludwig's, Munich, Germany
Carol Williams; United Church, Trowbridge, England 7:30 pm

1 JULY
David Burton Brown; Micheliskirche, Torgau/Elbe, Germany 8 pm
Gerhard Weinberger; Kirche "Maria vom Guten Rat," Munich, Germany 8 pm
Michael Gailit & Thomas Schmögner; Abbey Church, Zwettl, Austria 7 pm
Jennifer Bate; Wigmore Hall, London, England 7:30 pm
James Lancelot; Parish Church, Doncaster, England 7 pm

2 JULY
David Burton Brown; Petriskirche, Berlin-Charlottenburg, Germany 8 pm
Sylvie Poirier & Philip Crozier; Cathédrale St-Cécile, Albi, France 4 pm
Barry Kemp; St Margaret, Rainham, Kent, England 4 pm
+Roy Massey; Ledbury Parish Church, Herefordshire, England 6:30 pm

4 JULY
Robert Boughen; City Hall, Brisbane, Queensland, Australia 12:30 pm
David Burton Brown; Basilika St Peter & Paul, Potsdam, Germany 8 pm
Carol Williams; Oxford Town Hall, England 1 pm
Gilles Rioux; St James United, Montréal, Québec, Canada 12:30 pm
Valerie Hall, with flute; Jack Singer Concert hall, Calgary, Alberta, Canada 12:10 pm

5 JULY
Carol Williams; St James' Piccadilly, London, England 1:10 pm

6 JULY
David Di Fiore; Cathedral, Gyor, Hungary 7 pm
David Burton Brown; Schlosskirche, Bad Dürkheim, Germany 7:30 pm
Jennifer Bate; Royal Naval College Chapel, Greenwich, England 7:30 pm

7 JULY
David Di Fiore; Great Catholic Church, Kecskemet, Hungary 7 pm

8 JULY
 Cosa Vocale Wien; Abbey Church, Zwettl, Austria 6 pm
Carlo Curley; Selby Abbey, England 7:30 pm
Frederick Swann, Holy Rosary Cathedral; Vancouver, British Columbia, Canada 8 pm

9 JULY
Robert Boughen; St John's Cathedral, Brisbane, Queensland, Australia 3 pm
David Di Fiore; Summer Festival, Mosonmagyaróvár, Hungary 7 pm
Sylvie Poirier & Philip Crozier; Décanale St-Louis, Sète, France 9:30 pm
 Cantamus; St Margaret, Rainham, Kent, England 4 pm
Roger Fisher; All Saints' Tooting, London, England 7:30 pm

10 JULY
David Di Fiore; Cathedral, Szekesfehervar 7 pm

11 JULY
Gillian Weir; Cathedral, Winchester, England 7:30 pm
Scott Bradford, with soprano; St James United, Montréal, Québec, Canada 12:30 pm
 Cantabile Youth Singers; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

12 JULY
David Burton Brown; Evang. Hauptkirche, Erfurt, Germany 8 pm
Geoffrey Morgan; Notre Dame de France, London, England 7:45 pm

15 JULY
 Cambridge Music Festival; Cambridge University, England (through August 12)
Paul Hale; Beverley Minster, England 6 pm
David Sanger; Tewkesbury Abbey, England 7:30 pm
Joseph Sentance; Parish Church, Doncaster, England 7 pm

16 JULY
Francesco di Lernia, James Christie; Abbey Church, Zwettl, Austria 6 pm
Sylvie Poirier & Philip Crozier; Cathédrale St-Mammès, Langres, France 5 pm
Steven Sivyer; St Margaret, Rainham, Kent, England 4 pm

18 JULY
T. Wollard Harris; St James United, Montréal, Québec, Canada 12:30 pm
Eleanor Daly, with Amadeus Choir; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

19 JULY
Carol Williams; Norwich Cathedral, England 8 pm

21 JULY
Robert Bates; Trinity Lutheran, Warsaw, Poland 8 pm
John Mitchener; St Jakobikirche, Lübeck, Germany 8 pm
Sylvie Poirier & Philip Crozier; Stadtkirche, Neustadt in Holstein, Germany 8 pm
Carol Williams; St Stephen Walbrook, London, England 12:30 pm

22 JULY
Sylvie Poirier & Philip Crozier; Herz-Jesu Kirche, Augsburg, Germany 6 pm
Elisabeth Ullmann, with brass; Abbey Church, Zwettl, Austria 6 pm

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
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25 JULY
Daniel Roth; Church of St-Roch, Québec City, Québec, Canada 8 pm
Phillippe Belanger; St James United, Montréal, Québec, Canada 12:30 pm
Maxine Thevenot, with violin; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

26 JULY
Daniel Roth; St Joseph Oratory, Montréal, Québec, Canada 8 pm

27 JULY
Stephen Tharp; St Eustache, Paris, France

28 JULY
John Mitchener; Augustinerkirche, Vienna, Austria 8 pm

David Hill; Winchester Cathedral, Winchester, England 1 pm

29 JULY
Gerhard Weinberger; Kirche St Michael, Munich, Germany 8 pm
John Mitchener; Abbey Church, Zwettl, Austria 6 pm
Martin Patzlaff; St John the Evangelist, Duncan Terrace, Islington, England 7:30 pm

30 JULY
Sylvie Poirier & Philip Crozier; Christus Kirche, Neumunster-Einfeld, Germany 5 pm
Robert Boughen; St John's Cathedral, Brisbane, Queensland, Australia 3 pm
Roger Sayer; St Margaret, Rainham, Kent, England 4 pm

Praeludium und Fuge e-moll, S. 533, *Wie schön leucht uns der Morgenstern*, S. 739, *Trio c-moll*, S. 585, *Christus, der ist mein Leben*, S. 1112, *Herzlich lieb hab ich dich, o Herr*, S. 1115, *Praeludium G-dur*, S. 568, Bach.

PETER HAWKINS, Christ Church Cathedral, Montréal, Québec, Canada, March 1: *Fantasia super: Komm, heiliger Geist, Herre Gott*, S. 651, *Komm, heiliger Geist: Herre Gott*, S. 652, *An Wasserflüssen Babylon*, S. 653, *Fuge c-moll*, S. 575, *Wo soll ich fliehen hin*, S. 694; *Herr Jesu Christ, dich zu uns wend*, S. 726, *Allein zu dir, Herr Jesu Christ*, S. 1100, *Fantasia G-dur*, S. 572, Bach.

Beethoven; *Fuge in g-moll*, KV 402, *Fantasia in f-moll*, KV 608, Mozart.

CHRISTA RAKICH, Church of the Holy Apostles, New York, NY, February 29: *Prelude in e*, S. 548, *Sonata No. 6 in G*, S. 530, *Fuge in e*, S. 548, Bach; *Prelude and Fuge in d*, op. 16, no. 3, Clara Schumann; *O Traurigkeit, O Herzeleid*, Brahms, Smyth; *Nocturne*, Tailleferre; *Passacaglia*, Martin.

Organ Recitals

MAHLON E. BALDERSTON & DAVID GELL, with Lisa Rutherford, soprano, Trinity Episcopal Church, Santa Barbara, CA, January 30: *Prelude on "Breslau"*, *Daffodils*, *Prelude on "Meirionydd"*, *Prelude on "Adon Olam"*, *Prelude on "Avison"*, Balderston; *Sing praise to God who reigns above, The King of love my shepherd is, I danced in the morning, My Lord! What a morning, Praise, my soul, the King of heaven*, Diemer; *Agnus Dei*, Beasley; *O Perfect Love, Partita on "Winchester New"*, *Prelude on "When I survey the wondrous cross"*, Gell.

BRUCE CORNELI, Holy Trinity Episcopal Church, Gainesville, FL, February 27: *Canon in D*, Pachelbel; *Vater unser im Himmelreich*, Krieger; Mendelssohn (*Sonata VI*, 4th movement); *Prelude and Fugue*, op. 16, no. 3, Clara Schumann; *Prelude and Fugue in*

e, (Little), Bach; *Prelude on "Rhosymedre"*, Vaughan Williams; *Psalm Prelude*, op. 32, no. 1, Howells; *Toccata and Fugue*, op. 59, no. 1, Reger; *Elegy*, How.

DAVID CRAIGHEAD, Yale University, New Haven, CT, February 27: *Organbook*, Albright; *L'Ascension*, Messiaen; *What a friend we have in Jesus*, Bolcom; *Andante in D-flat*, Rheinberger; *Fantasia on "Hallelujah! Gott zu loben"*, Reger.

PHILIP CROZIER, Christ Church Cathedral, Montréal, Québec, Canada, February 23: *Fantasia G-dur*, S. 571, *Der Tag, der ist so freudenreich*, S. 605, *Vom Himmel hoch, da komm' ich her*, S. 606, *Vom Himmel kam der Engel Schaar*, S. 607, *In dulci jubilo*, S. 608, *Lobt Gott, ihr Christen, allzugleich*, S. 609, *Jesu, meine Freude*, S. 610,

JASON HOBRATSKCH, St. David's Episcopal Church, Austin, TX, March 19: *Choral*, op. 31, Vierne; *Ah dearest Jesus, how has Thou offended*, Bach, Hobratschk, Walcha, Hobratschk, Peeters; *Concerto IV in C*, Bach.

SARAH MAHLER HUGHES, organ and piano, Ripon College, Ripon, WI, March 5: *Suite No. 4 in E-flat*, S. 815, *Prelude and Fugue No. 2 in c*, S. 871, *Prelude and Fugue No. 1 in C*, S. 870, *Prelude in E-flat*, S. 552/1, *Vater unser im Himmelreich*, S. 683, 636, *O Lamm Gottes, unschuldig*, S. 656, *Schmücke dich, O liebe Seele*, S. 654, *Komm, Gott, Schöpfer, heiliger Geist*, S. 667, *Fugue in E-flat*, S. 552/2, Bach.

ARTHUR LAMIRANDE, St. Mark's Cathedral, Seattle, WA, January 30: *Christ ist erstanden*, 12th C German; *Her Heiland ist erstanden*, Schmidt; *Stèle pour un enfant défunte*, Vierne; *Prelude and Fugue in D ("Hallelujah")*, Schmidt.

DEREK NICKELS, First United Methodist Church, Mesa, AZ, January 9: *Toccata Nona*, Muffat; *Echo Fantasia in a*, *Ons is gheboren een kindekijn*, Sweelinck; *Noël sur les jeux d'anches sans tremblant et in duo*, Daquin; *Christ, unser Herr, zum Jordan kam*, S. 684, *Toccata and Fugue in F*, S. 540, Bach; *St. Francis of Paul Walking on the Waves*, Liszt; *Pastorale*, Roger-Ducasse; *Wagant*, Sowerby.

JOHN OBETZ, Lutheran Church of Our Saviour, Kansas City, KS, January 30: *Sonata in A*, op. 65, no. 3, Mendelssohn; *In dir ist Freude*, S. 615, *Das alte Jahr vergangen ist*, S. 614, *Prelude and Fugue in E-flat*, S. 552, Bach; *Lasst uns erfreuen, Es ist ein' Ros'*, Kemner; *Choral No. 3 in a*, Franck; *Postlude for the Office of Compline, Litanies*, Alain.

JONATHAN OLDENGARM, Christ Church Cathedral, Montréal, Québec, Canada, February 2: *Pastorale in F*, S. 590, *Partita: O Gott, du frommer Gott*, S. 767, *Trio super: Herr Jesu Christ, dich zu uns wend*, S. 655, *Concerto in G*, S. 592, Bach.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, January 16: *Millennial Fanfare*, op. 142, Roy; *Echo*, Scronx; *Partite sopra la Aria della Folia da Spagna*, Pasquini; *Fugue in a*, Seger; *Toccata in C*, Seixas; *Fantasy in f*, K. 608, Mozart; *Sonata III*, Hindemith; *Final*, op. 21, Franck.

SYLVIE POIRIER & PHILIP CROZIER, St. Gallus-Kirche, Dürrenzimmen, Germany, July 27, 1999: *Petite Suite*, Bédard; *Nun ruhen alle Wälder*, op. 19, no. 1, *Vater unser im Himmelreich*, op. 19, no. 4, Höpner; *Praeludium und Fuge B-Dur*, Albrechtsberger; *Two Duets for Eliza*, Wesley; *Bombardo-Carillon*, Alkan; *Adagio*, WoO 33,1,

JOHN SHERIDAN, University of Illinois, Urbana, IL, February 20: *Fugue sur le Carillon de Soissons*, Durufle; *Aus tiefer Not schrei' ich zu dir*, anon Polish 16th-C, Karg-Elert (op. 65, no. 45), Mendelssohn (from *Sonata III*); *Sonata I*, Hindemith; *Toccata in a*, *Praeludium in D*, Nittauff; *Prélude*, *Épitaque*, *Divertissement*, Vierne; *Prelude and Fugue in e*, S. 548, Bach.

BJÖRN STEINAR SÓLBERGSSON, with orchestra, Cleveland Museum of Art, Cleveland, OH, January 30: *Ciaccone*, Isólfsson; *Jesú, mín morgunstjarna*, Þórarinnsson; *Toccata*, Nordal; *Lofjö Guð, ó ljóvir göfgjö hann*, Sigurbjörnsson; *Suite*, Isólfsson; *Concerto for Organ and Orchestra*, op. 7, Leifs.

ELIZABETH STEPHENS, Trinity Episcopal Church, Lawrence, KS, February 20: *Festive Trumpet Tune*, German; *A Fugue*, Jig, Selby; "Very Slowly" (*Sonatina*), Sowerby; *Allegro*, *Cavottes 1 and 2*, Minuet, *Doloroso*, Waltz, *Mazurka*, Howells; *Introduction and Toccata*, Walond; *Two Aquarelles*, Delius; *Flutedance*, *Interlude-Amen*, *Air on the Oboe Stop*, *A Pizzy Blues for the Flutes*, *Cornet Voluntary*, *Sicilian-ablues*, Utterback; *Tuba Tune in D*, Lang.

STEPHEN THARP, with Susan Lewis, soprano, Cathedral Basilica of St. Louis, St. Louis, MO, January 30: *Praeludium*, Bliss; "Seufzer, Thranen, Kummer, Noth" (*Kantate Nr. 21*), Bach; "Laudate Dominum" (*Solemn Vespers*, K. 339), Mozart; *Vocalise*, Copland; *Sure on this shining night*, op. 13, no. 3, Barber; *A Chloris*, Hahn; *Beau Soir*, Debussy; *Andalouse-Bolero for Soprano*, op. 38, Lavallee; *Hyperion-The Rhetoric of Fire*, Guillou.

PATRICK WEDD, Christ Church Cathedral, Montréal, Québec, Canada, January 26: *Fugue in g*, S. 578, *Liebster Jesu, wir sind hier*, S. 730, 731, *Sonata No. 3 in d*, S. 527, *Nun freut euch, lieben Christen g'mein*, S. 734, *Es ist das Heil uns kommen her*, S. 638, *Ich ruf zu dir, Herr Jesu Christ*, S. 639, *Der Tag, der ist so freudenreich*, S. 719, *Prelude and Fugue in C*, S. 547, Bach.


ANITA EGGERT WERLING, St. Luke's Episcopal Church, Dixon, IL, February 13: *Fanfare*, Proulx; *Das alte Jahr vergangen ist*, S. 614, *O Lamm Gottes, unschuldig*, S. 618, *Toccata*, *Adagio and Fugue in C*, S. 564, Bach; *Choral No. 3 in a*, Franck; *Choral Dorian*, *Trois Danses*, Alain.

TODD WILSON, with Danna Sundet, English horn, and Martha Aarons, flute, The Church of the Covenant, Cleveland, OH, January 31: *Variations on "America"*, Ives; *Partita for English Horn and Organ*, op. 41, no. 1, Koetsier; *Choral I in E*, Franck; *Sonata da Chiesa for Flute and Organ*, Martin; *Variations on "Amazing Grace"*, Hampton; *Variations on a Noël*, op. 20, Dupré.

RONALD WYATT, Christ Church Cathedral, Houston, TX, January 9: *Grand Dialogue in C*, Marchand; *Berceuse Paraphrase*, Baker; *Prelude and Fugue in c*, S. 549, Bach; *Suite Médiévale*, Langlais.


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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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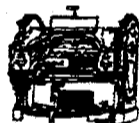
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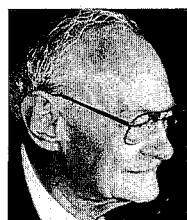
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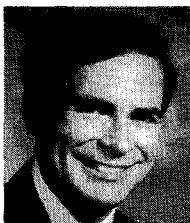
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