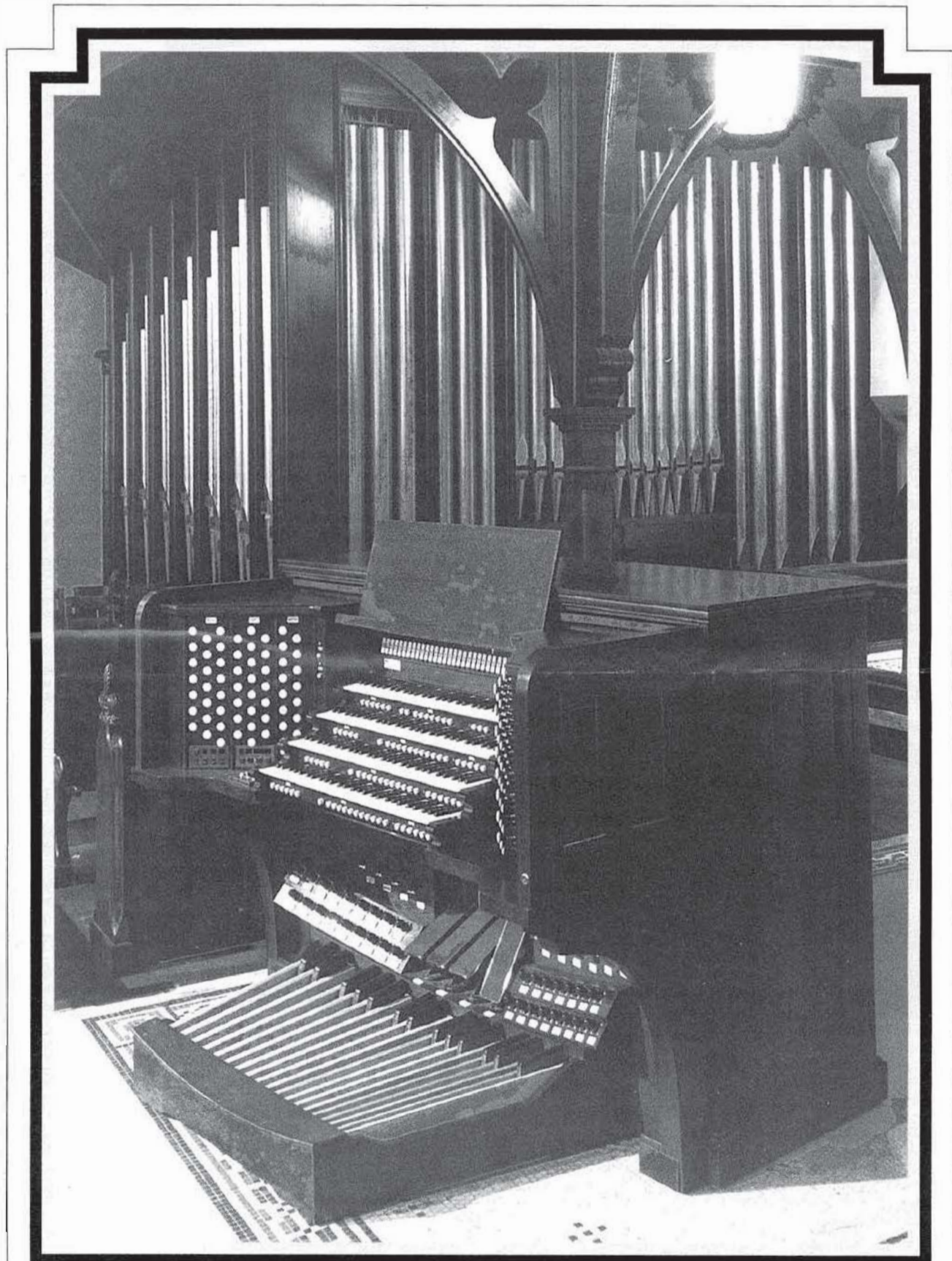


THE DIAPASON

NOVEMBER, 1999



Trinity Episcopal Cathedral, Little Rock, Arkansas
Specification on page 19

Here & There

The Royal College of Organists presents *Musica Transalpina*, a festival of Italian music, November 5-19, at St. Andrew's, Holborn, England. The schedule includes recitals by Luigi Ferdinando Tagliavini, Francesco Cera, and Nicolas Kynaston; lectures by Tagliavini and Kynaston; and a concert by the *Canzona & Choir of the Temple Church, Fleet Street*. Both the organ at St. Andrew's (Mander, 1989) and an organ modelled on an Italian 18th-century chamber organ (Goetze & Gwynn, 1996) will be featured. For information: <italy@rco.org.uk>; web site: <www.rco.org.uk>.

The Cathedral of All Saints, Albany, New York, continues its series of organ recitals: November 7, Scott Trexler; 11/14, Nancy Frank; 11/21, Neil Keen; 11/28, Charles Moore; 12/5, Ricardo Ramirez; 12/12, David Lamb; 12/19, Agnes Armstrong. For information: <elheffron@aol.com>.

St. Mary's Cathedral, San Francisco, California, continues its series of concerts: November 7, Archdiocesan Choral Festival; 11/14, Alan Blasdale; 11/21, Interfaith Concert; 11/28, Christoph Tietze; 12/5, Michael More-skine; 12/12, Vytenis Vasyliunas; 12/19, Christoph Tietze; and 12/26, David Hatt. For information: 415/567-2020 x213.

The Pine Street Presbyterian Church, Harrisburg, Pennsylvania, has announced its concert series: November 7, six organists each play a piece of Bach and one other piece (David Binkley, Thomas Clark-Jones, Pierce Getz, Robert Lau, Shelly Moorman-Stahlman, Michael Shoemaker); 12/1, Anthony Ciucci; 12/5, Poulenc, *Gloria*; 12/8, Thomas Clark-Jones with soprano Courtney Gray; 12/15, Michael Shoemaker; 12/22, Thomas Clark-Jones. For information: 717/238-9304.

The Speckels Organ Society continues its series of Sunday afternoon recitals. Robert Plimpton, Civic Organist, plays on November 7, 14, 21, 28, December 5, 12, 19; on December 26, guest organist Jared Jacobsen. For information: 619/702-8138.

Ursinus College has announced its Heefner Organ Recital Series: November 14, Joseph Jackson; January 30, Peter Richard Conte; February 27, Wolfgang Seifen; April 30, Alan Morrison.

The Lincoln (Nebraska) Organ Showcase has announced its schedule: November 14, James Higdon at First Presbyterian Church; February 13, Peter Sykes, First Plymouth-Congregational Church; March 19, Marie Rubis Bauer, Westminster Presbyterian Church. For information: 402/467-6188.

The Bach Society at Christ the King Lutheran Church, Houston, Texas, continues its concert series: November 14, Mary Preston; 11/28, Bach, *Cantata 36*. For information: 713/524-8744.

Glenview Community Church, Glenview, Illinois, will dedicate its new Buzard organ at festival morning worship services on November 21. The organ comprises 69 ranks, 49 stops, on three manuals and pedal, designed and built by John-Paul Buzard Organ Builders of Champaign, Illinois. The services will include a new setting of Thomas Troeger's hymn text, "With Pipes of Tin and Wood Make Known," by Alfred Fedak, commissioned for the occasion. At 3:30 pm that day, John-Paul Buzard and organist Marcia Van Oyen will present a lecture-demonstration on the design and tonal character of the organ, "An Introduction to Opus 21." For information: 847/724-2210 x51.

First Church of Christ, Wethersfield, Connecticut, continues its series of music events: November 21, David Spicer; December 19, Christmas Concert by the combined choirs and orchestra. For information: 860/563-7759.

Organ sing-alongs will be featured at Longwood Gardens, Kennett Square, Pennsylvania during the Christmas season. Organists participating include Marc Chehan, Peter Conte, Paul Fleckenstein, Justin Hartz, Don Kimmier, and Rudolph Lucente. These popular events will be held from November 25 through January 2 at 1:30, 2:30, 3:30 and 4:30 pm. In addition, on November 25 and 25 as well as on December 24-January 25 inclusive, there will also be sing-alongs at 7 and 8 pm.

The Gardens are decorated for the holiday season with thousands of poinsettias, tulips, narcissi, cyclamens, and other brilliant flowers. After dark 400,000 tiny lights glow on the trees and illuminated fountains are on display. For more information call 610/385-1000.

Trinity Episcopal Church, Santa Barbara, California, will present an Advent Organ Series: November 28, Emma Lou Diemer; 12/5, Robert Killgore; 12/12, Ray Urwin; 12/19, David A. Cell. For information: 805/965-7419.

The Plymouth Music Series presents its "Welcome Christmas" concerts at Plymouth Congregational Church, Minneapolis, Minnesota, on December 5, 11, and 12. Included on the program will be the American premiere of *Cantate pour le temps de Noël* by Swiss composer Frank Martin. Written in 1930, the score received its premiere in Lucerne in 1994. For information: 612/547-1459.

Handel's *Messiah* will receive a radically new treatment this season when New York's Millennium Arts Production stages the work as an opera set in London's infamous Bethlehem Royal Hospital ("Bedlam"). William Christie will conduct a period-instrument orchestra and 20 singers in costume. Ruth Davidson, a founding member of the Mark Morris Dance Company, will choreograph the production.

Director Eric Fraud explains the dramatic conceit as follows: "At the instruction of the brilliant Chief of Psychiatry (the bass soloist), the hospital staff rouse the inmates of Bedlam on Christmas Eve and initiate a grand and elaborate 'therapeutic' experiment. Animated by the psychiatrist, both the hospital staff and the inmates are propelled on an odyssey where they confront and enact a living vision of the scriptures of the Old Testament, the mystical writings of the New Testament and a cathartic reckoning at the end of the second Millennium."

Performances are set for December 9, 10, and 11 at 7:30 pm, and December 12 at 5:30 pm at the John Jay College Theater, 899 10th Avenue (at 59th St.). For more information phone 212/757-2007.

The Calvin Symposium on Worship and the Arts takes place January 14-15 at Calvin College, Grand Rapids, Michigan. The schedule includes lectures, masterclasses, worship, and a concert. Presenters include Melva Costen, Michael Denham, Debi Eisenhower, John Ferguson, Ted Gibboney, Marty Haugen, Dale Topp, and many others. For information: 616/957-6088.

The Iowa City Early Keyboard Society is presenting its 15th annual concert series. This year's series began on September 19 with Canadian harpsichordist Luc Beausjour, and continues on February 6, the Galhano-Montgomery Duo, recorder and harpsichord; March 5, fortepianist Richard Fuller.

THE DIAPASON

A Scranton Gillette Publication

Ninetyeth Year, No. 11, Whole No. 1080
Established in 1909

NOVEMBER, 1999
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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Programs take place at the Old Capitol Museum on the University of Iowa campus. For information: David Kelzenberg, Iowa City Early Keyboard Society, 2801 Hwy 6, Ste 344, Iowa City, IA 52240; e-mail: <kelzenberg.david@McLeodusa.net>.

The Ruth and Clarence Mader Memorial Scholarship Fund is accepting applications for grants for research related to the organ or organ music. To be eligible for grants in the year 2000, applications must be received by January 31. Awards will be announced by March 31. Mader grants for research range from \$200 to \$1000, and preference is given to projects leading to published articles or books. For information: Orpha Ochse, 900 E. Harrison Ave., #B-10, Pomona, CA 91767-2024.

The Boston AGO chapter's Organ Library Committee has established a program to award small grants for research using the resources available at the library, located on the campus of Boston University. The grant program is named in memory of Margaret Power Biggs, wife of E. Power Biggs, whose archives are deposited in the library. The collection consists of more than 4,000 scores of organ music and sound recordings. Several prominent concert organists have donated archives that document their careers. For informa-

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BRIAN SWAGER
Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone (847) 298-6622. Fax (847) 290-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$20; 2 yr. \$30; 3 yr. \$40 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$30; 2 yr. \$45; 3 yr. \$65. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

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tion: Joseph Dyer, 73 Wade St., Newton Highlands, MA 02461-1714; ph 617/527-6403; e-mail: <joseph.dyer@umb.edu>.

The College of the Holy Cross, Worcester, Massachusetts, is offering a full tuition undergraduate scholarship, renewable on a yearly basis, beginning in the fall of 2000 for an Organ Scholar. The awardee will assist the college organist as needed in all aspects of the chapel music program, and must major in music, take voice and conducting lessons, and study organ for four years with the goal of a career in church music or performance. Applicants should have experience in church music and a strong background in keyboard studies and strong sight reading skills. For information: David James Christie, Department of Music, College of the Holy Cross, Worcester, MA 01610; 508/793-2296.

The Chicago AGO chapter has announced the 2000 **Gruenstein Memorial Organ Competition**, formerly sponsored by the Chicago Club of Women Organists. The competition is open to all organists who will be under 30 years of age on April 29, 2000. First prize is \$1,000, sponsored by the Cliff Dwellers Arts Foundation in memory of Leo Heim; second prize is \$400, donated by the Bradford Organ Company; third prize \$250; and an audience award

of \$100. The winner will be presented in recital at Chicago's Church of the Ascension in May. For information: Ronald Vanderwest, 917 Shorewood Dr., Bartlett, IL 60103-4733; or visit the AGO web site <www.ago.org> and follow the links to the Chicago chapter page.

The organ department at the University of Iowa has recently been given the organ music library of the late Frank B. Jordan, former Dean of the College of Fine Arts (1942-63) and Professor of Organ at Drake University (1964-72) in Des Moines. Previous to Dr. Jordan's appointment to Drake, he was Professor and Head of the Organ Department at Illinois Wesleyan University (1929-42) in Bloomington, Illinois, where he also served as Dean of the School of Music (1939-42).

As part of the celebration of the 50th anniversary of St. George's Episcopal Church, Nashville, Tennessee, a concert for organ and orchestra was held on September 12. Elizabeth Smith, assistant organist, played the *Concerto in G Minor*, op. 177, by Rheinberger, and Wilma Jensen, choirmaster/organist, played the *Symphonic pour Orgue et Orchestre*, op. 42 by Widor. The Widor was performed using a copy of the manuscript conductor's score and set of parts used when Charles Courboin played the work's first American performance in 1919. That event was conducted by Leopold Stokowski at the Wanamaker Store in Philadelphia. Robert Courboin of Clarksville, Tennessee, son of Charles Courboin, found the score and set of parts following his father's death. The manuscript score was given to Wilma Jensen and subsequently to Vanderbilt University.

After its recovery from obscurity and reconstruction for an exhibition at The Galley at Old Salem, the 1799-1800 David Tannenberg organ, originally built for Home Moravian Church in Salem, will undergo a full-scale restoration. The organ, which had been stored in an attic since being removed from Home Moravian in 1910, was reassembled in 1998 by Taylor & Boody Organbuilders of Staunton, Virginia, and was on display in Winston-Salem. During last July, it was disassembled and shipped to the Staunton shop. The restoration will take three to four years and cost an estimated \$525,000. It is anticipated that the organ will have a new home in the planned North Carolina Heritage Education Center, the building that will replace the current Visitor Center at Old Salem. An auditorium space will include the organ as its centerpiece. Old Salem also has a smaller, 1798 Tannenberg organ that awaits restoration. For information: 336/721-7329.

Dobson Pipe Organ Builders, Ltd., has been selected by the Archdiocese of Los Angeles to build an organ for the new Cathedral of Our Lady of the Angels. The Northridge earthquake rendered St. Vibiana's, the previous cathedral, structurally unsound. The competition-winning design for the new cathedral was submitted by Spanish architect Rafael Moneo; the finished building will seat 3,500 people and enclose more than 2.8 million cubic feet. The new organ will incorporate some pipework from the St. Vibiana instrument, which was originally built in 1929 by the Wangerin Organ Co. of Milwaukee and rebuilt by Austin Organs, Inc. in 1988. The new four-manual organ will have 108 ranks.

The Reuter Organ Company is completing the installation of opus 2196 for University Presbyterian Church in Seattle, Washington. Half of the instrument was delivered on two semi-trailers over Labor Day weekend. Reuter representative David Salmen, who is supervising the installation, has worked with the church officially since an organ committee was formed in 1996, but began talks with the church's organist, Jo Ann Stremmler, in 1992. Special events

include: March 31, dedication recital by Gillian Weir; May 5, Jo Ann Stremmler; three recitals in conjunction with the AGO national convention, July 3, 5, and 6; and a recital yet to be arranged by British organist Andrew Fletcher.

Appointments



Thomas Bohlert

Thomas Bohlert has been appointed Operations Manager of Phillip Truckenbrod Concert Artists in Hartford, Connecticut. He leaves the position of Director of Music at The Park Church UCC in Elmira, New York, which he held since 1980. While in Elmira he also served for a time as Managing Editor of *The Chemung Valley Reporter*, and for seven years as Director of Music at Temple B'Nai Israel. Bohlert holds the MMus in organ from the Manhattan School of Music in New York City where he was a student of Frederick Swann. He is a cum laude graduate of Wagner College and holds a diploma from the Guilman Organ School, both also in New York City. He also studied at the Mannes College of Music in New York with Edgar Hilliar. He served for a time as instructor in organ and Chapel Organist at Wagner College, and as instructor in theory at the Guilman Organ School. From 1978-80, Bohlert worked at AGO headquarters as an editorial assistant for *The American Organist*. He holds the FACO certificate and has served as a judge and clinician at many AGO functions, participated as a faculty member at Pipe Organ Encounters, and performed both as a recitalist and soloist in the US and in Europe.



Andrew Hackett

Andrew Hackett has been appointed the Asmuth Distinguished Organ Scholar at the University of St. Thomas in St. Paul, Minnesota. He will serve as organist for all Sunday liturgies during the academic year, accompany all Liturgical Choir rehearsals, and act as accompanist for the choir's concerts and tours. Hackett is a junior music major at the University of St. Thomas, studying organ with James Callahan. Funds for the Asmuth Scholar have been provided by Robert S. Asmuth, an alumnus of the university whose donations have included the 1987 Gabriel Kney 3-manual organ in the St. Thomas Aquinas Chapel.



Natasha Sedun-Ulyanovsky

Natasha Sedun-Ulyanovsky has been appointed director of music and organist at Gloria Dei Lutheran Church, Forestville, Connecticut, and organist at Beth Israel Congregation, West Hartford. She previously served as organist and choirmaster at St. John's Episcopal Church, Salisbury (CT) from 1996-99. In addition, she taught piano and organ at the Hotchkiss School, Lakeville, and the Kent Schools. Before emigrating from the Soviet Union in 1989, Ms. Ulyanovsky was a featured performer with Soyuzconcert, the state concert management in Moscow, and toured throughout the USSR as a concert organist. She holds degrees in piano, organ, piano pedagogy, and choral conducting from the Odessa Conservatory in Ukraine. Further studies in organ were with Leo Kremer of West Germany and Leonid Roizman at the Moscow Conservatory.

Larry Visser has been appointed Minister of Music and Chancel Organist at the LaGrave Avenue Christian Reformed Church in Grand Rapids, Michigan, where he will play the five-manual, 108-rank Austin/Allen organ installed in 1996. A commissioning service was held on September 26 featuring Visser's own compositions including the hymn "From the Heights of Heaven Besounding" and the choral benediction "The Lord Bless You and Keep You." Visser holds graduate degrees in organ from the University of Michigan and was a 1994 finalist at the Grand Prix de Chartres competition. He served as organ accompanist for the Calvin College Capella choir in their spring 1998 tour of France and England and spring 1999 tour of the Eastern United States. His organ and choral compositions are published by Wayne Leupold Editions.



Thomas R. Vozzella

Thomas R. Vozzella has been appointed Music Minister/Organist at historic St. Paul's Episcopal Church, Franklin, Tennessee. He has served churches in Massachusetts, Missouri, Kansas, Florida, Arkansas, and Tennessee, and most recently was on the faculty at Free Will Baptist College in Nashville, as director of ensembles, the church music degree, and as organ instructor. While in the Diocese of West Missouri, Vozzella was a member of the diocesan staff prior to his appointment as Organist/Choir Director at All Saints Episcopal Church, Kansas City. He holds the BS in Church Music from Eastern Nazarene College, Quincy, Massachusetts, the MMus from Northeast Louisiana University, and is a doc-

toral student at the University of South Carolina. Additional work has been done at the Royal School of Church Music, England, Symphonic Workshops, Czech Republic, and as a fellow at the Conductors Institute of South Carolina. He has worked with members of the Boston, Kansas City, Nashville, Shreveport, and Little Rock Symphonies, conducting works for orchestra and chorus, and has recorded with members of the Jacksonville Symphony.

Here & There



Marie-Claire Alain

Marie-Claire Alain recently received the AGO's Lifetime Achievement Award as well as an honorary membership in the guild. The award presentation took place during her only New York City performance this season on October 29 at the Church of the Holy Trinity (Episcopal). Mme. Alain has played more than 2,000 concerts throughout the world, and has made more than 200 recordings, including two series of the complete organ works of Bach. Her recordings have been awarded 15 Grammys Prix du Disque. She has received honorary doctorates from Boston Conservatory, Colorado State University, and Southern Methodist University, as well as numerous awards from Germany, Denmark, and Hungary. She has been given an Honorary Fellowship from the Royal College of Organists, and the titles of Commander of the Légion d'Honneur and Commander of the Ordre National du Mérite from the French Government.



Colin Andrews & Janette Fishell

Colin Andrews & Janette Fishell recently completed a 32-engagement 4-month recital tour of Europe. Recitals and recordings were performed in Spain, Poland, England, France, Austria, Czech Republic, Italy, and Sweden. Highlights of the tour included recitals at Dijon and Bordeaux Cathedrals in France, and the Augustiner Kirche, Vienna, Austria; a concert commemorating Swedish/American cooperation in Filipstad, Sweden, attended by the US Ambassador Lyndon Lowell Olson Jr.; a CD recording by Andrews of works by Liszt and American composer Mark Alan Taggart at St. Mary Redcliffe, Bristol, UK; a concert by Fishell in Prague as part of the 70th birthday celebrations for Czech composer Petr Eben; and a recital by Andrews at Durham Cathedral, UK. Mid-way through the tour Fishell returned to the US to serve as

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can explain how the notes
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or the folds
of a Titian's drapery,
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make you feel it.

John Ruskin

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tive, 415/479-3532.

Craig Cramer, Professor of Organ
at the University of Notre Dame, South
Bend, Indiana, will be presenting a
series of all-Bach recitals throughout
the year 2000 in commemoration of the
250th anniversary of the death of J.S.
Bach. Recitals will take place in Geor-
gia, Florida, Wyoming, Colorado, Illi-
nois, Indiana, Rhode Island, North Car-
olina, Iowa, Louisiana, Ohio, Pennsylva-
nia, Virginia, Minnesota, Oregon, Texas,
Washington, Wisconsin, and in Ger-
many and Belgium. For information on
scheduling a recital, contact him at
219/631-7836 or e-mail:
Cramer.l@nd.edu



Sylvie Poirier & Philip Crozier

Philip Crozier & Sylvie Poirier
performed nine duet concerts in France
and Germany last July and August.
Venues in France included Alpe d'Huez
(the organ, shaped like a hand, designed
by Jean Guillou), Saumur, Prats-de-
Mollo-la-Preste, Montpellier (Cathedral),
and Narbonne (Cathedral). In
Germany they performed on the his-
toric Baroque organ (c. 1670, builder
unknown) in Probsteierhagen near Kiel
and in Bottrop. On August 18, the duo
performed the pre-convention recital
for the OHS national convention at
Église du Très-Saint-Nom-de Jésus in
Montréal.



Stewart Wayne Foster

Stewart Wayne Foster served as
guest organist for the 1999 Clergy and
Musicians Conference of the Episcopal
Diocese of South Carolina, held at St.
Christopher's Camp in Seabrook, SC.
He performed an organ recital prior to
the conference worship service and
accompanied the hymns and anthems
during the service. Foster is currently
associate organist and artist-in-resi-
dence at First (Scots) Presbyterian
Church in Charleston, SC. In 1997 he
was awarded the Gold Medal and Audi-
ence Prize in the First Dallas interna-
tional Organ Competition. Since then
he has performed numerous recitals in
the US and abroad, and has appeared as
soloist with the Dallas and Augusta
Symphony Orchestras, and the

Orchestre de Saint-Louis-en-l'Île in
Paris, France. He is represented by
Phillip Truckenbrod Concert Artists.



Marilyn Keiser

Marilyn Keiser is featured on a new
recording, *Centennial Flourish*, on the
new Harrison & Harrison organ at St.
James Episcopal Church, Henderson-
ville, North Carolina. The program
includes music composed or transcribed
during the past 100 years: works of Her-
bert Howells, Mark Jones, Dan Lock-
lair, and Robert Powell, along with tran-
scriptions by Marcel Dupré, Harvey
Grace and Gerald Near of works by
Bach. Produced by the Seller Sound
Studio, the CD is available for \$15 (plus
\$2.50 s&h); for information: 828/693-
8248).

Dan Locklair has been awarded a
fellowship by the North Carolina Arts
Council's Artist Fellowship Program
1999-2000, to create a new chamber
work for flute, cello and piano. The new
work will be performed by the Emrys
Ensemble, the Mallarmé Chamber
Players and at the Summerfest (Kansas
City) and Foothills Music Festivals dur-
ing the 2000-2001 season. At least one
performance will take place at the
Reynolda House Museum of American
Art in Winston-Salem where various
paintings will be used by Locklair as the
extra-musical impetus in the creation of
the new work.

Douglas Major is featured on a new
recording, *French Masterpieces*, on the
Gothic label (G 49108). Recorded at
Washington National Cathedral, the
program includes the *Grand Pièce Sym-
phonique* and *Pièce Héroïque* of Franck
and the *Symphony No. 5* of Widor. For
information: 714/999-1061;
<gothicrecords.com>.

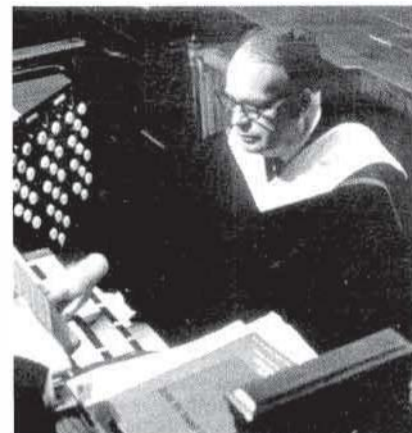


Thomas Murray

Thomas Murray is featured on a
new recording, *Music of Schumann and
Mendelssohn*, on the JAV label (JAV
117). The program was recorded on the
Schoenstein organ at First-Plymouth
Church in Lincoln, Nebraska, and
includes Four Sketches and Six Canon-
ic Studies of Schumann and eight works
of Mendelssohn. For information:
888/572-2242.

Joseph Payne is featured on a new
recording, Volume 7 in his series of the
*Complete Organ Works of Johann
Pachelbel* (Centaur CRC 2418). The
CD was recorded on the Heinrich Gott-
fried Trost organ (1735) at Altenburg
Castle (Thuringia), Germany, and
includes four free works, three chorale
settings, and 13 Fugues on the *Magnifi-
cat octavi toni*. For information:
<www.centaurrecords.com>.

Daniel Pinkham has completed
Jubilee and Psalm, a ten-minute work
for mixed chorus, brass quintet and
organ. The work was commissioned by
His Eminence Bernard Cardinal Law,
the Roman Catholic Archbishop of
Boston, for performance during the
Mass to commemorate the Jubilee 2000
Celebration.



Gordon Young

The AGO has received a bequest
from the estate of the late **Gordon
Young**. Attorneys for Dr. Young's estate
have notified the guild that it is to be
the recipient of a bequest in the amount
of \$500,000—the largest single gift in the
AGO's 103-year history. Gordon Young
died in October of 1998 at the age of 78.
A prolific composer, he left nearly 1,000
works for organ, chamber ensemble,
symphony orchestra, and solo voice,
including the popular *Prelude in Classic
Style* for organ. Born in Kansas, the son
of a minister, Gordon Young received
his BMus from Southwestern College in
Winfield, and later received an honorary
doctorate there for his contributions to
church music. During the course of his
career, he was a radio organist in Tulsa,
a music critic and columnist for daily
newspapers in Oklahoma and Pennsylva-
nia, and choirmaster in churches in
Philadelphia and Kansas City. He
moved to Michigan in 1952, teaching at
Wayne State University and serving as
organist and choirmaster at First Pres-
byterian Church in Detroit.

Corrections and Clarifications

THE DIAPASON regrets the inadver-
tent premature aging of organbuilder
John-Paul Buzard in the lead para-
graph to his interview with Hemy Willis
4 (September, p. 14-15). In the intro-
duction it was stated that the interview
took place at the Leeds Gentlemen's
Club in November, 1944, which is in
fact several years prior to Mr. Buzard's
birth date. It should have read 1994.
Apologies indeed.

Also in the September issue, it was
reported that a grant from the New Jer-
sey Casino Reinvestment and Develop-
ment Authority was made for a study of
the preservation and restoration needs
of the Midmer-Losh organ at the
Atlantic City Convention Hall. The
grant was instead from the Charitable
Contributions Committee of Baily's
Park Place Casino Resort and the
Atlantic City Hilton.

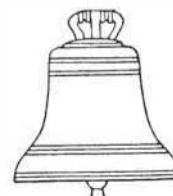


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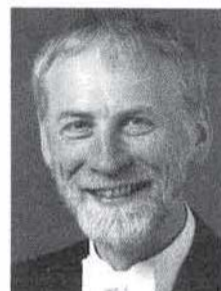
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harpsichord



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

Gothic Records has reissued the 1967 recording by **Maurice & Marie-Madeleine Duruflé** at the organs of the Basilica of the National Shrine of the Immaculate Conception in Washington, DC. The program includes works of Buxtehude, Bach, Handel, Schumann, Tournemire, and Duruflé. For information: 714/999-1061; <gothicrecords.com>.

Bärenreiter-Verlag has announced the publication of J.S. Bach, *The Aria Book*, edited by Charlotte Lehmann; vocal score based on the Urtext of the New Bach Edition, with English and German accompanying brochure; volumes available for soprano, alto, tenor, and bass, representing characteristic arias from Bach's cantatas. Website: <www.baerenreiter.com>.

Carl Fischer, music publisher and distributor, has moved into new office space at 65 Bleecker St., New York, NY 10012. The new offices, which occupy the eighth floor of the Bayard-Condict Building, are for executive, editorial, production, and marketing staff of the 127 year old company. The new Distribution Center is located in Paoli, Pennsylvania. For information: 212/777-0900.

Shawnee Press has announced its recent acquisition of **Mark Foster Music Company**. Based in Champaign, Illinois, Foster provides choral music, auxiliary materials and services for conductors and teachers. The company was founded more than 35 years ago by James McKelvy. The catalog features the choral works of Rene Clausen, A. Randall Stroope, Valerie Shields, Andre Thomas, Chester Alves, Cora and Robert Scholz, and others. Jane Menkhaus, past president of the firm, will continue as a consultant. All operations will move to Delaware Water Gap, Pennsylvania. For information: 800/962-8584.

The Creative Musicians Coalition (CMC), a musicians' trade organization representing 500 members in 22 countries, has launched MusicDiscoveries.Com. The site interfaces real world events with internet activities to aid music connoisseurs in their search for new music discoveries, including radio playlists, journalists' reviews, performance schedules, on-line shopping, full-length RealAudio and QuickTime songs and video clips, RealAudio interviews, live conferences, contests and projects. For information: Ronald Wallace, founder, at 800/882-4262; e-mail aimcmc@aol.com

The American Classical Music Hall of Fame announced its roster of 15 inductees for 1999. Samuel Adler, chairman of the National Artistic Directorate of the hall, made the announcement. Among the honorees were Milton Babbitt, Bela Bartok, Amy Marcey Beach, George Whitefield Chadwick, H. Wiley Hitchcock, and others. The induction ceremony took place in historic Music Hall in Cincinnati, Ohio, home of the American Classical Hall of Fame. For information: 513/621-3263.

Carillon News

by Brian Swager

The 1999 Congress of the **Guild of Carillonneurs in North America** was held at Iowa State University in Ames. University Carillonneur Tin-shi Tam hosted the congress. Ten candidates played successful examination recitals and were awarded "carillonneur" membership status: Elizabeth Berghout of Lawrence, Kansas; Jeremy Chesman; Michael Conrady; Ryan Hebert of Lawrence, Kansas; Julianue Vanden Wyngaard of Grandville, Michigan; Hisakio Konno of Ashiya, Japan; Frecky Lewis of St. Louis, Missouri; David Maker of Storrs, Connecticut; Adrien Tien of Australia; and Rändel Wolfe.

A special ceremony at the city hall of Douai, France, on 18 December 1998 honored retiring municipal carillonneur and director of the French Carillon School, **Jacques Lannoy**. **Stéfano Colletti** was appointed as Lannoy's successor.

James R. Lawson, carillonneur of the Crystal Cathedral, in Garden Grove, California, was feted on the occasion of his 80th birthday, May 25, 1999. Senior Pastor Robert H. Schuller interviewed Lawson during a Sunday morning service. Lawson, seated at the console in the 236-foot Cream Tower, was surrounded by TV cameras and cables that were hoisted up for the event. This enabled taping for an *Hour of Power* telecast and allowed the congregation to see via a giant JumboTron TV screen in the cathedral. Lawson has been the carillonneur at the Crystal Cathedral since its dedication in September, 1990. The Arvella Schuller Carillon is one of the few carillons in the world to have bells tuned with a major-third overtone rather than the typical minor third.

The organization **Eurocarillon** in conjunction with Dordrecht carillonneurs Henry Groen and Boudewijn Zwart organized a large festival of carillon activities in The Netherlands from May through September, 1999. The Eurocarillon "Survival Tour" was a bicycle tour of carillons in the Utrecht and South Holland provinces. A series of "Open Tower" concerts featured Eurocarillon performers from other countries in Europe. An exhibition "Dat klinkt als een klok" (That rings a bell) was presented in the Grote Kerk in Dordrecht with the help of Dr. André Lehr, curator of the National Carillon Museum in Asten. Several projects were organized around special themes such as the music of J.S. Bach, Dutch carillon music, carillon duets, CD recordings, and new music for carillon by Joep Straesser.

American organist and carillonneur **Amy Johansen** joined the Carillon Society of Australia and was named an honorary carillonneur at Sydney University. Her first exposure to the carillon came in 1981 when a new instrument was installed at the University of Florida in Gainesville where she was an undergraduate organ student. Amy was appointed official Sydney University organist in November 1998.

Profile: Oldenzaal, The Netherlands

A small industrial town in the eastern Netherlands, Oldenzaal lies just north of Enschede and near the German border. The streets in the town of Oldenzaal are laid out concentrically and lead to the St. Plechelmus Church. The building was begun in the first half of the 12th century as a Romanesque sandstone cross basilica. Through the centuries the church has undergone modifications, fires, restorations, and Gothic additions.

A 42-bell carillon was founded for the



Sint Plechelmuskerk, Oldenzaal

church in 1930 by the British firm Gillett & Johnston. Toon van Balkom, municipal carillonneur of 's-Hertogenbosch, played the dedicatory recital. Miraculously, the instrument escaped the German plunder of bells during the Second World War. Three bass bells (D, E, and F-sharp) were added by the Eijsbouts firm in 1949, and a tolling bell made for the tower in 1493 by Geert van Wou was tuned (to C, ca. 2400 kg.) and incorporated into the carillon as the bowdon. With the addition of two more treble bells (B and C) in 1965, the instrument reached a four-octave range. Five of the bass bells (C, D, E, G, and A) serve double duty as tolling bells.

Hylke Banning has been carillonneur of the St. Plechelmus Church since 1992. He plays market recitals, April through September, on Friday evenings at 7:30. A special summer series features guest recitalists during July and August. Other carillons in this area of Holland known as Twente can be found in nearby Hengelo (city hall), Enschede (Grote Kerk), Almelo (St. Georgiuskerk), and on the campus of the University of Twente.

Music for Voices and Organ

by James McCray

Giving thanks

If the Church IS IN CHRIST, its initial act is always the act of thanksgiving, or returning the world to God.

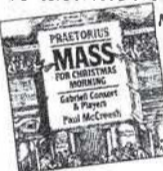
Alexander Schmemmann
For the Life of the World,
Sacraments and Orthodoxy

Our nation sets aside one day a year to give thanks. This holiday, devised by Abraham Lincoln, has moved farther and farther away from its original intent.

► page 8

The Lutheran Mass for Christmas Morning

as celebrated around 1620



Michael Praetorius: Lutheran Mass for Christmas Morning. This exquisite CD from Roskilde Cathedral in Denmark features the Gabrieli Consort on authentic instruments, the Boys and Congregational Choirs of the Cathedral, all directed by Paul McCreesh with organist Kristian Olesen and the 1655 Loeritz organ. CD 439250 \$17.98

New!

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as celebrated in Leipzig, 1740, at St. Thomas Church under J. S. Bach's direction
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Wilhelm Middelschulte Organ Works Brink Bush plays organ works of the turn-of-the-century Chicago organist, Wilhelm Middelschulte, whose "Perpetuum mobile" was made famous by his student, Virgil Fox. Middelschulte was organist of the Chicago Symphony Orchestra and held other prestigious positions as a teaching musician and composer. His works are reminiscent of his contemporary, Max Reger. Virtuoso organist Brink Bush plays the Konzelman pipe organ at St. Anne's Roman Catholic Church, Rochester, NY. SAC-101517.98

Cavaillé-Coll and the French Romantic Tradition

by Fenner Douglass

ORGANISTS, SCHOLARS of the organ and its music, and listeners who love French romantic organ music will all welcome this definitive account of the early career of Aristide Cavaillé-Coll, the greatest organ-builder of 19th-century France.

Based on the author's earlier *Cavaillé-Coll and the Musicians*, this engaging book describes Cavaillé-Coll's relationships with César Franck and such other contemporary composer and organists as Lefebvre-Wély, Danjou, and Lemmens. Douglass draws on previously unavailable primary archives to highlight the projects that were pivotal to Cavaillé-Coll's success, among them the magnificent instruments he designed and installed in St. Denis, La Madeleine, St. Vincent-de-Paul, and other churches in and around Paris. Of special interest is the documentation Douglass presents pertaining to the instrument for Franck at Ste. Clotilde in Paris. 272 pp., 25 illustrations \$34.95 to OHS members, \$37.50 others



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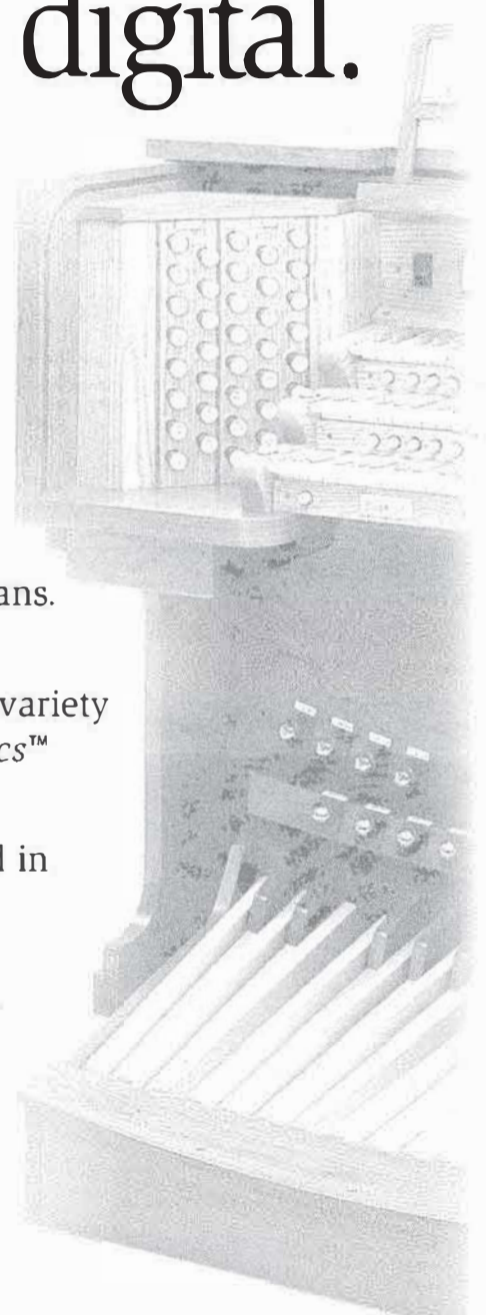
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Special Thanksgiving services, usually on the Wednesday evening prior to Thanksgiving Day, do not have a robust attendance, often attracting only those small numbers of people who have not already departed the community for an extended weekend. Yes, the day itself is often highlighted by a grand meal before which someone offers a quick prayer that is immediately forgotten in the passing of the food. Diversions such as football games, movies, and similar activities overshadow the day's true purpose.

Giving thanks is a simple yet overlooked act. Consider the opening words of that wonderful e.e. cummings poem:

i thank you God for most this amazing day; for the leaping greenly spirits of trees and a blue trite dream of sky; and for everything which is natural which is infinite which is yes.

(Cummings used quirky capitalization and punctuation, but his message was clear.) The Schmemmann quote at the top of this column reminds us that giving thanks should be a priority, yet it is generally acknowledged that one of the strongest reasons people attend church is to ask for something. Reversing this condition can be accomplished through the concept of the service itself. By giving thanks in prayers before petitions are made a subtle, yet important, distinction can be made to the congregation. Carefully chosen responsive readings, hymns, Biblical stories, and special music by the choir will also encourage the attitude of giving thanks.

Teaching children to begin their bedtime prayers with thanks helps to develop the habit. A weekly focus through the children's sermon will also expand the early training. Finally, a service of thanksgiving at some other time of the year will remind everyone of their gracious gifts. As church musicians, consider setting out a goal for this year to ini-

tiate, plan, and produce a service where giving thanks is the focus. Choose a time apart from the madness of mid-November to the end of December. People are frantic then. Organize it for a quiet time of the year when it can sink in and be retained. Use visual art, theatre, and music to enhance the spoken word, and perhaps, then, Lincoln's national goal finally will be achieved. The reviews this month all feature anthems with "thanks" in the title and content.

Give Thanks to the Lord (C'est Dieu!), Leo Delibes (1836-1891). SATB unaccompanied, Cantate Music Press, no number or price given (M).

Delibes usually wrote for men's voices, so this is a rare setting. Editor Judith Blizzard has provided both French and English texts for performance. With a mixture of textures this anthem has two repeated sections, some divisi, a few high tenor notes, and a keyboard reduction of the parts.

Give Thanks to God, Craig Courtney. SATB, keyboard, and optional congregation, Beckenhorst Press, Inc., \$1.50 (M-).

The optional congregational part is a refrain and included on the back cover for duplication. After an ethereal opening with piano flourishes and chant-like choir statements, the music moves into a bolder hymn-type of setting for the choir above a steady pulsing keyboard. Courtney changes keys, builds excitement and uses a descant for the last stanza. Effective music.

● **Give Thanks to the Lord, Emma Lou Diemer. SATB, congregation, and organ or piano, The Sacred Music Press, 10/1957S, \$1.50 (M).**

Commissioned by the AGO, this anthem has a busy 3+3+2 keyboard background for a quietly confident unison choral line which recurs throughout and includes the congregation. An unac-

companied choral middle area has interesting, yet not difficult, harmonic statements which later return in an expanded version. The congregation's music is on the back cover for reproduction. Solid music writing.

A Hymn of Thanksgiving, Kenneth T. Kosche. SATB, keyboard, and optional flute, Theodore Presser Co., 392-42143, \$1.30 (E).

Based on a gentle Norwegian folk tune, this setting retains that quality throughout. Much of the singing is in unison or two parts with the final stanza in a four-part choral harmonization accompanied only by the flute. Tuneful, sweet music.

It Is Good to Give Thanks, Walter Pelz. SATB and organ, G.I.A. Publications, G-4496, \$1.40 (M+).

The organ, on three staves, has solo areas throughout this extended 13-page setting. Using modal harmonies, a fast-slow-fast structure, and mild dissonances, this sturdy setting has a somewhat heroic quality and is very appealing. It closes with a celebrative Alleluia area that builds to a loud climax.

Sing Thankful Songs (Cantad canción de gratitud), arr. Sandra T. Gay. Unison/two part with keyboard, optional flute, and optional handbells or handchimes, Choristers Guild, CGA828, \$1.20 (E).

Designed for children, this jaunty 6/8 setting has both English and Spanish texts for singing. There are four stanzas, each arranged differently but always with the main melody clearly sung. The 3-octave handbells are used only on the last stanza. This happy setting is easy and useful for children's choirs.

I Will Give Thanks to You, Lord, with my Whole Heart, Ronald A. Nelson. SAB and keyboard, Concordia Publishing House, 98-3511, \$1.25 (E).

This easy ABA setting of Psalm 9 is designed for small choirs and serves them well. The joyful, fast tempo, diatonic unison melodic lines, and short, contrasting middle section make this anthem useful for many occasions. The keyboard part is easy.

I Will Give Thanks, Mark Patterson. SATB and keyboard, Monarch Music (Lorenz Corp.), 10/2171M, \$1.40 (M-).

Also available in a two-part mixed choir version (10/2190M), this energetic anthem has strong rhythms with syncopation and a keyboard part that is busy yet helps the choir lines.

For All Your Gifts, We Thank You, Lord, Dana Mengel. SATB or unison with keyboard and optional solo voice, congregation and flute, A.M.S.A., #765, \$1.30 (E).

This very useful setting offers a variety of performance possibilities. It is easy, but by using the vocal descant and flute it sounds more complicated than it is. The congregational part is on the

inside cover for duplication, and they sing only on the final stanza.

I'll Give Thanks, Robert Vander-vliet, Jr. SATB and piano, Triune Music (Lorenz Corp.), 10/1888T, \$1.40 (M-).

Using a dramatic piano part in which block chords resonate above low multi-octave unisons this anthem has a bravura quality. *Fp* choral and keyboard markings add to the dramatic quality. The music is not difficult, often in unison or two parts, and builds to a high, loud ending. A certain hit for the congregation.

New Recordings

Juan Cabanilles: Tientos y Pasacalles. Jan Willem Jansen, organ, with Los Músicos de Su Alteza, Luis Antonio González, director. Dorian Recordings, DOR-93185. Recorded at the Church of San Pablo, Zaragoza, Spain.

Tiento 7^o tono por A la mi re; Pasacalles de 1^o tono; Corrente Italiana; Tiento 1^o tono en tersio a modo de Italia; Duo "El galán que ronda las calles" al Santísimo Sacramento, a 2 (SS) y continuo; Tiento 2^o tono, partido de dos Tiples por G sol re ut; Tiento Lleno 5^o tono por B cuadrado; Tocata de mano izquierda 5^o tono; Tiento de falças, 1^o tono; Pasacalles de 3ro tono; Tiento Lleno de 1^o tono; Gallardas de 1^o tono; Pasacalles de 4^o tono; Villancico "Mortales que amáis", tono al Santísimo Sacramento, a 4 (SSAT) y continuo; Pasacalles de 1^o tono; Tiento Lleno 2^o tono.

This disc represents an especially happy conjunction of all the important factors; performers, instruments, recording engineers, and music; and the music, by the greatest composer of the Spanish Baroque, deserves it. The informative liner notes reflect a deep affinity for this music on the part of everyone concerned with the recording, and the sensitive, dramatic, and lyrical performances do full justice to the extravagant flights of Cabanille's musical imagination. This is Baroque music played with the freedom and conviction that only deep study and virtuoso technique can secure. Yet there is nothing egocentric in Jansen's performances; everywhere he lets the music and the organ speak for themselves, at their own pace, with the result that this listener feels almost as though for a moment he understands a bit of that inscrutable combination of sensuality, mystical spirituality, and paranoia that characterized the eighteenth-century Spanish Catholic world view.

And what an organ it is! Theoretically contradicting what we might believe to be necessary for definitive performance of this music, it nevertheless exceeds our expectations in every way. The builders, Richard Freytag, Jean-Marie Tricoteaux, and Christine and Claudio

► page 10

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Principal 8'
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Octave 4'
Spitzflöte 4'
Super Octave 2'
Waldflöte 2'
Foumiture IV
Trompette 8'
Chimes
MIDI on Great*

Swell
Lieblich Bourdon 16'
Viola Pomposa 8'
Viola Celeste II 8'
Bourdon 8'
Flute Celeste II 8'
Prestant 4'
Flauto Traverso 4'
Nazard 2 3/4'
Blockflöte 2'
Tierce 1 3/4'
Plein Jeu IV
Contre Basson 16'
Trompette 8'
Hautbois 8'
Clairon 4'
Tremulant
Swell 16'
Swell Unison Off
Swell 4'
MIDI on Swell*

Choir
Spitz Geigen 8'
Gedackt Pommer 8'
Erzähler Celeste II 8'
Prinzipal 4'
Copula 4'
Oktave 2'
Quintflöte 1 1/4'
Zimbel IV
Festival Trumpet 8'
Cromorne 8'
Harp
Celesta
Tremulant
MIDI on Choir*

Pedal
Contre Bourdon 32'
Principal 16'
Violone 16'
Subbass 16'
Lieblich Bourdon 16'
Octave 8'
Gedackt 8'
Choralbass 4'
Nachthorn 4'
Mixture IV
Bombarde 16'
Trompette 8'
Rohr Schalmel 4'
MIDI on Pedal*

Couplers
Great to Pedal 8'
Swell to Pedal 8'
Swell to Pedal 4'
Choir to Pedal 8'
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Choir to Great 8'
Swell to Choir 16'
Swell to Choir 8'
Swell to Choir 4'

General Controls
Great/Pedal Unenclosed
Choir to Swell Expression
Antiphonal On
Main Off
Great/Pedal Pipes Off*
Great/Pedal Ancillary On*
Choir Pipes Off*
Choir Ancillary On*
Orchestral Crescendo On*
Melody from Swell*
Melody from Choir*
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► page 8: New Recordings

Rainolter, were handed a daunting challenge: a sacrosanct late 15th-century case, a lot of anonymous but many-times "restored" 18th-century pipework in bad condition, and strictly limited funds. By 1992 they had nevertheless accomplished an archetypally Spanish instrument of two manuals and 26 stops, without an ugly, lifeless, extraneous or boring sound anywhere. It overflows with color: rich principals of languorous beauty; mixtures that glitter without blinding; cornets of commanding authority, and over-the-top reeds as only the Spanish can make them. The single pedal stop, a 16' subbass, can practically be heard breathing. It is a lesson in the Spanish Baroque organ esthetic, and a more musical and convincing one than some expensive restorations of large and famous old instruments that have found their way onto discs recently. The disc's engineering, by the way, leaves nothing to be desired; the sound is rich, clear, and intimate.

Three of the pieces are performed without organ, by Los Músicos de Su Alteza: two with voices and continuo and one with strings and continuo. The performances are supple and lyrical, and show a side of Cabanilles's art that until now had been unfamiliar to this writer. It is to be hoped that more of this will become available in the future.

To summarize, here, in a single disc, is an engaging and authoritative entry into a musical esthetic that, increasing popularity notwithstanding, remains difficult and elusive for performers and organ-builders alike.

—James Wylie
Chicago, Illinois

Torrent Serra, Chapuis, Heiler, and Viktor Lukas. He has performed all over the world and is active as a teacher and church musician in northern Italy. I have previously reviewed his recording of works by Rinck (THE DIAPASON, March 1990) and a recording of historic organs of the Bielese region (THE DIAPASON, April 1991).

The organ heard here (IV/105) was built by Tamburini in 1953; it is a surprisingly "Romantic" instrument for its date with, for example, three 8' principals on the "Cradle Organo." It contains a rich variety of solo stops, good, rather thin principals in the Italian tradition, and two enclosed divisions. Partly because of their physical position, these are almost too effective; they certainly offer the possibility of ethereal effects, which Duella is inclined to use too often. The organ has no pedal mixture, no 32' pedal reed, and no 32' flue stop, unless one counts a not particularly effective "Acustico 32." I find the organ rather harsh at anything approaching full power.

Most of the music is not familiar to North American organists. I knew only the Yon sonata, but there was no problem finding all the other works, except for Centemeri's *Assolo*, in a good music library. The *Sonata Romantica* is an annoyingly diffuse work, saved to some extent by its lovely adagio. The most impressive piece on the disc is surely Capocci's sonata, a tightly constructed work obviously influenced by the composer's friend Guilmant, with a finale that equals Guilmant's best. This work would be a welcome addition to the concert repertory.

Bottazzo's *Fantasia* wanders badly, but it offers a fine opportunity to display the flexibility and the numerous solo stops of the Turin organ. Centemeri's *Assolo* suggests that the composer, born in 1903 and by a considerable margin the most recent of those represented here, is an extremely conservative musician. Ferrata actually spent most of his active life in the United States. His *Marcia Trionfale* is a longish, rousing work that would make a nice change for use during academic processions.

All of this music deserves to be better known than it is. Duella clearly enjoys playing this repertory; his playing is technically above reproach and he gives vigorous performances that almost make one forget the frequently diffuse construction of much of the music.

The liner notes are a mixed bag. The information about the composers is excellent, but other information is rather scanty, and not all of the material is provided in the English translation. The tracks are not numbered on the

"table of contents." Actually, the two sonatas each have three tracks.

This recording offers fine performances on a suitable if not exciting organ of repertory that deserves a hearing. Anyone prepared to listen with an open mind to works that we largely ignore will enjoy it!

Storici Organi della Valsesia. Played by Mario Duella. Carrara CD-EC 114. No information on availability or price.

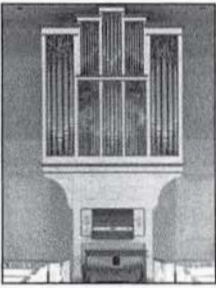
The disc (about 71 minutes) contains an interesting collection of fairly unfamiliar pieces from the mid-17th to the early 19th century: Johann Xaver Naus, seven pieces from *Die Spielende Muse*; Padre Narciso da Milano, sonatas in F major (2) and D major; Ignazio Spergher, *Sonata VI*; John Travers, *Cornet Voluntary*; Matthew Canidge, *Concerto n. 2 in G minor*; Charles Burney, *Voluntary n. 1 in E minor* (Allegrò); Narcis Casanoves, *Sonata V*; Joaquin Laseca, *Sonata del quinto tono*; Ignazio Cirri, *Sonata VI*; Gaetano Valeri, *Sonata I, Rondo*; Andrea Lucchesi, sonatas in B-flat major and F major. The first four works are played on the organ of Sant'Anna in Borgosesia, the remainder on the organ of the parish church in Riva Valdobbia.

The recording is the result of a "Festival Internazionale" in 1997 and is clearly sponsored by provincial and regional organizations. Valsesia is a valley in the Piedmont area of northern Italy.

The two organs are both good and essentially well-preserved examples of 18th-century Italian instruments. The organ in Borgosesia, built by the Ragazzi brothers about 1775 and restored in 1995, is a small instrument of 12 (half) stops; the larger organ in Valdobbia—20 (half) stops and based on 16' tone—was built by Antonio Zali in the late 18th century. The two organs both produce some lovely sounds, with sparkling flutes and lively choruses. The larger one is clearly more versatile, thanks to its more powerful chorus and the presence of 16' reed tone.

Duella has put together an interesting program, including more non-Italian works than one usually finds on recordings of this kind. All of the pieces sound quite at home on these organs, although the English works really need somewhat richer diapason tone than is available. All of the music is attractive and a pleasure to listen to. The various Italian "sonatas" are typical examples of cheerful works of the kind familiar to most of us through the work of Caluppi and others—not profound but always pleasant. I was particularly interested in

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Mario Duella all'Organo "Tamburini" dell'Auditorium di Torino della RAI. Edizioni Musicali III Millennio CDC 0112. Distributed by Edizioni Musicali III Millennio, Via dei Mille 35, I-00185, Rome, Italy; no price given.

The recording (just under 60 minutes) is devoted to five Italian organ works of the late 19th and early 20th centuries: *Sonata Romantica* by Pietro Alessandro Yon; *Fantasia op. 120 n° 6* by Luigi Bottazzo; *Sonata* by Filippo Capocci; *Assolo* by Gianluigi Centemeri; *Marcia Trionfale op 9 n° 7* by Giuseppe Ferrata. Duella thoughtfully provides information about the editions used.

Duella studied in Italy with Arturo Sacchetti and Gianluigi Centemeri; he also studied with Tagliavini, Montserrat

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the selections from Nauss' *Spielende Muse*, a big anthology of short pieces (1745) that is rather well known by name but almost completely neglected in practice.

Duella was thoroughly schooled in the performance of early organ music—Sacchetti and Tagliavini were among his teachers—and he performs all these works with style and a careful attention to phrasing and articulation. Very occasionally one feels that he is inclined to force tempi too much.

The accompanying notes are not very satisfactory. There is a good deal of information about the organs, in Italian only, but no information about the music or the composers. A brief general introduction by Duella, with English translation, is not really helpful.

There are still too few recordings of notable old Italian organs. This is perhaps the best I have heard, with attractive music well played on good and well-recorded organs. Scholarly, but thoroughly enjoyable!

—W.C. Marigold
Urbana, Illinois

Book Reviews

The Organ in Manitoba: A History of the Instruments, the Builders, and the Players, by James B. Hartman. The University of Manitoba Press, Winnipeg, Manitoba R3T 5V6 Canada; 304 pp., 32 b&w photographs and line drawings; \$24.95 plus shipping; 800/565-9523.

Organ historiography, as it is known in England, Australia and New Zealand, is the careful and complete documentation of all relevant facts pertaining to pipe organs of a specific area. It is a daunting task, requiring the review of endless minutiae as well as a knack for putting pen to paper in a readable and even entertaining manner. This is not an easy task.

After all the aforementioned work is done, there is the further requirement of listing the results of these investigations in a concise manner so that the reader can direct his or her attention to organs they wish to study. After all, it would have to be a dark and stormy night indeed to read an organ historiography primarily for entertainment; it is far more likely that the reader would have some specific research in mind.

From this reviewer's point of view, one of the most successful of these catalogues of historic organ building is found in Ronald G. Newton's *Organa Cantuariensia*¹, a history of organ building in New Zealand. It is said that if an organologist wants to study English organ building of the nineteenth century, they must visit New Zealand, since the organs there are largely unaltered.

Newton followed a simple pattern, organizing his files on each organ as chapters, presenting a full description including specification, media documentation, church minutes, and relevant bulletins and pamphlets regarding the organ. He limited his personal remarks to a thorough introduction to the topic, presented as a forward to the organ files. This approach provided a presentation that favored research over readability. However, I must confess that once I waded into the documentation, I discovered that it was a good read after all!

Having formed the idea that organ historiography should follow the form of a database, rather than a novel, I took up *The Organ in Manitoba* from the same point of view, and made my first reading of the book an attempt discern its organization, rather than peruse it from cover to cover.

Following this plan, a good place for an organ enthusiast to begin a reading of *The Organs of Manitoba* is with the first appendix "Organ Installations." Here is a chronological listing of organs from 1875 to 1997. These include organs that are no longer in existence—the earliest extant organ is dated 1905 and the earli-

est unaltered organ is dated 1909. The second of the appendices is a listing of organs by site. Cross referencing between these two appendices yields a tremendous amount of information and forms a good foundation for reading the text.

Having digested this information, the chapters on the history of Manitoba provide a very interesting discussion of formative influences in organ building there. James Hartman covers all aspects from early exploration to choral traditions and religious groups which settled the province. He provides a general history of reed and pipe organ builders in the area, as well as a brief history of the pipe organ as an instrument.

The text generally consists of social and historic commentary on organ building in the province, punctuated with anecdotal reports and news accounts of musical activities and the arrival of new organs. There are some fascinating stories, including a description of Anton Heiller's visit to Winnipeg in 1965 to play the new Rudolph von Beckerath organ at the First Presbyterian Church.

Throughout the book, there is an attempt to provide an overview which culminates in a chapter called "The Future of the Organ." As one might expect, it is far easier to predict negative rather than positive aspects of things to come, and this chapter slides into a dis-

ussion of the various facets of the electronic organ. That seems to me, something this fine book could do without. Therefore, I encourage the reader to concentrate on the skillful presentation of facts and documentation.

There is a tremendous reservoir of information on the Canadian and American organ builders who contributed instruments to Manitoba. From Bolton, Brodeur, and Brunzema to Warren, Wilhelm and Woodstock, some 28 builders and over 130 instruments are outlined in detail. This is no small accomplishment, in fact it took the author over five years (and a six months leave) to write the book.

Hopefully, these regional studies will proliferate and we will find this kind of thorough and complete history of organ building throughout the world. Each state, province or country poses a complex task, which is better done at local rather than centralized levels of inquiry. In this regard, *The Organ of Manitoba* takes its place beside the major studies of England, New Zealand and Australia. Bravo to Mr. Hartman.

—Herbert L. Huestis
Ludner Village, BC

Notes

1. Newton, Ronald G., *Organa Cantuariensia: Organs in Canterbury, New Zealand, 1850-1885*. 1982. School of Music, University of Canterbury, Christchurch, New Zealand.

New Organ Music

Choralvariationen über "Wer nur den lieben Gott lässt walten" für ein Tasteninstrument (Klavier, Cembalo, Positiv, Orgel), Siegfried Hildenbrand. Edition Kunzelmann GM 1724. \$11.50.

This partita, consisting of five manual variations progressing from the simple to the complex, will interest both church musicians and organ teachers. Its variety of contrapuntal and harmonic procedures, as well as its adaptability to any keyboard instrument, make it an excellent teaching piece and model for chorale-based improvisation in styles reminiscent of such composers as J. G. Walther, Helmut Walcha, and Hermann Schroeder. Straightforward presentations of the chorale, the last one enriched with numerous passing tones, frame the set of variations. Enthusiastically recommended.

Triptych, Ronald Perera. ECS Publishing 5165. No price given.

Thanks are due to the Berkshire chapter of the American Guild of Organists, which commissioned this work to celebrate their 50th anniversary. Perera draws his inspiration from three significant moments in the story of Christ: the Annunciation, the Adoration

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of the Child, and the Ascension. The first movement poses dazzling flourishes in dialogue between manuals and pedal; elsewhere, the figuration alternates with chords on opposing manuals. In the second movement, a limpid flute melody soars above rocking chords to create an engaging, if rather active, lullaby. The work concludes with a flashy toccata in which the two hands frequently duplicate each other's motions, as is true of the first movement. Spiced with chromaticism, the work remains tonal and would readily appeal to conservative audiences unaccustomed to pungent, glaring dissonances. Because so many of the manual gestures appear in unison at the octave, both together and in alternation, the outer movements may be mastered with relative ease; the middle movement requires a bit more coordination. Recommended for both church and concert performance.

—Ann Marie Rigler
Wayne State College
Wayne, Nebraska

Meyer, Lawrence J. Processional of Joy, Augsburg Fortress (11-10797).

Lawrence J. Meyer, or Larry as he preferred to be called, was for twenty years on the faculty of Pacific Lutheran University. In 1970 he composed the *Processional of Joy* for that University where it has been performed for convocations and commencements ever since. This piece exists in several forms. I have had a manuscript copy of the organ version in my possession for many years, I have heard it performed by a brass ensemble, and there is also a piano version. (Other versions may also exist.) The current publication includes both the organ and piano versions. The *Processional of Joy* is a stately march which could be used to accompany any type of procession. I have used it as a wedding processional, though, if memory serves me correctly, only couples with a connection to PLU have requested it.

Lasky, David. Partita on "St. Anne." H. W. Gray, \$4.95 (GSTC9612).

Dedicated to Thomas Whitestone upon his appointment as Director of Music at St. Anne's Parish in Littleton, Massachusetts, this delightful little *Partita* consists of five short variations on the tune *St. Anne*. The first variation consists of simple statements of each phrase of the hymn tune, interspersed with flourishes using a loud reed plenum. It is followed by a *Trio* in which the melody is again heard in the left hand voice. The third movement is a *Trumpet Tune* which combines a sprightly motive in the accompaniment with a highly decorated statement of the melody. This is followed by a quiet *Meditation* for the fourth movement. The work is capped off with a brilliant *Toccata* in 6/8 meter with the melody heard in detached notes in the pedal.

This is a charming *Partita* on a well-known hymn tune. The movements may be too short to be used individually as a voluntary, but the entire piece would work well as a service prelude. If you

want to frame the entire service, the first four movements could be used as a prelude, with the *Toccata* serving as a postlude.

Lasky, David. Suite Brevis on "See Amid the Winter's Snow" (Humility). H. W. Gray, \$3.95 (GSTC9616).

Three short movements constitute this *Suite Brevis*. Titled *Prelude*, *Meditation*, and *Postlude*, the three movements each present the melody of the carol in different ways. The *Prelude* is the most straightforward and least inventive of the three movements. It is basically a harmonization of the melody with the addition of a short tag on the end in which the pedal presents an abbreviated version of the melody. In the *Meditation*, the melody is to be heard on a light solo reed alternating with a light accompaniment on a second manual. The most inventive of the three movements is the *Postlude* which, in its introductory measures, develops the first phase of the carol. Alas, once the melody appears on a solo Trumpet stop, all development ceases and the rest of the movement consists of a fairly simple presentation of the carol.

Lovelace, Austin C. Joyful Tidings: Four Easy Preludes on Christmas Hymns. Minneapolis: Art Masters Studios, Inc., \$9.50 (OR-27).

Austin C. Lovelace is a composer from whose pen flows many useful pieces for the church musician, be they for organ or choir. This collection presents four preludes on familiar Christmas hymns: *The First Nowell*; *Lo, How a Rose*; *Kings of Orient*; and *Greensleeves*. Each of the preludes is essentially a set of two or three variations on their respective hymns. Only the second is divided into separate movements; the others move directly from one variation to another. The pieces are not technically demanding and are sure to please any congregation, due in no small part to their use of familiar melodies. They pieces are short, no longer than two or three minutes each, and either individually or collectively would make a good prelude for a Christmas season service.

Utterback, Joe. Christmas Carols for Organ in Jazz Styles. Little Silver, NJ: Jazzmuze, Inc., \$10.00 (1996-115).

Utterback, Joe. Steal Away and Little David Play on Your Harp: Two Spirituals in Jazz Style. Little Silver, NJ: Jazzmuze, Inc., \$8.00 (1997-129).

These two collections of organ music from the pen of Joe Utterback are not your usual Sunday morning fare. If you are looking for a change of pace, these pieces may fill the bill. The first of the three Christmas carols, entitled *Night Time*, is a quiet setting of *Silent Night*. Utterback wrote this as a piece for one manual, but suggests that occasionally the melody may be isolated on a solo registration. *Midnight Blues (It Came upon a Midnight Clear)* imitates a jazz trio. The rhythmically active pedal part

is literally a walking bass part. The right hand takes the role of a solo instrument, perhaps a jazz flute, while the left hand moves between jazz counterpoint and the comping style of a jazz pianist. The use of complicated cross rhythms, i.e. three against eight, adds to the excitement of this piece, while making the piece a challenge to play. The carol *O Come, All Ye Faithful* serves as the basis of *Faithdance*. It is an exciting piece which will require much energy (both physical and mental) from the performer. However, this setting really seems to be conceived as a piano piece, and it has not made the transition to the organ very gracefully. The last page calls for chords played with tremolo which may work to good effect on the piano, but which detract from the music on the organ. While I find these three carols interesting, I imagine them working best when played by a small jazz combo. They do not seem to lend themselves to performance on a classically voiced pipe organ.

In contrast, the *Two Spirituals* work much better as organ pieces. *Steal Away* is a quiet meditation making use of lush jazz harmonies and a free tempo. *Little David, Play on Your Harp* is intended to be performed with a slow swing tempo. It begins with the texture of a jazz combo (bass, piano, solo instrument), but builds to a climax that can only be intended to sound like a big band. Both works are idiomatically well suited to performance on the organ, and neither has the intricate cross rhythms found in the carol settings. The works found in these two collections do not demand the improvisation skills of a jazz musician. The music is completely written out. In order to make the pieces work, however, a performer will need to feel jazz rhythms which can at best only be alluded to in written notation. The pieces are definitely a change of pace for most organists and organ audiences. If you appreciate jazz, you will surely find these pieces fun to play.

—Jon Holland, DMA
Portland, Oregon

New Handbell Music

Fantasy No. 2 in C minor, Arnold B. Sherman. Agape (Hope Publishing Company), Code No. 1981, \$3.50, for 3-5 octaves of handbells, ACEHR Level 4 (D).

This original composition is a rich addition to the handbell repertoire. The piece begins with a well-constructed synopated motif, full of special techniques and contrasting dynamics, leading to a lovely cantabile section in the key of F major in the middle of the fantasy. The opening material then returns with a compelling, blowout ending. This masterpiece is complete and inspiring and will most certainly challenge and gratify the players. Highly recommended.

—Leon Nelson
First Presbyterian Church
Arlington Heights, Illinois

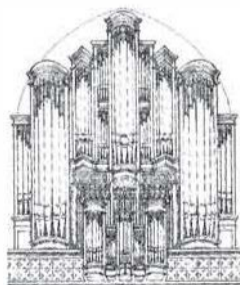
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Albert Schweitzer Organ Festival/USA



ASOF/USA 1999 judges: Frederick Hohman, Catherine Rodland, John Weaver

The second Albert Schweitzer Organ Festival/USA was held September 10-12 at the First Church of Christ in Wethersfield, Connecticut. The three-day event includes two concerts and a national competition for young organ students. Winners receive awards to further their music education.

Six finalists were chosen from taped auditions, four in the high school division, and two in the college division. High school finalists included Scott P. Myers, Landenburg, PA; Sarah R. Thrush, Mechanicsburg, PA; Jeffrey P. DeVault, Broomall, PA; and Stephen M. Scarlato, Ellington, CT. College finalists were Erik G. Meyer, Collingswood, NJ; and Joshua D. Dumbleton, Oklahoma City, OK. This year's judges were John Weaver, Catherine Rodland, and Frederick Hohman.

The festival began on Friday morning with a tour of the Austin Organ Company in Hartford. That evening featured a multimedia presentation of "The Words of Albert Schweitzer and the Music of Bach," by Thurston Moore. Slides were projected on the sanctuary walls while narrators related the life experiences and legacy of Albert Schweitzer. Bach works were interspersed throughout the production, played by Frederick Hohman, Catherine Rodland, and David Spicer. On Saturday the high school competition took place in the morning and the college division in the afternoon.

On Sunday, Sarah Thrush played the prelude and Stephen Scarlato played the offertory and postlude at the 8 am worship service. At the 9:15 service, Stephen Scarlato played the prelude and Joshua Dumbleton played the postlude. Sarah Thrush played the prelude at 11 am and Jeffrey DeVault the postlude. Frederick Hohman accompanied the choir at both the 9:15 and 11 services, while David Spicer played the service music.

On Sunday afternoon, Frederick Hohman interviewed the six finalists, Catherine Rodland, and David Spicer for an upcoming production of "Midnight Pipes." At 4 pm the winners were presented in recital and all finalists received monetary awards and gifts. The Austin Grand Prize of \$2000 (First Place, College Division) went to Erik Meyer. Second place college division (\$1000 from Financial Administrative Services) was given to Joshua Dumbleton. In the high school division, first place went to Scott Myers (\$1000 sponsored by Equity Bank). Sarah Thrush and Jeffrey DeVault tied for second place (\$500 sponsored by Anne and Walter Kelley; a second gift of \$500 was provided by an anonymous donor). Third place went to Stephen Scarlato (\$500 sponsored by Dutch Point Credit Union). The judges divided the college third prize (\$500 from Foley-Baker) among the four high school finalists for their high level of musicianship.

The recital program opened with high school division winner Scott Myers: the hymn "St. Thomas;" *Prelude and Fugue in G*, Bach; *Cantabile (Symphony No. 6)*, Widor; *Aria*, Hancock; *Litanies*, Alain; the hymn "Aryl y nos." College division winner Erik Meyer played the following: the hymn

"Slane"; *Fantasy and Fugue in g*, Bach; *Choral No. 1 in E*, Franck; two excerpts from *Rubrics*, Locklair; *Hommage to Frescobaldi*, Langlais.

The first weekend after Labor Day was chosen as the date for this annual festival because it is near the death date of Albert Schweitzer, September 4. In addition to the prize sponsors, the festival also receives support from Bon Smith of Austin Organ Service Co., of Avon, CT, Fleet Bank, and the Hartford AGO Chapter.

—David Spicer



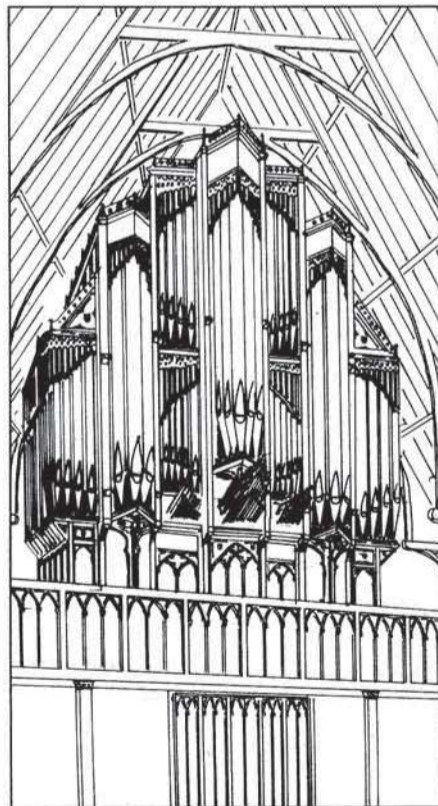
Front row center: Kimberlee Austin, president of Austin Organs, Inc., presents the Austin Grand Prize Award to Erik Meyer; second row: Joshua Dumbleton, Jeffrey DeVault, Catherine Rodland, David Spicer, Frederick Hohman, Stephen Scarlato, Sarah Thrush, and Scott Myers

David Spicer is Minister of Music at the First Church of Christ in Wethersfield, Connecticut. He also serves as House Organist for

the Bushnell Memorial in Hartford, and is on the faculty at Central Connecticut State University in New Britain, Connecticut.

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8'	Tromba (Ch)	8'	Voix humaine
8'	Trompette en chamade	4'	Clairon
	Tremolo	8'	Tromba (Ch)
	Chimes (DGN)	8'	Trompette en chamade (Gt)
	MIDI on Great		Tremolo
	Gt to Gt 16-UO-4		MIDI on Swell
			Sw to Sw 16-UO-4
CHOIR		PEDAL	
16'	Flauto Dolce (ext)	32'	Contre Violone (DGN)
8'	Spitz Principal	32'	Contre Bourdon (DGN)
8'	Rohr Flute	16'	Principal
8'	Flauto Dolce	16'	Subbass
8'	Flute Celeste (TC)	16'	Violone (Gt)
4'	Fugara	16'	Gedeckt (Sw)
4'	Spiel Flute	16'	Flauto Dolce (Ch)
2 ^{2/3} '	Nazard (TC)	8'	Octave (ext)
2'	Block Flute	8'	Pommer
1 ^{1/2} '	Tierce (TC)	8'	Violone (Gt)
1 ^{1/2} '	Larigot	8'	Gedeckt (Sw)
2'	Mixture III	8'	Flauto Dolce (Ch)
8'	Cromorne	4'	Choral Bass
8'	Tromba	4'	Nachthorn
8'	Trompette en chamade (Gt)	2'	Octave Bass
	Tremolo	1 ^{1/2} '	Mixture II
	Harp (DGN)	2 ^{2/3} '	Scharf II
	Chimes (Gt)	32'	Contre Posaune (ext)
	MIDI on Choir	16'	Posaune
	Ch to Ch 16-UO-4	16'	Fagot (Gt)
		16'	Contre Trompette (Sw)
		8'	Fagot (Gt)
		8'	Contre Trompette (Sw)
		4'	Schalmei
		8'	Tromba (Ch)
		8'	Trompette en chamade (Gt)
			Chimes (Gt)
			MIDI on Pedal

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The north German organ school of the Baroque: “diligent fantasy makers”

Paul Collins

The music encyclopedist Johann Mattheson (1681–1764), in Part I, chapter 10, §97 of *Der vollkommene Capellmeister* (1739) mentions the names of two Italian composers whom he believes to have been exquisite executants of the “fantastic” style, namely Claudio Merulo (1533–1604) and Michelangelo Rossi (1602–1656). Before offering his readers a thumbnail sketch of their work, Mattheson expresses the hope that neither of these “thumbige Fantasten,” or “diligent fantasy makers” will ever have their names consigned to oblivion. In choosing this term to describe these Italians and also Johann Jakob Froberger (1616–1667), Mattheson highlights the inherent tension in the dual rôle of performer-composer, that of the “fantastic” spontaneous performer or improviser and the “diligent” composer who must commit structured ideas to paper.

We know, for example, that Rossi, like the later Nicolaus Bruhns (1665–1697) in northern Europe, was renowned as a virtuoso violinist in Rome, so much so that it was recorded in the register of his death in 1656. “Michelangelo il Violino,” as he was referred to on occasion, even graced the performance of his single extant opera *Erminia sul Giordano* (1633) with his own playing, in which he took the part of Apollo in the last act. The Rome-based Jesuit polymath Athanasius Kircher (1602–1680), who first coined the term “fantasy style” or *stylus phantasticus* in his *Musurgia Universalis* (1650), was among those who witnessed Rossi’s playing at first hand at a private concert given, in Kircher’s own words, by “three incomparable musicians, whom I would not be wrong in describing as the Orpheuses of our age.”¹ The three musicians in question were Rossi, Salvator Mazzella and the lutenist Lelio Colista (1629–1680) and the concert featured music for two violins and theorbo. Describing the experience in his *Itinerarium exstaticum* (1656), Kircher leaves us in no doubt that this recital, the exact date of which has been consigned to oblivion, left a deep impression on him. He writes:

... though I may avow that I have delved with some distinction in the field of Music I cannot recall having heard anything like it, as they mingled diatonic with chromatic harmonies, and these with enharmonic modulations; it is scarcely possible to express the degree to which the unaccustomed mixing of these styles aroused the emotions of the mind.²

This concert performed before a single auditor—Kircher himself—is significant in itself in terms of the musicians it brought together. Musicologists in recent times have regarded the perspectives of Kircher and Mattheson on the “fantastic” style as being, by and large, mutually exclusive, but it is interesting to note that Kircher chose a *sinfonia* for four lutes by Colista as one of his five examples of the *stylus phantasticus*, while Mattheson, eighty-nine years later, considered the works of Rossi—in this context the composer’s fourteen toccatas—as examples of the *fantasti-*

scher Styl. Of further interest is the fact that Mattheson, in his *Capellmeister* treatise (§92), also mentions the violin and the lute as two of the most appropriate instruments for the realization of this style.

The German theorist’s biographical information is not always as accurate as one would wish, however and in the case of Rossi, he can state merely that the composer “lived around 1635, the time of [Giovanni Battista] Doni.”³ If we wish to further understand Mattheson’s enthusiasm for Rossi’s toccatas we must consider these works in the light of the “rules” for would-be “fantasy makers” given by Mattheson in §93 and §94 of his tenth chapter “On the Style of Music.” The fantastic style, according to Mattheson, is above all an improvisatory style, with the primary focus on the performer and his extemporaneous ability. This is underlined by the fact that Mattheson situates his discussion of the fantasy style within the broader context of the *genus theatralis*, or theatrical style. One is restricted in this *a mente non a penna* style (“improvised, not written down”) only by harmonic considerations. Mattheson making the general comment that “order and constraint” are the antithesis of its aesthetic. The style is to be a vehicle for the spontaneous musical orator, who is exhorted by Mattheson to please, dazzle and astound his listeners. It is characterised by much freedom with respect to “beat and pitch,” even though these, as Mattheson notes, may have previously been carefully committed to paper. The fantasist was to avoid developing a “regular” motive or melody and rather incorporate all sorts of strange musical detours and embellishments, the object of which were, to quote another of Mattheson’s works, “the movement of the affections and the touching of the heart.”⁴

How then, does a work like Rossi’s *Toccata prima* (measures 1–8 of which are shown in Example 1) realise Mattheson’s “rules”? The variety of styles encountered in this and other Rossi toccatas realise Mattheson’s aesthetic of immediacy, in which a work’s surface features are all-important. Rossi’s multi-sectional pieces in the toccata genre constitute, in the words of Erich Valentin, a *Mosaikform*⁵, in which many musical patterns and procedures are juxtaposed to form a quasi-improvisatory whole. In the *Toccata prima* we can see the composer’s penchant for distinct, non-interdependent sections, giving the impression of a constantly changing musical landscape in which no one idea is, to paraphrase Mattheson, properly “worked out.” It is possible to divide the toccata into four main sections, namely measures 1–8, 9–22, 23–45, 46–53. After the typical chordal incipit, section one comprises an imitative-style passage based on an angular motive. Following this is a section that begins imitatively but quickly becomes much freer, with the introduction of a rising-scale figure in the left hand in measure 10 and the abrupt and almost arbitrary harmonic shift in measures 10–11 (Example 2). Such daring harmonic juxtapositions and rising-scale ideas in fast note values are most often associated with the free or “loosely pul-

Example 1: Michelangelo Rossi: *Toccata prima*, ms. 1–8.

Source: Faber Early Organ Series (ed. James Dalton): vol. 18: Italy: 1615–c1700 (London: Faber Music, 1988).



Example 2: as above, ms. 10–11.



Example 3: as above, ms. 15–16.



satile”⁶ sections of toccatas and in measures 15–16 the full rhetorical import of the section is most clearly captured in the dramatic drop in register from a³ to d¹ (Example 3). After the cadence in measure 22 the third, fugato section begins. This is the most “clearly pulsatile”⁷ of the toccata’s sections, there being no dissolution of the texture until measure 42. The fourth and final section, another imitative section, begins on the upbeat to measure 46 and here again there is a necessary constraint on pulse fluctuation.

Mattheson would clearly have been attracted to Rossi’s work for many reasons. The division of the toccatas into discrete sections, with little recapitulation of previous material, affords the performer the opportunity to vary the pulse between and frequently even within sections, thus heightening the sense of drama. In the *Toccata prima*, with the exception of measures 23–42 and 46–52 where we find purely imitative writing, the term *con discrezione* could be used to describe the manner of playing throughout.⁸ The idea of not being tied to a pulse in the interest of expression had, of course, been discussed in Italian prefatory writings from the beginning of the seventeenth century, most notably in the preface to *Le nuove musiche* (1602) by Giulio Caccini (c1545–1618) and in Frescobaldi’s preface to his first volume of toccatas (1615). Caccini’s concept of *sprezzatura*, or “artful carelessness,” despite its original association with vocal performance, can also be applied to keyboard music, while Frescobaldi’s instruction to the player not to be subject to the beat (“non stare soggetto à battuta”) has its roots in the *affetti* of the madrigal. To return to Mattheson, we can easily imagine the German theorist praising the *Toccata prima* of Rossi for its lack of “a regular principal motif and melody”

as well as for its textural variety, with two-, three- and four-part writing throughout. Furthermore, he would have favored Rossi’s arresting harmonic shifts in measures 7–8 and 10–11, with their potential to “astonish” the listener. Mention of the keyboard works of Rossi in the eleven-paragraph section devoted to a discussion of the *fantastischer Styl* in *Der vollkommene Capellmeister* is, therefore, wholly appropriate, given the dramatic nature of the Italian composer’s toccatas. These “wordless madrigals” aptly illustrate Mattheson’s concept of the *stylus phantasticus*, with its clear focus on histrionics.

Rossi’s importance in the context of a discussion of the *stylus phantasticus* in the north German organ school is borne out on two main fronts. Firstly, research carried out by Alexander Silbiger and published in 1983 has suggested that we should view Rossi as a contemporary rival of Frescobaldi, rather than as a mere “emulator of the older master.”⁹ The continued esteem in which Rossi’s volume of *Toccate e Correnti* was held is evidenced by the fact that after its initial appearance, probably in the early 1630s, at least three further editions appeared over the next thirty years. Thus, by the beginning of the 1640s in Italy, Rossi’s name as a composer of keyboard music was second only to that of Frescobaldi. It seems more than likely that if the older composer’s publications were in circulation in the north German region during the seventeenth century that Rossi’s keyboard music would have been known there also. Secondly, we know that one of the main bearers of Italian keyboard music to northern Europe, Froberger, was in Rome during the years 1637–1640/1 and in addition to his student-master relationship with Frescobaldi would undoubtedly have had some links with Rossi. Even more than Johann Kaspar

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Example 4: Johann Jakob Froberger: Toccata IV, from the composer's Libro Secondo of 1649, ms. 1-5.

Source: J.J. Froberger (ed. Siegbert Rampe): *Neue Ausgabe sämtlicher Clavier- und Orgelwerke*: Band I: Libro Secondo (1649) (Kassel: Barenreiter, 1993).



Example 5a: as above, ms. 14-15.



Example 5b: as above, ms. 22.



Example 6: Matthias Weckmann: Toccata vel praeludium Primi Toni, ms. 1-3.
Source: Matthias Weckmann (ed. Siegbert Rampe): *Samtliche Freie Orgel- und Clavierwerke* (Kassel: Barenreiter, 1991).



Kerll (1627–1693) and Johann Philipp Krieger (1649–1725), two other prominent south German musicians who studied in Italy during the seventeenth century. Froberger was to influence free keyboard writing in north Germany.

As noted earlier, Mattheson praises Froberger as a “diligent fantasy maker” in his *Capellmeister* treatise, remarking that the Stuttgart-born composer “did much especially in this style of writing.”¹⁰ He quotes what he believes to be the incipits of two works by Froberger for those of his readers who need written examples of pieces in the fantasy style. Neither of these two incipits appears, however, among Froberger’s works. Mattheson’s first example, the “beginning of a toccata by Froberger,” has been shown by Kerala Snyder to be the opening three bars of Buxtehude’s Phrygian praeludium BWV 152, as transmitted by the manuscript “E.B.-1688” held at Yale University.¹¹ The second incipit, entitled “beginning of a fantasy by the same person,” features a single rhapsodic melodic line as in Mattheson’s first example. This, likewise, could not come from the toccatas or fantasias of Froberger, as the former always commence with a sustained chord and the latter with a line in long note values. It is possible, given the similarity of the two incipits, that the second example also originated in the north German region. Of further interest is the fact that the opening motif of the Buxtehude example also appears at the start of Froberger’s *Capriccio*, FbWV 502, from the composer’s *Libro di Capricci e Ricercate* of c.1658.¹² While it is impossible to ascertain whether or not the Phrygian praeludium of Buxtehude was influenced by Froberger’s capriccio, we have evidence to suggest that north German composers wrote parodies on Italianate works composed by south Germans. For example, Friedrich W. Riedel has pointed to the similarity

between a *finga* contained in Yale University New Haven manuscript LM 5056 (ascribed in that source to “P. Heidorn à Crempe”) and Kerll’s *Canzona III*.¹³

Apart from the existence of north German parodies on south German, Italian-influenced works, we know that one important conduit for the transmission of Italian influence to the north German region during the second half of the seventeenth century was the Thuringian-born organist and composer Matthias Weckmann (c.1616–1674). Weckmann, appointed organist of the Jacobikirche in Hamburg in 1655 was an admirer of Froberger’s music and gained a legendary reputation as both a composer and virtuoso performer. Educated in Dresden and Hamburg, Weckmann studied with, among others, Heinrich Schütz (1585–1672) and Jacob Praetorius II (1586–1651). While he was most probably introduced to Italian music by Schütz in Dresden, his later friendship with Froberger was undoubtedly an important factor in his becoming acquainted with Italian keyboard music. The bold and imaginative writing that characterizes Froberger’s toccatas is found in Weckmann’s works in the same genre, which were probably intended for harpsichord performance. These are among the most remarkable free works to come from seventeenth-century north Germany.

A brief comparison between compositional procedures in the toccatas of Froberger and Weckmann may serve to highlight their similarities. Both composers wrote pieces in each of the two toccata “formats” common in Italy during the seventeenth century, i.e., toccatas in free style throughout and those that contain distinct imitative sections in canzona style. If we examine Froberger’s *Toccata IV*, FbWV104, from the *Libro Secondo* of 1649 we find an example of the latter toccata type, with free

sections framing the fugal material. This work is in four sections (in Rampe’s 1993 edition, measures 1–8; 9–15; 16–22; 23–29), section three being a reworking of the preceding fugal material in triple time. The opening “free” section falls into two halves: measures 1–4 and 5–8 (Example 4). In the first subsection we hear a stepwise rising-fourth idea followed by a falling fourth and thirty-second-note figure. These together comprise the raw material from which this initial eight-measure section is fashioned. The texture of the first four bars has been aptly described by John Butt as that of “imitative homophony,”¹⁴ while in the second subsection the imitation (based on the rising fourth idea) and harmonic rhythm become more regular. The section as a whole illustrates Froberger’s delight in obfuscating the listener with regard to the “free” and the fugal, in this case within the context of an “improvisatory” section. The two fugal sections that follow form the core of the toccata and each concludes with free material that alludes to

the opening section (Examples 5a and 5b). From measure 23 to the end of the work further allusions, this time to material from both free and fugal sections, are heard. The resulting fusion of previously disparate elements achieves a resolution of the work’s contrasting free and fugal material, culminating in a cascade of sixteenth-note motion in both hands.

Weckmann’s compositional strategy in his *Toccata vel praeludium Primi Toni* is similar to that in Froberger’s toccata. This Weckmann toccata is one of six works in the genre to appear in the 1991 Siegbert Rampe edition of the composer’s free keyboard works. Here again we can break the work into four sections: an opening free section (ms.1–10); a fugal section (ms.10–20); a *tripla* section featuring a variant of the fugal theme (ms.21–27) and a concluding free section (ms.28–40). As in the Froberger toccata, imitation features much throughout the opening section, Weckmann also making use of an upbeat *suspiciens* figure (Example 6). In

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measure 2, we again hear a stepwise rising fourth idea followed by a downward leap of a fourth, while in the *tripla* section (ms. 24-25) and concluding free section, rising and falling fourths constitute much of the motivic fabric. Measures 30-33, in particular, feature figuration very similar to that heard in the second half of Froberger's opening free section (Example 7; cf. Example 4). Common to both pieces also is an unexpected twist to the minor, Froberger, for example, offering the listener what Mattheson might have considered a delightful instance of musical deception at the end of his toccata, where a flattened *e'* colors the final cadence in C major.

Weckmann's toccata in A minor represents one of the seventeenth-century's most "fantastic" works. It is an example of the toccata type that consisted entirely of free material. During the course of its 78 measures we encounter a kaleidoscopic variety of moods and figuration, yielding a work full of drama and contrasting *Affekten*. We can see from the outset that this work perfectly fulfils Mattheson's "rules" governing the fantastic style, with its "ingenious turns and embellishments . . . without close observation of the beat . . . without a regular principal motif and melody . . . sometimes fast sometimes slow . . . yet not without a view to pleasing, to dazzling and to astounding" (§92). Weckmann, in short, seeks to delight his listener throughout with the element of surprise and focuses on the toccata as a vehicle for demonstrating performance skill. Chordal passages such as those in measures 18-11, 14-20 and 34-38 alternate with passages featuring scurrying sixteenth notes that are sometimes broken off in mid-flight. These latter *abruptio* gestures, found in measures 4, 13 and 24, are also part of the musical and rhetorical vocabulary of the composer's toccata in D minor,¹⁵ which, again, is in free style throughout. The employment of this rhetorical device in these works was, no doubt, inspired by Froberger's use of similar dramatic gestures in his toccatas (e.g., the end of *Toccata III* in G, FbWV 103).

One would expect Weckmann's contemporary, Franz Tunder (1614-1667), to have been a key influence on the compositional style of Dieterich Buxtehude (1637-1707), given that Tunder was the younger composer's predecessor at Lübeck's Marienkirche. While Tunder's large-scale chorale fantasias are probably the better known of his fifteen surviving works for organ, his four complete prelude constitute a significant development of the hitherto short, undemonstrative *praebambula* of Scheidemann. Each of these four, more extrovert Tunder prelude begins with a monodic flourish, a new textural device in north German organ music. The concluding free sections of the same works also feature animated writing. Such beginnings and endings sparkle with the brilliance and spontaneity that Mattheson associated with the fantasy style and like similar passages in works by Buxtehude and other later north German composers, would appear to have their origin in improvisational practice. In addition to Tunder's four complete prelude, there exists a five-and-a-half-measure fragment of a fifth prelude by the composer, which is of particular interest (Example 8). Here we see perhaps the most striking passage in all of Tunder's prelude, one that appears to herald a new stylistic departure. This fragment resembles very closely the energetic passages that typically open Buxtehude's works in the same genre. Equally dramatic double flourishes, for example, are heard at the outset of the prelude in D minor, BuxWV 140 and G minor, BuxWV 148, the latter opening being perhaps the closest Buxtehudean parallel to Tunder's fragment (Example 9).

With the establishment of his "Stock Exchange" concerts around 1646, Tunder began to provide the Lübeck merchants with musical entertainment when they gathered at the Marienkirche before the opening of the outdoor Stock

Exchange. Central to these concerts, no doubt, was Tunder's playing of his own works, probably in their nascent, improvised form. Just as a *praebambulum* or prelude had been used as introductory service music, so the performance of such works at the beginning of one of these concerts would have been entirely appropriate. Tunder can be credited, therefore, with the raising of the prelude genre to the level of art music, liberating it from its hitherto purely liturgical function.

Given the opportunity to develop Tunder's Marienkirche concert series with his *Abendmusiken*, it comes as no surprise that Buxtehude, more than any other composer of the period, developed the prelude into a dramatic monolith. In so doing, he put the genre on an equal footing with chorale-based works, which had been greater in importance during the first half of the seventeenth century. Without doubt, Buxtehude was the most "diligent fantasy maker" of the north German Baroque. Both free and chorale-based organ works share in this accolade, as do the composer's sonatas, which, following the principle of contrasting sections, have formal structures similar to those of his twenty-two *pedaliter* prelude. The prelude may be commented upon from a variety of perspectives, as Kerala Snyder has shown,¹⁶ and despite its limited application, Mattheson's concept of the *stylus phantasticus* constitutes one "lens" through which we can view these works. The exuberance, drama and virtuosity associated with the free sections, as well as the constantly shifting textures, square perfectly with Mattheson's description of the style. Indeed those prelude that favor free writing above fugal sections, like the F-sharp minor, BuxWV 146 and D major, BuxWV 139 exhibit Mattheson's concept most successfully. As much has been written about the "fantastic" nature of Buxtehude's F-sharp minor prelude, a comment on the D major work as an expression of Mattheson's *stylus phantasticus* concept is merited. Containing only one fugue lasting 35 measures, BuxWV 139 has substantial opening and closing free sections of 20 and 41 measures respectively. Like the prelude in F sharp minor, with its famous "recitative," the D major prelude contains a decorated chordal interlude (measures 87-94) that introduces much harmonic color (Example 10). Other features shared by these two prelude include the motoristic rhythms and an extended sequential passage, while the *Peroratio* of the D major work offers an example of the *abruptio* gesture (measure 103) typical of many of the prelude which have a closing free section (Example 11).

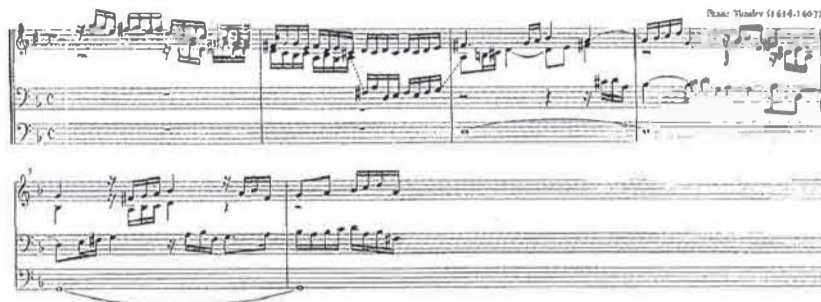
Buxtehude's prelude reveal both a skilled composer and an accomplished performer at work and could be said to represent a synthesis of the ideas of both Kircher and Mattheson regarding the "fantastic style." Most discussions of the concept of *stylus phantasticus* in relation to the composer's free organ works have nevertheless focused on Mattheson's description of the style in order to account for the inherent drama of these works. By exploring a middle way, however, a concept of "fantastic" that embraces Buxtehude the composer, skilled in learned counterpoint, and Buxtehude the accomplished performer, we can, perhaps, reconcile two concepts with very different emphases in one musical persona. Such a meeting of opposites can only do justice to the composer's multi-faceted prelude.

It is also possible to discuss the "fantastic" elements in the free works of Buxtehude and other north German composers within the broader context of rhetorical analysis. According to the latter perspective, the late seventeenth-century north German prelude may be regarded as a tightly organized work and an accomplished example of musical rhetoric in its fulfilment of even the minimal demands of a classical *dispositio*. An analytical approach to prelude of the late seventeenth century based on one or more concepts of the *stylus*

Example 7: Matthias Weckmann: Toccata vel prelude Primi Toni, ms. 30-32. Source: Matthias Weckmann (ed. Siegfried Rampe): *Samtliche Freie Orgel- und Clavierwerke* (Kassel: Barenreiter, 1991).



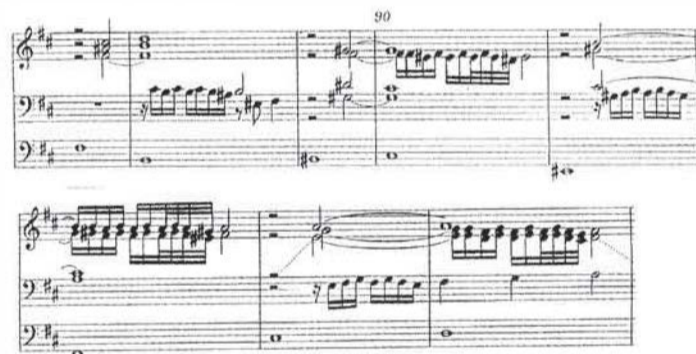
Example 8: Franz Tunder: Prelude (fragment). Source: Franz Tunder (ed. Klaus Beckmann): *Samtliche Orgelwerke* (Wiesbaden: Breitkopf & Hertel, 1974).



Example 9: Dieterich Buxtehude: Prelude in G minor, BuxWV 148, ms. 1-4. Source: D. Buxtehude (ed. Klaus Beckmann): *Samtliche Orgelwerke, Band I, 1* (Wiesbaden: Breitkopf & Hertel, 1971).



Example 10: Dieterich Buxtehude: Prelude in D major, BuxWV 139, ms. 87-94. Source: D. Buxtehude (ed. Klaus Beckmann): *Samtliche Orgelwerke, Band I, 1* (Wiesbaden: Breitkopf & Hertel, 1971).



Example 11: as above, ms. 101-104.



phantasticus need not omit a consideration of the structural sophistication and eloquent rhetoric that such works exhibit. The two approaches, that of a *stylus phantasticus* perspective and one based on rhetorical analysis, are complementary, if individually subjective and limited in their application. An analysis of, for example, Buxtehude's prelude from the perspective of the *stylus phantasticus* is impoverished if it fails to draw on musical-rhetorical concepts and figures, using the template of rhetorical analysis to highlight the significance of each of the various sections within the context of a complete prelude. A rhetorical analysis, on the other hand, which omits a consideration of the chameleon-like concept of *stylus phantasticus* is in danger of offering an assumed compositional "recipe," or to quote Mattheson, albeit out of context, "something . . . inflexible."¹⁷ Both forms of analysis focus on a work in relation to how it "speaks" to the listener, and on the composer's attempts to transform what is, in the case of a prelude, wordless music: into dramatic speech.

While the alternating textures of a Buxtehude prelude may indeed suggest a careful sequence reflecting the traditional parts of a classical oration (i.e., *Exordium, Narratio, Confirmatio* and *Peroratio*), we must be wary of assuming that the achievement of such a rhetorical sequence was foremost in the composer's mind. We are not on safe ground if, with reference only to Mattheson's concept, we try to play down the importance of the *stylus phantasticus* in such free works.

This article has concerned itself with following what could be termed the "fantastic thread" in the toccata genre from Italy, the origin of "diligent fantasy making" for Mattheson, through south Germany to northern Europe. We could say that the following of this thread to north Germany parallels an investigation of the progress of Italian influence in that region during the latter half of the seventeenth century. ■

This article originated as a lecture-recital given as part of the 38th Annual Conference

This year's annual conclave of the Southeastern Historical Keyboard Society was held at the Florida State University Study Center in London from August 6-12, 1999. The Conclave's 60-plus participants were housed very comfortably in the flats maintained by the Study Center in Great Russell Street, just a block away from the British Museum, providing a very easy getaway for short visits at the Museum between program offerings. But the Conclave's busy schedule of events was so tempting in its variety that it set up a worthy competition even to the marvels of the famed Museum! Beginning with an introductory sight-seeing bus tour of London on the day of arrival which held the attention of even the most jet-lagged travelers, that day was capped by a social get-together hosted by Virginia Pleasants, noted early keyboard specialist, at her apartment. There we had the pleasure of hearing Virginia's clavichord, fortepiano, and harpsichord, all replicas of historical instruments, demonstrated by David Chung, who had traveled from Hong Kong to participate in the Conclave. The clavichord and fortepiano (this a replica of the famous Viennese Michael Rosenberger grand piano of ca. 1800 now part of the instrument collection at Finchcocks, of which more later) were built by Derek Adlam, while the harpsichord represents one of the last masterpieces of David Rubio, who no longer builds harpsichords.

Participants had the opportunity to see (and in some places play!) large numbers of early instruments, beginning with the exhibits of the Victoria and Albert Museum, to which we were

introduced by Edward Kottick—building on his years of experience during which he collaborated with our Society's founder, George Lucktenberg, in leading tours to the various instrument collections across Europe. It was a pleasure to be provided with much information not normally gleaned from reading the captions to the Museum displays. The exhibits covered a wide variety of instruments, from Italian "inner-outers" to the unique instrument covered in enamelled copper and glass which had been built for Archduke Ferdinand II of Tirol for his use in Castle Ambras, Innsbruck, ca. 1570.¹

The highlight of those experiences for many participants must have been our visit to Finchcocks, a country estate located in Gouclhurst in Kent, where Richard and Katrina Burnett have brought together a collection of about 120 early keyboard instruments including fortepianos, chamber organs, harpsichords, clavichords, spinets, virginals, and other instruments dating from the 1500s to the 1860s, a large number of them maintained in playable condition. Since 1977, the house has been open to the public on a regular basis for showings, courses, workshops, events for



SEHKS members concert performers in Grosvenor Chapel, Mayfair district, London. Ray Songaylo, Elaine Funaro, Andrew Willis (president), Charlotte Mattax, Karen Hite Jacob, Susanne Skyrn (seated at Collard and Collard piano c. 1832). Other performer Christelle Menthe not available for photo. Concert included works for fortepiano and harpsichord (Christian Zell copy) by Bruce Kennedy seen behind performers). Jacob played the organ located in the balcony, Drake 1991 housed in Abraham Jordan case of 1732. (Photo by Taylor Jacob.)

children, and a number of special festivals and concerts throughout the summer season. The instruments are in the care of not only Richard Burnett, himself a performing musician, but also senior curator William Dow and resident harpsichordist Steven Devine as

well as other visiting craftsmen and musicians.² Our visit to Finchcocks included a demonstration of a variety of instruments by Richard Burnett and Steven Devine, a clavichord recital by Paul Simmonds of the British Clavichord Society, a sumptuous banquet

► Collins: North German

on Organ Music held at the University of Michigan School of Music, Ann Arbor, in October 1998. The author gratefully acknowledges the financial support of The National University of Ireland, Maynooth in pursuing his doctoral research.

Notes

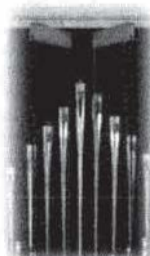
1. Athanasius Kircher: *Itinerarium exstaticum, quo mundi optatum . . .* (Rome, 1656), 33f. Kircher's account of the impression the concert made on him appears in translation in Catherine Moore: *The Composer Michelangelo Rossi: A "Diligent Fantasy Maker" in Seventeenth-Century Rome* (New York and London: Garland, 1993), p.12.
2. *Ibid.*
3. Ernest C. Harriss: *Johann Mattheson's Der vollkommene Capellmeister: A Revised Translation with Critical Commentary* (Ann Arbor: CMI Research Press, 1981), p. 219.
4. Johann Mattheson: *Critica Musica I* (Hamburg: the author and Thonus von Wiering's heirs, 1722-1724; repr. ed. Amsterdam: Frits Knof, 1964), p. 248.
5. Erich Valentin: *Die Entwicklung der Toccata im 17. und 18. Jahrhundert (bis J.S. Bachs)* (Westfalen: Verlag Lechte Emsdetten, 1930), p. 12.
6. Anthony Newcomb: "Frescobaldi's Toccatas and their Stylistic Ancestry", *Proceedings of the Royal Musical Association* iii (1954-1955), p. 26.
7. *Ibid.*
8. Mattheson, indeed, mentions this term in *Der vollkommene Capellmeister* in the paragraph preceding that in which he discusses Rossi. See Harriss (1981), p. 219.
9. Alexander Silbiger: "Michelangelo Rossi's Toccata e Correnti", *Journal of the American Musicological Society* xxvi (1983), p. 36.
10. *Der vollkommene Capellmeister*, part one, chapter 10, §96.
11. Yale University Music Library, ms. LM 5056, p. 84. See Kerala Snyder: *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer, 1987), pp. 248-249, 451.
12. The numbering here is that used by Siegbert Rampe in his 1995 edition of the complete keyboard and organ works of Proberger, ii, p.75.
13. Friedrich Wilhelm Riedel: *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts* (Kassel: Bärenreiter, 1960), p. 134. Klaus Beckmann, in his introduction to the volume *Freie Orgelwerke des norddeutschen Barocks* (Wiesbaden: Breitkopf and Härtel, 1984) notes that the "Crompe" associated with "P. Heidorn," whom he refers to as Petrus Heydom, refers to Kienpe in Holftein, where the composer was active. See also Klaus Beckmann: *Repertorium Orgelmusik* (Bodensee: Bodensee-Musikverlag, 1994), p.100.
14. John Butt: "Germany and the Netherlands" in *Keyboard Music Before 1700*, ed. Alexander Silbiger (New York: Schirmer, 1995), p. 187.
15. No. 4 in Rampe's 1991 edition.
16. Snyder (1987), p. 257.
17. Mattheson: *Der vollkommene Capellmeister*, part one, chapter 10, §91.

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SEHKS members look at spinet made by Alan Gotto (center of photo with beard). Others Peter Marshall, Joe Butler, Ed Kottick, David Chung (hidden). (photo by Karen Hite Jacob)



Virginalist Sophie Yates with Alan Gotto, builder of spinet after Queen Elizabeth's virginals used by Yates for concert. Florida State University London Study Centre lecture hall. (photo by Karen Hite Jacob)



David Chung with harpsichord which he demonstrated along with the fortepiano at the home of SEHKS Virginia Pleasants in London. Background includes clavichord, English harpsichordist Jane Clark (plus Virginia Pleasants and Calvert Johnson with back to camera). (photo by Karen Hite Jacob)

served in the house's vaulted wine cellars, strolls through the beautiful gardens, and an afternoon at liberty among the instruments, free to play any that are in playable condition—an early music lover's paradise!

A visit to Fenton House, Hampstead, introduced us to the instrument collection amassed by Benton Fletcher, a military officer who saw service in the Boer War, conducted archeological work with Sir Flinders Petrie in Egypt in the first two decades of this century, traveled widely in Arabia and North Africa, and then returned to England to collect early instruments, because of his belief that music written for harpsichord and clavichord should be heard as the composer heard it rather than on the modern piano. He therefore made provision that his collection should be kept in good playing order and made accessible to students when he presented it to the National Trust in 1937. Rendered homeless through the bombing of Old Devonshire House, its original home, during WW 11, the instruments were moved to Fenton House which also became part of the National Trust in the early 1950s. Now they are seen in the setting of an unspoiled and beautifully preserved seventeenth-century house set in lovely gardens, among period furniture, porcelains, and art works, and include harpsichords by Ruckers, Jacob and Abraham Kirckman, Shudi and Broadwood, and Longman and Broderip (we often forget that these last four names should not be associated only with the early fortepiano!). The fortepianos in the collection represent the work of London builders Christopher Ganer, Americus Backers, and John Broadwood. There are also a number of unsigned Italian, German, and English instruments dating from the sixteenth and seventeenth centuries, all in the hands of curator Mimi Waitzman.³

Another activity offered by the Conclave was visiting instrument makers and their shops. Most of the participants took advantage of seeing the Mander organ building establishment in St. Peter's Square, London, a business founded by Noel Mander in 1936 and now headed by his son, John Pike Mander.⁴ This shop represents the best of two worlds: a combination of modern technology and time-proven traditional artisanship of the highest order. Technology is represented in the drafting department which uses the latest Computer Aided Design programs for greatest flexibility in the design process of every component of a projected instrument, be it soundboard, case, pipes or key action. Other areas rely on traditional procedures: each pipe is individually hand-made and no electronic device yet has been able to approach, let alone replace, the finesse and artistry of the master voicer's ear. It was a fascinating experience to observe all the stages of the organ-building process step by step except, of course, for the final installation which would have required travel to various locations in the United Kingdom, Norway, Germany, the United States, and Japan, where Mander organs have been installed in recent decades.

Equally instructive was a visit with Philip Pickett, Director of Early Music at Shakespeare's Globe Theatre, of the South Bank Centre's Early Music Festival, and of the Purcell Room Early

Music Series, to see and hear a copy of the 1531 Trasuntino Inner (held at the Royal College of Music in London) made by Joel Katzmam of Antwerp, an instrument designed to demonstrate the technical feasibility of low tuning (a=348). As demonstrated by the Israeli harpsichordist/fortepianist Sharona Joshua, Philip's wife, with appropriate sixteenth- and seventeenth-century repertory, I, for one, was totally captivated by the glorious sound of the instrument, not particularly loud, but incredibly rich and "caring" (though, being one afflicted with pitch recognition, I found it very difficult to combine the tactile sense of one key with my hands on the keyboard with the audible pitch of approximately a major third lower). Those who visited the workshop of harpsichord maker Andrew Wooderson and early keyboard instrument restorer Edmund Handy in Bexley, Kent, were treated to French and Flemish double-manual as well as Flemish and Italian single-manual harpsichords, and a Muzio Clementi fortepiano of ca. 1804, which is currently undergoing restoration in the shop.

A non-keyboard-instrument highlight was the visit to the new British Library next to St. Pancras Station. The building of the Library, though modern, was architecturally conceived not to compete with nor detract from the stunningly elaborate and massive nineteenth-century red-brick design of St. Pancras, but rather to provide a twentieth-century counterpart and extension to it, on the whole very successfully so. As for the Library itself, visitors were particularly taken with the impressive exhibits space in which some of the most spectacular holdings of the Library are displayed, from rare music manuscripts to beautifully decorated codices, scrolls, and other written forms from every part of the world and dating from the second century on. A glimpse of future possibilities was seen in a special exhibit, fittingly called Turning the Pages: a computer-based interactive system enabling readers to turn pages in selected digitalized manuscripts, with the ability to zoom in on small areas for clearer viewing. One of the on-line manuscripts, a Leonardo da Vinci notebook, even incorporates the appropriate mirrors so that Leonardo's mirror-writing can be easily deciphered. To date, only six manuscripts have been made available to this process, for easily understandable reasons: to digitalize one manuscript, the cost may run from £ 50,000 to 100,000.

In agreement with the usual format of SEHKS's conclaves, there were scholarly paper presentations, lecture-demonstrations, and recitals. Among these were presentations on British Keyboard Ornamentation 1669-1801 by Calvert Johnson, Professor of Music and College Organist at Agnes Scott College in Decatur, GA; discussion/demonstrations of the Keyboard Music of Ignatius Sancho (1729-1780), a composer of African descent, by Rebecca

Burkart, a doctoral student in Historical Musicology at Florida State University; of the Piano Music of William Sterndale Bennett by Christelle Menth, Associate Professor of Music at Colorado Christian University in Lakewood, CO; on the London Pianoforte School, by Andrew Willis of the University of North Carolina at Greensboro and President of the Southeastern Historical Keyboard Society; on Contemporary Keyboard Arrangements of Handel's Overtures by Charlotte Mattax, on the faculty of the University of Illinois and Director of the Irving and Mae Jurow International Harpsichord Competition sponsored by SEHKS; on The Role of Charles Babel in his Two London Manuscripts, by David Chung; and on Scarlattian Influences on the Music of Muzio Clementi, by Susanne Skyrn, Associate Professor of Music at the University of South Dakota.

The paper/demonstrations as well as the formal evening recitals were open to the general public; the latter consisted of an evening of harpsichord and fortepiano music by Carole Cerasi, a major prize winner in several harpsichord competitions including the 1986 SEHKS competition, and Geoffrey Govier, currently a doctoral student at Cornell University in Ithaca, NY, where he is studying with Malcolm Bilson. Carole performed her program—ranging from sixteenth- to twentieth-century repertory—on a copy of a 1728 Christian Zell harpsichord made by Bruce Kennedy of Amsterdam in 1998, while Geoffrey played fortepiano works (Beethoven and Jan Ladislav Dussek) on an original Collard and Collard grand piano of about 1832, restored by Christopher Barlow. The second public concert, like the first performed in the Grosvenor Chapel in South Audley Street, was an olio as might have been heard in the many benefit concerts in the eighteenth century, when it was common for several musicians to collaborate in an evening's varied offerings. This night's performers were all members of the Southeastern Historical Keyboard Society, and all major keyboard instruments were represented. Selections for harpsichord included arrangements of Handel's opera overtures, brilliantly played by Charlotte Mattax; and modern works by Bohuslav Martinu (1890-1959) and Alex Voornolen (1895-1980) rendered with great bravura by Elaine Funaro. The fortepiano was represented in performances by Christelle Menth (selections by William Sterndale Bennett), Raymond Songayllo (Mozart), Susanne Skyrn (Muzio Clementi), and Andrew Willis (Jan Ladislav Dussek). Nor was the organ neglected: Karen Hite Jacob performed selections by Handel, John Keeble, Samuel Wesley, and John Bennett on the William Drake/Abraham Jordan Grosvenor Chapel Organ.⁵ It was clear that the performers enjoyed the evening as much as the very enthusiastic audience, providing a fitting public conclusion to the official London part of the 1999 SEHKS Conclave on August 11.

Some participants remained for two post-Conclave trips, one to Oxford to



Karen Hite Jacob at Drake organ (1732 case by Abraham Jordan) in gallery/balcony of Grosvenor Chapel, Mayfair, London. (photo by Taylor Jacob)

visit the Bate Instrument Collection and Blackwell's Music Shop, the other to Cambridge and the Fitzwilliam Museum.

The 1999 Annual Conclave was the Society's most ambitious to date and easily one of the most successful ones since the first, held in 1981 in Athens, Georgia. SEHKS is deeply indebted to the two main organizers for the Conclave, Karyl Louwenaar Lueck of Florida State University and Claire Hammett, the local London representative, as well as to the many unnamed other toilers who all contributed to the success of this "Conclave of the Century!"

—Lilian P. Pruett

Lilian E. Pruett is professor emerita at North Carolina Central University in Durham, NC, after three decades on the faculty. A harpsichordist and pianist trained at the Mozarteum in Salzburg, she also holds a doctorate in musicology. Dr. Pruett served as reviews editor (1981-90) and is general editor (1990 to the present) of *Early Keyboard Journal*.

Notes

1. A complete description of the collection is far too ambitious for this report, but the interested reader may be referred to a catalogue prepared by Howard Schott, *Catalogue of Musical Instruments, Part 1: Keyboard Instruments* (London: Victoria and Albert Museum, 1998).

2. An early catalogue, William Dow's *The Finchcreek Collection* (Goudhurst, Kent: Finchcocks, 1990) is out-of-date, as about fifty more instruments have been acquired in the meantime. Steven Devine is currently overseeing work on a new catalogue of the collection which should be ready for publication within the year.

3. Two National Trust publications provide brief descriptions of both Fenton House and the instrument collection: *Fenton House—Hampstead* (last revision published 1996), and *A Catalogue of Early Keyboard Instruments—The Benton Fletcher Collection at Fenton House* (last reprint 1991).

4. There have been organ builders in the family since the eighteenth century; however, I neglected to ask John Pike Mander whether his middle name indicates a relationship to George Pike England (ca. 1765-1816), noted organ builder, one of whose instruments survives on Madeira! (See Christopher Kent, "The George Pike England Organ in the Church of Nossa Senhora do Monte, Island of Madeira," *Early Keyboard Journal* 15 (1997): 43-65.)

5. Though not represented in the concluding concert in Grosvenor Chapel, the Conclave did not overlook the virginals: Sophie Yates gave a varied program on that instrument at the FSU Study Centre the preceding day, using a copy of Queen Elizabeth's virginals made by Alan Gotto.

New Organs



Cover

The Muller Pipe Organ Company, Toledo, Ohio, has completed the installation of a new organ for Trinity Episcopal Cathedral in Little Rock, Arkansas. The 4-manual, 82-rank organ is designed in the American Classic tradition as developed by the Aeolian-Skinner Company. In great measure, it is modeled after the G. Donald Harrison instrument at All Saints Episcopal Church, Worcester, Massachusetts. James R. Metzler, Organist and Choirmaster at the Cathedral, sang treble as a boy in the Choir of Men and Boys at All Saints and studied with Henry Hokans on that organ.

The new organ has complete choruses in each division, and is notable for the warmth of its strings and foundations as well as the brilliance of the ensemble and fiery French-style reeds. The movable console is a measured reproduction Aeolian-Skinner, and is of quarter sawn and rift sawn oak. The tracker touch keyboards have bone naturals and ebony sharps, and the console features reproduction Aeolian-Skinner components throughout. It is fully equipped with multiple memory level combination action, general sequencer, MIDI, transposer, and record/playback sequencer. The specification (designed by James Metzler) and console are designed to make the organ as flexible as possible for visiting recitalists. The full array of couplers includes Great to Choir as well as Great/Choir transfer.

Certain playability options made possible with electro-pneumatic action are exploited to the fullest. The Great Montre, primarily intended as a 16' manual stop for the Great, is also playable at 8' as an additional foundation stop. The Choir organ features a French Cromorne as well as an English Clarinet, and both of these stops are playable from the Solo. The Great Principals are also available as a Grand Comet on the Solo manual (a petite cornet of flutes is on the Choir). The 8' Cor Anglais, a solo reed in the Choir, is extended downward as the 16' Choir chorus reed, functioning with the Cromorne and Rohr Schalmey.

The exposed Antiphonal has a complete principal chorus and flutes at 8' and 4', plus an 8' chorus reed (the one stop retained from the old organ, the venerable "Dean Higgins' Trumpet"). The Antiphonal also boasts a Trompette en Chamade with lacquered brass bells. The Pedal is complete and quite independent. Because of space considerations, three of the four 32' stops are digital. However, the 32' Contre Bombarde is full length. The expression boxes make use of tight fitting horizontal shutters and 16-stage motors for an unusually successful crescendo with the full Swell.

The installation of the new organ was made possible through funds for a

multi-million dollar restoration program at the Cathedral, which dates from the 1800s. Martin Neary, former Organist and Master of the Choristers at Westminster Abbey, London, England, played the dedication recitals in late October. This is Muller's 80th anniversary year.

—Mark Muller

GREAT

- 16' Montre
- 8' Principal
- 8' Montre
- 8' Flute Harmonique
- 8' Bourdon
- 4' Octave
- 4' Rohrflöte
- 2½' Quinte
- 2' Doublette
- 1½' Tierce
- IV Fourniture
- III Cymbale
- 8' Trompette
- 8' Trompette en Chamade (Antiphonal)
- Tremulant
- Chimes
- Zimbelstern
- Unison Off
- MIDI

SWELL

- 16' Bourdon
- 8' Geigen
- 8' Rohrflöte
- 8' Viole de Gambe
- 8' Voix Celeste
- 8' Flauto Dolce
- 8' Flute Celeste
- 4' Octave Geigen
- 4' Spillflöte
- 2' Octavin
- III Plein Jen
- III Cymbale
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 8' Vox Humana
- 4' Clairon
- Tremulant
- Sw 16-UO-4
- MIDI

CHOIR

- 16' Gedeckt
- 8' Montre
- 8' Gedeckt
- 8' Dulciana
- 8' Unck Maris
- 4' Prestant
- 4' Koppelflöte
- 2½' Nazard
- 2' Principal
- 2' Blockflöte
- 1½' Tierce
- 1½' Larigot
- 1' Siffhöte
- III Zimbel
- 16' English Horn
- 8' Cromorne
- 8' Cor Anglais (ext)
- 8' Clarinet
- 4' Rohr Schalmey
- 4' Trompette en Chamade (Antiphonal)
- Tremulant
- Ch 16-UO-4
- MIDI



SOLO

- V Grand Cornet (Ct)
- 16' Bombarde
- 8' Trompette Harmonique
- 4' Clairon Harmonique (Bombarde)
- 8' Cromorne (Ch)
- 8' Clarinet (Ch)
- 8' Trompette en Chamade (Antiphonal)
- Chimes (Ct)
- Solo 16-UO-4
- MIDI

ANTIPHONAL

- 8' Montre
- 8' Bourdon
- 4' Prestant
- 4' Flute a Cheminee
- 2' Doublette
- IV Fourniture
- 16' Bombarde en Chamade
- 8' Trompette en Chamade
- 4' Clairon en Chamade
- 8' Dean Higgins' Trumpet
- Tremulant
- Ant 16-UO-4
- MIDI

ANTIPHONAL PEDAL

- 16' Subbasse

PEDAL

- 32' Contre Basse (digital)
- 32' Subbasse (digital)
- 16' Contre Basse
- 16' Subbasse
- 16' Montre (Ct)
- 16' Bourdon (Sw)
- 16' Gedeckt (Ch)
- 8' Principal
- 8' Gedeckt Pommer
- 8' Bourdon (Sw)
- 4' Octave
- 4' Flute Harmonique
- IV Fourniture
- 32' Contre Bombarde
- 32' Contre Basson (digital)
- 16' Bombarde (ext)
- 16' Basson (Sw)
- 8' Trompette (ext)
- 8' Basson (Sw)
- 4' Clairon (ext)
- 4' Cromorne (Ch)
- MIDI



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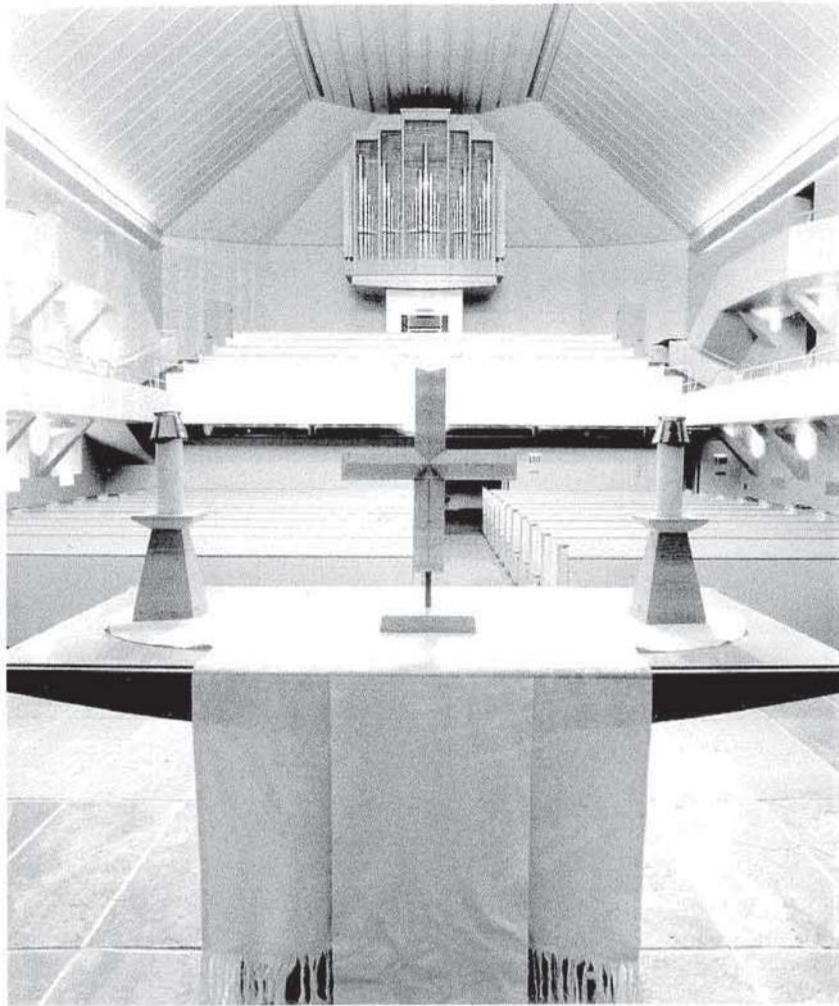
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Dobson Pipe Organ Builders, Ltd., of Lake City, Iowa, has completed its Opus 67 for Warburg College, Waverly, Iowa. The college's award-winning new chapel was designed by the Chicago firm of Weese Langley Weese, with Robert Mahoney of Boulder, Colorado, serving as acoustical consultant. The building, inspired by Northern European churches, beautifully supports Lutheran worship and church music. The Dobson firm was able to work closely with the architect and acoustician; the resulting collaboration makes the organ the visual bridge between the human scale of the furnishing and the monumental scale of the building.

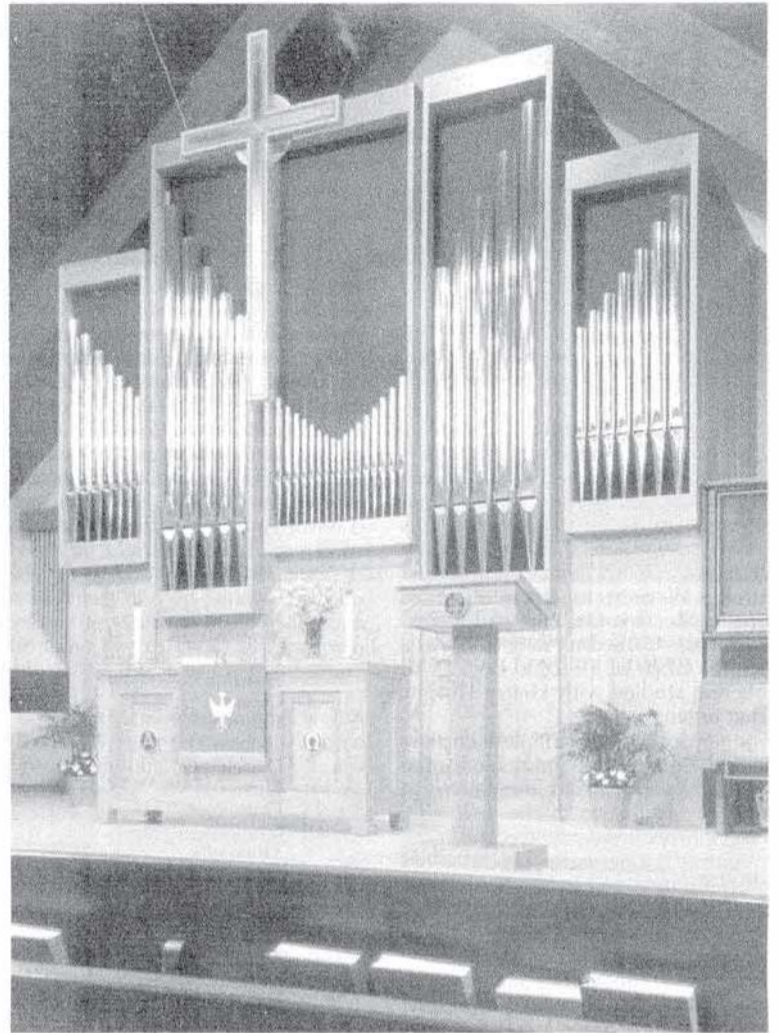
The tonal design of the instrument used several two-manual organs of Gottfried Silbermann as a starting point. The instrument's sound and the voicing process were greatly aided by the supportive acoustic. The organ is tuned to

Kellner's "Bach temperament." Metal pipes are made of the usual alloys of tin and lead; approximately half of the pipes were made in the Dobson shop. All wood pipes are poplar, save for the 12 Subbass pipes standing outside the case which, like the case, are made of hard maple. The reeds are of German pattern; the Posaune has full-length mahogany resonators.

Wind is supplied from a large, weighted, single-rise reservoir at 62 mm pressure. Key actions are completely mechanical; compass 58/32. Stop action is electric and a multilevel combination action was provided. The organ was dedicated with a recital played by David Higgs. Other recitals include programs by Delores Bruch, Warren Schmidt, John Ferguson, and Pamela Ruiter-Feenstra. Dr. Karen Larson is Warburg College Organist.

—Lynn Dobson

GREAT	SWELL	PEDAL
16' Bourdon	8' Gedackt	16' Subbass
8' Prestant	8' Viol di Gamba	8' Principal
8' Rohrflöte	8' Celeste (FF)(prep)	16' Posaune
4' Octave	4' Principal	Pedal Unison Off
2 1/2' Quinte	4' Flöte	Pedal Octave
2' Super Octave	2 1/2' Nasat	Gt/Ped
1 1/2' Mixture IV	2' Octave	Sw/Ped
V Cornet (TC)	1 1/2' Terz	
8' Trompete	1' Scharf IV	
Sw/Gt	8' Dulzian	
	8' Tremulant	



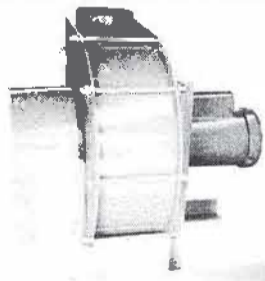
R.T. Swanson, Inc., of Grand Ledge, Michigan, has built a new organ for Calvary Lutheran Church, Bellevue, Washington. The new organ was part of a project which included moving the musical focus from the tiny balcony to the chancel, improving the acoustics, new chancel furnishings, and a new grand piano. The two-manual organ comprises 15 ranks, 970 pipes located in either an expression box that occupies the left half of the case or an unenclosed section in the right half. The sacristy is located in the lower portion of the case. Action is electro-mechanical. All pipes are new with the exception of the Subbass, the Holzgedeckt, and the bottom 24 of the Rohrbass/Rohrflöte which are

recycled pipes which were revoiced to blend with the new. The console is located on a rolling platform and features a 32-memory combination action and full MIDI with sequencer. Compass is 61/32. The manuals have rosewood naturals and maple sharps. Facade pipes are from the 8' Principal and are made of polished zinc for the lowest 10 and 75% tin for the remainder. The acoustics of the room were improved by removing all carpeting, sealing the roof planks with polyurethane and adding another layer of drywall to the front wall. The organ-builder designed new chancel furnishings and built the suspended cross.

GREAT	SWELL	PEDAL
16' Rohrflöte	8' Holzgedeckt	16' Subbass
8' Principal	8' Gemshorn	16' Rohrbass
8' Rohrflöte	8' Gemshorn Celeste TC	8' Octave
8' Gemshorn	4' Principal	8' Bassflöte
4' Octave	4' Spitzflöte	8' Gemshorn
4' Rohrflöte	4' Gemshorn	4' Superoctave
2' Superoctave	2 1/2' Nazard TC	4' Rohrflöte
2' Rohrpfife	2' Spitzflöte	2' Twentysecond
1 1/2' Mixture III	2' Gemshorn	1 1/2' Mixture III
8' Trompete	1 1/2' Tierce TC	16' Posaune
8' Hautbois	1 1/2' Larigot	8' Trompete
Chimes	1' Gemshorn	8' Hautbois
Zimbelstern	8' Hautbois	4' Klarine
	Tremulant	4' Hautbois
	Chimes	

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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, * = RCOO centre event, + = new organ dedication, ++ = OHS event.

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

UNITED STATES East Of The Mississippi

16 NOVEMBER

Felix Hell; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm
Colin Andrews & Janette Fishell; Emory & Henry College, Emory, VA 8 pm

17 NOVEMBER

Stefan Engels; Cleveland Museum, Cleveland, OH 7:30 pm

18 NOVEMBER

New England Spiritual Ensemble; Nyack College, Nyack, NY 8 pm

19 NOVEMBER

Patricia Snyder; Trinity Church, Boston, MA 12:15 pm
Susan Armstrong; St Joseph Church, Worcester, MA 7:30 pm
Shaun Tirrell, piano; Old Presbyterian Meeting House, Alexandria, VA 8 pm
Rie Hiroe-Lang; Cathedral Church of St Paul, Detroit, MI 8 pm
Douglas Cleveland; Northwestern University, Evanston, IL 7:30 pm

21 NOVEMBER

Olivier Latty; Yale University, New Haven, CT 8 pm
David Spicer; First Church of Christ, Wethersfield, CT 7 pm
Frank Morana; St Patrick's Cathedral, New York, NY 4:45 pm
Ann Stephenson-Moe; St Thomas Church, New York, NY 5:15 pm
Carol Williams; Cathedral of the Incarnation, Garden City, NY 4 pm
Neil Keen; Cathedral of All SS Episcopal, Albany, NY 4:30 pm
Judith Hancock; Watts Street Baptist, Durham, NC 4 pm
Singing Boys of Pennsylvania; Emmanuel Ev Lutheran, Pottstown, PA 4 pm
Ann Elise Smoot; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm
Richard Stewart, *Te Deum*; Central Reformed, Grand Rapids, MI 3 pm
Jeffery Watson, piano; First United Methodist, South Bend, IN 3 pm
+ Marcia Van Oyen; Glenview Community Church, Glenview, IL 3:30 pm
Bach, *Cantata 19*, with orchestra; St Luke Ev Lutheran, Chicago, IL 4 pm
Sigfrid Karg-Elert Concert; Cathedral of St Paul, St Paul, MN 3 pm
David Craighead; Independent Presbyterian, Birmingham, AL 4 pm

22 NOVEMBER

Elizabeth Naeege; Presbyterian Homes, Evanston, IL 1:30 pm
Jonathan Biggers, with orchestra; University of Alabama, Tuscaloosa, AL 7:30 pm

26 NOVEMBER

Wilhelm Hafner; Trinity Church, Boston, MA 12:15 pm

28 NOVEMBER

Michael Bonaventure; St Thomas Church, New York, NY 5:15 pm
The Kings Chorus; Good Shepherd Catholic Church, Brooklyn, NY 6 pm
Charles Moose; Cathedral of All SS Episcopal, Albany, NY 4:30 pm
Lessons & Carols; St Peter's Episcopal, Morristown, NJ 4 pm
Bach, *Cantata 140*; St Luke's Episcopal, Lebanon, PA 7 pm
Karel Paukert, harpsichord & organ; Cleveland Museum, Cleveland, OH 2:30 pm
Craig Cramer; St Mary's Catholic Church, Dayton, OH 4 pm
Advent Procession; Cathedral Church of St Paul, Detroit, MI 4 pm

Lessons & Carols; First Presbyterian, Evansville, IN 6:30 pm

Catherine Rodland; Independent Presbyterian, Birmingham, AL 4 pm

30 NOVEMBER

Jonathan Biggers; University of Alabama, Tuscaloosa, AL 7:30 pm

1 DECEMBER

Carol Williams; St Mary the Virgin, New York, NY 7 pm
Anthony Ciucci; Pine Street Presbyterian, Harrisburg, PA 12:10 pm
Clarence Cloak; Morrison United Methodist, Leesburg, FL noon
Preston Smith; St Andrew's Episcopal, Tampa, FL 12:30 pm
Rutter, *Gloria*; Cleveland Institute of Music, Cleveland, OH 8 pm

2 DECEMBER

New England Spiritual Ensemble; First Unitarian, Providence, RI 7:30 pm
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm (also December 3)

3 DECEMBER

Iain Quinn; Trinity Church, Boston, MA 12:15 pm
Apollo's Fire; Cleveland Museum, Cleveland, OH 7 pm

4 DECEMBER

A Merry Music Hall Christmas; Methuen Mem Music Hall, Methuen, MA 7 pm (also December 5, 3 pm)
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm

5 DECEMBER

Advent Procession; Plymouth Church of the Pilgrims, Brooklyn, NY 5 pm
Handel, *Messiah*; Church of the Holy Trinity, New York, NY 4 pm
Ricardo Ramirez; Cathedral of All SS, Albany, NY 4 pm
Advent Lessons & Carols; Cathedral of All SS, Albany, NY 5:15 pm
Handel, *Messiah*; Cadet Chapel, West Point, NY 3:30 pm
Advent Lessons & Carols; St Andrew's Episcopal, Tampa, FL 9:30, 11:15 am
Poulenc, *Gloria*; Pine Street Presbyterian, Harrisburg, PA 11 am
Choral Concert, with orchestra; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm
Lee Milhous; St Paul's Church, Doylestown, PA 3:30 pm
Lessons & Carols; St Paul's Church, Doylestown, PA 4 pm
Harlan, *Christmas Canticles*, with orchestra; First Presbyterian, Danville, VA 11 am
Karel Paukert, with brass; Cleveland Museum, Cleveland, OH 2:30 pm
Rutter, *Gloria*; St John's Cathedral, Cleveland, OH 3 pm
Christmas Concert, with orchestra; First Congregational, Crystal Lake, IL 4 pm
Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9, 11 am

6 DECEMBER

Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm

7 DECEMBER

Marilyn Keiser; St John's Grace Episcopal, Buffalo, NY 7:30 pm
Rudolph Lucente; St Paul's Church, Doylestown, PA noon
The Accidentals; St Paul's Church, Augusta, GA noon

8 DECEMBER

Heinrich Christensen; St Mary the Virgin, New York, NY 5:30 pm
Preston Smith; St Andrew's Episcopal, Tampa, FL 12:30 pm
Oberlin Collegium Musicum; Cleveland Museum, Cleveland, OH 7:30 pm

9 DECEMBER

Handel, *Messiah* (staged as an opera); John Jay College Theater, New York, NY 7:30 pm (also December 10 & 11; December 12, 5:30 pm)
Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm

10 DECEMBER

Steven LaPlante; Trinity Church, Boston, MA 12:15 pm
The American Boychoir; University Chapel, Princeton, NJ
The Singing Boys of Pennsylvania; Eastminster Presbyterian, York, PA 7:30 pm
Chester River Chorale; Emmanuel Church, Chesterstown, MD 8 pm (also December 11)
Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm (also December 11, 2 pm)

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Lessons & Carols; Trinity Lutheran, Akron, OH 8 pm
Jason Alden; Fourth Presbyterian, Chicago, IL 12:10 pm
Advent Episcopal Day School Ensemble: Cathedral Church of the Advent, Birmingham, AL 12:30 pm

11 DECEMBER
The Singing Boys of Pennsylvania; SUNY at Delhi, Delhi, NY 7:30 pm
Carol Concert; St Peter's Episcopal, Morristown, NJ 8 pm
His Majesty's Clerkes; First Congregational, Evanston, IL 8 pm
The American Boychoir; Trinity Cathedral, Trenton, NJ

12 DECEMBER
Handel, *Messiah*; Trinity Church, Boston, MA 6:30 pm
Handel, *Messiah*, Part 1, with orchestra; Good Shepherd Catholic Church, Brooklyn, NY 6 pm
David Lamb; Cathedral of All SS, Albany, NY 4:30 pm
The American Boychoir; Richardson Auditorium, Princeton, NJ

Lessons & Carols; First Presbyterian of Olney, Philadelphia, PA 4 pm
The Singing Boys of Pennsylvania; Dorrance United Methodist, Kingston, PA 7:30 pm
Schubert, *Magnificat*, with orchestra; Old Presbyterian Meeting House, Alexandria, VA 8:30, 11 am
Karel Paukert; Cleveland Museum, Cleveland, OH 2:30 pm
Community Carol Sing & Advent Dinner; First United Methodist, South Bend, IN 3 pm

The Newberry Consort; Newberry Library, Chicago, IL 3 pm
The Chicago Baroque Ensemble; The Art Institute, Chicago, IL 1 pm
Bach, *Cantata 142*, with orchestra; Park Ridge Community UCC, Park Ridge, IL 10:45 am
Lessons & Carols; Hamline United Methodist, St Paul, MN 4 pm
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

14 DECEMBER
Handel, *Messiah*, with orchestra; St Thomas Church, New York, NY 7:30 pm (also December 16)
Richard Spotts; St Paul's Church, Doylestown, PA noon
Handel, *Messiah*, with orchestra; Cathedral Church of the Advent, Birmingham, AL 8 pm

15 DECEMBER
Michael Shoemaker; Pine Street Presbyterian, Harrisburg, PA 12:10 pm
Preston Smith; St Andrew's Episcopal, Tampa, FL 12:30 pm

16 DECEMBER
Lessons & Carols; National Cathedral, Washington, DC 7:30 pm

17 DECEMBER
Nancy Granett; Trinity Church, Boston, MA 12:15 pm
Avalon Brass; Fourth Presbyterian, Chicago, IL 12:10 pm

18 DECEMBER
Early Music Players Christmas Concert; St Peter's Episcopal, Morristown, NJ 6, 8 pm
Children's Choir Concert; First Presbyterian, Lynchburg, VA 7:30 pm
His Majesty's Clerkes; St Procopius Abbey Church, Lisle, IL 8 pm

19 DECEMBER
Carol Service; Trinity Church, Boston, MA 3:30, 6:30 pm
Christmas Concert; First Church of Christ, Wethersfield, CT 4, 7 pm
Lessons & Carols; South Church, New Britain, CT 4 pm
Lessons & Carols; St Thomas Church, New York, NY 11 am, 4 pm
The Singing Boys of Pennsylvania; Holy Innocence Catholic Church, New York, NY 3 pm
Christmas Carol Service; Plymouth Church of the Pilgrims, Brooklyn, NY 4 pm
Lessons & Carols; Church of the Holy Trinity, New York, NY 4 pm

Agnes Armstrong; Cathedral of All SS, Albany, NY 4:30 pm
Lessons & Carols; Cathedral of All SS, Albany, NY 5:15 pm
Advent Lessons & Carols; Emmanuel Church, Chestertown, MD 10:30 am
Choral Concert, with orchestra; First Presbyterian, Lynchburg, VA 4 pm
Thomas Murray; St John's Episcopal, Savannah, GA 5:30 pm
Lessons & Carols; Pine Street Presbyterian, Harrisburg, PA 4 pm
Lessons & Carols; St Paul's Church, Doylestown, PA 4 pm
St Paul's Episcopal Church Choir; Cleveland Museum, Cleveland, OH 1:30 pm
Lessons & Carols; Cathedral Church of St Paul, Detroit, MI 4 pm

His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm
Aaron Miller; Holy Name Cathedral, Chicago, IL 3:30 pm
Bach, *Cantata 248d*, with orchestra; St Luke's Lutheran, Chicago, IL 4 pm
Christmas Concert; Independent Presbyterian, Birmingham, AL 4 pm

21 DECEMBER
Lee Milhous; St Paul's Church, Doylestown, PA noon

22 DECEMBER
Britten, *Ceremony of Carols*; St Thomas Church, New York, NY 12:10 pm
Thomas Clark-Jones; Pine Street Presbyterian, Harrisburg, PA 12:10 pm
Preston Smith; St Andrew's Episcopal, Tampa, FL 12:30 pm

24 DECEMBER
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Vivaldi, *Gloria*, with orchestra; Trinity Episcopal, Hartford, CT 10:30 pm
Lessons & Carols; Independent Presbyterian, Birmingham, AL 4, 6 pm

26 DECEMBER
Lessons & Carols; St Peter's Episcopal, Morristown, NJ 10 am
The Singing Boys of Pennsylvania; St John Lutheran, Easton, PA 10 am
Lessons & Carols; St Andrew's Episcopal, Tampa, FL 9:30, 11:15 am
Karel Paukert, with handbells; Cleveland Museum, Cleveland OH 2:30 pm

29 DECEMBER
200th Anniversary Re-enactment of the Memorial Service of George Washington; Old Presbyterian Meeting House, Alexandria, VA 5 pm

31 DECEMBER
Helnrich Christensen; Trinity Church, Boston, MA 12:15 pm
Handel, *Messiah*; Church of St Joseph, Bronxville, NY 10 pm
Stephen Hamilton, with brass; Church of the Holy Trinity, New York, NY 8 pm
The Singing Boys of Pennsylvania; Holy Comforter Catholic Church, Charlottesville, VA 7:30 pm
Peter Conte; Central Reformed Church, Grand Rapids, MI 9 pm
New England Spiritual Ensemble; Cathedral of the Immaculate Conception, Mobile, AL 7, 8:30, 10 pm

UNITED STATES West of the Mississippi

15 NOVEMBER
Clark Kelly; University of Oklahoma, Norman, OK 8 pm (also November 16, 8 pm)

16 NOVEMBER
Rie Hiroe-Lang; Colorado College, Colorado Springs, CO 7:30 pm
*Todd Wilson; Church of the Incarnation, Dallas, TX 7:30 pm
Ulfert Smidt; Pacific Lutheran University, Tacoma, WA 8 pm
Thomas Harmon, with orchestra; UCLA, Los Angeles, CA 8 pm

17 NOVEMBER
Audrey Jacobsen, with trumpet; Kansas State University, Manhattan, KS 7:30 pm

19 NOVEMBER
Ann Elise Smoot; University of Houston, Houston, TX 7:30 pm
Frederick Swann; Trinity Episcopal, Reno, NV 7:30 pm

20 NOVEMBER
James Welch; Faith Lutheran, Santa Rosa, CA 7:30 pm

21 NOVEMBER
Texas Christian University Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7 pm
Rie Hiroe-Lang; Palmer Memorial Episcopal, Houston, TX 8 pm
Interfaith Concert; St Mary's Cathedral, San Francisco, CA 3:30 pm
Robert Plimpton, with flute; Balboa Park, San Diego, CA 2 pm

23 NOVEMBER
Olivier Latry; St Louis Cathedral, St Louis, MO 7:30 pm

27 NOVEMBER
James Welch; California Palace of the Legion of Honor, San Francisco, CA 4 pm (also November 28)

28 NOVEMBER
Bach, *Cantata 36*, with orchestra; Christ the King Lutheran, Houston, TX 5 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

Emma Lou Diemer; Trinity Episcopal, Santa Barbara, CA
 Advent Carols; All SS Episcopal, Beverly Hills, CA 5 pm
 Robert Plimpton; Balboa Park, San Diego, CA 2 pm

5 DECEMBER
 Christmas Concert; Plymouth Congregational, Minneapolis, MN 2 pm
 Advent Procession; Grace Cathedral, Topeka, KS 4 pm
 Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 5 pm
 Michael Moreskine; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Robert Killgore; Trinity Episcopal, Santa Barbara, CA
 Pasadena Classical Singers; First Congregational, Pasadena, CA 3 pm
 Robert Plimpton, with bass; Balboa Park, San Diego, CA 2 pm

6 DECEMBER
 Schola Cantorum of Texas; St Stephen Presbyterian, Ft Worth, TX 8 pm

10 DECEMBER
 Metropolitan Winds Christmas Concert; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
 Craig Cramer; Linfield College, McMinnville, OR 8 pm

11 DECEMBER
 Christmas Concert; Plymouth Congregational, Minneapolis, MN 7:30 pm (also December 12, 4 pm)

12 DECEMBER
 Vytenis Vasyliunas; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Ray Urwin; Trinity Episcopal, Santa Barbara, CA
 Handel, *Messiah, Part 1*, with orchestra; All SS Episcopal, Beverly Hills, CA 5 pm
 Robert Plimpton; Balboa Park, San Diego, CA 2 pm

13 DECEMBER
 Topeka Festival Singers; Grace Cathedral, Topeka, KS 8 pm (also December 14)

17 DECEMBER
 Community Carol Sing; Trinity Episcopal, Santa Barbara, CA

19 DECEMBER
 Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
 David Gell; Trinity Episcopal, Santa Barbara, CA
 Robert Plimpton, Christmas Sing-along; Balboa Park, San Diego, CA 2 pm

20 DECEMBER
 Orpheus Chamber Singers; St Rita Catholic Community, Dallas, TX 7:30 pm

26 DECEMBER
 Lessons & Carols; Grace Cathedral, Topeka, KS 10:30 am
 David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Jared Jacobsen; Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

17 NOVEMBER
 Nicolas Kynaston; St Andrew's-Holborn, London, England 7 pm

18 NOVEMBER
 Nicolas Kynaston, lecture-workshop; St Andrew's-Holborn, London, England 9:30 am

19 NOVEMBER
 The St Andrew's Concert; St Andrew's-Holborn, London, England 7:30 pm
 Carole Terry; Christ Church Anglican, Calgary, Alberta, Canada 8 pm

20 NOVEMBER
 Geoffrey Morgan; Christ Church, Epsom Common, England 7:30 pm
 Carole Terry, masterclass; Mount Royal College, Calgary, Alberta, Canada 9:30 am

24 NOVEMBER
 Brian Ashley; Minato Mirai Hall, Yokohama, Japan 12:10 pm
 Stefan Engels; St Cyriacus, Krefeld, Germany 7:30 pm

8 DECEMBER
 Carlo Curley; Parr Hall, Warrington, England 7:45 pm

31 DECEMBER
 Stefan Engels; Schlosskirche, Mannheim, Germany 7:30 pm
 Beethoven, *Missa Solemnis*; Konzerthaus, Vienna, Austria 7 pm

Organ Recitals

LENORE ALFORD, St. James United Church, Montréal, Québec, July 13: *La Vierge et l'Enfant, Les Bergers, Desseins Éternels, Les Enfants de Dieu, Les Anges, Les Mages, Dieu parmi nous (La Nativité)*, Messiaen.

AGNES ARMSTRONG, Round Lake Auditorium, Round Lake, NY, August 8: *A Christmas Fantasy on Old English Carols*, Best; *Variations on Adeste Fideles*, Taylor; *Fugue on a Russian Carol*, Clève; *Les Rifferari*, Gounod, arr. Le Beau; *A Visit from St. Nicholas*, Moore; *Concert Paraphrase on Auld Lang Syne*, Wilkins; *Christmas Offertorium*, Thayer; *Christmas Musette*, Mailly; *Nazareth*, Gounod, arr. Le Beau; *Wie schön leuchtet der Morgenstern*, Rinck; *Caravan of the Magi*, Maunder, arr. Nunn; *Fantasy on two well-known Christmas Carols*, West.

RUTH BENNING, Christ United Methodist Church, Rochester, MN, July 6: *All glory be to God on high*, Burkhardt; *Spirit of God*, Pary; *Faust on "Webb"*, Wilson; *Crown Him with many crowns*, Clydesdale.

LORRAINE BRUGH, Cathedral of the Holy Angels, Gary, IN, July 25: *Hymne d'Actions de grâces "Te Deum"*, Contique, Langlais; *Prelude and Fugue in E-flat*, S. 552, Bach; *Simple Gifts*, Many and great, Diemer; *Steal away*, Haan; *Was Gott tut*, Pachelbel; *Duo, Dialogue sur les Grands Jeux*, de Grigny; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

MARIA BUCKA, Christ United Methodist Church, Rochester, MN, July 27: *Liberty Bell March*, Sousa; *Fugue in D*, S. 532, Bach; *Cospiel Prelude on "Just as I am"*, Bolcom; *The William Tell Overture*, Rossini; *All the things you are*, Nalle; *Prelude and Fugue in B*, Dupré.

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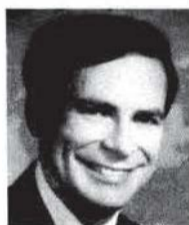
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