

THE DIAPASON

AUGUST, 2000

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First Baptist Church, Ocala, Florida
Specification on pages 22-23

Letters to the Editor

Bach's use of symbolism gone awry

This letter is in response to Herbert Anton Kellner's recent articles on Bach and *Die Kunst der Fuga*, namely, from the March and May issues, 2000. Everyone is entitled to his/her opinions, but Kellner's theories are outlandish . . . Is this where the future of Bach scholarship is headed? Kellner has disproven his own theory without even knowing it. His theory can be debunked in merely a few sentences.

Kellner's argument for the "a" in "Fuga" is a solid one, since it is true that Bach always used an "a" in "Fuga" in his other works. Hence, it is only logical that Bach would have used an "a" in *Die Kunst der Fuga*. There is no problem with this theory. There can be no doubt that Bach intended an "a" here. The real problem, however, lies in the fact that in the *Nachricht* the writer (supposedly Bach) used the phrase "die letzte Fuge" with an "e." If Bach were really the author here, he obviously would have used an "a." Therefore, Kellner has disproven his own theory. All of his subsequent claims are thus bogus, since they rely on the hypothesis that Bach was the author of that *Nachricht*. Disproven in just a few sentences. However, . . . let us continue.

Kellner claims that the number of letters in the *Nachricht* minus the "e" in "Stegereif," 417, is symbolic because it factorizes as 3×139 , which symbolizes the number of circle of fifths, 19, centered around the Trinity, 3. Subtracting the "e" in "Stegereif" is not only a desperate attempt to bend the evidence to fit this already absurd theory, but the letter count is incorrect in the first place. As can be seen in Figure 1 (May, 2000), the author of the *Nachricht* used an umlaut in the word "beygefügt" and did not spell out the umlaut with two letters as in "beygefüegten" as in Kellner's transcription, making the total letter count minus the "e" in "Stegereif" 416 and not 417. This automatically disproves all the numero-symbolic hoopla with the number 417. Either that, or Kellner has to put the "e" back into "Stegereif," in which case he would be disproving his own theory once again. If Bach really *did* write the *Nachricht* and planned the letters to add to 2138, he surely would not have misspelled a word.

Furthermore, analysis of the three completed and fourth unfinished sections of the final Contrapunctus indicates that Bach most likely intended a total of 312 measures, not 276. The three completed sections of the fugue are apportioned as 113:79:40 measures, which comes very close to a 3:2:1 duration scheme. More specifically, Bach was just four measures off in the first section and only one measure off in the second and third sections to having achieved a mathematically precise 117:78:39 which reduces to 3:2:1. Seen in this light, Bach must have planned a likewise proportional number of measures for the fourth and final section of which he completed seven. Assuming the 78 measures of Contrapunctus 1 to have architectural significance renders Bach's hypothetically ideal architectural plan for the fugue either as 117:78:39:39, 117:78:39:78, or 117:78:39:117, which translate to 3:2:1:1, or 3:2:1:2 or 3:2:1:3. That is, even before composing the fugue, Bach most likely would have chosen one of these three proportional "blueprints," as the nearly perfect 3:2:1 proportion among the first three sections suggests. Considering that Contrapunctus 1 has 78 measures makes 3:2:1:2 the more likely choice—312 measures in all—since this makes the second and fourth sections of the last Contrapunctus equal to the first Contrapunctus at 78 measures. All this indicates that Bach did not intend 37 more measures, as claimed by Kellner and Dequevauviller, but 73. It is this architectural plan—not

numerology and crystal balls—that is the best indication of how many more measures Bach intended.

Keller and all the other disciples from the "Smendian cult" have gotten so carried away with number crunching and desperately searching for hidden symbolic meanings that they often fail to recognize the obvious, such as musical architecture. Moreover, theories like Kellner's are like a house built upon mud. Pull one brick away and the whole house collapses. Count one letter wrong or inadvertently disprove one's own claims, and the whole theory crumbles. Let us begin to be a little more realistic and thorough with our theories, unless one wants to be set up for easy debunking.

Cory David Hall
St. Petersburg Junior College
Clearwater, FL

The author replies

Gematria and letter-count in baroque texts

Concerning my two recent articles published in THE DIAPASON, March 2000 (Johann Sebastian Bach and *Die Kunst der Fuga*), and May 2000 (*Die Kunst der Fuga*, J. S. Bach's prefatory message and implications), Cory David Hall makes several statements. These need to be critically reviewed.

Of course I maintain that J. S. Bach himself was indeed the author of the "Nachricht" preceding *Die Kunst der Fuga*. Hall writes, concerning the "Nachricht": "If Bach were really the author here, he obviously would have used an 'a.'" What is Hall's proof for this "obviousness"? It should be clear that Bach may have used the spelling "fuga" within his title *Die Kunst der Fuga* (as Altnikol wrote) and at his discretion, utilized within the "Nachricht" the spelling "Fuge".

Hall further writes, "As can be seen in Figure 1 (May 2000), the author of the *Nachricht* used an umlaut in the word 'beygefügt' and did not spell out the umlaut with two letters as in 'beygefüegten' as in Kellner's transcription, making the total letter count minus the 'e' in 'Stegereif' 416 and not 417." I agree that it is within the original edition of *Die Kunst der Fuga* (printed in gothic German letters) where the gematria as well as the count of letters must be effected. However, Hall is not familiar, or at least not up to date, tackling an umlaut in baroque texts. I have published that procedure already in 1994: "Le tempérament inégal de Werckmeister/Bach et l'alphabet numérique de Henk Dieben," *Revue de Musicologie*, Paris, Vol. 80/2, 1994, 283-298; in particular p. 289. (I cited this bibliographical reference within my article.)

If only Hall had taken the trouble to consider closely the facsimile, the word "beygefügt," as printed in German gothic letters and in particular, the configuration of the "ü." This I transcribed as "ue," just to clarify its gematria, but it consists of a "u" and a tiny, but clearly recognizable letter "e" right above, in printing of modern times usually simplified by two little points. Such a meticulous observation of the minuscule "e" might perhaps have brought Hall onto the right track.

I recapitulate now briefly the essentials from my RMI paper of 1994 for those readers who took my result for granted. The gematrial value of "ü" derives from its two components "u" and "e", resulting in $20+5=25$. Consequently, this "e" does count as one letter in its own right, and the "ü" contributes two letters to the "Nachricht". The relevant total is and remains therefore, in fact, 417, and not 416 as Hall claims.

It is surprising I am obliged draw attention to the possibility of misprints. Yes, such things may happen. Bach was virtually blind, and we must remember it is the typesetter who intervenes and finally composes the words in setting

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Stücken
beygefügt

Two examples for umlaut "ü": C.P.E. Bach, *Versuch*, and J.S. Bach, *Die Kunst der Fuga*

the text.

Also, there doesn't exist any "number alphabet according to Smend." My article stresses that this discovery was due to the Dutch pianist and musicologist Henk Dieben (1902-1956). As Friedrich Smend never mentioned the name Dieben in any of his "famous" publications, one could say Smend has appropriated or usurped Dieben's result for himself. (See: Ruth Tatlow, *Bach and the riddle of the number alphabet*, Cambridge University Press 1991, pp. 27-30.) I refrain from judging such behavior.

Regarding Hall's use of the phrase "Bach's Use of Symbolism Gone Awry." These two words, "symbol" and "symbolism," do not figure at all within the body of my article. On the contrary, in my research I strive to observe significant facts of baroque mentality in the broader sense. My explanations and the

Choral. *Wenn wir in höchsten Noethe*

An example for umlaut "ö": *Die Kunst der Fuga*, final chorale

interpretations proposed may be taken or left alone—or exchanged and replaced by better ones by my attentive readers, and—what I would appreciate most—invalidated, if feasible.

Herbert Anton Kellner
Darmstadt

Here & There

The Festival *Musica Antica a Magnano* begins this month and continues into September: August 5, Bernard Brauchli, clavicembalo, with viole da gamba; 8/12, Cappella Artemisia; 8/19, Ensemble Zefiro; 8/26, organist Paolo Crivellaro; 9/2, Georges Kiss, clavicembalo; and 9/9, soprano Montserrat Figueras. Programs take place in the Chiesa Romanica di San Secondo and the Chiesa Parrocchiale in Magnano, Italy. The 13th annual *Corsi di Musica Antica* takes place August 17-27, with presenters Bernard Brauchli, Georges Kiss, Paolo Crivellaro, Giulio Monaco, Alberto Galazzo, Jörg Gobel, and Thomas Wälti. The *Clavichord Performers Workshop* takes place

September 6-9, with Colin Tilney, Derek Adlam, and Bernard Brauchli. For information: ph/fax 015 67 92 60; <bbrauchl@worldcom.ch> <mam.biella.com>.

The Bach Organ Festival 2000 takes place on the "Vienna Bach Organ" at St. Augustine's Church, Vienna, Austria. Built by the Reil Brothers of Heerde, Netherlands in 1985, the organ was hand-crafted using historical methods of construction in the style of organs of Gottfried Silbermann and Heinrich Trost. The series began on June 16 and continues each Friday at 7:30 pm through October 13. Instead of a "complete" Bach cycle, the artists each provide a "personal" Bach selection. Performers are from Austria, France, Japan, Germany, Poland, South Korea, Sweden, Hungary, and USA: August 11, Soon-Youn Yoo; 8/18, Gerhard Weinberger; 8/25, Joel Bacon; 9/1, Jean Boyer; 9/8, Thomas Schmögner; 9/15, Alfred Halbartschlager; 9/22, Hans Fagius; 9/29, Robert Kovács; 10/6, Jens Jamin; and 10/13, Michael Galt. For information: <http://members.aol.com/augkirch/index.htm>.

The Albert Schweitzer Organ Festival/USA 2000 takes place September 8-10 at the First Church of Christ, Wethersfield, CT. The schedule includes a gala celebration concert Friday, September 8 at 7:30 pm; competition on Saturday, September 9, 9 am-12 noon, high school division; 2-5 pm, college division; and Sunday, September 10, awards ceremony and first place winner's recital at 4 pm. High school division finalists include Tamara Logan of Fresno, CA; Andrew Hauze of Reading, PA; and Jacinta Whittaker of White Post, VA. College division finalists include Mark Cole of Harrisburg, PA; Christian Lane of Walkersville, MD; and Iain Quinn of Hartford, CT. In the College division, the \$2000 grand prize is provided by Austin Organs, Hartford, CT; \$1000 second prize by Financial Administrative Services, Wethersfield, CT; \$500 third prize by Hartford AGO chapter. High school division awards include \$1000 first place sponsored by Fleet Bank, Hartford; \$500 second place by Anne and Walter Kelly, Wethersfield; \$250 third place by Dutch Point Credit Union, Wethersfield. For information: 860/563-7759.

The Miller Pipe Organ Company, Louisville, Kentucky, is celebrating its 25th anniversary with a series of organ concerts: September 10, John Hollins, St. Joseph's Catholic Church, Louisville, KY, at 3 pm; October 15, Carol Luikart Cull, First Presbyterian Church, Jeffersonville, IN, 3 pm. For information: 502/451-6616, 800/827-6710.

Ursinus College, Collegeville, Pennsylvania, has announced the dates for the Heefner Organ Recital Series: September 10, Alan Morrison & Jeanine Morrison, organ & piano; October 8, Svetlana Fiahkretidnova & John Richardson; November 12, Gordon Turk; February 11, 2001, Barbara Bruns; March 25, Alan Morrison; and May 13, Norman Mackenzie. For information: 215/735-8259.

The University of Nebraska presents its 22nd annual Organ Conference, September 14-16. The theme this year is "The American Symphonic Organ." Presenters include David Briggs, Fred Swann, Jack Bethards, and John Levick. The events feature the 4-manual, 110-rank Schoenstein organ at First-Plymouth Congregational Church in Lincoln. Mr. Bethards and Mr. Levick will begin by demonstrating the unique technical and tonal features of the instrument. Mr. Briggs will discuss the art of symphonic organ registration, emphasizing the performance of transcriptions. He will also explore designing recital programs that can both educate and entertain audiences. Mr. Swann will discuss accompanying at the organ and creative hymn playing. On

Thursday evening Mr. Swann will join First-Plymouth's Abendmusik chorus, under the direction of Mr. Levick, in a program of anthems and hymns for choir and congregation. On Friday evening, Mr. Briggs will perform his own transcriptions of orchestral works. The conference ends with a panel discussion. For information: Dr. George Ritchie, UNL School of Music, P.O. Box 880100, Lincoln, NE 68588-0100; 402/472-2503.

The Strasbourg International Organ Academy takes place October 12-15, with the theme, "J.S. Bach and the music of our time." Presenters include Michael Radulescu and Gilles Cantagrel. The schedule includes concerts, masterclasses, and lectures. Sessions take place on the 1741 Silbermann organ at St. Thomas Church, Strasbourg. For information: ph 03 88 25 90 37; fax 03 88 25 90 99; email <aforgep@libertysurf.fr>.

Appointments



Kyle Johnson

Kyle Johnson has been appointed assistant professor of music and band director at Missouri Valley College, Marshall, Missouri. During the 1999-2000 school year, Johnson served as part-time instructor of music at Missouri Valley, and as adjunct professor of music and band director at State Fair Community College, Sedalia, Missouri. He holds the BA in organ performance and music education, with a sacred music minor, from Bethany College, Lindsborg, Kansas, where he studied with Pamela Ruiter-Feenstra. Following completion of his MM in organ performance at Indiana University, as a student of Larry Smith, Johnson took a position with Quimby Pipe Organs, of Warrensburg, Missouri.

Janet Kaltenbach has been appointed General Manager of The American Boychoir. Ms. Kaltenbach formerly served as Vice President of Planning and Institutional Advancement at the State Theatre and the New Brunswick Cultural Center, where she has held the institution's principal fundraising position since 1987. In addition she has served as General Manager for the Saginaw (Michigan) Symphony Orchestra and the Springfield (Ohio) Symphony Orchestra. Ms. Kaltenbach will be responsible for directing the operations of The American Boychoir, securing concert engagements with the major orchestras with which the Boychoir regularly performs, supervising the planning of tours, and exploring new media and musical recording opportunities for the choir. She reports to James Litton, Litton-Lodal Music Director of the choir.

Ralph Mills has been appointed Organist and Director of the Choirs at First United Methodist Church, Charlottesville, Virginia. He received bachelor's and master's degrees from George Peabody College of Nashville, Tennessee, and further studied at the Internationaal Stichting Orgelconcours in

Haarlem, Netherlands. He has also attended the Royal School of Church Music, Addington Palace, Croydon, England. A member of the AGO, he has served as Dean, Sub-Dean, News Editor, State Chairman, and founder of two chapters. He has also been the recipient of a grant for short-term study at Washington Cathedral, observing the boys and men's choir training. At First Church, Mills will play the church's three-manual, 38-rank Schantz organ, lead the adult and handbell choirs, and coordinate other musical groups. He also serves as adjunct instructor at Piedmont Virginia Community College.



Christa Rakich

Christa Rakich has been appointed Director of Music at the Church of the Immaculate Conception, Boston, where she will play the four-manual, 1863/1902 E. & C.G. Hook & Hastings organ. She will also direct the adult choir, supervise the concert series, and oversee the restoration of the organ. A Phi Beta Kappa graduate of Oberlin College, Ms. Rakich earned bachelor's degrees in organ and German. She spent 1975-77 in Vienna, Austria, as a Fulbright Scholar, studying with Anton Heiller at the Hochschule für Musik, and then completed the MMus in organ performance at the New England Conservatory. A member of the organ faculty at New England Conservatory from 1979-89, she also served on the faculty of the University of Connecticut, as Artist-in-Residence at the University of Pennsylvania, and as Assistant University Organist at Harvard. Dean of the Northeast Connecticut AGO chapter 1988-90, she has also served the Guild as a judge in national and local competitions. Ms. Rakich appears in solo and ensemble performance under the management of Independent Concert Artists. Her recordings include three CDs of solo music for organ. She leaves the position of Director of Music at St. Justin's Church in Hartford, Connecticut.

Here & There

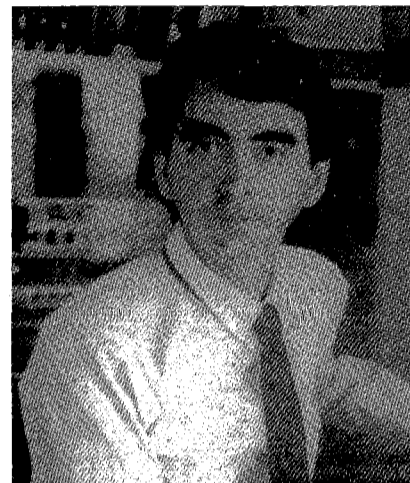


Justin H. Bischof

Justin H. Bischof is featured on a new recording, *Justin H. Bischof & Friends*, on the Ethereal label (ER-106). Included is the world premiere recording of Aaron Miller's *Concerto for 2 Organists* with Bischof, Ken Cowan, and the Zurich Symphony Orchestra under the direction of José

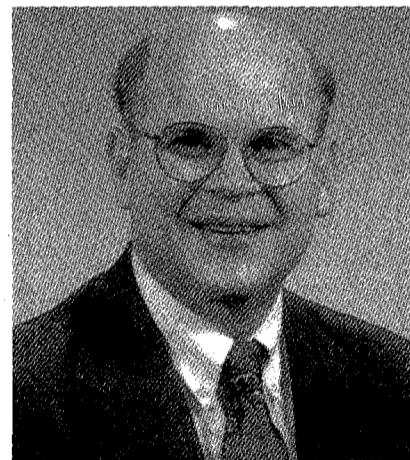
Ulla. The concerto was commissioned by Bischof and recorded at the Tonhalle in Zurich, Switzerland. Also featured on the disc is a live improvisation, the Poulenc Organ Concerto, and works/transcriptions by Dupré and Wagner. Bischof is Director of Music and Organist at the Church of the Resurrection on the Upper East Side in Manhattan and is a member of the theory faculty at the Manhattan School of Music. For information: 212/737-3011; <www.etherealrecordings.com>.

Robert Clark is featured on a new recording, *From the Land of Bach: Two Centuries of Organ Music from Middle Germany*, on the Calcante label (CD034). Recorded on the Fritts organ at Arizona State University, the program includes works of Scheidt, J.S. Bach, Kittel, Schumann, and Mendelssohn; \$15; 607/273-3675; <www.calante.com>.



Mario Duella

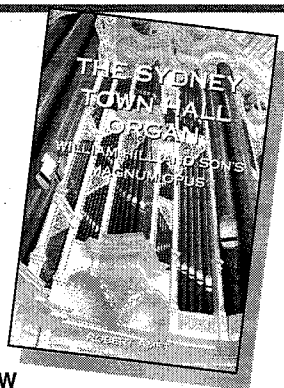
Mario Duella, of Pray, Italy, is featured on a new recording, *Storici Organi della Valsesia*, on the Classica label (CDC 0131). The CD was recorded on three historic organs: in Bornate Sesia (Alessandro Mentasti, 1877); in Piode (Mentasti, 1893); and in Valduggia (Fratelli Aletti, 1927). The program includes works of Quirici, Diana, Pagani, Moretti, Petrali, Batiste, Capocci, Stanford, Silver, Miller, and Lloyd-Webber. For information: <maduella@tin.it>.



James Hammann

James Hammann of New Orleans has recorded organ works of Felix Mendelssohn on a restored Stumm Brothers organ, such as Mendelssohn himself chose to play when demonstrating his organ works for friends. The recording includes all six of the sonatas of opus 65, the three preludes and fugues of opus 37, and seven free pieces composed 1839-1844. The two-CD set is released on the Raven label, OAR-500. The organ, built by the Stumm Brothers in 1785, is located at St. Ulrich Church in Neckargemünd, Germany. For information: 804/355-6386; <www.ravencd.com> <www.ohscatalog.com>.

Camilla Jarnot is the recipient of the first Margaret Power Biggs Research Grant. Jarnot, a doctoral candidate at Boston University and student of Max Miller, will use the resources of



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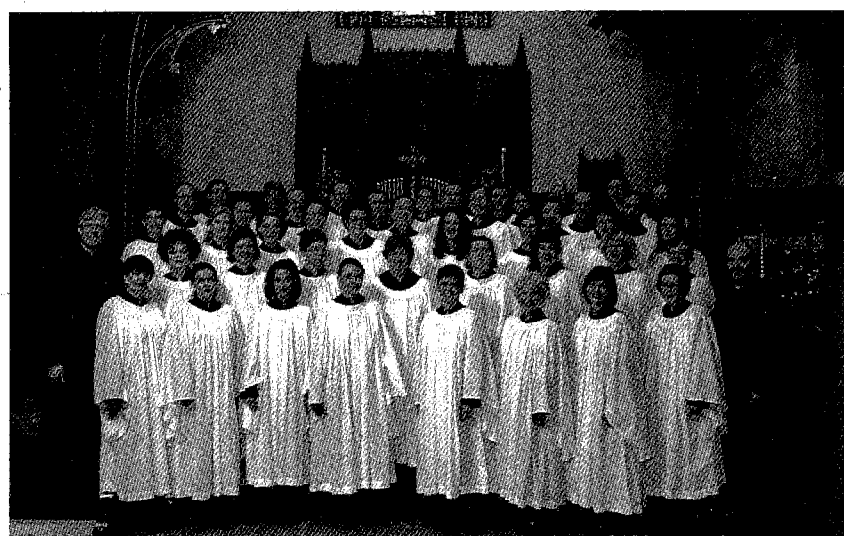
Rachel Laurin is featured on a new recording, *Liszt & Brahms*, on the Motette label (CD 12621). Recorded on the Beckerath organ at the Oratory of St. Joseph in Montréal, the program includes the Liszt *Sonata in b-minor* and the Brahms *Variations and Fugue on a Theme of Handel*. For information: 518/436-8814.

Charles W. McManis was honored on the occasion of his 87th birthday with a recital by Robert Havery and John Sherer. The recital took place on March 26 at St. John's Episcopal Church, Waterbury, Connecticut, and was recorded in CD format. Mr. Havery performed works of Rowthorne, Bach, Balbastre, and Alain; Mr. Sherer played works of Bach, Dupré, Simonds, and Widor. Charles McManis began experimenting with making wood and metal organ pipes in his father's basement workshop at the age of 12. As a teenager, he built an organ of four ranks and intalled it in his family's finished attic. Mr. McManis holds both BA and BMus degrees from the University of Kansas and has built more than 100 organs for churches, homes and universities throughout the United States. He retired in 1986 and was living in California when the July 10, 1989 tornado in Waterbury forced him out of retirement to replace 35 of 60 ranks in St. John's McManis organ, Opus 35, installed in 1957. He continues his "unsuccessful retirement" as official Curator of St. John's organ.

University awarded him an honorary doctorate. Schreiber began at National City Christian Church in 1960, succeeding John Harvey. He developed a comprehensive music program, including a mixed choir of both professional and volunteer singers. He conducted several Washington premieres, including Vaughan Williams' *Dona Nobis Pacem*, and presented large works of Brahms, Mozart, Fauré, Duruffé, Poulenc, Britten, Verdi, Bach, and many others. Leo Sowerby conducted his *Ark of the Covenant* at National City in 1962, with Schreiber as accompanist. In 1995, the Choir presented Sowerby's *Forsaken of Man*. As a composer, Schreiber has written hymns, service responses, as well as many anthems and solos. Several of his organ works are published by H.W. Gray. Active in professional musical organizations, Schreiber was a founding member of the Association of Disciples Musicians and served as its president in 1967-68. He is a member of the University Club of Washington and the American Guild of Organists. He was a member of the committee that produced the *Hymnbook for Christian Worship* in 1970, for which he composed two tunes, *National City* and *Thomas Circle*.

Robert P. Wetzler, composer, author, and Director of Publications for A.M.S.I. Music Publishers, has been granted a composer award again this year by A.S.C.A.P. With over 300 published musical works with several major U.S. publishers, Wetzler has also written numerous articles for journals and co-authored two books. He graduated from Thiel College, Greenville, Pennsylvania in 1954 and was named a "Distinguished Alumnus" in 1991. He holds an MDiv degree from Northwestern Lutheran Theological Seminary. He has also served as choirmaster at Prince of Peace Lutheran and at Salem Lutheran churches in Minneapolis.

The People's Republic of China invited **Carol Williams** to give inaugural recitals on the new Austin organ in Beijing's Forbidden City Concert Hall. The delegation from America included Kimberlee Austin, president of Austin Organs, Inc., Alan McNeely, and A.J. Butler. The first concert took place on April 28 with the Beijing Symphony Orchestra, and culminated in the Saint-Saëns Organ Symphony in c-minor. The second concert, April 30, was devoted entirely to the organ, and included classical and popular works.



The Choir of Christ Church Cathedral, Houston, Texas

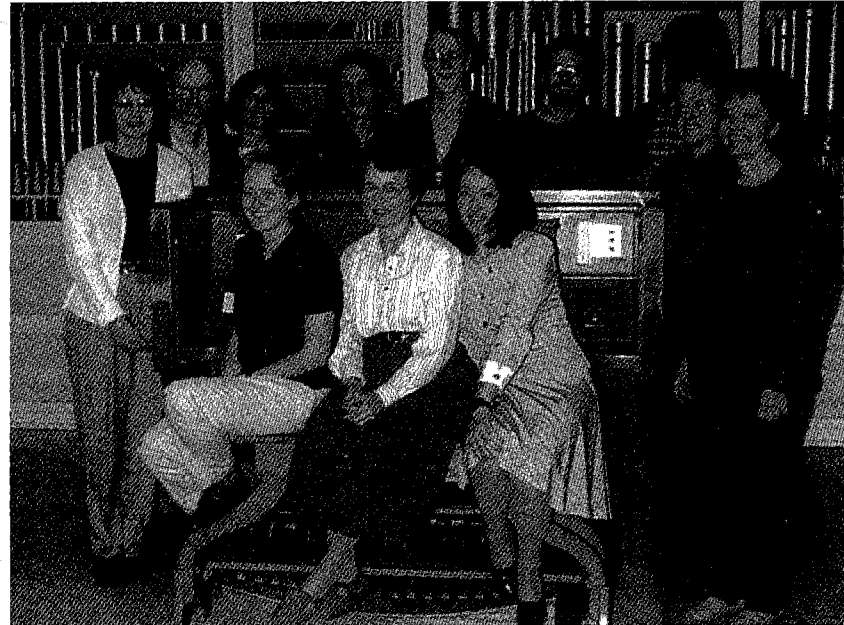
The Choir of Christ Church Cathedral (Episcopal), Houston, Texas, completed its second international tour in July. Under the direction of Robert Simpson, Organist-Choirmaster, and Bruce Power, Assistant Organist, the choir sang Evensongs and concerts at English cathedrals including Ely, Wells, Oxford, Sherbourne Abbey, and All Saints, Margaret Street, London. In 1997 the choir performed in Austria and the Czech Republic.

Founded in 1839, Christ Church is the oldest religious institution in Houston and the only downtown church still located on its original property. The choir's past directors include Jack Ossewarde, William Barnard, and Clyde Holloway. Robert Simpson came to Christ Church Cathedral in 1993 after 14 years at St. Philip's Cathedral, Atlanta. In addition to his duties at the cathedral, he is founder and Artistic Director of the Houston Chamber Choir.



Lawrence Schreiber (photo by Carol Sir-coulomb)

Lawrence P. Schreiber, organist and choirmaster since 1960 at National City Christian Church in Washington, DC, has been named minister of music emeritus. Dr. Schreiber will retire from his full-time post on September 1. On May 6, the National City Christian Church Foundation bestowed on him the title and honor of Diplomat, its highest award, in recognition of his 40 years of service. On June 15, the 40th anniversary of his arrival at the church, Schreiber played his final weekly noon-day recital at the church on its 5-manual, 141-rank Möller organ. The congregation honored him with a gala dinner on June 17. A native of Jefferson City, Missouri, Lawrence Schreiber began his musical career at age 16 when he became organist of First Christian Church and First Church of Christ, Scientist. He received the BMus from Texas Christian University, studying with Emmet Smith and Adrienne Reiser, and earned the MSM in 1960 at Union Theological Seminary, where he studied with Robert Baker, Margaret Hillis, Searle Wright, and others. While at Union, he was organist of its James Chapel, and for two years was organist-choirmaster at South Reformed Church in Brooklyn. In 1981 Texas Christian



Organ department, University of Nebraska-Lincoln, March 6 concert

Students and faculty of the organ department, **University of Nebraska-Lincoln**, performed a concert of chorale settings from the *Neumeister Collection*, the earliest known chorale settings by J.S. Bach. The program took place on March 6.

Performers included Susan Moeser, Godwin Sadok, Marcia Worcester, Quentin Faulkner, Thomas Herzer, Masako Fujisaki, Sarah Hammar, Carla Post, Philipp Goebel, Pam Penner, Mary Murrell Faulkner, and George Ritchie.

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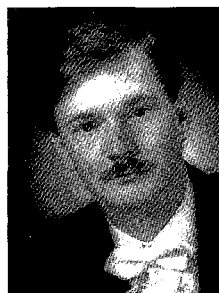
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Peter Richard Conte



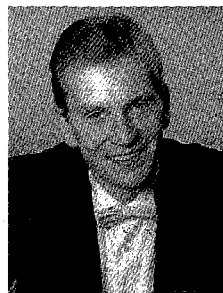
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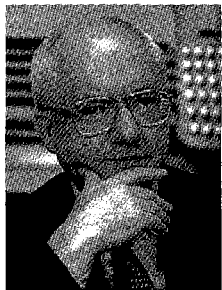
David Hurd



Martin Jean



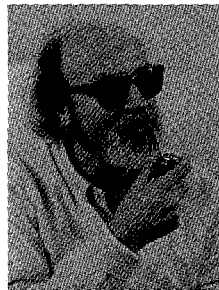
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Marianne Webb



John Scott Whiteley



St. Louis AGO award honorees: Nathan Eakin, Barbara Russell, Edward Wallace, Marie Kremer, The Rev. Sylvester Laudermill

The St. Louis AGO chapter recently presented its annual awards to honorees for their support of sacred music. Pictured in the photo are (l to r) Nathan W. Eakin, music educator award; Barbara Russell, advocate for the arts award; Edward Wallace, choir director award; Marie Kremer, Blewett Award; and The Rev. Sylvester Laudermill, religious leader award. Robert Hanson was honored as Artisan posthumously.

The finals of the 2000 Gruenstein Memorial Organ Competition, sponsored by the Chicago AGO, were held on April 8 at Moody Bible Institute in Chicago. The \$1000 first prize winner was Charles Burks, 20, a junior at the University of Alabama studying organ with Warren Hutton. Second place (\$400) went to Sung Joo Kim, 27, a DMA student at Indiana University who did undergraduate work with John Weaver. Third prize (\$250) and audience prize (\$100) was awarded to Sujin Yoon, 28, a doctoral student at the University of Kansas with Michael Bauer and a former student of Warren Hutton.



Sujin Yoon, Charles Burks, and Sung Joo Kim, 2000 Gruenstein Competition finalists

The prize money was donated by the Cliff Dwellers Arts Foundation of Chicago and the Bradford Organ Company. Judges for the competition were Douglas Cleveland, Marsha Foxgrover, and Aaron Miller.

The Brazilian Conference of Organists and the 7th Annual Convention of Latin American Organists and Organ Builders took place July 24–29 in Mexico City, with the theme, "Organs of Mexico." The schedule included lectures and recitals, as well as visits to organs in the area of Oaxaca.

Andover Organ Company, Methuen, Massachusetts, has been selected to build a new two-manual, 17-rank organ, the firm's opus 112, for St. Bartholomew's Episcopal Church in Yarmouth, Maine. The congregation had been using an Appleton organ which was on loan and about to be sold. The church's timber-framed building was completed in 1988. Parishoners having a strong commitment to ecology are exploring solar power for the organ. The new organ will be centered in the rear balcony. Solid oak casework will be finished to match existing finishes in the room, perhaps with some painted decoration. Case pipes will be of copper and polished tin. The console will be of natural finish oak with contrasting walnut stop jambs. Key action and swell mechanism will be mechanical, as will the stop action, controlled by rosewood and boxwood knobs. For information: 888/674-2626.

J.W. Muller Pipe Organ Company of Croton, Ohio, has completed the construction and installation of a new custom-built console for the West Jefferson United Methodist Church, West Jefferson, Ohio. The movable two-manual roll-top console features tilting tablet stop and coupler controls with multi-level combination action and multiplex switching system, and is MIDI compatible. The cabinet is handcrafted from solid rift-sawn white oak, stained and finished to match the woodwork in the sanctuary, and is accented by walnut cheeks, slips, and nameboard. For information: 800/543-0167.

Albany Records has released the world premiere recording of the late William Ferris's 1998 composition, *Angels—a miracle play for singers, actors, and instruments*. The CD, drawn from an in-concert performance by the William Ferris Chorale, features soloists, organist Thomas Weislog, and a 10-member instrumental ensemble, all under the direction of the composer. The work takes its inspiration from the stained glass windows of the four Archangels in Our Lady of Mt. Carmel Church, the Chorale's performing home in Chicago, creating a portrait of the

Archangels Michael, Uriel, Gabriel, and Raphael. The highlight of the work is the finale, which incorporates the audience in singing an angelic hymn of praise. The recording also includes a performance of Ferris's *Modern Music*, a work for chorus and orchestra on a text of 18th-century American composer William Billings. For information: 773/325-2000.

In April, **Hänssler Classic** released 29 new volumes of the monumental 172-CD *Edition Bachakademie*, making 109 volumes now available. The new releases include 12 volumes of church cantatas, two volumes of secular cantatas, five volumes of organ works, along with various keyboard works and concertos. For information: 800/367-9059.

A new video, *The Rudolf Wurlitzer Manufacturing Company Factory Tour*, is available from the **Organ Literature Foundation**. The documentary dates from the early 1920s and includes a tour of the Tonawanda factory, with musical score by Ray Brubacher on the 2/10 Wurlitzer formerly in Loew's Colonial Theatre in Reading, PA; approx 30 minutes, VHS, \$20 (plus \$3 postage USA); for information: 781/848-1388; <organlitfnd@juno.com>.

The **Allen Organ Company** has completed the installation of the world's largest digital organ. The five-manual, 295-stop instrument was installed in the new 7000-seat sanctuary of the Prestonwood Baptist Church in Plano, Texas. The edifice is located on 100 acres and has a weekly worship attendance of 14,000. The organ, with its 142 speaker cabinets, has six major divisions; three fanfare trumpets placed throughout the nave, including the "Millennial Trumpet"; ten 32' stops (two are manual voices); and a 64' open wood resultant stop in the pedal. There are three individual MIDI audio sections.

William T. Pugh & R. Kent Cormack, of Top Rung Tower Chime & Organ Service, Inc., Lawrence, Kansas, have completed the restoration of the 10 note Deagan Tower Chime System at Lakeside Presbyterian Church, Storm Lake, Iowa. Installed in December, 1922, this is one of the oldest remaining Deagan instruments. A new flexible cable and low voltage ON/OFF controls were provided for the oak keyboard allowing it to be moved to various locations. This is the firm's 22nd Deagan restoration. For information: 785/842-2782.

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Nunc Dimittis



Leslie Spelman

Leslie Spelman, of La Jolla, California, died on May 28 at the age of 97. He taught at the University of Redlands from 1937–1968 and was Director of the Division of Arts and School of Music 1952–68. After retiring from Redlands, he served as Dean of the School of Music at California Institute of the Arts (1967–70), and taught at San Diego State University. Prior to his Redlands career, he taught at William Woods College (1928–30) and Meredith College

(1932–37). From 1930–32 he was organist/choirmaster at the American Church in Paris. Spelman was born on March 7, 1903 in Covert, Michigan, and showed an early interest in music. He earned the BA, BMus, and MA at Oberlin College, did graduate study at the University of Michigan, the University of North Carolina, and Yale University, and received the PhD from Claremont Graduate School. He held the AAGO and FAGO certificates and studied organ and theory with Nadia Boulanger and Joseph Bonnet in Paris 1930–32. He played recitals at five national conventions and led tours in the USA and Europe. He was the author of numerous articles in many journals in America and Europe, and edited two volumes of American organ music. Because of the success of his book, *Organ Plus—a Catalogue of Ensemble Music for Organ and Instruments*, he was in demand for conducting concerts of organ with instruments. He was also a member of the American Society for Aesthetics and lectured for that group and for the Netherlands Association for Aesthetics. In 1957 he spoke on "Organ Teaching—Methods and Materials" at the First International Congress of Organists. The list of his former students includes Max Miller, Gerhardt Krapf, George Ritchie, and the late Larry King.

Harpichord News

by Larry Palmer

Millennial Centennial

On August 15, Santa Fe harpsichordist **Virginia Mackie** joins the very exclusive club of centenarian harpsichordists; indeed, the only other one known to me is retired Paris Conservatoire Professor Marcelle de Lacour, who turned one hundred on November 6, 1996, celebrating the event by playing a recital for the residents of her retirement home!

After earning her BA at Wellesley College (Phi Beta Kappa), Mrs. Mackie did her Master's work at Columbia University, and spent several summers in France studying with Nadia Boulanger. Her teaching career in music theory and performance took her to Kansas City Junior College (as head of the music department), Yale University, and to the University of Missouri at Kansas City (where she served as Haag Distin-



Centenarian harpsichordist Virginia Mackie contemplates another birthday candle. (Photograph by Larry Palmer, 1999.)

guished Professor of Music). When UMKC later conferred on her its first honorary doctorate given to a woman, in lieu of an acceptance speech Mrs. Mackie gave an acceptance harpsichord recital, as well as a series of master classes.

Following a stint at the University of Arizona, Mrs. Mackie moved to Santa Fe, where she has been designated a "Santa Fe Living Treasure." Here she continues to share her keen analytical skills and love of music with a small number of students. She is especially devoted to the music of Haydn, and, of course, to the masterworks of J.S. Bach, who, I am certain, is happy to share the kudos of his own high-profile year with such a distinguished colleague.

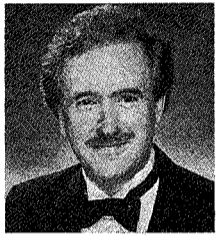
Thanks to Dr. Charles Mize for providing information used in this report.

Women, Men, and Harpsichords in Colorado

More than fifty registrants assembled in Boulder, Colorado, for the Midwestern Historical Keyboard Society's 16th annual meeting, May 18-20. Subtitled "A Conference in Early Music," program chair Theresa Bogard's agenda was much more than that, for it included Elaine Funaro's fascinating program of 20th-century harpsichord music by women (ranging from Wanda Landows-

ka, 1951, through Sondra Clark, 1999), Susanne Skyrn's premiere of composer Sarah Dawson's new work for fortepiano, *Dumuzi's Dream*, and my own illustrated talk on Swiss patroness Antoinette Vischer's many avant garde harpsichord commissions. Denver resident Hal Haney, venerable editor of *The Harpsichord*, spoke about some of his experiences while interviewing major and minor figures of the harpsichord revival during the journal's years of publication, 1968-1976.

The conference theme was well served by two evening recitals: supremely communicative soprano Julianne Baird presented a concert of music from author Jane Austen's music collection, elegantly partnered by fortepianist Theresa Bogard, the program heightened by readings from Austen's novels presented by Baird's husband and the highly expressive Marion Paton. The closing concert, presented by Cecilia's Circle (Janet Youngdahl, soprano; Julie Andrijeski, baroque violin; Vivian Montgomery, harpsichord;



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London, England
Greenville, North Carolina



Nancy Joyce Cooper
Organist/Lecturer
Visiting Assistant Professor of Music
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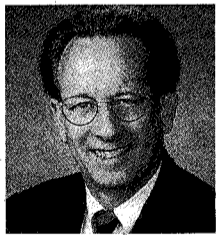


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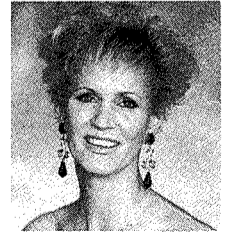
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Milwaukee Symphony Orchestra
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Milwaukee, Wisconsin

and Julie Elhard, viola da gamba), consisted of a series of lovely excerpts from the music of Barbara Strozzi and Elizabeth Jacquet de la Guerre.

The conference opened with Elizabeth Farr playing all six of J.S. Bach's Trio Sonatas on her Keith Hill pedal harpsichord. Fleet fingered and footed, she dealt ably with a sticking pedal note, but as a program, this seemed to me rather like reading an encyclopedia; I lasted only through volumes A-L, the first three.

Novel scholarly presentations were given by Arthur Haas (suggesting that François Couperin's second *Ordre* for harpsichord might be a tribute to Elizabeth Jacquet de la Guerre); Catherine Gordon-Seifert (similarities between some melodic models in Louis Couperin's *allemandes* and those in the mid-17th-century French serious air); and Martha Novak Clinkscales (Women's Role in the Piano Business of the late 18th and early 19th centuries). Edward Kottick paid a sly tribute to John Barnes' tongue-in-cheek take on Italian harpsichords, in his paper "The Specious Uniformity of 18th-Century German Harpsichords."

Instruments by Thomas Bailey, Dana Ciul, Thomas Ciul, Douglas Maple, Peter O'Donnell, and Ted Robertson were demonstrated by Nanette Lunde and Max Yount, former presidents of MHKS. At the group's annual business meeting, Lilian Pruett, retiring editor of *The Early Keyboard Journal* (jointly published by SEHKS and MHKS) was honored for her twenty years of service; Carol Henry Bates was welcomed as the new editor.

Cool, sunny, and springlike, Boulder's weather was ideal, allowing inspiring views of snow-capped mountains. Social events, especially the evening receptions, provided good food and the all-important times to share talk with friends and colleagues.

Features and news items are welcome for these columns. Send them to Dr. Larry Palmer, Division of Music, South-

ern Methodist University, Dallas, TX 75275, or via e-mail: <lpalmer@mail.smu.edu>.

Music for Voices and Organ

by James McCray

Tunes we all love

Familiarity breeds contempt!
Aesop's Fables
The Fox and the Hound

Today's society thrives on change. Technology has spawned the Information Age; everyone seems to be concerned about doing things quickly and having more choices than ever before. So we rush pell mell through our daily lives, rarely pausing for reflection or sustaining traditions. The loss of traditions, particularly in church, may be one of the most significant contributors to its diminishing impact on society.

The older generation, however, has a desire to hang on to the past. They love familiarity in people, places, and things, and are often overwhelmed by too many changes. Hearing music with which they are acquainted is yet one more way that brings comfort to them in this new age.

Consider hymn sings occurring either before or during the service. If congregations, of any age, are asked what they would like to sing, it is never something new. Congregations participate in singing familiar melodies. Even though ministers and music directors attempt to expand their repertoire, there usually is resistance. After repeated uses of a new hymn, it becomes comfortable and then finally becomes familiar.

Review your repertoire for the past three months. How many of your anthems or special music selections employ a familiar melody? If the answer is three or less, that means your congregations heard a familiar tune only about

once a month. Is this enough for most congregations? And, if your choir prepares numerous additional anthem-length music for offertories, communion, etc., the percentage drops even further.

Set a goal which you feel is appropriate to your church, for the number of familiar tunes you will schedule. This does not mean constant repeating of the same repertoire, but rather by seeking out new arrangements and styles of these old melodies, you are challenging your choir and still keeping the congregation happy. The director who never allows choirs or congregations to enjoy familiar music is making a serious mistake.

The music this month features melodies that most people know and love. Old wine in new bottles! Take a drink.

When Morning Gilds the Skies, arr. Dale Wood. SATB, organ, optional handbells (3 octaves), The Sacred Music Press, 10/2044S, \$1.50 (M).

This popular hymn clearly presents the tune for the first stanza, then develops it for succeeding stanzas without straying too far from the basic melody. The handbells have short solo sections throughout and their music is included as a separate part at the end of the choral score. The opening introductory statement returns as the coda builds to a loud, broad conclusion. This setting is certain to please everyone.

It Is Well with My Soul, arr. Mark Hayes. Beckenhorst Press, BP1581, SATB, piano, and optional organ, \$1.75 (M+).

Music using both organ and piano has become more available in recent years. Churches blending old/new find this approach to be helpful. This Hayes arrangement begins with a piano solo, then the women sing the familiar melody, with the men joining on the refrain. The style shifts as the organ enters, and a more rhythmic spirit is created through pulsating piano chords and choral syncopation. The music continues to build into a more dramatic character filled with keyboard glissandi and arpeggios. This will require more effort than usual to develop the feeling of ensemble with the singers and two keyboards, but will be worth the effort.

I Am a Poor Wayfarin' Stranger, arr. Donald Bailey. SATB, T solo, unaccompanied, Alliance Music Publications, AMP 0360, \$1.50 (M).

The tenor solo, which may be sung by soprano, appears over a humming choral background that is built on a low F of the basses. These background chords have tricky dissonances but the solo is easy. A colorful, attractive arrangement for a good choir.

I Sing the Almighty Power of God, arr. Stan Pethel. SATB and keyboard, Theodore Presser Co., 392-42264, \$1.40 (E).

The familiar melody "Brother James's Air" is set to the familiar Isaac Watts text. The keyboard accompaniment is not soloistic. There are three stanzas with only the last one using four-part choral writing; the others are unison and two-part.

The Church's One Foundation, arr. Donald Busarow. SATB, brass quartet, timpani, organ, and congregation, Concordia Publishing House, 98-3577, \$1.00 (M-).

The congregation sings on four of the five stanzas in this arrangement. Two of the stanzas are for mixed choir and the other two for all women, all men. Only the third stanza is for the choir alone. There are some instrumental interludes between stanzas, but generally the music is simple and unadorned—and that makes it very useful.

Gather the Faithful and Lord of All Hopefulness (Concertato on Slane), arr. Jeremy Young. SATB, congregation, keyboard, guitar, with optional violin and small percus-

sion, G.I.A. Publications, G-4435, \$1.30 (E).

Slane, the Celtic hymn tune, is known better as "Be Thou My Vision" and is set here to two different texts with the first one (Gather) having a congregational part on the back cover for duplication and use. Here is a very practical setting since the second text is designed for the choir alone—two anthems for one! The instrumental music is easy and the score includes a separate optional violin part.

Simple Gifts, arr. Amy Dalton. SSAA unaccompanied, Santa Barbara Music Pub., SBMP 302, \$1.25 (E).

Clearly, this Shaker tune is one of the most popular melodies found in American folk hymns. This three-page setting keeps the melody ever present. There are some low alto notes at the end and there is no keyboard reduction of the parts.

Come Thou Fount of Every Blessing, Thomas Durham. SSA and piano, Sonos of Jackman Music Corp., #01133, \$1.15 (M-).

The piano provides a simple harmonic background for the melody in the voices. After the unison first stanza, there is a piano interlude, the harmony of which is more interesting than that for the voices. The third stanza uses choral harmony above the keyboard chords. It ends with a quiet, brief, contrapuntal coda.

Come, Christians, Join to Sing, arr. Robert Hebble. SATB, organ, and 3 optional trumpets, The Sacred Music Press, 10/2033S, \$1.50 (M).

The three B⁷ trumpet parts are included at the end of the choral score; their music alternates with the organ and may be omitted. The instrumental music has solo sections between the stanzas. The second of three stanzas moves away from the familiar melody which then returns in a bold unison that grows to a festive "Alleluia, Amen" closing section.

All Hail the Power of Jesus' Name, arr. Hal Hopson. SATB, organ, and congregation, H.W. Gray of Warner Bros. Publications, GCMR9808, \$1.30 (E).

This concertato involves the congregation on three of the four stanzas; their music is included separately at the end for purposes of duplication. There is a majestic organ introduction before the hymn tune appears. The third stanza is for choir alone and contains some unaccompanied singing. A solid arrangement.

Book Reviews

Hofmann, Renate. ein Hauch - ein Ton. Bilder vom Entstehen der neuen Klais-Organ im Kölner Dom. Regensburg: Schnell & Steiner 1999. 117 pages, 7 unnumbered pages of blue-print drawings. No information about price or availability.

Publication of the book was subsidized by the archdiocese of Cologne; the entire project was possibly instigated, undoubtedly supported, and probably subsidized, by Klais Orgelbau, but this is a trade book. Schnell & Steiner is a major German publisher—incidentally, it has published a number of books for the Gesellschaft der Orgelfreunde—and the book should be available through any good book importer or any of the German online book services.

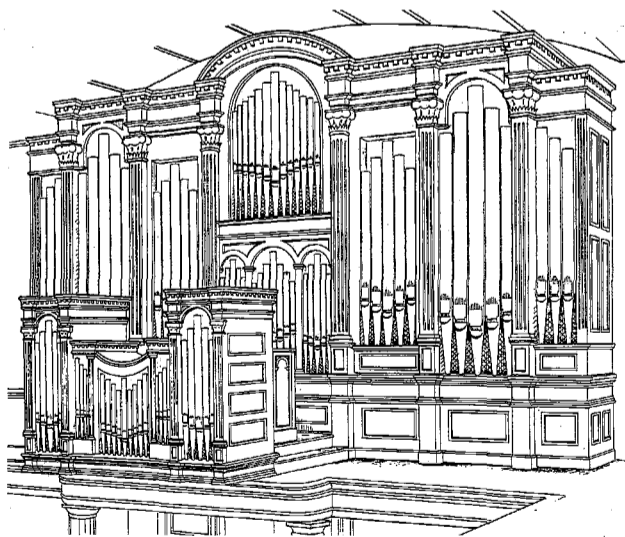
Hofmann, a Bonn photographer, has produced a collection of 122 black and white photographs that document the creation of the nave organ for Cologne Cathedral from the planning stages to completion. Philipp Klais and Hans-Wolfgang Theobald have added an appendix that includes the specification, the composition of the mixtures and the builder's drawings of the organ layout. All the photo captions are given in German, English, and French—the English

► page 10

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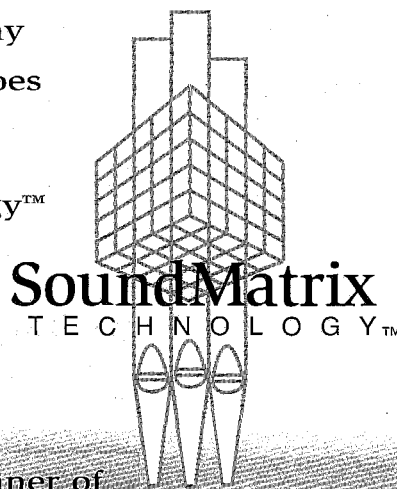
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captions are not always idiomatic, but they are understandable enough. The appendix is in German only, but the only actual text is a brief description of the size and location of the instrument.

The new organ was dedicated June 29, 1998; information about it has appeared in a number of easily accessible publications. It is a three-manual of 53 stops (71 ranks) with mechanical key action and electric combination action. This book does not deal with the sound or even the musical concept of the instrument, but only with its construction and installation. There is, understandably, some emphasis on the unusual, possibly unique features of the installation. The swallows'-nest organ, or to be precise its lowest point, is over 60 feet above the floor; unlike most swallows'-nest instruments, it is not cantilevered from the side wall of the nave; the whole instrument is suspended from the beams above the vaults by four steel rods.

Hofmann organizes her pictures in three sections: workshop, construction *in situ*, final installation of pipework and tonal finishing. The photographs are of uniformly high quality. Hofmann is no organ specialist and her book is clearly aimed at a fairly wide general public. Organ specialists will have three small quibbles: the photographs within the three sections are not always in the most logical order; photographs of pipework do not consistently identify the stops shown, and these are not always easily identifiable; in a few cases Hofmann has sacrificed clarity of technical detail to artistic effect.

Anyone seriously interested in organs or organbuilding will appreciate this attractive and comprehensive documentation of an instrument that will certainly continue to attract considerable attention. The book would be a revelation to students (and others) who have not been fortunate enough to visit a large organbuilder's shop and witness the actual process of creating and installing a major organ.

—W. G. Marigold
Urbana, Illinois

New Recordings

Vierne's *Symphonie II* and *Pièces de Fantaisie, Suite II*. Pierre Pincemaille at the Cavallé-Coll organ at the Cathedral of St. Denis, Paris. Festivo FECD 137 (available from the Organ Historical Society, 804/353-9226).

Young French organist Pierre Pincemaille has produced a stunning account of Vierne's second symphony and the second suite of *Pièces de Fantaisie* on the landmark Cavallé-Coll organ at St. Denis in Paris, where Pincemaille is titular organist. The instrument has recently been wonderfully restored after being dormant for several years, and this recording serves as a splendid aural documentation of the first large instrument of Cavallé-Coll, where

many of his technical innovations are used in their prototypical form (i.e., Barker lever on the Grand Orgue, separate vented chests for foundations and reeds on each division, a swell box, and multiple wind pressures within each division). The instrument serves the Vierne pieces admirably, but because of its position at the beginning of Cavallé-Coll's opuses, there are some registration adaptations that must be made to accommodate the lack of all of the usual unison couplers and the lack of a string register, céleste or hautbois on the Récit. Sharp ears will also note some concessions that are made to accommodate the limited range of the pedal division with only two octaves for each of the independent pedal ranks.

Although the stunning sound of the instrument, which at times seems nearer in sonority to the French Classical style than to the symphonic school, would be ample reason for the purchase of this recording, the interpretations of Pincemaille are quite definitive. His technique is quite impeccable, as evidenced by his thrilling accounts of the *Toccata* and *Feux Follets*, and he brings a vivid sense of improvisation and drama to many of the movements. The first and last movement of the symphony burn with intensity and have a fine sense of spacing and shape that play the live acoustics of a large space to best advantage. The chorale of the symphony has the type of rhythmic freedom and the spirit of passionate improvisation that one expects from a Horowitz or Algerich. Proponents of carefully controlled, literal readings of these Vierne works should look elsewhere, but, if you enjoy compelling, vivid interpretations, these accounts are without peer.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

Town Hall Organ Classics. Simon Lindley at the organ of Leeds Town Hall. OxRecs OXCD-71. Available from OxRecs Digital, Magdalen Farm Cottage, Standlake, Witney, Oxon OX8 7RN, Great Britain. No price given.

The disc (about 71 minutes) contains the following: *War March of the Priests* (arr. B. Hesford), by Felix Mendelssohn; *Grand Choeur Dialogué* by Eugène Gigout; *Postlude in D* by Henry Smart; *La Légère* (arr. S. Lindley) by Gioseffo Fiocco; *Aria* by Noel Rawsthorne; *Bell-Rondo* (arr. W. T. Best) by Giovanni Morandi; *Prelude in Classic Style* by Gordon Young; "Toccata" from *Suite Gothique* by Léon Boëllmann; *Chelsea Fayre* by Reginald Goss Custard; *Tuba Tune* by Norman Cocker; *Elizabethan Serenade* (arr. S. Lindley) by Ronald Binge; *Andantino in D-flat* by Edwin Lemare; *Trumpet Voluntary* by Gordon Young; *Nuptial March* by Alexandre Guilmant; *Fiat Lux* by Théodore Dubois; *The Lost Chord* (arr. N. Rawsthorne) by Arthur Sullivan.

This recording contains pieces popular at the regular weekly organ concerts given in Leeds Town Hall. The result is

a collection of bonbons and warhorses with, in most cases, no great pretensions. A few of the pieces may not be familiar to most American organists, and some of these deserve mention. Smart's *Postlude in D* is in the repertory of most British organists; it is a forthright march well worth hearing and playing. Lindley's transcription of *La Légère* is a pleasant rococo piece that shows off the splendid flutes of the Town Hall organ. The *Bell-Rondo*, by the prolific Italian organist-composer Morandi (not Moriandi as given on the jacket) was much amplified by W. T. Best and became a sparkling showpiece, undoubtedly very difficult to play neatly. Rawsthorne's version of *The Lost Chord* is a British staple; it may remind the listener of the Fox arrangement of *Komm, süsser Tod*.

Simon Lindley has been Leeds City Organist since 1976; he is also organist and master of the choir at the famous Leeds Parish Church. He is well known as a travelling Special Commissioner for the Royal School of Church Music. Although he is regarded in Britain as a brilliant recitalist, he has not, to my knowledge, concertized a great deal abroad. His playing here is unflinchingly clean and crisp, with close attention to phrasing and articulation. He obviously knows this organ well, and extremely varied registrations show off the numerous fine solo voices available. The only performance that is not entirely convincing is that of the Mendelssohn *War March*, which seems a lot less exciting than it should be.

OxRecs packaging varies from one release to the next. They should be ashamed of this one. The jacket notes offer a biographical note about the performer, but there is not a word about the music or about the organ, not even the specification.

The organ of Leeds Town Hall is one of England's great civic instruments. It was built by Gray and Davison of London in the middle of the 19th century (1859) as a five-manual of 91 stops. It was rebuilt by Abbot and Smith of Leeds in 1905. The last major intervention I can find is a rebuild by Wood Wordsworth & Co. of Leeds in 1972. This resulted in a very large three-manual of about 80 stops and 103 ranks, with three Pedal 32's and a battery of heavy reeds on the Positive. It seems certain that some, possibly a great deal, of the older pipework, perhaps reworked, remains. The organ has a full tone, not at all muddy, and a profusion of excellent flutes and soft reeds. The heavy reed used in Cocker's *Tuba Tune* is very smooth and not overbearing; in this particular piece I would have liked a slightly more dominant solo reed! The various reed choruses are very effective in Gigout's *Grand Choeur*.

This recording is fun to listen to. It offers a good collection of appealing audience-pleasing music, beautifully played. Some of us will want to add some of these cheerful morsels to our repertory. A recording to be enjoyed, not analyzed!

—W. G. Marigold
Urbana, Illinois

New Organ Music

Lift High the Cross: Hymn Introductions and Descants for Organ and Trumpet, John Bernthal. Augsburg Fortress 11-10867. No price given.

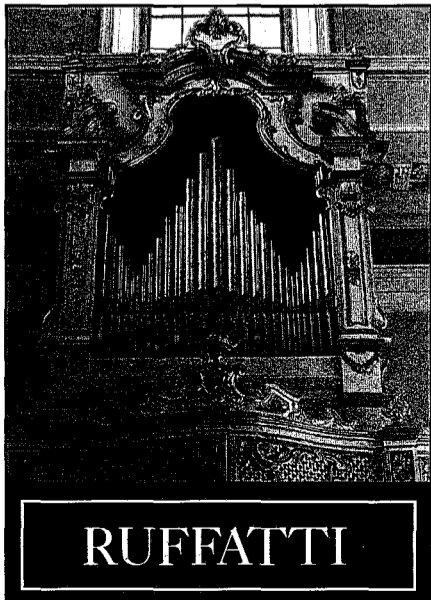
John Bernthal's service on the organ and music theory faculties at Valparaiso University is richly apparent in this new collection. Most of the tunes ("The Ash Grove," "Crucifer," "I Am the Bread," and "Kremser") are commonly found in numerous mainline hymnals, while the rest ("Berglund," "Fredericktown") are best known to Missouri Synod Lutheran parishes. For each tune, Bernthal offers an introduction for organ and trumpet followed by an organ prelude; three of the preludes are also set for trumpet and organ. The trumpet parts, provided in both B-flat and C, are readily accessible to strong high school players. The descants are attractive but not highly embellished, written in manageable ranges and keys especially well-suited to C trumpet. The organ preludes explore a variety of styles and registrations, and are sensitive reflections on their respective texts. Perhaps this delightful collection could be reissued at some point to address some editorial issues that currently compromise its use: the trumpet/organ setting of "Kremser" is missing a note that fortunately is accounted for in the organ solo version; rather than appear in the table of contents, the tune names share the last page with the trumpet part; and the trumpet parts, bound with and even printed on the flip side of the organ parts, must be photocopied—an unnecessary and environmentally questionable choice for the publisher. Aside from those observations, however, the collection is enthusiastically recommended.

Festival Suite for Trumpet and Organ, Gerhard Krapf. The Sacred Music Press 70/1178 S, \$9.00.

Petite Suite for Trumpet and Organ (or Any Keyboard Instrument), Gerhard Krapf. The Sacred Music Press 70/1187 S, \$9.00.

Gerhard Krapf's Neo-Baroque compositional style is well known to the organ world. These suites, each cast in three movements, retain that flavor, with the interplay between parts created by motivically oriented, generally spare counterpoint. The manualiter *Petite Suite* poses few technical demands on either player and might well enjoy use as a contest piece for strong high school trumpeters; both works would be welcome additions to any church service. Written for a daughter and son-in-law trained as professional musicians, the *Festival Suite* presents greater technical challenges for both players and is the more musically stimulating of the two suites. The trumpet parts, provided only in B-flat, are bound with the organ scores and must be photocopied. Suitable for studio use or churches with strong musical participation by young adults.

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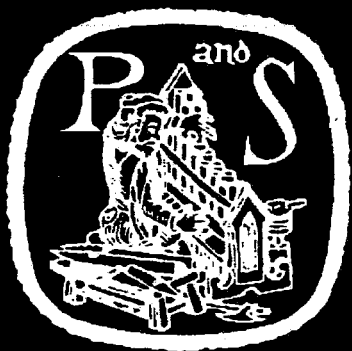
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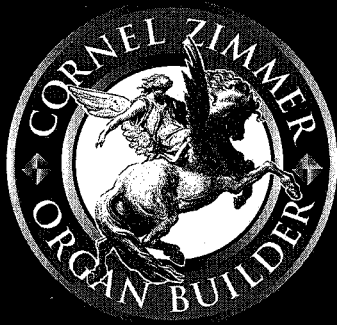


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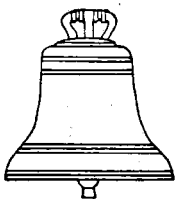
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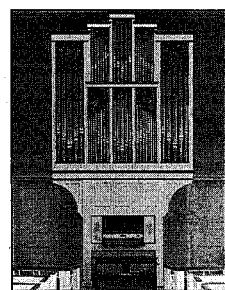
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Voluntary for Trumpet and Organ,
David Maxwell. Warner Brothers/H. W. Gray Publications (Saint
Cecilia Series) GSTC9808, \$3.95.This recent addition to the repertoire
for trumpet and organ is appropriate for
church and academic ceremonies alike.
Undergraduate students, as well as
strong players at the high school level,
will find the trumpet and organ parts
both to be accessible. Double-tonguing
and an optional high C present the only
technical challenges in the B-flat trumpet
part. The organ score features occasional
flourishes in one hand balanced by
sustained chords in the other, set
against a predictable walking bass. The
piece is formulaic and employs limited
thematic development, but it exudes a
certain spunkiness and zest that listeners
will appreciate.**Duo Concerto for Trumpet and
Organ, Op. 152, Tomas Svoboda.**
Thomas C. Stangland Co. Music
Publishers, \$24.00.Published in 1997, this work honors
the memory of the late Richard Thorn-
burg, former member of the Oregon
Symphony Orchestra. *The Duo Concerto*
confronts both players with significant
technical challenges and dares only
the most intrepid performers to attempt
it. The piece requires a large organ with
divisions under expression but calls for
very few solo timbres. Passages of
sparsely accompanied trumpet recita-
tive alternate with other sections featur-
ing imitative counterpoint between
parts and massive chord progressions
for the organ. A fiendish toccata stands
as the concerto's centerpiece, framed by
moments of relative ease for both parts.
Glaring dissonances punctuate the
entire composition. In fact, its character
is defined primarily by its bold harmonic
language rather than by melodic
interest or rhythmic intricacy. Devotees
of this composition will wish to explore
its transcription for orchestra: *Remem-
brance, Chorale for Trumpet and
Orchestra, Op. 152a*.**Paschal Suite for Trumpet and
Organ, Richard Webster. Augsburg
Fortress 11-10831. No price given.**Dedicated to organist Karel Paukert,
this demanding work is well worth the
effort to learn. The suite features three
of the most beloved Easter hymns from
several traditions in settings that are
unusually satisfying, both intellectually
and musically. The first movement is a
passacaglia on "Easter Hymn" against
which the trumpet plays "Victimae
paschali laudes." During the course of
fifteen variations, the trumpet eventual-
ly takes the "Easter Hymn" melody,
then introduces "Gelobet sei Gott" in
counterpoint with the passacaglia
theme. The serene middle movement, a
pastorale on "Victory," provides a calm-
ing technical respite for both parts. The
suite closes with a "Paeon to the Risen
Christ" in French toccata style based,
once again, on "Easter Hymn" and
"Gelobet sei Gott." In the outer move-
ments, augmentation and diminution of
the standard hymn tune rhythms create
the exceptionally clever counterpoint
and motivic interaction between parts
that make this work so engaging. Piccolo
trumpet is recommended for those
movements to accommodate the tessitura
(numerous high Cs) and florid pas-
sagework, to ensure a sufficiently bright
and commanding timbre against theorgan plenum, and to offset endurance
problems. In contrast, the pastorale
needs a larger horn with a darker sound;
both B-flat and C parts are provided.
Despite their technical demands, both
parts are quite idiomatic and appropri-
ate for advanced undergraduate-level
students. Highly recommended.—Ann Marie Rigler & David Bohnert
Wayne State College**Weekend Organist (Service Music
for Manuals), Colin Mawby. Kevin
Mayhew Ltd., 1997, Catalogue No.
1400151 (distributed by Mel Bay
Publications, Inc.), \$15.95.**Along similar lines to Colin Mawby's
Gregorian Calendar and *Gregorian
Communion*, which provide music
based on plainsong melodies for all
parts of the church service, his *The
Weekend Organist* is a resource volume
for church organists. In the score's Pref-
ace, the composer points out that the
pieces are for the "the busy weekend
organist who, while anxious to con-
tribute to a vibrant weekly liturgy, has
little time to undertake systematic and
concentrated organ practice."The forty-four pieces in *The Weekend
Organist* are not based on preexistent
material. In the Preface, Mawby sug-
gests some of the many uses that the
eighteen *Fanfares*, ten *Processionals*,
seven *Meditations*, and nine *Recession-
als* that comprise the collection may be
put to in the church service. For
instance, he opines that the nine longer
Fanfares can be used as an introduction
to the hymns on special occasions, or
may be played as greetings for an
important visitor, or even to mark the
arrival of the ordinary procession. Like-
wise, Mawby says the nine shorter *Fan-
fares* should be sounded to preface the
Gospel reading on feast days; they may
also be used in the same way as the
longer *Fanfares*.*The Weekend Organist* clearly
reflects Mawby's view of himself as a
composer: "My music is approachable. I
make great use of sonority and have
been much influenced by plainsong. I
value the spiritual element in music and
have a healthy contempt for musical
fashion. I 'do my own thing.'"His harmony is tonal and he uses key
signatures, but he frequently progresses
freely to unexpected chords within this
context. In addition, he encrusts his har-
mony with "wrong notes" and tradition-
al nonharmonic embellishing tones that
one may sense he arrives at intuitively at
the instrument. The result is music that
is replete with sonorities that sound well
on the organ. One does not sense that
he has labored long and hard on polish-
ing, with the result that there is a pleas-
ant easy flow about the music. It is also
always fresh and modern sounding, and
can be magnificently thrilling and emo-
tionally stirring.The nine longer *Fanfares* are in the
nine most common major keys for
hymns: the first *Fanfare* is in C major,
and there follows one piece for each of
the major key signatures from one to
four sharps and flats. The composer's
registration markings, inscribed at the
head of some of the pieces, suggest that
a large two-manual organ that includes a
trumpet stop, reed chorus, and enclosed
Swell would be adequate. Mawby has a
fine grasp of the need, when writing
fanfares, for pointed, sometimes repeat-
ed-note rhythms, triadic melodic motifs,
and, perhaps in order to keep the audi-ence alert, brief surprising chordal
digressions here and there. This may
sound formulaic, but the music never
sounds anything but vibrant and dash-
ing.The *Processionals* and *Recessionals*
are divided into three categories: (1)
loud two-page works; (2) quiet two-page
pieces; and (3) short compositions that
are mostly only three systems long.
Mawby envisages them as interchange-
able, and may be shortened if necessary.To some degree in the *Processionals*
and *Recessionals*, but especially in the
quiet, two-page *Meditations*, plainsong's
contours pervade much of the melodic
material. The *Meditations* are also
endowed with what might be described
as the Roman Catholic Church's con-
templative, spiritual mood. One can
almost hear the High Mass altar bells
chiming, smell the incense, and hear the
Gregorian chants. In the *Meditations*,
Mawby has provided optional cuts,
marked by square brackets, to facilitate
the tailoring of the length to suit a par-
ticular occasion. He suggests that they
may also be used as quiet voluntaries.*The Weekend Organist* should be
particularly useful for Roman Catholic,
and "High" Anglican and Episcopalian
church organists.—Peter Hardwick
Brechin, Ontario

New Handbell Music

Tapestry on "Ar hyd y nos,"
arranged by Janet Linker and Jane
McFadden, Concordia Publishing
Company, full score #97-6810,
\$6.00; handbell score #97-6857,
\$3.50, for 3-5 octaves of handbells
(M).The organ and bells are well matched
for this Welsh tune with titles "Go, My
Children, with My Blessing," "God,
Who Made the Earth and Heaven," "All
Through the Night" (Day Is Done).
This particular arrangement makes
good use of the organ without overpow-
ering the bells. When the organ is solo-
ing the melody or when stops are added,
the bells are in a full, high register in
some matching harmonic material.
Throughout the piece the arranger is
careful not to duplicate the hymn tune
melody with the organ and bells until
the end, and that last stanza has added
flair and rhythmic drive that brings it to
a final, rewarding close. The handbell
parts appear to be more difficult than
the organ score, so one isn't putting an
added burden on the organist. This is a
stunning arrangement. Highly recom-
mended!**Zimbelstern, Susan T. Nelson. Con-
cordia Publishing House, #97-6848,
\$3.25, for 2 octaves of handbells,
Level III (M).**This little piece takes on a life of its
own once it begins, as the "perpetual
motion" idea continues to the end.
Written in g-minor in triple meter, the
motif is interrupted by the major key
with a return to the minor and a final
chord in the major. Like the title sug-
gests, a bell-like quality permeates
this special work. A novel idea that
should be fun to play and enjoyed by
any choir.—Leon Nelson
First Presbyterian Church
Arlington Heights, Illinois

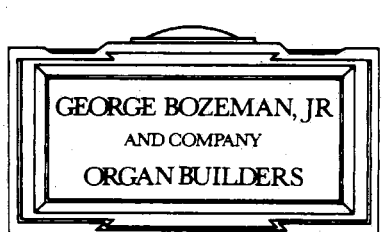
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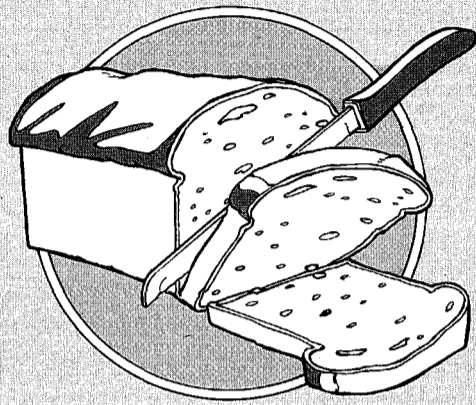
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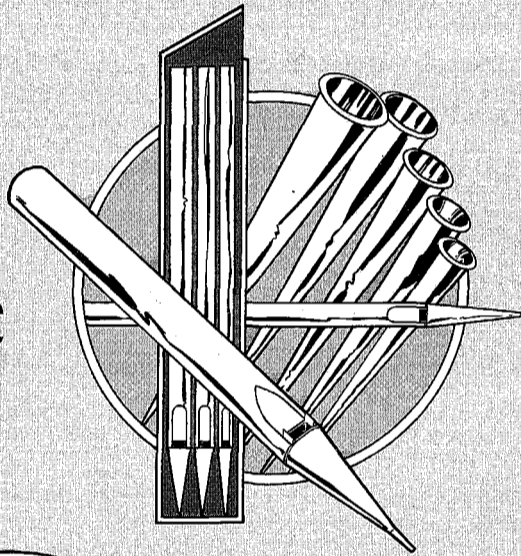
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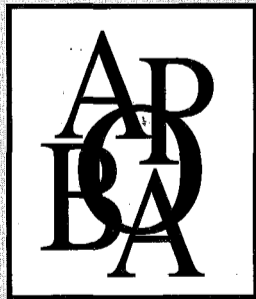
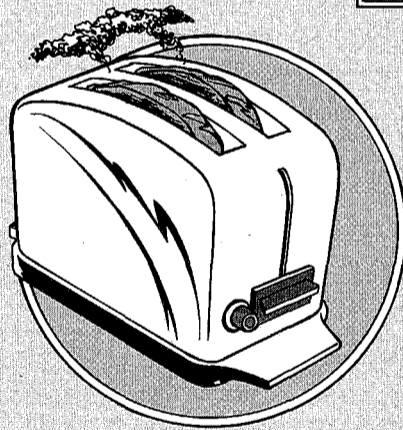


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20th-Century Church Music in Germany: An Overview

Martin West

The following deals with the most important debate in the German Christian churches: the crisis within the church and the consequences of that crisis to church music today. Such a situation may easily create the impression of that whining attitude of which we Germans are usually suspicious. But the subject is very urgent to us, and we church musicians cannot ignore it by any means. Moreover, the fact that in Germany the whole system of professional church music as a unique cultural domain is put on half-pay, seems to justify the following statements of mine. The Protestant Church of Germany will hold the spotlight throughout my lecture because 1) I am a member of this church, and 2) I am able to show you the problems firsthand I mention here.

The following words are from articles in the *Forum Kirchenmusik* magazine, all of them chosen at random within the last year. They capture the essence of the problems I shall discuss.

1. *Tastenhengst* or entertainer—expectations of the parish for the church musician.
2. Stress, conflicts, squabbling—and this in the church?
3. Training in popular church music
4. Professional organization—why?
5. The need to cut costs in the church and the future of the church
6. Declaration about Protestant pedagogical responsibility concerning church music
7. Church music—the professional image in transition
8. Cooperation of church musicians and theologians
9. Declaration concerning the situation of church music positions in the German Protestant Church
10. Declaration of the Central Council of church musicians concerning the evaluation of professional church musicians
11. Changes of the laws for (hiring) and firing
12. Being a church musician in the North German Lutheran Church is

like being caught between preaching and at the same time being fired (a German play on words: "Ein Spagat zwischen Kündigung und Verkündigung")

If you now have the impression that we church musicians no longer find any joy or satisfaction in our positions, I have to admit that it may be like that in some cases. For it is undeniable that in many parts of the church we have a climate of insecurity and fear. This concerns all staff members, including theologians.

Protestant and Catholic Churches in Germany: Basic Structures

Protestant church music in Germany was characterized during the last 50 years by great prosperity and a high degree of commitment. But now it would appear that we have reached a situation of a great crisis similar to that of the *Amtskirche* (official church) itself.

The rich variety in our church music was developed from the new beginning and the efforts to revive it in large Christian churches in Germany after the Second World War. There seems to be no other country with a Christian tradition where church music has such an important place within the church

structure—shown, for example, in the distinction between full-time and part-time positions for which one needs adequate diplomas corresponding to the classification of church musician positions. To understand the problems concerning church music in Germany, it is necessary to understand the structure of the big churches.

At the time of the foundation of the Federal Republic of Germany in 1949, the Protestant Church in Germany, with its respective *Landeskirchen* (regional state churches), and the Catholic Church signed a contract with the state, following the end of the Nazi dictatorship and the end of the "official state-approved churches" dominated by the regime. This contract regulates and establishes the system of coordination between the state and churches. Both Protestant and Catholic churches demand their independence given to them by national law and guaranteed by the federal constitution.

Within the last fifty years we in Germany have developed a system of so-called *Amtskirche*, whose presence is demonstrated in many spheres of society. This happens by common consent and is often supported by the state in a kind of symbiosis. The institutionalization of the churches in state and society led to an enormous increase of influence of the *Amtskirchen*, as in the question of religion as a subject in schools, or in being granted the right of running social services like kindergartens or hospitals under church auspices, often in fact with the churches functioning as the sole bearer of financial responsibility. In that sense the expression *Volkskirche* (people's church) was developed. It both refers to the fact that in Germany most people belong to one of the two large churches and also to the responsibility these churches have for the people. As for the first point, the present decline of membership percentages appears to imply that the *Volkskirche* is approaching the end of its existence or, at least, that it needs a radically renewed orientation. The state collects a tax from individuals for support of the church—but one may opt out of paying this tax.

The individual *Landeskirchen*, whose borders usually correspond to those of the German states (*Bundesländer*), all have their own church constitutions. (The borders of the Catholic dioceses are often different, due to historical tradition.) The *Landeskirchen* developed into Lutheran, Reformed, or United traditions. Their central organization is the EKD (Evangelische Kirche Deutschlands) with its General Synod. The Catholics have a similar organization in their Conference of German Bishops. Although the constitutions of the individual *Landeskirchen* may be different, they have the same organization, a parish with its council, the synod (deanery), and central synod (*Landeskirche*). This closely corresponds with the political structure of community (town, city), county, and state. A major difference between the Protestant and Catholic churches is the different emphasis of the role played by lay people.

In the Protestant Church, apart from their functions in services, theologians and laymen are considered equal. This may consequently lead to regional differences in parish life. On the synod level, for example in the Nordelbische Kirche (church in the north Elbe River area), there is financial independence. Other examples are the supervision of the theologians and church workers, or the extensive autocracy of the local parish in my own Nordelbische Kirche. In contrast to that, the hierarchical structure of the Catholic Church of Germany is similar to those in many other countries.

But the Catholic Church has nearly the same basic structure in church music organization as the Protestant churches.

The Crisis of the Amtskirchen

Secularization, individualism, the loss of values, moral and spiritual disorientation, self-complacency and sluggishness of the *Amtskirchen* are the keywords in the crisis of the church. Without any doubt, the system of the *Amtskirche* finds itself in a major crisis. The number of people who have left the church in the large cities is a simple demonstration of this fact. Hamburg is an extreme example of that, as only about 34% of the population are still members of the church and pay church taxes. An apparent contradiction to this, though, is the rich and blooming church music offered in the *Hauptkirchen*, the main churches such as St. Michaelis, St. Jacobi, St. Petri, or St. Katharinen.

The subject of highest priority in all areas of community life has been, for a number of years, the so-called *Strukturdebatten* (debate on administrative structures within the church), or "How can a church still fulfill its varied tasks with less and less money," or if I may put it more bluntly, "Where shall the church start saving money?" What makes things even more difficult is my observation that there is a lack of self-critique and innovative thinking on the side of those who are responsible—namely the church's governing body.

The Special Situation of the Churches of East Germany

Since the reunification of Germany in 1989, the churches of East Germany have undergone a great change in many ways. Fewer and fewer people find their way to the church, since the church is no longer a center of resistance against the communist regime, a regime that had restricted all spiritual life over a long period of time. The number of people belonging to the church has dramatically diminished, even more than in the west of Germany. For that reason the financial problems are even greater than in the west. One example may suffice: despite its rich cultural and musical tradition, the city of Dresden offers only one Protestant A position, in the famous Kreuzkirche. And the choir of that church, the well-known Kreuzchor, is partly financed by the city of Dresden.

Church music training in the (formerly East) German Democratic Republic, by the way, had been different. A B musician got his training not only in church music but also as a deacon; s/he did not have the same qualifications as his/her counterpart in West Germany. This has now been assimilated to what we have in West Germany. In times of less money, one talks again about the match of training and positions. There are even sometimes advertisements showing that for a church musician they expect not only musical qualifications but also the background to do the work of a deacon or sexton.

Protestant and Catholic Church Music

Church music has its firm place in the Protestant Church, as even the church constitution gives it the official role co-equal to that of preaching the word. There are great differences between the individual *Landeskirchen* concerning the institutional endorsement of church music. Especially the Lutheran Nordelbische Kirche, with its rich tradition of highly-esteemed church music, remains passive in the face of new negative developments in this area. I shall later refer to the current problems in this particular *Landeskirche*.

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About Training and Positions

One can earn a German church music degree (A or B) at any *Staatliche Musikhochschule* or at one of the *Kirchenmusikschulen*, which are either Protestant or Catholic. Other possibilities include studying church music at private conservatories, which offer only the B program.

Kirchenmusikschulen, as well as other organizations of the Landeskirchen, offer courses of two semesters for a non-professional degree; we call it C. Basically it is the same program, but on a lower level. Holding this C degree gives less-trained musicians a simple practical advantage: their income is slightly improved over unschooled musicians, and they are not depending so much on arbitrary payments.

Both programs—Catholic and Protestant—are nearly identical; however, all staff members are obliged to belong to their respective denomination. Even at the Staatliche Musikhochschulen there are always two

departments of church music. And at every test, whether organ playing or hymnology, there will be a representative present of the respective church; otherwise the test is not regarded as legal.

The basis of training and positions is the B degree, which one usually earns after 6 to 8 semesters. It includes a complete variety of church music, in theory and in practice. In recent years attempts to improve the musician's knowledge in the field of popular music and children's choirs has occurred, although these attempts do not find common approval. At least the level of the B degree has gained a higher reputation within the last twenty years.

A student with an above-average diploma usually gains admittance to further studies of four semesters, ending with the A degree. At this level of studies, the focus is placed on artistic abilities, especially organ playing and choral and orchestral conducting. More and more A program students volunteer to do special studies. These students work

primarily on the topics of organ playing or conducting, namely during studies abroad that often include practical experience in establishing performances of historical performance practice.

We already face budgetary deficits because of the financial problems of the Landeskirchen running the Kirchenmusikschulen. The well-known Johannisstift in Berlin was closed recently. Other Kirchenmusikschulen try to survive by cooperating with other schools. Even the Staatliche Musikhochschulen, though disposing of contracts with the churches, think about cooperation or cutting down their educational programs.

In Germany we have eighteen Staatliche Musikhochschulen and more than twenty Kirchenmusikschulen, or conservatories. It must be said quite clearly that there are too many of them, if you look at the opportunity of positions for graduates. For there is one perceptible tendency: not enough positions for all students. Often A musicians apply for B positions, and many of those

are part-time positions!

It is not hard to explain the typical profile of a B position. It contains everything that can be done by a church musician—playing the organ, making music with vocal and instrumental groups and the community, and performing concerts, as the case may be. This may even include the performance of oratorios, depending on the local situation. I know of a B church where they perform Verdi's *Requiem* or similar repertory, on a remarkably high level. But this is not very common.

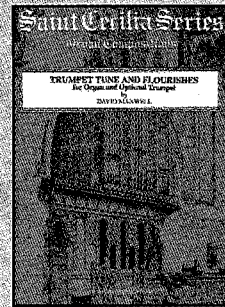
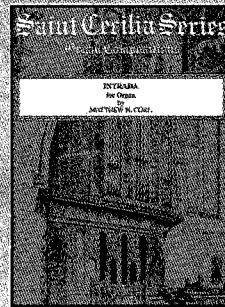
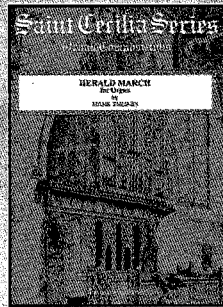
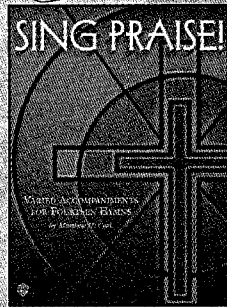
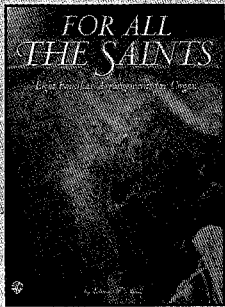
B positions are usually found in places with some favorable conditions allowing professional work. Here are the principles of our Central Council, as they are instrumental for having a B position in a parish:

- First, the local conditions: a church with enough space for making music and an audience, appropriate rehearsal rooms and music scores for professional work
- Second, the organ: it should have at least two manuals and pedal

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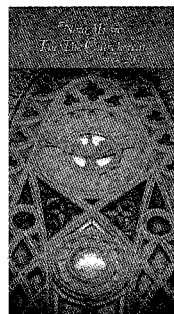
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Third, the choir: it must be possible to do qualified singing (which is not clearly defined)

Fourth, financial resources: there must be money enough for the various tasks of professional church music including performances with orchestra and soloists (in many places this is no longer possible!)

The A position does not fundamentally differ from a B position. Typical A churches are the larger churches, situated in the center of big cities, but may also be found in important towns in rural surroundings with sufficient resources. There have to be specific artistic achievements in organ playing and/or choral performance. The size of the church should be suitable for big events. The organ should have three manuals and allow the playing of pretentious organ literature. An accomplished choir (especially for a *cappella* repertory) is a decisive condition; the same is true as for regular performances of oratorios.

Many A positions, and some B too, have to take care of overseeing regional tasks: helping other colleagues in the district, teaching, shaping expert opinions, activities in the field of professional organizations, and so on. In most Landeskirchen these colleagues do this position in a combination of 75% parish and 25% district work; for example, the work being paid for by both parish and the synod. In the synods of my own Nordelbian Landeskirche, however, we have a different system: the respective colleagues do all the parish work and the deanery (synod) position for free, receiving money only for related expenses.

Within the last years the difference between A and B has become smaller—last, but not least, because the standards of the B degree have risen. Therefore, we are now in dialogue to determine whether we should have only one professional church music degree.

All other parishes, in small villages or suburbs, have non-professional church musicians or none at all. The tendency is that it is more and more difficult to get people to do these tasks. The reasons for that may be different: there is certainly a connection to the changing situation of the professional church musician; additionally, many potential volunteer musicians have changed how they spend their leisure time, especially on weekends.

Popular Church Music

For several years, it has become possible at some schools to study "popular church music." For example, at the Fachakademie für evangelische Kirchenmusik at Bayreuth you can take popular church music courses for one year in an A or B program. The reason for this is "that there is, established in the church for many years now, a popular church music scene with bands, youth choirs, concerts and festivals, and publishers and editors' labels. In view of these numerous activities, church musicians should have appropriate competence to justify the importance of popular church music in spiritual context" (quoting from the Fachakademie's literature). In a weekly two-hour program the contents of theory, hands-on practical knowledge (performance in a band, or bandleader), and computer/music electronics (arranging, composition, printing with computer software) are taught in close connection with each other. The subject of harmony includes analysis of the standards of jazz, pop, and rock, chord symbols, reharmonization, and scales. While listening to sound tracks of different music styles one tries to connect practical music making with typical patterns of the band. The students gain basic knowl-

edge of playing band instruments as the basis for creating their own arrangements. Of what use is the best arrangement if it can only be played by a professional musician? Most students develop the right feeling that a funk can really "groove!"

The students are taught one hour a week in groups. They learn harmonization of tunes, voicings, accompaniment patterns in various styles, solo improvisation (for example, blues), and so on. The intention to train professional pop musicians in one year would be wrong. The real aim is to sensitize and interest the students in order to channel enthusiasm for this music with which many people identify nowadays.

The echo to this development has been—as could not be expected differently—by no means unanimous. Most Musikhochschulen and most Kirchenmusikschulen look at these new tendencies with great skepticism, but also with some sense of powerlessness.

About Training of Ministers

A few remarks on the situation of theological training are necessary only because we are concerned with it. Classes offered during one's theological training on hymnology and liturgy have decayed; therefore, we often needlessly face problems concerning the competence of both church musicians and ministers. On one hand, the minister may decide freely, according to his conscience and taste, how the service shall unfold. On the other hand, the church musician is just as responsible for shaping the service. As expressed in the *Nordelbisches Kirchenmusikergesetz* (Church Musician's Handbook), one can read that in case of doubt, solve the problem on your own!

This is a dilemma because the qualifications of the two sides are very often different. Sometimes there are complaints about non-professional handling of the sermon and the proper use of language. Rhetoric knowledge and simple rules of technically good speaking are rare. In seminary training, there was no opportunity afforded the seminarians to experience the liturgy and hymns as they are to be sung. Perhaps a knowledge of appropriate liturgical music would have kept theology students from being reported to the police for disturbing the peace (as once did the young Martin Luther) by singing in quiet streets at night. Nonetheless, most young theologians are very interested in teamwork with church musicians.

Almost everything I have said about Protestant church music is transferable to the Catholic church. Small differences may be found in the hierarchical system. A difference may be the interpretation of everyone's role: the Catholic church musician usually works independently, while Protestant colleagues are more or less obliged to partnership or teamwork.

The Situation in the Nordelbische lutherische Kirche

I love music, and I do not like the "enthusiasts" who condemn it. I love music, firstly, because it is a gift of God and not of men; secondly, it makes peoples' souls happy; thirdly, it drives off the devil; fourthly, it creates innocent joy, thereby outbreaks of anger, desires, and pride disappear. I say that music is in the first rank after theology . . . ; fifthly, because it reigns at times of peace. So, bear it, but this art will be better off with those who live after us, because they will live in peace. . . .

To some of my musical colleagues within the Nordelbische Kirche this famous quote from Martin Luther, dated 1530, may sound like a scornful description of the present day situation of our church music.

In this context I would like to call your attention to the Nordelbische Kirche again. It is the area of Schleswig-Holstein, including Hamburg and Lübeck, and is the newest of all German Protestant Landeskirchen. Although it did not exist before 1978, it has attracted the attention of the public much more than any other church. There may

Die Gliedkirchen der Evangelischen Kirche in Deutschland nach ihrem Bekenntnisstand



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be several reasons for this; perhaps no other German church follows such varied theological and political tendencies, which constantly fight violently against each other. Or think of the fact that only recently the first German female bishop's seat was established in Hamburg. Or think of the dissents and intrigues about the successor of the Hamburg St. Michaeliskantor, of which you could read in all important German newspapers, and even in the magazine *Der Spiegel*. In many ways the Nordelbische Kirche reflects the essential aspects of clerical reality.

The Lutheran tradition of a singing and music-making church has always been extremely rich in this area. Since their foundation, Hanseatic cities such as Hamburg, Lübeck, or Lüneburg were able to afford outstanding church music. The heritage of that time can still be noticed, for example, in the wonderful historic organs, most of them beautifully restored. Names like Scheidemann, Weckmann, Tunder, Lübeck, or Buxtehude are widely known. Beginning in this century, in the 1950s, a dense network of professional church music centers has been woven, especially in the Hamburg and Lübeck areas—more than in any other part of Germany.

Against the background of this musical tradition it is even more unpleasant than anywhere else to see our whole profession disintegrate or disappear. There are no concepts up to this moment to prevent this tendency. The *Landeskirchenmusikdirektor*, the head of church music in the Nordelbische Kirche, sometimes sarcastically refers to himself as the "grave-digger of Nordelbische church music."

This drastic definition is certainly not always helpful, because the representative of church music should not speak like this in public, but there is an essential point in it, which you can verify easily by statistics. For that purpose I want to give you some actual figures, which you can find in two texts edited in two memoirs (*Denkschriften*) by Landeskirchenmusikdirektor Dieter Frahm in 1995 and 1998. Behind the crude numbers lie explosives for many church

musicians. Around 1980 we in the Nordelbische Kirche had almost no professional part-time positions. By 1995 there were 55 A positions and 254 B positions, 90 of which were already part-time positions. Only three years later, in 1998, this changed to 51 A and 213 B positions, 81 of which are now part-time positions. In the large city of Hamburg, in a period of 8 to 9 years, more than 30% of church musicians lost their full-time B positions; in Lübeck more than 20%. It is not an exaggeration to speak about a dramatic development. Frahm wrote "If the basis of having professional positions shakes and crumbles—and this is the case now—the whole tradition of church music and culture will die."

The shining medal granted by the privilege of extensive authority within the local parishes now shows its darker side: every parish can practically do what it wants. And unfortunately it is true that any church council, when it feels the necessity of saving money, first of all kills the music. And no piece of advice from higher clerical authorities has to be feared because the ways of decision in financial and other matters are usually organized on the lower level of the parishes, which forms a remarkable difference to other Landeskirchen in Germany. There is no strict supervision; there are spongy laws that may be interpreted in different ways, and therefore often produce arbitrariness of church councils.

The problem of part-time positions is serious also in another respect: the contracts are often obscure or problematic. A person is offered a half-time position, which also means half the wage, but it is expected that the work exceeds fifty percent by far. And if some critic, not long ago, could rightly have teased us church musicians with the malicious remark that the abundance of "nordelbian" church music is now shrinking down to a normal standard, we could respond with the same tone that there are now some areas where you do not find any professional church musicians at all. Certainly the large Hamburg *Hauptkirchen* like St. Michaelis or St. Petri or St. Jakobi will always want and

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will have outstanding church music. But in middle-sized and smaller cities the shortages have already caused painful gaps.

In this context, we are aware of increasing demands from the side of our theologians that we should increase our commitment of personal time as an addition to our "contract" time, an attempt that ignores the already high level of that private commitment most of us currently exert. It is indeed a subtle pressure that is often exerted on the staff. Even "squabbling" is no longer a foreign word in parish life.

There are not many places in the Nordelbian area anymore where you can observe the will and the readiness to look for solutions on the basis of real solidarity—a term which is still an essential principle that should not be dispensed with. And the people in charge sometimes disregard the fact that church music often is an important activity in a parish and sometimes it is the sole activity that remains, as it continues to be attractive to people of all age groups.

There are some hopeful attempts to solve these problems, which in part have already been put into reality, and they are usually summed up under the term of "cooperation." This works pretty well in big cities, especially when the parishes are within neighboring districts. And, in addition, single synods try to develop regional employment schemes and to put the burden on positions of church musicians under their influence, which is to say that the synods, quoting the idea of solidarity, ask certain favors from the single parishes that they, for moral—not legal—reasons cannot possibly deny. The goal is to guarantee a kind of minimum employment within the area, as we have had for a long time in south German churches. The motto is: Better one full-time position than two part-time positions!

I myself work in a group of theologians and church musicians who all try to develop a system of safe positions in our area. Ten years ago in my deanery (synod) with its 22 parishes, we had one A position, 8 full-time B positions, one part-time position, and the rest were non-professional ones. Now we still have the A position, three full-time B positions, and six part-time positions.

Current Tendencies

Here are some recent advertisements from magazines concerning church music positions. These advertisements cast a spotlight on the actual situation and emotional sensitivity on the side of both employers and employees:

Landshut (100% A). This represents in a good sense the typical A position, an offer which is now becoming something like a fossil: favorable opportunities, rich endowment, support by a fundraising organization, real commitment to high level church music, well-organized choir groups.

Düsseldorf (80% A). This advertisement refers to the position of Oskar Gottlieb Blarr, a widely-known colleague, who had exerted his position with unique profile and style. Now the same standard is requested, but at only 80% of his former salary.

Göttingen (90% A). Once more, a well-known A position in Germany, and again the same amount and quality of work is expected from the side of the future position holder, this time at 90% salary.

Eppendorf (formerly an A position). This time, the A position is in one of the well-known and wealthy neighborhoods of Hamburg, yet it is only a small church. It is the parish in which the Nordelbische Landeskirchenmusikdirektor formerly worked, and payments are now reduced to the ones of a B position. Of course, the traditional standard of work has to be preserved.

Quickborn (temporary). It is really unnerving to read this ad because it symptomatically reveals the present-day problems: the offer is for a three-year time period at 100% payments of a B position, then going down to 75%, and then, who knows?

Bielefeld (B 60%). This time the offer is just 60% of a full-time position.

Herchen (B 50%). Another variation of the same melody: a 50% position, an ad that one will find very often. An interesting item is the note that the parish could also do with a non-professional church musician. It is interesting, because the parish officials are bold enough to trespass the borders of legal rights in mixing up two levels of professional qualifications.

Ottensen (B 50–100%). This last example demonstrates something like autocratic behavior of certain parishes. Here, the important message is that they can put a person on the position at payments varying from 50 to 100%, as the case may be. At any rate, the parish, as usual, wants the complete spectrum of church music. Note the sarcasm at the end of the advertisement, where it says:

We do not consider a church musician
-who regards the parish as his monopoly
-who believes that he can do best if he is left alone high up on the organ
-who would be unwilling to play on the organ the famous tune of Pippi Longstocking [a character in Astrid Lindgren's children's movies].

Conclusion

Every profession undergoes certain changes over time, and, of course, church music is not an exception. Nev-

ertheless, it is surprising how often and how easily valuable traditions and successful work in a famous field of German culture are regarded as questionable and dispensable. Many people say that within the next generation the position of the church musician in its traditional form and structure that has grown for decades will cease to exist. This will not surprise those who anyway speculate that the Amtskirche with its obsolete peculiarities will not be able to survive. Some prophets predict that churches in Germany will move in a direction like the ones in North America and, as a matter of fact, there are certain symptoms of such a development. At any rate, quite a number of my colleagues are convinced that, within a few years, our profession of church music will not exist anymore.

I myself do not feel as our "grave-digger," since work, itself, with people, still offers great joy. There are not many professions in which the meaning of "profession" and "vocation" are so close together—in my language we have the play of words *Beruf* and *Berufung*. In this sense I am sure to speak for most of my colleagues who really love their profession. Often it is solely church music that opens the church door for many people who otherwise are very critical of the Amtskirche as an institution. Herein lies a great opportunity for the church of securing itself, an opportunity that

should be appreciated more and squandered less. ■

After this admonition, conference members joined in lifting their voices together, singing "Gloria sei dir gesungen."

Martin West is cantor and organist at the historic Michaeliskirche in Eutin, located between Lübeck and Kiel in northern Germany. He is also director of the Eutiner Kantorei, and part-time Kirchenmusikdirektor of the Musikhochschule in Lübeck. His education includes study at the Staatlich Hochschule für Musik and the Albert-Ludwigs-Universität in Freiburg, with emphasis in church music, conducting, and musicology, and on a scholarship at Southern Methodist University, Dallas, in 1978–79, where he studied organ with Robert Anderson and harpsichord with Larry Palmer. This article, edited for publication by Lyle and Sharon L. Hettinger, with Bunker and Marilyn Clark, was given at the conference Organ and Church Music: International Perspectives, at Bales Organ Recital Hall, University of Kansas, on 14 April 1999. The following day he played a recital of works of Bach, Birger Petersen's Orgelbuch 95: Liverpool lost, and Reger's Introduction, Passacaglia and Fugue in E minor, op. 127. His recent CDs (on the Ambiente label) were made on the 1862 Johann Friedrich Schulze organ (in a case by Schmitzger) at the Eutin castle church (Schloßkirche), and the recently-restored 1727 Wiese organ (the only one in northern Germany with original meantone tuning) at the Johanniskirche in nearby Neukirchen.

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Monumental Organs in Monumental Churches:

The Brick Gothic Phenomenon in Northern Germany

Aldo J. Baggia

What strikes one immediately in the north of Germany is the uniformity of the style of architecture of the major churches. Throughout Schleswig-Holstein and Mecklenburg-Vorpommern the cathedral-size edifices have certain things in common. They are all massively-built gothic churches with high arching naves, some of which are well over a hundred feet in height, and they are made of brick. This last element creates a significant difference in feeling from the churches of the south of Germany or from the great French cathedrals whose soaring features have a more delicate nature about them. The use of brick makes for a monumental effect that is striking from within and without. The Nikolaikirche in Wismar has a vaulting of 37 meters, which is the second highest in Germany after that of the Marienkirche in Lübeck, which rises to 40 meters. The steeples of the Marienkirche in Lübeck reach the height of 125 meters and are the center-pieces of the Lübeck skyline which emphasizes a row of seven church towers in the island core that is the city center. The Marienkirche of Stralsund in Ostvorpommern is 96 meters long with a vaulting of 32 meters, and the Baroque organ of 1659 is the last work of one of Lübeck's most famous organ builders, Friedrich Stellwagen. Not only is it his last work, but it is one of his largest organs (III/51) in a case that is absolutely spectacular, which rivals that of St. Bavo's in Haarlem, Holland. One cannot help but be inspired without even having heard a note from the instrument. This feeling is reproduced in the other brick gothic churches, where the combination of a formidable organ case blends so well with the aesthetic value of the architecture.

A common quote from a variety of sources is: "A Lutheran church must have a Bach organ." The implication would be that it must be a Baroque instrument with certain specifications and yet when one listens to Bach on a variety of organs, it would be difficult to make a definitive case for specifications, given the organs that are found in the typical North German Lutheran church, most of which are a far cry from what is labeled as a typical Baroque organ. I recall a recording by Nicholas Danby doing favorite works by Bach on the 1970 Marcussen organ (III/47) in the Cathedral of Lübeck. In the liner notes he wrote that he considered that particular instrument to be ideal for Bach's music because "of all the organs of our time, I find no other that matches its majesty and subtlety."¹

One could add that the Cathedral's interior itself is quite majestic and subtle. I heard Peter Stenglein from Coburg play Bach's *Toccata, Adagio and Fugue in C*, BWV 564, on that organ and was impressed with the colors produced, but the instrument was just as scintillating in the final movement of Vierne's First Symphony, a piece which requires brilliance and power. Conversely a small instrument can produce marvelous effects in Bach, depending on the virtuosity and articulation of the organist. I think of Simon Preston's recording on DGG of some of Bach's major works, including the *Toccata and Fugue in D minor*, BWV 565, on the Kreuzbergkirche organ (II/24) in Bonn. There is a strength that easily matches the sound produced by much larger organs, but the style is a winning one.

It is clear that Bach appreciated larger instruments, including those that had features not normally associated with a Baroque organ. In the *Oxford Composer Companions* book on Bach (edited by Malcolm Boyd), it is stated that "The 18th century Thuringian organ is characterized by an increasingly generous number of 8' flue stops, including string stops of delicate but incisive fimbre, with a slight purr or sizzle, and with a characteristic initial speech suggesting the bowstroke of a string instrument. The 8' flue stops, together with an ample number of 16' and 32' stops, provide gravity of tone."² There tended to be relatively few reeds, but Silbermann was known for having powerful reeds, which he adopted after having studied with his brother, Andreas, in Strasbourg. His implementation of reed stops of power and brilliance had a considerable influence on organ building throughout Germany for generations.

Two instruments directly provide significant information on the question of a Bach organ because of the fact that Bach played and appreciated both of them. In the Schlosskirche in Altenburg, Thuringia, the Tobias Heinrich Gottfried Trost organ (II/36) was

praised by Bach for its workmanship and the character of its individual stops. One can play his most ambitious works on it. Zacharias Hildebrandt built the organ of the Wenzelskirche (III/53) in Naumburg between 1743 and 1746. Both Bach and Silbermann examined the instrument and found it successful. This organ has many 8' stops, but also has a full array of 16' stops and mixtures. There is a full complement of high-pitch stops and even by today's standards would be considered a relatively large organ. The case is elaborately decorated and quite spectacular. The Totentanz organ (IV/56) in the Marienkirche in Lübeck is noted as a Bach organ and Ernst-Erich Stender, the church organist since 1972, has played the entire gamut of Bach's works on this organ with great success. If one examines this instrument, which was built by the Führer Orgelbau of Wilhelmshaven in 1985, one finds a broad base whose divisions have a diversity of stops, including a total of 13 reed stops which give the organ a shine and power that one usually associates with very large instruments. It does not have any 32' stops, but is abundant in 8' and 16' stops. This organ is capable of playing romantic and modern compositions with success, but is usually limited to Bach, Buxtehude and their contemporaries in concerts.

Romantic and modern compositions are usually played on the V/101 Kemper & Sohn organ that was installed in 1968. Interestingly enough, Ernst-Erich Stender played major pieces of practically all of the well-known composers for the organ in the summer of 1999 and this represented a considerable feat of virtuosity. Featured at different times were the works of Liszt, including *Weinen, Klagen, Sorgen, Zagen*, the *Prelude and Fugue on BACH, Ad nos, ad salutarem undam*, Reubke's *94th Psalm*, Franck's *Pièce héroïque*, and *Choral No. 3 in A minor*, plus works by Vierne, Widor, Langlais, Alain, Reger, Jongen and Messiaen. This is a daunting show of virtuosity on the part of the organist, and the instrument produces a sound that is significant in size, color and brilliance. The organ sits so high in the West Tower that one can barely make out the organist when he takes a bow after a concert. This has to be the highest loft in the world and just thinking of the 40 meter vaulting in the nave puts one in awe.

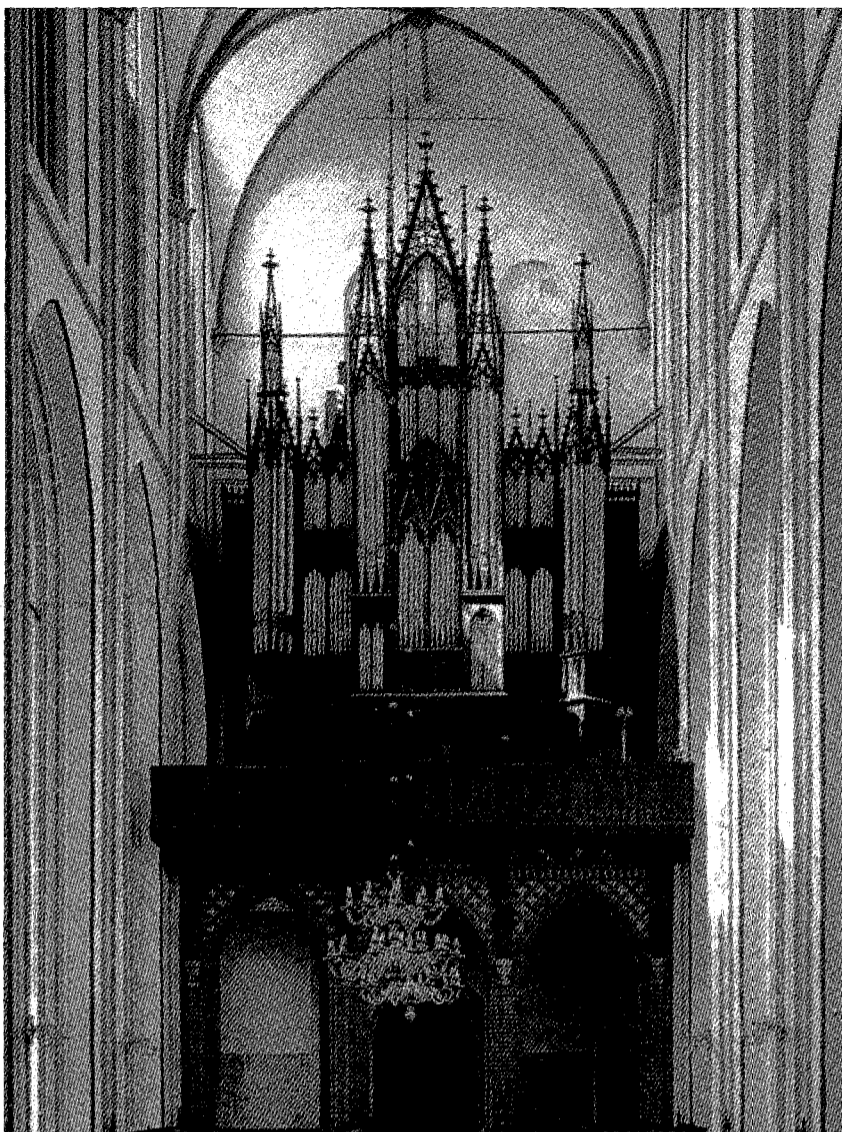
In pursuing the work of the three Friedrichs—Ladegast, Friese and Stellwagen—it is noteworthy to see how their organs dove-tail with the style and architecture of the churches for which they were built. The Ladegast organ in the Schweriner Dom was basically untouched by the Second World War and was restored in the late 80s by Schuke VEB of Potsdam. This organ, IV/84, has essentially the same specifications as the organs in the Cathedral of



St. Marien, Lübeck (courtesy Dr. Steve Ludwig, Verlag Ludwig, Kiel)



Dom, Merseburg (courtesy Evangelischer Presserverband für Mecklenburg, e.V., Schwerin)



Ladegast organ, Dom, Schwerin (courtesy Evangelischer Presserverband für Mecklenburg, e.V., Schwerin)

Merseburg and the Nikolaikirche in Leipzig and represents Ladegast at the height of his powers. We know that Franz Liszt's major pieces and Reubke's 94th Psalm were first performed on the Ladegast organ in Merseburg Cathedral, and this is interesting because the installation was early in his career. There is a similarity with Silbermann's experience in Saxony in that he was given the contract for the large organ of the Freiburger Dom after having had very little experience. A recent recording by Christoph Schoener on the Mitra label of Liszt's *Ad nos, ad salutarem undam* and Reubke's 94th Psalm on the organ in Schwerin gives ample testimony to the fact that it matches or surpasses the Merseburg organ in color, brilliance and power. And in comparing these performances with all the other recordings that I know of the pieces, I would say that they hold their own comfortably with the competition. In a concert in July 1999, Andreas Liebig, an organist from Oslo, played Liszt's *Prelude and Fugue on BACH*, and the organ responded brilliantly. The acoustics of the cathedral are very good, and one senses a warmth as well as a monumental quality to the sound. The organ was dedicated in 1871, some sixteen years after the dedication of the Merseburg instrument, which brought Ladegast instant fame.

That organ was built with 81 stops on four manuals and pedal and with its 5686 pipes was the largest in Germany at the time. The Hauptwerk had 20 stops, the Oberwerk 16, the Brustwerk 14, the Rückpositiv 11 and the Pedal 20. Liszt was so impressed with reports of the organ that he immediately sought to hear it. The Leipzig music critic, Dr. Franz Brendel, a champion of the North German school, wrote on August 31st, 1855, in the "Neue Zeitschrift für Musik," of which he was the editor, "that this instrument opened a new phase in organ-building, in which things have been achieved here that had never been attained on any other organ."³ In his review of the dedication he wrote "it was the unanimous feeling that this is a musical instrument that establishes the

organ-builder as an outstanding master. The character of this work is different from any other organ. Insofar as power and fullness (body and depth, using all the stops) it is clearly the best; however it is also unique in the softer and peaceful stops. There is a euphony and mellowness to it that we have not yet heard from other organs. The sound is, to describe the main point in a couple of words, poetic nature."⁴

The large organ has retained the Baroque case of 1716, but was rebuilt by Schuke of Potsdam in 1984. Most of the restoration work in the former East Germany has been done by two companies in the north, Schuke of Potsdam or Wilhelm Sauer Orgelbau of Frankfurt/Oder and two in the south, Eule Orgelbau of Bautzen and the Gebrüder Jehmlich Orgelbau of Dresden. Obviously there are other companies, but it is interesting to note how many times these four firms have been mentioned since the time of the Second World War with respect to building new organs or restoring historic ones.

Following Merseburg, Ladegast moved from strength to strength and in the large organs he showed what he had learned from other sources, having particularly profited from studies with Cavaillé-Coll in France. Clearly additions were made to his art in the construction of the Nikolaikirche organ in Leipzig (IV/84) in 1862. Here he introduced the Barker lever and divided the wind chests of three manuals into two compartments, which made the playing easier and made a difference in the wind pressures as well as bettering the air intake. Johann Gottlob Töpfer's book of 1855, *Theorie und Praxis des Orgelbaus*, laid down principles for the specifications of pipes, wind chests, bellows and wind trunks, and Walter Ladegast writes that this organ was the first large organ that put Töpfer's principles into practice.⁵ This organ has had rebuilds and additions by the Wilhelm Sauer Company of Frankfurt/Oder and now has 94 stops.

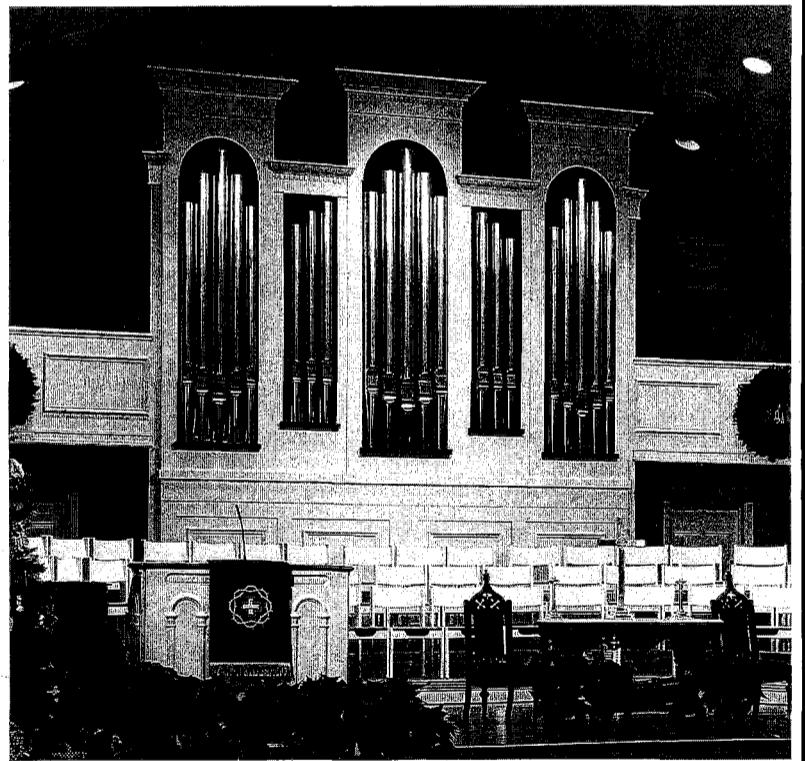
The other major organs that Ladegast built and which still exist include:

1. The Marienkirche in Weissenfels (III/41) in 1863. This is where he had his workshop.
2. The Schlosskirche in Wittenberg (III/39) in 1864. The organ was rebuilt and enlarged to IV/56 in 1993-1994 by Eule Orgelbau of Bautzen. Knobs in different colors indicate the origin of the stops—red for the original ones, light red for the rebuilt ones, two Sauer stops are brown and the new Schwellwerk is in black. As such, one can play the organ with only the original specifications if one wishes.
3. Stadt- und Kathedraalkirche St. Jakob in Köthen (III/47) in 1872. This organ was restored in 1993-1994 by Christian Scheffler.
4. Kreuzkirche in Posen, now Posnan, Poland (III/43) in 1876. This organ has not been altered.
5. Stadtkirche St. Marien in Ronneburg (III/32) in 1879. The organ was restored in 1992-1993 by Röseler & Hercher Orgelbau of Saalfeld.
6. St. Johannis in Wernigerode (III/33) in 1885. This organ was an example of his using cone chests as opposed to the slider chests that he had used in his earlier organs. There was a full restoration by Schuke of Potsdam in 1989-1991 with a view to putting the organ back into its original condition.
7. The Kirche "Zu unserer lieben Frauen" in Mittweida (III/42) in 1888. In a rebuild in 1931 by the Jehmlich Brothers of Dresden, the case and pipes were used.

I did not mention the organ of the Grosser Saal der Gesellschaft der Musikfreunde (III/52) in Vienna, which was installed in 1872, because it was replaced by a Rieger (IV/71) in 1907, which was replaced by an even larger organ (IV/100) in 1968 by Walcker of Ludwigsburg.

We have to look at the organ of the Schweriner Dom to see what would have to be considered his magnum opus because it is now the largest of those that are in as close to an original state as

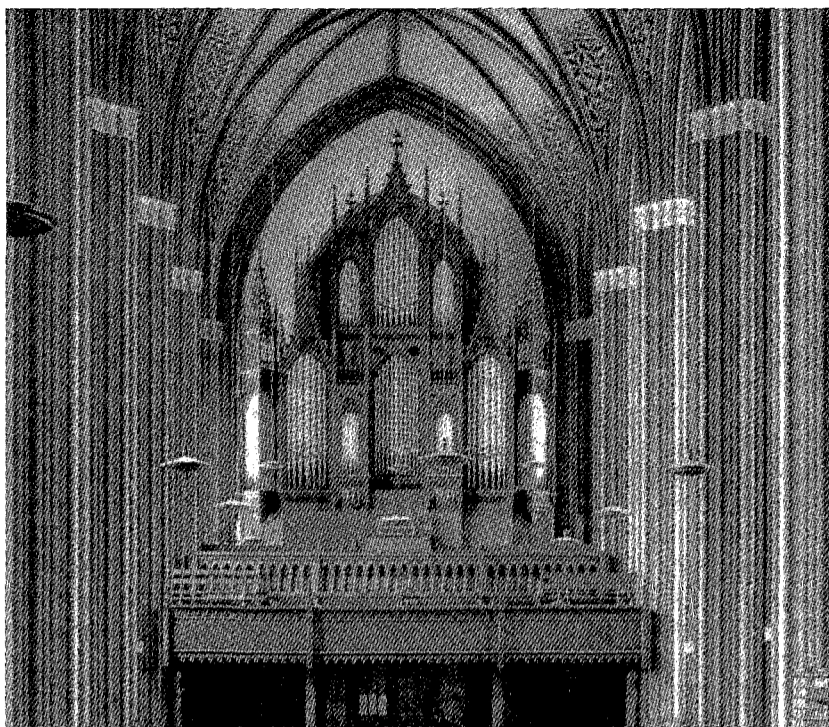
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Friese organ, St. Paul, Schwerin (courtesy Evangelischer Presserverband für Mecklenburg, e.V., Schwerin)

possible. This instrument of 5197 or 5235 pipes, depending on the source, has 84 stops divided over four manuals and pedal and sits high in the West Tower of the Cathedral. It is an impressive sight and the sound surrounds one in the nave and is characterized by brilliance in the reeds and tremendous power in the 32-foot pedal stops. The key action uses the Barker lever, and a combination action allows crescendo/decrescendo. The pipes are 97.8% original (according to the report that the Schuke Company had written at the time of the restoration) and the tin pipes were "built according to Silbermann's principles."⁶ This last quote has been mentioned in a number of sources and stresses the point that Ladegast used Silbermann as his model with respect to the fashioning of the pipes. This instrument is capable of playing the entire literature and is equally as effective in Bach as it is in the moderns. A number of recent recordings give ample testimony to this point.

Schwerin is the home base of Friedrich Friese, who is little known outside of the region. Friese built primarily smaller instruments, and the II/31 organ of the Paulskirche in Schwerin, whose restoration was completed by Kristian Wegscheider at the end of June, 1999, is a good example of a medium-sized organ which produces airy sound that has heft and which is comfortable in romantic as well as baroque music. The celebrations in the summer of 1999 included a series of six concerts in which one of the Mendelssohn sonatas was played as part of the program. There is brightness at the top and the strings sing. The Paulskirche is a large brick church whose acoustics rival those of the Cathedral. A number of other churches in Mecklenburg have Friese organs and they tend to be two-manual instruments with 20 + stops. In Schwerin itself, there is also the organ (II/33) of the Nikolaikirche, better known as the Schelfkirche because of the section of the city in which it is located, which was restored within the last few years and which typifies the clear sound of a Friese organ.

Another notable one is in the Georgenkirche in the city of Parchim, which is not too far from Schwerin. Here we have an organ (II/25) that is in a case which is quite similar to that of the Paulskirche in Schwerin. The church is not as large as some of the others, but still has an air of power because of the brick element.

Lastly we come to Friedrich Stellwagen, who is known in North Germany for two organs in particular. The small organ (III/31) in the Jakobikirche in Lübeck, which dates from 1636-1637, was a renovation project that included a new Brustwerk and Rückpositiv. Fortunately this church was not destroyed

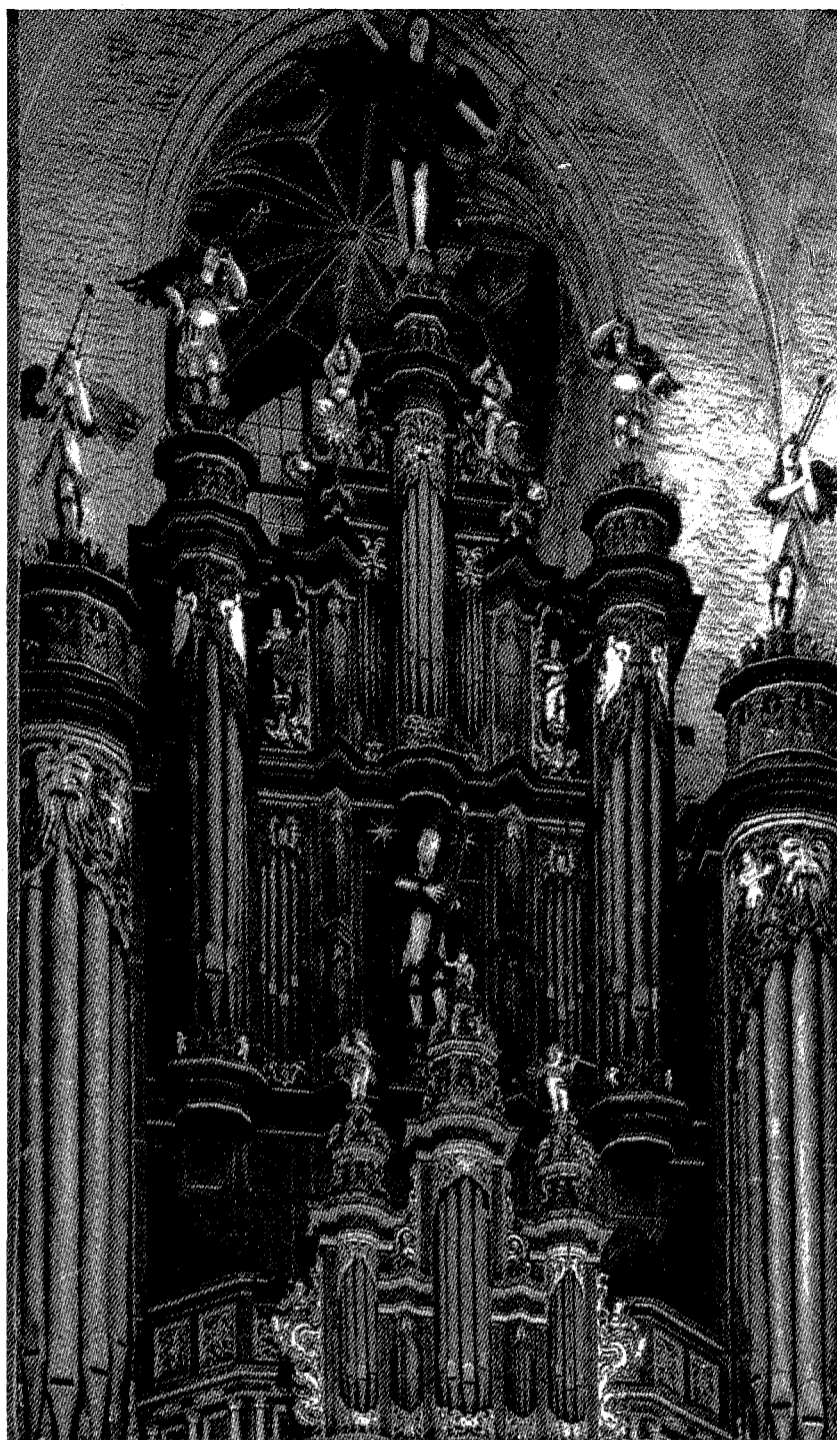


Friese organ, St. Nikolai, Schwerin (courtesy Evangelischer Presserverband für Mecklenburg, e.V., Schwerin)

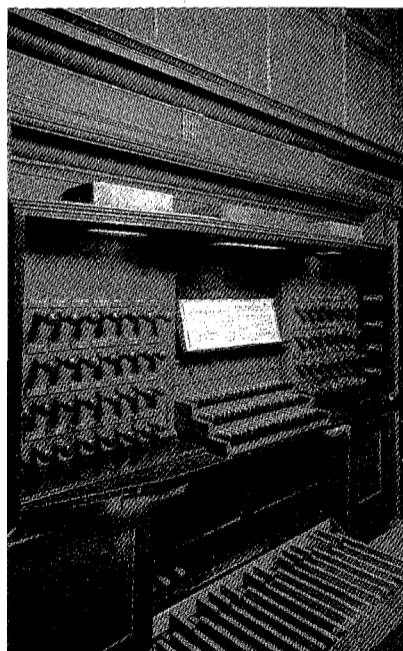
during the Second World War, and the organ survives with restoration work done in 1978 by the brothers Hillebrand. His last and largest work (III/51) was installed between 1653-1659 in the Marienkirche in Stralsund. This instrument has been maintained by different sources over the years and underwent a restoration in 1959 by the firm of Alexander Schuke of Potsdam in order to reclaim the original scalings of 1659. Further work has been done on the organ since then, and currently the church is undertaking a major fund drive to do a definitive restoration of the organ. Martin Rost, the organist at the Marienkirche, expects this project to be a very costly one and indicates that world-wide help would be appreciated. The account for the project at the Deutsche Bank in Stralsund is: 5440144-01 (Stellwagen-Orgel Stralsund).

Needless to say, this is one of the great organs in the world, one whose sound matches the incredible decoration of the case. If majesty were an adjective that one would apply to an instrument, it would certainly fit here. The first track of a recording that is available at the church tells the whole story.⁷ Martin Rost plays Nicolaus Bruhns' *Prelude in e minor* and one is struck immediately by the extraordinary sound that emanates from the organ.

Stellwagen came from Halle and moved to North Germany in 1630 and was considered the best student of Gottfried Fritzsche. Gustav Fock thought that he was the most significant conduit to Arp Schnitger, who is generally considered the most famous German organ-builder of the seventeenth century.⁸ Stellwagen added new stops to those introduced in the north and, in particular, was known for his Trichterregal (a type of horn or trumpet) in the Rückpositiv. Fock mentions that it was a



1659 Stellwagen organ, St. Marien, Stralsund (courtesy Martin Rost, Organist and Cantor, St. Marien-Gemeinde, Stralsund)



Stellwagen console (courtesy Martin Rost, Organist and Cantor, St. Marien-Gemeinde, Stralsund)

St. Marien, Stralsund

HAUPTWERK

- 16' Prinzipal
- 16' Bordun
- 8' Oktave
- 8' Spitzflöte
- 5 1/2' Höhlquinte
- 4' Superoktave
- 4' Höhlflöte
- 2' Flachflöte

- Rauschpfeife II-IV
- Mixtur VI-X
- Scharff IV-VI
- 16' Trompete

OBERPOSITIV

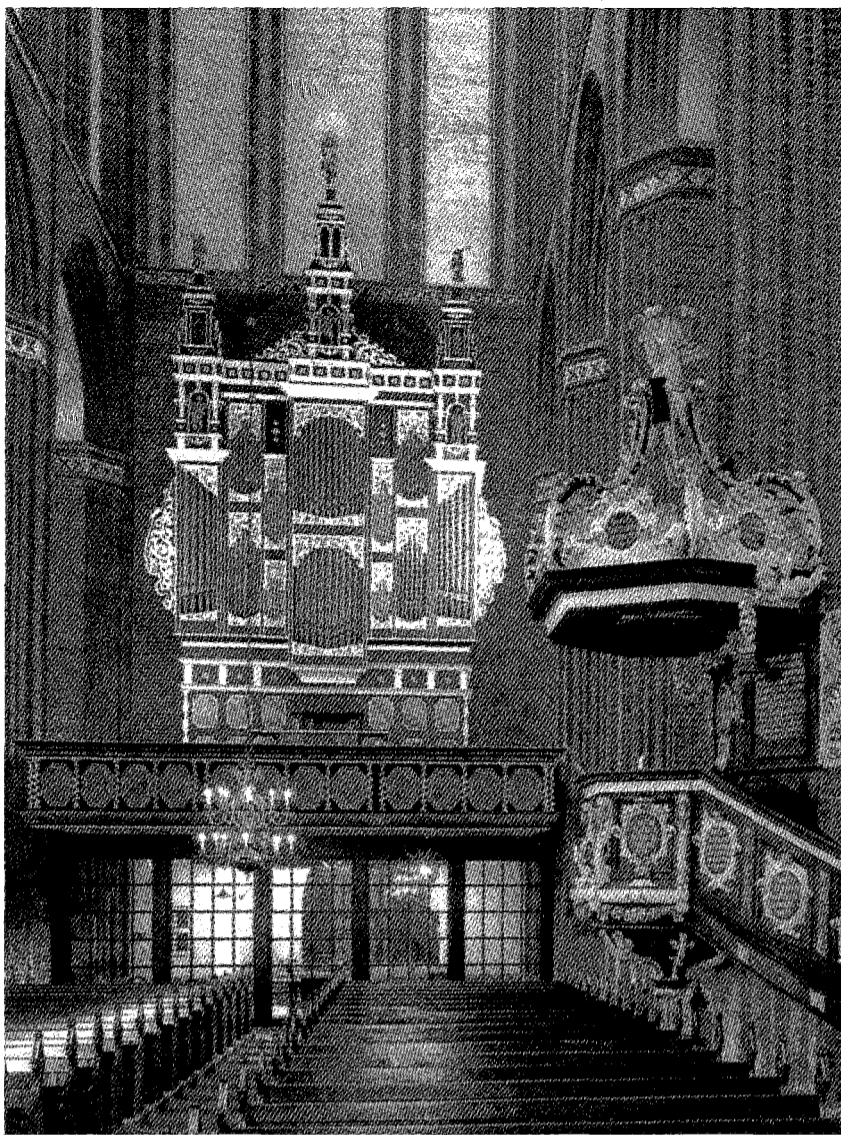
- 8' Prinzipal
- 8' Höhlflöte
- 4' Oktave
- 4' Blockflöte
- 4' Kl. Quintadena
- 2 1/2' Nasard
- 2' Gemshorn
- Scharff IV-VII

RÜCKPOSITIV

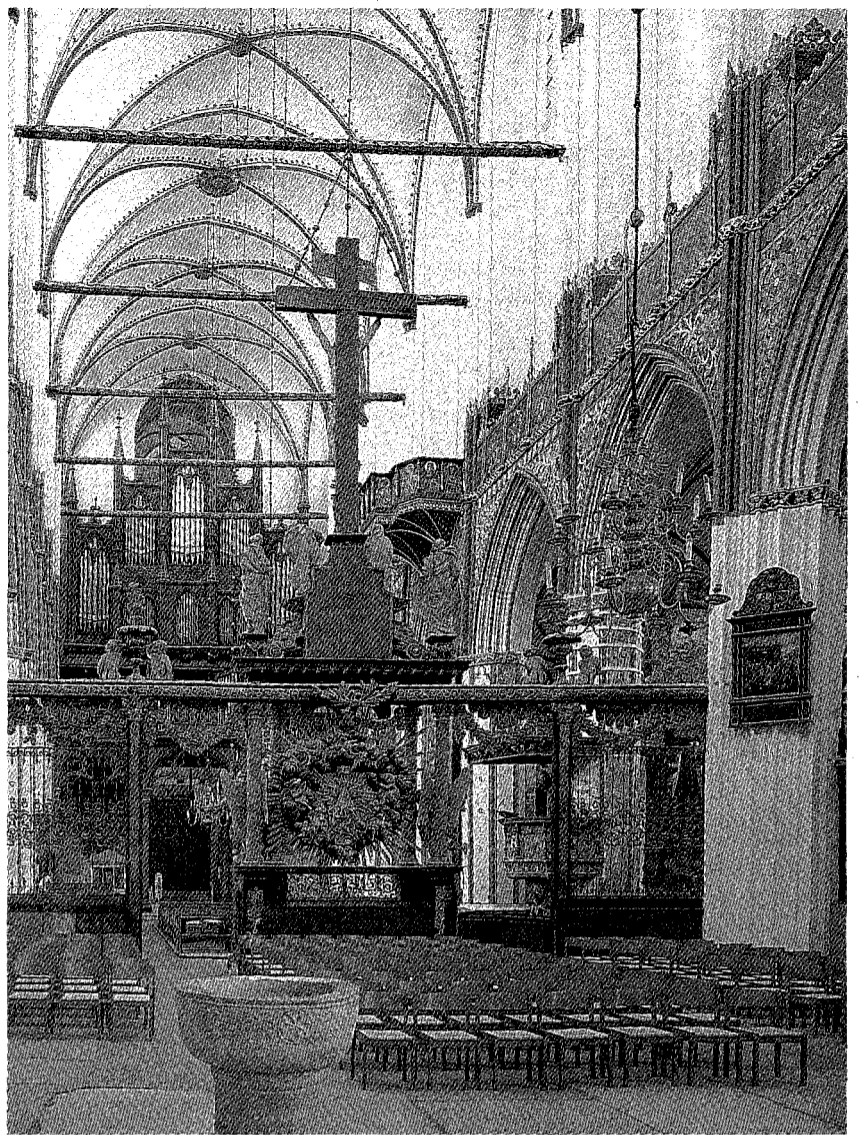
- 16' Cr. Quintadena
- 8' Prinzipal
- 8' Gedackt
- 8' Quintadena
- 4' Oktave
- 4' Dulzflöte
- 2' Feldpfeife
- 1 1/2' Sifflöte
- Sesquialtera II
- Scharff VI-VIII
- Zümbel III
- 16' Dulzian
- 8' Trichterregal
- 4' Regal

PEDAL

- 24' Gr. Prinzipal
- 16' Prinzipal
- 16' Gedackttuntersatz
- 8' Oktave
- 8' Spitzflöte
- 4' Superoktave
- 4' Nachthorn
- 2' Feldpfeife
- Mixtur IV
- 16' Posaune
- 8' Trompete
- 8' Dulzian
- 4' Schalmei
- 2' Cornett



Mende organ, St. Nikolai, Wismar (courtesy Kantor Eberhard Kienast, Kirchengemeinde, St. Nikolai, Wismar)



St. Nikolai, Stralsund (courtesy Dr. Steve Ludwig, Verlag Ludwig, Kiel)

"Schalmey construction, with a longer, slightly conical resonator and wide conical top."⁹ This stop is also found in the Jakobikirche organ in Lübeck.

One could easily continue with descriptions of other organs of importance in the area such as those in Güstrow (the Cathedral and the Stadtkirche), Greifswald (the Cathedral) or in the Nikolaikirche in Wismar, whose Mende organ (II/30) has a striking case and stands out because of the extraordinary mass of the interior of the church.

In Stralsund there is also the Nikolaikirche which has an historic Buchholz organ (III/55) of 1841 as well as a new Baroque-style organ (II/22) of 1986 by Schuke of Potsdam. This church has the dimensions of the Marienkirche and the organs stand out impressively. In Rostock the Marienkirche was one of the few buildings in the heart of the city that escaped the bombing of the Second World War, and the elaborate case of the Paul Schmidt organ (IV/62) of 1766-1770 still stands. The organ was rebuilt and enlarged to 85 stops in 1983 by the Sauer Orgelbau of Frankfurt/Oder. The architecture of the church is in keeping with that of most of the large churches of North Germany and mirrors the same visual effects.

Not so far from Lübeck is the island city of Ratzeburg, which features the fortress-like Cathedral that contains an organ (IV/76) that has been widely recorded. The original organ was built by Rieger in 1978 and was subsequently enlarged and revoiced in 1993-94 by Glatter-Götz Orgelbau of Owingen. The Cathedral contains two smaller organs of recent vintage—the Choir organ (II/20) by Rieger (1972) and Michael Becker (1996), and the Becker Paradies organ (II/15) of 1985.

Suffice it to say that North Germany is a region that contains organs that would interest any aficionado and which make a visit worth while.¹⁰ ■

Notes

1. CBS Masterworks recording, CD MDK 45807, *Bach Organ Favorites* by Nicholas Danby.
2. *Oxford Composers Companions, J. S. Bach* (Malcolm Boyd, Editor), Oxford University Press,

1999, p. 339ff.

3. *Friedrich Ladegast—Der Orgelbauer von Weissenfels*, by Walter Ladegast, Weiding Verlag, Stockach am Bodensee, 1998, p. 54.

4. *Ibid.*

5. *Ibid.*, p. 64ff.

6. cf. Notes from Mitra Schallplatten, CD16245, *Christoph Schoener an der Ladegast Orgel im Dom zu Schwerin*.

7. *Die Stelwagen-Orgel von 1659 in St. Marien zu Stralsund*, Discus STW 95906, Martin Rost spielt norddeutsche Orgelmusik, 1995.

8. cf. Gustav Fock, *Hamburg's role in Northern European Organ Building* (Translated and edited by Lynn Edwards and Edward C. Pepe), Westfield Center, Easthampton, Massachusetts 1997.

9. *Ibid.*, p. 71.

10. Other sources of information. All translations with the exception of the Fock were done by the author.

Die Orgelbauten der Residenzstadt Schwerin, Julius Massmann, Wismar, 1875. Commentary and additions by Hermann J. Busch and Reinhard

Jaehn, Merseburger, 1988.

Wiedereinweihung der Ladegast-Orgel im Dom zu Schwerin, Evangelischer Presserverband für Mecklenburg, e. V., 1995

Die Schweriner St. Paulskirche und Ihre Orgel, im Auftrag der St. Paulsgemeinde Schwerin (Christian Skobowsky), 1999.

Einweihung der rekonstruierten Friese-Orgel in der Schelfkirche zu Schwerin, Kirchengemeinderat der St. Nikolai (Schelf), 1994.

Die Stelwagen-Orgel von 1659 zu St. Marien, Stralsund, Gemeindekirchenrat St. Marien, Stralsund, Rügen-Druck, Putbus, 1995.

Die Orgel der St. Marien-Kirche zu Rostock, Stiftung St. Marien-Kirche zu Rostock, e. V.

Die Restaurierung der Mende-Orgel von 1845, Kirchengemeinde St. Nikolai Wismar, 1995.

Ratzeburger Dommusiken 1999, Ratzeburger Domchor (KMD Dr. Neithard Bethke), 1999.

CD, *Orgelkonzert im Schweriner Dom*, Jan Ernst spielt an der Ladegast-Orgel von 1871, Domkantorei Schwerin, 1997.

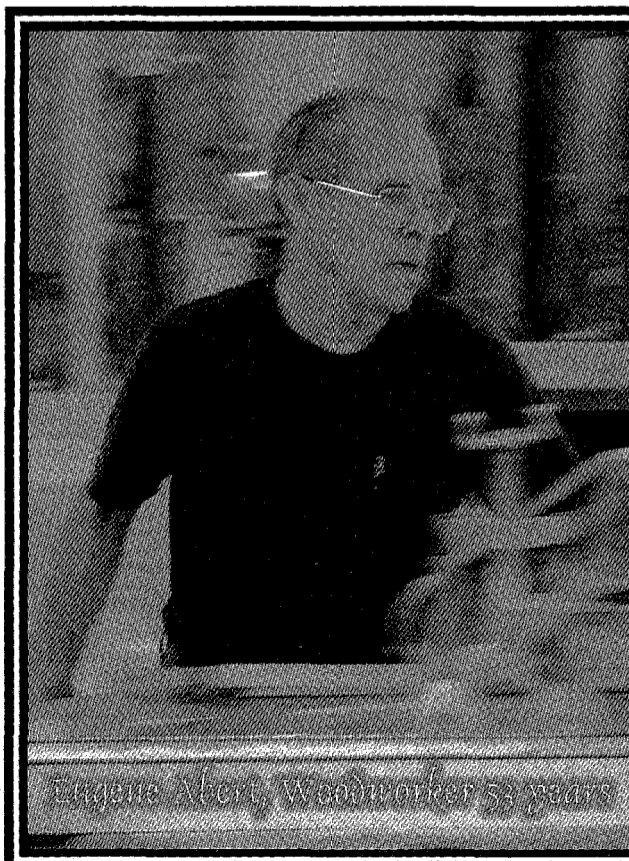
CD, *Orgelmusik in St. Nikolai zu Stralsund*,

Evangelischer Kirchengemeinde St. Nikolai, Stralsund, 1998.

CD, Ornament 11445, *Johann Sebastian Bach, Grosse Orgelwerke*, Ernst-Erich Stender an der Totentanzorgel in St. Marien zu Lübeck, 1991.

Orgelführer Deutschland, Karl-Heinz Göttert and Eckhard Isenberg, Bärenreiter-Verlag, Kassel, 1998.

Aldo J. Baggia is Chairman of the Department of Modern Languages and Instructor in French, Spanish, German, and Italian at Phillips Exeter Academy in Exeter, New Hampshire. He holds a Bachelor's degree from Iona College and the MA from Middlebury College, and has completed graduate work at Laval University and Duke University. He has written reviews for Quarterly Opera Review, Opera, Opera News, Orpheus, Monsalvat, and THE DIAPASON.



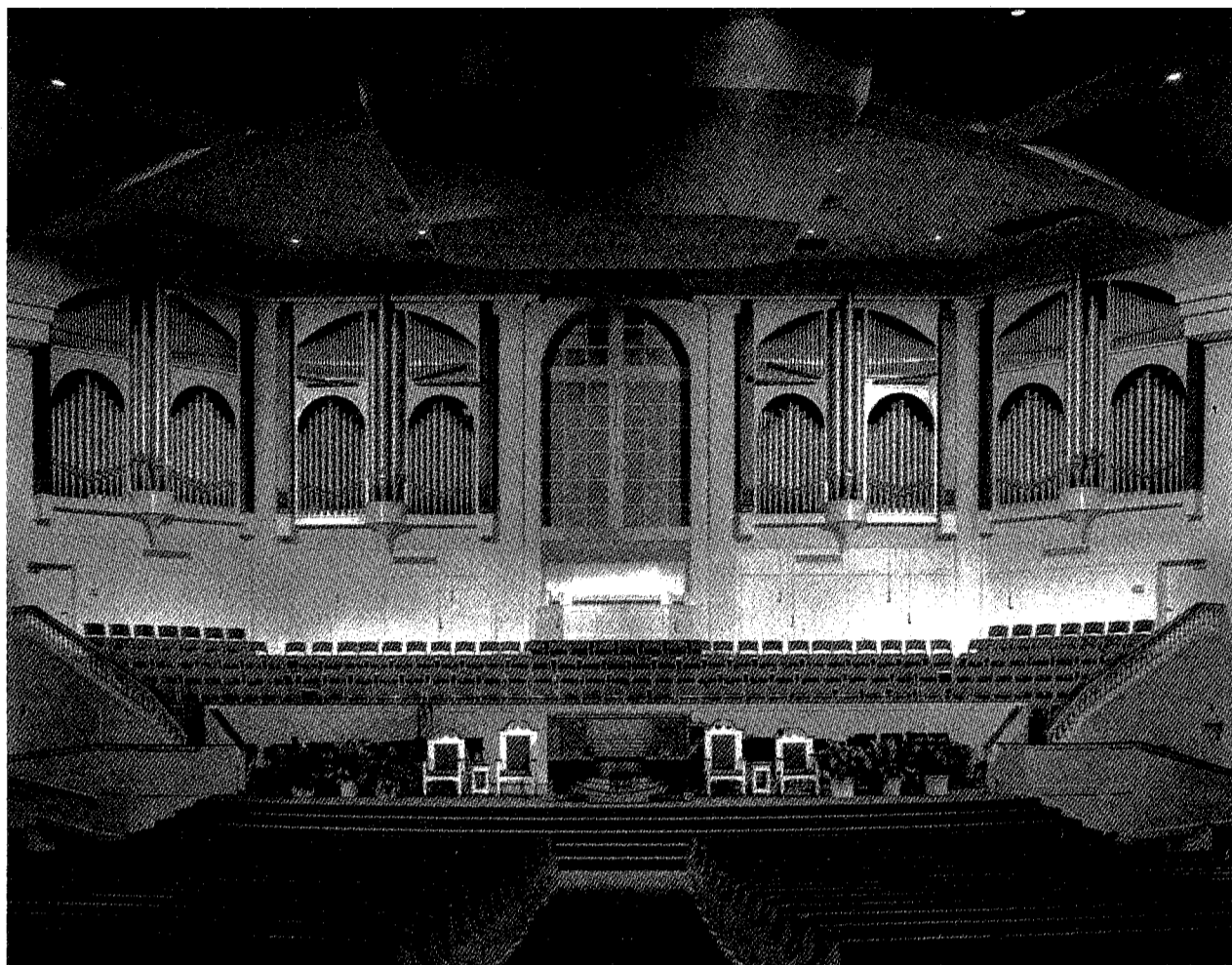
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New Organs



Cover
First Baptist Church, Ocala, Florida
The Wicks Organ Co., Highland,
Illinois, Opus 6382

In 1992, First Baptist Church of Ocala, Florida began a process of rebirth after a fire claimed all they had: furnishings, libraries, a concert grand piano, a Skinner pipe organ, choir robes, hymnals and Bibles. The congregation built a new 2,800-seat facility, which is one of the largest churches in Ocala. The final step of their rebuilding process was bringing a pipe organ into the new building.

David Kocsis, Wicks Area Sales Director writes:

Among the unique features of this

project, the organ was to be a gift from a non-member—but one whose daughter and son-in-law were members. Secondly, the church provided a single sheet outlining their requirements for this instrument. The organ was to be a “supplemental” instrument, used mostly to enhance the 25-piece orchestra and 180-voice choir. It would also, upon occasion, be used as a recital instrument. They wanted an instrument of the “American Classic” school with the following characteristics incorporated: four-manual drawknob console; multiple Principal choruses; plentiful and opulent strings; a variety of flute choruses and solo stops; reeds to complement the overall instrument and offer solo

opportunities; a Pedal division that offers strong, solid underpinning with at least two 32’ stops; a Trompette-en-Chamade of polished copper with flared bells; exposed pipework across entire chamber area (52 ft.) to eliminate existing latticework and grillwork; preparation on console for Chimes and Zimbelstern; MIDI capability.

Our proposal was for an instrument of 74 pipe ranks over five divisions with an additional four 32-foot computer-generated stops in the Pedal division, using the Walker Paradox system. The plan also called for (at the direction of the church) preparations for an 11-rank Solo division, and a 9-rank Antiphonal division.

We decided early on that Daniel Angerstein would tonally finish the instrument. Although First Baptist, Ocala was not a bad room, the irregular shape and carpeting did not make it acoustically live, either. Our factory-trained technician in Florida, Mr. Robert Campbell, would handle the installation.

The specification for the instrument was a joint venture design involving Area Director David Kocsis, his associate Herb Ridgely, and voicer Dan Angerstein. After the contract was signed in late November, 1998, the three members of the design team met at the church to study the acoustics, room layout, chamber space, etc., so that detailed design work could begin. On the drive back to Atlanta, the pipe scales for the organ were discussed and finalized. The entire organ would be on 5” wind pressure with the notable exception of the Trompette-en-Chamade, which was to be on 10” wind pressure, and the Choir division English Tuba on 12”. In order to “ring” the room, the Great 8’ Principal would be built to a 40 scale, and the Great 8’ Montre a 42 scale. One of the features of the design is the placement of the lowest pipes of the Pedal 16’ Open Wood in the organ facade, stained to match the rest of the woodwork in the sanctuary. This placement allows the most profound of 16-foot foundation tone immediate access to the room. Of particular interest in the Walker system designed for this organ is that the computer-generated harp in the Choir can also be used with the Tremulant, providing a vibra-harp sound.

There are several ancillary console controls that enhance ease of playing such a massive console, and also add facility to the instrument. These include: Pedal, Solo and Swell Melody couplers to the Great, all Swells to Swell, all Mixtures Off, all 32’s Off, All Reeds Off, and All Celestes Off. To allow maximum visibility and eye contact between the organist and the minister of music, all inter-manual couplers were placed in the stop jambs, rather than on a coupler rail. This resulted in a console somewhat wider than normal (slightly over 8 feet). There are eight divisional pistons and 15 General pistons with 32 levels of memory. A 13-position transposer is included. The main body of the casework is painted semi-gloss off white, again matching the main color in the sanctuary. The whole idea was to give the impression that the building and the organ had been conceived as an integral whole.

The first of two truckloads of pipe organ arrived in Ocala on March 22, 2000, and the second truck arrived on April 12. Installation was completed on June 3 and voicing of the instrument in the room began on June 5. The logistical problems associated with installing a large pipe organ are many. The crew faced a 52-foot facade that begins 12’ above the top choir riser and extends upward to accommodate full length 16-foot metal Principals and full length 16-foot Open Wood pipes. Bob Campbell’s crew had scaffolding from floor to ceiling that would cover one of the four sections, and it took a considerable amount of careful planning to insure that all work was completed on one bay before tearing down the scaffolding and moving it to the next location.

From the beginning of the installation, the entire organ facade was covered every Sunday during church services so that the completed installation could be unveiled at one time. This occasion occurred on Sunday, June 4, 2000. The Sanctuary was dimly lit, and at the appropriate time, the entire organ facade was lit by a battery of specially placed lighting. This was only the prelude—the organ was heard for the first time by the congregation on July 2.

We at Wicks thank the committee



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and staff of first Baptist Church of Ocala for placing their trust in us to build an instrument according to their wishes. In particular, we would like to thank Dr. Ed Johnson, Sr. Pastor; Mr. Terry Williams, Minister of Music; and Mr. Larry Kerner, Chair of the Organ Committee. The entire congregation placed its confidence in us from the outset, and was extremely helpful from the beginning of the detailed design process through the installation. Several members of the church also volunteered their time and talents to help with the installation, especially with fitting and trimming of the facade to accommodate slight building irregularities. This really was a "team" effort, and everyone should be very proud of the results.

The dedication of the new IV/74 instrument at the First Baptist Church of Ocala, FL will be held on Sunday, September 24, 2000, featuring John Weaver, organ chair at The Curtis Institute of Music in Philadelphia and The Juilliard School of Music in New York City.

GREAT

1. 16' Montre
2. 16' Bourdon
3. 8' Principal
4. 8' Montre (from #1)
5. 8' Flute Couverte
6. 8' Flute Harmonique
7. 4' Octave
8. 8' Gemshorn
9. 4' Nachthorn
10. 2 1/2' Twelfth
11. 2' Fifteenth
12. 2' Hohlflute (from #6)
13. 1 1/2' Seventeenth
14. IV-V Fourniture
15. IV Cymbale
16. 16' Kontra Trompete (from #17)
17. 8' Trompete
18. 8' Trompete en Chamade (10" w.p.)
19. Tremulant (Flutes)
20. Chimes [D]
21. Zimbelstern
22. Pedal Bass Coupler to Great
23. Swell Melody Coupler to Great
24. Solo Melody Coupler to Great
25. MIDI on Great

SWELL (Enclosed)

26. 16' Bourdon Doux
27. 8' Geigen Principal
28. 8' Rohrflute (from #26)
29. 8' Viola Pomposa
30. 8' Viola Celeste
31. 8' Flauto Dolce
32. 8' Dolce Celeste TC
33. 4' Prestant
34. 4' Flauto Traverso
35. 2 1/2' Nazard
36. 2' Quarte de Nazard
37. 1 1/2' Tierce
38. IV-V Plein Jeu
39. III-IV Cymbale
40. 16' Contre Trompette
41. 8' Trompette
42. 8' Oboe
43. 8' Vox Humana
44. 4' Clairon (from #40)
45. 8' English Tuba (Ch)
46. 8' Trompette en Chamade (Gt)
47. Tremulant
48. MIDI On Swell

CHOIR (Enclosed)

49. 16' Gemshorn [D]
50. 8' English Diapason
51. 8' Flute Ouverte
52. 8' Gemshorn
53. 8' Gemshorn Celeste TC
54. 4' Principal
55. 4' Koppelflute
56. 2' Principal
57. 1 1/2' Larigot
58. 1' Principal (from #56)
59. II Sesquialtera
60. IV-V Scharf
61. 16' Dulzian (from #62)
62. 8' Cromorne
63. 4' Rohr Schalmei
64. 16' English Tuba TC (from #65)
65. 8' English Tuba (12" w.p.)
66. 8' Trompette en Chamade (Gt)
67. 8' Harp [D]
68. 4' Harp Celesta [D]
69. Tremulant
70. MIDI On Choir

SOLO (Enclosed)

- 15 Prepared Stops
71. 16' Trompette en Chamade TC (Gt)
72. 8' Trompette en Chamade (Gt)
73. 4' Trompette en Chamade (Gt)
74. 16' English Tuba TC (Ch)
75. 8' English Tuba (Ch)
76. 4' English Tuba (Ch)
77. MIDI On Solo

ANTIPHONAL (Floating)

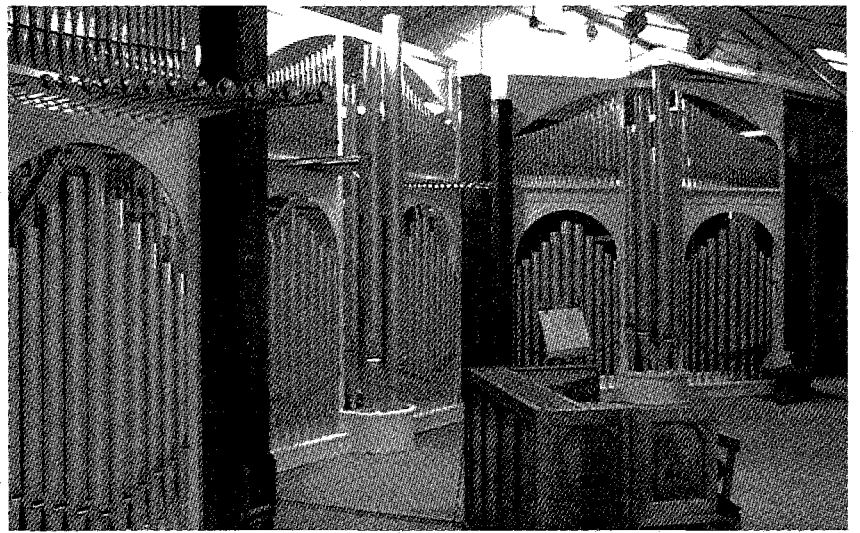
12 Prepared Stops

ANTIPHONAL PEDAL

1 Prepared Stop

PEDAL

78. 32' Contra Principal [D]
79. 32' Contra Bourdon [D]
80. 16' Open Wood
81. 16' Bourdon
82. 16' Principal
83. 16' Montre (Gt)
84. 16' Bourdon Doux (Sw)
85. 16' Gemshorn (Ch)
86. 8' Octave
87. 8' Major Bass (from #80)
88. 8' Bourdon (from #81)
89. 8' Viola (Sw)
90. 8' Open Flute (Ch)
91. 6 1/2' Gross Terz (Gt)
92. 5 1/2' Gross Quinte (Gt)
93. 4' Choral Bass
94. 4' Cantus Flute
95. 2' Flute (from #94)
96. IV Grave Mixture
97. IV Acuta
98. 32' Contra Bombarde [D]
99. 32' Contra Fagotto [D]
100. 32' Cornet des Bombardes IV
101. 16' Bombarde
102. 16' Contre Trompette (Sw)
103. 16' Kontra Trompete (Gt)
104. 16' Dulzian (Ch)
105. 8' Trompette
106. 8' Trompete (Gt)
107. 8' Oboe (Sw)
108. 4' Bombarde Clarion (from #101)
109. 4' Oboe (Sw)
110. 4' Schalmei (Ch)



Completed organ set up for demonstration, March 3, 2000

- | | |
|-----------------------------------|--------------|
| 111. 8' Trompette en Chamade (Gt) | So/Ch 16 8 4 |
| 112. 8' English Tuba (Ch) | Ant on Ch |
| 113. Chimes (Gt) | Ant on So |

[D] = Digital Ranks

Couplers

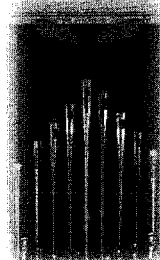
- | | |
|--------------|------------|
| Sw/Gt 16 8 4 | Ant UO 4 |
| Ch/Gt 16 8 4 | Gt/Ped 8 4 |
| So/Gt 16 8 4 | Sw/Ped 8 4 |
| Ant on Gt | Ch/Ped 8 4 |
| So/Sw 16 8 4 | So/Ped 8 4 |
| Ant on Sw | Ant/Ped 8 |
| Sw/Ch 16 8 4 | |

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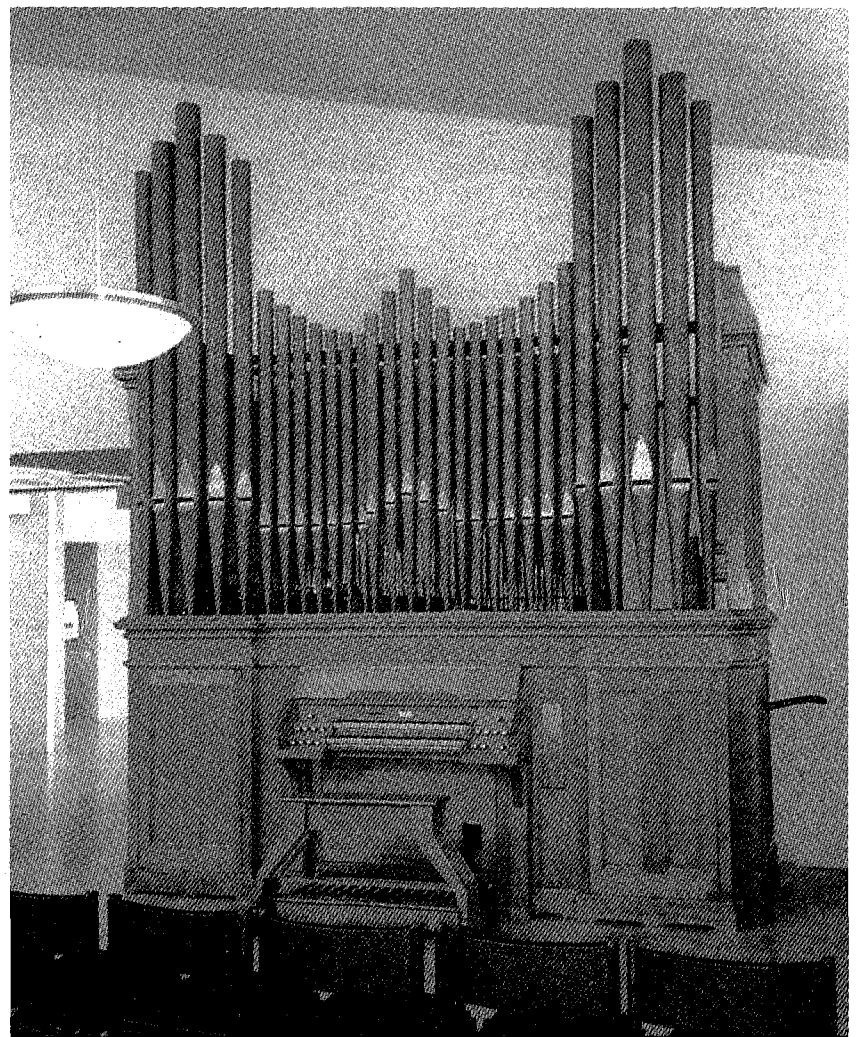
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Jaeckel, Inc., Duluth, Minnesota, has built a new organ, Opus 18, for Redeemer Lutheran Church, Rice Lake, Wisconsin. The one-manual, four-stop organ has mechanical (suspended) action and mechanical stop action; solid cherry cabinet; stops divided manual between c25 and c#26; manual natural keys of bone; turned stop knobs of rosewood with inserted hand-

lettered porcelain name plates; tuning according to Kimberger III; tremulant; and bellows and blower inside cabinet. Manual/Pedal compass 54/27.

MANUAL
 8' Rohrflöte
 4' Principal
 4' Spitzflöte
 2' Oktav

B. Rule & Company, New Market, Tennessee, has rebuilt and installed a Hook & Hastings organ for Covenant Baptist Church, Houston, Texas. Built by Hook & Hastings in 1893 for First Baptist Church of Georgetown, Kentucky, the organ was removed from this church in 1963. It was owned for many years by David Bottom, of Lexington, Kentucky, who set it up in several different locations before carefully putting it in storage several years ago. B. Rule recommended the organ to Covenant Baptist Church, who bought it from David Bottom. Compass: 58/27.

B. Rule & Co. rebuilt the organ, including a complete rebuild of the chests and bellows and re-covering the manual keys with bone. The hand-pumping mechanism was also restored. Two changes were made: the Dulciana was replaced with a 2' Fifteenth, and the Oboe was extended to full compass from its previous tenor C status.

The small new sanctuary has a concrete floor and live acoustics, creating

an environment which encourages congregational singing. The acoustical consultant was Charles Boner. The organist of the church is Carl McAliley, who played a joint dedication recital with Bruce Power on March 4.

GREAT
 8' Open Diapason
 8' Melodia
 4' Octave
 2' Fifteenth

SWELL
 8' Stopped Diapason
 8' Viola (1-12 from St. Diap)
 4' Harmonic Flute
 8' Oboe

PEDAL
 16' Bourdon

Accessories
 Sw/Gt
 Gt/Ped
 Sw/Ped
 Sw/Gt Octaves
 Tremolo
 Blower Signal



Charles M. Ruggles, Conifer, Colorado, has built a new organ for The Randolph Church, Randolph, New Hampshire. The organ is designed on classic models typical of instruments found in New England and European churches; two manuals and pedal, mechanical action. Its structural and tonal characteristics make it suitable for the needs of The Randolph Church—for service playing, accompanying congregational singing, and playing a wide segment of standard organ literature. The case features cherry wood frame, redwood panels, and walnut trim. The Rohrflöte 8 and Octave 2 are common between the two manuals; the Bourdon 16 is an extension of the Bourdon 8. Manual compass 56 notes, pedal compass 30 notes; standard AGO pedal-

board. Couplers, operated by foot levers, include Great to Pedal, Swell to Pedal, and Swell to Great.

GREAT
 8' Principal
 8' Rohrflöte
 4' Octave
 2' Octave
 Mixture
 Sesquialtera II (from middle c)

SWELL
 8' Rohrflöte
 8' Gamba (tenor C)
 4' Flute
 2' Octave
 8' Dulcian

PEDAL
 16' Bourdon
 8' Bourdon

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Calendar

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

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

UNITED STATES East Of The Mississippi

15 AUGUST

Joyce Jones; City Hall, Portland, ME 7:30 pm

16 AUGUST

OHS National Convention; Boston, MA and environs (through August 23)

Bruce Stevens; Memorial Music Hall, Methuen, MA 8 pm

Kimberly Hess; Union Church, Oak Bluffs, MA noon

Carol Williams; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Blake Doss; Faith Lutheran, Appleton, WI 12:15 pm

17 AUGUST

John Rose; City Hall, Portland, ME 7:30 pm

Victoria Harding; Old Dutch Church, Kingston, NY 12:15 pm

Aaron Miller; National City Christian, Washington, DC 12:15 pm

18 AUGUST

Festival of the Arts; Community of Jesus, Orleans, MA (through August 19)

20 AUGUST

Messe Solennelle; St Bartholomew's, New York, NY 11 am

Stefan Engels; Sacred Heart Co-Cathedral, Charleston, WV 2:30 pm

Neil Stahurski; St Paul Cathedral, Pittsburgh, PA 4 pm

Alan Hommerding; Holy Name Cathedral, Chicago, IL 4 pm

21 AUGUST

Marilyn Keiser; First Presbyterian, Asheville, NC 7:30 pm

22 AUGUST

J. Christopher Pardini, with soprano; Union Chapel, Oak Bluffs, MA 8 pm

Barbara Owen; King's Chapel, Boston, MA 12:15 pm

Fred Hohman; City Hall, Portland, ME 7:30 pm

23 AUGUST

Thomas Murray; Immaculate Conception Church, Boston, MA 8:30 pm

Joseph Olefirowicz; Memorial Music Hall, Methuen, MA 8 pm

Stuart Forster; St Patrick's Cathedral, New York, NY 1:30 pm

Mark Bloedow; Memorial Presbyterian, Appleton, WI 12:15 pm

24 AUGUST

Ray Cornils; City Hall, Portland, ME noon

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

David Peckham (silent film); Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

26 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ noon

27 AUGUST

James Jordan & SharonRose Pfeiffer; Church of the Transfiguration, Orleans, MA 4 pm

Duruffé, *Messe "Cum Jubilo"*; St Bartholomew's, New York, NY 11 am

G. David Ryall; St Patrick's Cathedral, New York, NY 4:45 pm

John Hirten; St Paul Cathedral, Pittsburgh, PA 4 pm

Stewart Foster; Appalachian State Univ, Boone, NC 4 pm

Larry Long & Bruce Bengston; Holy Name Cathedral, Chicago, IL 4 pm

28 AUGUST

Karel Paukert & Friends; Cleveland Museum, Cleveland, OH 7:30 pm

Marilyn Mason; St Francis Church, Ann Arbor, MI 7 pm

29 AUGUST

Christa Rakich; City Hall, Portland, ME 7:30 pm

30 AUGUST

Brenda Leach; Memorial Music Hall, Methuen, MA 8 pm

Susan Armstrong; Union Chapel, Oak Bluffs, MA noon

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

31 AUGUST

Raymond Corey; Old Dutch Church, Kingston, NY 12:15 pm

1 SEPTEMBER

Carolyn Shuster; Old Whaling Church, Edgartown, MA noon

Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm

Arthur LaMirande; Fourth Presbyterian, Chicago, IL 12:10 pm

2 SEPTEMBER

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

3 SEPTEMBER

Mozart, *Missa Brevis in C*, K. 259; St Bartholomew's, New York, NY 11

Joanna Elliott; St Patrick's Cathedral, New York, NY 4:45 pm

Peter DuBois; National Cathedral, Washington, DC 5 pm

6 SEPTEMBER

Carolyn Fournier; Memorial Music Hall, Methuen, MA 8 pm

8 SEPTEMBER

Richard Hill; Old Whaling Church, Edgartown, MA noon

Gala Celebration Concert; First Church of Christ, Wethersfield, CT 7:30 pm

Trinity College Choir, Cambridge; Wisconsin Lutheran College, Milwaukee, WI 8 pm (also Sept 9)

Jeremy David Tarrant; Fourth Presbyterian, Chicago, IL 12:10 pm

9 SEPTEMBER

Don Kinnier, silent film; Longwood Gardens, Kennett Square, PA (also Sept 10)

10 SEPTEMBER

Albert Schweitzer Organ Festival Winners Recital; First Church of Christ, Wethersfield, CT 4 pm

Britten, *Missa Brevis in D*; St Bartholomew's, New York, NY 11 am

William Picher; St. Patrick's Cathedral, New York, NY 4:45 pm

Greg Abrams; National Cathedral, Washington, DC 5 pm

Gerre Hancock; Christ Episcopal, Macon, GA 7 pm

Herdon Spillman; Sixteenth St Baptist, Birmingham, AL 6 pm

James Kibbie; University of Michigan, Ann Arbor, MI 4 pm

Trinity College Choir, Cambridge; St Paul's Cathedral, Peoria, IL 7 pm

John Hollins; St Joseph's RC, Louisville, KY 3 pm

11 SEPTEMBER

Trinity College Choir, Cambridge; Univ of the South, Sewanee, TN 7:30 pm

14 SEPTEMBER

Douglas Cleveland; Presbyterian Homes, Evanston, IL 7:30 pm

15 SEPTEMBER

Rosalind Mohnsen; Old Whaling Church, Edgartown, MA noon

Edward Zimmerman; Fourth Presbyterian, Chicago, IL 12:10 pm

Todd Wilson; Cedar Springs Presbyterian, Knoxville, TN 7:30 pm

16 SEPTEMBER

Don Kinnier, silent film; Longwood Gardens, Kennett Square, PA (also Sept 17)

17 SEPTEMBER

Harrison, *Mass to St Anthony*; St Bartholomew's, New York, NY 11 am

Farrell Goehring, with violin; Bethesda Episcopal Church, Saratoga Springs, NY 4 pm

Kenneth Corneille; National Cathedral, Washington, DC 5 pm

Robert Burns King; Univ of North Carolina, Greensboro, NC 5:30 pm

James Kibbie; University of Michigan, Ann Arbor, MI 4 pm

Mathews, *Missa Brevis*; Cathedral Church of the Advent, Birmingham, AL 9 am

Guitar & double bass concert; Christ Church Cathedral, New Orleans, LA 4 pm

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19 SEPTEMBER

Christopher Young; Northside Drive Baptist,
Atlanta, GA 8 pm
Pamela Ruitter-Feenstra; Univ of Michigan,
Ann Arbor, MI 8 pm
David Craighead; Stetson University, De
Land, FL 7:30 pm

22 SEPTEMBER

Kimberly Hess; Old Whaling Church, Edgar-
town, MA noon
Roger Lowther; Fourth Presbyterian, Chica-
go, IL 12:10 pm
Diane Meredith Belcher; Chapel of St John
the Divine, Champaign, IL 7:30 pm
Choral Concert; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

23 SEPTEMBER

Don Kinnier, silent film; Longwood Gardens,
Kennett Square, PA (also Sept 24)
Gerre Hancock, workshop; White Memorial
Presbyterian, Raleigh, NC 10 am
John Gouwens, carillon; Culver Academy,
Culver, IN 4 pm

24 SEPTEMBER

Marijim Thoene; National Cathedral, Wash-
ington, DC 5 pm
Robert Lord; Heinz Chapel, Univ of Pitts-
burgh, Pittsburgh, PA 3 pm
Gerre Hancock; White Memorial Presbyter-
ian, Raleigh, NC 5:30 pm
+**John Weaver**; First Baptist, Ocala, FL 3 pm
James Kibbie; University of Michigan, Ann
Arbor, MI 4 pm
++**Naomi Rowley**; Pullman United Methodist,
Chicago, IL 4 pm

25 SEPTEMBER

Marilyn Keiser; St John's Cathedral,
Knoxville, TN 8 pm

28 SEPTEMBER

Gerre Hancock, Union University, Jackson
TN 7:30 pm

29 SEPTEMBER

Steven Young; Old Whaling Church, Edgar-
town, MA noon

30 SEPTEMBER

Don Kinnier, silent film; Longwood Gardens,
Kennett Square, PA (also Oct 1)

UNITED STATES

West of the Mississippi

13 AUGUST

John Scott; Cathedral of the Madeleine, Salt
Lake City, UT 8 pm

15 AUGUST

Sue Walby; Christ United Methodist,
Rochester, MN 12:20 pm

21 AUGUST

Rob Frasier, symposium; Christ United
Methodist, Rochester, MN 7 pm
David Craighead; Balboa Park, San Diego,
CA 7:30 pm

22 AUGUST

Rob Frasier; Christ United Methodist,
Rochester, MN 12:20 pm

27 AUGUST

Durufle, Requiem; First Presbyterian, Mid-
land, TX 7 pm
Frederick Swann; Cathedral of the
Madeleine, Salt Lake City, UT 8 pm
David Gell, with brass; Trinity Episcopal,
Santa Barbara, CA 3:30 pm

28 AUGUST

Robert Plimpton, with orchestra; Balboa
Park, San Diego, CA 7:30 pm

29 AUGUST

Merrill Davis III; Christ United Methodist,
Rochester, MN 12:20 pm

3 SEPTEMBER

David Dehner; St Mary's Cathedral, San
Francisco, CA 3:30

10 SEPTEMBER

David Briggs; St Mary's Cathedral, St Cloud,
MN 2 pm
Peter Stoltzfus; First Presbyterian, Midland,
TX 3 pm
Kenneth Udy; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm
David Hatt; St Mary's Cathedral, San Fran-
cisco, CA 3:30 pm

11 SEPTEMBER

Larry Palmer; SMU, Dallas, TX 8 pm

12 SEPTEMBER

David Briggs; Trinity Episcopal, Little Rock,
AR 7:30 pm
Trinity College Choir, Cambridge; St Rita's
Church, Dallas, TX 7:30 pm (also Sept 13, St
Rita's School, 10 am)

14 SEPTEMBER

The American Symphonic Organ Conference;
University of Nebraska, Lincoln, NE (through
September 16)

Frederick Swann; First Plymouth Congrega-
tional, Lincoln, NE 8 pm

Trinity College Choir, Cambridge; St John's
United Methodist, Lubbock, TX 7:30 pm

15 SEPTEMBER

Frederick Swann, workshops; First Plymouth
Congregational, Lincoln, NE 9 am, 2 pm

17 SEPTEMBER

Richard Elliott; Concord of Texas, Austin, TX 4
pm

22 SEPTEMBER

David Higgs; Crystal Cathedral, Garden
Grove, CA 7:30 pm

24 SEPTEMBER

Craig Cramer; Augustana Lutheran, St
James, MN 3 pm

David Higgs; First Presbyterian, Midland, TX
3 pm

Ulrich Boehme, organ vespers; Christ the
King Lutheran, Houston, TX 5 pm

Stefan Engels; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm

Interfaith Jubilee Concert; St Mary's Cathed-
ral, San Francisco, CA 3:30 pm

Frederick Swann; First Congregational, Los
Angeles, CA 4 pm

INTERNATIONAL

15 AUGUST

Gaston Arel; St James United Church, Mon-
tréal, Québec, Canada 12:30 pm

Christopher Dawes; Jack Singer Concert
Hall, Calgary, Alberta, Canada 12:10 pm

16 AUGUST

Raymond Daveluy; St Joseph Oratory, Mon-
tréal, Québec, Canada 8 pm

17 AUGUST

David Burton Brown; Cathedral, Altenberg,
Germany 8 pm

18 AUGUST

Gerhard Weinberger; St Augustine's, Vien-
na, Austria 7:30 pm

Ensemble Zefiro; Chiesa Romanica di San
Secondo, Magnano, Italy 9 pm (also Aug 19)

19 AUGUST

David Burton Brown; Lutherkirche, Rem-
scheid, Germany 7:30 pm

Francis Jackson; York Minster, England
7:30 pm

20 AUGUST

David Di Fiore; St Nicholas Dome, Trnava,
Slovak Republic 8 pm

David Burton Brown; Hedwigskirche, Düs-
seldorf, Germany 8 pm

Sylvie Poirier & Philip Crozier; Basilique
Notre-Dame-du-Cap, Cap-de-la-Madeleine,
Québec, Canada 2 pm

21 AUGUST

Académie d'Orgue d'Anglet; Anglet, France
(through August 31)

22 AUGUST

Robert Quinney; Westminster Abbey, Eng-
land 6:30 pm

David Burton Brown; Evang. Hauptkirche,
Ennepetal, Germany 8 pm

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

Marnie Giesbrecht & Joachim Segger,
organ & piano; Jack Singer Concert Hall, Cal-
gary, Alberta, Canada 12:10 pm

23 AUGUST

Genzo Takehisa; Minato Mirai Hall, Yoko-
hama, Japan 12:10 pm

David Burton Brown; Herz-Jesu-Christi-
Kirche, Wuppertal, Germany 7:30 pm

Raymond Daveluy; St Joseph Oratory, Mon-
tréal, Québec, Canada 8 pm

25 AUGUST

Joel Bacon; St Augustine's, Vienna, Austria
7:30 pm

Timothy Tikker; Münster, Konstanz, Ger-
many 8 pm

Paolo Crivellaro; Chiesa Parrocchiale, Mag-
nano, Italy 9 pm

26 AUGUST

John Scott Whiteley; York Minster, England
7:30 pm

28 AUGUST

Ian Wells; Cathedral, Liverpool, England
11:15 am

29 AUGUST

David Di Fiore; Dom umenia, Plestanoch,
Slovak Republic 8 pm

Ken Cornelle, piano, organ, with flute; St
James United Church, Montréal, Québec,
Canada 12:30 pm

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and/or Oboe/English Horn

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Ron Casat; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

30 AUGUST

Raymond Daveluy; St Joseph Oratory, Montréal, Québec, Canada 8 pm

31 AUGUST

Timothy Tikker; Münster, Bonn, Germany 8 pm

1 SEPTEMBER

Jean Boyer; St Augustine's, Vienna, Austria 7:30 pm

Georges Kiss, clavicembalo; Chiesa Romanica di San Secondo, Magnano, Italy 9 pm (also Sept 2)

2 SEPTEMBER

Philip Moore; York Minster, England 7:30 pm

3 SEPTEMBER

Timothy Tikker; St-Sulpice, Paris, France 11:30 am

5 SEPTEMBER

Martin Baker; Westminster Abbey, England 6:30 pm

6 SEPTEMBER

Raymond Daveluy; St Joseph Oratory, Montréal, Québec, Canada 8 pm

7 SEPTEMBER

Peter Wright; St Paul's Cathedral, London, England 6:30 pm

8 SEPTEMBER

Thomas Schmögner; St Augustine's, Vienna, Austria 7:30 pm

Marc Pinardel; Église Abbatiale, Mouzon, France 8:45 pm

Diane Bish; Holy Rosary Cathedral, Vancouver, British Columbia, Canada 8 pm

9 SEPTEMBER

Gillian Weir; York Minster, England 7:30 pm

Paul Derrett; Ledbury Parish Church, Herefordshire, England 7:30 pm

10 SEPTEMBER

Timothy Tikker; St-Roch, Paris, France 4 pm

13 SEPTEMBER

Timothy Tikker; Dom, Schwerin, Germany 8 pm

Francois-Henri Houbart; Notre Dame de France, London, England 7:45 pm

15 SEPTEMBER

Robert Kovacs; St Augustine's, Vienna, Austria 7:30 pm

16 SEPTEMBER

Carlo Curley; York Minster, England 7:30 pm

Simon Lindley; Doncaster Parish Church, England 7 pm

21 SEPTEMBER

David Di Fiore; St Elizabeth Cathedral, Kosice, The Slovak Republic 7 pm

22 SEPTEMBER

Hans Fagius; St Augustine's, Vienna, Austria 7:30 pm

Maurice Pinsson; Église Abbatiale, Mouzon, France 8:45 pm

23 SEPTEMBER

Mark Brafield; All Saints Tooting, London, England 7:30 pm

David Gibbs; York Minster, England 7:30 pm

Philip Moore; Doncaster Parish Church, England 7 pm

Arthur Wills; Tewkesbury Abbey, England 7:30 pm

28 SEPTEMBER

Stephen Tharp; Duomo, Milan, Italy

29 SEPTEMBER

Alfred Halbartschlager; St Augustine's, Vienna, Austria 7:30 pm

+**Jozef Sluys**; Cathedral of St Michael & St Gudula, Brussels, Belgium 8 pm

Jean-Christophe Leclere, with ensemble; Église Abbatiale, Mouzon, France 8:45 pm

30 SEPTEMBER

+**Jean Ferrard**; Cathedral of St Michael & St Gudula, Brussels, Belgium 3 pm

+**Stanislas Deriemaeker**; Cathedral of St Michael & St Gudula, Brussels, Belgium 8 pm

Gerhard Weinberger; Kirche St Canisius, Munich, Germany 8 pm

Stephen Tharp; Duomo, Alessandria, Italy

Margaret Phillips; Parish Church of Hendon St Mary, London, England 7:30 pm

Organ Recitals

DOUGLAS BROWN, Cathedral of the Holy Angels, Cary, IN, April 30: *Variations on "Kum ba yah,"* Behnke; *Rubrics*, Locklair; *Prayer*, Sowande; *Erschienen ist der herrliche Tag*, S. 629, Bach, Pepping; *Prelude and Fugue in D*, S. 532, Bach.

LOREN ROBERT CARLE, Christ Church Cathedral, Montréal, Québec, April 5: *Partita diverse: Sei gegrüßet, Jesu gütig*, S. 768, *Prelude and Fugue in f*, S. 534, *Alle Menschen müssen sterben*, S. 1117, 643, *Ach wie nützlich, ach wie flüchtig*, S. 644, *Herzlich thut mich verlangen*, S. 727, *Jesus Christus, unser Heiland*, S. 665, Bach.

JAMES DAVID CHRISTIE, Westminster Presbyterian Church, Buffalo, NY, April 2: *Praeludium in d* (BuxWV 140), Buxtehude; *Three Almandes*, Manuscript of Suzanne van Soldt; *O Gott, wir danken dir* (2 verses), Scheidemann; *Zeuch ein zu deinen Toren*, Krebs; *Nun lob mein Seel' den Herren* (BuxWV 214), Buxtehude; *Rondo*, Gherardeschi; *Concerto in D* (RV 93), Vivaldi, arr. Christie; *Sortie in E-flat Major*, Ropartz; *Scherzo*, Albert Alain; *Elegie*, Bárié; *Sonata I in D Minor*, op. 42, Guillemant.

STEPHEN CLEOBURY, Southern Methodist University, Dallas, TX, April 3: *Allegro maestoso (Sonata in G)*, Elgar; *Psalm Prelude*, Set 1, No. 1, Howells; *Choral No. 3 in a*, Franck; *Kyrie (Messe pour les paroisses)*, Couperin; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Ut, re, mi, fa, sol, la*, Byrd; *Prelude and Fugue on a Theme of Vittoria*, Britten; *Sicilienne (Suite)*, Duruflé; *Dieu parmi nous (La Nativité)*, Messiaen.

JO DEEN BLAINE DAVIS, with David Sloat, baritone, Church of the Ascension, Episcopal, Houston, TX, April 2: *Intrada*, op. 111a, Sibelius; *Suite on the 1st Tone*, Guilaín; *Prelude and Fugue in G*, S. 541, Bach; *Valse Triste (Orgelwäzler)*, Schuller; *Epilogue for pedal solo (Hommage à Frescobaldi)*, Langlais; *Elegy*, Thalben-Ball; *Toccata*

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Satanique (*Organbook II*), Albright; *Prelude on "St. Flavian,"* Willan; *Ev'ry thing dark! Bleak, black, Kim;* *Prelude on "Erhalt uns, Herr,"* Johnson; *Sonata III in A,* Mendelssohn.

DAVID GELL, with Lisa Rutherford, soprano, Trinity Episcopal Church, Santa Barbara, CA, April 2: *Intrada on "St. Theodulph,"* Lasky; *A Legend,* Tchaikovsky; *The Palms, Faure;* *Go to dark Gethsemane,* Bingham; *Herzliebster Jesu, Gell;* *The Crucifixion,* Barber; *O sacred head sore wounded,* Gell; *Were you there, Lasky;* *Take my mother home,* Spiritual; *Variations on "O filii et filiae,"* Lasky.

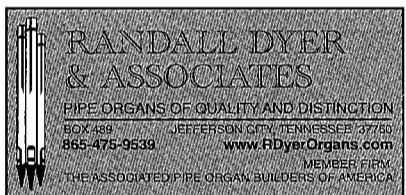
DAVID GOODE, St. Thomas University, St. Paul, MN, April 3: *Orb and Scepter March,* Walton, arr. McKie; *Chaconne,* Schmidt; *Diptique,* Les bergers, Les anges (*La Nativité*), Communion, *Sortie (Messe de la Pentecôte),* Messiaen; *Prelude in E-flat minor,* d'Indy; *Impromptu,* Vierne; *Carillon Orleanais,* Nibelle.

JOHN GREW, Christ Church Cathedral, Montréal, Québec, April 26: *O Lamm Gottes unschuldig,* S. 1095, 656, *Jesus Christus unser Heiland,* S. 688, 689, *Fantasia in c,* S. 562, *Liebster Jesu, wir sind hier,* S. 754, *Prelude and Fugue in g,* S. 558, *Herzliebster Jesu, was hast du verbrochen,* S. 1093, *Concerto No. 5 in d,* S. 596, Bach.

CHRISTOPHER HERRICK, Bates Recital Hall, University of Texas at Austin, April 2: *Allegro giocoso (Sept Improvisations, No. 7),* Saint-Saëns; *Chromatic Fantasia and Fugue,* Bach, arr. Reger; *Seven Allegorical Pictures based upon the Norwegian Folklore "Kling no, Klokka,"* Sverre Eftestol; *In Paradisum,* Dubois; *Variations de Concert,* Bonnet; *Trio Sonata No. 5 in C,* S. 529, *Toccata & Fugue in F,* S. 540, Bach.



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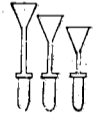
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RIE HIROE-LANG, House of Hope Presbyterian Church, St. Paul, MN, April 2: *Prelude and Fugue in E-flat Major,* S. 552, *Vater unser im Himmelreich,* S. 682, *Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt,* S. 688, Bach; *Andante in F major,* K. 616, Mozart; *Prelude and Fugue in C Minor,* Mendelssohn; *Three Fugues (from Six Fugues on B-A-C-H,* op. 60); No. 2, *Lebhaft,* No. 5, *Lebhaft,* No. 6, *Masig,* nach und nach schneller-lebhafter, Schumann.

ARTHUR LAMIRANDE, St. Patrick's Cathedral, New York, NY, March 5: *Christ ist erstanden,* German 12th C; *Der Heiland ist erstanden,* Schmidt; *Stèle pour un enfant défunte,* Vierne; *Prelude and Fugue in D,* Schmidt.

HUW LEWIS, United Church of Marco Island, Marco Island, FL, April 2: *Where are all the merry shepherds going?,* Ballbästre; *Liebster Jesu, wir sind hier,* S. 731, *Ach bleib bei uns, Herr Jesu Christ,* S. 649, *O Messias, bewein dein' Sünde gross,* S. 622, *Passacaglia and Fugue in C minor,* S. 582, Bach; *Sonata for Worship, Fedak; Offertorium,* Gounod; *Passacaglia (from Katerina Ismailova,* Op. 29), Shostakovich; *Suite on Uzbek Melodies,* Muschel.

JOAN LIPPINCOTT, First Congregational Church, Columbus, OH, April 9: *Pièce d'Orgue,* Bach; *Hymne d'Orgue,* de Grigny; *Choral varié sur le thème du "Veni Creator,"* op. 4, Duruflé; *Fanfare for the Common Man, Prelude,* Copland; *Méditations sur les Mystères de la Sainte Trinité:* viii, Messiaen; *Allegro, Cantabile, Final (Symphony No. 6),* Widor.

JOHN MARSH, St. David's Episcopal Church, Austin, TX, March 15: *Fantasy and Toccata, Rorem;* *Aria,* Peeters; *Magnificat (Organbook II),* Rorem.



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WILLIAM NEIL, with Sharon Quattrin, soprano; Marie Bennet and Joseph Kainz, flutes; Rockefeller Memorial Chapel, Chicago, IL, April 16: *Toccata and Fugue in d,* S. 565, *An Wasserflüssen Babylon,* S. 653b, *Aus tiefer Not, schrei ich zu dir,* S. 686, *Prelude and Fugue in D,* S. 532, *Concerto No. 2 in a,* S. 593, *Nun danket alle Gott,* S. 79, *Komm, süßter Tod,* S. 478, *Schafe können sicher weiden,* S. 208, *Fantasia and Fugue in g,* S. 542, Bach.

BRUCE NESWICK, First and Central Presbyterian Church, Wilmington, DE, April 9: *Komm, Heiliger Geist, Herre Gott, Hase;* *Passacaglia und Fugue in C moll,* S. 582, Bach; *Cantilène,* op. 29, no. 2, Pierné; *Fantasy and Fugue on "Sine Nomine,"* Neswick; *Ecce lignum crucis,* Heiller; *Prélude et Fugue en Do Majeur,* op. 36, no.3, Dupré; *Improvisation on a submitted theme.*

DENNIS E. NORTHWAY, with Joanna Vanni, organist, The Arts Center of Oak Park, Oak Park, IL, March 12: *Passacaglia and Fugue in c,* S. 582, Bach; *Nola, Arndt,* arr. Clough-Leighter; *The Legend of the Dunes, Moline;* *Come, labor on, Noble; The Ride of the Valkyrs,* Wagner, arr. Dickinson and Lockwood; *Danse de la Fée Dragée, Danse des Mirlitons (Nutcracker Suite),* Tchaikovsky; *The Cascades,* Joplin, arr. Northway; *A Song of Gratitude,* op. 34, no. 2, Cole.

JOHN OBETZ, St. Vincent's Episcopal Church, St. Petersburg, FL, March 19: *Prelude in E-flat,* S. 552a, Bach; *Christus, der ist mein Leben,* Pachelbel; *Five Movements for a Musical Clock,* Haydn; *Mein Jesu, der du mich, Herzlich tut mich erfreuen,* Brahms; *Choral Dorian,* Alain; *Two Noels,* Franck; *Two Trios, Setzer;* *Fugue in E-flat,* S. 552b, Bach.

JONATHAN OLDENGARM, Christ Church Cathedral, Montréal, Québec, April 12: *Jesus Christus, unser Heiland,* S. 666, *Aus tiefer Not schrei ich zu dir,* S. 1099, 686, 687, *Prelude and Fugue in a,* S. 559, *O Herre Gott, dein göttlich's Wort,* S. 1110, 757, *Ach Herr, mich armen Sünder,* S. 742, *Christus, der uns selig macht,* S. 747, *Fantasia and Fugue in g,* S. 542, Bach.

JANE PARKER-SMITH, Christ Church Cathedral, New Orleans, LA, April 2: *Passacaglia in c,* S. 582, Bach; *Funérailles,* Liszt, arr. Kynaston; *Moreau de Concert,* op. 24, Guilman; *Intermezzo, Adagio (Suite),* Serveiller; *Concertante Study, Vrána; Scherzetto, Whitlock; Répons pour le Temps de Pâques,* Demessieux; *Scherzo Symphonique,* Cochereau, arr. Filsell.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, February 6: *Frammenti, Husa; Mutationes, Eben;* *Air, Price; Toccata and Fugue in f,* Wiedermann; *Variations on "America,"* Ives, February 20 (with Paul Cox, percussion); *Concerto del Signor Vivaldi, Walther; Schmücke dich, O liebe Seele, Wir glauben all' an einen Gott, Bach; Meditation for Marimba, Creston; Variations on Japanese Children's Songs, Abe; Improvisation; Landscape with Temple, Moto ostinato, Eben.*

SYLVIE POIRIER & PHILIP CROZIER, Christ Church, Oak Brook, IL, February 11: *Sinfonietta, Bédard; Prelude and Fugue in B-flat, Albrechtsberger; Two Duets for Eliza, Wesley; Suite on Famous Christmas Carols for Organ Duet, Bölling; Sonata in d,* op. 30, Merkel; *Nun ruhen alle Wälder,* op. 19, no. 1, *Vater unser im Himmelreich,* op. 19, no. 4, *Höpner; Bombarde-Carillon, Alkan; Adagio,*

Beethoven; *Dance Suite for Organ Duet,* Kloppers.

ERIK REINART, Christ Church Cathedral, Montréal, Québec, February 9: *Fantasia con Imitation in b,* S. 563, *Gott ist mein Heil, mein Hilf und Trost,* S. 1106, *Jesu, meines Lebens Leben,* S. 1107, *Kyrie, Gott Vater in Ewigkeit,* S. 669, *Christe, aller Welt Trost,* S. 670, *Kyrie, Gott heiliger Geist,* S. 671, *Kyrie, Gott Vater in Ewigkeit,* S. 672, *Christe, aller Welt Trost,* S. 673, *Kyrie, Gott heiliger Geist,* S. 674, *Toccata, Adagio and Fugue in C,* S. 564, Bach.

JOHN ROSE, Shadyside Presbyterian Church, Pittsburgh, PA, April 30: *Fanfare, Cook; "My Shepherd Will Supply My Need," "What Wondrous Love Is This," "When I Can Read My Title Clear" (Reflections on Southern Hymn Tunes),* White; *Symphonie III,* op. 28, Vierne; *Etude Symphonique,* op. 78, Bossi; *Prélude, Fugue et Variation,* op. 18, Franck; *Pastorale, Final (Sonata I in d,* op. 42), Guilman.

KATHLEEN SCHEIDE, Herrick Chapel, Occidental College, Eagle Rock, CA, April 3: *Toccata in F, Passacaglia, Kerll; Christe, der du bist Tag und Licht, Böhm; Praeludium, Largo and Fugue in C,* S. 545a, Bach; *The Lindemann Voluntaries,* Jones; *Sonata V in c,* op. 80, Guilman.

JOHN R. SHANNON, with Rachel Shannon Moss, pianist, Wofford College, Spartanburg, SC, April 1: *Arrival of the Queen of Sheba, Handel; Flutes, Dialogue for the Trumpet, Clérambault; Jesu, joy of man's desiring, Fantasia in a, Bach; Jordan, Johnson; Do not I love thee?, Read; Wondrous love, Sheets; Beach Spring, Diemer; Holy Manna, Owens; Beach Spring, Page; Bleeding Savior, Morning Trumpet, Kerrick.*

REBECCA GROOM TE VELDE, First Presbyterian Church, Stillwater, OK, April 28: *Prelude and Fugue on "Christ lag in Todesbanden,"* Schroeder; *Allein Gott in der Höh sei Ehr,* S. 663, *Prelude and Fugue in E-flat,* S. 552, Bach; *Choral in a, Franck; Partita on "Veni, Creator Spiritus,"* Bennett; *Ronde française, Boëllmann; Toccata (Symphonie V),* Widor.

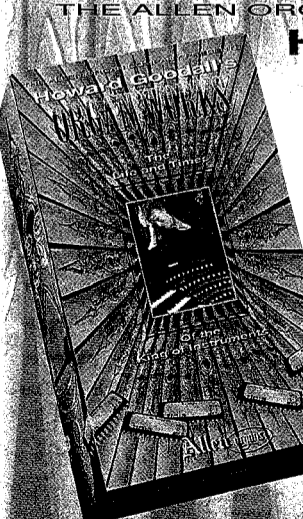
CAROLE TERRY, Parker Chapel, Trinity University, San Antonio, TX, April 16: *Komm, Heiliger Geist,* S. 651, Bach; *Sonata No. 4 in B-Flat Major,* Mendelssohn; *Schmücke dich, o liebe Seele,* S. 654, *Prelude and Fugue in f minor,* S. 534, Bach; *Symphonie No. 6 in G Minor,* op. 42, Widor.

STEPHEN THARP, St. Bartholomew's Church, New York, NY, April 21: *Le Chemin de la Croix,* op. 29, Dupré.

TOM TRENNEY, with James Avery, trumpet; Michelle Martin, organ; William Wisnom, piano; Lee Wright, organ; Bethany Presbyterian Church, Rochester, NY, March 31: *Fugue in G,* Bach; *Hymn: I danced in the morning; Variations on "Lord of the Dance,"* Goemanne; *Dance of the Sugar Plum Fairy,* Tchaikovsky, arr. Kraft; *Sabre Dance, Khachaturian,* arr. Coleman; *Passacaglia and Fugue in c,* Bach; *Slavonic Dance in g, Dvorak; Two Hungarian Dances, Brahms; Trio Sonata No. 4 in e,* Bach; "The primitives," "At the ballet," "Everyone dance" (*Five Dances*), Hampton.

ROBERT TRIPLETT, with the Cedar Rapids Symphony Chamber Orchestra, Cornell College, Mount Vernon, IA, April 2: *Concerto No. 2 in c,* Haydn; *Concerto in g, Poulenc; Adagio in g on a Theme by Albinoni, Giazotto; Concerto No. 1 in F,* Rheinberger.

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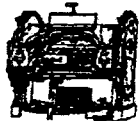
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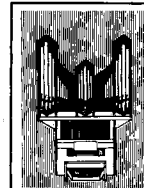
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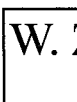
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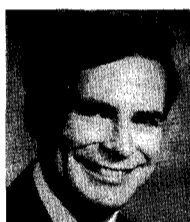
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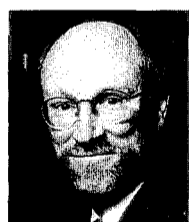
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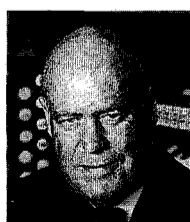
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