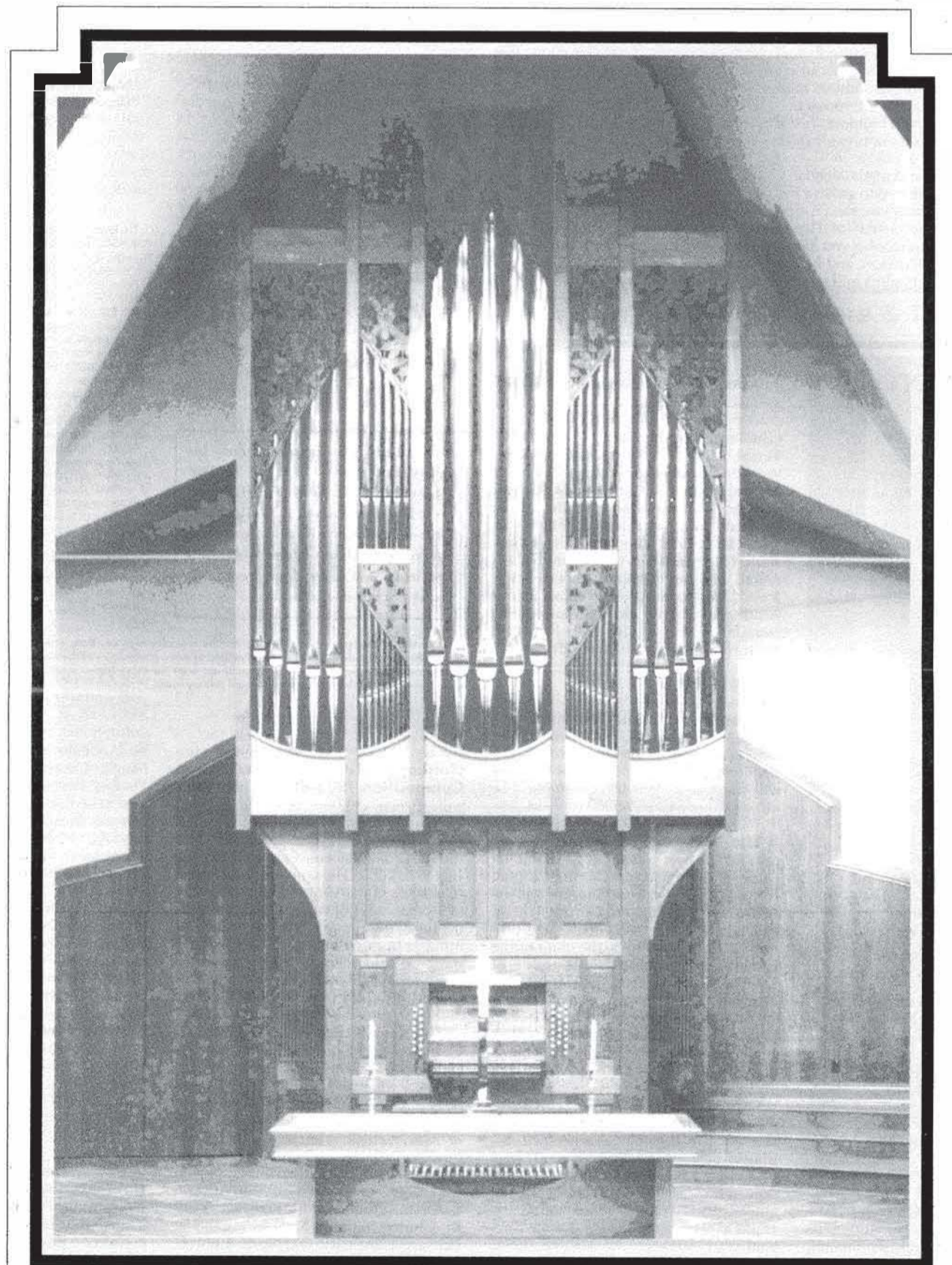


# THE DIAPASON

MARCH, 1999



West Vancouver United Church, West Vancouver, British Columbia  
Specification on page 19

## Editor's Notebook

This month's "Letters to the Editor" focuses primarily on the article, "The Economics of Pipe Organ Building," by R. E. Coleberd (January 1999, pp. 14-17), which raised a number of issues impacting pipe organ builders, including pipe organ imports, specifically from Canada. Since some of the letters were lengthy and included charts, they are placed in the middle of this issue, between the reviews and the features (pp. 12-13). It is the editor's hope that meaningful dialogue will lead to understanding among various viewpoints.

As we go to press, word was received of the cancellation of the Royce Hall Organ Dedication Series at UCLA, celebrating the restoration of the hall's 1930 Skinner organ following the Northridge earthquake. The series was to begin on February 2 with a recital by Thomas Harmon, but the restoration was far from complete. Instead of the planned recital, the audience estimated at over 600 heard Mr. Harmon in a lecture-demonstration describing the renovation plans and the various problems encountered by organbuilder Robert Turner which delayed the completion of the project. The series will be rescheduled later in the year. We await further details.

Next month, we will feature something unheard of in the 89-year history of THE DIAPASON—a color cover. The closest the journal came was in December of 1959 for the 50th anniversary issue, which featured gold highlights on the cover. Beginning with our April 1999 issue, we will occasionally feature a color cover, sponsored by the organ builder whose instrument appears on the cover. THE DIAPASON remains devoted to its classic black and white format, yet is not opposed to innovation. The choice of the cover remains, however, an editorial decision.

On the matter of new organ stoplists and photos, we encourage builders to send news of their activities. Looking through the 1998 Index, one notes the absence of a number of well-known organ builders. Yes, it takes time, effort and expense to properly photograph and document organ projects—time, effort and money well spent. Let us hear from you.

One notes also the very large Calendar section in recent months; January's was above average, and it continued to grow in February and in this issue (pp. 20-23). How encouraging for all of us who love the pipe organ to see this amount of recital activity.

As we near the 90th anniversary of THE DIAPASON, we encourage comments from you, our readers. Let us know what you like and dislike. If there is more of the former, tell a friend about THE DIAPASON, and help the journal celebrate its 90th birthday.

Thanks to our faithful readers and advertisers for your continuing support.

—Jerome Butera

## Here & There

**The Cathedral Church of All Saints**, Halifax, Nova Scotia, Canada, has announced its Lenten and Spring series of noon-time organ recitals: March 10, James Burchill: 3/17, Barbara Thompson Wilson: 3/24, 4/20, and 4/27, James Burchill: 5/4, Ross MacLean: 5/11, James Burchill: 5/18, Allen Wayte: 5/25, James Burchill: 6/1, Garth MacPhee; and 6/8, James Burchill. For information: 902/423-6002.

**Andover Organ Company** will hold its annual Open House on March 20, from 1 to 5 pm, featuring the firm's Opus 111, three manuals and 34 stops, for the University of North Carolina at Greensboro. The shop is located at 560 Broadway, Lawrence, Massachusetts; for information: 978/686-9600.

**Chapel Hill Presbyterian Church**, Gig Harbor, Washington, is presenting inaugural concerts celebrating the restoration and augmentation of its 1910 Hook & Hastings organ by Marceau and Associates. The series began on January 30 with Diane Bish, and continues on March 20 with Thomas Murray. For information: 253/851-7779, ext 628.

**The Organ Artists Series of Pittsburgh** has announced its spring concerts: March 21, William Peterson; April 18, Christa Rakich. Ms. Rakich will play the premiere of *Confluence* by Pittsburgh composer Joseph Willcox Jenkins, commissioned for the 20th anniversary of the series. Concerts take place at Calvary Episcopal Church in Pittsburgh at 7:30 pm. For information: 412/466-5204.

**Trinity Episcopal Church**, Hartford, Connecticut, has announced its upcoming concerts: March 28, Stainer, *Crucifixion*, and Mendelssohn, *Hear my prayer*; April 16, Canterbury Cathedral Choir; May 4, Iain Quinn with Westminster Brass; 5/5, Trinity Choir, Bach motets; 5/7, Alta wind trio; and 5/9, Kodaly, *Missa Brevis*. For information: 860/527-8133.

**The 2nd Fribourg Organ Academy** takes place April 6-16. The schedule features masterclasses (Romanti-

cism and improvisation; J. S. Bach; Frescobaldi and his influence), organ visits, and concerts. Faculty includes Michel Bignens, Lorenzo Ghielmi, Ludger Lohmann, Rudolf Lutz, Andrea Marcon, Luigi Ferdinando Tagliavini, Jean-Claude Zehnder, and others. Sessions take place on organs by Silbermann, Mooser, Riepp, Manderscheidt, Kuhn, and others. For information: Académie d'orgue de Fribourg, Derrière-les-Jardins 1, CH-1700 Fribourg, Switzerland; ph/fax: +41 (0) 26 323 49 00; e-mail: academie.orgue@melomane.ch

**First Presbyterian Church**, Arlington Heights, Illinois, has changed the date of its spring concert featuring the *Requiem* by John Rutter. The concert will take place April 11 at 4:30 pm. For information: 847/255-5900.

**The William Ferris Chorale** will present the final concert of its season on April 16 at 8 pm at Mt. Carmel Church, Chicago, Illinois. The Chorale will be joined by the choir of Corpus Christi College from the University of Cambridge, England, and by the choir of the First Congregational Church of LaGrange, Illinois, for "A Three Choir Festival." The 100-voice festival choir is accompanied by the church's two organs (E.M. Skinner and Visser-Roland) and a brass ensemble. For information: 773/325-2000.

**Queenswood School**, Hertfordshire, England has announced its Summer Organ Recital Series: April 24, Martin Baker; May 13, John Scott; June 9, Andrew Lumsden; and June 29, Gordon Stewart. For information: Queenswood School, Brookmans Park, Hatfield, Hertfordshire AL9 6NS England.

**The United Methodist Church of Painesville**, Ohio, has announced its 1999 concert series. The series began on February 21 with a hymn festival, and continues on April 25, The Three Baritone; May 16, Ryan Hebert; July 25, Christmas in July choral and instrumental concert; August 13-15, *Forever Plaid*; and October 24, Tom Trenney. For information: 216/354-3642.

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BRIAN SWAGER  
Carillon

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The AGO has announced the **Holtkamp-AGO Award in Organ Composition 1999-2000**. The winner will receive \$2,000 provided by the Holtkamp Organ Company; publication by Hinshaw Music; and performance at the AGO national convention in Seattle, July 2-6, 2000. The competition is open to citizens of the United States, Canada, or Mexico. The work should be for organ and soprano, no longer than 12 minutes in duration; text: Song of Ruth; must be unpublished; entry limited to one work per composer; deadline is May 31. For information: 212/8702310.

**The Association of Anglican Musicians** will present its 1999 Conference June 13-18 in Boston, Massachusetts, with the theme, "Dancing on the Edge of Time—The Delightful Desire of God." Presenters include John L. Hooker, Carl Scovill, Martin Smith, Minka Sprague, Barbara Bruns, Edith Ho, Daniel Pinkham, and William Porter, the choirs of Church of the Advent, Cathedral Church of St. Paul, and Trinity Church, Copley Square; recitals at Harvard University, Old North Church, and King's Chapel. For information: AAM, 28 Ashton Rd., Fort Mitchell, KY 41017; 617/482-4826, ext 1104.

**The Central Iowa AGO chapter** will present Pipe Organ Encounter '99 July 5-9 at Drake University, Des Moines, Iowa. Faculty includes Delbert Disselhorst, Davis Folkerts, Philip Gehring, Ann Marie Rigler, Carl Staplin, Lynn Zeigler, and others; organs

by Aeolian-Skinner, Dobson, Brombaugh, Casavant, Holtkamp, Nordlie, Phelps, Reuter, Schlicker, and others. The schedule includes private lessons, classes, organ demonstrations, and recitals. For information: Luke Mortensen, 4316 Allison Ave., Des Moines, IA 50310.

**The Hymn Society** in the United States and Canada and the Vancouver School of Theology will present a hymn conference, "Think Globally, Sing Locally," July 11-15, at the University of British Columbia, Vancouver. Presenters include I-to Loh, Patrick Matsikenyiri, Pablo Sosa, Lionel Adey, C. Michael Hawn, S.T. Kimbrough, and Mary K. Oyer. For information: The Hymn Society, Boston University School of Theology, 745 Commonwealth Ave., Boston, MA 02215-1401; fax 617/353-7322.

**The National Association of Pastoral Musicians** will hold its annual convention, "Now is the Acceptable Time," July 12-16, in Pittsburgh, Pennsylvania. Keynote speakers include Michael Joncas, Gérard Sloyan, Ed Foley, and Marva Dawn; presenters include Leo Nestor, Ann Labounsky, John Balka, Robert Page, and many others. The schedule includes over 250 sessions to choose from, a children's choir festival, honors choir, choral institute, various liturgical celebrations, and over 35 demonstrations of new products in the music industry. For information: Lisa Tarker, 202/723-

5800; <npsing@npm.org>; website:  
<www.npm.org>.

**The 36th Early Music Festival Bruges, Belgium,** takes place July 24-August 8. The schedule includes an early music competition, exhibitions, seminars, lectures, demonstrations, and recitals. The lunchtime and evening concerts (30 international events) are mainly devoted to the Latin World, the Age of Enlightenment, and Musical Celebrations. For information: ph 00 32 50/33 22 83; fax 00 32 50/34 52 04.

The results of the 1998 Bruges early music competition have been announced. In the harpsichord competition (106 entries, 81 competitors): 1st prize, Béatrice Martin; 2nd, Aapo Häkkinen; 3rd, Bertrand Cuiller; 4th, Michael Spöck; 5th, fortépiano competition (29 entries, 23 competitors): 2nd prize ex aequo, Elena Frivano-Karl and Soo-Hyun Park.

**The Organ Historical Society** will sponsor a European Organ Tour in East Germany, July 24-August 7, led by Martin Weyer and Bruce Stevens: 15 days, 16 nights, ca. 48 organs. The tour will feature organs by Sauer, Oberlinger, Trost, Schuke, Gerhard, Silbermann, Hildebrandt, Ladegast, Walcker, and many others. For information: 804/353-9226.

**The 12th Corsi de Musica Antica a Magnano** takes place August 19-29 in Magnano, Italy. The schedule features 16th to 18th century keyboard music, organology, organ building, and choir; presenters include Bernard Brauchli, Paolo Crivellaro, Georges Kiss, Alberto Galazzo, Jörg Gobeli, Thomas Wälti, and Giulio Monaco. For information: ph 39 015 67 92 60; e-mail: <bbrauchli@worldcom.ch>; internet: <www.biella.alpcom.it/mam>.

**The Ruth and Clarence Mader Memorial Scholarship Fund** is accepting applications for grants for research related to the organ or organ music. Awards will range from \$200 to \$1000, and preference will be given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave., #B-10, Pomona, CA 91767-2024.

The results of the **16th Swiss Organ Competition**, which took place in Brig and Reckingen, October 9-16, 1998, have been announced. The competition was held on the organs of the Kollegiumskirche and the church of Reckingen, with a jury formed by Jean-François Vaucher, Hilmar Gertschen, and Guy Bovet, and ended with one second prize and two third prizes ex aequo. No 1st prize was given. Second prize, Roberto Antonello (Italy); third prize ex aequo, Brigitte Salvisberg (Switzerland) and Arkadiusz Bialic (Poland).

**M.L. Bigelow & Co. Organ Builders**, of American Fork, Utah, is celebrating the 20th anniversary of the firm. Opus 1, a two-manual of 16 ranks built for St. John the Baptist Catholic Church in Chico, California, was the first tracker organ in this country to make extensive use of Either/Or registration. Their Opus 17, for Victory Lutheran Church, Mesa, Arizona, comprises 3 manuals and 52 ranks. Opus 20, II/35 for St. John Vianney Catholic Church, Hacienda Heights, California, features the firm's first detached console. Opus 24 (III/40) is currently being installed at Conception Abbey in Conception, Missouri. The case stands 35' tall, and the Pedal division includes a 32' Subbass. Opus 25, a II/7 practice organ at Brigham Young University, comprises five 8' stops, one 4', and one 16', offering a great variety of color at 8' pitch. Opus 26, II/21, will be for All Souls' Episcopal Church, Oklahoma City, Oklahoma; opus 27, II/17, for the Arizona residence of Susan Robinson; and opus 28, II/16, for St. Mary of the Isle Catholic Church, Nantucket, Massachusetts. The staff includes Michael

Bigelow, David Chamberlin, Elizabeth Clayton, Dan Cole, Robert Munson, and Shayne Ward. For information: M.L. Bigelow & Co., 130 West 1st South Street, American Fork, UT 84003; ph/fax 801/756-5777; e-mail: <bigeloworgan@utahinter.net>.

**The Noack Organ Company**, Georgetown, Massachusetts, is building two organs destined for Reykjavik, Iceland. The organ for the Landholtskirkja church will be three manuals, 34 stops, and 44 ranks, with mechanical key and stop action, in a case of white ash. The second Iceland organ will be for Neskirkja church, two manuals, 33 stops, 41 ranks; mechanical key action, electric stop action with solid state combination action, and a detached console. The latter church is in the process of being added to the National Register of Historic Buildings. Both organs are scheduled to be shipped together this summer and will be installed simultaneously.

**St. Mary's Catholic Church**, New Albany, Indiana, hosted the third annual concert, "Heralding the New Year with Music for Organ and Trumpet," on December 31. The program commemorated the 112th anniversary of the installation of the church's 1886 Carl Barchhoff organ (II/21) and featured organists David Lamb, Robert Jordan, Keith Norrington, and Mary Vessels, with trumpeter Robert Jordan in works by Mendelssohn, Bach, Johnson, Buxtehude, Handel, Rasley, Smith, Brewer, Schubert, and Dubois. Ongoing renovation of the organ is by Miller Pipe Organ Company.

#### GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Principal
- 3' Twelfth
- 2' Fifteenth
- III Mixture
- 8' Trumpet

#### SWELL

- 8' Open Diapason
- 8' Rohr Flute
- 8' Salicional
- 4' Flute Harmonic
- 4' Fugara
- 2' Piccolo
- 8' Oboe Bassoon
- Tremulant
- Bellows Signal

#### PEDAL

- 16' Sub Bass
- 8' Flute Bass
- 8' Violoncello

## Appointments

**Robert C. Newton and John W. Morlock** have recently been named new tonal directors of the Andover Organ Company, Methuen, Massachusetts. They succeed Robert J. Reich who has led the tonal direction since 1961.

Newton grew up attending Stowe Community School in Stowe, Vermont, listening to its 1864 B.D. Simmons organ. He came to Andover in 1963, and his first tonal job was re-regulating an 1861 E.L. Holbrook organ at the Unitarian Church in Brewster, Massachusetts. His first responsibility with new pipes came two years later at Trinity Episcopal Church in Wrentham, Massachusetts. During his extensive maintenance trips each year, he still takes care of the Brewster and Wrentham organs, and attended the Christmas Eve service this year at Trinity in Wrentham. Newton attended the University of Vermont with a major in mathematics. He has played trombone in the Vermont Symphony Orchestra and has sung in the St. Paul's Episcopal Cathedral Men and Boys Choir in Boston. In addition to tonal design and voicing, project strategy and mechanical design, he is Vice President of rebuilds and restorations for Andover. His specialty is 19th-century organs of the E.&C.G. Hook and



Robert C. Newton



John Morlock

Hook & Hastings firms. He carries on extensive maintenance in New Hampshire and Vermont, and on Cape Cod, Martha's Vineyard, and Nantucket.

John Morlock has 30 years' organ-building experience and joined Andover in 1976. He got started in voicing during a volunteer project at Mt. Olivet Lutheran Church in Shrewsbury, Massachusetts. He became fascinated with organ building while still in high school, and following graduation worked briefly with Charles Hendrickson in St. Peter, Minnesota, before entering into an informal apprenticeship with Geoffrey Hunt in Minneapolis. There he learned the fundamentals of organ building, working on organs for churches in Delafield, Wisconsin and Annandale, Minnesota. In 1973 he moved to Lowell, Massachusetts to work for the Bozeman-Gibson Organ Company, where he participated in the restorations of an 1847 Stevens organ in Belfast, Maine, and an 1861 3-manual E.&C.G. Hook organ in Marine City, Michigan. Most recently at Andover he has been artistic and tonal director for the 3-manual, 35-stop Andover organ opus 106 at St. Michael's Church in Orlando, Florida. In addition to scaling, voicing and tonal finishing of new and old organs, he is responsible for supervision of restoration and rebuilding projects and extensive organ maintenance.

**David Wagner** has been appointed associate professor of music at Madonna University in Livonia, Michigan. Wagner, nationally recognized host of the former classical radio station WQRS FM, has been a part-time faculty member at the school since 1982. His responsibilities will include directing the Madonna University Chorale. He has held numerous positions as organist-choirmaster including Temple Beth Emeth in Ann Arbor, St. Ambrose Church in Grosse Pointe Park, and Village United Presbyterian Church in Redford Township. Presently he is director of music/choirmaster-organist at St. Paul's Church in Grosse Pointe Farms. He has also taught at the University of Michigan and Macomb Community College. In addition to his work as a solo performer, Wagner has been organist and harpsichordist with the Detroit Symphony Orchestra. Recently his recording, *Bright and Clear: Three Centuries of Organ Music*, was named Best Classical



David Wagner

Recording at the Motor City Music Award Ceremony. He is recipient of the Palmer Christian Award from the University of Michigan for postdoctoral achievement in the field of music performance, and the Arts Achievement Award from Wayne State University. A 1980 graduate of the University of Michigan, he received the DMA in organ performance. He earned the MMus in organ and church music and the BMus in organ and harpsichord from Wayne State University.

## Here & There



Catharine Crozier



David Craighead

Two of America's distinguished concert organists, **Catharine Crozier** and **David Craighead**, celebrated milestone birthdays in January. Dr. Crozier performed her 85th birthday recital at First Congregational Church in Los Angeles on January 17, performing works of Bach, Jackson, Liszt, Messiaen, Pinkham, and Sowerby. Her recital was the centerpiece of a four-day conference at First Congregational, entitled "Organ Alive!" In addition to her recital, Dr. Crozier taught a masterclass and gave an hour-long interview with Frederick Swann, in which she spoke of her career as a performing artist and a

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**Catharine Crozier**

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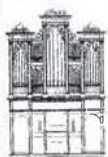
**MASTERCLASS**

April 24, 1999 • 9:00 a.m.

Contact:

RUDOLF ZUIDERVELD  
Music Dept., Illinois College  
Jacksonville, Illinois 62650

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teacher. At a reception following the recital, Philip Hahn, President of the AGO, presented Dr. Crozier with a certificate of appreciation from the Guild.

David Craighead played his 75th birthday recital on January 22 at St. Anne's Church in Rochester, New York. The concert, which he dedicated to the memory of his wife Marian, included works which she had either performed herself or which were favorites of hers. Dr. Craighead opened with the *Tourne-mire Improvisation on "Victimae Paschali Laudes,"* played his transcription of the *Rheinberger Andante in D-flat*, and finished the first half with Bach—seven chorales from the *Orgelbüchlein* and the *Toccata and Fugue in F, S. 540.* Dupré's *Passion Symphony* comprised the second half of the program, after which the entire audience serenaded Dr. Craighead with "Happy Birthday" and proceeded to a reception in his honor.

Both artists joined their management, Karen McFarlane Artists, well over 50 years ago, when it was the Bernard R. LaBerge Concert Management, both taught at the Eastman School of Music for a number of years, and each was chair of the organ department at Eastman.

Joan DeVee Dixon, Professor of Music at Frostburg State University, Frostburg, Maryland, and Organist and Music Director at Emmanuel Parish, Cumberland, Maryland, has recorded two compact discs released in 1998, with a third to be recorded and released in 1999. All were produced by Alvin C. Broyles. The recordings were made by Russell Wojtkiewicz and the RBW Record Company (P.O. Box 14187, Parkville, MO 64152). The first CD is titled *Psalms—The Lord's My Shepherd, Music for Organ and Brass Inspired by the Psalms*, with works of Schütz, Pachelbel, Purcell, Marcello, Mendelssohn, Shaffer, Diemer, Bock, Manz, Alain, and Pfautsch. The second recording is *Psalms II: I lift my eyes to the hills*, featuring works of Blow, Buxtehude, Hassler, Gabrieli, Monteverdi, Diemer, Bock, Howells, and Widor. Dr. Dixon is assisted on both recordings by the Emmanuel Brass and percussion. The venue was the Raymond Munger Memorial Chapel at the University of the Ozarks, Clarksville, Arkansas, which houses a Reuter organ installed in 1991. The third CD, *Psalms III*, will consist of works of Emma Lou Diemer, who in 1998 wrote 28 pieces for Dr. Dixon on commission from Alvin C. Broyles. Dixon is on sabbatical leave from the university in 1999, giving concerts in Europe and Asia.

Karen McFarlane Artists has announced the availability of the two Gold Medal winners of the 1998 Calgary International Organ Festival. The recital winner, David Goode, and the concerto winner, Stefan Engels, will be available for both recital and concerto engagements until the next Calgary Festival in 2002.

British-born David Goode, formerly Organ Scholar at King's College, Cam-



David Goode



Stefan Engels

bridge, is currently Sub-Organist of Christ Church, Oxford, where he plays daily services, records and tours with the Christ Church, Oxford, Choir. A student of David Sanger and Jacques van Oortmerssen, Goode was awarded top interpretation prizes at the 1997 St. Albans' International Festival. He has performed with several orchestras, including the City of London Sinfonia and the BBC Symphony, and has made a number of recordings (both solo and with choir) for Collins, Hyperion and Herald.

Chicago-based, German-born organist Stefan Engels is Associate Organist at Fourth Presbyterian Church, Chicago. He studied in Aachen, Düsseldorf and Köln, Germany, prior to 1993, at which time he moved to Dallas to study with Robert Anderson. In 1995 he received the Artist Diploma from Southern Methodist University, and has done further study with Wolfgang Ribusam. Engels has toured Germany on several occasions, has performed numerous recitals in North America, and currently performs with the Chicago Baroque Ensemble, Metropolis Symphony, and Richard Proulx's recording ensemble, Cathedral Singers. His two new compact discs (Naxos) with works by Marcel Dupré are to be released this spring.

Lurley Whitty Hines ("Miss Lurley"), at age 102, has served as organist at Pollocksville Baptist Church, Pollocksville, North Carolina, for 86 years. She began her tenure there in 1912. Mrs. Hines' family were founding mem-

bers of the church when it began in 1882. She attended the church since she was born in 1896. She took piano lessons as a child, and when an organ was donated to the church she transferred her keyboard skills and accepted the organ post. Mrs. Hines went to work for Pollocksville Bank and Trust in 1912 at age 16. She held other jobs but returned to the bank, and retired as a loan officer at age 90, after which she worked part time for five years.

During one week in March, Igor Kipnis will be performing on four keyboard instruments: harpsichord, clavichord, fortepiano, and the modern piano. He and duo-piano partner Karen Kushner will appear with the Chamber Orchestra of Albuquerque in a March 19 program that includes the Mozart Two Piano Concerto in E-flat, as well as Haydn's Double Concerto in F, in which he will play the harpsichord. Additional appearances by the duo in that city include one-piano, four-hand school outreach programs. Then come harpsichord concerts and a masterclass in San Diego for the San Diego Harpsichord Society, followed by a combination clavichord and fortepiano recital for Laurette Goldberg's "Music Sources" in Berkeley on March 28. On March 30, Kipnis will lead a harpsichord masterclass at the San Francisco Conservatory.



Michael Kleinschmidt

Michael Kleinschmidt, organist and master of the choristers at All Saints-Ashmont (Boston), is featured on two new recordings. One was made on the 1995 56-rank C.B. Fisk organ at All Saints, Ashmont, with works of Bach, Dupré, Saint-Saëns, Vierne and Widor (JAV 100). The other is recorded on the 123-rank Aeolian-Skinner organ at All Saints Church, Worcester, featuring the *Passion Symphony* of Dupré, the *Gothic Symphony* and *Toccata* of Widor, and the *Celestial Banquet* of Messiaen (JAV 108). For information: JAV Recordings, 1-888/572-2242 (U.S.); 44-191 221 2268 (U.K.).



Volodymyr Koshuba

Ukrainian organist Volodymyr Koshuba will be available for concerts in the United States from mid-October through November, 1999. Since 1981 he has served as organist of the Kiev Concert Hall of Organ and Chamber Music. At age 24 he graduated as a pianist from the Kiev State Conservatory, and then returned for five years of organ study. In 1988 he was awarded the title "Honored Organist of the Ukraine." For information: 011-380 44 277 8254; or contact Wayne Earnest at 703/549-6670.

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“Mr. Herrick’s performances were grand...Mr. Herrick is a virtuoso, no question, and he took risks accordingly.” —*The New York Times* [opening recital]

# Christopher Herrick



at the Lincoln Center Festival,  
New York City, July 1998  
14 consecutive daily recitals,  
the complete works of J.S. Bach for organ

“What I have in mind,” he explains, “is to make it something that real music lovers want to hear, not just so-called organ buffs. I really want to make it a musical feast—exciting, colorful and immediate.

It’s not a very complicated philosophy, is it?”

—Christopher Herrick in interview with David Goldstein, *Time Out New York*

“TOP ORGANIST’S FINE BACH PEDAL: One of the most consistently satisfying events of the Lincoln Center Festival may turn out to be the contribution of a single musician—a kind of inverse ratio of manpower to artistic achievement. The man in question is Christopher Herrick [who] opened a two-week series of the complete organ works of J.S. Bach...blazing brilliance...Good to know there is much more to come.” —*New York Post*

“Herrick’s performances were quite magnificent. The hall was filled, musicologists were arguing points of authenticity, while organists were discussing Herrick’s tempos and registrations. Here is a case where nit-picking is irrelevant, however. The salient issue is that Herrick brought the music to life, giving an individual, differentiated character to every piece....He made the music clear in texture and rhythm...Under his fleet fingers even the most complex fugal designs became logical and easy to follow....Ultimately the highest compliment I can pay Herrick is that I left the auditorium wishing I could come back for the following 13 recitals in this series.” —*Pittsburgh Post-Gazette*

“A superb English organist... Mr. Herrick was at the peak of his considerable form, combining precision with panache, interpretive freedom with a sheer joy in virtuosity. The playing was, in a word, triumphal.”

—*The New York Times*  
[closing recital]

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**Jean Ladouceur** is featured on a new recording, *Franck - Vierge*, on the ATMA label (ACD 2 2183). Performed on the 4-manual, 59-stop Casavant organ (1908; restored in 1994-95 by Cuillault-Thérien) at St. Peter the Apostle Church in Montréal, the program includes the *Grand Pièce Symphonique* of Franck and the *Fourth Symphony* of Vierge. The CD is distributed in the U.S. by Harmonia Mundi; for information: <jladouc@cam.org>.



Aaron David Miller

**Aaron David Miller's** *Concerto for Two Organists and Orchestra* will be premiered by the Zurich Symphony on April 6. Last fall Miller was awarded two prizes (for best improvisation and best Bach performance) at the Calgary International Organ Festival. In February he recorded the third of a three-disk anthology of historical Jewish music, directed by Samuel Adler, at the Riverside Church in New York City. Miller is currently completing his doctorate in organ performance at the Manhattan School of Music, where he teaches theory, and has recently been appointed professor of organ for the 1999 summer graduate program at St. Joseph's College in Rensselaer, Indiana. For recital and workshop or masterclass availability, contact his manager at 425/745-1316 or <penlorenz@worldnet.att.net>.

Danish organist **Grethe Krogh** played recitals in the U.S. earlier this year. Programs took place at St. Thomas Church, New York City; First Presbyterian Church, Richmond, Virginia; First Presbyterian Church, Morristown, New Jersey; The Cleveland Museum of Art, Cleveland, Ohio; and Pasadena Presbyterian Church, Los Angeles. Ms. Krogh was Professor of Organ and Chairman of the Organ Department at the Royal Danish Academy of Music until 1990, when she left the academy to pursue a concert career. Prior to her teaching appointment she served as organist at the Holmens Church in Copenhagen.

**Bruce Neswick** recently completed two anthems on commission: *Hallelujah! Praise the Lord, O my soul*, for the institution of the new dean of the Cathedral of St. Philip, Atlanta; and *The Spirit of the Lord is upon me* in honor of

Robert Russell's 30th anniversary year as Organist-Choirmaster of Christ and St. Stephen's Episcopal Church, New York City. Neswick's anthems *Come, Holy Ghost, Requiem aeternam*, and *O Jesus, joy of loving hearts* have recently been published by Trinitas, Hope, and Paraclete presses, respectively.

**Massimo Nosetti** played concerts in the U.S. and Canada in January and February. Concerts took place at Washington Cathedral, Washington, DC; St. Francis of Assisi, Ottawa; St. Joseph Basilica, Edmonton; St. Louis King of France, Minneapolis; St. Mark's Church, Palo Alto; Peace Memorial Church, Clearwater; and the Episcopal Church in De Funiak Springs, Florida.

**Carole Terry** is featured on a new recording, *Carole Terry in Schwerin: 19th Century German Masterpieces performed on the Ladegast Organ* (Ambassador label ARC 1021). The two-disc set was recorded on the four-manual, 84-rank Ladegast organ, which dates from 1871, in Schwerin Dom. The program includes works of Töpfer, A.W. Bach, Herzog, Rinck, Rheinberger, Reubke, Ritter, Richter, Schumann, Mendelssohn, Brahms, and Thiele. For information: Ambassador Recording Co., P.O. Box 31112, Seattle, WA 98103; ph 206/860-7450; fax 206/860-7614.



Carol Williams

British organist **Carol Williams**, at present Associate Organist at the Cathedral of the Incarnation in New York's Garden City, was featured in the annual Organ Festival in Croydon's Fairfield Hall in January. Ms. Williams was interviewed in front of an audience and played afternoon and evening concerts on the hall's Harrison & Harrison organ designed by the late Ralph Downes.

## Nunc Dimittis

**James Holmes**, organist and choir-master long associated with the Episcopal Church of St. Matthew and St. Tim-

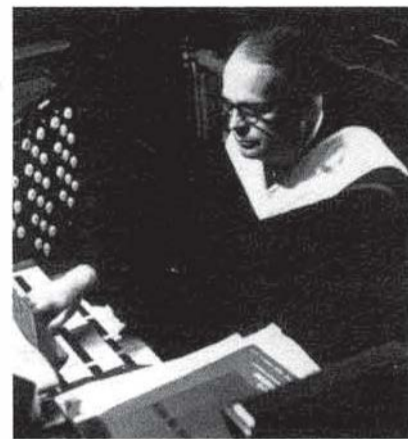
othy in New York City, died of cancer on January 7 at the age of 59. Born on April 2, 1939, in Pittsburg, Kansas, he was brought up in a musical environment. As a boy he studied violin and piano and later continued his studies at the University of North Carolina in Chapel Hill. In 1967 he moved to New York City. His first major post as organist and choir director was at the Chapel (now Church) of the Intercession in Washington Heights. There, in 1972, he presented a series of organ recitals, each devoted to a modern composer, including Messiaen, Poulenc, Satie, and Virgil Thomson. In 1973 he became organist and choir director at the Church of St. Matthew and St. Timothy, where until his illness he never missed a Sunday or feast day service. Also a composer, his *Stabat Mater*, an unaccompanied choral work, is published by Boosey & Hawkes. Last September the church unveiled a plaque honoring him with "thanksgiving for 25 years of devoted service."

**Madeleine Sue Henderson Seid Martin** died on August 9, 1998 in St. Paul, Minnesota, after a long struggle with cancer. Born in Indiana, she had taught at the University of Notre Dame, the College of St. Catherine in St. Paul, the St. Paul Seminary School of Divinity, the School of Divinity of the University of St. Thomas in St. Paul, and at the United Theological Seminary, New Brighton, Minnesota. She also served as music director for Presbyterian churches in Iowa and Texas, and for Episcopal parishes in Wichita Falls, Texas, and Rochester, New York, before going to the University of Notre Dame as Director of Chapel Music. She had been active in the National Association of Pastoral Musicians, serving as coordinator of liturgies for the 1979 convention in Chicago and as a clinician for the NPM choral director institute.

**Robert Shaw**, widely regarded as the "Dean of American Choral Conducting," died on January 25 at the age of 82. Mr. Shaw had suffered a stroke the previous day in New Haven, Connecticut, where he was attending a Yale University play on which his son, Thomas, worked. At the time of his death he held the titles of Atlanta Symphony music director emeritus and conductor laureate. In recent years he had made regular appearances as a guest conductor and presented annual workshops at Carnegie Hall which drew choral directors and singers from across the country. Of his many recordings, 14 have won Grammy awards.

Born in Red Bluff, California, in 1916, he was the son of a minister in the Church of the Disciples of Christ. He entered Pomona College in 1934, majoring in religion and philosophy, and also directed the glee club. He moved to New York in 1938 and organized the Fred Waring Glee Club, which he led until 1945. Shaw founded the Collegiate Chorale in 1941 and conducted the amateur chorus until 1954. He also prepared choruses for Arturo Toscanini's

NBC Symphony concerts and from 1956 to 1967 was George Szell's associate conductor at the Cleveland Orchestra. In 1948 he founded the Robert Shaw Chorale, a 40-voice professional ensemble that made many recordings for RCA Victor and toured extensively. Shaw disbanded the chorale in 1967 and moved to Atlanta, where he served as music director of the Atlanta Symphony until 1988. In 1967 he founded the Atlanta Symphony Chamber Chorus and three years later the Atlanta Symphony Orchestra Chorus.



Gordon Young

**Gordon Ellsworth Young** died on October 2, 1998. He was born in McPherson, Kansas, on October 15, 1919, the son of a Presbyterian minister and a pianist. During his early years, he was an eager music student, spending hours at the piano and pipe organ at First Presbyterian Church in Fort Scott, Kansas, the church where his father was pastor. After graduation from high school, he attended Southwestern College in Winfield, Kansas, and then was accepted at the Curtis Institute of Music in Philadelphia, where he studied with Alexander McCurdy. He also took advanced studies with Powell Weaver and Joseph Bonnet. Dr. Young moved to Michigan in 1952 to accept the position of organist and choir-master at First Presbyterian Church in Detroit, a post he held for 15 years until he left church work to concentrate on composing. His career also included stints as a radio organist in Tulsa, Oklahoma, and as music critic and columnist at daily newspapers in Kansas City, Missouri, and Philadelphia. He also served as organist and choir-master at churches in Kansas City, Philadelphia, and Lancaster (PA). In 1964, Young was awarded an honorary doctorate from his alma mater, Southwestern. He received a commendation from the Michigan State Legislature in 1988 for his vast contributions to church music. As a composer, he has left a legacy of nearly 1,000 published works, including organ, choral, solo, ensemble and instrumental pieces. His music, which is performed around the world, has also enjoyed numerous recordings, including those by the Mormon Tabernacle Choir, Christopher Parkening, E. Power Biggs, and Feike Asma.

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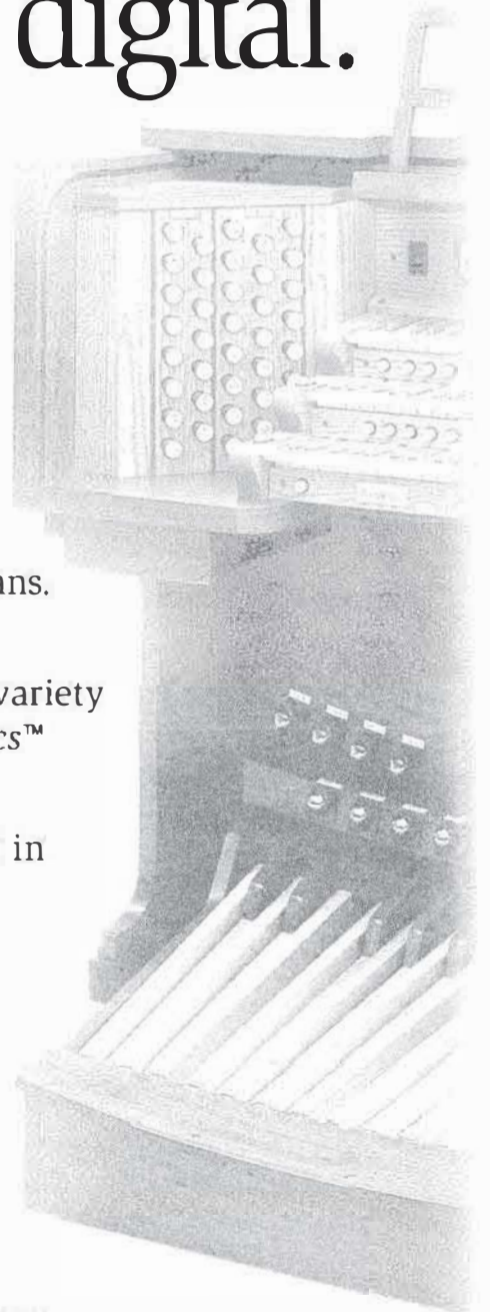
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## Carillon News

by Brian Swager

### 1998 World Congress Report

The 11th Carillon World Congress was held in Mechelen, Belgium, August 9-13, 1998. The welcoming recital was performed in the tower of St. Rombouts Cathedral by Jo Haazen, director of the Royal Belgian Carillon School. Other recitals that day were given by Patrick Macoska (Michigan), Adrian Gebruers (Ireland), Anna Maria Reverté (Spain), Arie Abbenes (The Netherlands), Timothy Hurd (New Zealand), Koen Van Assche (Belgium), Adrien Tien (Australia), Erik Vandervoort (Belgium), Xia Hua (China), and Liling Huang (Taiwan). A lecture on "75 Years Royal Carillon School in Mechelen" was given by musicologist Koen Cosaert, an instructor at the school. This was followed by a film, produced by Toshi Sakurai, documenting the school's history. The last two of the six finalists in the Queen Fabiola Competition played in the evening, and we were graced by the presence of Queen Fabiola herself. The winner was Tom Van Peer of Belgium. Second place was awarded to Belgian carillonneur Liesbeth Janssens.

The second day began with a recital by Helen Hawley (Kansas) who exclaimed that "it really was 441 steps up to the cabin in the St. Rombouts tower—there aren't even hills that high in Kansas!" Recitals that day were also given by Jeffrey Bossin (Germany), Frank Müller (Germany), Nico Swaenen (Belgium), Trevor Worknau (England), Karel Keldermans (Illinois), and Carlo van Ulft (The Netherlands). Xia Ming Ming, director of the Museum of Antique Bells in Beijing, gave a lecture on bells excavated from the tomb of Zeng Hou Yi, the Marquis of Zeng, and on bells in ancient China. Liling Huang and Xia Hua provided musical intermezzi on traditional Chinese instruments. Alexander Iarechko, president of the Russian Association of Bell Culture,

gave a lecture on the art of bell ringing in Russia. The vocal/instrumental trio Zolotoj Ploj from Zaratov, Russia (students at the Belgian Carillon School), performed musical intermezzi of traditional Russian folk music. The day concluded with a concert of carillon with guitar and brass quintet featuring Eddy Mariën (Belgium) on the Busleyden carillon.

Tuesday August 11 was a travel day. The group first went to Grimbergen where a lovely concert of Gregorian chant was performed by organ and a men's choir inside a church. Once outside, a carillon concert based on Gregorian chant was heard. The concerts were followed by the obligatory drink of beer, and lunch, both offered by the town of Grimbergen. The group then traveled to Holsbeek to visit the Clock-O-Matic Company where lectures on the carillon console were presented. Karel Keldermans explained the standards set forth by the GCNA. Timothy Hurd spoke about his studies of the use of the keyboard, and the Clock-O-Matic representative discussed their data gathered from electronically monitoring the movement of a player's arm during a carillon performance. The day ended with a gala dinner at the Horst Castle on the edge of a lovely wooded lake where we were welcomed by a concert for carillon and concert band.

On Wednesday, the day's activities took place in Louvain, Belgium. Recitalists that day included Ann-Kirstine Christiansen (Denmark) on the University Carillon in Leuven. This carillon has a video system so that performers can be observed by the audience. Rosemarie Seuntheis (The Netherlands) and Frank Steijns (The Netherlands) performed on a mobile carillon for the lunch hour. Henk Verhoef (The Netherlands) and Andreas Friedrich (Switzerland) performed on a mobile carillon during the evening meal which was served in the Begijnhof garden. A concert of contemporary music was given by Klaas de Haan (The Netherlands), Brian Swager (California), and

Carl Van Eyndhoven (Belgium) on the University Carillon, with each performer playing new Dutch, American, and Belgian carillon music, respectively. The rest of the day was filled with various lectures which were given in a very warm room in a university building. The evening was reserved for "9 O'Clock-works," a musical happening on the large square facing the University Library. The Ghent bellman walked around the square introducing performances by various bell groups such as Valencian bell tollers, an Indonesian gamelan ensemble, Russian bell ringers, a mobile carillon, and the University Carillon. The happening concluded with a jam session.

David Hunsberger (California) performed the opening recital of the final congress day. Other recitals that day were given by Koen Cosaert (Belgium), Stefano Colletti (France) and Annick Anselin (Australia). Sjoerd Tamminga (The Netherlands) played on the carillon in St. Peter's Church in Leuven. Several lectures were presented that day including papers by Margo Halsted (the carillon music of Johannes Volckerick), Brian Swager (the carillon repertoire of Gustaaf Brees), and Karel Keldermans (Gillett & Johnston). A prelude to the closing session was the music of Matthias Van den Gheyn—including two carillon preludes—performed on harpsichord by Frank Agsteribbe (Belgium). Adrian Gebruers (Ireland) was announced as the new president of the World Carillon Federation. An evening of festive performances heralded the unveiling of the city of Leuven's new *jacquemart* "Meester Jan." Theban trumpets sounded, a mobile carillon and a renaissance brass quintet accompanied a renaissance dance ensemble, Arie Abbenes and Bob van Wely played a duet on the St. Pieters carillon, and the mobile carillon and a vibraphone accompanied ballet dancers in the *Nutcracker Suite*. An elegant reception in the University Hall was the final event in a most memorable Congress.

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

## Music for Voices and Organ

by James McCray

### General (generic) anthems

Action springs not from thought, but from readiness for responsibility.

Dietrich Bonhoeffer  
*Letters and Papers From Prison*

The general anthem is the workhorse for the church choir director. Even though choirs perform many items for special days, the genre that supplies the yearly services is the generic anthem with a text that brings a message adaptable to most situations. These settings are repeated at various times of the year and can function as offertory, special music, anthem, introit, etc.

The general anthem is often not difficult; directors tend to select more advanced compositions for specific occasions when they know there will be a full complement of singers. Having a wide selection of generic works/texts in the church library is an essential part of the process. With small budgets, directors sometimes order new music only for high holy days, and soon the church library is filled with music that does not work throughout the year.

Directors should review their purchases and budgets to be certain that some attention is given to these useful, generic settings: purchase one or two each year; they may be very easy, and may not even use a full SATB choir. Those works often surface on bad weather days and for other types of emergencies. A review of many years may find that these works have received far more performances than those wonderful works which adorn our special library additions.

**Lead Me, Lord, Samuel S. Wesley (1810-76). SATB and organ, Novello (Theodore Presser Co.) #29 0305, no price given (E).**

This slow, very brief two-page setting based on a textual phrase from Psalm 8 is very easy. The organ generally doubles the voice lines. There are two brief statements which could be sung by soprano solo or section.

➤ page 10

## Spiritual Settings

in jazz styles for organ

by JOE UTTERBACK

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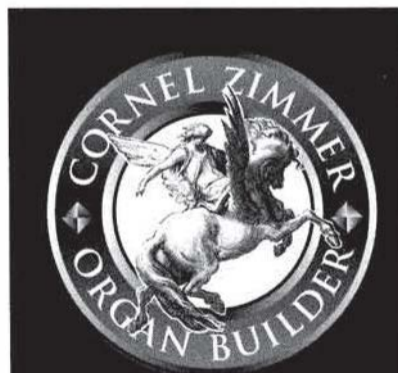
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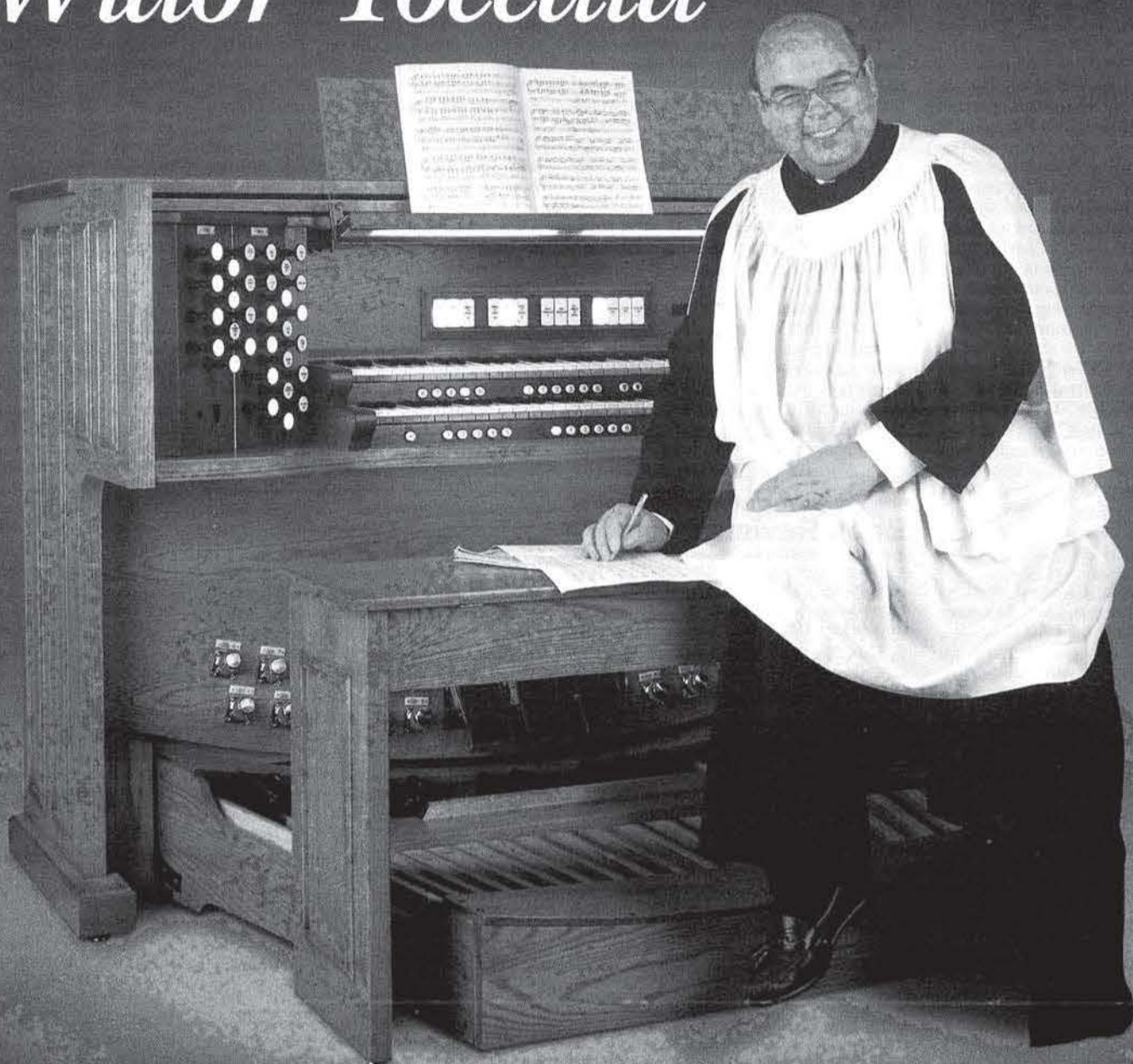
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**Come, My Way, My Truth, My Life!**, Godfrey Sampson. SATB and organ, Novello, #29 0525, no price given (M-).

There is a gentle majesty to this setting. The organ plays a "walking" bass line which keeps a steady pulse beneath the voices. The warm harmonies provide an attractive background for the famous George Herbert text. Homophonic choral textures boldly state the message.

**Spirit of God, Unleashed on Earth**, Richard Proulx. SAB and organ, C.I.A. Publications, C-4766, \$1.30 (M).

Finding interesting SAB literature is often difficult, but here is a setting that has an exciting organ part, hold yet not overly taxing choral parts, and a text by John Arthur based on Acts 2 which has a striking freshness. There is a mixture of strong unisons and contrapuntal lines, sometimes unaccompanied. This anthem is exciting and dramatic.

**God, You Made Us in Your Image**, Lloyd Larson. Triune Music of Lorenz Corp., 10/2065T, \$1.40 (M-).

Using *Beach Spring*, an American folk melody, Larson has set this text with several stanzas whose arrangement changes each time. The melody is always prevalent as it moves through the stanzas. Tuneful, easy, traditional harmony dominates.

**One Thing I Seek**, Richard Proulx. Two-part and organ, Art Masters Studios Inc. (AMSI), \$1.10 (E).

Having useful two-part settings in the library can be of great value to church choirs. This one, based on Psalms 27 & 84 could be sung SA/TB, SA, TB, or any similar combination. The organ writing is easy and the choral parts are primarily in unison. There are optional lower notes when the treble goes high to assist the altos. A simple useful anthem.

**Come, Praise the Greatness of the Lord**, Jay Thomas. SATB and keyboard, Theodore Presser Co., 392-42205 (M-).

This fast, rhythmic setting is driven by the syncopated accompaniment background which will work best on piano. Full four-part writing is limited and the syllabic texture moves freely between unison, two/three parts, and occasional SATB chords. Certain to be a piece enjoyed by everyone.

**Grant Us Peace**, Joseph Martin. SATB and keyboard, Warner Bros. Publications, BSC9828, \$1.30 (M-).

This gentle setting has a busy keyboard part which provides interest behind the simple melody that recurs several times. There is very limited true four-part writing as the women/men often sing in two parts. The mood is enhanced with the use of the Latin "Dona nobis pacem" in the middle of the setting.

**Remember Your Lord God (Prayer of Habakkuk)**, Robert Powell. Unison and keyboard, Augsburg Fortress, 11-10776, \$1.25 (E).

There are two performing texts, but they are nearly the same in content. The choir sings a floating melody that is heard above arpeggiated keyboard lines. Sweet, quiet music.

**His Peace Will Come**, Craig Curry. SATB and piano, Beckenhorst Press, Inc., BP1426, \$1.15 (M).

The piano accompaniment provides a busy, yet not difficult background for the tuneful melody; its music is based on static sixteenth-note phrases which make the music flow. The choral parts are easy with limited four-part usage. This setting will be popular with everyone.

**The Heavens Declare**, Alec Wyton. Unison and organ, Aureole Edition (Paraclete Press), AE75, no price given (E).

Wyton's music always has a freshness to it and this simple setting is written almost like an accompanied recitative with many repeated-note phrases. The organ part tends to be more interesting than that of the choir. The text, based on Psalm 19 of the Jerusalem Bible, brings new character to it.

## Book Reviews

**Reichling, Alfred (ed.). Aspekte der Orgelbewegung**. Kassel: Merseburger Verlag 1995. 548 pages. DM 75.

This was published for the Gesellschaft der Orgelfreunde as its 155th publication. A helpful correspondent informs me that he obtained the book for a credit card charge of about \$48.50 (including shipping) from Telebuch via the Internet address: <http://www.telebuch.de>.

There are about 20 very varied essays in this impressive volume. It is not a history of the *Orgelbewegung*; the title ("Aspects of the *Orgelbewegung*") is quite accurate. Reichling himself provides a limited kind of history of the pre-World-War-II developments; other essays deal with such topics as organ-builders, composers, organ cases, individual organs, the *Orgelbewegung* in Austria, Switzerland, and The Netherlands, and so on. Some contributors lived through and took an active part in the events they describe; others are younger scholars examining past developments and trying, not always successfully, to understand both the *Orgelbewegung* and the economic and political climate that affected its development.

Reichling, in the article already mentioned, includes a few points that seem to be tacitly accepted by all the contributors. Since there seem to be a number of misconceptions current among American organists, some mention of these points may be useful. The *Orgelbewegung's* beginnings can be clearly dated by three events: the building of

the first "Praetorius" organ—designed and built by Willibald Curtitt and Oscar Walcker—in Freiburg/Breisgau in 1921; the historically informed concern, led by Hans Henny Jahnn, with the Schmitzer organ of the Jakobikirche in Hamburg beginning in 1925; and the building of the first organ incorporating many of the movement's ideals and ideas—designed by Mahrenholtz—in Göttingen in the same year. The end of the movement as such can be set in 1967, when H.H. Eggebrecht mounted a serious attack on the postwar excesses of the movement.

What Germans usually call the Alsatian organ reform, led by Albert Schweitzer and Emil Rupp, was not considered to have much in common with the German *Orgelbewegung*. Both reform movements wished to replace the "factory organs" of the 19th century with instruments returning to the ideals and in part the methods of older builders, but the North German-led *Orgelbewegung* had little sympathy for Schweitzer's love of Alsatian Silbermanns and none for his admiration for the romantic organs of Cavallé-Coll. The Alsatian reform was, in fact, influential only in Catholic areas, and particularly in Austria, where both liturgy and repertory made the acceptance of North German ideas problematic. In German-speaking Switzerland, one leading builder (Kuhn) was heavily influenced by the Alsatian reform, while the other (Metzler) was heavily influenced by the *Orgelbewegung*.

Many American organists seem to think of the *Orgelbewegung* as a unified, homogeneous movement, which it definitely was not. Many of the ideas about pipe scales, wind pressures, and specifications were eagerly and generally accepted by musicologists, organ-builders, and organists. However, there was always a sharp division between the group led by the fiercely independent scholar-organbuilder Hans Henny Jahnn and organbuilders who had to cope with various clients, impossible or difficult siting problems, and the like. Before World War II, only two quite small builders—Kemper and Ott—went over entirely to slider cases and tracker action. The larger firms often used slider chests, but were very reluctant to abandon their highly developed (electro-)pneumatic actions. Many of their organs, including some very good ones, were not, in terms of specifications, so very different from many organs being built in Germany today—a complete "baroque" two-manual instrument with a third, more eclectic and usually enclosed, manual added.

This book does not set out either to praise the *Orgelbewegung* uncritically or to condemn it. If does, I think, assume that the movement's artistic achievements were very considerable and that it continues to influence German organbuilding. Probably no one would consider Rudolf von Beckerath, for example, an uncritical admirer of the *Orgelbewegung*, but would his work have been possible without it? It should be emphasized that Reichling has not

tried to produce either a comprehensive history or a comprehensive aesthetic evaluation. Neither has he concerned himself with the international influence both for good and for bad of the movement, although some Swiss, Austrian, and Dutch builders are considered briefly.

*Aspekte der Orgelbewegung* is a fascinating and valuable book. There are almost 200 illustrations, including pictures of many organs little known in North America, a large number of specifications, and comprehensive indexes that can help the reader immensely. The volume was intended for German readers, primarily for German readers professionally involved with organs and organbuilding. As a result, it often assumes familiarity with people, firms, places, and so on that even non-Germans familiar with the German language may not have. This is not, however, really a valid criticism of this excellent and valuable book that should be in all libraries and on the shelves of all organ lovers with a good reading knowledge of German. One is grateful, incidentally, for the more than reasonable price for an impressive volume!

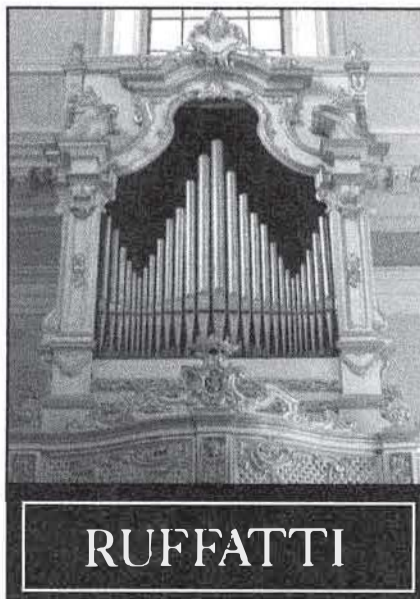
—W. G. Marigold  
Urbana, Illinois

## New Recordings

**Nouvelles Couleurs de l'Orgue: extraits des plus beaux moments musicaux des collections Viventia et Via**. Two CDs, featuring organists Olivier Latry, Michel Bouvard, Yves Castagnet, François Espinasse, Luc Antonini, Livia Mazzanti, and Viviane Loriaut with assistance from Pascal Larhaut, trumpet, Jocelyn Daubigny, flute, and the Tavagna Ensemble. Distributed by BMG France (RCA Victor) 74321470202.

This special collection comprises, as its title indicates, some of the best "organ moments" in the Organa Viventia and Organa Via archives. Twenty-nine pieces by (in chronological order) Clérambault, Scarlatti, Bach, Daquin, Cluck, Balbastre, Soler, Beauvalet-Charpentier, Mozart, Padre Davide, Brahms, Pierné, Vierne, Bartok, Dupré, Rivier, Duruffé, Plané, Alain, Rota, and Eben are performed on eight different organs in France, Switzerland, and Corsica. As one would expect in a "best of" anthology, the playing is of the highest quality, as are the instruments.

Selections range from the familiar (e.g., Mozart, *Fantasy in f*, K. 608, Vierne, "Final Allegro" from *Symphony No. 1*) to the less-well known (Pierné, *Prélude*, op. 29 no. 1), to the unfamiliar (Rota, *Il Duca de Wittenberg*, from the Fellini film, *Casanova*). The inclusion of works for organ and instrument refutes "the established notion of the organ as a solitary instrument" (liner notes) in a series of lively and lyrical numbers. In the former category are Eben's rhythmically driven



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"Con moto," for trumpet and organ from *Okna* and two transcribed excerpts from Bartok's *For Children* for flute and organ. More songlike excerpts are Alain's *Trois Mouvements* for flute and organ and Rivier's *Aria* for trumpet and organ. Undoubtedly the most exotic tracks in this set (or any other organ collection, for that matter) are traditional Corsican polyphonic verse settings of the Requiem Mass, sung by the Tavagna Ensemble in alternation with organ verses. This is chant sung in a rich, light-throated folk-music style with lots of florid improvisation that surely originates in Islamic music from the other side of the Mediterranean.

The liner notes state that the producer's purpose in making this set was to expose the listener to the kaleidoscopic "colors of sound" of which the organ is capable. The goal, poetically expressed, is to "evoke a vibration of the soul... an internal resonance." There is much here to delight both ear and soul.

**Alternativ: Corsican Polyphonies & Organ. The Tavagna Ensemble and Viviane Loriaut, organ. BMC France (RCA Victor) 74321470192. No price given.**

This disc features the abovementioned Tavagna Ensemble, an all-male choir that specializes in the performance of traditional Corsican folk music, and Viviane Loriaut, a French organist who teaches at the National School of Music in Bastia. Ms. Loriaut performs works by a number of composers from the 16th-18th centuries, including an anonymous *Batalha de 6<sup>o</sup> ton* (18th c.); *Tiento de quarto tono*, Correa de Arauxo; *Tiento de contras*, Cabanilles; *Canzon*, Erbach; and *Toccata for the Elevation*, Frescobaldi.

Interspersed with these pieces are brief polyphonic vocal settings of chants using traditional Corsican melodies and harmonies. The texts, aside from a *paghjella* (song) and a haunting *Lamentu a ghjesu*, are Latin and come from the Roman Catholic liturgy. The Kyrie, Sanctus, Requiem Introit, and Libera me don't sound like any liturgical music you've heard before, however. The rich harmonies—principally thirds—and full-throated singing make this a robust performance: no disembodied, vibrato-less sound here. The liner notes tell nothing about the Tavagna Ensemble, including whether this is a professional or amateur group, their director, or their role in the musical life of Corsica (or France or Italy, for that matter). Contrary to what one might expect from the title, the vocal selections are unrelated to the organ movements. "Alternativ" in this case refers literally to the alternation between organ and choir, but not in any liturgical sense.

Ms. Loriaut plays skillfully, with rhythmic precision and crisp articulation. The registrations are colorful but not always varied enough. This is a disk more for the specialty collector than the general enthusiast.

**Louis Robilliard à l'Orgue Cavallé-Coll de l'Eglise Saint-François-de-Sales, Lyon. Festivo 138, available from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261. \$14.98 + \$2.50 s/h.**

Louis Robilliard, teacher at the Conservatoire de Région de Lyon and titulaire at St. François-de-Sales, Lyon, is truly "one of the most renowned organists of his generation," as the liner notes state. He is particularly acclaimed for his interpretations of 19th-century repertoire and for his improvisations, which have dazzled American audiences at recitals for many years. His performances on this disk are no less impressive than the live ones. The menu is entirely Romantic: Schumann, *Sketch in F minor*, *Canon in Bb Major*; two transcriptions by Robilliard: Saint-Saëns, *Danse macabre*, op. 40, and Liszt, *Orpheus*; Reger, *Benedictus*, op. 59, no. 9; *Fantasy on "Wachet auf, ruft uns die Stimme"*, op. 52, no. 2; and Brahms, four chorale preludes from op. 122 (*O Welt, ich muß dich lassen*, *Herzlich tut mich erfreuen*, and both settings of *Herz-*

*lich tut mich verlangen*). In the liner notes, Robilliard explains his careful choice and ordering of selections: "The program of this CD takes you from secular to religious organ works, focusing on three musical poles: the *Orpheus* of Liszt, a magnificent pantheist confession, the *Fantasy on "Wachet auf"* of Reger, which is a meditation on the passion and resurrection of Christ, and finally a number of chorales from Brahms *Elf Choralvorspiele*, which are moving thoughts about death."

The text that follows presents the genesis, musical analysis, and program of each work in lucid, descriptive prose (as in "The introduction of the *Fantasy* evokes the desolation of a cemetery by night, frightened twice by lightning."). Robilliard clearly understands the principle of transformation (moral and motivic) that underlies the great symphonic works of the 19th century. He renders the architecture of these large-scale works intelligible while not neglecting the details of dynamic nuance, phrasing, and rubato. Inseparable from these elements and essential to the successful rendition of "symphonic" works is registration, an area in which Robilliard's long association with the Cavallé-Coll organ at St. François-de-Sales bears delectable fruit. The sounds called forth in the Liszt and Reger pieces in particular reveal the full tonal palette of the instrument, making it as nearly like a symphony orchestra as possible.

However, Robilliard's performance of the large-scale program pieces, brilliant and appealing (and in the case of the Saint-Saëns, humorous) as they are, only partially displays his musicianship. True artistry is revealed in his rendition of the Brahms chorales, those final musical thoughts of a composer haunted by Weltschmerz and inexpressible yearning. Robilliard aptly refers to them as "prayers" and says of them, "... it is the most beautiful farewell ever addressed to the human heart."

—Sarah Mahler Hughes  
Ripon College  
Ripon, Wisconsin

## New Organ Music

**Diane Bish, *The Joy of Music*, vol. II. Fred Bock no. BGO938.**

While few would argue that these hymn settings are truly profound music, they are extremely effective and lots of fun to play. The hymn tunes that are treated include *A New Name in Glory*; *All Things Bright and Beautiful*; *Hark, Ten Thousand Harps and Voices*; *I Will Sing of My Redeemer*; *On Jordan's Stormy Banks*; *Savior, Like a Shepherd*; *When We All Get to Heaven*. The moods that are represented include quiet and contemplative (*Savior, Like a Shepherd*), scherzo-like with gapped registrations (*All Things Bright and Beautiful*), and footstomping glee (*A New Name in Glory* and *When We All Get to Heaven*). If one is fortunate enough to work for a church that occasionally allows a smile in the congregation, these pieces will be welcome. Otherwise, buy a copy to give yourself a few chuckles.

**Pierre Cochereau, *Suite à la Française sur des thèmes populaires*. Éditions Chantraine no. EC115.**

This suite is a reconstruction by François Lombard of an improvisation by Pierre Cochereau at Notre Dame Cathedral in Paris in April of 1970. The seven movements (marked *Prelude*; *Air*; *Cigne*; *Musette*; *Sarabande*; *Minuet* and *Toccata*) are each three to four minutes in duration and do not require a transcendent technique. The first six movements are surprisingly spare in terms of texture and quite piquant in terms of harmony; they are much closer to the neoclassicism of Millaud and Poulenc than the more opulent symphonic organ school. The final movement, a toccata on the familiar carol "March of the Three Kings," is replete with pounding

sextuplets and full organ registration, including chamades. The prelude, a pastorate based on the carol "The Legend of St. Nicholas," is a welcome addition to the Christmas repertoire. The concluding toccata would make a stunning conclusion to an Epiphany service. The recording on which this reconstruction is based is available on Philips CD 454 655-2.

**David Cherwien, *When in Our Music God Is Glorified*. Augsburg Fortress Press no. 11-10765.**

This triptych would serve as an excellent service set of prelude, offertory and postlude. In the opening movement a majestic fanfare frames a hymn verse on a solo stop. In the interior movement there are melodic roudades and arabesques above a repeated quarter-note accompaniment. The final movement is a vigorous *marcato* fugue with propulsive rhythm. An optional interlude and final stanza with an alternative harmonization is included for congregational singing. The movements are moderately easy.

**Pierre Cochereau, *Sortie sur "Venez, Divin Messie"*. Éditions Chantraine EC113.**

François Lombard has reconstructed this piece from Christmas Eve services at Notre Dame in 1974. It is a driving, almost frantic *gigue* that is characterized by pulsating triplet block chords on a reed plenum. The harmonic language includes many higher number chords and added tones. Approximately four minutes in length, this work is moderately difficult and would be appropriate for either Advent or Christmas services or as a conclusion to recitals. The original improvisation on which this reconstruction is based is available on Solstice CD SOCD 906.

**David Conte, *Soliloquy*. E.C. Schirmer no. 5149.**

This brief work was premiered by

Michael Farris in 1996 at the Cleveland Museum of Art for the celebration of "Chick" Holtkamp's 40th anniversary of organbuilding. It is derived from a piano sonatina that was written in the composer's teen years and is intended to portray a walk alone on the beach. With mostly dotted rhythms and disjoint melodic skips, the accompaniment consists of rich, throbbing chords. This piece is well within the reach of most organists and would make an interesting teaching piece or filler for services or recitals.

**Emma Lou Diemer, *We Praise Your Name—A Suite for Organ*. The Sacred Music Press 70110995.**

This three-movement suite is based on the hymn tune "Crosset Gott" and consists of five variations, a lush, sarabande-like slow movement, and a concluding toccata in rumba (3+3+2) rhythm with the cantus firmus in the pedal. While no new compositional ground is broken, the material is fairly easy to master and well worth consideration for use in church services.

**David Sanger, *Prelude and Fugue for St. Paul's*. Banks no. 14018.**

This piece was composed in 1994 for St. Paul's Cathedral and reflects some of the idiosyncrasies of that instrument, especially in the prelude which is a dialogue between the trompette militaire, dome trumpet, choir trumpet, and royal trumpet. The fugue has a strongly syncopated subject and lines that appear to be individually tonal; however, when the lines are considered together, there are many areas with harmonic clashes in a typical mid-century neoclassical fashion. The movements are excellently crafted and would be especially effective on an instrument that would allow the spatial and antiphonal effects that are specified in the prelude.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida

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# Letters to the Editor

## Gaetano Callido—unequal temperaments

I was impressed with the article by Francesco Ruffatti on the meticulous work of the Italian builder Gaetano Callido (published in THE DIAPASON, December, 1998, pp. 14-18). I find the judgment of Italian builders extraordinary in that they resisted equal temperament far into the 19th century. Further to Callido in Venice, the German harpsichord builder Giacomo Ferdinando Sievers (b. 1810, Riga) working in Naples in 1868 used a temperament similar to that of Vallotti having 6+6 fifths. In fact, Sievers used 7+5 fifths, respectively perfect and tempered. The five tempered fifths ascend in succession from C. See the excellent paper by Patrizio Barbieri, "Persistenza dei temperamenti inequali nell'ottocento Italiano" (*L'Organo*, XX, 1982, pp. 57-124, in particular p. 99). It is remarkable that the *wohltemperirt* system of Werckmeister and J.S. Bach also used a division into 7+5 fifths, but only four tempered ones ascend from C to E and the last tempered fifth falls upon B-F#. Finally, it may be worthwhile to note that triads in which the enlarged third beats at the same rate as the reduced fifth (such as C-E with C-G) were studied by the linguist and acoustician Alexander J. Ellis, *On the Temperament of Musical Instruments with Fixed Tones*, Proc. Roy. Soc., pp. 404-422, 1864. The equality of beat rates in the relevant triads of Werckmeister/Bach and Sievers results from dividing the Pythagorean comma by five.

Herbert Anton Kellner  
Paris, France

## The Economics of Pipe Organ Building

Robert Coleberd's article, "The Economics of Pipe Organ Building: It's Time to Tell the Story" (January) provides many valuable insights, particularly to those who have a hard time understanding why pipe organ building is such a costly enterprise. I wish to offer a different perspective on one point. At this time in the evolution of the pipe organ industry, most of us recognize that the benefits of associating together as colleagues far outweigh any short-term advantages which might accrue from trade protectionism. I refer, of course, to Mr. Coleberd's concerns over Canadian competition. Some time ago we opened membership in APOBA to Canadian firms and have since enjoyed a fine relationship with them. To an extent, all organ builders are competitors, but we are colleagues first. We help each other and learn from each other. This, in the long run, benefits all of us and, of more importance, benefits those who purchase pipe organs.

Yes, Canadian firms currently have an advantage, but so do American firms located in small agricultural towns, or near their prime suppliers, or in busy metropolitan centers with lots of churches. For any materials that the Canadian firms buy from the United States, the shoe is on the other foot when pricing organs they sell in Canada. In other words, every location for organ building offers certain advantages and disadvantages. These change over time. As is true with all business and artistic ventures, the secret is to maximize positive points and minimize road blocks. The successful enterprise balances these to the ultimate benefit of its customers.

Jack M. Bethards  
President and Tonal Director  
Schoenstein & Co.  
San Francisco, CA

From time to time the issues of organ building across borders crops up in the form of accusations of "dumping," protectionism, cultural preservation, gov-

ernment subsidies and other unpleasant aspects of global competition. From the days of Willis onwards, there have been allegations, defamations and all forms of complaints against the incursions of various organ builders across national borders.

Of late, the friendly relationship of Canadian and American organ builders has been stressed by the inequality of the Canadian and U.S. dollars. Out come the calculators and opinions flow much more freely than facts.

Comparing Canadian and American organ builders is no more revealing than comparing any two organ builders within their respective countries. The artistic values of various organs are so vastly different that the playing field is anything but level, regardless of whose dollars pay for the instrument. The only thing a prospective purchaser knows for sure is that two organs that appear to be similar on paper can be vastly different in the wood and metal creation that they will eventually commission. Organ building cannot be compared across the board, let alone across borders. It goes without saying that each instrument and builder should be considered on their own merits and tonal integrity.

In the best of all worlds, a proposed organ will be considered for its potential as a musical instrument rather than a mechanical device, dimly reflected in a "specification." In this light, "cost per stop" is a rather sorry comparison. If one looks at buying an organ as entering a lifelong relationship, values become much clearer. It is obviously better to think in the long rather than the short term.

Hopefully, prospective purchasers will find out all the facts, both monetary and musical, before signing contracts for new organs. In the light of these considerations, the nationality of the organ builder will pale.

Herbert L. Huestis  
Ladner Village, British Columbia

For the past 12 years I have had the privilege of preparing *The Pipe Organ Industry (An Economic Survey)* for the Associated Pipe Organ Builders of America. Also, since 1996 my report on *The Pipe Organ Industry in North America* has been presented to the American Institute of Organbuilders. The perspective gained from preparing those reports serves as the basis for these comments on the article "The Economics of Pipe Organ Building: It's Time to Tell the Story" by R. E. Coleberd in the January 1999 issue of THE DIAPASON.

Mr. Coleberd's article is insightful on many counts including his description of the challenges and problems confronting the entire industry such as trends in church giving and the rising costs of building organs. However, there are a couple of points that require comment and questions. Mr. Coleberd estimates that 80% of the value added of the pipe organ comes from labor costs. It would have been helpful for him to have defined fully what was included in his definition of value added. For example: is it value added through all intermediate stages of production or is it value added by the final builder of the pipe organ? Because the 80% figure is very high and challenged by builders with whom I have spoken, some specific empirical support for the estimate would have been helpful.

My primary concern, and undoubtedly the most controversial part of Mr. Coleberd's article, is his analysis and recommendations regarding imported pipe organs from Canada. Without elaborating on the details of economic theory, it needs to be pointed out that the established canon in the economics profession is that free international trade and open markets enhance living standards and improve product quality. Any

Table A1

Year	Reported U.S. Installations	Canadian Organs Installed in U.S.	Canadian Market Share in U.S.	Total Canadian Installations
1994	190	12	6.3%	8
1995	185	20	10.8%	7
1996	121	13	10.7%	3
1997	98	11	11.2%	2
1998	109	10	9.2%	1

deviation from that regime is less than optimal.

According to Nobel Laureate economist George Stigler, a firm that survives and is efficient "is one that meets any and all problems the entrepreneur actually faces: strained labor relations, rapid innovations, government regulation . . . and what not."<sup>1</sup> Among the challenges any firm in a global economy must face in order to survive is international competition. U.S. pipe organ builders traditionally have faced those challenges successfully and have co-existed with Canadian and European competition.

The arguments made by Mr. Coleberd regarding the Canadian-U.S. dollar exchange rate are interesting but not persuasive. While he is correct that the Canadian dollar is likely to remain weak for some time, it is equally correct to observe that has not always been the case. For example, in the 1970s the U.S. and Canadian currencies exchanged virtually at par. While we cannot divine the future, unforeseeable events could easily cause a reversal of exchange rate trends which would put the Canadians at a price and cost disadvantage.

But, the main issue addressed by Mr. Coleberd is whether the Canadian pipe organ industry is a threat to the survival of the U.S. pipe organ industry. I, for one, prefer to view the Canadian and U.S. pipe organ industries in the context of a unified market which is consistent with the intent and spirit of NAFTA. However, if the issues raised by Mr. Coleberd are addressed by using data that are publicly available, it is discovered that the share of the U.S. market taken by Canadian pipe organ builders has been in the range of 6% to 11% over the last five years (see Table A1). While these data are not complete because builders report to organ publications on a volunteer basis, they nevertheless suggest that the Canadian pipe organ industry is not a threat to the U.S. industry. Even if, as Mr. Coleberd suggests is reasonable, the dollar value of imports of organs is used (see his Table 4), and using my estimates of the size of the U.S. market, the Canadians' share of the U.S. market in most years is below 15%.

Trade tensions exist between the U.S. and Canada on a number of issues, not the least of which is cultural matters. However, the appropriate way of dealing with those tensions will be through the established NAFTA mechanisms.

Therefore, Mr. Coleberd's suggestion—that U.S. buyers should be apprised of the implications of a decision to buy a Canadian-built organ—is problematic. What he advocates is no less than a boycott by organ committees of Canadian organs on behalf of "the hapless American workers." Efforts to protect the U.S. pipe organ industry by encouraging organ committees to shun Canadian instruments makes no more sense than organizing a boycott of Canadian built motor vehicles because the exchange rate imparts a 20% labor cost advantage to plants in Canada.<sup>2</sup>

Organ committees should feel free to choose their instruments on the basis of whatever criteria their congregations consider important, whether that is tonal design, visual appearance, manufacturer's reputation, or price. That is what competitive markets are about. Survivors in the pipe organ industry on both sides of the U.S.-Canadian border have recognized that for decades. The

realization of that competitive market spirit serves to improve the quality of organs by both U.S. and Canadian builders. The realities of that competitive spirit and the evidence from statistical data cause me to conclude that the Canadian organ builders are not a threat to the survival of the U.S. pipe organ industry.

The interests of builders on both sides of the border are best served by uniting their efforts to promote the pipe organ in general rather than to open up a potentially destructive and fruitless battle over perceived trade issues.

Robert R. Ebert, Ph.D.  
Professor of Economics  
Baldwin-Wallace College  
Berea, Ohio

## Notes

1. Stigler, George J. "The Economics of Scale," *Journal of Law and Economics*, vol. 1, October 1958, pp. 45-71.

2. The U.S. imported about 2.2 million motor vehicles from Canada in 1997. *Motor Vehicle Facts & Figures 1998*, Detroit: American Automobile Manufacturers Association, 1998, pp. 56 and 77.

## The real story of pipe organ imports

Following the publication of "The Economics of Pipe Organ Building—It's Time to Tell the Story" by R.E. Coleberd (THE DIAPASON, January 1999, pp. 14-17), it became important to challenge some of the conclusions presented by the author. Mr. Coleberd has presented a generally well researched document. Most of the elements presented in the article have been discussed at different times with different groups, but no one previously had taken the time to research further any of these elements nor present them in a cohesive and interesting document.

I found it unfortunate, however, that a section dealing with Canadian imports was not as well researched. It is my intention to review and discuss the remarks, facts and conclusions presented in that section.

Without naming Casavant Frères, the author identifies it throughout the section by mentioning the role of Major Oliver, husband of Juliette Casavant, before the U.S. and Tariff Commission in 1931 and later in the text indicating that "the Canadian import threat exists, primarily perhaps for the larger firms in non-mechanical action . . ."

The focus is therefore narrower, Canadian imports are a problem and, in the mind of the author, Casavant, as a single company, is now a threat to the American organ industry. As a director of a major U.S. builder, Mr. Coleberd has access to the APOBA and AIO annual reports. The information presented in these documents clearly indicates that neither Casavant, nor for that matter the total production of all Canadian pipe organ builders, can be considered to be a threat to the U.S. market even if they exported 100% of their production to the United States, which is not the case.

It is interesting to review some of the statistics that were discussed by Mr. Coleberd. Example 1 herewith presents extracts of information contained in his Table 4. For purposes of clarity, we have removed information related to the Netherlands, West Germany and statistics related to the 1975-1979 years which were not discussed in the article. We have also added specific information presented in the article such as the aver-

**Example 1**

Pipe Organ Imports from Canada  
1980 - 1997<sup>(1)</sup>  
(Value '000)

Year	Value	Year	Value
1980	\$ 3,173	1990	\$ 4,207
1981	3,421	1991	3,838
1982	2,581	1992	2,982
1983	4,501	1993	4,478
1984	2,374	1994	3,732
1985	3,775	1995	5,152 (21) <sup>(2)</sup>
1986	3,339	1996	4,481 (24) <sup>(3)</sup>
1987	4,501	1997	5,115 (22) <sup>(3)</sup>
1988	5,314		
1989	4,857		
<b>Total</b>	<b>\$ 32,826</b>	<b>Total</b>	<b>\$ 33,985</b>

<b>Average:</b>	<b>\$ 3,784 / year</b>	<b>\$ 4,248 / year</b>
<b>No. Instruments<sup>(2)</sup>:</b>	<b>43 instruments / year</b>	<b>19 instruments / year</b>
<b>Average price of instruments:</b>	<b>\$ 88.0</b>	<b>\$ 224.0</b>

<sup>(1)</sup> Extract of Table 4 presented by R.E. Coleberd "Economics of Pipe Organ Building".  
<sup>(2)</sup> The averages of 43 and 19 instruments for these periods reflect the information quoted by Mr. Coleberd in his text.  
<sup>(3)</sup> The numbers in parenthesis for the years 1995, 1996 and 1997 reflect the number of Canadian pipe organs imported into the United States quoted by Mr. Coleberd in his text.  
<sup>(4)</sup> The value quoted in Table C-20 of the *APOBA Economic Survey of 1997* is \$ 5,066.

**Example 2**

Table C-2e  
Keyboard Pipe Organs - Imports

Country of Origin	1996 \$ Value <sup>1</sup>	Units	1993 \$ Value <sup>1</sup>	Units	1994 \$ Value <sup>1</sup>	Units
World	\$1976	206	\$6680	87	\$6315	72
Canada	4481	24	5066	21	3732	19
United Kingdom	751	162	978	41	951	26
Ireland	0	0	0	0	440	2
Netherlands	14	2	58	3	626	5
Belgium	71	2	0	0	294	10
Austria	164	2	0	0	0	0
Germany	84	2	468	11	162	8
Czech Republic	0	0	0	0	109	1
Switzerland	0	0	0	0	4	1
Italy	92	8	58	10	0	0
World (less Canada)	1495		\$1614	66	\$2583	53

<sup>1</sup> Customs valuation basis in thousands of \$.  
Source: United States Department of Commerce, Bureau of the Census. Accessed through National Trade Data Bank (Available on CD ROM at many libraries).

age number of instruments exported into the United States by Canadian builders.

The first conclusion we draw from Example 1 is that there is a significant anomaly with the information presented by Mr. Coleberd: in the 1980s, the average price of an imported instrument would have been \$88,000! In less than a decade, it jumped to \$224,000! I do not believe that this makes sense as the average price of instruments built in the 80s by Casavant was \$225,000! It becomes obvious that at least the number of instruments reported for both decades is very inaccurate. These numbers exceed by far the actual production capacity of all Canadian organ builders. Also, according to these figures, this "increased Canadian threat" was exporting 56% fewer instruments in the 90s than in the 80s. The average number of instruments fell from 43 to 19 during the decade. As these figures intrigued me, I further researched available data and found that the information presented in Table 4 of Mr. Coleberd's article came from Table C-20 of the APOBA Economic Survey of 1997 presented here as Example 2. As you will note, this information is public and is compiled by the U.S. Bureau of Census. According to these statistics, the U.S. would have imported 206 pipe organs in 1996! Their average value was \$29,000! Those imported into the U.S. from the Netherlands and Germany for that same year had average values of \$7,000 and \$42,000, respectively, while the 162 instruments imported from the United Kingdom were valued at \$4,600 each! In my opinion, such unreliable and inconsistent data cannot be used to formulate any kind of conclusion. APOBA has estimated that the total U.S. pipe organ market for 1996 (including all imports) was much lower than the 206 imports reported above.

The author then points out that "the dollar figure is a better indicator of the import threat." By analyzing further the information of Example 1, we find that the yearly average import value of the 90s stands at \$4.2 million compared to \$3.8 million for the 80s, a total increase of 10.5% in dollars over a ten-year period.

Now, if we look at Table 2 which he provided (for ease of reference we have reproduced it in Example 3 and have outlined the percentages discussed here), we find in the last column that the price increases from 1985 to 1990 were 25%, and 19% from 1990 to 1995. Just to keep abreast, the Canadian imports in the U.S. should have increased from \$3.8 million to \$5.6 million and not to \$4.2 million. Then according to the data presented by Mr. Coleberd, there is an important decrease of Canadian activities. Not only has the number of imported Canadian instruments decreased by 56% but their real value has dropped by 33%.

From dollars, the discussion then switches to stops which, according to the author, are more representative of the economic activity. In his example, an instrument of 100 stops would have a larger economic output than eight organs of ten stops. First, we all know that there are few instruments of 100 stops built in a decade. Second, notwithstanding the number of pipes and their size, I would argue that eight consoles including a minimum of sixteen manuals, eight pedalboards, eight benches, eight expression motors and enclosures, eight blowers and eight façades with some casework will make more than a large dent in the pipework advantage. In addition, organ builders know that "their batting average is low" when they bid on projects, i.e., they have to work on many different projects to ultimately get one. Therefore, if there is only one project instead of eight, the odds of getting it are much lower as even more builders will be competing for it.

We now come to the argument of price and "price sensitive committees" raised by the author. The arguments presented here suggest that numerous organ committees make their decision on price alone (price per rank or stop) and also that Canadian builders normally sell at lower prices than their U.S. counterparts. May I say that most organ committees are knowledgeable and among the many parameters they evaluate, they consider highly the musical value of the instrument. Casavant

**Example 3**

Table 2

Prices and Price Increases 1975-1995  
Selected Pipe Organ Components

Year	\$ Principal Voiced	\$ Trumpet Voiced	16' Bourdon Voiced	1 Stop Flueless Windchest	Total for Organ
1975	\$923	\$1,002	\$1,347	\$432	\$3,704
1980	\$1,529	\$1,538	\$2,396	\$706	\$6,169
1985	\$1,911	\$2,013	\$3,143	\$934	\$8,001
1990	\$2,301	\$2,558	\$3,924	\$1,171	\$10,044
1995	\$2,837	\$3,054	\$4,689	\$1,368	\$11,948

Year	Principal	Trumpet	16' Bourdon	1 Stop Flueless	Total for Organ
1975-80	65.7%	53.5%	77.8%	63.4%	66.5%
1980-85	25.0%	30.9%	31.2%	32.3%	29.1%
1985-90	25.1%	27.1%	24.8%	25.4%	25.1%
1990-95	18.7%	19.4%	19.5%	16.8%	19.0%

Year	Principal	Trumpet	16' Bourdon	1 Stop Flueless	Total for Organ
1975-95	5.8%	5.7%	6.4%	5.9%	6.0%
1990-95	3.5%	3.6%	3.6%	3.1%	3.5%

Source: Author's survey and calculations  
R.E. Coleberd, "The Economics of Pipe Organ", *The Diapason*, January 1999

believes in building quality instruments. It also believes that serious purchasers insist on a close relationship between quality and price. Although quality is not expensive, it does not come cheap. This is the way Casavant has always operated. It is still today our modus operandi.

According to the author, the low price "problem results from the 80% labor cost of organ building with the Canadian dollar..." We are rather surprised and do not understand how Mr. Coleberd could arrive at such a high labour percentage. Even when one includes all administrative salaries, indirect labour and the total fringe benefits of a builder to the total shop wages, the 80% labour is still overstated by a very large margin at least for a builder of any significant size. Let us just enumerate the expenses which are not labour costs but are part of the cost structure of an organ builder: materials, components, maintenance, lighting, taxes (municipal, capital, etc.), installation and tonal finishing (excluding labour but including lodging, travelling, meals, car rentals, etc.), warranty, professional fees, communications, publicity, transportation, insurance, depreciation, office supplies, etc. For larger builders, these costs, which are not defined as labour costs, exceed largely the 20% proposed by Mr. Coleberd. In addition, the above elements exclude a profit margin which one needs if he is to continue his activities.

Most, if not all, of the raw materials and components are paid in European or U.S. currencies; expenses related to removal, installation, tonal finishing, warranty, insurance, commission, publicity, software user's fees, transportation as well as administrative and selling expenses are in U.S. currency for all U.S. projects. In addition, most of our capital expenditures are paid in U.S. dollars or their equivalent in Canadian funds.

The second aspect of the labor cost discussed by the author relates to the wage structure. He states that U.S. workers would have to receive a wage of \$8.40 per hour if they are to be on par with Canadian workers in the pipe organ industry. I would like to note that Casavant was paying the Canadian equivalent of this U.S. rate some nine years ago! Also, Mr. Coleberd surely knows that any valid study on wages must include the total compensation received by an employee, i.e., the cost of all fringe benefits must be added to wage. Otherwise, it is the equivalent of evaluating the calorie content of a meal without including in the total count the calories absorbed during dessert and coffee! Their inclusion does indeed modify the comparison and the conclu-

sion of Mr. Coleberd.

What the author calls the "hermetically sealed Canadian market" yields an average of two instruments per year approximately. In the projects we have been involved, these new organs were awarded following receipt of many proposals. The decision to invite builders belongs to the purchaser and has nothing to do with governmental rules or laws or the supposedly Canadian paranoia. However, we have difficulty in understanding the introduction of arguments related to U.S. magazines and T.V. programming in a discussion about "The Economics of Pipe Organ Building." But, having introduced these subjects, the author should have pointed out that the Canadian Magazines Publishers Association estimates that approximately 80% of the newsstand space is allocated to U.S. magazines while they control 50% of the Canadian market (Canadian magazines are sold mostly by subscription). He would also have found interesting information about the number of U.S. T.V. stations included in the Canadian cable networks. In relating that information to our topic, we can only say that should the Canadian pipe organ builders control the U.S. pipe organ market in such a proportion, we would understand that we would be a threat.

In view of the data discussed above, it is the writer's opinion that there is no evidence of any Canadian import threat—let alone a "significant" one—to the American organ industry.

—Pierre Dionne  
President  
Casavant Frères

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# From European Training to American Organ Building: Following the Career of Martin Pasi

Herbert L. Huestis



Martin Pasi cutting the mouth in a small pipe—a very delicate process.

A common story of many an American organ builder's career is that they apprenticed in America and subsequently traveled to Europe where they experienced the work of the old masters in Groningen, Arlesheim, Upsala, or some small village in Friesland. Having embraced these historic ideals, they returned to America to establish themselves as builders of modern tracker organs.

Martin Pasi's pursuit of the art of organ building is a similar adventure in reverse. He was born the fifth of six children on December 21, 1953 in Bregenz, Austria, on Lake Constance. Martin trained at Rieger Orgelbau in Schwarzach, just six miles from his home, then discovered the fervor and passion of historic organ building in America. Ultimately he fulfilled his dream of becoming an organ builder near Tacoma, Washington, where he builds organs that are very much in the spirit of the old masters.

After completing a business course in high school, Martin worked in a local office long enough to discover that the world of commerce was not for him. His father, Kassian Pasi, had been a wood worker and to Martin, working with his hands made more sense than filling out forms. Rieger Orgelbau was near his home and he applied for an apprenticeship. (See sidebar on European training for organ builders.) His first year at Rieger was spent in the woodworking department building organ cases. At the end of that time, he completed a case on his own. In his second year, he was assigned to the console division, then in general assembly. As an apprentice in that department, Martin began to travel with pipe voicers to do field installations of new organs.

It was his good fortune to assist a voicer who was impressed with his skill and his ear. This led to an assignment in the voicing department for the remainder of his apprenticeship. Work in voicing took him to Australia, Africa, the U.S., and many places in Europe. On one occasion he was sent to voice an organ in Liberia—the organ blower was

not installed correctly, and had burned out! To complete the voicing, the organ had to be pumped by hand.

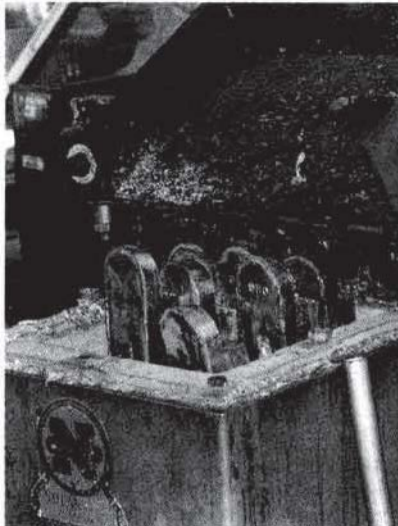
On a trip to Cleveland, Ohio, Martin visited Charles Ruggles' organ shop to borrow some tools. By chance he met Charles' sister Barbara and the rest is an organbuilder's fairy tale. They were married and traveled coast to coast voicing for Rieger. With his fate sealed by marriage, he joined the Karl Wilhelm shop and moved to St. Hilaire, Québec.

In his new home, Martin discovered vastly different aspects of North American and European organ building. Acoustics (or a lack thereof) were apparent; however, one of the real benefits that Martin discovered in his new homeland was that churches are heated. A winter installation or rebuilding project in a frosty European cathedral can be a real trial and it was a relief to work in comfortable surroundings during the winter! The reader can imagine how quickly pipes heat to the voicer's touch when they are far below room temperature—and how many times they have to be cut before the pitch stabilizes.

Martin's initial curiosity about historic organs began when he met Susan Tattershall, who was working in Rieger's restoration department. In 1986, while working on the west coast, he met David Dahl and Paul Fritts at Pacific Lutheran University in Tacoma, Washington. There, he discovered the energy and commitment to the historic style of organ building that is the hallmark of David Dahl, Paul Fritts, and Ralph Richards. He joined the firm of Fritts & Richards as a pipe maker and participated in the construction of several major pipe organs in Washington, including Gethsemane Lutheran Church in Seattle, the University of Puget Sound in Tacoma, and the University of Washington in Seattle.

By 1990, Martin was able to open his own shop with fellow organ builder Halbert Gober, whom he had met some years previously at Karl Wilhelm's shop

A pictorial view of pipe making in the Pasi shop.



1) Lead ingots called "pigs" slowly disappear in the melting pot



2) The hot metal is poured into the casting ladle.



3) Then it is poured into a casting box.



4) The molten metal must be drawn the length of the table in one sweep.



5) The casting box at the finished end of the table.



6) Pipe metal hardens almost immediately.

in Québec. They were joined by Markus Morscher, a master woodworker who Martin had known in Austria. They had the good fortune to buy a surplus elementary school, complete with classrooms, offices and gymnasium. The school had been closed, so Martin went directly to the school board with a proposal to put an organ shop there. This small school building became an organ shop with all the "extras," including a complete pipe making facility, capable of turning out hammered lead pipes. Eventually, Halbert Gober returned to Canada to open a shop of his own in Toronto, Ontario, where, like Martin, he makes hand crafted organs.

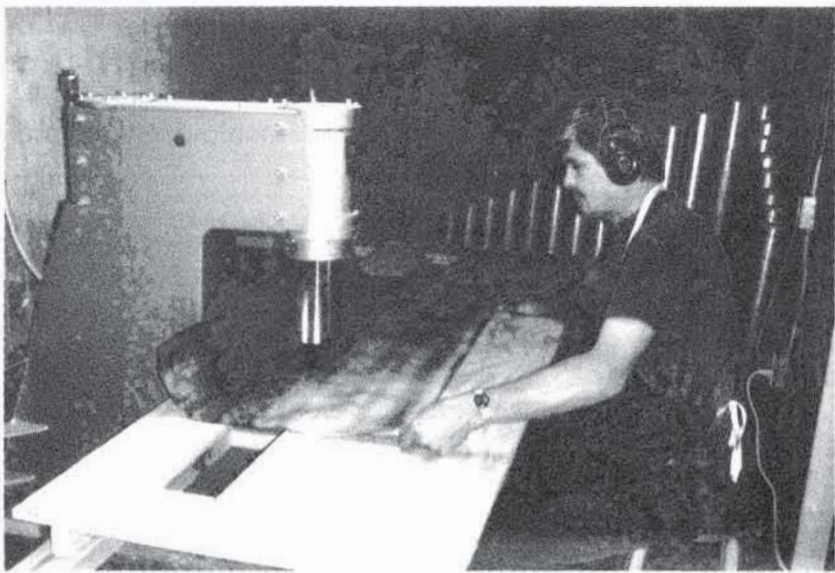
Throughout his organ building career, Martin Pasi has encouraged young organ builders to come to his shop for additional experience in the "journey" phase of their European training. A number of aspiring organ builders have spent a year as a journeyman in Martin's shop before returning to Europe for their "Master's" study.

It is especially notable that Martin looks at pipe making as the most integral and to some extent, mystical element of the organ building process. (See photos 1 through 8.) Since the success of pipe making springs from the pouring of the metal, much care has to be taken from the very beginning. Even the choice of a casting day is somewhat folkloric. Some say the stars have to be in order and certain astrological signs should agree. Martin finds no fault with these considerations.

His drawings show strong respect for the pipes as the foundation of the the organ. The facade usually comprises many pipes, including the principal rank which is the heart of the organ. He feels that every aspect of pipe making affects the ultimate beauty of the organ and that personality of the organ is formed from the casting day onwards. He says that he builds organs the only way he knows how—from the pipes outward.

He makes his pipes the same way they were made in the fifteenth century.

Herbert L. Huestis, Ph.D., is a graduate of the Eastman School of Music, where he studied with David Craighead. He is a pipe organ technician in British Columbia and Washington State, where he specializes in restoring and renovating vintage reed stops.



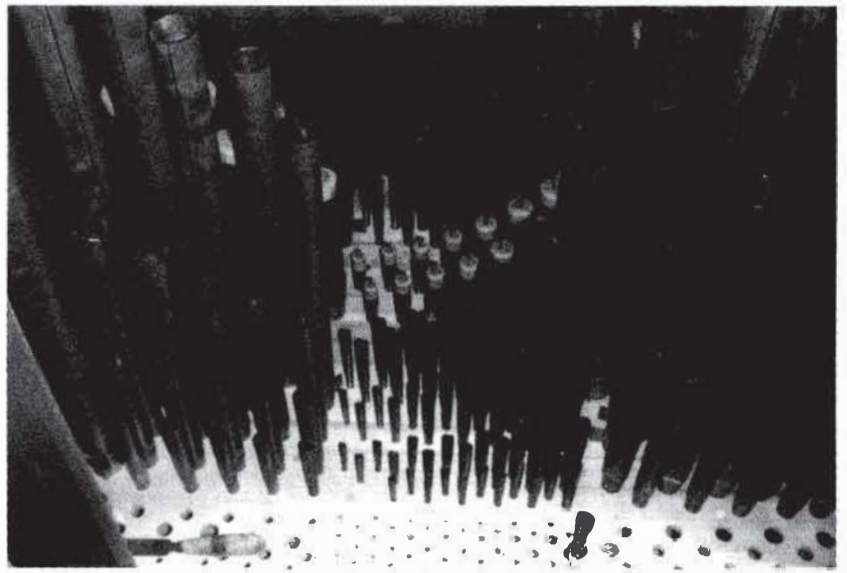
7) The metal is further hardened by "Charlie" the pneumatic hammer.

This process starts with the first sweep of molten metal down the length of the casting bench. He describes the process with a characteristic understatement:

Casting to thickness is not that hard, really. You have to have a steady hand as you guide the liquid metal down the canvas. It's a matter of how fast or slow you go.

Martin points out that most organ factories plane pipe metal to thickness. But control of the casting process allows him

to pour the metal directly to thickness and hammer it for stiffness and best tonal qualities. The metal that is destined for the top of each pipe is scraped so that the upper rim of the pipe will be thin for cone tuning. Relatively few organ builders master the art of casting metal to exact thicknesses required for a full range of organ pipes, without resorting to a planer.



8) Finished pipes standing on the wind chest.

Martin's pipes are made of metal that is mostly lead, with a very small percentage of antimony and other metals. This gives the lead a stiffness that it would not have if it were absolutely pure. In his shop, scales and patterns are calibrated in traditional ways, but he is no stranger to the computer. He keeps careful records of historic organ scales that will be applicable to his

organs. This is evident in the wide variety of reed stops which he has made. But there is also a strong sense of uniformity in his organs. There is a sound that is present in every one which must surely come from his homeland. It is a pure and deep fundamental tone like the Baryton that Martin played during his school years near the shores of Lake Constance. ■

#### A Thumbnail Sketch of European Training in Organ Building

Briefly, here are the steps involved in a European training program in Organ Building:

- Sign a 4-year "apprentice" contract with a major organ building firm.
- Enroll in the "Instrumentenmacherschule" in Ludwigsburg, Germany (or its equivalent). Attend a three-month period of instruction each year.
- Pass exam for "journeyman papers" (Gesellenbrief) for organ building.
- Spend 3 "traveling" years as journeyman organ builder. The organ builder is on his own, participating in recognized organ builder's shops.
- Attend Instrumentenmacherschule for one additional year. The applicant is expected to build an organ entirely on his own and complete course work that includes "business theory."

#### Opus List

- Opus 1 Table Regal 8' (Residence, Dr. Craig Cramer)
- Opus 2 2 manuals and pedal, 18 stops, Coral Isles Church, Tavernier, Florida. (Completed Summer of 1992)
- Opus 3 2 manuals and pedal, 9 stops, Janine Cansler residence, Portland, Oregon. (Completed June of 1993)
- Opus 4 2 manuals and pedal, 29 stops, Trinity Lutheran Church, Lynnwood, Washington. (Completed February 1995)
- Opus 5 2 manuals and pedal, 24 stops, Lola Wolf residence, Kirkland, Washington. (Completed July of 1996)
- Opus 6 1 manual, Sitka, Alaska. (Restoration of Kessler organ from Estonia, 1844)
- Opus 7 2 manuals and pedal, 27 stops, First Church of Christ Scientist, La Mesa, California. (Completed February of 1997)
- Opus 8 3 stop continuo organ, St. Mark's Cathedral, Seattle, Washington. (Completed 1996)
- Opus 9 2 manuals and pedal, 7 stops, St. Augustine's in the Woods Freeland, Washington. (Completed November of 1997)
- Opus 10 2 manuals and pedal, 30 stops, West Vancouver United Church, West Vancouver, British Columbia. (Completed Spring of 1998)

#### In Progress

- Opus 11 2 manuals and pedal, 32 stops with 32' in pedal for St. Augustine Catholic Church, Spokane, Washington (Completion in May, 1999)
- Opus 12 2 manuals and pedal, 12 stops, residence organ for Mr. Richard Kirkland in Pasadena, California. (Completion in Fall of 1999)
- Opus 13 2 manuals and pedal, 29 stops, Bedford Presbyterian Church, Bedford, New York. (Completion in Fall of 2000)
- Opus 14 3 manuals and pedal, 54 stops (dual temperament), St. Cecilia RC Cathedral, Omaha, Nebraska. (Completion in Fall of 2002)

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# A Performer's Guide to Schoenberg's Opus 40, Part 1

Ronald J. Swedlund

Arnold Schoenberg (1874–1951) began composing his Variations on a Recitative, Op. 40 for organ on August 25, 1941 and completed the work forty-eight days later on October 12. The work was premiered by Carl Weinrich at the Church of St. Mary the Virgin in New York City on April 10, 1944. It was published by the H. W. Gray Co. in 1947, after six years of quarrelsome negotiations.

Altogether Schoenberg wrote seven sets of variations. Four of these are relatively brief movements in larger works; the other three are self-contained pieces of substantial length. The movements in larger works are the *Litanei* of String Quartet No. 2, op. 10 (1908); the passacaglia titled "Nacht" in *Pierrot Lunaire*, op. 21 (1912); the *Variationen* from Serenade, op. 24 (1923); and the *Thema mit Variationen* from Suite, op. 29 (1926). The independent pieces are Variations for Orchestra, op. 31 (1928); Variations on a Recitative, op. 40 (1941); and Theme and Variations, op. 43a for band (1943). These sets traverse Schoenberg's four stylistic periods, moving from the tonality of the second string quartet to atonality (or, as Schoenberg would say, "pantonicity") in *Pierrot Lunaire*, to serialism in the serenade and the suite, and finally returning to tonality in the organ variations and the band variations.<sup>1</sup> The Variations on a Recitative is Schoenberg's final and most extensive keyboard work, and his only completed work for organ.

The primary sources for a study of Schoenberg's organ variations are the composer's personal correspondence, articles by Robert Nelson and Marilyn Mason, two recordings of the work by Mason, and a letter from Max Miller to Paul Hesselink. The items from Schoenberg's personal correspondence pertaining to the organ variations are published in an article by Paul Hesselink, which appeared in the *Journal of the Arnold Schoenberg Institute*; a review and abridged version of this article later appeared in *The American Organist*. Hesselink's articles both present a single paragraph from an important letter Schoenberg wrote to René Leibowitz on July 4, 1947—the full text of this letter appears in *Arnold Schoenberg Letters*, edited by Erwin Stein. The Nelson article summarizes the content of six two-hour lectures presented by Schoenberg early in 1949 (and attended by Nelson) which dealt with Schoenberg's variation sets. Marilyn Mason writes,

during the summer of 1949 I was privileged to have several lessons with Mr. Schoenberg at his home in Beverly Hills, California. Three lessons, in composition and in an analysis of the Variations, were so inspiring and stimulating! One of his special requests was that he hear the Variations on the organ, so I made arrangements to play them for him at a Los Angeles church. He was transported by car and wheelchair to the church, where he heard, as he told us afterwards, the work performed for the first time on the organ. To my knowledge this was the last time too, for in two summers he had died.<sup>2</sup>

Mason's article describes her session with Schoenberg at the Los Angeles church and reports Schoenberg's wishes regarding the performance of his piece. Mason recorded the variations in 1951 and again around 1968.<sup>3</sup> Hesselink's first article presents an excerpt of a letter to him from Max Miller<sup>4</sup> who, as a graduate organ student in the fall of 1950, took a lesson with Schoenberg for "help . . . on interpretation" and "tempi, etc."<sup>5</sup>

Ronald J. Swedlund is a specialist in German romantic music. He earned the DMA degree in organ performance from the University of Michigan and the MMus and BMus degrees from Wichita State University. His principal organ mentors have been Robert Glasgow, Marilyn Mason, and Robert Town. Additional keyboard study has been with Edward Kormentier (harpsichord) and Robert Hamilton (piano).

in the organ variations.

An important secondary source for a study of Schoenberg's organ variations is an article by Martha Foltz, which presents a detailed analysis of the piece.<sup>6</sup> The purpose of the present study is to present data from primary sources relating to the performance of Schoenberg's Variations on a Recitative, op. 40. This data will address the areas of 1) edition choice, 2) articulation and phrasing, 3) tempo and rhythm, 4) registration, and 5) instrument choice.

Schoenberg's Variations on a Recitative is available in two editions, the first published by the H. W. Gray Co., Inc. in 1947 and the second published by Belmont Music Publishers in 1975. Edited by Carl Weinrich, the first edition is written in conventional organ music notation and contains copious registration suggestions intended for the large, early 20th-century organ at Princeton University. The second edition is purged of Weinrich's editorial suggestions and is written in Schoenberg's original music notation, in which the pedal part is notated at actual (16') pitch instead of one octave higher.

Prior to the initial publication of his organ variations by the H. W. Gray Co., Schoenberg wrote the following comments concerning the forthcoming edition:

Now there is another problem: You know probably that since 1917 (when I published my Four Songs for Orchestra, Op. 21 [sic: "Vereinfache [sic] Studier- und Dirigier-Partitur, mit Vorwort"]) I have excluded every transposition of my scores, even that of double bass, contra bassoon [sic] and piccolo.

Now I would like to publish also this work in the same manner. That is, writing exactly how it must sound and leaving it to the player to know how it has to be played. But as I do not want to produce this time more difficulties than those produced by the artistic conditions of my style, I am ready to allow this time to use the old-fashioned notation. I know, organ players belong to the most conservative group among instrumentalists, and I assume they would not even try to play this.

I leave the decision about the problem to the publisher.<sup>7</sup>

[Letter to Donald Gray of the H. W. Gray Co.] There are now in my belief two possibilities how you could publish it:

(1) Without editorial additions, exactly as my original manuscript was written, which is quite possible because Mr. Weinrich . . . who has played it recently was able to do it without such remarks.

or  
(2) Ask Mr. Weinrich whether he can edit it.<sup>8</sup>

The H. W. Gray Co. chose to ask Weinrich to edit the score. Upon Weinrich's acceptance of the task, Schoenberg wrote to him:

I am also glad that you are going to edit the piece for H. W. Gray Co. . . .

I do not know whether my friends, Mr. Steuernann and Mr. Kolisch informed you about the one peculiarity of my writing, which might have seemed unusual to you at first: I write always the pitch which I want to hear: never transpositions are used, also not in the upper or lower octave, not in the manuals, nor in the pedal.<sup>9</sup>

After the publication of his organ variations in 1947, the tone of Schoenberg's comments changed:

Through the registration of a Mr. Weinrich, who has an unusually large organ in Princeton, the whole picture of my music is so confused that most people cannot make it out; but Mr. Stein has promised to

give me a list which shows my original version. I will send it. The registrations by Weinrich I absolutely cannot judge. They appear to be invented entirely by an "organ chura."<sup>10</sup>

[Letter to Donald Gray] . . . Mr. Weinrich's registration is not understandable for other organists than himself.

I think it was not very good that my work was published in his version. . . . I must ask you to do something in this respect. I don't want this work to be suppressed by such a mistake. Will you please tell me what you consider doing I would say the best thing would be to have a second version without any registration and deliver this to the organist.

Complaints which I receive stem from prominent German, French and American organists.<sup>11</sup>

The registration of my organ variations is apparently perfectly designed for the Princeton University organ. This does not suit me at all and so many people have complained about it. I have also asked my publisher to bring out an unregistered edition so that each player can make his own registration. For me, an edition in which the bass is often higher than the tenor is really unreadable. It seems unmusical to me, and, besides, I believe that a well-educated musician doesn't need this at all.

In my original draft, I included an occasional indication of sonority. But the point was to say whether something should be played tenderly and *contabile* [sic], or more roughly and *staccato*, or energetically—nothing more than that.<sup>12</sup>

. . . This Mr. Gray seems to be a hard-boiled man and he seems to be also very insolent. . . .

. . . he charges so much . . . because he includes the fee which he has probably paid to Mr. Weinrich for his terrible registration . . . I had many complaints from Germany and from England and from France about this registration—all say that it is unuseable [sic], it seems to be made for a special organ and this is the organ of Princeton.

. . . I want . . . absolutely Mr. Weinrich's registration to be taken out and my own version restored, with a remark that I give only the sound and every organ player might register it according to his own organ.<sup>13</sup>

[Letter to Donald Gray.] Weinrich made his registration exclusively for his Princeton organ. I have received many complaints about that, and questions whether American organs are different from European. And I have also heard a record made by an organist . . . [whose playing was based] on Weinrich's ideas, and I tell you, it's terrible. This fact that this version is not applicable to other organs, might be the reason why Weinrich himself, in an organ recital here in Los Angeles, did not play this piece; he, the editor!<sup>14</sup>

The 1974 Belmont edition apparently would fulfill Schoenberg's wishes.<sup>15</sup>

According to Marilyn Mason, the phrasing indications in the H. W. Gray edition correspond exactly to the original manuscript. She writes that one of Schoenberg's chief dictums to a performer of his music was "strict adherence to the score, especially regarding phrasing—all phrasing indications were to be strictly observed."<sup>16</sup> She notes that Schoenberg "was especially interested in clarity of performance, and this colored all his remarks to me."<sup>17</sup> During 1936 and 1937, the Kolisch Quartet recorded Schoenberg's four string quartets under his coaching and supervision. Eugene Lehner, the quartet's violist, writes that

one word was constantly repeated by [Schoenberg]—clarity, clarity, clarity. For him, that was the alpha and omega of music making. His dictum was that you must play music so that the last person in the hall should be able to write up in the score what you do.<sup>18</sup>

A letter of Schoenberg to the conductor Fritz Stiedry describes how to achieve clarity in phrasing. Schoenberg writes,

phrasing is not to be used 'emotionally' as in the age of pathos. Rather it must

1. distribute the stresses correctly in the line
2. sometimes reveal, sometimes conceal the motivic work
3. take care that all voices are well-balanced dynamically, to achieve transparency in the total sound.<sup>19</sup>

Schoenberg observes that "an outstanding soloist (Kreisler, Casals, Huberman, among others) has a way of working at his part; he tries to make even the tiniest note sound, and to place it in correct relationship to the whole."<sup>20</sup>

Consider for a moment the three soloists cited by Schoenberg. All were string players. Pablo Casals' playing, compounded equally of fire and tenderness, "was memorable as much for beauty of tone as intellectual strength."<sup>21</sup> Time factors were

consciously chosen, avoiding a robotic pulse. Casals instinctively understood the dramatic value of delay—if only by a millisecond. He would speak of "posing" a note. He would "sculpt" every note dynamically . . . Casals' playing [was] distinct from the urgency of a cello-playing dedicated to a seamless flow of beguiling sound.<sup>22</sup>

Bronislaw Huberman's playing was, according to Flesch,<sup>23</sup> "the most remarkable representative of unbridled individualism."<sup>24</sup> Huberman was "a towering personality who could fuse glowing intensity and visionary sensitivity into a grand design. His tone had a haunting quality, particularly in infinite shades of *pianissimo*."<sup>25</sup>

Fritz Kreisler played without exertion, achieving a seemingly effortless perfection without

conscious technical display. The elegance of his bowing, the grace and charm of his phrasing, the vitality and boldness of his rhythm, and above all his tone of indescribable sweetness and expressiveness were marvelled at. Though not very large, his tone had unequalled carrying power because his bow applied just enough pressure without suppressing the natural vibrations of the strings. The matchless color was achieved by vibrato . . . Kreisler applied vibrato not only on sustained notes but also in faster passages which lost all dryness under his magic touch. His methods of bowing and fingering were equally personal.<sup>26</sup>

Kreisler had

an unconventional bow arm: he disregarded the traditional . . . spun-out long bow, considered an important tool in a violinist's technique; instead, he preferred short, intense bow strokes, changing the bow frequently and holding his right elbow rather high. He also tightened the bow hair far more than customary.<sup>27</sup>

According to Flesch in the mid-1890's, Kreisler's cantilena "was an unrestrained orgy of sinfully seductive sounds, depravedly fascinating, whose sole driving force appeared to be a sensuality intensified to the point of frenzy."<sup>28</sup> A photograph also taken about 1895 shows Kreisler and Schoenberg (the latter playing cello) as members of a whimsical instrumental ensemble called the "Fröhliches Quintett."<sup>29</sup>

Hence, the artists Schoenberg admired, while noted for their clarity, were far from being the faceless automatons one might imagine from a superficial knowledge of Schoenberg's style and aesthetic. To the contrary, each approached the rhetorical art of articulation and phrasing with blazing originality harnessed to intense communicative power.

These "outstanding"<sup>30</sup> performers also played with beguiling rhythm and pronounced, individualistic rubato. Concerning rhythm and tempo,



Schoenberg in 1948 wrote that

today's manner of performing . . . [art] music . . . suppressing all emotional qualities and all unnotated changes of tempo and expression, derives from the style of playing primitive dance music. This style came to Europe by way of America, where no old culture regulated presentation, but where a certain rigidity of feeling reduced all musical expression. Thus almost everywhere in Europe music is played in a stiff, inflexible metre—not in a tempo, i.e. according to a yardstick of freely measured quantities. Astonishingly enough, almost all European conductors and instrumentalists bowed to this dictate without resistance. All were suddenly afraid to be called romantic, ashamed of being called sentimental. No one recognized the origin of this tendency; all tried rapidly to satisfy the market—which had become American . . .

As an expression of man it [music] is at least subject to such changes of speed as are dictated by our blood. Our pulse beats faster or slower, often without our recognizing it—certainly, however, in accommodation to our emotions. Let the most frigid person be asked a price much higher than she expected and feel her pulse thereafter! And what would become of the lie-detecting machine if we were not afflicted by such emotions? Who is able to say convincingly "I love you" or "I hate you," without his pulse registering? . . .

Why is music written at all? Is it not a romantic feeling which makes you listen to it? Why do you play the piano when you could show the same skill on a typewriter?<sup>33</sup>

Schoenberg continues,

Change of speed in pulse-beats corresponds exactly with changes in tempo. When a composer has "warmed up" he may feel the need of harmonic and rhythmic changes. A change of character, a strong contrast, will often require a modification of tempo. But the most important changes are necessary for the distribution of the phrases of which a segment is composed. Over-accentuation of strong beats shows poor musicianship, but to bring out the "centre of gravity" of a phrase is indispensable to an intelligent and intelligible presentation of its contents . . . To people who have never heard those great artists of the past who could venture far-reaching changes of every kind without ever being wrong, without ever losing balance, without ever violating good taste—to such people this may seem romantic.

It must be admitted that in the period around 1900 many artists overdid themselves in exhibiting the power of the emotion they were capable of feeling; artists who considered works of art to have been created only to secure opportunities for them to expose themselves to their audience; artists who believed themselves to be more important than the work—or at least than the composer. Nothing can be more wrong than both these extremes. Natural rigidity or artificial warmth—the one not only subtracts the undesirable additions of the other, but also destroys the vital warmth of creation, and vice versa.

But why no true, well-balanced, sincere and tasteful emotion?<sup>34</sup>

As one might expect, Schoenberg admired the conductor Furtwängler. Sounding slightly jaded by conductorial egos, Schoenberg writes that Furtwängler "is certainly a better musician than all these Toscaninis, Ormandys, Kussevitzkis [sic], and the whole rest. And he is a real talent, and he loves music."<sup>35</sup> What sort of musician was Furtwängler? He has been described

as "an ambassador from another world, a world holding him firmly in its power; he broke free of it only because he had a message to impart" (Kokoschka). "In listening to him, it is the impression of vast, pulsating space which is most overwhelming" (Menuhin). Such language is an attempt to put into words the almost mystical effect that Furtwängler's conducting had on those who experienced it. He seemed to be searching for music's essential being at a deeper level than anyone else. As Neville Cardus put it, "he did not regard the printed notes as a final statement but rather as so many symbols in an imaginative conception, ever changing and always to be felt and realized subjectively."

Furtwängler was a product, perhaps the supreme expression, of the interpretive tradition of Wagner and von Bülow. In Germany his conducting was regarded

as the synthesis of Bülow's spirituality and Nikisch's improvisatory genius and sense of colour. Furtwängler's performances combined in an extraordinary way lofty thought and spontaneity, impulsiveness and long meditation. Nothing for him was fixed and laid down. Each performance was a fresh attempt to discover the truth; rarely was one like another, or even like the rehearsal that had just preceded it. He deliberately cultivated an imprecise beat, so as to achieve a large, enforced sonority, growing from the bass (The improvement of the cello and bass section, with the consequent enrichment of the whole body of string tone, and the introduction of continuous vibrato into German and Austrian orchestras, were among his important contributions to the development of orchestral playing.)

The freedom of tempo that he allowed himself was the opposite pole from Toscanini's insistence on the sanctity of the printed score as a medium of the composer's intentions (the interpretive tradition of Berlioz), in the light of which Furtwängler's fluctuations of tempo struck many as arbitrary and unacceptable. Yet they were an inevitable concomitant of Furtwängler's method, his constant quest for music's inner meaning and hidden laws. He aimed at achieving, at the profoundest level, an organic unity which should be the result not of conformity but of a concentration on each particular expressive moment within a deeply considered general idea of the work. He was a master of transition, of the art of moulding musical phrases and periods into a spacious design, varied but grandly coherent . . . [his conducting had] a sweep, an urgency and tragic intensity that silenced objections.<sup>36</sup>

Schoenberg often paradoxically suggested in his compositions—through note values, changing meters, metronome markings, and tempo indications—the rhythmic freedom of a Furtwängler, Huberman, Kreisler, or Casals. The performer thus creates the impression of such freedom by taking fewer liberties in a Schoenberg work than in the work of an earlier composer.<sup>37</sup>

In the fall of 1950 Max Miller, then a graduate organ student at the University of Redlands, took a lesson on the performance of Schoenberg's Variations on a Recitative with the composer. Concerning tempo and rhythm, Miller writes that Schoenberg

was upset by a too prolonged hold on the fermata on page 11 [m. 88] . . . It was clear that he wanted the variations grouped into larger sections as the music itself shows. In general, his whistling of the music was slower than his indicated tempo markings.<sup>38</sup>

For Schoenberg, as noted above, the most important concern of a performer of his organ variations was clarity.

"Regarding actual sounds, he was interested in having clearness and precision above everything."<sup>39</sup> Schoenberg states that

the highest principle for all reproduction of music would have to be that what the composer has written is made to sound in such a way that every note is really heard, and that all the sounds, whether successive or simultaneous, are in such relationship to each other that no part at any moment obscures another, but, on the contrary, makes its contribution towards ensuring that they all stand out clearly from one another . . . [This clarity] is the precondition of all music making.<sup>40</sup>

Elsewhere Schoenberg states, "If I was doing the registration [of the organ variations], I should work it out only in such a way that all the voices come out clearly."<sup>41</sup>

How does Schoenberg achieve clarity of timbre? To answer this question, one must turn to his orchestration. In 1925, Schoenberg transcribed J. S. Bach's chorale preludes "Komm, Gott, Schöpfer, heiliger Geist," BWV 631<sup>42</sup> and "Schmücke dich, o liebe Seele," BWV 654<sup>43</sup> for orchestra; in 1929 he transcribed as one piece J. S. Bach's Prelude and Fugue in E-flat, BWV 552<sup>44</sup> for orchestra. In 1937, Schoenberg transcribed Brahms' Piano Quartet in G Minor, op. 25 for orchestra. Speaking of the Bach prelude and fugue, Schoenberg writes,

I have, so to speak, modernized the organ, replaced its slow, rarely occurring change of colours with a more richly varied one that established precisely the rendition and the character of the individual passages, and I have given attention to clarity in the web of voices.<sup>45</sup>

Speaking of Brahms' op. 25, Schoenberg writes, "I wanted once to hear everything, and this I achieved."<sup>46</sup> Schoenberg discusses in more detail his reason for transcribing the Bach chorale preludes:

the purpose of the colours is to make the individual lines clearer, and that is very important in the contrapuntal web! . . . Our modern conception of music demanded clarification of the motivic procedures in both horizontal and vertical dimensions. That is, we do not find it sufficient to rely on the imminent effect of a contrapuntal structure that is taken for granted, but we want to be aware of this counterpoint in the form of motivic relationships. . . . [Otherwise] our powers of comprehension will not be satisfied . . . We need transparency, that we may see [the motivic procedures] clearly!<sup>47</sup>

Thus, Schoenberg achieves clarity of timbre by placing timbre in the service

of motivic and contrapuntal delineation. Urging players of Bach's instrument to strive for such clarity, Schoenberg commands: "The organist must use all registers and change them frequently."<sup>48</sup>

### To be continued

### Notes

1. Malcolm MacDonald, *Schoenberg* (London: J. H. Dent & Sons, Ltd., 1976), p. 90.
2. Robert U. Nelson, "Schoenberg's Variation Seminar," *The Musical Quarterly* 50 (April 1964): 142-43.
3. Marilyn Mason, "An Organist Plays for M. Schoenberg," *Organ Institute Quarterly* 6 (spring 1956): 19.
4. R. Wayne Shaw, *The Schoenberg Discography*, 2nd ed. (Berkeley: Fallen Leaf Press, 1994), p. 92.
5. Dated December 28, 1933. See Paul S. Hesselink, "Variations in a Recitative for Organ, Op. 40: Correspondence from the Schoenberg Legation," *Journal of the Arnold Schoenberg Institute* 7 (November 1983): 197.
6. November 18, 1950 letter from Leslie Spelman, Max Miller's organ professor. Hesselink: 194. See Hesselink: 192-96.
7. Full bibliographic information for the sources listed above may be found in the bibliography.
8. Schoenberg was in error about the opus number, which is 22.
9. October 23, 1941 letter to William Strickland. Hesselink: 146.
10. April 15, 1944. Hesselink: 159.
11. May 16, 1944. Hesselink: 161.
12. February 8, 1949 letter to Josef Rufer. Hesselink: 177.
13. February 10, 1949. Hesselink: 177-78.
14. May 19, 1949 letter to Dr. Werner David. Hesselink: 179.
15. October 28, 1949 letter to Felix Greisl. Hesselink: 184.
16. February 3, 1950. Hesselink: 189.
17. For a discussion of errors in the H. W. Gray edition and their subsequent correction in the Belmont edition, see Martha Foltz, "Arnold Schoenberg's 'Variations on a Recitative,' Opus 40—An Analysis," *The Diapason* 784 (March 1975): 19. See also James Miner Leland, "An [sic] Historical Basis for the Registration of J. S. Bach's Organ Works; Arnold Schoenberg's Variations on a Recitative, Opus 40: The Organ Continuo in Bach's Leipzig Church Music" (D.M.A. dissertation, Northwestern University, 1973), p. 53.
18. Mason: 20.
19. Mason: 19.
20. Joan Allen Smith, *Schoenberg and His Circle: a Viennese Portrait* (New York: Schirmer Books, 1986), p. 114.
21. July 31, 1930. Josef Rufer, *The Works of Arnold Schoenberg: a Catalogue of His Compositions, Writings and Paintings*, trans. Dika Newlin (London: Faber and Faber, 1962), p. 94.
22. Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein, trans. Leo Black (New York: St. Martin's Press, 1975), p. 319.
23. *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Casals, Pablo," by Robert Anderson.
24. Margaret Campbell, *The Great Cellists* (London: Victor Gollancz, Ltd., 1988), pp. 141-42.
25. Carl Flesch (1873-1944) was an eminent violinist, pedagogue, and theorist who influenced an entire generation of violinists. See Boris Schwarz, *Great Masters of the Violin* (New York: Simon and Schuster, 1983), pp. 328-52.
26. *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Huberman, Bronislaw," by Boris Schwarz.
27. *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Huberman, Bronislaw."

► page 18

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4'	Clavichord
2-2/3' Grand Fourniture IV-Vrks.	
8'	Joyce Page Cornett Vkrk. (f)
8'	Tuba Magna (thrued pipes)

<b>Manual II</b>	
GREAT ORGAN	
16'	Violon
8'	Principal
8'	Prinzipal Flute
4'	Clavichord
4'	Nachthorn
2'	Super Octave
1-1/3'	Mixture Vkrk.
8'	Trumpeten

<b>Manual III</b>	
SWELL ORGAN	
8'	Geigenflöten
8'	Voce Umava (f)
8'	Bourdon
4'	Principal
4'	Chimney Flute
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## University of Michigan 1998 Organ Conference

The University of Michigan's 35th Annual Conference on Organ Music took place October 11-13, 1998. The conference began with three consecutive organ degree recitals performed in Hill Auditorium by U of M graduate students David Hulford, Edward Maki-Schramm, and Jeffrey Blerch. Hulford performed the Ann Arbor premiere of William Albright's *Flights of Fancy* and dedicated the performance to the memory of Albright, who had coached him on the piece.

Paul Collins, Organist of Holy Cross Church in Dublin, Ireland, began the October 12 morning session with a lecture entitled, "The North German Organ School—Diligent Fantasy Makers." Collins presented the concept of *stylus phantasticus* by making comparisons in North German repertoire and by discussing the treatises of 17th-century Athanasius Kircher and 18th-century Johann Mattheson. He then played a recital of North German organ works (Scheidemann, Hasse, Weckmann, Ritter, Buxtehude, Böhm, Bruhns) on the Fisk Silbermann-style organ in Blanche Anderson Moore Hall at the School of Music.

The afternoon session featured a concert of music by composer Daniel Pinkham, who also delivered a lecture, "Reflections on Composing for the



Music of Daniel Pinkham concert at Hill Auditorium: Timothy Huth, Cynthia Learned, Mark Flegg, Daniel Pinkham, Jane Leibel, Barry Turley

### ► Swedlund: Schoenberg

28. *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Kreisler, Fritz," by Boris Schwarz.

29. Schwarz, p. 296.

30. Schwarz, p. 297.

31. For a reproduction of this photograph, see *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Schoenberg, Arnold (Franz Walter)," by O. W. Neighbour.

32. Schoenberg, p. 319, quoted above.

33. Schoenberg, pp. 320-21.

34. Schoenberg, pp. 321-22.

35. January 1946 letter to Kurt List, Erwin Stein, ed., *Arnold Schoenberg Letters*, trans. Ernst Kaiser and Eithne Wilkins (Boston: Faber and Faber, 1987), p. 238.

36. *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Furtwängler, (Custav Heinrich Ernst Martin) Wilhelm," by David Cairns and James Ellis. Italics have been added by the author.

37. This issue of notation is discussed by Schoenberg in *Style and Idea*. See Schoenberg, pp. 319-20 (last paragraph, p. 319).

38. December 28, 1963 letter from Max Miller to Paul Hesselink. Hesselink, 192-94, 196.

39. Mason, 19.

40. Schoenberg, p. 319.

41. February 5, 1949 letter to Josef Rufer, Hesselink, 177.

42. *Orgelbuchlein*.

43. Leipzig chorales.

44. *Clavier-Ubung*.

45. November 13, 1934 letter to Anton von Webern. Hanz Moldenhauer and Rosaleen Moldenhauer, *Anton von Webern: a Chronicle of His Life and Work* (New York: Alfred A. Knopf, 1979), p. 442.

46. March 18, 1939 letter to Alfred V. Frankenstein, Stein, p. 207. "One wonders how Schoenberg would orchestrate the Schumann symphonies!"

47. July 31, 1930 letter to Fritz Stiedy, Rufer, p. 94.

48. July 31, 1930 letter to Fritz Stiedy, Rufer, p. 94.

Organ." Pinkham provided humorous anecdotes from his career, and urged other composers to be attentive to and specific about sound character. He suggested giving general registrations such as soft flute or aggressive reed to accommodate different instruments and settings.

The final afternoon event spotlighted U of M graduate students (Stephen J. Warner, Scott Hanoian, Hae-Jin Kim, Jeremy Tarrant, Noriko Ernst, Jeffrey Blerch, and David Hulford) in an organ recital followed by a reception. As a prelude to the evening recitals, Todd Fair, acting University Carillonneur at the University of Michigan, and Dennis Curry, Associate Organist and Carillonneur, Kirk in the Hills, Bloomfield Hills, Michigan, each performed a carillon recital at Burton Tower. Both recitals included works by Daniel Pinkham.

James Kibbie was the featured faculty recitalist on Monday evening. His program included the Tournemire *Cinq Improvisations*, William Albright's *Sweet Sixteenth* (in tribute to the late composer), and a series of pieces based on Christmas tunes (*Gigot*, *Rhapsody on Noël's*; Purvis, *Greensleeves*; Milford, *Pastoral Dance on "On Christmas Night"*), which are featured on his CD recording, *Merrily on Hill: Christmas Organ Music at Hill Auditorium*.

A substantial component of the conference, the Sixth Annual Jean & Broadus Staley Hymn-Playing Competition, was held on October 13 on the Wilhelm organ at First Congregational Church. The finalists selected from the first round on October 10 included Jeremy Chesman, David Henning, Shawn McDonald, Richard Schneider, Joy Schroeder, and Rose van Mersbergen. Each of the finalists was required to perform two hymns and one repertoire piece. David Henning was named first

prize winner.

Irene Greulich, concert organist in Naumburg, Germany, lectured on the pipe organs of Zacharias Hildebrandt, highlighted by details of the Naumburg organ restored by Hildebrandt. The two recitals on Tuesday afternoon featured music of Bach. Greulich performed the A-minor Concerto, chorales from *Clavierübung III* and from the Leipzig chorales, the B-minor Prelude and Fugue, and the Passacaglia on the Wilhelm organ at First Congregational Church. Harpsichordist Edward Parmentier performed Bach's Partita IV in D, BWV 828, and the Rameau Suite in E/e.

Marilou Kratzenstein presented a lecture, "Movable Feast: Mexico's Processional Organs," relating Mexican culture, history, and her travel experiences related to recent research. She acknowledged Susan Tattershall's collaboration in her research. Visually and aurally colorful and spontaneous, the processional organs reveal a new dimension to the vast possibilities available on a single manual divided stop instrument.

Topping off the conference was Thomas Trotter's recital Tuesday evening at Hill Auditorium, which included Bach, *Fantasia and Fugue in G minor*, BWV 542; Howells, *Master Tallis' Testament*; Parry, *Fantasia and Fugue in G*; Schumann, *Two Canons*, Op. 56, Nos. 4 & 5; Liszt, *Fantasia and Fugue on BACH*; Lemare, *Rondo Capriccioso*; and Prokofiev, *Toccata for Piano*, arr. Grignon.

Thanks to the organizers of the conference, U of M professors Marilyn Mason, Robert Glasgow, James Kibbie, and Michele Johns, and to the presenters for a successful conference.

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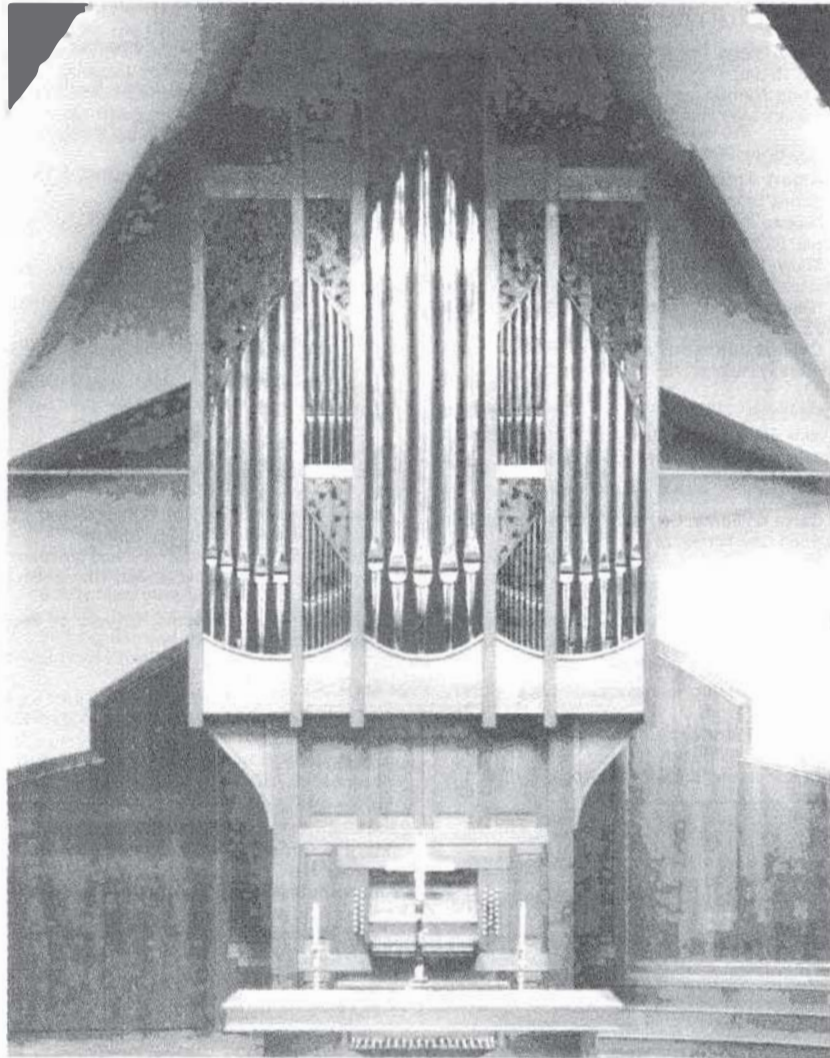
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**Pasi Organ Builders, Inc.**, Roy, Washington, has built a new organ for West Vancouver United Church, British Columbia. The firm's Opus 10 comprises 31 stops, 38 ranks, and 1,851 pipes over two manuals and pedal, and features mechanical key and stop action. Most of the metal pipes are 97% lead; wood pipes are made from tulipwood. The case, standing 28 feet high, is made of cherrywood, with walnut inlays. Pipe shades, designed by Janet Lutz, an architect in the congregation, and carved by Martin Pasi, feature the provincial flower of British Columbia, the dogwood. Total weight of the organ is approximately eight tons. The Octave

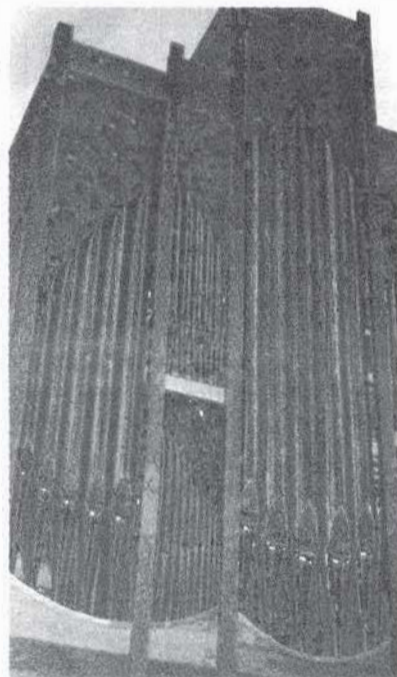
8' and Bourdon 8' in the Pedal are octave transmissions of the Principal 16' and Subbass 16'. For maximum tuning stability, open pipes are trimmed to exact length and cone tuned; stopped pipes have soldered-on caps. Manual/Pedal compass is 58/30. Those who worked on Opus 10 include: Markus Morscher, design, case, wind chests, stop-action; Michael Korchomoff, keyboards, key action, racking, pipes; Robert Wech, metal pipes, wind system; Brett Dziedziak, stop-action, finishing; John Younie, wood pipes; Jorg Gobeli, voicing; Martin Pasi, design, metal pipes, carvings, voicing, etc. Gerald van Wyck is Director of Music of West Vancouver United Church.



**GREAT**  
16' Bourdon  
8' Principal  
8' Suavia  
8' Salicional  
8' Hohlflöte  
4' Octave  
4' Spitzflöte  
2 1/2' Nasat  
2' Super Octave  
1 1/2' Tierce  
V Mixture  
8' Trumpet  
8' Vox Humana  
Sw/Gt

**SWELL**  
8' Gamba  
8' Celeste  
8' Bourdon  
4' Principal  
4' Rohrflöte  
2' Waldflöte  
IV Mixture  
16' Dulcian  
8' Oboe  
8' Trumpet  
Nachtigall  
Zimbelstern  
Tremulant

**PEDAL**  
16' Principal  
16' Subbass  
8' Octave  
8' Bourdon  
4' Octave  
2' Nachthorn  
16' Posaune  
8' Trumpet  
Gt/Ped  
Sw/Ped



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# Calendar

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

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

## UNITED STATES East Of The Mississippi

### 15 MARCH

Ann Elise Smoot; Shiloh Church, Dayton, OH 7:30 pm  
David Higgs; University of St Thomas, St Paul, MN 8:15 pm  
Chris Nemecek, with saxophone; Lindenwood Christian, Memphis, TN 7:30 pm

### 16 MARCH

Albert Ahlstrom; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm  
\*Susan Armstrong, lecture/recital: All SS Episcopal, Richmond, VA 7:30 pm  
Mary-Julia Royall, with soprano; Medical University of South Carolina, Charleston, SC noon  
\*David Runner; Milligan College, Elizabethton, TN 8 pm  
Calvert Johnson; John Carroll University, University Heights, OH 8 pm

### 17 MARCH

New England Spiritual Ensemble: First (Scots) Presbyterian, Charleston, SC 7:30 pm

### 18 MARCH

Carol Williams; Cathedral of the Incarnation, Garden City, NY 12:15 pm  
New England Spiritual Ensemble; All SS Parish, Waccamaw, Pawley's Island, SC 7:30 pm

### 19 MARCH

Brian Jones; Trinity Church, Boston, MA 12:15 pm  
Roland Martin, with trombone choir; SUNY, Buffalo, NY 8 pm  
Shelly Moorman-Stahlman; Cornwall Manor, Cornwall, PA 7:30 pm  
Cj Sambach; St Paul's Episcopal, Suffolk, VA 7 pm  
Nova Singers; First Presbyterian, Pompano Beach, FL 8:15 pm  
Singing Boys of Pennsylvania; Christ Lutheran, Athens, OH 7:30 pm  
John Whiteley; First Presbyterian, Saginaw, MI 8 pm  
Naomi Rowley; Fourth Presbyterian, Chicago, IL 12:10 pm

### 20 MARCH

National Cathedral Girl Chorists; Emmanuel Episcopal Church, Chestertown, MD 7:30 pm  
Cj Sambach; Main Street United Methodist, Suffolk, VA 4 pm  
New England Spiritual Ensemble; Prince of Peace Lutheran, Largo, FL 7:30 pm  
Singing Boys of Pennsylvania; St Paul Lutheran, Bucyrus, OH 7:30 pm  
\*AGO Young Artists Competition; Moody Bible Institute, Chicago, IL 10 am  
The Oriana Singers; St Giles Episcopal, Northbrook, IL 8 pm

### 21 MARCH

Susan Armstrong; First Baptist, Ogunquit, ME 3 pm  
John Coble; St Thomas Church, New York, NY 5:15 pm  
John Whiteley; Syracuse University, Syracuse, NY 4 pm  
Michael Kleinschmidt; Cathedral of All SS Episcopal, Albany, NY 4:30 pm  
Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm  
William Peterson; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
Martin Jean; Trinity Lutheran, Richmond, VA 4 pm  
Craig Cramer; Lenoir-Rhyne College, Hickory, NC 4 pm  
Hilliard Ensemble; Spivey Hall, Morrow, GA 3 pm  
\*Frederick Hohman; St John's Episcopal Cathedral, Jacksonville, FL 7:30 pm  
New England Spiritual Ensemble; St Gregory Episcopal, Boca Raton, FL 4 pm  
Dayton Bach Society; Seventh-Day Adventist, Kettering, OH 4 pm  
Singing Boys of Pennsylvania; Beautiful Savior Lutheran, Bloomfield, MI 7 pm  
Mark Hatfield; First Presbyterian, Evansville, IN 4 pm  
Peter Conte; St Norbert Abbey, De Pere, WI 1:30 pm  
Minnetonka Children's Choral Festival; Cathedral of St Paul, St Paul, MN 3 pm  
Christopher Young; Cathedral Church of the Advent, Birmingham, AL 4 pm

### 22 MARCH

Chanticleer; Immanuel Congregational, Hartford, CT 8 pm  
Mario Duella; Presbyterian Homes, Evanston, IL 1:30 pm  
Singing Boys of Pennsylvania; Oswego Presbyterian, Oswego, IL 7:30 pm

### 23 MARCH

Bach Birthday Bash; City Hall, Portland, ME noon, 7:30 pm  
Handel, *Israel in Egypt*, with Concert Royal; St Thomas Church, New York, NY 7:30 pm  
Thomas White, with celtic harp and soprano; Medical University of South Carolina, Charleston, SC noon  
Bach's Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

### 24 MARCH

V. Earle Copes; Morrison United Methodist, Leesboro, FL 12:00 pm  
Singing Boys of Pennsylvania; First Christian, Vincennes, IN 7:30 pm

### 25 MARCH

Mary Monroe; St Paul's Chapel, Columbia University, New York, NY noon  
John Michniewicz; St Mary the Virgin, New York, NY 5:30 pm  
Carol Williams; Cathedral of the Incarnation, Garden City, NY 12:15 pm

### 26 MARCH

Tim Smith; Trinity Church, Boston, MA 12:15 pm  
Timothy Berlew; Christ United Methodist, Greensboro, NC 8 pm  
Andrew Senn; Fourth Presbyterian, Chicago, IL 12:10 pm

### 27 MARCH

Michael Burke, with ensemble; SUNY, Buffalo, NY 8 pm  
The Early Music Players; St Peter's Episcopal, Morristown, NJ 8 pm



Steven Cook, of Edmunds, Washington, has built a new organ for Port Madison Lutheran Church, Bainbridge Island, Washington. The firm's opus 5 features 19 stops and suspended mechanical action. The case is made from flamed white oak with basswood carvings. Temperament in Kellner. Pipe metal (28%) and all pipes were produced in Cook's shop. Space constraints dictated that the entire organ fit in a 5' x 6 1/2' footprint. An unusual feature of the organ is the duplexing mechanical action pedal chest, which allows the three pedal stops to each play at two pitches. Cook was assisted by his children and his father, Don Cook, who cut out all pipes and executed carvings. The dedication recital was played by Joann Richardson on November 22.

#### Couplers

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II-Ped

#### MANUAL I

8' Principal  
8' Stopped Flute  
4' Octave  
4' Chimey Flute  
2' Octave  
Mixture  
8' Dulcian

#### MANUAL II

8' Oak Flute  
8' Camba  
8' Celeste  
4' Spire Flute  
2' Block Flute  
Sesquialtera

#### PEDAL

16' Subbass  
8' Principal  
8' Stopped Flute  
4' Octave  
16' Dulcian  
8' Dulcian

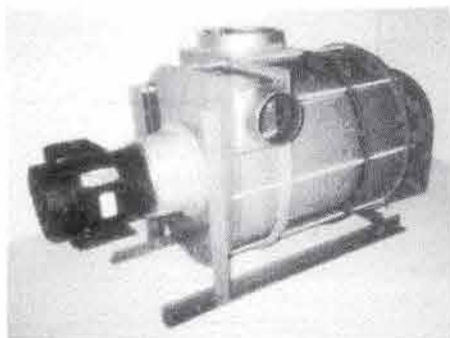
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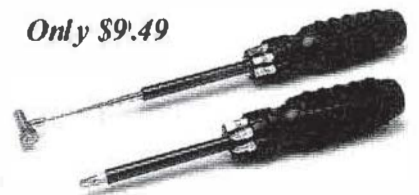
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Richard Morris: Spivey Hall, Morrow, GA 8:15 pm  
Singing Boys of Pennsylvania: St John the Baptist, Johnsbury, IL 7:30 pm

28 MARCH  
Ray Cornills, harpsichord; United Church of Christ, Bath, ME 3 pm  
Berj Zamkochian; Methuen Mem Music Hall, Methuen, MA 3 pm  
Lenten Choral Concert; Trinity Episcopal, Hartford, CT 7:30 pm  
Choral Concert; Madison Avenue Presbyterian, New York, NY 4 pm  
Mozart, *Requiem*, with orchestra; Holy Trinity Episcopal, New York, NY 4 pm  
Gerre Hancock; St Thomas Church, New York, NY 5:15 pm  
BachWorks; St Paul's Ev Lutheran: New York, NY 5 pm  
Robert Acosta; Cathedral of All SS Episcopal, Albany, NY 4:30 pm  
Arthur Lawrence; Trinity Episcopal, Ossining, NY 3:40 pm  
Don Kinnier, with soprano; Longwood Gardens, Kennett Square, PA 2:30 pm  
Alan Morrison; Ursinus College, Collegeville, PA 4 pm  
Bach, *Cantata 179*; Lutheran Church of the Good Shepherd, Lancaster, PA 7 pm  
Stainer, *The Crucifixion*; St Luke's Episcopal, Lebanon, PA 7 pm  
Indianapolis Baroque Orchestra; Christ Church Cathedral, Indianapolis, IN 4 pm  
Helen Skuggedal Reed; First Presbyterian, Evansville, IN 4 pm

29 MARCH  
Singing Boys of Pennsylvania; First Christian, Metropolis, IL 7:30 pm

30 MARCH  
Peter Stoltzfus; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

31 MARCH  
Bach, *St John Passion*, with orchestra; St Bartholomew's, New York, NY 7:30 pm  
Singing Boys of Pennsylvania; Edison Community College, Piqua, OH 7:30 pm  
Haydn, *Seven Last Words of Christ*; Rockefeller Chapel, Chicago, IL 8 pm

1 APRIL  
Josquin, *Missa L'homme armé*; Church of the Advent, Boston, MA 6:30 pm  
Shelly Moorman-Stahlman; St Paul's Chapel, Columbia University, New York, NY noon  
Singing Boys of Pennsylvania; First United Church of Christ, Troy, OH 7:30 pm

2 APRIL  
Fauré, *Requiem*; Church of the Holy Trinity, New York, NY noon  
Poulenc, *Slabat Mater*; Fourth Presbyterian, Chicago, IL 7:30 pm  
Dubois, *The Seven Last Words*, with orchestra; Lindenwood Christian, Memphis, TN 5:30 pm

3 APRIL  
Langlais, *Messe Solennelle*; Church of the Advent, Boston, MA 7 pm  
Amici Singers; Longwood Gardens, Kennett Square, PA 2:30 pm

4 APRIL  
Patrick Allen; St Thomas Church, New York, NY 2:30 pm  
Peter Stoltzfus; St Mary the Virgin, New York, NY 3:30 pm  
Marc Cheban, with chorus; Longwood Gardens, Kennett Square, PA 2:30 pm  
Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm

6 APRIL  
San Juan Children's Choir; South Church, New Britain, CT 7:30 pm

7 APRIL  
James Christie, lecture-concert; Wellesley College, Wellesley, MA 12:30 pm

8 APRIL  
John Giacchi; Kirk of Dunedin, Dunedin, FL 8 pm (also April 9, 8 pm; April 10, 2 pm)

9 APRIL  
Peter Stoltzfus; Trinity Church, Boston, MA 12:15 pm  
David Fuller; SUNY, Buffalo, NY 8 pm  
Ken Cowan; Emmanuel Episcopal, Chestertown, MD 8 pm  
Marilyn Keiser; Holy Trinity Lutheran, Akron, OH 8 pm

10 APRIL  
Joan Lippincott, with orchestra; St Paul's Chapel, Columbia University, New York, NY 8 pm  
Motet Choir; Rockefeller Chapel, Chicago, IL 8 pm

11 APRIL  
Matt Curlee; Harvard University, Cambridge, MA

David Connell; Yale University, New Haven, CT 8 pm  
Mark Thomas; St Thomas Church, New York, NY 5:15 pm  
Stephen Hamilton; Leonia United Methodist, Leonia, NJ 7:30 pm  
Felix Pachlatko; St Stephen's Episcopal, Millburn, NJ 4 pm  
Nigel Potts; Longwood Gardens, Kennett Square, PA 2:30 pm  
Mark Laubach; St Luke's Episcopal, Lebanon, PA 7 pm  
Cj Sambach; St Thomas Episcopal, Lancaster, PA 4 pm  
Peter Conte; Lenape Valley Presbyterian, New Britain, PA  
Singing Boys of Pennsylvania; St Nicholas Catholic Church, Weatherly, PA 3 pm  
The Boys Choir of Harlem; Willett Hall, Portsmouth, VA 7:30 pm  
Diane Meredith Belcher; First Presbyterian, Pompano Beach, FL 4 pm  
Laughton & O'Meara, trumpet & organ; St Paul's Episcopal, Jacksonville, FL 4 pm  
Elizabeth & Raymond Chenault; Westminster Presbyterian, Dayton, OH 3 pm  
Gerre Hancock, choral festival; First Presbyterian, Evansville, IN 4 pm  
++William Aylesworth; Medinah Temple, Chicago, IL 3 pm  
Canterbury Cathedral Choir; Holy Name Cathedral, Chicago, IL  
William Neal; Rockefeller Chapel, Chicago, IL 3 pm  
Rutter, *Requiem* with orchestra, First Presbyterian, Arlington Heights, IL 4:30 pm  
John Vanella; Pilgrim Congregational; Duluth, MN 4 pm  
Washington Cathedral Girl Choristers; St Mary's Cathedral, Memphis, TN 4 pm

12 APRIL  
Alan Morrison; Epworth-Euclid United Methodist, Cleveland OH 8 pm  
Anne & Todd Wilson; Broad Street Presbyterian, Columbus, OH 7:30 pm  
Thomas Murray; Cincinnati Museum Center, Cincinnati, OH 7:30 pm  
Gerre Hancock, masterclass; University of Evansville, Evansville, IN 9 am

13 APRIL  
Canterbury Cathedral Choir; St James Episcopal, Lancaster, PA  
Katherine Yeates Sloan, with soprano; Medical University of South Carolina, Charleston, SC noon  
Clyde Holloway; Christ Church Cathedral, Indianapolis, IN 7:30 pm  
Marianne Webb, with orchestra; Southern Illinois University, Carbondale, IL 8 pm

14 APRIL  
Canterbury Cathedral Choir; St Mark's Church, Philadelphia, PA

15 APRIL  
Organ Concert; St Paul's Chapel, Columbia University, New York, NY noon

16 APRIL  
Bradley Welch; Trinity Church, Boston, MA 12:15 pm  
Canterbury Cathedral Choir; Trinity Episcopal, Hartford, CT 7:30 pm  
Brink Bush; St Anne Church, Rochester, NY 8 pm  
Christ Church Cathedral Choir, Oxford; Shady-side Presbyterian, Pittsburgh, PA 8 pm  
David Craighead; Highland United Methodist, Raleigh, NC 8 pm  
Todd Wilson; St Aloysius Church, Bowling Green, OH 7:30 pm  
Bach Week Festival Chamber Players; Fourth Presbyterian, Chicago, IL 12:10 pm  
Three Choir Festival; Mt Carmel Church, Chicago, IL 8 pm  
Simon Preston; Court Street United Methodist, Rockford, IL 7:30 pm  
Anita Werling, with brass; First Presbyterian, Macomb, IL 8 pm

17 APRIL  
Todd Wilson, masterclass; St Aloysius Church, Bowling Green, OH 10 am  
David Higgs, masterclass; First Presbyterian, Nashville, TN 10 am  
Mary Preston; Grace Episcopal, Oak Park, IL 7:30 pm  
Christ Church Cathedral Choir, Oxford; St Wenceslaus Church, Chicago, IL 7:30 pm

18 APRIL  
Thomas Murray; United Congregational Church, Holyoke, MA 3 pm  
Christ Church Cathedral Choir, Oxford; Yale University, New Haven, CT 7:30 pm  
Singing Boys of Pennsylvania; St Francis Assisi Catholic Church, New Britain, CT 7:30 pm (also April 19, 9:30 am)  
Bach, *Cantata 134*, with orchestra; Church of the Good Shepherd, New York, NY 11 am  
L'antica musica New York; St Bartholomew's, New York, NY 3 pm  
Friedhelm Flamme; St Patrick's Cathedral, New York, NY 4:45 pm  
David Whitehouse; St Thomas Church, New York, NY 5:15 pm

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Lee Detira, with U.S. Military Academy Concert Band; Cadet Chapel, West Point, NY 3:30 pm  
Washington College Early Music Consort; Emmanuel Episcopal, Chestertown, MD 4 pm  
Washington Cathedral Girl Choristers; St John's Episcopal, Hagerstown, MD 4 pm  
Olivier Latry; St James Episcopal, Richmond, VA 5 pm  
Peter Conte; Greene Memorial United Methodist, Roanoke, VA 4 pm  
Mark Dwyer; St Michael's Episcopal, Marblehead, MA 5 pm 5 pm  
Canterbury Cathedral Choir; Cathedral of St Philip, Atlanta, GA  
Chamber Arts Guild Chorus, with orchestra; St Paul's, Doylestown, PA 7 pm  
Christa Rakich; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
David Higgs; First Presbyterian, Nashville, TN 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm  
John Obetz; Blessed Sacrament Cathedral, Detroit, MI 3 pm  
Mt Zion Church Gospel Choirs; First Baptist, Kalamazoo, MI 4 pm  
Eleganza Baroque Ensemble; Trinity Episcopal, Ft Wayne, IN 5 pm  
The Cathedral Singers; Fourth Presbyterian, Chicago, IL 3 pm  
Cantata Festival; Rockefeller Chapel, Chicago, IL 3 pm  
++Stephen Schnurr; St Mary of Perpetual Help, Chicago, IL 4 pm  
Calvert Johnson; Sixth Ave Baptist, Birmingham, AL 4 pm  
Martin Jean; Cathedral of St Mark, Shreveport, LA 4 pm

19 APRIL  
Singing Boys of Pennsylvania; First Congregational, Holden, MA 3 pm  
Olivier Latry; St James Episcopal, Richmond, VA 8 pm  
Andrew Peters & Todd Wilson, with brass; Church of the Covenant, Cleveland, OH 8 pm  
\*Minnesota Organ Composers Concert; Cathedral of St Paul, St Paul, MN 7:30 pm

20 APRIL  
Ann Hood, with trumpet; Medical University of South Carolina, Charleston, SC noon  
\*Simon Preston; Uihlein Hall, Milwaukee, WI 8 pm

21 APRIL  
Stephen Tharp; St Bartholomew's, New York, NY 7:30 pm

22 APRIL  
Simon Preston, masterclass; Wayne State University, Detroit, MI 3 pm

23 APRIL  
Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm  
Bach, *Mass in B minor*; Trinity Church, Boston, MA 8 pm  
Dana Robinson; Old West Church, Boston, MA 8 pm  
+Sean Redrow; St Joseph Church, Worcester, MA 7:30 pm  
Jane Parker-Smith; Covenant Presbyterian, Charlotte, NC 8 pm  
Catharine Crozier; Illinois College, Jacksonville, IL 8 pm  
Jefferson State Singers; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 APRIL  
Dana Robinson, lecture demonstration; Old West Church, Boston, MA 10 am  
Mendelssohn, *Elijah*, with orchestra; Yale University, New Haven, CT 8 pm  
David Hill; Christ & St Luke's Episcopal, Norfolk, VA  
BrittenFest Choral Concert; Christ Church Cathedral, Indianapolis, IN 7:30 pm  
His Majesty's Clerkes; First Congregational, Evanston, IL 8 pm

25 APRIL  
James Christie; St Joseph's Catholic Church, Biddeford, ME 4 pm  
Jane Parker-Smith; Reformed Church, Bronxville, NY 4 pm  
BackWorks; St Paul's Evan Lutheran; New York, NY 4:15 pm  
David Oliver; St Patrick's Cathedral, New York, NY 4:45 pm  
Judith Hancock & Patrick Allen; St Thomas Church, New York, NY 5:15 pm  
Bruce Neswick; Cathedral of the Incarnation, Garden City, NY 4 pm  
Jeannine & Alan Morrison, piano & organ; Longwood Gardens, Kennett Square, PA 3 pm  
Honegger, *King David*, with orchestra; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm  
Cj Sambach; Baughman Mem United Methodist, Camp Hill, PA 3 pm  
Singing Boys of Pennsylvania; Longswamp United Church of Christ, Meriztown, PA 4 pm  
Simon Preston; Grace United Methodist, Baltimore, MD 7 pm  
Mark Jones, with saxophone; First Presbyterian, Pompano Beach, FL 4 pm

Vocal Recital; United Methodist Church, Painesville, OH  
++Mary Gifford; Cathedral of the Holy Angels; Gary, IN 3 pm  
Britten, *War Requiem*; Christ Church Cathedral, Indianapolis, IN 7 pm  
His Majesty's Clerkes; Quigley Seminary Chapel, Chicago, IL 7:30 pm  
Fauré, *Requiem*, with orchestra; Park Ridge Community UCC, Park Ridge, IL 10:30 am

26 APRIL  
Samuel Soria; Presbyterian Homes, Evanston, IL 1:30 pm

27 APRIL  
Deborah Bagwell and William Gudger, with brass; Medical University of South Carolina, Charleston, SC noon

30 APRIL  
Jared Johnson; Trinity Church, Boston, MA 12:15 pm  
Libana Women's Ensemble; Immanuel Congregational, Hartford, CT 8 pm  
Simon Preston; First United Methodist, Waynesville, NC 7:30 pm  
Sovoso; Spivey Hall, Morrow, GA 8:15 pm  
Richard Clemmitt; Fourth Presbyterian, Chicago, IL 12:10 pm

## UNITED STATES West of the Mississippi

15 MARCH  
Philip Brunelle, Workshop; Salem United Methodist, Ladue, MO 5 pm

16 MARCH  
+Defores Bruch; Conception Abbey, Conception, MO 8 pm

18 MARCH  
Carlene Neihart; Independence Boulevard Christian Church, Kansas City, MO 3 pm  
Kiyo and Chiemi Watanabe; Floral Heights United Methodist, Wichita Falls, TX 6 pm

19 MARCH  
Tallis Scholars; St John's Cathedral, Denver, CO 8 pm

20 MARCH  
Thomas Murray; Chapel Hill Presbyterian, Gig Harbor, WA 7 pm

21 MARCH  
David Schrader; Westminster Presbyterian, Lincoln, NE 4 pm  
Stephen Hamilton; Broadmoor Community Church, Colorado Springs, CO 3 pm  
Bluebonnet Brass Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
Music of the Bach Family; Christ the King Lutheran, Houston, TX 5 pm  
David Higgs; Church of the Red Rocks, Sedona, AZ 3 pm  
Clint Kraus; St James Cathedral, Seattle, WA 8 pm  
Stephen Cleobury; St Stephen's Church, Belvedere, CA 5 pm  
California Baroque Ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Bach's Birthday Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
Bach Concert; All SS Episcopal, Beverly Hills, CA 4 pm

22 MARCH  
Mary Preston, lecture-demonstration; Meyerson Symphony Center, Dallas, TX 12:30 pm

23 MARCH  
Singing Boys of Pennsylvania; First Presbyterian, Manning, IA 3:30 pm (workshop); 7:00 pm (concert)  
David Dahl, with orchestra; Pacific Lutheran University, Parkland, WA 8 pm

24 MARCH  
Igor Kipnis, lecture-demonstration; Mesa College, San Diego, CA noon

25 MARCH  
Igor Kipnis; San Diego Museum of Art, San Diego, CA 7:30 pm

26 MARCH  
Donald Pearson; St John's Cathedral, Denver, CO 8 pm  
Stephen Cleobury; St Mark's Cathedral, Seattle, WA 8 pm

27 MARCH  
Stephen Cleobury, The Tudor Choir; St Mark's Cathedral, Seattle, WA 8 pm

28 MARCH  
Singing Boys of Pennsylvania; St Ambrose Cathedral, Des Moines, IA 6 pm  
Kiyo & Chiemi Watanabe; Floral Heights United Methodist, Wichita Falls, TX 6 pm  
Susan Ferré; St Stephen's Episcopal, Houston, TX 4 pm  
Hutton Grammar School Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

Igor Kipnis, clavichord & fortepiano; Music Sources, Berkeley, CA  
Mozart, *Requiem*, with orchestra; Pasadena Presbyterian, Pasadena, CA 3 pm

30 MARCH  
Igor Kipnis, masterclass; San Francisco Conservatory of Music, San Francisco. CA 7:30 pm

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

8 APRIL  
The Organ in the New Millennium; Pacific Lutheran University, Parkland, WA (through April 11)

9 APRIL  
Christ Church Cathedral Choir, Oxford; Ritz Carlton Hotel, St Louis, MO 8 pm

10 APRIL  
Christ Church Cathedral Choir, Oxford; Grace & Holy Trinity Cathedral, Kansas City, MO 7:30 pm

11 APRIL  
Simon Preston; Central Presbyterian, Des Moines, IA 4 pm  
Melvin West; College View SDA Church, Lincoln, NE 7 pm  
James Higdon, with Kansas City Chorale; University of Kansas, Lawrence, KS 3, 7:30 pm  
Easter Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 5 pm  
Christ Church Cathedral Choir, Oxford; St Andrew's Episcopal, Ft Worth, TX 7:30 pm  
Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
Los Angeles Mozart Orchestra Chamber Players; All SS Episcopal, Beverly Hills, CA 4 pm

12 APRIL  
Gerre Hancock, masterclass; University of Evansville, Evansville, IN 9 am

13 APRIL  
Simon Preston; St Paul's Cathedral, Oklahoma City, OK 7:30 pm  
Christ Church Cathedral Choir, Oxford; Wichita State University, Wichita, KS 7:30 pm  
Frederick Swann; First Baptist, El Paso, TX 7:30 pm

14 APRIL  
Conference on the Organ and Church Music; University of Kansas, Lawrence, KS (through April 16)  
Cj Sambach; Westminster Presbyterian, Oklahoma City, OK 4:30 pm (also April 16, 7:30 pm)

15 APRIL  
Christ Church Cathedral Choir, Oxford; Cathedral of St Mark, Minneapolis, MN 7:30 pm

16 APRIL  
Rachmaninoff, *Vespers*; St John's Cathedral, Denver, CO 8 pm

18 APRIL  
Brahms, *Requiem*, with orchestra; Wayzata Community Church, Wayzata, MN 3 pm  
Ait of Sacred Song Concert; Trinity Episcopal, Iowa City, IA  
Stewart Foster; Boston Ave Methodist, Tulsa, OK 5 pm

Kiyo & Chiemi Watanabe; Midwestern State University, Wichita Falls, TX 3 pm  
Simon Preston; University of Texas, Austin, TX 4 pm  
Martin Rost; Christ the King Lutheran, Houston, TX 5 pm  
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Judith Hancock; First United Methodist, San Diego, CA 7 pm

19 APRIL  
Canterbury Cathedral Choir; Church of the Incarnation, Dallas, TX

23 APRIL  
Matt Curlee; St John's Cathedral, Denver, CO 7:30 pm  
Frederick Swann; First United Methodist, Lubbock, TX 8 pm  
John Scott; St Paul's Methodist, Houston, TX 7:30 pm

24 APRIL  
Plymouth Music Series Chorus and Ensemble Singers; Basilica of St Mary, Minneapolis, MN 8 pm

25 APRIL  
Christopher Young; First Presbyterian, Rochester, MN 4 pm  
Elizabeth & Raymond Chenault; First Presbyterian, San Antonio, TX 3 pm  
John Scott; St Paul's Methodist, Houston, TX 4 pm  
Cathedral Choir of Boys & Girls; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Ann Elise Smoot; First Congregational, Fresno, CA 3 pm

27 APRIL  
Simon Preston; St Louis Cathedral, St Louis, MO 7:30 pm

28 APRIL  
Simon Preston, masterclass; St Louis Cathedral, St Louis, MO 10 am

30 APRIL  
Crown College Choir; Wayzata Community Church, Wayzata, MN 8 pm

#### INTERNATIONAL

17 MARCH  
Barbara Thompson Wilson; Cathedral of All SS, Halifax, Nova Scotia, Canada 12:15 pm

19 MARCH  
Manchester Boys Choir; Bridgewater Hall, Manchester, England 7:30 pm

23 MARCH  
Zion Wu; Ryerson United, Vancouver, BC, Canada noon

24 MARCH  
James Burchill; Cathedral Church of All SS, Halifax, Nova Scotia, Canada 12:15 pm

31 MARCH  
Stephen Cleobury, masterclass; St Giles Cripplegate, London, England

5 APRIL  
Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 am

6 APRIL  
Stephen Tharp & Justin Bischof; Tonhalle, Zurich, Switzerland  
Canterbury Cathedral Choir; Cathedral of St John the Baptist, St John's, Newfoundland, Canada

7 APRIL  
Christoph Lorenz; Parr Hal, Warrington, England 7:45 pm  
Easter Course for Organists; Sarum College, Salisbury, England (through April 11)

8 APRIL  
Canterbury Cathedral Choir; Christ Church Cathedral, Ottawa, Ontario, Canada

9 APRIL  
Nigel Kerry, with soprano; Bridgewater Hall, Manchester, England 7:30 pm  
Canterbury Cathedral Choir; St Paul's Anglican, Toronto, Ontario, Canada

10 APRIL  
Paul Spicer, Choral Directing Workshop; Sarum College, Salisbury, England 10:30 am

17 APRIL  
Joseph Cullen, workshop; Lancing College, West Sussex, England 11 am

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

24 APRIL  
Martin Baker; Queenswood School, Hertfordshire, England 7:30 pm

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

#### Organ Recitals

MARILYN & JAMES BIERY, Northrop Auditorium, University of Minnesota, October 26: *Fantasia in f*, K. 608, Mozart; *Concerto in d for Two Violins*, S. 1043, Bach, arr. Biery; *Melodia, Te Deum*, op. 59, Reger; "Montagues and Capulets" (*Romeo and Juliet Suite No. 2*), Prokofiev, arr. Biery; *Nuages*, Debussy, arr. Biery; *Chorale No. 2 in b*, Franck; *The Triumph of the Saint*, Paulus.

DAVID BRIGGS, First Congregational Church, Los Angeles, CA, October 18: *Coronation March "Orb and Scepter"*, Walton, arr. Mackie; "Ricercare à Six" (*Musical Offering*), Bach, arr. Guillou; *Fantasia in E-flat*, Saint-Saëns; *Will o' the Wisp*, Nevin; "Nocturne" (from *Slylock*), Fauré, arr. Fox; *Carillon de Westminster*, Vierne; Improvisation on a submitted theme; *Sonata on the 94th Psalm*, Reulke.

PETER RICHARD CONTE, Spivey Hall, Morrow, CA, October 31: *Tocatta and Fugue in d*, Bach; *Night on Bald Mountain*, Mussorgsky, arr. Conte; *Elfes*, Bonnet; *Danse Macabre*, Saint-Saëns, arr. Lemare; *Spooky Spooks, a Fax Trug*, Claypool; "March to the Scaffold" (*Symphonie Fantastique*), Berlioz, arr. Lemare; *Grand Jeu avec Tonnere*, Corrette; "In the Hall of the Mountain-King"

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STEPHEN THARP, Lake Avenue Congregational Church, Pasadena, CA, October 4: *Te Deum*, Hakim; *Sonata No. 1 in E-flat*, S. 525, Bach; *Circus Polka*, Stravinsky, transcr. Tharp (world premiere); *Improvisations on "Alouette, gentille alouette"*, Cocherneau, reconstructed by David Briggs; *Sweet Sixteenths*, Albright; *Prière*, op. 20, Franck; "Le Semaine Crasse" (*Petrouchka*), Stravinsky, transcr. Tharp.

MARIJIM THOENE, University of Leeds, England, July 15, 1998: *Ave maris stella*, Faenza Codex 117; *Virginem mire pulchritudinis*, Buxheimer Orgelbuch; *Salve regina*, Schlick, Hollnayer; *In Assumptione B. Mariae Virginis*, op. 57, Tournemire; "Les Anges" (*La Nativité*), Messiaen; *Toccata, Fugue et Hymne sur Ave maris stella*, op. 28, Peeters.

TIMOTHY J. TIKKER, St. Luke's Chapel, Medical University of South Carolina, Charleston, SC, October 20: *Lobe den Herren, Vom Himmel hoch*, Walcha; "Dalby's Fancy" (*Two Pieces for Organ*), Howells; *Fugue (from String Quartet No. 1)*, Ives, transcr. Foy; *Adagio (Consolation IV in D-flat)*, Liszt; *Sweet Sixteenths*, "Nocturne" (*Organbook III*), Albright; "Postlude" (*Vingt-quatre Pièces en Style libre*, op. 31), Vieme.

JAROSLAV TUMA, Cleveland Museum of Art, Cleveland, OH, November 1: *Schübler Chorales*, S. 645-650, Bach; *Chorale fantasia: "Wachet auf"*, op. 52, no. 2, Reger; *Trista*, Lukás; *Improvisation on a given theme*.

JOHN WALKER, Trinity United Methodist Church, Youngstown, OH, September 20: *Marche Religieuse*, Guilmant; *Prelude and Fugue in a. S. 543*, Bach; *Canon in b*, Schumann; *Choral in E*, Franck; *Choral-Improvisation on "Victimae paschali"*, Tournemire; *Fantasia in E-flat*, Saint-Saëns; *What a friend we have in Jesus*, Bolcom; *Variations on "America"*, Ives.

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

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# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 25.

## PIPE ORGANS FOR SALE

**1928 E.M. Skinner** three-manual, 27-stop electro-pneumatic organ. Partially rebuilt in 1960. Two chamber facades available free. Best offer. Buyer to remove all parts - pipes, console, blowers, etc. by June 30, 1999. Phone: 515/381-6341 or contact Dir. of Music, First United Methodist Church, 212 S. Park St., Kalamazoo, MI 49007. 616/381-6340.

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