

# THE DIAPASON

MAY, 2000



University of North Carolina at Greensboro  
Specification on page 23

# Letters to the Editor

## Madame Duruflé

I would like to share some information which was omitted from the obituary of Madame Duruflé in the January 2000 issue of THE DIAPASON.

During the year 1992 from January to June, Madame Duruflé served on the faculty of the University of North Texas as artist-in-residence; she conducted three public master classes, taught ten students, and conducted two recital tours. This was the only time Madame Duruflé served a conservatory or university as artist-in-residence. This was arranged by a former student of hers (during 1980-82) who is now chairman of the organ department at UNT, Jesse Eschbach. Madame Duruflé followed her tenure at UNT with a three-week recital tour under the management of Karen McFarlane, concluding the tour with a final recital of the season at St. Andrew's Presbyterian Church in Denton, Texas.

Douglas Keith Morgan  
Denton, TX

## Trafka/St. Bartholomew review

In his March review of William Trafka's (quite wonderful) CD on the organ at St. Bartholomew's Church, Bernard Durman erroneously identifies the instrument as a G. Donald

Harrison. It is, in fact, the magnum opus of Donald Gillett, and Aeolian-Skinner's last organ. Harrison, of course, built the ancillary Gallery Organ in 1937, but the mixtures therein were revoiced under Mr. Gillett's supervision. The work that Harrison did on the Chancel Organ in the early '50s was skeletal, and an examination of Aeolian-Skinner shop notes reveals that most of the Harrison work was removed in Mr. Gillett's rebuild. There are a number of Ernest Skinner (not GDH) specialties in the Chancel and Celestial Organs, but the unique tonal character of this organ should properly be attributed to Mr. Gillett.

Richard Alexander  
St. Paul's Church, Chestnut Hill

## Box DU-MB

The Kleinkopf little head carvings for drawknobs (March, page 2) representing cash donors is an excellent addition to your Cavallé-Coll snap-on terrace appliance.

I'm hoping that J.H.K. & Associates might also be willing to carve some ugly gargoyle-styled knobs clearly representing anticipated donors who don't deliver.

Lawrence B. Keesler  
Mt. Airy, NC

# Here & There

**The City of Camaiore, Italy,** presents a conference, "J.S. Bach 2000," May 4-6. The schedule includes lectures, masterclasses, and concerts featuring the organ music of Bach. Presenters include Alberto Basso, Lorenzo Ghielmi, Edoardo Bellotti, Umberto Pineschi, Michael Radulescu, Hans Eberhard Dentler, Paolo Crivellano, Andrea Zeni, and Luigi Ferdinando Tagliavini. For information: ph 0584 986 334; fax 0584 986 322.

**Lawrence Park Community Church** in Toronto, Ontario, Canada, will present British composer Bob Chilcott on May 12 at 8 pm as part of its "Fridays at Eight" concert series. Mr. Chilcott will conduct the first Canadian performance of his *Organ Dances*, scored for strings, percussion and organ. Mark Toews, Director of Music at the church, will be the organist. Also included on the program is the Poulenc *Organ Concerto* and Otto Olsson's *Te Deum*, sung by the Choir of Lawrence Park Community Church and accompanied by strings, harp and organ. For information: 416/489-1551, ext 21; <www.interlog.com/~lpcc>.

**The Ann Arbor AGO chapter** presents its Fourth Annual New Music Festival on May 20, "A Day with William Bolcom and his Music: Colloquium and Recital." The program includes the composer discussing his works from 3-6 pm; a carillon recital by Ray McLellan (University Carillon-ner, Michigan State University) at 7:30 pm; and an organ recital at 8 pm. Events take place at Hill Auditorium on the campus of the University of Michigan. For information: For information: Joy Schroeder, 810/235-4651, <joyschroed@yahoo.com> or Timothy Huth, 734/930-9940, <kphoto@umich.edu>.

**St. Mary's Cathedral,** San Francisco, California, continues its concert series: May 14, Andreas Meisner; 5/21, Children's Choir Festival with Lee Gwodz; 5/28, Grace Renaud; 6/4, Cathedral Choir of Men and Boys with the Golden Gate Boys Choir; 6/11, St. Mary's Cathedral Choir; 6/18, Mark Quarmby; 6/25, Cathedral Schola. For information: 415/567-2020 x213.

**St. John the Evangelist Church,** Duncan Terrace, Islington, England, presents Bach 2000, an organ recital series commemorating the 250th anniversary of Bach's death: May 27, James O'Donnell; June 24, John McGreal; July 29, Martin Patzlaff. Programs take place on the church's 1963 Walker organ built in North German style.

**The Barlow International Competition 2000** offers a \$10,000 commission to the winner to compose a work for choir, either a cappella or accompanied, 12-18 minutes in duration. There are no restrictions with regard to musical style, nationality, age, gender, race, religion, or political persuasion. The deadline for entries is June 1. For information: Lynda Palma, ph 801/378-8204; <lynda\_palma@byu.edu>; <www.byu.edu/music/barlow>.



Robert Glasgow

On June 3, friends and students of **Prof. Robert Glasgow** will celebrate his 75th birthday with a Cala Alumni Organ Recital at Hill Auditorium on the campus of the University of Michigan, Ann Arbor. Performers will include David Palmer, Douglas Reed, Robert Griffith, Charles Kennedy, Mark Toews, and others. The recital begins at 4 pm and is followed by a reception in Hill Auditorium. For information: Martin Jean, 203/4325185.

# THE DIAPASON

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**The 26th annual Summer Organ Academy**, sponsored by the North Carolina School of the Arts and Salem College, will take place June 4-8. The focus this year is on the organ works of J.S. Bach. The featured artist is James David Christie, who will give master classes and perform Bach's *Art of Fugue*. Bach scholar George Buelow will give lectures. The week begins with Bach's *Mass in B Minor*. Additional performances will be given by John and Margaret Mueller and John Mitchener. For information: 336/721-2636.

**Don Muro** will present workshops on music technology, electronic keyboards, MIDI sequencing, and notation at various colleges and universities from June 5 through August 4. For information: 516/366-3499; <http://donmuro.com>.

**Handbell Exploration International** takes place June 7-10 in Liberty, Missouri. Seminars and lectures are for all levels, with additional opportunities in composition, performance, and conducting classes. Clinicians include William Payne, Arnold Sherman, Christine Anderson, Cynthia Dobrinski, and others. For information: 602/996-1378; <www.handbellexploration.com>.

**Old Presbyterian Meeting House**, Alexandria, Virginia, presents "Noon in June," a series of half-hour organ recitals on Wednesdays: June 7, Eric

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BRIAN SWAGER  
Carillon

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Plutz; 6/14, Erik Suter; 6/21, Wayne Earnest; 6/28, Robert Grogan. For information: 703/549-6670.

**The Spreckels Organ Society** presents Festival 2000, the 13th annual international summer organ festival held at the Spreckels Organ Pavilion, Balboa Park, San Diego, Monday evenings at 7:30 from June 19-August 28: 6/19, Robert Plimpton with the San Diego Comic Opera featuring the world premiere of a commissioned organ work by Lawrence Groupé; 6/26, Diane Meredith Belcher. (See Calendar listings.) For information: 619/702-8138; <sosorgan@aol.com>.

**First Parish Church**, Brunswick, Maine, presents its 16th annual summer organ concert series; 40-minute recitals on Tuesdays at 12:10 pm, played on the church's 1883 Hutchings-Plaisted tracker organ: July 11, Stuart Forster; 7/18, Sean Fleming; 7/25, Sharon Saunders; 8/1, Ray Cornils; 8/8, Harold Stover. For information: 207/729-7331 or 207/4436597.

**The Choir Olympics** take place in Linz, Austria, July 7-16. The international competition features more than 350 choirs from 61 countries. In addition to 400 competitive events in 28 categories, there are masterclasses in conducting, workshops dealing with many facets of choral music, round table dis-

cussions, lectures, and conferences, in addition to daily concerts. For information: Chorolympiade 2000, e/o Foerderverein Interkultur e.V., Am Weingarten 3, D-34515 Pohlheim, Germany; <www.musica-mundi.com>.

**The 2000 Albuquerque Worship and Music Conference** takes place July 16-21 at the University of New Mexico and Monte Vista Christian Church, Albuquerque. The schedule includes seminars, rehearsals, worship services, concerts, and social events, with presenters Paul Manz, Martin Horley, Hal Hopson, Janet Loman, Winona Poole, and many others. For information: 502/569-5288; <pam@ctr.pcusa.org>.

**The Organ Music Society of Sydney, Australia**, will present Bachathlon, a festival of the complete Bach organ works, July 28-31 at Sydney University's Great Hall. The event marks the 250th anniversary of Bach's death and the 50th anniversary of the Organ Music Society of Sydney. For information: 02 4758 6067.

**The 32nd Ratzeburger Summer Academy** takes place July 30-August 13 at Ratzeburger Cathedral. Presenters include Peter Hurford and Neithard Bethke. For information: 0 45 41/ 34 06.

**The Göteborg International Organ Academy** takes place August 5-18, celebrating the inauguration of the new North German Baroque organ built in the Schmitzer tradition. The schedule includes concerts, lectures, seminars, panel discussions and services, with presenters Hans Davidsson, Hans-Ola Ericsson, Yuko Hayashi, Gustav Leonhardt, Ludger Lohman, Jacques van Oortmerssen, Daniel Roth, Harald Vogel, Cor Eidskes, Munetaka Yokota, and many others. For information: 46 31 773 52 11; <organ.academy@musik.gu.se>; <www.hu.m.gu.se/goart/organac.htm>.

## Appointments



Carl E. Schroeder

Carl E. Schroeder has been appointed Organist and Choirmaster of Zion Lutheran Church in Harrisburg, Pennsylvania, where he will expand the existing music program, develop a concert series, and assist the pastor in revitalizing the congregation's tradition-oriented worship life. Mr. Schroeder recently celebrated the 50th anniversary of his career as a church musician by giving a series of recitals. After serving two of the largest Lutheran churches in Baltimore, he moved to Lancaster, Pennsylvania in 1964, where he served Trinity, Zion, and St. Stephen's Lutheran Churches as well as All Saints Anglican Church, all congregations with traditional worship, before his appointment to Harrisburg. He is retired as College Organist and Organ Instructor at Elizabethtown College, Elizabethtown, Pennsylvania, and has been active

as a recitalist, choral conductor, reviewer, organ consultant, private teacher, published composer, and in the leadership of the Lancaster AGO Chapter. Schroeder's first organ teacher was Grace Cordia Murray Trebert. He then earned the Teacher's Certificate in Organ and the Bachelor and Master of Music degrees in Church Music at the Peabody Conservatory in Baltimore, studying with Richard Ross, Paul Callaway, George Markey, and Arthur Howes. He holds the AGO Service Playing Certificate and is an Associate in Ministry in the Evangelical Lutheran Church in America.

## Here & There

**Mary Louise Bringle**, of Laurinberg, North Carolina, was named winner in the fourth annual Hymn Writing Contest sponsored by Macalester-Plymouth United Church and the Presbytery of the Twin Cities Area. Her winning entry, *The Garden Needs Our Tending Now*, urges the church and its people to action in addressing environmental and ecological issues. Dr. Bringle is the Jefferson-Pilot Professor of Religious Studies at St. Andrew's Presbyterian College in Laurinberg, North Carolina. Born in Tennessee but raised in North Carolina, she began writing hymns in 1998 at the request of a student who wished for a new hymn to be sung at his wedding. She has written only a few hymns, but another of her efforts, *It Started with an Idle Tale*, recently won the contest sponsored by the Hymn Society. *The Garden Needs Our Tending Now* was written to be sung to the 16th-century French melody "Une femme Pucelle." For information: Curt Oliver, 651/698-8871.

**Robert Boughen**, Organist of St. John's Cathedral, Brisbane, Australia, is presenting "The Splendour of Bach," a series of eight recitals in remembrance of the 250th anniversary of the death of J.S. Bach. The series began in April (9 and 30), and continues May 14, 28, July 9, 30, August 13, 27.



Ken Cowan

Ken Cowan is featured on a new recording on the JAV label (JAV 118), the ninth volume of a series documenting the Skinner and Aeolian-Skinner Organ Company. The program was recorded on the 1925 E.M. Skinner organ, opus 475, at Jefferson Avenue Presbyterian Church in Detroit, Michigan, and includes works of Vitali (with Lisa Shihoten, violin), Wagner, Bingham, Mozart, Still, Sousa, Mendelssohn, and Willan. For information: 888/572-2242; <www.pipeorgancds.com>.

**Craig Cramer** is performing eight recitals in Europe, beginning on May 11 at the Evangelischen Kirche in Teufen/AR, Switzerland, and ending in Mühlberg/Thuringia, Germany, on June 7. He will also perform an all-Bach recital on the historic König organ in the Basilika at Steinfelde/Eifel, Germany on May 14, and recitals in Raeren, Belgium, and Trier, Markdorf, Nassau, and Karlshorst, Germany (see Calendar list-



Craig Cramer

ings). The first volume of his two-volume series of the complete organ works of Johann Gottfried Walther was recently issued by Naxos. The CD contains the concertos after Albinoni, Gregori, Telemann, and Gentili as well as chorale settings, performed on the historic organ of St. Bonifacius Kirche, Trüchtelhorn, Germany.



Sylvie Poirier & Philip Crozier

**Philip Crozier & Sylvie Poirier** have commissioned their fifth work for organ duet. The new work, *Triptych on German Christmas Carols*, by Ralf Bölling, includes *Introduction, Chorale and Fugue on "Wachet auf, ruft uns die Stimme," Variations on "Stille Nacht,"* and *Toccata on "Vom Himmel hoch."* Crozier and Poirier will play the first performance on June 13 at St. James United Church, Montréal. In February, the husband and wife organ duo played a recital at Christ Church, Oakbrook, Illinois, and Philip Crozier led a workshop on the following day.



Stewart Wayne Foster

**Stewart Wayne Foster** is featured on a new recording, *French Symphonic Organ Works*, on the Towerhill label (TH-71988). Recorded on the 4-manual, 71-rank Ontko & Young organ at First (Scots) Presbyterian Church in Charleston, South Carolina, the program includes works of Widor, Dupré, Tournemire, Vierne, and Langlais. For information: <www.towerhill-recordings.com>.

A commission by organist-composer **John Karl Hürten**, *Variations on Auld Lang Syne*, received its premiere on New Year's Eve, 1999, at the Spreckels Organ Pavilion, San Diego, California, at a concert with the Millennia Consort, **Alison J. Luedecke**, organist. The



Alison J. Luedecke and John Karl Hürten

work is scored for brass quartet, percussion and organ.

Ukrainian organist **Volodymyr Koshuba** will be available for concerts in October and November 2000. Born in Belarus, he has lived all of his life in Kiev, Ukraine. At age 24 he graduated with a distinguished prize in piano performance from the Kiev State Conservatory and returned there for five years of organ study with Hugo Lepmirm. Since 1981 he has served as chief organist of the Kiev Concert Hall of Organ and Chamber Music. In 1998, Koshuba completed his first North American CD featuring the four-manual Rieger-Kloss organ at Trinity Lutheran Church, Roselle, Illinois. For information: plh/fax 011 380 44 277 8254.

**James McCray** has completed a commissioned work for Columbine High School. The new work, *Petals on the Ground*, is for mixed choir, brass choir, timpani, percussion, and keyboard and received its premiere near the anniversary of the shootings (April 20, 1999) at the high school. The text is by Oregon poet Colette Tennant.

**Maxime Patel** is featured on a new recording, *Antologia del Novecento*, on the AOV label (AOV 1). Recorded on the Joseph Beuchet organ at the Cathedral of St-Pierre d'Angoulême, the program includes works of Demessieux, Girod, Wolff, Boulnois, Bonfils, and Hakim. For information: Maxime Patel, 114, Grande-Rue, 71530 Sassenay, France; plh/fax 33 3 85 91 67 49.



George Ritchie

**George Ritchie** is featured on a new recording, *J.S. Bach Organ Works, Vol. IV: Foreign Influences*, on the Raven label (OAR-470). The program includes concerto transcriptions (592, 593, 596) and works inspired by Italian and French composers, including the preludes and fugues (541, 543, 547), fugues

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► Here & There

(577, 578, 579), toccatas and fugues (538, 564), trio sonatas (525, 526), fantasias (562, 572), and the Allabreve (589). The recording was made on the Noack organ at Christ the King Ev. Lutheran Church, Houston, based on the 18th-century style of Hildebrandt, and on the Yokota organ at California State University, Chico. The two-CD set may be obtained for \$14.98 plus \$2.50 shipping from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; ph 804/353-9226; <catalog@organsociety.org>.



Daniel Roth

Daniel Roth performed a concert on March 1 at St. Bartholomew's Church, New York City, as part of their "Organ Plus" 1999-2000 concert series. In addition to solo organ works by Mendelssohn, Bach, Franck, Durufle, and Tournemire, Roth played his own composition, *Ain Karim*, for organ and

flute with flutist Reva Youngstein. Also on the program was Stephen Tharp's transcription for four hands of Toccata from the *Symphonic Concertante* by Jongen, played by Mr. Roth and Mr. Tharp. Both organists are on the roster of Karen McFarlane Artists of Cleveland, Ohio. For further information: 216/721-9095.

Carol Williams, whose CD *Music at Blenheim Palace* was recently released, took part in the Winston Churchill Memorial Concert held at Blenheim Palace on March 4. She played the *Fantasia* composed by Edouard Silas for the opening concert at the palace in 1891, Walton's Prelude "The Spillfire," and Sousa's *Washington Post March*, in addition to accompanying the singing of "The Battle Hymn of the Republic." There was also music by Opera Interludes. The guest speaker was The Honorable Caspar Weinberger.

Christopher Wrench is playing the complete organ works of Bach in 14 recitals at various locations in Queensland, Australia. The series began in March at the Queensland Conservatorium and continues through August with recitals at Scots Church; Town Hall, Uni Center; and Town Hall, Elder Hall. For further information: 3511 7742.

J.W. Muller Pipe Organ Company of Croton, Ohio has completed rebuilding the two-manual, 22-rank organ at First Presbyterian Church in Granville, Ohio. Nine existing ranks of pipes were included in the project, two from the church's original 1862 Johnson organ. All mechanisms have been replaced or restored, and the new custom-built roll-top console features a painted maple cabinet with cherry accents. James D. Hildreth of Columbus, Ohio played the dedication recital on March 19.

The Reuter Organ Company, a fixture in downtown Lawrence, Kansas since 1919, is leaving its historic location to build a structure more suited to production efficiency. The family-owned business, founded in Trenton, Illinois in 1917, held a ground breaking ceremony on April 10 at the site of its new factory. The facility is to be completed by the end of the year. The \$3 million project on 7.15 acres includes construction of a 68,000 square foot building. This new corporate headquarters and factory replaces Reuter's existing home. The World Company is purchasing the current property, including three buildings, one of which was the former Wikler Bros. shirt factory dating from the 1880s, one of the oldest manufacturing facilities in the city. For information: 785/843-2622.

**Nunc Dimittis**

Dwight J. Davis, 77, died on February 7 at his residence in the Glen Park section of Gary, Indiana. Mr. Davis had served as Minister of Music at the former City Methodist Church of Gary, beginning in 1949 and continuing until the church closed in 1975. He was then Organist and Choir Director for the Ogden Dunes Community Church of Ogden Dunes, Indiana. From 1954 until his retirement in 1992, he served on the faculty at Indiana University Northwest in Gary. Davis received the Bachelor of Music and two Master of Music degrees (organ and theory) from the American Conservatory of Music in Chicago, where he studied with Frank Van Dusen and Edward Eigenschenck. Later studies were pursued with Stella Roberts and Robert Lodine. He also held the Choir Master certificate and was certified as a Fellow of the AGO in 1967. He was a founding member of the Northwest Indiana AGO Chapter and had been active in the Chicago AGO, serving as Dean (1968-70) and treasurer. Mr. Davis is survived by a sister and two nieces. Memorial services were conducted on February 12 at St. Paul Episcopal Church, Munster, Indiana.

Scott E. Wheeler, 88, died on February 11. A resident of the Cassaway community since 1979, Mr. Wheeler was an elder and organist of the First Presbyterian Church of Woodbury, past president of the Cannon County Republican Party, past president of the

Second Harvest Food Bank of Cannon County, a former Cannon County Election Commissioner, member of the Tennessee Association of County Election Officials, and member of the Gasaway Community Center. Born in Unadilla, Michigan, on May 25, 1911, he was a graduate of the Ingham Township High School of Dansville, Michigan. An accomplished pianist by age 18, Mr. Wheeler was a member of several local bands, which led him into piano tuning, repair, and theatre organ maintenance. He was a pipe organ builder for 60 years and president of the Kilgen Organ Company of Boyne City, Michigan, and the Scott Wheeler Organ Company of Bay City, Michigan, and Liberty, Tennessee. He was also a member of the AGO. During WWII he was a defense projects engineer for Aeroquip and Goodyear, and then founded the Scott-Lor Company of Jackson, Michigan. An avid pilot, Mr. Wheeler used his Beechcraft Bonanza to open new markets for pipe organ maintenance and installation in Michigan's Upper Peninsula. After moving to Tennessee, he designed and built a steel and concrete earth-sheltered home in Liberty, Tennessee, where he resided until his death. His is survived by his wife of 61 years Lorraine Wheeler, a son, three daughters, two brothers, two sisters, nine grandchildren, and one great-grandson. A celebration of life service was held on February 19 at the First Presbyterian Church of Woodbury.

The Students and Friends of  
**Professor Robert Glasgow**

invite you to attend



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standard instead  
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—*Kansas City Star*



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respect." —*Gramophone*



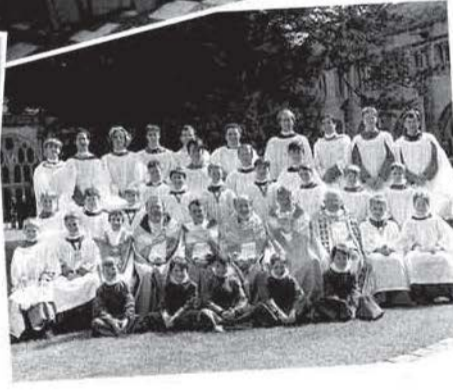
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### Choir of Wells Cathedral

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## Harpsichord News

by Larry Palmer

### SEHKS 2000: a part of Greensboro Spring Conference

The undisputed star of the Southeastern Historical Keyboard Society Conclave (March 9–11) was the elegant Georgian-inspired new music building at University of North Carolina, Greensboro, site of a four-society regional spring conference. Thirty-eight members of SEHKS joined participants from the American Musicological Society, College Music Society, and Music Theory Southeast to participate in a myriad of activities, some shared, some customized for each group. UNCC's new facility includes a large recital hall with generous acoustical ambience, several major rehearsal areas, many practice rooms, three of them electronically "tunable" (quite a marvel, especially the custom-designed one which allowed one to simulate the reverberation of specific performance areas on campus), and spacious lobby areas with views of pleasant wooded landscapes outside.

Christopher Stenbridge, organist, and his wife Ella Sevsnikh, fortepianist, introduced us to the Andover mechanical-action organ (30 stops plus an electronic 32' Grand Bourdon and several pedal extensions) situated in the Organ Recital Hall: oval, high-ceilinged, with red-bricked interior, and a seating capacity of 50 or so. It was an unusual musical menu (Carleton, *Verse for Two to Play*; Frescobaldi, *Toccata 7*; G. Gabrieli, *Canzona*; and an overly-articulated Bach *Passacaglia*, with a pedal cadenza following the cadential Neopolitan sixth, as organ offerings; a movement of Dussek's *Sonata in D*, opus 13/2 elegantly played on fortepiano; and the *Minuét* of Soler's *Concierto in C* and Mozart's *Sonata in D*, K 448, for two keyboards surprisingly and beautifully offered as organ/fortepiano duets).

Later Stenbridge displayed his easy authority and innate musicality as he introduced Italian baroque repertoire for Willard Martin's contemporary recreation of the cembalo chromatico—an instrument with 19 notes available in the octave.

On Friday evening past presidents John Brock and Joseph Butler shared a program of organ works by Johann Sebastian Bach (*Concerto in A minor*, BWV 593; *Partita on "O Gott, du frommer Gott"*; *Prelude and Fugue in D*,

BWV 532 [Brock]; six *Clavierübung Part III* chorale preludes, selected from both large and small settings, framed by the *Prelude and Fugue in E-flat*, BWV 552 [Butler]).

Other shorter recitals were provided by harpsichordists Angeline Case-Stott (music of Anna Bon and Elizabeth-Claude Jacquet de la Guerre); Elaine Funaro (a rhythmically-appealing *Pequena Suite Brasileira*, Dimitri Servo; an overly-long *Sunbow* by Albert Glinka; *Two Movements*, Tom Robbin Harris); and Dana Ragsdale (*Toccata 3*, Frescobaldi; *Prelude and Fugue in A minor* [WTC II], J. S. Bach; *Sonata 4 in D*, Wq. 51, C.P.E. Bach; and *Sonatas in B-flat Major*, Kk 249 and 545, D. Scarlatti).

Among the papers, Candace Bailey's "Unmeasured English Preludes?" was a model of originality and concise organization. Alexander Silbiger's exposé of commedia dell'arte features in Mozart's *Piano Sonata K 332* combined his good scholarship with good humor. Ross Duffin expressed a dislike for the ubiquitous use of Valotti's well-temperament in today's early music performances and gave aural demonstrations of his reasons. This writer pointed out some previously-overlooked Bach musical signatures in the *B-flat Major Prelude and Fugue* (WTC II).

A highlight of the gathering was the well-organized (by Richard Kingston) and deftly-presented (by Joyce Lindorff) demonstration of exhibited instruments. Often the hardworking instrument players are taken for granted. Not this time! Music appropriate to each instrument and style had been chosen carefully. Instruments were displayed in a semi-circle in the large choral rehearsal hall. Each maker introduced his instrument(s) after which Ms. Lindorff played. A time for questions and individual tryouts followed the formal presentation.

Instruments demonstrated included a one-stop portativ organ (in a wing-shaped, harpsichord-style case) by Friedemann Buschbeck; Douglas Maple's single-manual harpsichord based on the work of Michael Mietke; Willard Martin's Lautenwerk (gut-string harpsichord); Ted Robertson's museelaar and his harpsichord (both in the style of Couchet); Peter Tkach's two-manual harpsichord based on an instrument by Vater; and Richard Kingston's 1982 Franco-Flemish double harpsichord, an instrument belonging to UNCC's School of Music.

In an act of unusual bravery, conference chair Andrew Willis appeared as fortepiano soloist with John Hsu and a

16-member early-instrument group, the Apollo Ensemble in Saturday's closing concert. Sandwiched between Mozart's *Symphony in D*, K 196/121 and two Haydn *Symphonies* (nos. 34 and 59), Willis's superb playing of the Mozart *Concerto in E-flat Major*, K 449, demonstrated his remarkable concentration and satisfyingly musical playing, both greatly appreciated by the large audience.

In general the physical arrangements for the conference were satisfactory. A genteel old hotel in downtown Greensboro (the Biltmore) afforded comfortable housing and extra amenities (a substantial breakfast, wine and cheese in the late afternoon). Frequent breaks in the conference schedule allowed time for coffee and conversations. The weather was warm and springlike (until the Sunday following the conference!). If occasionally things got a little mixed up, it added to the memorable moments (at least in retrospect): the Stenbridge duo thought the starting time of the opening concert was later (all other evening recitals WERE at 8:30; so their program began at that hour too, inadvertently). The Saturday morning sessions did not seem to have a chair or moderator, so the presenters did it themselves. Such is life.

Of more concern was the paucity of student registrants or participants. A concentrated effort to engage the interest and attendance of younger musicians would seem to be crucial to the continued life and health of SEHKS, now in its 20th year. ■

## Music for Voices and Organ

by James McCray

### The organ as accompaniment

The illusive and fascinating effect of musical sound in a Cathedral unfortunately serves to blunt criticism and casts a veil over defects otherwise unbearable. No coat of varnish can do for a picture what the exquisitely reverberating qualities can do for music. And then the organ. What a multitude of sins does that cover! The Holy Spirit knocks us unconscious—so that God can do His work of love within us, which we resist when we are awake.

Samuel Sebastian Wesley (1810-76)  
*A Few Words on Cathedral Music*

America seems to be suffering a spiritual malaise that has extended fallout in wide areas of religion, including the use

of the organ in worship. We have noticed a decrease in the availability of good organists. At my university, organ majors have dwindled to about three students and the faculty have just been notified that when our organ professor retires in May, his position will not be filled. A part-time person will be hired to shepherd the remaining organ students through graduation. This situation is repeated frequently elsewhere.

The church has long been the primary encouragement for organists. However, for the past quarter of a century we have seen a shift in our churches away from the traditional use of the organ in services. The current "popular" praise team, accompanied by guitars, is gaining ground in even the most conservative of churches, and dire predictions suggest that in 25–35 years there will only be a handful of churches in America where the organ continues to play a major role in the liturgy. Cost of the instrument, available organists, theological changes, and the generational shuffle all contribute to the decline in use of the organ.

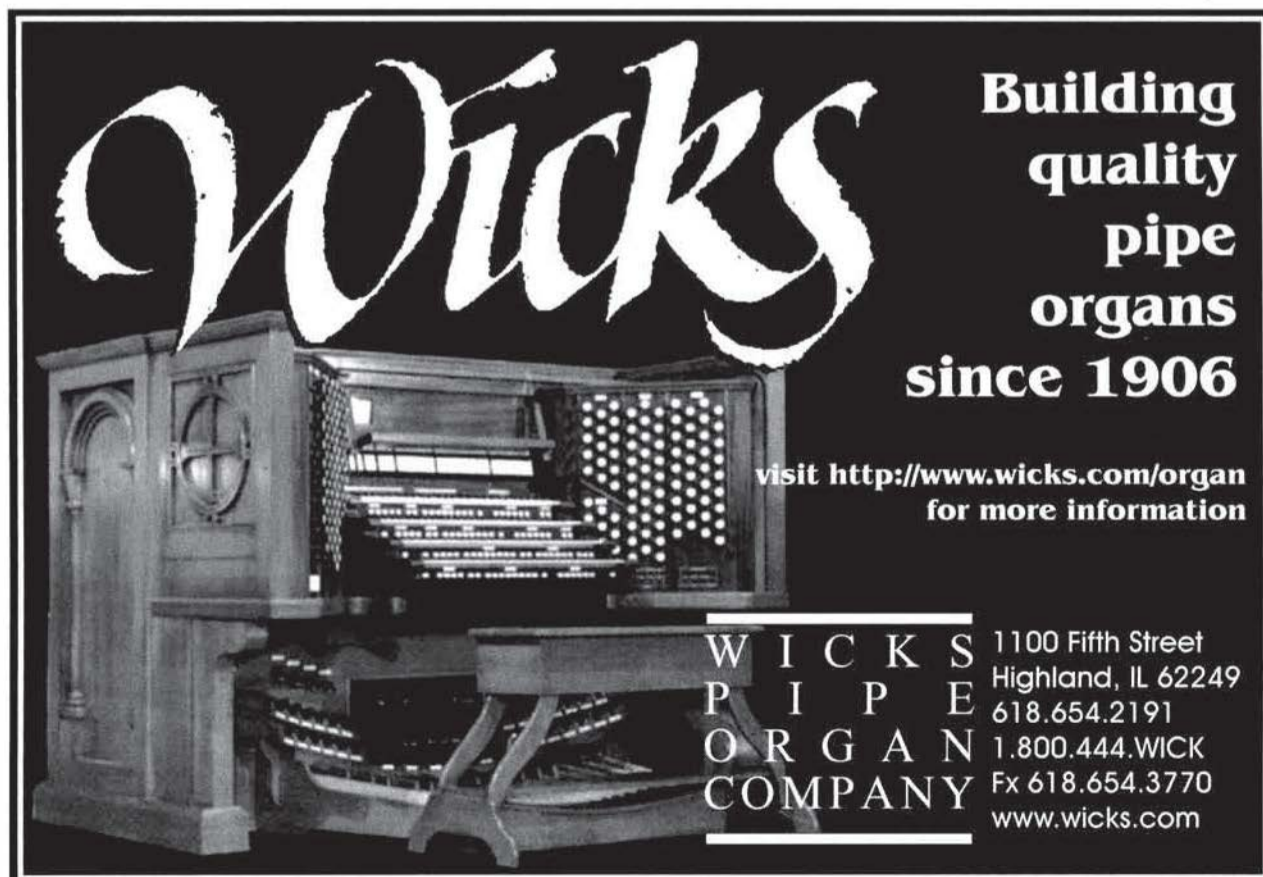
As a reviewer of choral music for this journal, I receive large quantities of newly published music. Sacred music which uses organ as an accompaniment has continued to decline in terms of numbers; the clear majority indicate keyboard, or piano/organ, with only a few clearly conceived for the organ. Here is an area where we, as church choir directors, can contribute. By purchasing and using music designated for organ, we encourage the publishers to continue seeking that kind of repertoire. If everyone reading this column would set as a goal to purchase at least 33% of their choral repertoire with organ accompaniment, a message would be sent to publishers. What sells determines the focus of their publishing. If few people use music for chorus and organ, it is not cost efficient to make that a significant part of their output.

To assist in this crusade, this month's column reviews only music for chorus with organ. I hope you will find some useful material and that you will purchase it for your church library.

● *Sing to the Lord an Original Song*, Ronald Kauffman. SATB and organ, Selah Publishing Co., 410-898, \$1.95 (M).

This setting of Psalm 98 has an independent three-stave organ part with solistic interludes. There are mild dissonances which add to the bravura spirit of the music. The syllabic choral parts

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

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Swell Unison Off  
Swell 4'  
Choir to Swell 8'  
Swell MIDI A \*  
Swell MIDI B \*

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Erzähler Celeste II 8'  
Viola Celeste II 8'  
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Oktav 2'  
Zauberflöte 2'  
Larigot 1 3/4' [Sesquialtera III]  
Sifflette 1' [Jeu de Clochette III]  
Mixture IV [Rauschquinte IV]  
Dulzian 16' [Coro di Bassetto 16', Rankett 16']  
Trompette Harmonique 8'  
Cromorne 8' [Freichorn 8']  
Festival Trumpet 8'  
Tremulant  
Harp  
Choir 16'  
Choir Unison Off  
Choir 4'  
Swell to Choir 16'  
Swell to Choir 8'  
Swell to Choir 4'  
Choir MIDI A \*  
Choir MIDI B \*

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

### Solo

Violone/Jo Celeste II 8'  
[Strings, Slow Strings]  
Flauto Mirabilis 8'  
[Bass, Boy Choir "Ah", Soprano "Ah"]  
Harmonic Flute 4'  
[SATB Choir "M", SATB Choir "Do"]  
French Horn 8'  
[Handbells, Choir Amenus, Festival Trumpet 8']  
English Horn 8'  
[Harpichord, Gregorian "Ch", Gospel "Ch"]  
Solo on II  
Solo on I

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Great Divisionals 1-6  
Swell Divisionals 1-6  
Choir Divisionals 1-6  
General Cancel  
Memory Levels M1-M6  
Set  
Tutti I  
Tutti II  
Great to Pedal Reversible  
Swell to Pedal Reversible  
Choir to Pedal Reversible  
Swell to Great Reversible  
Choir to Great Reversible  
Gt/Ch Manual Transfer  
Antiphonal On  
Main Off  
Bass Coupler  
Gt/Ped Enclosed (on choir shoe)  
Festival Trumpet Enclosed (on choir shoe)  
Solo to Choir Expression  
All Swells to Swell Expression  
Orchestral Crescendo  
Flute Tremulant II  
Main Tremulant II  
Gt/Ped Pipes Off  
Gt/Ped Ancillary On  
Choir Pipes Off  
Choir Ancillary On

### Toe Pistons

Generals 1-12  
Pedal Divisionals 1-6  
Tutti  
Tutti II  
Contre Bombarde 32' Reversible  
Contre Violone 32' Reversible  
Contre Bourdon 32' Reversible  
Great to Pedal Reversible  
Swell to Pedal Reversible  
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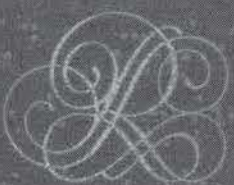
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### ► page 6: Voices & Organ

have dancing rhythms, some unison passages, and build to a big climax at the end. Exciting music.

**God's House, Gerald Bales. SATB and organ, Leslie Music Supply, Inc., No. 4139 (M).**

The text is a blending of Psalms 122 and 84 set in a majestic style with numerous organ solo areas. The choir has some divisi and unaccompanied singing. There are surprising harmonic shifts which add a freshness to the sound. Following a huge divisi chordal buildup, the work ends quietly on the text "How lovely are Thy dwellings." Very effective music.

**The Living, Paul Moravec. SATB and organ, Subito Music (Theodore Presser Co.), #392-01045, no price given (M).**

After a quiet, static, contrapuntal opening that explores a B minor ninth chord, the music explodes into a bolder chordal area of praise. These two areas continue to alternate throughout the work which reaches a climax area and then fades into a calmer closing section that has sustained choral parts as a background for an organ solo. The organ is set on three staves, but is not difficult.

**Create in Me a Clean Heart, Dan Locklair. SATB and organ, Paraclete Press, #PPM00006, \$3.00 (M+).**

The choral music often moves in two-part unison with repeated notes so that the thematic material evolves slowly. After the long, slow introductory section, the music changes to a faster, more lilting area, still dominated by the two-part choral writing. The organ is set on three staves with registration suggestions in a primarily linear structure that is carefully crafted. It builds to a loud crowning point that then relaxes back to a gentle ending.

**O Lord, Support Us, Daniel Pinkham. Unison chorus, organ with horn or violoncello, Ione Press of ECS Publishing, No. 5209, no price given (E).**

This three-page setting could be played on organ without the extra instrument; emphasis is on the vocal line which unfolds above a sustained accompaniment that is, at times, dissonant. Parts for horn/cello are provided on the back cover. Very sensitive music.

**At the Name of Jesus, Dale Grotenhuis. SATB, organ, and optional trumpet, National Music Pub., CH122, no price given (M-).**

This easy hymn-tune has an AABA format with the A areas developed differently. The B section changes key and mood as the music becomes more legato and quieter. The organ pedal part is indicated on the two-stave accompaniment and the trumpet part could be played on the organ: its transposed part is included on the back cover.

**The Church's One Foundation, John Ferguson. SATB, organ, brass quartet, and optional congregation, Augsburg Fortress, 11-10965, no price given (M).**

Set as a hymn concerto, three of the five stanzas employ the congregation; the alternating choir alone stanzas are partly unaccompanied. The brass parts are not difficult and add to the festive character of the music. The organ, on two staves, is primarily background, although the third stanza has a more independent organ part that provides chromatic shifts behind the familiar melody. Useful for any size church choir.

**Psalms 67, Stanley M. Hoffman. SATB and organ, E.C. Schirmer, No. 5466, no price given (M+).**

The organ (on three staves) has a busy, soloistic part that offers wide contrast with the homophonic choral setting. Using an ABA form, the music has a quiet radiance to it with the choral parts easier than that for organ. Very attractive setting!

**O Splendor of God's Glory Bright, Gilbert M. Martin. The Sacred Music Press, 10/2000S, \$1.40 (M-).**

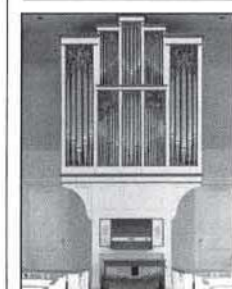
Based on the familiar Michael Praetorius melody, *Puer Nobis*, Martin's setting has very easy choral music punctuated by a more aggressive organ part on two staves. It moves in a "snappy" 6/4 on a text by St. Ambrose that has an Advent theme but could be used as a general anthem as well. Festive, useful setting.

**Love Is of God, Alice Parker, SATB and organ, Selah Publishing Co. 410-696, \$2.00 (M-).**

The organ part, on two staves, is easy with brief solo sections between the choral statements. As is often the case with Parker, the structure of the poetry dominates the musical setting. James Quinn's poem is composed of two-line statements and Parker's music enhances those patterns by having the statements use their own material followed by a brief organ connection.

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## Book Reviews

**Oxford Composer Companions: J. S. Bach, edited by Malcolm Boyd. Oxford and New York: Oxford University Press, 1999. xxv + 626 pages. \$45.00.**

This volume on the greatest name in Western music inaugurates Oxford's new publishing venture, the Composers Companion Series, intended to be a succession of encyclopedic reference works that will deal comprehensively with the lives, times, musical accomplishments, and influence of major composers in classical music. Future publications in the series, like the present one, will assemble the contributions of an international team of distinguished scholars and specialists.

*J. S. Bach* is a compilation of the work of 43 writers, edited by one of the world's leading Bach scholars. Its ambitious aim is to provide "ready and reliable information about anything to do with Bach and his music" (p. v). A helpful introduction to the alphabetically arranged entries is given in a six-page Thematic Overview of five broad subject categories and their subdivisions; topics within all of these classifications account for a total of 888 entries. The length of these items ranges from a single line to several columns; 27 particularly significant topics (for example, Bach's biography, *Brandenburg Concertos*, *Mass in B Minor*, Organ, Ornamentation, Recordings, *The Well-tempered Clavier*, and others) are set in full-page format.

The section on Bach's Biography and Background (The Bach family, Earlier composers, Bach's contemporaries, Places and buildings, Offices and institutions, Theology and liturgy) includes 322 entries. A major essay on Bach's life begins with a concise biographical sketch, then moves to discussions on his personality, religion, income and estate, library, portraits, Bach as performer, and Bach as teacher. Subcategories deal with other musicians, his pupils, patrons and employers, colleagues and friends, along with other writers, theorists, and librettists.

The section on The Music (Genres, Structures, Styles, Sources and collections, Individual works) receives extensive treatment with 374 entries. Each of 265 works is described with respect to origin, intention, formal compositional features, musical language, innovative aspects, relation to Bach's earlier or later musical forms, place within Bach's creative oeuvre, and modern scores and performance problems, among others. Most of these finely crafted miniature essays are accompanied by bibliographical references.

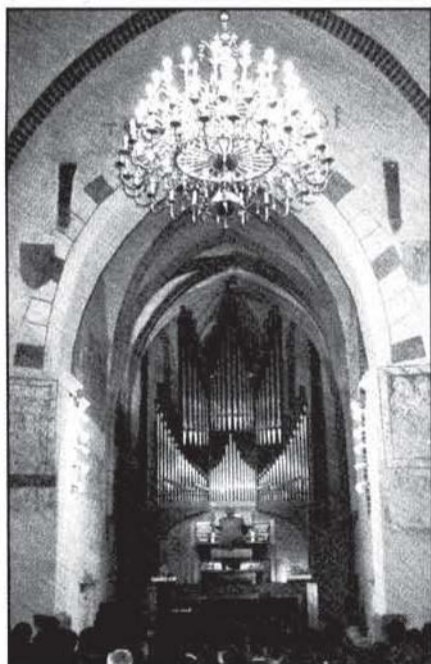
The section on Performance (Performing practice, Instruments, Interpreters and festivals) comprises 77 entries. A subsection on instruments lists a major essay on the organ that discusses the German organ of Bach's time, the "Bach" organs, and surviving instruments associated with Bach, all accompanied by relevant stoplists. Specific collections of organ music (*Clavier-Übung*, "Eighteen" Chorales, *Orgelbüchlein*, Schübler Chorales, Vivaldian concerto arrangements) are treated in individual entries, but miscellaneous preludes and fugues are treated collec-

► page 10

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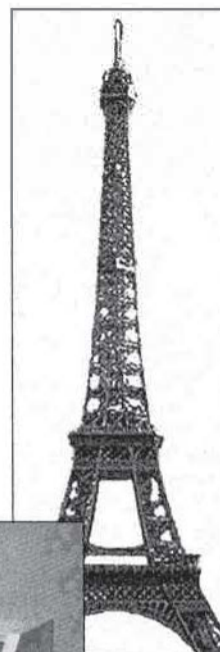
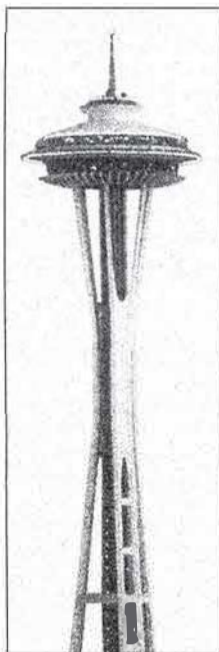
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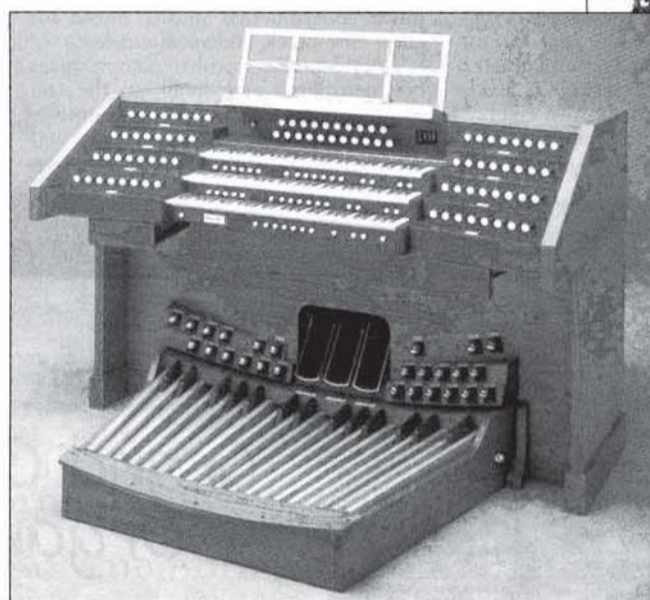
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tively in a general entry on that topic. Bach's registration practice, about which little is known, is mentioned in a single entry on that topic. Although these matters have been covered in depth in more specialized publications, the concise presentation of otherwise familiar information effectively reveals their essentials in this encyclopedia format.

Although the remaining two subsections, Scholarship, Reception, and Influence (Later composers and compositions; Scholars and editors, Societies and archives, Publications, General; 60 entries) and Technical Terms (45 entries), are largely peripheral in nature, they contain much useful incidental information.

The proclaimed scope of this work ("anything to do with Bach and his music") ranges from entries of major importance (such as the significant topics mentioned earlier) to the familiar (cembalo, minuet), esoteric (Exaudi, *Predigkante*), and the incidental (Bach Cantata Club, Carmel Bach Festival). On the lighter side, readers will be delighted to discover entries on P.D.Q. Bach (the imaginary character creation of Peter Schickele), *Bach Before the Mast* (harpsichordist George Malcolm's Bachian treatment of the well-known *Sailor's Hornpipe*), and

*Bach Goes to Town* (Alec Templeton's witty figural parody available in several versions and arrangements).

This invaluable encyclopedia includes 30 illustrations (portraits, buildings, cityscapes, instruments, musical scores, document fragments), a map of Bach's Germany, and a Bach family tree. Appendices include a multidimensional List of Bach's works (BC and BWV numbers, titles, compositional dates, scoring, publication dates, score locations, etc.), Text incipits (alphabetical list of arias, ensembles, and choruses in the vocal works), Chronologies (general: domestic events, music, other musicians, contemporary events; performance dates of sacred cantatas), and a Glossary of 40 terms not covered in the main entries. The editors have refrained from attempting to compile a complete discography of recorded Bach performances, probably on account of the transitory nature of such a list. Nevertheless, a major essay on recordings discusses in general terms, from the days of the early gramophone to the present, the highlights of the attempt to preserve performances of keyboard and organ music, instrumental music, music for large ensembles, and vocal music.

Encyclopedias involve compromises between depth and detail, on the one hand, and breadth and comprehensiveness, on the other. The significance and usefulness of this superb *Companion*

will vary between readers: for the generalist it will convey the essence of topics as a prelude to further interrelated explorations; for experienced scholars and researchers its various categories and classifications may provide a system of ordering not previously recognized. The Thematic Overview, with its intricate analytical classification system, will assist members of both groups in establishing linkages (often distant or tenuous) between related topics useful for their integration of Bach knowledge generally. Miscellaneous uses might include the writing of performance program notes, or even preparing for a travel tour through Bach territory by consulting the entries on places and buildings.

Although there are several Bach lexicons in other languages, this inaugural venture in English will serve as a definitive reference work for many years to come, and therefore it can be recommended to all Bach enthusiasts. Bravo, O.U.P., and may future *Companions* sustain the notable achievements of the first of this wisely conceived series.

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

**Note**

L. Oxford has done "Companions" on a range of subjects, but this is the first devoted to composers. Other volumes are planned, including one on Haydn, but no official schedule has been released.

*A Directory of Composers for Organ*, by John Henderson. Second Revised and Enlarged Edition. John Henderson (Publishing) Ltd., 30 Goddard Avenue, Swindon, Wiltshire, SN1 4HR, United Kingdom, 1999. xii + 816 pages. £32 plus postage; available directly from the author at the above address, tel. and fax. +44(0)01793 525856, e-mail [jhender@rscm.u-net.com](mailto:jhender@rscm.u-net.com). Also available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918, tel. 781/848-1388, fax 781/848-7655 (price not available); and The Organ Historical Society, Box 26511, Richmond VA 23261, \$59.95 to members, \$64.95 to non-members.

The first edition of this work, published in 1996, was reviewed by the present writer in this journal, January 1999; interested readers may refer to that longer article, which commented on the nature of the biographies and the uniqueness of certain aspects of these entries. The purpose of the earlier and the present editions remains the same: to present the *entire* published output of organ composers by providing the essential facts—biographical details, life dates, school of composition, organ pieces and their publishers—of both well-known and obscure composers, with particular attention to the latter population. The focus remains fixed on British composers in the period 1850–1930, but not to the exclusion of European and North American composers of other periods. The intended audience for this work is chiefly "amateur organists in the middle ground" seeking to expand their repertoire, although absolute beginners and musicologists may find it useful.

It is safe to say that works of such ambitious scope and detail are never completely finished, for when the accumulation of new information, references, and revisions reaches a critical mass it is time for an updated edition. In this case, the author's decision to publish a second edition was stimulated by suggestions from readers and reviewers of the first edition; many of the correspondents communicated entirely via the Internet.

The most immediately apparent change is a new page design that results in economy of space and easier reading. In terms of content, the number of composers has increased from about 5,200 to over 9,800 (including 260 women composers); 69 countries are represented. Most of the alphabetically arranged biographies have been enlarged, and thousands of new works have been added to worklists. Music for organ with instruments and for organ with orchestra is now included, along with the names of many composers of organ concertos that were not in the first edition. The legitimacy of transcriptions for organ is recognized in certain entries on non-organist composers. The number of references for further reading about selected composers has also been enlarged.

While the earlier edition incorporated five appendices (Music Publishers, Buying Music, Anthologies, Bibliography, and Glossary of Terms), the new edition adds several others: Alphabetical Index of Publishers and Suppliers (about 450). Addresses of Publishers and Suppliers (postal, telephone, fax, Internet, e-mail), a Picture Gallery (a new selection of 49 composer portraits from the early 1800s onwards), The Organ Music of Johann Sebastian Bach (13 categories of compositions identified according to publishers' editions), and A Summary of Composer National-

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## The Complete Organ Works of J.S. Bach in recital

Paul Jacobs, age 23, will be performing the complete organ works of J.S. Bach. This series of concerts will be presented at Madison Avenue Presbyterian Church in New York City on fourteen consecutive evenings, Sunday, May 14th through Saturday, May 27th, at 8:00. Admission charge for these concerts is \$10. for adults, \$8. for students and seniors.

Paul Jacobs is currently in his last year as a double-major at the Curtis Institute of Music in Philadelphia, studying organ under John Weaver and harpsichord under Lionel Party. Since 1995 he has been Assistant Organist at Washington Memorial Chapel, The National Shrine at Valley Forge, Pennsylvania.

In addition to having already performed the complete organ works of Bach in Philadelphia, Paul has also memorized the complete organ works of Brahms, Franck and Duruflé, as well as several major works of Messiaen, and a wide range of the organ repertoire.



Paul has won first prize in several competitions, including the Albert Schweitzer National Organ Competition, and the Fort Wayne National Organ Competition.

For further recital information, please contact Madison Avenue Presbyterian Church, 921 Madison Avenue, New York, NY 10021-3595.

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ities (the numbers of composers in 33 countries). All this additional research effort accounts for an increase from 525 pages in the first edition to 816 in the new edition. The author speculates on the possibility of a fully searchable CD-ROM version, so this book may be the last printed edition. Further information about the book, including updates, may be found on its web site at <http://www.rscm.u-net.com>.

The earlier assessment of this work still stands: "Directories, like dictionaries, are never complete, but are continually evolving. Moreover, they are not intended for cover-to-cover reading, but this *Directory* will repay hours of pleasurable browsing to renew acquaintance with almost-forgotten composers and their compositions, and to identify their publishers. It will stand as a model reference work for many years to come."

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

## New Recordings

**Ocean Grove: French Spectaculars on the Great Ocean Grove Auditorium Organ by Gordon Turk. Dorian CD-90267, Dorian Recordings, 8 Brunswick Road, Troy, NY 12180-3795; 518/274-5475; <http://www.dorian.com>.**

This recording features music by Boëllmann (*Suite Gothique*), Vierne (*Carillon de Westminster*), Salomé (*Cantilène*), Guilman (*Final alla Schumann*), Schumann/Guilman (*Reverie*), Widor (*Toccata from Symphony No. 5*), Lefébure-Wély (*Pastoral in G* and *Sortie in E-Flat*), Mulet (*Noël and Tu es Petra*), Vierne (*Berceuse from 24 Pièces en style libre* and *Final from Symphony No. 1*).

The organ itself is the primary interest on this recording. The program is a fairly standard compilation of what one would find in a recital of the popular French repertoire. There are a few exceptions and those are the pieces by Lefébure-Wély, which are coming back into favor. The Ocean Grove organ was the magnum opus of Robert Hope-Jones and created quite a stir upon its completion in 1908. David Fox points out in his biography of Hope-Jones that critical opinion at the time considered him to be either a genius or a charlatan. He adds that George A. Audsley, the organ authority, attended the dedication concert of September 14th, 1908, that was given by Edwin Lemare and called the organ a "Hopeless Jones." We know that Hope-Jones pioneered the use of electricity and gave a demonstration on one occasion of playing the organ outside of his parish church in England by connecting a long cable to the console. He had a background in electrical engineering and he seemed to have a knack

for creating different gadgets that would end up in his organs. At Ocean Grove he continued with his concept of the "Unit Organ" which meant that one could play the same stop on different manuals. The auditorium is vast and his addition of the 32' Diaphone rank created quite a bit of controversy at the time of the installation. And that point is particularly noted in this recording. The playing is competent, but one's reaction to the music will depend a great deal on how one responds to the sound of the pedal bass notes, which are, at times, overwhelming. These bass notes are very penetrating and almost too much. Even those who liked his work did note that the Diaphone could sound at times as if it were a fog horn or a helicopter ready to take off.

**Maurice Duruflé and Marie-Madeleine Duruflé-Chevalier at the Great Organ and at the Chancel Organ of the Basilica of the National Shrine of the Immaculate Conception, Washington, D. C. Gothic Records G 49107, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061; <http://www.gothicrecords.com>.**

The following pieces are on the recording: *Fuga in C*, BWV 174 by Buxtehude; *Herr Gott, nun schleuss den Himmel auf* by Bach; *Organ Concerto in A*, op. 7, no. 2 by Händel; *Canon in B Minor*, op. 56, no. 5 by Schumann; *Choral Improvisation sur Victimae Paschali* by Tournemire; and the *Prélude et Fugue sur le nom d'Alain* by Duruflé. This recording shows off the positive qualities of the Möller organs that were installed in 1965 and recorded in 1967. There is a sense of authenticity from the inclusion of Tournemire's improvisation on *Victimae Paschali* inasmuch as Duruflé transcribed for posterity five of the improvisations that the composer had recorded in the early 1930s. This is played by Marie-Madeleine Duruflé and certainly the trumpets ring out with abandon at the beginning. There is a real sense of atmosphere to the performance; this is a magnificent piece of music which shows Tournemire at his best. It has drama, a melodic flow and a brilliance that lead to a magnificent climax. The *Concerto in A* by Händel is interesting in that it features the playing of the two organs, with composer Duruflé at the chancel organ. There is a good juxtaposition of the sound and the Great Organ substitutes very well for the orchestral part of the concerto. M. Duruflé gives full justice to Schumann's *Canon in B Minor*, and the composer's wife plays with real style his *Prélude et Fugue sur le Nom d'Alain*, which was composed in 1942. Based on the five letters ALAIN this piece includes a quotation from Alain's *Litanies* and finishes up with a flourish which shows off the qualities of the Great Organ.

**Richard Morris Organist - Bel Air Presbyterian Church, Los Angeles. Gothic Records G-49090; PO Box 6406, Anaheim, CA 92816; 714/999-**

**1061; <http://www.tneorg.com/gothic>.**

Featured on this recording are the following: *Fantasia & Fugue on BACH* by Liszt; *Fantasy for Organ*, opus 159 by Saint-Saëns; *Aria* by Callahan; *Prelude & Fugue in G Major*, BWV 541 by Bach; *Fantasy in F Minor*, K. 608 by Mozart; *Ave Maria* by Schubert (arr. Richard Morris); *Variations on "Adeste Fidelis"* by Dethier; and *Sonata on the 94th Psalm* by Reubke.

The organ at the Bel Air Presbyterian Church in Los Angeles is a combination pipe organ and an electronic of 151 ranks and 118 stops by the Rodgers Company. Most of the ranks of pipes were recycled from the original 67 ranks of a Casavant Frères organ which was installed in 1991 and destroyed by an earthquake in 1994. The instrument uses a Rodgers 4-manual console and within the acoustic of the large church produces an impressive sound. Certainly an organ of this size is tailor-made for a piece such as the *Fantasia & Fugues on BACH* by Liszt. Richard Morris is an accomplished organist who brings out the drama of the piece. The power and versatility of the instrument is shown in Gaston Dethier's *Variations on "Adeste Fidelis"*, which has a notable expansiveness in the coda. Bach's *Prelude & Fugue in G Major*, BWV 541 is well performed, but in this case there is simply too much organ to do the piece justice. There is a weightiness that is produced by the massive sound that does not fit the occasion. The Reubke *Sonata*, contrariwise, is played to great advantage on this instrument. The recording is well done from a technical point of view and well worth hearing.

—Aldo J. Baggia, Chair  
Department of Modern Languages  
Phillips Exeter Academy  
Exeter, New Hampshire

**Our Heart's Desire. The Choirs of Christ Church Cathedral, Lexington, Kentucky; John Cummins, organist choirmaster; Schuyler Robinson, assistant organist. Pro Organo #CD 7056; total playing time: 71:04.**

Hymn: *O all ye works of God*, tune: Irish, descant: Cummins; *Missa Sancti Albini for Brass, Choir and Organ*, Neswick; *Te Deum Laudamus*, Dirksen; *The Call*, Hoiby; *O King enthroned on High*; from *Quatre Motets*, op. 10, Duruflé; *Tota Pulchra Es, Tu Es Petrus*, *Tantum Ergo*; *Hail, gladdening Light*, Wood; *Psalm 23*, chant: Stewart; *Blessed be the God and Father*, S.S. Wesley; *Magnificat and Nunc Dimittis in D*, Harris; *O sacrum convivium*, Leighton; *O How Amiable Are Thy Dwellings* (Psalm 84), Smith; *Great Lord of Lords*, Wood; *Magnificat and Nunc Dimittis in C*, Stanford; *Behold, O God our defender*, Howells; Hymn: *Come, labor on*, tune: *Ora Labora*; *Psalm 150*, chant: Talbot.

**The Art of the Chorale: An Organ Anthology, Volume 1, John Ayer,**

**organist; Nichols & Simpson organs at Christ Episcopal Church, Little Rock, Arkansas, and at Greene Chapel, Hendrix College, Conway, Arkansas. Pro Organo #CD 7064, total playing time: 69:08.**

Ten chorales sung by Memphis Chamber Choir & Memphis Boychoir with 19 organ settings performed by John Ayer: *Komm, Heiliger Geist, Herre Gott* (Come, Holy Ghost), Jan Janca and J.S. Bach, S. 651; *Ein feste burg ist unser Gott* (A Mighty Fortress is our God), J.N. Hanff and Russell Schulz-Widmar; *Aus tiefer not schrei ich zu dir* (Desperately I cry to Thee), Bach, S. 686 and Langlais; *Ich dank dir, lieber Herre* (I thank Thee, dear Father), J.C. Bach and Karg-Elert; *Wie schön leuchtet der Morgenstern* (How beautifully shines the star of morning), Telemann and Manz; *O welt, ich muss dich lassen* (O world, I must now leave you), Reger and Diemer; *Der tag, der ist so Freudenreich* (The day is full of joy), Buxtehude and Dupré; *Schmücke dich, o liebe Seele* (Adorn thyself, oh dear soul), Walther and Hurford; *O Traurigkeit, o Herzeleid* (Oh sadness, oh heartfelt pain), Brahms and Willan; *Lobe den Herren, den mächtigen König* (Praise to the Lord, the Almighty), 3 variations by John Ayer.

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

*Our Heart's Desire*. I have not normally thought of Lexington, Kentucky when I think of high Anglican church music, but I will from now on. And I will think of Christ Church Cathedral, Lexington as a center for fine church music. In reading the notes of this CD, I discovered that the Lexington Cathedral, the music of which now flourishes under the leadership of Dr. John Cummins, actually played a role in the careers of at least two other church musicians now active in larger metro areas on the East Coast. Bruce Neswick and Jeffrey Smith, both currently in key positions in the nation's capital (and both of whom have also been involved with the Pro Organo label in some capacity over the past years), have previous vocational ties with Lexington. Both Neswick and Smith each have one choral composition represented in the program of this CD. Their works are deserving of publication although both are still in manuscript. Also in manuscript, and also present on this CD, is a beautiful "Te Deum Laudamus" by a long known Washington career church musician, Wayne Dirksen. The choirs of Christ Church Cathedral, Lexington do great justice to Neswick, Smith, Dirksen, and all the composers whose works they sing. The singing throughout is polished, precise, and true to the best attributes one would wish to find in tra-

### SELECTED PROJECTS FOR THIS YEAR:

- River Center for the Performing Arts, Columbus, Georgia (Opus 60)
- The Church of the Ascension and St. Agnes, Washington, DC (Opus 68)
- Private house organ, Virginia Beach, Virginia (Opus 69)
- The Royal Academy of Music, London, England (continuo, Opus 71)
- The Dutch Church, London, England (continuo, Opus 72)
- First Presbyterian Church, Greensboro, North Carolina (Opus 73 and 74)

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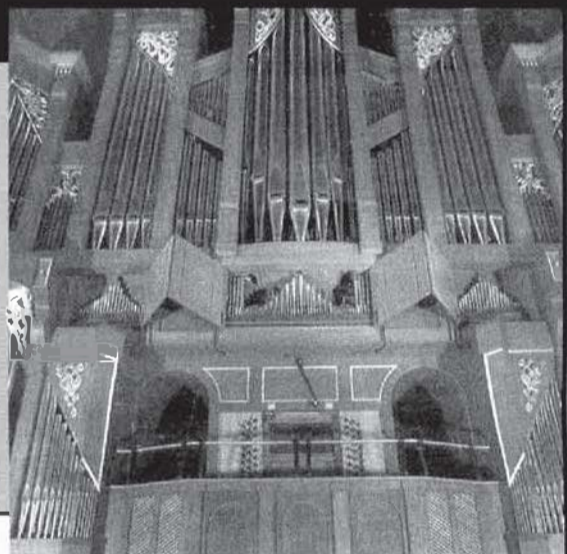
**KIMBERLY MARSHALL** maintains an active career as an organist and scholar, performing regularly in the United States and Europe. The winner of the St. Albans Competition in 1985, she is known for her informed and inventive performances and enjoys tailoring her programs to the styles of the instruments she plays.

Kimberly Marshall was a recitalist and workshop leader during the last three National Conventions of the American Guild of Organists (Dallas, 1994 and New York, 1996, and Denver, 1998) and will be featured at the 2000 Convention in Seattle. She is affiliated with the Organ Research Center in Göteborg, Sweden, and is currently Associate Professor of Music at Arizona State University.

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Some featured Bach works are: Toccata & Fugue in F (BWV 540), Concerto in d-minor after Vivaldi (596), the "St. Anne" Prelude & Fugue, Piece d'Orgue. Other works: excerpts from Frescobaldi's *Fiori musicali*, Couperin's Mass for the Parishes, and compositions by de Grigny and Marchand.



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► page 12: New Recordings

ditional men and boys choir styles. The quality of this disc stands up proudly to the test of comparison to any cathedral choir I know in America or England. The acoustic of Christ Church Cathedral, Lexington, is not the long and echoing kind but rather like a modest-sized concert hall. This is all the more proof of the level of musicianship these choirs have obtained at present, because the absence of big acoustics afford little place to hide or cover any vocal compromise. I hope that we shall hear more from this Kentucky gem in high church music very soon.

*The Art of the Chorale, Vol. 1.* Sometimes the simplest of concepts tend to be the most overlooked. With so many demands being made of organists today, the importance of the chorale, the very foundation rock of hymnody, can in fact get overlooked. This CD is a recording with a purpose: to illustrate the strength and importance of the chorale and of its offshoot, the organ chorale prelude. In actuality, Mr. Ayer does more than to simply illustrate this point, he makes his point in high artistic fashion. This disc is John Ayer's debut as an organist, coming after having conducted several fine CDs with his Memphis choirs. Ayer the choral conductor is also a supremely musical organist. He shapes organ phrases, both in terms of tempi and dynamics, as the best of choral conductors will do with a choir. His sensitivity to harmonic progressions, alternate harmonizations, articulations of cantus-firmus, and at times the organ chorale prelude's relation to the corresponding chorale text—these are just a few of the elements that make his organ playing both naturally musical as well as most satisfying. Ayer does not set out to break any records for technical endurance or speed. None of the organ works in this CD program demand extraordinary technique. What he does prove with this CD, and a lesson that is wise for all organists to remember, is that one can make great impressions and great music without resorting to pyrogenic displays at the console.

I should add here that the chorales, eight of which are based on German urtexts and two of which are newly composed chorale-arrangements, are skillfully delivered by his Memphis Chamber Choir & Boychoir. Using his choirs as a resource for introducing the chorale prior to organ settings is a nice effect, and the choirs have never sounded better. The two organs used in this recording, by Nichols & Simpson, are gems in their own right. The organs, their acoustics and these chorales seem ideally suited to one another.

John Ayer has devised a clever structure where sung chorales are followed by one familiar, old organ setting, and then by a not-so-familiar, more modern setting. Several of the modern settings were not known to me, and many organists can use this CD for learning of new chorale prelude settings. When the organist is finished learning what he or

she can from the CD, it can then be passed along to a novice or parishioner, who in turn can also benefit by the general education on the chorale afforded by the CD and its liner notes. Bravo, Mr. Ayer, for our first class of "Chorale-Prehde 101" - I look forward to next semester's CD installment—Volume 2.

—Bernard Durman  
Pleasanton, California

**Bach at Steinfeld.** Played by Kim Heindel. Gasparo GSCD-321. Available from Gasparo Records Inc., Box 3090, Peterborough, NH 03458. \$14.99 plus \$3.50 shipping per order.

The disc (74 minutes) offers a good, if fairly standard, Bach recital: *Fantasy in G Major* (BWV 572), *Sonata # 4 in E Minor* (BWV 528), *Das alte Jahr vergangen ist* (BWV 614), *Herr Gott, nun schließ den Himmel auf* (BWV 617), *Concerto in C Major after Vivaldi* (BWV 594), *Am Wasserflüssen Babylon* (BWV 653), *Nun danket alle Gott* (BWV 657), *Prelude and Fugue in E-flat* (BWV 552).

The organ, located in the Romanesque former abbey church of Steinfeld in the Eifel, was built by Balthasar König in 1727. It was originally planned as a three-manual of 33 stops, including a pedal division of 4 stops which was, however, never built. In 1879, Klais restored the instrument, after making careful measurements of the original work; the compass was extended and a unified pedal division added. Weimbs Orgelbau of Hellenthal/Eifel carried out a careful restoration in 1981, using some of Klais's pipework, but restoring the original compass and creating a pedal division of 6 stops. The present pitch is A=466 Hz. Gasparo seems to have adopted the organ, since it has already released at least one other Bach recording made on it. It is an interesting, but hardly outstanding example of Rhenish organ-building; Gasparo's publicity department makes somewhat unreasonable claims about its importance.

The quality of the organ sound is excellent, although the Principal chorus is a bit thin-sounding. Obviously, König was little interested in the Pedal—after all, he intended to have 29 manual stops, 13 of them on the Hauptwerk, but only 4 on the Pedal—and the modern pedal division is far too weak for the "big" works. Without the 16-foot reed, the pedal just lacks power. In the *Fantasy*, the chorale preludes, and the trio sonata the clear, clean sound is a joy, but the *Prelude and Fugue in E-flat* is much less impressive.

Heindel is well known in this country and his playing is justly admired. The interpretations here are perfectly standard and the playing is unexceptionable, but for some reason Heindel seems to be reining himself in. The great St. Anne prelude is rather stodgy and I find the *Concerto in C Major*—to my mind one of Bach's least interesting works—duller than it need be.

The accompanying notes, by Christo-

pher Greenleaf, offer a great deal of information about Steinfeld, its organ, and the program, but the technical information about the rebuild is not likely to satisfy organ buffs. This is not a "must own" Bach recording. It offers a highly competent performance of a good, standard Bach program, played on an interesting, but only moderately impressive period instrument.

—W. G. Marigold  
Urbana, Illinois

## New Organ Music

**Four Postludes, Jean Langlais. Summy-Birchard (distributed by Warner Bros.) 0755, \$6.95.**

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# Die Kunst der Fuga

## J.S. Bach's Prefatory Message and Implications\*

Herbert Anton Kellner

### Introduction

In an earlier article devoted to Bach's last printed composition, the presumably authentic title was established.<sup>1</sup> The conventional reading in all printed editions was *Die Kunst der Fuge*; however, the correct version would read *Die Kunst der Fuga*. Amongst other observations, this spelling renders the title's gematrial sum as 158, identical to the result when converting the composer's full name Johann Sebastian Bach. An earlier article indicated numerous allusions to the system "wohltemperirt" within the composition.<sup>2</sup> In order to demonstrate here the essential notion of the *unitas* in baroque music theory,<sup>3</sup> in both spellings the title's 15=7+1+7 letters are centered upon the letter T=19—the number of intervals closing the circle in tuning.<sup>4</sup> Further to the title, the first printed edition of the composition contains a short preface comprising seven lines, called *Nachricht*. Thanks to a remarkable booklet of great originality and richness of ideas by Vincent Dequevauviller,<sup>5</sup> my attention was drawn to this message. Following my study devoted to the title itself, the purpose of the present article is to scrutinize that message more profoundly and interpret the outcome. Finally, new aspects as to how many bars, ideally, the unfinished fugue would comprise, are presented.

### The preface to the first edition, 1751

*Die Kunst der Fuga* had two early editions in rapid succession, the first one 1751 and the following one already in 1752. These editions carry different messages as preface. The text published with the first edition of *Die Kunst der Fuga*, is shown in Figure 1 and below.

#### Nachricht

Der selige Herr Verfasser dieses Werkes wurde durch seine Augenkrankheit und den kurz darauf erfolgten Tod ausserstande gesetzt, die letzte Fuge, wo er sich bey Anbringung des dritten Satzes namentlich zu erkennen giebet, zu Ende zu bringen; man hat daher die Freunde seiner Muse durch Mittheilung des am Ende beygefügeten vierstimmig ausgearbeiteten Kirchenchorals, den der selige Mann in seiner Blindheit einem seiner Freunde aus dem Stegereif in die Feder dictiret hat, schadlos halten wollen.

#### Preface

The late author of this work, due to his eye disease and his death occurring shortly afterwards, was rendered incapable to terminate the last fugue wherein he identifies himself by his name upon composing the third section; therefore one wished to compensate the friends of his muse by communicating the church chorale set in four parts and adjoined at the end which the late author, in his blindness, dictated into the pen of a friend in spontaneous improvisation.

As concerns this text, Dequevauviller argues, that—contrary to appearance and expectation—it had been written and prepared in advance by J. S. Bach himself! Thus, one might wonder, what further insight the present considerations could reveal. To report still further, Dequevauviller observed that the *Nachricht* counts 76 words in total: for the title 1, and 75 words for the remaining body text. As is known, Bach gave a Tri-Unitary representation of the number 75 via 31+13+31 in the bar-wise structure of Duetto II (in bars, 149=37+75+37). The digits 7 and 5 of 75 may be related to the number of fifths in the unequal tuning system "wohltemperirt" of Werckmeister/Bach.<sup>6</sup> Let us now structure these 75 words via the *unitas* by writing 75=37+1+37 such that the central word upon which the text is pivoted emerges as *bringen*. Following this word, within this single rather long sentence, Deque-

vauviller mentions the partition by a semicolon.

Although the *Nachricht* comprising 76 words is somewhat long and continues via . . . *bringen*; . . . up to . . . *wollen*—knowing the baroque traditions, practice and procedures—it is tempting to convert that text into a number via Henk Dieben's alphabet and gematria.<sup>7</sup> Summing up to the respective end of the words concerned, yields the result in Figure 2.

Here the gematria-sum of the last 37 words that follow after *bringen*, up to the final word *wollen*, amounts to 4466-2323=2143. It is striking that this sum 2143 is by only 5 too large, such as to yield 2138, corresponding number-letter wise to BACH. This "problem" suggests taking a closer look at the text of the *Nachricht*. Immediately a suspect word shows up, namely *Stegereif* (meaning a spontaneous improvisation). Certainly, this word, in modern German spelling would read *Stegreif* without the obtrusive letter E=5 that renders the

Figure 1. Preface to the first printed edition of *Die Kunst der Fuga*.

#### Nachricht.

Der selige Herr Verfasser dieses Werkes wurde durch seine Augenkrankheit und den kurz darauf erfolgten Tod ausser Stande gesetzt, die letzte Fuge, wo er sich bey Anbringung des dritten Satzes namentlich zu erkennen giebet, zu Ende zu bringen; man hat daher die Freunde seiner Muse durch Mittheilung des am Ende beygefügeten vierstimmig ausgearbeiteten Kirchenchorals, den der selige Mann in seiner Blindheit einem seiner Freunde aus dem Stegereif in die Feder dictiret hat, schadlos halten wollen.

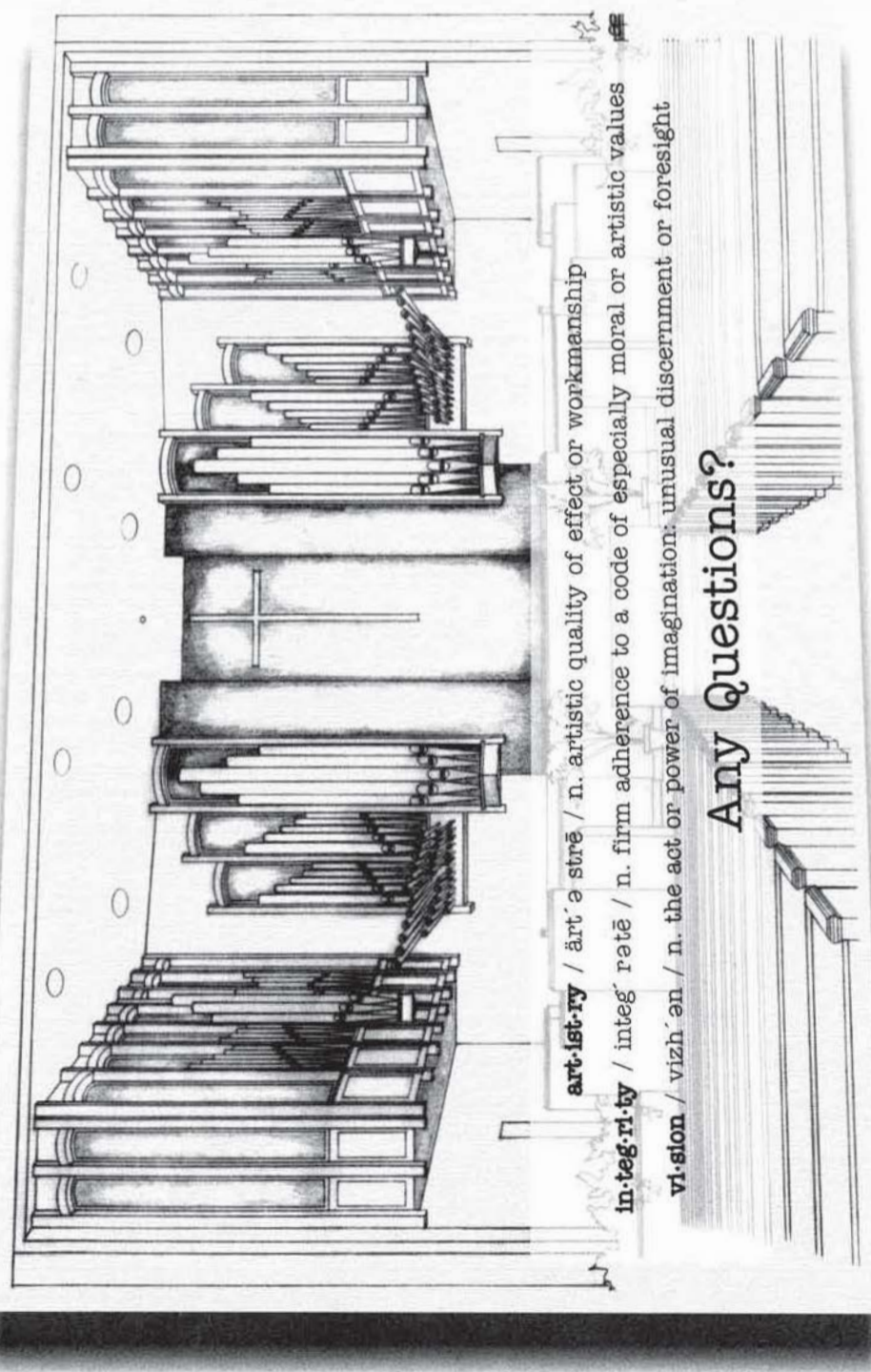
Figure 2.

Nachricht	... bringen;	... halten wollen.
81	2323	4466

sum too large by this amount. However, modern German is irrelevant in this historical baroque context and one ought to consult contemporary dictionaries to

verify the spelling—or even better, texts of writers close to J. S. Bach. Provided one is familiar with those contemporary texts, one easily finds that Carl Philipp

## Need a fresh perspective?



art-ist-ry / ärt'ə strē / n. artistic quality of effect or workmanship  
 in-teg-ri-ty / intēg' rətē / n. firm adherence to a code of especially moral or artistic values  
 vi-sion / vizh'ən / n. the act or power of imagination; unusual discernment or foresight

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Emanuel Bach, in his treatise<sup>6</sup> *Versuch über die wahre Art / das Clavier zu spielen*, Volume 2, page 325, chapter 41, writes *Stegreif*, rather than *Stegerief*. (See Figure 3.) This succeeds in identifying the misprint of spelling within the *Nachricht*, first edition of Bach's *Kunst der Fuga*. The gematria-sum of the last 37 words can thus be corrected from 2143 to 2138, BACH—as expected.

What does this result signify? First of all, J. S. Bach's authorship of the *Nachricht*—in conformity with Dequevauviller—is corroborated and firmly established. Could it otherwise be imagined, that e. g., Carl Philipp Emanuel Bach—and for what reason—would have constructed that artifice? It is thus the composer's own authentic message. But in addition, one may realize that Bach has encoded here a profound personal theological statement into his last printed work. (See Figure 4.)

The composer, of faltering health, facing his death, shows himself in Christian creed aligned with and belonging to Jesus Christ. The correspondence of the initials J. CHR.,  $9+3+8+17=37$  is "conventional," as shown frequently in several of my own papers and in the book of Harry Hahn as well.<sup>9</sup>

Dequevauviller presented the following example, Figure 5, in the context of the rupture of the unfinished fugue. In cantata BWV 106, *Actus Tragicus*, the choir's soprano, at the end of the second movement—final bars upon the words "Ja, komm Herr Jesu, Herr Jesu"—fades away into the last bar of—a pause! Associating with the termination of the second part of the *Nachricht* by 2138 = BACH with 37 meaning J. CHR., an allusion to rupture of life by death and transfiguration in Christ could be understood.

In this paragraph the firm connection linking the *Nachricht* to the unfinished fugue will be established. In fact, the study of Bach's message would remain incomplete, if after the count of the words and the application of Henk Dieben's gematria, the number of letters itself were not checked. Thus, the 76 words of the *Nachricht*, as printed, comprise 427 letters: 9 letters for the title and 418 letters for the body text. As the latter contains the misprint with the superfluous letter E, the length of the text of 75 words can be corrected to 417 letters, factorizing  $3 \times 139$ . One recognizes 1-3-9, the number of the circle of fifths 19, centered numerologically upon the 3 = Trinity. The number 417 depicts in juxtaposition the number of 4 well-tempered fifths, 1 tempering fifth and 7 perfect fifths of the system Werckmeister/Bach. Converting 4,1,7 into letters yields D, A, G. My earlier article has shown that the first theme of the unfinished fugue is D.A.G.F.G.A.D. This accomplishes the proof of the connection between the unfinished fugue and the *Nachricht* via the number of 417 letters.

As there can be no longer any doubt about J. S. Bach's authorship of the prefatory message, this proves that according to his intentions, not only the unfinished fugue, but also the final chorale do indeed belong to the composition. Some editions omit the chorale, but future editions may take into account the present result and thus grant Bach—so to speak—the right to the architectonic structure he conceived for this composition and let the form of his last printed work be closed by the chorale.

### The unfinished fugue: midpoint and length according to the *unitas*

The following section investigates the unfinished fugue in more detail, the first theme of which my earlier article in *THE DIAPASON* (March, 2000, p. 13) associated with "wohltemperirt," as described above. Dequevauviller presents convincing arguments that Bach intentionally and expressly left the fugue unfinished! Musically, the ensuing rupture of flow depicts death dramatically and in a macabre fashion. However, Dequevauviller sees an ambiguity and remains undecided, whether there are 238 complete bars to be ter-

minated by 38 further bars or 239 bars for which 37 bars are lacking. For details, his original paper ought to be consulted. On the contrary, it will now be shown that the rationally admissible viewpoint is that the manuscript of the fugue holds 239 bars terminating at the last bar-line Bach put there. (See Figure 6.) There are 37 bars missing.

From bar 238 to bar 239, the bass descends by a fifth A-D. In numbers, as  $A=1, D=4$ ; there follows  $14=BACH$  in juxtaposition. Why should this "signature" within these two bars of the autograph be truncated and discarded by assuming only 238 bars? As concerns this signature  $AD=14$ , see also the 8th and 9th keystroke of Fugue N° 1, C-major, *Das Wohltemperirte Clavier* I.<sup>10</sup> Furthermore, in bar 239 itself, following the quarter note D of the bass, Bach's manuscript notates a single eighth-note of the tenor upon A, into the system of the bass. Juxtaposing again within bass-system, there now holds  $DA=41=J. S. BACH$ , representing a further and ultimate signature in bar 239 at the termination of the unfinished fugue. Its manuscript—contrary to the printed version—is written into the two systems of soprano and basskey. Had the tenor been written, as in the edition, into its system of the tenor-key, such a signature would not have been feasible. It is incoherent to recognize on the one hand via the digits of the partition  $239=1+238$  the letters of  $2138=BACH$  and on the other hand, assume the factual last bar of the fugue were 238. There is no way out: the fugue, as it exists, logically extends over 239 bars; the completed one totaled  $239+37=276$  bars. It may be worth noting, and must have been known to Bach, that the number 239 also corresponds to *Vom Himmel hoch da komm' ich her*.

How can the ideal extension of 276 bars for the fugue be made plausible, or corroborated? For this purpose, let us now evoke the principle of the baroque *unitas* with this even number. Thus,  $276=138+138$ , showing that the complete ideal fugue would be pivoted upon the two central bars 138 and 139. (See Figure 7.)

Incidentally, upon separating the two syllables of *NACH-RICHT* (13,1,3,8,17,9,3,8,19), its first half terminates letter-numberwise as (13)138, but this observation is numerology and means nothing in itself; nor, that the letters, except the last one of the second syllable, yield 37. These midpoint-bars, at first sight, appear somewhat inconspicuous. Nevertheless, four characteristic and pertinent features will be identified therein. The literally exact midpoint (bar-wise) of the completed fugue clearly would be the bar line between 138 and 139.

- Regarding the voice of the alto, the bar-line 138/139 separates the note C from the note A: Henk Dieben's number alphabet yields  $C=3$ —Trinity, and  $A=1$ —Unity. Hence, the completed fugue of 276 bars appears to be appropriately centered upon the Tri-Unity. This is as well the basis and principle for the tuning "wohltemperirt." At this point, a correlation with the 75 words of the *Nachricht* emerges. The representation  $75=37+1+37$  showed the midpoint, the word *bringen*, pivoted itself upon the letter N. (See the appendix for the details of the relation with tuning.) The letter N converts to 13—the juxtaposition *unitas-trinitas*. The Tri-Unity can be represented by a single letter  $N=13$ —but not its form 31. In the alto voice, flanking this bar-line, the notes C, A transform to 3, 1. Incidentally, that alto voice reminds us that J. S. Bach is told to have played himself in the orchestra the part of the viol.
- In the first central bar, 138, the two lower voices of bass and tenor attack 7 and 5 notes, respectively. These numbers correlate with the tuning system Werckmeister/Bach. It comprises 7 perfect fifths and 5 fifths "wohltemperirt." The *Nachricht* counts 75 words plus its heading.

Figure 3. C. Ph. E. Bach's spelling, *Versuch über die wahre Art . . .*, Vol. 2, 1762.

## Ein und vierzigstes Capitel. Von der freyen Fantasie.

§. 1.

Eine Fantasie nennet man frey, wenn sie keine abgemessene Tacttheilung enthält, und in mehrere Tonarten ausweicht, als bey andern Stücken zu geschehen pfeget, welche nach einer Tacttheilung gefehet sind, oder aus dem Stegreif erfunden werden.

Figure 4.

	<i>bringen;</i>	<i>man hat daher . . . . . halten wollen.</i>
Words		37
Meaning		J. CHR.=JESUS CHRISTUS
Gematria-sum		2138
Meaning		BACH

Figure 5. End of second part of cantata BWV 106, *Actus tragicus*.



Figure 6. J. S. Bach's autograph manuscript, last bars of incomplete fugue.

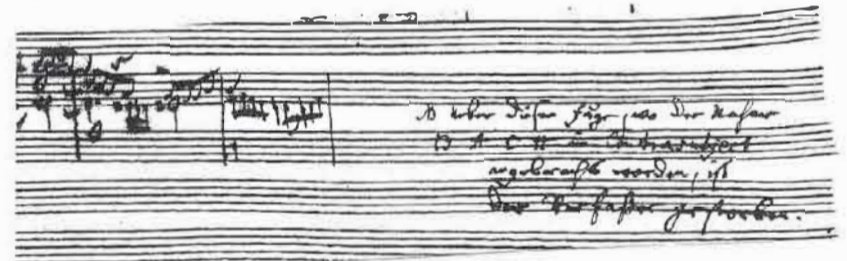


Figure 7. Central bars 138-139 of a fugue comprising 276 bars (©Bärenreiter, Kassel, 1971)



- In the second central bar, 139, the tenor attacks 5 notes, and the alto 3. The system Werckmeister/Bach derives from the triad of C-major—center of tonality—wherein third and fifth beat in unison. In thoroughbass, these numbers 5 and 3 represent the intervals of fifth and third.
- The last manifestation of the central pivot point is perhaps the most esoteric, profound and comprehensive one. Going from bar 138 to the onset of bar 139, the tenor holds a suspension on E, whereas the bass, figure of a *catabasis*, falls into the F. This reminds about "Fa mi et mi fa est tota musica,"<sup>11</sup> Bach set to his Canon BWV 1078. Here, at the partition point via the *unitas* of his "last fugue," Bach addresses, what represents for him "the totality of music"! Unfortunately, the utilization of this suspension, in particular at central points (*unitas*) has not yet been systematically investigated within Bach's compositions, such as cantatas as well. A different most characteristic setting, simply the sequence of the notes F-E within a descending scale, occurs at the exact center of the Four Duets,<sup>12</sup> wherein Bach had musically and mathematically specified the tuning "wohltemperirt."

At this stage, of course, one might start searching across the unfinished

fugue, to find further passages where the four aspects above occur simultaneously. Or else, define different criteria for midpoint-characteristics and check whether there are possibly other candidate-midpoints under such criteria. At about twice the bar number of such places identified, the completed fugue would terminate. However, I have not yet succeeded in finding any different midpoint more convincing and significant than the one indicated within the existing part of the unfinished fugue, bars 138/139.

For completing the fugue it is thus confirmed that 37 bars are missing, related to the number of the 37 final words of the *Nachricht*, that succeed the semicolon. The ideal length of the complete fugue amounts to 276 bars—in agreement with the outcome of



Figure 8.

			unitas-trinitas	FIFTHS		
				perfect	tempered	
			13	7	5	13
<b>B</b>	<b>R</b>	<b>I</b>	<b>N</b>	<b>C</b>	<b>E</b>	<b>N</b>
2	17	9	13	7	5	13
			13			
			AC			

Dequevauviller's ingenious intuition and despite his ambiguous reasoning.

The autograph manuscript terminates with: "NB Ueber dieser Fuge, wo der Nahme// BACH im Contrasubject// angebracht worden, ist// der Verfasser gestorben" (Upon this fugue, where the name BACH is applied in the *contrasubject*, the author passed away). Whilst keeping in mind the 37 final words of the *Nachricht*, together with the 37 missing bars of the fugue, this sentence converts via Henk Dieben's alphabet to 867, factorizing  $17 \times 3 \times 17$ . On the way to this total, when summing the text across its word BACH, up to and including the letter C—center of tonality—the intermediary result becomes  $266 = \text{Das Wohltemperirte Clavier}$ . Alternatively, according to the triangular alphabet, the factors of the total are  $6657 = 3 \times 7 \times 317$ . Herein, 317 may be seen as  $37 = \text{CHR.}$ , centered upon  $1 = \text{unitas}$ .

**Conclusion**

Having established the corrected sum 2138 via the number alphabet for BACH in the second part of the *Nachricht* now proves beyond doubt that the composer himself was its author. As a consequence, that message—as concerns the contents and extension of the composition—can be trusted and taken literally. Thus, the unfinished fugue does, of course, belong to the composition and the complete work terminates with the chorale. The parallelism between the 37 words of the message's last part ( $37 = \text{CHR.}$ ) and 2138 meaning BACH, can be interpreted as a profound theological statement within his last printed work—did Bach take the last 37 bars with him when rejoining Jesus Christ? Finally, again numerous allusions or references to the tuning system Werckmeister/Bach could be identified within *Die Kunst der Fuga*.

For its second edition, Marburg replaced Bach's authentic *Nachricht* by a "Vorbericht." The latter, although not without praise, admiration and meritorious commercial and sales intentions, can be dismissed as gibberish if compared to the significance of the composer's own message: Bach's work and concepts cannot easily be improved upon! Fortunately enough, the first printed edition has survived.

**Epilogue and outlook**

Contemplating this article on *Die Kunst der Fuga*, I realize and admit that I am myself most and principally interested in the psychology—the obvious one and the one implied—of this personality of a composer/mathematician. It is hoped that by presenting paradigmatically these results, the psychological approach apt for studying musico-mathematical baroque mentality, not only Bach, but e. g., Werckmeister and Zelenka as well, is initiated. And thus, that the official and institutionalized European Bach-research can be relieved from its present deadlock.

**Appendix**

Applying the gematria between the semicolon at the midpoint of *Nachricht* to its end yielded 2138. The body text of Bach's message counts 417 letters. These digits specify the three types of fifths in the system. Therefore it is tempting to apply gematria from the onset of the 75 words—excluding the title—and check the sum up to and including the central tri-unitary letter N=13 of BRINGEN. The result is 2217. Rearranging digits will make identification obvious: 1722. This is the year Bach has dated *Das Wohltemperirte Clavier*, showing 1 tempering-fifth (B-F#), 7

perfect fifths and two pairs of fifths *wohltemperirt* (C-G, G-D and D-A, A-E). As to the factorization,  $2217 = 3 \times 739$ . Obviously, 3 means the Trinity, and writing the other factor as 7-3-9, centers 79 upon the Trinity; whereas Johann Sebastian Bach corresponds to 158, its half is 79; a representation investigated already a long time ago.<sup>13</sup> It is worthwhile to stress that BRINGEN has at its center the letter N and this was the word at half the length of the message.

Finally, the word BRINGEN itself, at the midpoint of the *Nachricht*, has several remarkable properties that can best be iterated in form of a table. (See Figure 8.)

The seven letters of BRINGEN, according to  $3+1+3=7$ , are centered upon the Tri-Unity, N=13, the juxtaposition of *unitas-trinitas*, the basis of the system *wohltemperirt*. The sum of the first three letters, BRI, yields 28, *secundus numerus perfectus*. Such numbers

are made up by the sum of its parts,  $1+2+4+7+14=28$ . Or else,  $6=1+2+3$ , *primus numerus perfectus*. Werckmeister, in his treatises, quotes perfect numbers up to 33550336(!). Looking now at 28 and at the midpoint 13, permits the numerological contraction and juxtaposition to 2813, a permutation of BACH = 2138.

The group of letters GEN, 7,5,13, obviously can encode the 7 perfect fifths together with the 5 well-tempered ones by a procedure<sup>14</sup> I have called "appearance method." Otherwise, the final letters EN, appearing as 5-13, show 53 centered upon the  $1 = \text{unitas}$ . This may be associated with 5 = fifth in thoroughbass and 3 = third. In the C-major triad of the system Werckmeister/Bach, third and fifth beat at the unison. In analogy, similar to the exercise of this appendix, the title-word NACHRICHT itself may undergo further numerological interpretation, but this is left to the reader.■

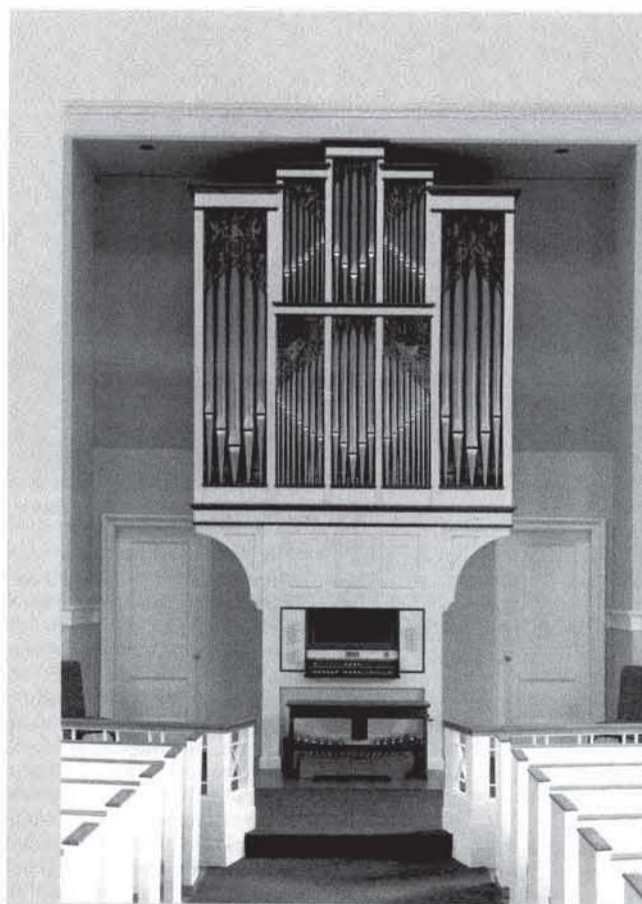
**Notes**

- \* In commemoration of the 250th anniversary of J. S. Bach's death on 28 July 1750.
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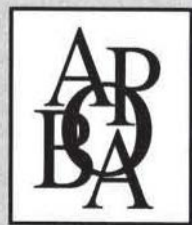
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# The Organ Works of Basil Harwood

Peter Hardwick

Basil Harwood was born on April 11, 1859, at the family estate called Woodhouse, near Almondsbury, Gloucestershire, England. He received an education that was broader than that of most British organists of the day. In his teens, he studied piano with J. L. Roeckel at Clifton College and organ with George Riseley at Bristol Cathedral, then, after attending Charterhouse School, Godalming, Surrey, took theory and composition with C. W. Corfe while an undergraduate at Trinity College, Oxford. The youngest son of a wealthy Quaker banker, after graduation from Oxford and working briefly in the Bodleian Library there, he followed in the footsteps of other well-off young British musicians, like Hubert Parry and Charles Stanford, taking lessons in composition briefly at the Leipzig Conservatory of Music, Germany. His professors there were Carl Reinecke (who had been a pupil of Mendelssohn and Schumann), and Salomon Jadassohn (a past student of Liszt), of whom Harwood said "he taught me much."<sup>1</sup> He then began his career as a church organist, occupying posts at St. Barnabas' Church, Pimlico, London (1883–87), Ely Cathedral (1887–1892), and Christ Church Cathedral, Oxford (1892–1909). His father died in 1907, and, being the sole surviving son, two years later he retired from church work in order to assume responsibility for running the Woodhouse estate, and so as to devote his undivided attention to composition. After his death in London on April 3, 1949, his ashes were buried beneath a memorial tablet in the church where his career began, St. Barnabas', Pimlico, London.

By the end of his long life, a significant body of solo organ music had been created, but most of it quickly fell out of fashion after his death. Thanks to Stainer & Bell's 1991 six volume *The Complete Works for Organ Solo by Basil Harwood*, edited by Kenneth Sinton, organists now have another chance to evaluate this music. Admittedly, some of the pieces have an old-fashioned air, but many of them, arguably retaining a timeless freshness and eloquence, may speak to many of us today.

Prior to examining his output, it might be helpful to mention the backdrop against which the compositions were written. When Harwood began to compose in the 1880s, two main influences were dominant in Victorian organ music. One of these was a home-grown quality, which might take the form of a familiar melodic turn of phrase derived from sources such as popular ballads or hymn tunes, or one might detect an indefinable Victorian atmosphere inherited from one or more of such older contemporary organ composers as Samuel S. Wesley (1810–76), William Best (1826–97), Henry Smart (1818–79) and John Stainer (1840–1901). The other influence frequently found was 19th-century Austro-German style, principally that of Mendelssohn, Rheinberger and Brahms, but also, occasionally, Wagner, Reger, and Karg-Elert.

Furthermore, British organ composers in Harwood's youth tended to write music that fell into two broad genres. One genre appealed primarily to the senses. Pieces in this group might have titles like toccata, postlude, *grand chœur* and fantasia, and were emotionally highly charged and flashy. Others in this category were in more moderate tempos and were sentimental, with names such as nocturne, andante cantabile, and *cantilène*. Pieces in the other genre—with such titles as sonata, prelude and fugue, and passacaglia—were more highbrow and reserved in tone. In both genres, but more often in the second, late Baroque or Classical forms and idioms might be blended with more recent features. Many composers did not restrict themselves to writing music in only one of the style groups.

Before he began to compose, the very well educated Harwood had had ample time to become well versed in both the native organ repertoire and in the Continental composers. Perhaps partly because of his upper-class family background, and partly through his being organist in High-Church cathedrals, he adopted a highbrow, stylish, often reserved tone in his music for the instrument.

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Basil Harwood (Photo reproduced by kind permission of the Governing Body of Christ Church, Oxford.)

Harwood established his reputation as a composer of organ music with his very first two works for the instrument, Sonata No. 1 in C-sharp minor, Op. 5, and *Dithyramb*, Op. 7. While the Sonata bears the hallmark of the composer's individual style, it also shares a number of features found in earlier works in the genre that were popular in Britain, including features of Mendelssohn's sonatas, but especially those of Gustav Merkel (1827–85) and Josef Rheinberger (1839–1901). Harwood's three-movement conception was favored by Merkel and Rheinberger. Similarly, the contents of various sonata movements by them anticipated the Englishman's: a prelude-like first movement, marked *Allegro appassionato*, with affinities to sonata form; monothematic, song-like *Andante* second movement; and *Maestoso* introduction and *con moto* double fugue finale. Like Merkel and Rheinberger's sonatas, Harwood's work is pervaded with religious fervor. It calls for a large three-manual Romantic organ with a tuba stop,<sup>2</sup> and, to pull it off, requires a first class organist like the dedicatee, Walter Parratt (1841–1924), whom Harwood admired greatly.

Parratt was the champion of "orthodox" and "legitimate organ playing,"<sup>3</sup> a school that stressed the playing of works originally written for the instrument, fastidious accuracy of the part-playing, clean phrasing, and simple registration. As a corollary of the "legitimate" approach to organ performance, Parratt argued that those who made the instru-

ment an imitator, "a mere caricature of the orchestra" were corrupt,<sup>4</sup> a view that led to heated exchanges in 1891 and 1892 with his chief adversary in this matter, Best.<sup>5</sup> He would have approved of Harwood's Sonata, as would Merkel and Rheinberger, who were also not interested in writing for the instrument as an imitator of the orchestra.

The Sonata was completed in 1886, near the end of his tenure of the organistship at St. Barnabas', Pimlico, London, but the young composer, being unknown, had to wait until 1890—by which time he was organist at Ely Cathedral—before he could persuade Schott to publish the whole work.<sup>6</sup> It is still generally regarded as probably his best piece for the instrument, and, until about 1950, was seen as possibly the

such conviction that it is hard to imagine any spiritual person remaining unmoved by such a close.

The satisfaction one may feel from experiencing Sonata No. 1 in C-sharp minor's conclusion is in no small part due to the journey that we are taken on by Harwood. At the outset, he successfully juggles the uneasy mix in the first movement of the predominantly capricious, improvisatory style—that results in several inspired harmonic sparks—with Classical sonata form. Delicately balancing these disparate elements contributes to the troubled, pessimistic, dark mood of the minor-mode opening movement, which leads irresistibly along a Romantic path to the jubilant, brilliant light that shines out in the tonic-major close of the score.

*Dithyramb*, Op. 7 (composed 1892; published 1893), was also widely admired<sup>12</sup> for many decades after its appearance. In the 19th and 20th centuries, the title "Dithyramb" has tended to be applied to music of a passionate, Dionysian character. Harwood's composition is passionate at times, but not Dionysian. Indeed, it had never been his intention to write a wild "Bacchanalian hymn."<sup>13</sup> It was to have been the first movement of a second sonata, with the *Interlude*, Op. 15, No. 2, and *Paeon*, Op. 15, No. 3, being the second and third movements. On the advice of Parratt,<sup>14</sup> the composer published the three pieces separately instead.

As in the first movement of the Sonata, Harwood uses Classical first-movement form loosely in *Dithyramb*. There is an exposition with motivic, fragmented F major first theme and lyrical, *legato* second group of themes in D flat (bar 24); a development section (bar 65) which is concerned with the first theme and only one theme of the second group; and recapitulation with second themes now in tonic. The character of *Dithyramb*, however, is not related to the Viennese Classical molds. Almost Lisztian in character, there are Romantic vascillations between loud bombastic passages, and soft, tenderly prayerful ones, with the transitions often improvisatory recitatives or cadenzas that are studied with fluctuating tempo and dynamic markings. Thick-textured sections are juxtaposed with transparent, the latter with many rests and two-part writing. The work's rich ornamentation, and pianistic passage-work and high tessituras, not features of Sonata No. 1, are prophetic of the composer's manner over the middle years of his career.

At the time of its publication, Harwood announced that *Dithyramb* was to be the first of *Twenty-four Original Compositions for the Organ*, and he carried out this goal. Completed in 1931 and filling 245 pages, the 24 pieces are as follows:

1. *Dithyramb*, Op. 7 (1893).
- 2–7. *Six Pieces*, Op. 15 (1903).  
*Communion*  
*Interlude*  
*Paeon*  
*Short Postlude for Ascensiontide*  
*Requiem Aeterna*  
*Andante Tranquillo*
8. *Capriccio*, Op. 16 (1904).
9. *Two Sketches*, Op. 18 (1905).  
No. 1 in A major  
No. 2 in F major
10. *Concerto in D major for Organ and Orchestra*, Op. 14 (1910).<sup>15</sup>
11. *Three Cathedral Preludes*, Op. 25 (1911).  
No. 1 in B flat  
No. 2 in E  
No. 3 in C
12. *Sonata No. 2 in F-sharp minor*, Op. 26 (1912).  
1st. mt. *Lento ma non troppo*  
2nd mt. *Allegretto serio*  
3rd mt. *Allegro moderato*
13. *Christmastide*, Op. 34 (1920).

"finest organ sonata written by an Englishman." Was this a reasonable claim? British music critics of the day were not prone to make such extravagant claims for a new, native sonata,<sup>8</sup> so one might well ask if there were any grounds for applying "finest" to the work. Probably not, unless one were to add certain qualifications. Thus, it might be tenable to assert that the work was the greatest organ sonata that was endowed with Christian conviction by a native son<sup>9</sup> in the last two decades of the 19th century—with Elgar's Sonata in G (1895) possibly being its secular counterpart.

The composition is cyclical, the plainsong hymn tune *Beata nobis gaudia*,<sup>10</sup> which is heard in the first and third movements, binding the work together. In the first movement, following the C-sharp minor first theme and second subject in the relative major, the ancient preexistent theme is heard in the unrelated key of B minor in place of the usual sonata-form development section. The sacred theme reappears as the second fugue subject in the finale, first in E major, then, at the end of the movement, in D-flat major (the enharmonic major form of the work's tonic, C-sharp minor).<sup>11</sup> While the five-voice, technically polished, double fugue suffers from being a trifle academic and dull, this may soon be forgotten with the *maestoso*, *fortissimo* chordal entry of the *Beata nobis gaudia* plainsong hymn tune in the manuals, over the first fugue subject in the pedals, at bar 106. Harwood's religious fervor injects into this regal passage, and the coda that follows,

14. *In an Old Abbey*, Op. 32 (1923).
15. *Rhapsody*, Op. 38 (1922).
16. *Wedding March*, Op. 40 (1924).
17. *Three Preludes on Anglican Chants*, Op. 42 (1925).
  - No. 1 On a Chant by Benjamin Cooke (1734-1793)
  - No. 2 On a Chant by Matthew Canidge (1758-1844)
  - No. 3 On a Chant by Lord Mornington (1735-1781)
18. *Voluntary in D flat*, Op. 43 (1926).
19. *Processional*, Op. 44 (1926).
20. *Three Short Pieces*, Op. 45 (1928).
  - No. 1 in D
  - No. 2 in A minor
  - No. 3 in A flat
21. *In Exitu Israel*, Op. 46 (1928).
22. *Toccata*, Op. 49 (1930).
23. *Lullaby*, Op. 50 (1930).
24. *Prelude, Larghetto and Finale*, Op. 51 (1931).

Before his death, Harwood wrote five more works. Four of these were published in his lifetime:

*Two Preludes on Old English Psalm Tunes*, Op. 52 (1932).

- I. Salisbury
- II. Old 132nd

*Two Meditations*, Op. 57 (1935).

1. The Shepherd on the Mountain-side

2. The Pilgrims nearing the Celestial City

*Album of Eight Pieces*, Op. 58 (1935).

- I: Invocation
  - II: Eventide
  - III: Communion
  - IV: Rest
  - V: Prelude for Lent
  - VI: Diapason Movement
  - VII: Benediction
  - VIII: The Shepherds at the Manger
- A Quiet Voluntary for Evensong*, Op. 70 (1946).

The fifth work, *Reverie*, had been written in 1926 for the Canadian virtuoso organist, Lynnwood Farnam, and was planned for publication in Canada. It underwent revision in 1931, but remained unpublished until its inclusion in Stainer & Bell's 1991 *Complete Works* edition. This *Reverie* and the Sonata No. 1 were the only Harwood works for organ not originally published by Novello.

The composer was at the peak of his career as a Cathedral organist at the beginning of the 20th century, and some regard, with justification, the *Six Pieces*, Op. 15 (1903) as the high point of his organ output. The collection is a miscellaneous collection stylistically, there being pieces indebted to the Baroque, and others reminiscent of Brahms. Well settled into his organistship at Oxford by 1903, the stops specified in Opus 15 correlate almost exactly with those found on the Christ Church Cathedral Father Willis, four-manual instrument, so there seems no reason to doubt that he wrote with that organ in mind. The Oxford Cathedral instrument was a medium sized British cathedral organ, with 39 speaking stops, half of which were 8-foot stops; only two mixtures, three 2-foot ranks, and one mutation rank.<sup>17</sup> Registrations for the *Six Pieces*, typical of his entire organ output, are mostly of a rather general nature, though there are a few registration features that might be singled out, because they appear in the *Six Pieces* and in many of the subsequent works. Harwood is precise in his indications as to the manual(s) to be utilized at any given place in a score, but only occasionally indicates where 8, 4, and 2-foot ranks (never mutations or mixtures) should be used. Full swell was marked, and fluctuations in dynamics were indicated by the appropriate symbols, so that he clearly looked for a fair amount of swell-box expression. Solo tuba lines were always indicated, while solos for clarinet and oboe, accompanied unobtrusively on another manual supported with pedal, remained a favorite combination in the ensuing years.

Four of the *Six Pieces* are based on sacred preexistent melodies. Nos. 1 and 4 are chorale preludes in the Bach tradition at a time when the German composer's music in the genre was not widely known in Britain,<sup>18</sup> due partly, per-

haps, to their being based on German hymn tunes that were hardly ever sung in Britain. In choosing hymn tunes with which native congregations were familiar, therefore, Harwood improved the chances of his two chorale preludes being appreciated. In No. 1, *Communion* (On the Hymn Tune "Irish"), the composer places the melody in a slightly embellished form in the soprano, and brief interludes separate the tune phrases. The simple approach is that taken by Bach in his *Orgelbüchlein*, but, while the hymn tune has Bachian embellishments here and there, Harwood's lower voices are essentially chordal, instead of polyphonic like Bach's. Again, Bach is the distant ancestor of Harwood's *Short Postlude for Ascensiontide On the "Old 25th" Psalm Tune*, the fourth of the set, in its pervasive counterpoint and presentation of the melody in the soprano in long tones like an ancient *cantus firmus*, but the rich late 19th-century harmonies and general style are pure Brahms.<sup>19</sup>

The last two of the *Six Pieces* are also founded on preexistent sacred themes and are also built on the chorale prelude principle. Harwood had been pleased with the use of plainsong at St. Barnabas, Pimlico,<sup>20</sup> and this influence in his formative years led to his using the ancient themes from time to time in his music. The first occasion was in the Fifth of the *Six Pieces*, titled *Requiem Aeternam*, where three musical phrases from the Introit of the Roman Catholic *Missa pro defunctis* are quoted in the central section. A reflective work, suitable for performance on solemn occasions such as All Saints' and All Souls' Day, the composer wrote the piece after witnessing a Requiem in the church at Dinant, Brittany, France.<sup>21</sup> Later, the composer tried to capture his impressions of this funeral service in *Requiem Aeternam*, including his recollections of the massive bells producing many harmonic effects in the cavernous Dinant church, and the priest singing the plainsong melody accompanied in unison by a euphonium. Harwood does not follow the centuries old tradition of converting the ancient chant into a barred, metric, tonal version. Instead, he leaves it untouched, to be played *senza tempo*, in an ethereal, atmospheric setting.<sup>22</sup> Encompassing the central plainsong section are a solemn prelude and postlude, which are built over a pedal line that seems to be vaguely derived from the Gregorian chants of the middle. A repeated pedal E-flat resounds like funeral muffled drum beats, and the work closes with a reference to the opening of the *Requiem aeternam* chant in the tonic E minor. The last of the *Six Pieces*, the *Lento Andante Tranquillo on the Hymn Tune "Bedford"*, is, again, based on a Baroque chorale prelude form, but is Brahmsian in idiom.

*Interlude*, Op. 15, No. 2, marked *Lento con espressione*, has echoes of Bach and Mendelssohn. It is pervaded with syncopations and grace notes, and features a sweet clarinet solo that is similar in its shapely lyricism to an oboe solo at the end of No. 5. Modest in utterance, this meditation is perhaps as sublime as anything he wrote for the organ.

In Harwood's 19th-century organ music, notably the outer movements of Sonata No. 1, and *Dithyramb*, the composer demonstrated a taste for brilliance and bravura. The same characteristics are found in the third of the *Six Pieces*, *Paeon*. Parrat premiered the work at the reopening of the newly rebuilt J. W. Walker organ at York Minster on April 15, 1903, having been handed the manuscript of the as yet unpublished work as he was leaving Windsor for York on the day of the recital. There does not appear to have been an eye witness report of the performance,<sup>23</sup> but, when W. Henry Goss-Custard<sup>24</sup> played *Paeon* at the dedication of the new Henry Willis 168 speaking stop instrument in Liverpool Cathedral on October 18, 1926, a writer observed that:

In this work many tonal combinations were displayed; contrasts of one depart-

ment with another; and a gradual working up of tone towards the exciting finale, until the cathedral was ringing with joyful sound; when, suddenly, the ear was arrested by a new tone. The mighty tuba magna, with its colossal and glorious voice, was heard for the first time.<sup>25</sup>

In 1949, Harwood's head boy chorister and soloist between 1900-02 at Christ Church Cathedral, recalled the composer playing *Paeon*, which was composed in 1902, from manuscript. "One could hardly imagine that such a quiet and gentle person," who was affectionately nicknamed "Billy" behind his back by the boys in the choir, "a shortish man with sandy-coloured hair, a well-kept beard and a sprightly walk . . . could have produced and performed [as he did] such fiery music for the organ." He remembered Harwood more for his "reverent and devotional playing . . . his humility and charming 'old-world' comtesy."<sup>26</sup> This observation sums up fairly well Harwood as an organist. Despite the difficulty of a number of his organ works, it

should not be assumed that this was a reflection of the composer's own technical prowess. Not a virtuoso, "Harwood was apt to be uneven though on occasions he could be very fine."<sup>27</sup> From innumerable instances in the *oeuvre*, and because he was a cathedral organist where such ability is a *sine qua non*, one might guess that he was an excellent improviser.

In loose sonata form, *Paeon* is characterized by the Harwoodian liking for chromaticism,<sup>28</sup> in both terms of extensive modulation and coloring of common chords with chromatic embellishing tones. Like Wagner, however, he often accentuates the great moments by a return to diatonicism, as, for example, at the triumphal start of the Brahmsian first theme at the beginning of the piece, the recapitulation (bar 89), and its last appearance at the entry of the solo tuba at the close of the coda (bar 162). Symphonic in concept, *Paeon* ideally calls for a Romantic, orchestral organ such as most British cathedrals possessed at the time of its composition.

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*Capriccio*, Op. 16 (1903) was perhaps an expression of the composer's romantic feelings towards the dedicatee, his wife of four years, Mabel Jennings, who was, incidentally, an accomplished pianist and composer.<sup>29</sup> The high flown, agitated, troubled atmosphere of the D minor thirty-second-note manual broken chords, to be played *Tempo irresoluto*, over a slower-moving pedal line in the opening and third sections, perhaps recapture the din of the mighty bells reverberating around the Dinant church mentioned above. Are these sections the outcome of Harwood's poetic improvising? Certainly this would account for the dramatic surprise at the end of the opening section, a *quasi cadenza* (bars 30–35). The passage passionately rises sequentially, *stringendo*, from the home key of D minor to a *fortissimo* tonally ambiguous pivot chord, which may be either seen as the super-tonic chromatic ninth chord with the root omitted, or the dominant minor ninth with the root omitted in A major (the dominant of the D major next section). This dramatic effect finds release, after a general pause, in a lyrical, sunny, joyous, slower second section. After a return to the D minor flurry of the opening, Harwood's calm after the storm is a peaceful F major chorale prelude setting of Orlando Gibbons' hymn tune *Song 73*.

Although Harwood was a church organist for less than a third of his long life, in his music for the instrument he never seems to have left the cathedral organ loft, at least in spirit. This may be seen in the *Three Cathedral Preludes*, which illustrate Harwood's church service prelude style at its best, it might be argued. Their composition was the result of his happy associations with southwest England. Born on the family estate in Gloucestershire, the composer's association with the Three Choirs Festival was lifelong, especially the Gloucester Festival, where first performances of several of his major choral works were given.<sup>30</sup> In 1911, as a token of respect and gratitude for their friendship and assistance in his career, Harwood dedicated the *Three Cathedral Preludes* to the three Cathedral organists of the day. A. Herbert Brewer of Gloucester, G. R. Sinclair of Hereford, and Ivor Atkins of Worcester, respectively. There is nothing programmatic in them,<sup>31</sup> except that they convey the impression of a cathedral organist improvising in a dignified, spacious building before a service.

No. 1 in B-flat is a microcosm of Harwood's peaceful, reflective type of prelude. Example 1 shows the theme on which the piece is based as it is enunciated at the outset. The composer's musical fingerprints here include a) triplets within the duple meter; b) expressive use of dissonance, as, for example, the suspension in bar 3 (F suspension in the solo clashing against G flat in the accompaniment), and cross relations in bars 3 and 4 (involving E naturals and E flats). (See Example 1.)

Two other characteristics of the first *Prelude* might be pointed out. First, there is extensive chromatic coloring. See, for instance, the use of the minor triad on the subdominant in a major key in bar 10, and the quite Wagnerian serpentine, chromatic unaccompanied solo cadenza at bars 12 and 13, marked with a series of indications for tempo and

dynamics (*poco accel. a piacere; rall. e dim.; lento; pp*). Second, a keen sense of effective organ sonorities. In Example 2, a Brahmsian sense of nostalgia and autumnal coloring, is partly the result of the low tessitura of all the parts, with crossing of hands and the final chord's top voice being played by the right foot.

The second of the *Three Cathedral Preludes* is also peaceful and reflective in atmosphere. The third gradually rises to a resounding *fortissimo* close. Like the first two, the principal theme of the last *Prelude* is heard at the start, and there follow several variations on the material, which are interspersed with bridge passages that continue to develop the theme. Harwood builds up from a restrained start to a coda in which he releases a torrent of noble, grandiose emotion that rises to a tense, forceful climactic close.

To believe that the Sonata No. 2 in F-sharp minor, Op. 26 (1912), dedicated to Harwood's predecessor at Christ Church Cathedral, Oxford, Charles Harford Lloyd, was composed for the thirteen-stop, three-manual instrument built by Bishop and Son for Harwood at his retirement home at Woodhouse defies reality, despite words to that effect printed in parenthesis under the title in the score.<sup>32</sup> The lush harmonies and melodies, romantic moods, and symphonic demands of this sonata ideally call for a four-manual instrument along the lines of the Christ Church Cathedral organ, with which he was very familiar. The work, in four movements, the last two played without break, show his characteristic fondness for triplets and grace notes, which had first appeared in *Dithyramb*. What is new for Harwood in Sonata No. 2, especially in the monothematic sonata form first movement, though cropping up also in the other movements, are perhaps an excessive use of pianistic features associated with Chopin and Schumann, such as complex ornamental filigrees and extended right-hand octave passage-work. These, and Chopinesque frequent detailing of tempo changes that Harwood calls for in the shaping of phrases, may be seen in Example 3.

Other features of the work are the Romantic yearning in the Brahmsian first movement, the gentle, transparent-textured second movement, an Allegretto to *serioso* scherzo in 7/4, and the slow fourth movement, *Arietta*. This last movement is placid except for a turbulent cadenza near the end, may remind one of the Brahms of the late *Intermezzo*, in the tonic major.

Eight years passed before the next organ work appeared. This was *Christmastide*, Op. 34, a fantasia written for the reopening of the Gloucester Cathedral organ in 1920.<sup>33</sup> A large-scale programmatic piece that depicts parts of the Christmas story, the score is interspersed with Biblical and liturgical quotations. The first half, in which the text "What joy shall be in the midst of affliction"<sup>34</sup> is expressed, is newly composed. The start of the second half is based on the plainsong Sarum Sequence for Christmas Day, much of which is unmetered, like his treatment of the plainsong in *Requiem Aeternam*, Op. 15, No. 5. The close of the work is based on the Office Hymn for Candlemas. There are the usual Harwood musical fingerprints. For example, there is writing for the instrument along lines similar to that of the contemporary symphony orchestra—fondness for soloing of melodies played on oboe and clarinet stops, and dramatic shifts in dynamics, sometimes involving crescendos achieved by skillful manipulation of the swell box, and, at climaxes, sometimes involving judicious use of the tuba stop. Another characteristic of the composer in *Christmastide* is the classical balance in the tonal scheme. He modulates from minor at the start to major half way through—F minor; B-flat minor; A-flat major; F major; B-flat major; F major—the music mirroring the uncertainty of the Old Testament prophecy of Christ's coming giving way to New Testament joy when the Messiah is born.

In *An Old Abbey* was first conceived

Example 1. *Prelude in B-flat (Three Cathedral Preludes, Op. 25, No. 1), bars 1–5.*



Example 2. *Prelude No. 1 in B-flat (Three Cathedral Preludes, Op. 25, No. 1), bars 31–33.*



Example 3. *Sonata No. 2 in F-sharp minor, Op. 26, first movement, bars 30–33.*



for cello and organ in 1919, then arranged for cello and piano, before being finally arranged for organ in 1923. The dedication of the organ version, to Henry Ley, Harwood's friend and successor at Christ Church, Oxford, suggests that perhaps the "Abbey" the composer had in mind is the medieval monastery priory that became Christ Church Cathedral, Oxford, in the 16th century.<sup>35</sup> Perhaps he is inviting his listener to envisage the sturdy Norman arches, the fan tracery of the choir vault, and lovely stained glass of the east-end rose window of an ancient church of which he is very fond, Oxford Cathedral? Be this as it may, there is nothing archaic in the music: this is late Victorian soiree music.

A sentimental, idealistic mood characterizes *An Old Abbey*. Sentimentality pervades the introduction (bars 1–14), which opens in the "wrong" key of E major (the work is in E-flat). Expressiveness in these opening bars is achieved mainly by means of embellishing tones and a chromatic, modulating, developing sequence. In bars 1 and 2, the sequential phrase features the major common chord on the flat submediant in the major key, approached by, and resolving to, the dominant seventh chord in E major. The next step of the sequence, in C-sharp minor, is approached by means of a common-tone modulation. Finally, after several more steps in the evolving, chromatically unstable sequence, tonal bearings are finally established, and expectations are aroused, with dominant preparation beginning at bar 7. The noble principal melody is long (bars 15–30) and, reflecting its cello origins possibly, is wide-ranging, with big romantic leaps. Harwood yanks one from the E-flat of the main theme to the opening B major of the middle section (bar 31) by means of another abrupt modulation using the same technique in moving from B major to B-flat minor (bar 33). In the

1920s, the composer's pursuit of new chromatic colorings led to tolerance of greater, fleeting dissonances that are usually explained by his emphasis of horizontal consideration, of voice leading, rather than vertical outcomes. Such is the case at bar 35, where B-natural, C-sharp, G-sharp and both E-natural and E-sharp, collide simultaneously. Similarly, at bar 60, there is a harsh crunch when E-flat, C-natural, D-natural, and F-natural are heard together. Direct quotations and reminiscences of the work's introduction and principal theme, replete with suspensions, appoggiaturas, and upper and lower neighboring tones, make up the nostalgic coda of *An Old Abbey*.

The inception of *Rhapsody* took place when Harwood was examining at the Royal College of Music, London, in 1922 with Walter Alcock (1861–1947) and Parratt. Themes that were used by the composer in the examinations were incorporated into the work, and it was dedicated to Alcock, who was already known for his magnificent performances of Harwood's organ music.<sup>36</sup> Although a follower of Brahms in style, he does not follow the German's sonata form of the two famous piano *Rhapsodies*, Op. 79, as Harold Darke had done in his organ *Rhapsody*, Op. 4 (1908). Nor is there any apparent indebtedness to Herbert Howells' three organ *Rhapsodies*, Op. 17 (1919), which are loose in form but centered around one principal theme. Instead, Harwood casts his work in the style initiated by Liszt's 19 *Hungarian Rhapsodies* (1846–86) that was more commonly adopted by a number of European composers for subsequent 19th- and early 20th-century rhapsodies.<sup>37</sup> Thus, Harwood's is in a loose, episodic form; has exaggerated mood contrasts; and quotes a preexistent theme, an untitled hymn tune by Thomas Tallis.<sup>38</sup> Written only four years after the conclusion of the terrible loss of life in World War I, one might hypothesize that Harwood's *Rhapsody* is an elegy for that carnage.

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Harwood avoided talking in public about his music, and we know nothing of his thoughts on the matter. In any case, the work is funeral. A section near the beginning labeled *Funeral March* returns for a lengthy development later. Tallis' solemn hymn tune appears in a dignified, forceful manner in the second of three trio sections, with Joseph Addison's text, "When, rising from the bed of death," inscribed parenthetically under the melody in the score, and this melody reappears in the final bars of the piece. Although Harwood's craftsmanship is as fine as ever, one may wonder if it is, in fact, an artifice, a collage of six unrelated melodies used by the three examiners at the Royal College in 1922. This impression may be felt, for instance, when, near the end, out of the blue, a three-voice fugal exposition emerges on a thematic idea not heard before.

Among the people that Harwood met at the regular concerts and soirees held at his country home of Woodhouse shortly after 1909, was a highly gifted, young, likable pianist and organist named Douglas G. A. Fox. Shortly after completing distinguished studies by means of organ scholarships at the Royal College of Music College and Keble College, Oxford, Fox tragically had his right arm amputated just above the elbow in a battle in France in late August, 1917, during World War I. For this courageous musician, Harwood composed *Voluntary in D-flat* for left hand and feet.<sup>39</sup>

Among the remaining Harwood compositions for the instrument, it is harder to find works that rise above the bland. Was the well of inspiration running dry? Whether or not this is true, one may detect with assurance a change in Harwood's style at this time. Following the general trend in British organ music in the 1920s, and starting with the *Three Preludes on Anglican Chants*, he returned to the simpler, less chromatic voice leading of the First Sonata.

This may be seen in the *Album of Eight Pieces*, which were written between November, 1934, and March, 1935. Programmatic, technically easy miniatures, at the top of each, the title and a line or two from a hymn points to what Harwood is portraying. No. 3, *Communion On a French Hymn Melody*, cites the opening lines, "Therefore we, before Him bending, this great Sacrament revere," of the fourth verse of Thomas Aquinas' hymn text "Now, my tongue, the mystery telling" and is a chorale prelude on the hymn tune *Grafton*. First, the preexistent melody is presented in straightforward half and quarter notes as a baritone solo for the left hand, with equally unembellished right-hand and pedal accompaniment. Then the preexistent theme is soloed, slightly ornamented, in the treble register. It is in this varied treatment of the theme that Harwood rises, perhaps, above the average. Here, he captures exquisitely the Holy Communion sentiments associated with the text and melody, not the least through frequent expressive use of dissonance—appoggiaturas, suspensions, and chromatically inflected tones either singly or in combination—and eloquent little melodic twists in the soprano line. In No. 6, *Diapason Movement*, we catch a glimpse of the old noble, ebullient side in Harwood's response to the opening line of Henry F. Lye's hymn text based on Psalm 103, "Praise, my soul, the King of heaven," which he achieves without any reference to John Goss' famous hymn tune usually associated with this text. As with No. 3, though the mood in No. 6 is different, there are the same fleeting dissonant crunches created mostly by bold suspensions, appoggiaturas, and numerous cross relations. Unlike the third work, however, chromatic coloring is achieved quite frequently through secondary dominants and common-tone modulations.

The organ pieces of the later years have occasional moments of intuitive truth such as one may detect in *Diapason Movement* of the *Album of Eight Pieces*. By and large, though, Harwood,

now over seventy years old, was unable, or unwilling, to break free of his Victorian/Brahms roots. Unfortunately, this left his last music sounding dated, at a time when the works of post-Victorians, such as Herbert Howells and Percy Whitlock, were emerging. ■

#### Notes

1. Lancelot G. Bark, "Basil Harwood, 1859-1949," *The Musical Times*, XC (May, 1949), 165.
2. Harwood's sole registration indication in the whole work is for a tuba on the last page of the score.
3. Walter G. Alcock, *The Organ* (1913), p. 101.
4. Walter Parratt, *Music in the Reign of Queen Victoria* (1857), Vol. 2, p. 604.
5. Recorded by Henry C. Lahee, *The Organ and Its Masters* (1902), pp. 219-22. See also W. T. Best's letter of May, 1892, printed as "Organ Arrangements," in *The Organ*, I (July, 1921), 58-61.
6. In 1887, Schott published the middle movement under the title *Andante Pour Orgue*.
7. Lancelot G. Bark, *op. cit.*
8. See William S. Newman, *The Sonata Since Beethoven* (2nd edition, 1972), pp. 575-92.
9. His use of a preexistent hymn tune here was the first of a number of times that he quoted hymn tunes in his organ works.
10. The melody is from a Constance Psalter titled *Psalterium Chorale*, printed at Mainz, Germany, in 1510. See Hymn 185, *The English Hymnal* (1933).
11. Harwood was clearly attracted to hymn tunes old and new. He wrote a number of them—the best known being *Thornbury*—and was editor of *The Oxford Book* (1908), he quoted them in several of his organ works.
12. Henry Lye, Harwood's successor as organist at Christ Church Cathedral, Oxford (1909-1926), said that Elgar much admired the work and wished to orchestrate it. See William H. Harris, "Basil Harwood—1859-1948 (sic)," *English Church Music*, XXIX, No. 2 (June, 1959), 44.
13. Wilfrid Mellers, "The IAO Jubilee at York,"

*The Musical Times*, CLX (October, 1978), 886.

14. Henry Lye, "Basil Harwood, 1859-1949," *English Church Music*, XIX, No. 3 (July, 1949), 40.
15. Omitted from this discussion, because it is not for organ solo. The work was performed at the Three Choirs Festival at Gloucester that year with Harwood as soloist. For an account of it, see (no author) "Dr. Basil Harwood's New Organ Concerto," *The Musical Times*, LI (October, 1910), 641. The score calls for an orchestra of strings, brass, percussion, harp and celesta, but no woodwinds. Harwood does not write for soloist and orchestra as protagonists, as is usual in the genre, but requires both entities to play almost the whole time. There is a glissando on the pedals.
16. The last work published in his lifetime.
17. For the complete specification, see Andrew Freeman, "Organs of Christ Church Cathedral, Oxford," *The Organ*, XI (July, 1931), 35-42.
18. Nicholas Temperley, *Music in Britain: The Romantic Age 1800-1914* (1981), p. 448. As late as 1922, Ivor Atkins, "British Organ Music," *The Musical Times*, LXXIII (October, 1922), 685, asserted that Bach's chorale preludes for organ appeared to have been "practically unknown to all but the most adventurous of Bach's English followers."
19. Over fifty years later, Healey Willan was still composing organ chorale preludes like these in his three sets of ten *Hymn Preludes*.
20. A Tinctarian parish built on the edge of the parish of St. Paul's Church, Knightsbridge, London, and consecrated in 1850.
21. R. Meyrick Roberts, *The Organ at Liverpool Cathedral* (1926), pp. 36-37.
22. George Oldroyd (1886-1951) was to follow this approach for his *Three Liturgical Preludes* (1938) and *Three Liturgical Improvisations* (1948).
23. Vernon Blackburn, "York Minster," *The Musical Times*, XLIV (May, 1903), 302, appends Parratt's program, but no critical commentary.
24. Organist of Liverpool Cathedral (1917-55).
25. R. Meyrick Roberts, *The Organ at Liverpool Cathedral* (1926), pp. 36-37.
26. Claude Williams, "Basil Harwood 1859-1949," *English Church Music*, XIX, No. 3 (July, 1949), 41.
27. Bark, *op. cit.*, p. 166.
28. See C.V. Stanford, *Interludes: Records and*

*Reflections* (1923), p. 96.

29. Harwood was to dedicate *Wedding March* to Mabel. It was written in 1923 and revised for their twenty-fifth wedding anniversary the next year.
30. They included *Inclina Domine* (1896), *Love Incarnate* (1925), and *Ye Choirs of New Jerusalem* (1928).
31. Such as was the case with Richard Hall's *Three Cathedral Voluntaries* (1936), which bear the subtitles York, Ripon and Durham.
32. For the instrument's specification, see Kenneth Shenton, "The Organ Music of Basil Harwood," *The Organ*, LXX (October, 1991), 208.
33. The work was, according to the note in the score, "composed for the reopening of the organ at Gloucester Cathedral, 1920." However, the Cathedral Organist, Herbert Brewer, to whom the work is dedicated, played Harwood's First Sonata at the dedication service on November 19. See (no author) "Gloucester Cathedral Organ," *The Musical Times*, LXXI (December, 1920), 825. William Faulkes (1863-1933) had composed an organ piece along similar lines in 1907, *Fantasia on Old Christmas Carols*, Op. 103. Faulkes' style is fairly unsophisticated, and he focuses on three carols, rather than mainly reflecting on Biblical texts, like Harwood.
34. The text is not, in fact, a part of the Bible, but a prelatonal phrase provided by the translators of the King James Version (1611) for 28 Isaiah, IX.
35. There is no evidence, however, that Harwood had any specific church in mind.
36. Harris recalled Alcock playing "magnificently" the *Sonata No. 1* around 1900 at Holy Trinity Church, Sloane Street, London. See William H. Harris, "Basil Harwood—1859-1949," *English Church Music*, XXIX, No. 2 (June, 1959), 44.
37. For example, Vaughan Williams' orchestral *Norfolk Rhapsody No. 1* (composed 1905; published 1925).
38. No. 92, *The English Hymnal* (1906), which Vaughan Williams had used for his *Fantasia on a Theme by Thoms Tallis* (1910; revised 1925) for strings.
39. For a full obituary tribute to Fox, see David Willocks, "Douglas Fox," *Royal College of Music Magazine*, Vol. 74, No. 3 (October, 1978), pp. 119-21.

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Over the years a number of fascinating articles have appeared in THE DIAPASON on the subject of organ reeds. Notwithstanding a few of my own, I would like to draw attention to the excellent contribution of Roland Killinger in 1977, entitled "Reeds with Short-Length Resonators." This entertaining description of the vagaries of reed construction and tuning was presented to the American Institute of Organ Builders by Mr. Killinger, who was at that time, in charge of the Sueddeutsche Orgelpfeifenfabrik in Freiberg-Beihingen, Germany. Jan Rowland prepared a translation which appeared in THE DIAPASON.

Because the subject of the article was half-length reeds, Mr. Killinger brought up many points that had to do with the specific study of resonance in slider and pneumatic windchests. These observations on resonance are applicable to full length stops as well as fractional length stops. I believe that a discussion of resonance for full length conical stops such as trumpets and half length cylindrical stops such as clarinets is long overdue.



John Brombaugh

The photo of John Brombaugh blowing his horn was taken in 1992 at the symposium on The Historical Organ in America, held at Arizona State University.

In a presentation on reeds, Brombaugh made one point: that reeds ought to be tuned at the point of their natural resonance. To prove it, he took a reed pipe out of pocket and demonstrated how to find the "flip point."

### Finding the flip-point of a conical stop

When tuning a conical stop it is easy to find the nodal resonance or flip point. One tunes to the correct note, then sharpens the note at the tuning wire until the reed jumps approximately an interval of a third. There is no "squeezing" it up to pitch, a reed pipe will suddenly make the leap, seemingly on its own. This indicates the presence of what Roland Killinger calls "resonance points" or "optimum tuning points." They are the points around which tuning is most stable and the resonance between the tongue and the tube of the pipe is the most pronounced.

Once the tuner has determined the point that the pipe "flips" or jumps to the first harmonic above its natural resonance point, it is a simple matter to flatten the pipe until it "jumps" back to

its fundamental pitch. Once it has done that, another principal may be observed.

With the pipe speaking its fundamental pitch with a rather "close" tone, one may observe that if the pipe is covered, it will jump back and remain at its first harmonic. However, if the pipe is made to speak again, it will return to the fundamental. The resonator is telling the tuner that it is too long. In most conical reeds, the point at which this behavior stops and the pipe will no longer jump to its harmonic by covering the resonator is the point at which the fullest and most pleasant tone is achieved. It is the point of the most natural resonance between tongue and resonator. It is also the point of the most stable tuning, because the air column in the tube has the most telling effect on the vibrations of the tongue. In other words, they are vibrating together, rather than the more common situation where the tube is merely amplifying the vibrations of the tongue. That is the difference between an auto horn and a trombone or French horn! So it is with organ pipes.

The old masters of organ building knew these rules and built reeds of great power that not only resonated with themselves but with the flues of the organ by vibrating through the slider channels so that the reeds exercised a drum like effect on the principals of the organ. The whole organ was a marching band!

### Applying the rules of resonance

Organ tuners can check the "flip" point of virtually any reed, whether conical or cylindrical. If the point of natural resonance is sharp of normal pitch, one will note that as the reed is flattened, it will lose its round and full tone and gain a rather grating, nasty sound which is actually less powerful than the point of natural resonance. Reeds which speak on the short side of natural resonance do not exhibit stable tuning, since they are inclined to find a nodal point which is no where near the frequency to which they are actually tuned. This is a chaotic situation and leads to frequent tunings and unhappy organists. All tuners are familiar with organs that require tuning immediately before a performance to ensure any consistency at all. And how many tuners sit through concerts wondering when this or that note will take leave for a walk on the wild side!

### Correcting short resonators

Once short resonators have been found by checking the "flip" point and determining the pitch where the best tone is found, a simple paper extension may be made to lengthen the resonator to its normal acoustic length. Heavy packing tape works well, and may be applied to "chorale" a wandering reed. The improved tuning stability will be well worth the time spent lengthening resonators, even on a temporary basis. Most organists will hear the difference and set about raising the money to solder a new length to short resonators and repair flaps that have been rolled down in a vain attempt to stabilize tuning. Once accomplished, the organ tuner will experience a much deserved rest, and the organist will find the reeds much more satisfying to play.

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Octave	4'
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Superoctave	2'
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Mixture	VII
Contra Trumpet	16'
Trumpet	8'
Vox Humana	8'
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Principal	8'
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Erzähler	8'
Erzähler Celeste	8'
Octave	4'
Rohrflue	4'
Nasard	2 2/3'
Flue	2'
Octave	1'
Sesquialtera	1'
Mixture	IV
Krumhorn	8'
Festivo Trumpet	8'
Harpsichord	8'
Harp	4'
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Subbass	32'
Diapason	16'
Subbass	16'
Liedlich Gedackt	16'
Octave	8'
Gedackt	8'
Choralbass	4'
Rauschpfeife	1V
Bombarda	32'
Contra Trumpet	16'
Trumpet	8'
Clarin	4'



# New Organs

## Cover

**Andover Organ Company**, Methuen, Massachusetts, has completed a new organ, Opus 111, for the University of North Carolina at Greensboro; 36 stops, 1,889 pipes, compass 58/32. The organ sits on a stage at the head of an ellipse and rises 28 feet. Donald H. Olson, designer, stated, "this case is an idea that has had a gestation period of about 30 years, waiting for just the right building."

The building is the University's new 130,000 square foot School of Music. The \$26.5 million structure was 16 years in the planning and execution, designed by Calloway, Johnson, Moore, and West, PA, of Winston-Salem, in conjunction with Howard, Montgomery, and Steger Performance Architects of New Orleans. It features the distinctive design element of an elliptically shaped 130-seat organ hall, located on the structure's southwest corner, the northern terminus of historic College Avenue.

The interior of the elliptical room is divided into 12 segments by concrete pillars. Convex dark red brick walls between the pillars offer an acoustical dispersal of sound minimizing the acoustical problems of an essentially round room. Windows high on the 40-foot walls offer daylight without intruding on the performing space.

Andover Organ Company worked in close collaboration with Robert Burns King, Instructor of Organ at the University, on all phases of the instrument's design. Of the case Donald Olson observes, "You could say it is in homage to the late Joseph Schaeffer who designed those exciting and revolutionary cases for Klais Orgelbau in Germany and who had a profound influence on my development as an organ case designer." The five half-round towers house the Great and Pedal 8' Montres of polished tin. The pipe shades are random lengths of folded copper, some polished, others tinned, flamed or scored to reflect and scatter the light. The Zimbelstern's rotating star pierces the center pipe, low C of the 8' Montre. The case wood is solid bleached ash with honey colored natural red oak trim.

The console is built of solid mahogany with a matched mahogany burl veneer inlaid in the music rack. The engraved drawknobs are rosewood, while the naturals are antique mastodon ivory with ebony sharps. The Positive division is enclosed just above the console with arched doors which open and close by means of an expression pedal. Key action is mechanical. Stop action is electric to allow for a Solid State Logic combination action with 32 levels of memory. Manual coupler action is also electric, activated by pull-down magnets that operate a duplicate set of pallets on the Swell and Positive divisions allowing for a continued light and responsive action even with the couplers engaged. Pedal couplers are mechanical.

The tonal design of the organ was worked out between Robert Burns King and Robert J. Reich, Andover's Tonal Director. The purpose was to provide the university with an instrument that provided the maximum flexibility. While the sound and tonal scheme are basically eclectic, the organ does have a French accent. It is able to perform all schools of literature effectively and well.

Those who worked on the organ include Robert J. Reich, tonal director and finisher; Donald H. Olson, case design, university liaison; Jay Harold Zoller, mechanical design, installation; Benjamin G. Mague, construction and installation supervisor; Edward C. Bradley, windchest construction, case finishing, installation; Eleanor Baum and Betty Swett, secretaries; Moises Carrasco III, pipemaker; Annie J. Doré, office manager; Michael W. Eaton, windchests, action and installation; Kirk Garner, case finishing; Albert Hosman, Jr., casework; Paul McNamara, wiring

and tonal finishing; Felicia F. Morlock, pipe racking and installation; John W. Morlock, pipe shades; Clark Rice, pipemaker; Donald E. Reich, wooden pipemaker and handiman; Eleanor Richardson, pipe racking, rollerboards; Craig A. Seaman, wiring and installation; James Stewart, wind system; Thomas E. Turmel, pipe racking; Josef Lasota & Sons, pipemaker.

—Donald H. Olson & Eleanor Richardson  
Andover Organ Company

### GREAT

- 16' Bourdon
- 8' Montre
- 8' Flûte à Cheminée
- 8' Flûte Harmonique (44 pipes)
- 4' Prestant
- 4' Flûte Couverte
- 2' Doublette
- IV Fourniture (232 pipes)
- Zimbelstern

### SWELL

- 8' Bourdon
- 8' Salicional
- 8' Voix Celeste (49 pipes)
- 4' Flûte Conique
- 4' Prestant
- 2 3/4' Nazard
- 2' Octavin
- 1 3/4' Tierce
- 111 Plein Jeu (174 pipes)
- 16' Basson
- 8' Trompette
- 8' Hautbois
- Tremblant

### POSITIVE

- 8' Flûte
- 4' Flûte à Cheminée
- 2' Doublette
- 1 1/2' L'arigot
- II Cymbale (prep)
- 8' Cromorne
- Tremblant

### PEDAL

- 32' Grand Bourdon (32 notes)
- 16' Sonbasse
- 16' Bourdon (Gt)
- 8' Montre
- 8' Flûte (Gt)
- 4' Octave
- 111 Mixture (prep)
- 16' Bombarde
- 8' Trompette
- 4' Clairon

### Couplers

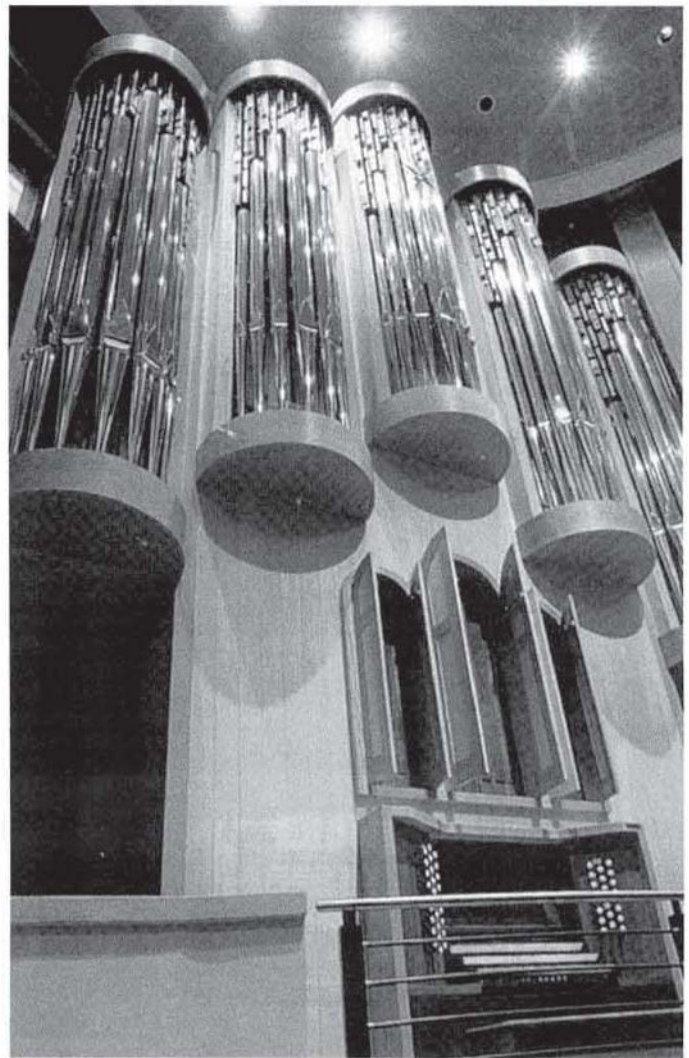
- Swell to Great
- Swell to Positive
- Positive to Great
- Great to Pedal
- Swell to Pedal
- Positive to Pedal

## From the Instructor of Organ

I began to teach organ at the University of North Carolina at Greensboro in 1992, and the existing instruments did not inspire to students to study organ. At that time, there were three students, one of whom was an organ major. Over the years, the department has grown considerably, usually with eight to ten students studying organ. This semester, there are nine students, three working towards degrees in organ. Next semester an additional student will begin working on a Master's degree.

In 1992, there was a most ordinary 1950s organ in the recital hall, and the constant activity by other musicians in the hall severely limited the use of the organ. Most of the time I taught on a 3 1/2-rank Schantz in my studio. When plans were being made for the new music building, it was decided to design a relatively small auditorium dedicated to the organ, to facilitate access to the organ for teaching and practicing. The Organ Hall seats only 130 people. Although the acoustics are not ideal there is a "presence" in the room. There is a possibility that the brick walls may be treated with a sealer and this may further improve the acoustics. That idea is now being investigated.

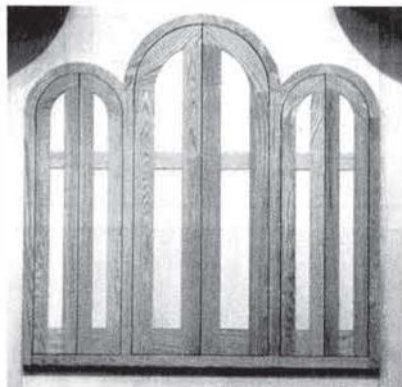
Early on, we decided that the organ should have mechanical action with electric stop action so that combinations would be available. Because of our pleasant experience in 1980 with the



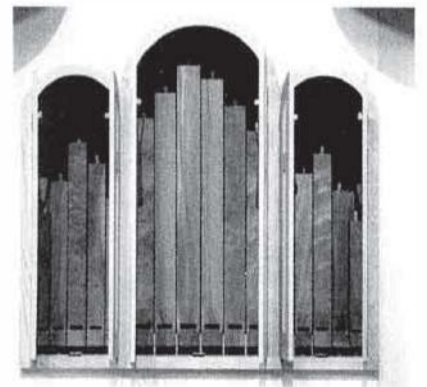
Andover Organ Company Opus 111 occupies the 130-seat Organ Hall in UNCG's new Music Building. (Photo by Bert Vunderveen)



The console is built of solid mahogany with a matched mahogany burl veneer inlaid in the music rack. (Photo by Albert Hosman)



Arched doors on the Positive are controlled by an expression pedal. (Photo by David Dunham)



Positive doors open to reveal pipes within. (Photo by David Dunham)

Andover Organ Company, which installed an 18-stop instrument in our chapel at First Presbyterian Church in Burlington, North Carolina, where I am Organist-Choirmaster, I was able to recommend that they be considered to build the new UNCG organ. We did, however, consider several builders, and obtained proposals from three of them. The university officials decided to sign with Andover.

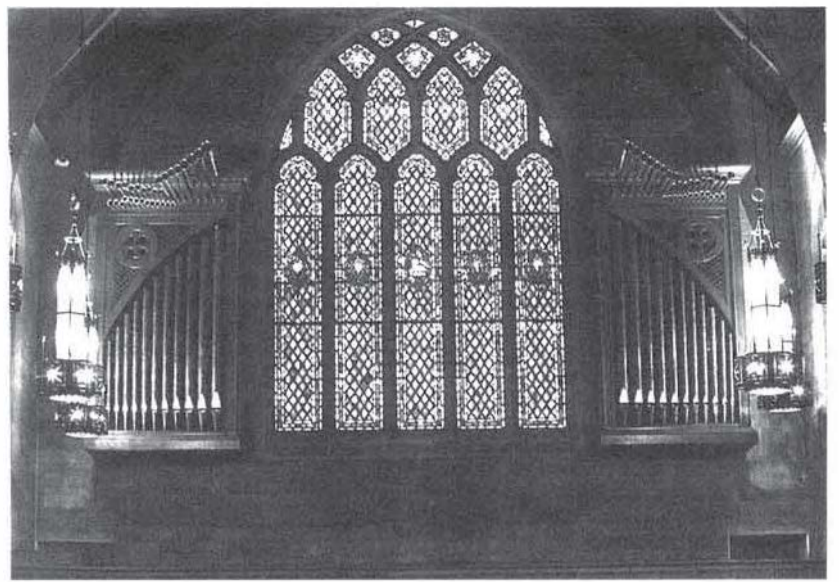
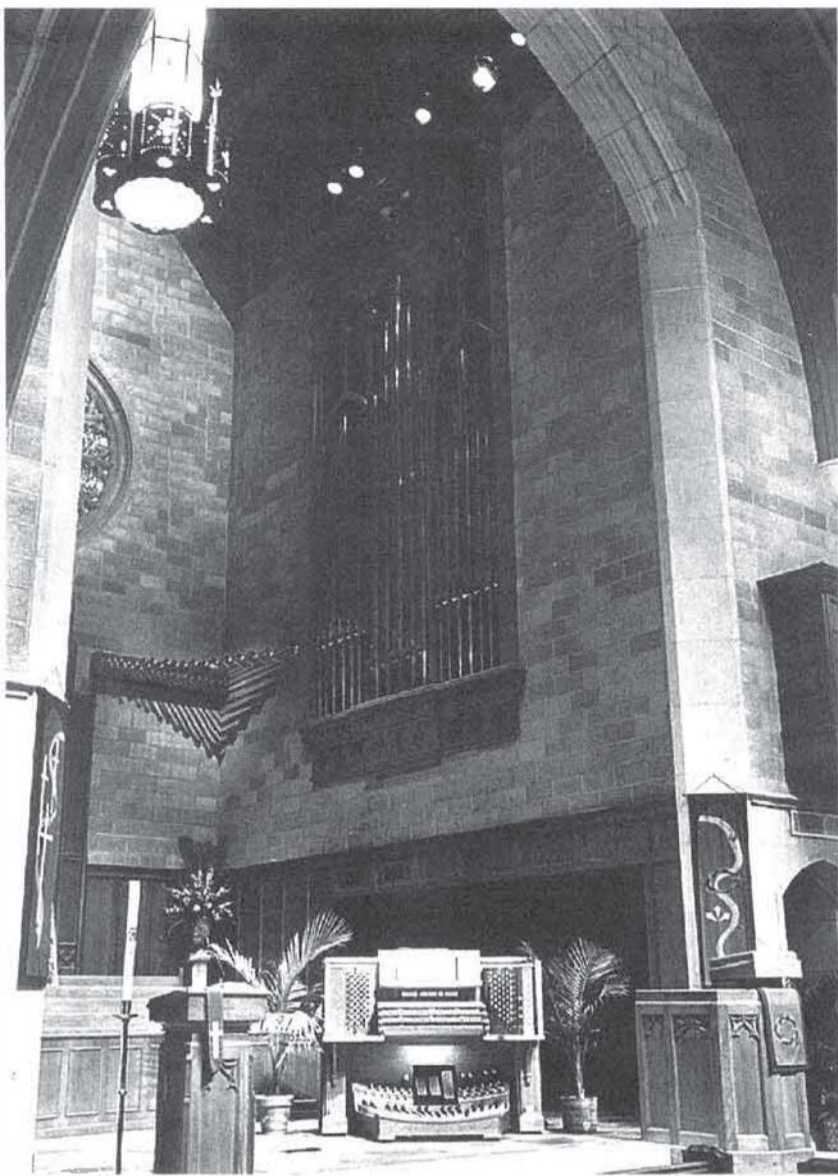
Donald H. Olson, president of the company, designed a beautiful case, and there has been considerable enthusiasm generated by the new organ. Robert

Reich, tonal director and finisher, was most obliging in his willingness to listen to my suggestions. We are grateful to the many people who have for years been generous in contributing to an organ fund for the university.

I am delighted with the new instrument and so are the students. We are very fortunate to have such a fine instrument which plays a variety of organ music from all periods and all styles so successfully.

—Robert Burns King

Cover photo by Donald H. Olson



Nichols & Simpson, Inc., Little Rock, Arkansas, has built a new organ for Pulaski Heights United Methodist Church of Little Rock: 73 ranks, 54

stops. It replaces an organ built in 1960 by Schantz, some pipework from which was revoiced and incorporated into the new instrument. In consultation with Dennis Fleischer, acoustician of Boulder, Colorado, the porous hadite concrete block walls were acoustically sealed with multiple applications of Okon. Pew cushions were removed and all flooring was replaced with slate.

The console is made of oak. Manual natural keys are of bone, sharps of rosewood. Drawknobs are turned of rosewood with bone faces inset. The combination action has 99 levels of memory and a four-level adjustable crescendo system. The organ is equipped with a MIDI sequencer. Case pipes are flamed copper. The main windchests are of pallet and slider construction with electric keyaction. Wind pressure is 100mm for all stops except the Bombarde which is voiced on 152mm, the Tuba on 20 inches, and the Festival Trumpet on 8 inches. Two dedication services were held on February 14, 1999; each service was followed with a recital by Huw Lewis.

**GREAT**  
 16' Violone  
 8' Principal  
 8' Harmonic Flute  
 8' Violone  
 8' Bourdon  
 4' Octave  
 4' Nachthorn  
 2 1/2' Twelfth  
 2' Fifteenth  
 1 1/2' Seventeenth  
 Fourniture V  
 8' Trompette Harmonique  
 8' Chamade  
 8' Festival Trumpet  
 8' Tuba  
 Tremolo  
 Chimes  
 Gt Unison Off

**SWELL**  
 16' Gedeckt  
 8' Diapason  
 8' Chimney Flute  
 8' Viole de Gambe  
 8' Viole Celeste  
 8' Flauto Dolce  
 8' Flute Celeste  
 4' Principal  
 4' Harmonic Flute  
 2 3/4' Nasard  
 2' Octavin  
 1 1/2' Tierce  
 Plein Jeu V  
 16' Double Trumpet  
 8' Trompette  
 8' Hautbois  
 8' Vox Humana  
 4' Clairon II  
 8' Chamade  
 8' Festival Trumpet  
 Tremolo  
 Sw 16-UO-4

**CHOIR**  
 16' Gemshorn  
 8' Viola Pomposa  
 8' Viola Celeste  
 8' Bourdon  
 8' Gemshorn  
 8' Gemshorn Celeste  
 4' Spitz Principal  
 4' Koppellute  
 2' Octave  
 1 1/4' Larigot  
 Petite Fourniture V  
 16' English Horn  
 8' Trompette  
 8' English Horn  
 8' Clarinet\*  
 8' Rohr Schalmey  
 8' Chamade  
 8' Festival Trumpet  
 16' Tuba  
 8' Tuba  
 8' Harp\*  
 Tremolo  
 Cymbelstern  
 Ch 16-UO-4

**ANTIPHONAL**  
 8' Principal  
 8' Bourdon  
 4' Octave  
 2' Gemshorn  
 Mixture IV

**PEDAL**  
 32' Bourdon\*  
 16' Open Wood\*  
 16' Contre Basse  
 16' Violone (Gt)  
 16' Subbass  
 16' Gemshorn (Ch)  
 16' Gedeckt (Sw)  
 16' Antiphonal Bourdon\*  
 8' Octave  
 8' Violone (Gt)  
 8' Bourdon  
 8' Gemshorn (Ch)  
 8' Chimney Flute (Sw)  
 4' Choral Bass  
 4' Bourdon  
 Mixture V  
 32' Contre Bombarde\*  
 16' Bombarde  
 16' Double Trumpet (Sw)  
 16' English Horn (Ch)  
 8' Bombarde  
 8' Trumpet (Sw)  
 4' Bombarde  
 4' English Horn (Ch)  
 8' Chamade  
 8' Festival Trumpet  
 Chimes

\*digital voices



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# Calendar

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

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

## UNITED STATES East Of The Mississippi

15 MAY  
**Martin Jean**; Yale University, New Haven, CT 8 pm  
 Gruenstein Competition winner's recital; Church of the Ascension Episcopal, Chicago, IL 7 pm  
**David Higgs**; Christ Church Cathedral, Lexington, KY 7:30 pm

17 MAY  
 Hymnody in American Protestantism Conference; Wheaton College, Wheaton, IL (through May 20)  
**Ken Nafziger**, hymn festival; College Church, Wheaton, IL 7:30 pm

18 MAY  
**Eric Himy**, piano; St Paul's Episcopal, Chattanooga, TN 7 pm  
**John Ferguson**, hymn festival; College Church, Wheaton, IL 7:30 pm

19 MAY  
 All-Bach Choral Concert; Church of the Advent, Boston, MA 8 pm  
**Michael Lizotte**; Trinity Church, Boston, MA 12:15 pm  
**Thomas Murray**; The Old South Church, Boston, MA 8 pm  
**Carol Williams**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Stephen Tharp**; Grace Church, Utica, NY 7:30 pm  
 Eleganza Baroque Ensemble; Trinity Episcopal, Ft Wayne, IN 5 pm  
**David Burton Brown**; Trinity United Methodist, Lafayette, IN 7:30 pm  
 Verdi, *Requiem*; St Thomas the Apostle, Chicago, IL 8 pm  
 Gospel Night; College Church, Wheaton, IL 7:30 pm  
 Mid-day Musical Menu; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

20 MAY  
**Judith Hancock**; Union Church, Pocantico Hills, NY 7 pm  
 New England Spiritual Ensemble; St Cecilia Church, Wolfeboro, NH 8 pm  
 Evensong; St Peter's Episcopal Church, Morristown, NJ 5 pm  
 Annual Colonial Concert; First Church, Wethersfield, CT 7 pm  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm  
**Stefan Engels**; Spivey Hall, Morrow, GA 5 pm  
**David Goode**; Spivey Hall, Morrow, GA 8:15 pm  
 \*Fourth Ann Arbor AGO New Music Festival; Hill Auditorium, Ann Arbor, MI 3-6 pm  
**Ray McLellan**, carillon; University of Michigan, Ann Arbor, MI 7:30 pm

21 MAY  
 Bach, *Mass in B Minor*; St Peter RC Church, Hlfgganum, CT 7:30 pm  
 Choral Concert, with liturgical dancer; Church of St Joseph, Bronxville, NY 3 pm  
 Choral Concert; Our Lady of Sorrows R.C. Church, South Orange, NJ 8 pm  
**David D. Eaton**; St Thomas Church, New York, NY 5:15 pm  
 Singing Boys of Pennsylvania; Old Dutch Church, Steeple Hollow, NY 3 pm  
**Farrell Goehring**; Bethesda Episcopal, Saratoga Springs, NY 4 pm  
**Anne Warf**; St Paul's Church, Doylestown, PA 5:30 pm  
 Choir Festival; St Luke's Episcopal, Lebanon, PA 7 pm  
**Peter Conte**; St Ann's Catholic Church, Washington, DC 4 pm  
 Choral Concert; First Presbyterian Church, Lynchburg, VA 3 pm  
**Paul Manz**, hymn festival; St James Episcopal, Hendersonville, NC 3:30 pm  
 Festival of Music In the Church; First United Methodist Church, South Bend, IN 7:30 pm

**Mary Gifford**; Pullman United Methodist Church, Chicago, IL 4 pm  
**Marilyn and James Biery**, Cathedral of St Paul, St Paul, MN 7:30 pm  
 Easter Vespers and Concert; Cathedral Church of the Advent, Birmingham, AL 4 pm

22 MAY  
**Aaron Miller**; Presbyterian Homes, Evanston, IL 1:30 pm

25 MAY  
**Aaron Miller**; St Peter the Apostle, Chicago, IL 5:45 pm

26 MAY  
**Rupert Gough**, Trinity Church, Boston, MA 12:15 pm

28 MAY  
**Stephen Black**; St Thomas Church, New York, NY 5:15 pm

29 MAY  
**John Weaver**, masterclasses; Montreat Conference Center, Montreat, NC (through June 2)

30 MAY  
**Rupert Gough**, with violin; St Peter's Episcopal Church, Morristown, NJ 7:30 pm

31 MAY  
**James Busby**; Memorial Music Hall, Methuen, MA 8 pm

2 JUNE  
**Michael Bawtree**; Trinity Church, Boston, MA 12:15 pm  
**John Rose**; St Paul's Chapel, Concord, NH 5:30 pm

3 JUNE  
**John Gouwens**, carillon; Culver Academy, Culver, IN 7:30 pm

4 JUNE  
 Three Choirs Festival; Holy Name Cathedral, Chicago, IL 3 pm  
**Thomas Murray**; St Ann's Church, Washington, DC 4 pm

6 JUNE  
**James Christie**; North Carolina School for the Arts, Winston-Salem, NC 8 pm

7 JUNE  
**Richard Clark**; Memorial Music Hall, Methuen, MA 8 pm  
**Eric Plutz**; Old Presbyterian Meeting House, Alexandria, VA noon

9 JUNE  
**Lois Regestein**; Trinity Church, Boston, MA 12:15 pm  
**Carol Williams**; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Diane Bish**; Mt Carmel Church, Chicago, IL 8 pm

11 JUNE  
 Youth Musical; First Church of Christ, Wethersfield, CT 4 pm  
 Mozart, *Requiem*, with orchestra; St Paul's Church, Doylestown, PA 7 pm  
**Christopher Herrick**; St Ann's Church, Washington, DC 4 pm  
*Durufle, Veni, Creator Spiritus*; Old Presbyterian Meeting House, Alexandria, VA 10 am  
 Bach, *Cantata "Gelobet sei der Herr"*, with orchestra; St Luke's Lutheran, Chicago, IL 10:30 am

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

14 JUNE  
**Carl Klein**; Memorial Music Hall, Methuen, MA 8 pm  
**Erik Suter**; Old Presbyterian Meeting House, Alexandria, VA noon

16 JUNE  
**Ray Cornils**; Trinity Church, Boston, MA 12:15 pm  
 Choral Concert; Church of the Advent, Boston, MA 7:30 pm

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

18 JUNE  
**Brink Bush**; Church of the Advent, Boston, MA 6:30 pm  
 Handbells, with ensemble; Community of Jesus, Orleans, MA 7:30 pm  
 English Anthem Festival; St Luke's Episcopal, Lebanon, PA 7 pm  
**Wayne Earnest**; National Cathedral, Washington, DC 5 pm

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20 JUNE  
Lew Williams; City Hall, Portland, ME 7:30 pm

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

22 JUNE  
Ray Cornils, demonstration concert; City Hall, Portland, ME noon  
Lobo, *Missa Maria Magdalene*; Church of the Advent, Boston, MA 6:30 pm

26 JUNE  
International Institute of Organ & Church Music; University of Michigan, Ann Arbor, MI (through June 27)  
Frank Ferko; Presbyterian Homes, Evanston, IL 1:30 pm

27 JUNE  
Thomas Murray; City Hall Auditorium, Portland, ME 7:30 pm

28 JUNE  
Peter Conte; Memorial Music Hall, Methuen, MA 8 pm  
Robert Grogan; Old Presbyterian Meeting House, Alexandria, VA noon

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

### UNITED STATES West of the Mississippi

15 MAY  
Joseph Adam; St James Cathedral, Seattle, WA 7:30 pm

18 MAY  
MHKS Conference; Univ of Colorado, Boulder (through May 20)

20 MAY  
Douglas Cleveland; Episcopal Church of the Holy Spirit, Missoula, MT 7:30 pm

21 MAY  
John D. Schwandt; Mt. Olive Lutheran Church, Minneapolis, MN 7 pm  
Douglas Cleveland; Episcopal Church of the Holy Spirit, Missoula, MT 3 pm  
Bach Vespers; Christ the King Lutheran Church, Houston, TX 5 pm  
Gordon Turk; First Presbyterian Church, Albuquerque, NM 4 pm  
Tamara Still; The Church of the Epiphany, Seattle, WA 4 pm  
Ladd Thomas; St. Pauls Episcopal Church, Bellingham, WA 8 pm  
Jon Gillock; Grace Cathedral, San Francisco, CA 5:30 pm  
Choir Concert; St Mary's Cathedral, San Francisco, CA 3:30 pm

26 MAY  
Robert Bates; Edythe Bates Olde Chapel, Round Top, TX 5 pm

28 MAY  
Carlene Neihart; Pittsburg State College, Pittsburg, KS 3:15 pm  
Jon Gillock; Grace Cathedral, San Francisco, CA 5:30 pm  
Grace Renaud; St Mary's Cathedral, San Francisco, CA 3:30 pm

1 JUNE  
James Christie; Mainly Mozart Festival; St Paul's Cathedral, San Diego, CA 8 pm (also June 2)

4 JUNE  
Choral Concert; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Jon Gillock; Grace Cathedral, San Francisco, CA 5:30 pm  
Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
Pasadena Classical Singers; St Paul's Greek Orthodox Church, Pasadena, CA 3 pm  
Ann Elise Smoot; Pasadena Presbyterian, Pasadena, CA 4:30 pm

8 JUNE  
Church Music 2000; University of Northern Iowa, Cedar Falls, IA (through June 10)  
Ann Elise Smoot; Christ Church, Little Rock, AR 8 pm

10 JUNE  
Audrey Jacobsen; Pasadena Presbyterian, Pasadena, CA noon  
Pasadena Classical Singers; St Anthony's Greek Orthodox Church, Pasadena, CA 7:30 pm (also June 11, 3 pm)

11 JUNE  
St Mary's Cathedral Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

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

18 JUNE  
\*Pipe Organ Encounter; various locations, Rochester, MN (through June 22)  
Mark Quarmby; St Mary's Cathedral, San Francisco, CA 3:30 pm

19 JUNE  
Robert Plimpton; Balboa Park, San Diego, CA 7:30 pm

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

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

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

### INTERNATIONAL

16 MAY  
Craig Cramer; St Nikolaus Kirche, Raeren, Belgium 7 pm  
John McElhiney; All Saints Cathedral, Halifax, Nova Scotia, Canada 12:10 pm

17 MAY  
Ann Elise Smoot; The Queen's College, Oxford, England 1:10 pm

18 MAY  
Craig Cramer; St Peter Kirche, Trier/Ehrang, Germany 8 pm

19 MAY  
Thomas Trotter; Winchester Cathedral, Winchester, England 7:30 pm

20 MAY  
Ludger Lohmann; Parish Church of Hendon St Mary, London, England 7:30 pm  
John Kitchen; Beverley Minster, England 1 pm

21 MAY  
Craig Cramer; St Nikolaus Kirche, Markdorf/Bodensee, Germany 3 pm

23 MAY  
James Burchill; All Saints Cathedral, Halifax, Nova Scotia, Canada 12:10 pm

24 MAY  
David Dunnett; The Queen's College, Oxford, England 1:10 pm

25 MAY  
John Butt; The Queen's College, Oxford, England 8 pm

26 MAY  
Philip Scriven; Winchester Cathedral, Winchester, England 7:30 pm

27 MAY  
Craig Cramer; Evangelischen Kirche, Nassau/Saxony, Germany 8 pm  
Gerhard Weinberger; Kirche St Franziskus, Munich, Germany 8 pm  
James O'Donnell; St John the Evangelist RC Church, Islington, England 7:30 pm

28 MAY  
Robert Boughen; St John's Cathedral, Brisbane, Queensland, Australia 3 pm

29 MAY  
David Houlder; Liverpool Cathedral, Liverpool, England 11:15 am

30 MAY  
Ross MacLean; All Saints Cathedral, Halifax, Nova Scotia, Canada 12:10 pm

31 MAY  
Timothy Byram-Wigfield; The Queen's College, Oxford, England 8 pm

2 JUNE  
David Hill; Winchester Cathedral, Winchester, England 7:30 pm

3 JUNE  
James Christie, Mainly Mozart Festival; Tijuana Cathedral, Tijuana, Mexico 8 pm

4 JUNE  
Craig Cramer; Evangelischen Kirche, Karlshorst/Berlin, Germany 3 pm

6 JUNE  
Robert Boughen; City Hall, Brisbane, Queensland, Australia  
James Burchill; All SS Cathedral, Halifax, Nova Scotia, Canada 12:10 pm  
Helene Dugal; St James United Church, Montréal, Québec, Canada 12:30 pm

7 JUNE  
**Craig Cramer**; Evangelischen Kirche, Mühlberg/Thuringia, Germany 7 pm

10 JUNE  
**John Swindells**; Millhouses Methodist, Sheffield, England 7 pm

13 JUNE  
**David Burton Brown**; Sheffield Cathedral, Sheffield, England noon  
**James Burchill**; All SS Cathedral, Halifax, Nova Scotia, Canada 12:10 pm  
**Sylvie Poirier & Philip Crozier**; St James United Church, Montréal, Québec, Canada 12:30 pm

14 JUNE  
**John Scott**; Liverpool Cathedral, Liverpool, England 7:30 pm

16 JUNE  
**David Burton Brown**; St Mary's Church, Warwick, England 7:30 pm  
**Aaron Miller**; Hope Lutheran, Calgary, Alberta, Canada 8 pm

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

22 JUNE  
**David Burton Brown**; Chester Cathedral, Chester, England noon

23 JUNE  
**Carol Williams**; Romsey Abbey, England 7:30 pm

24 JUNE  
**Gerhard Weinberger**; Kirche zu den Heiligen 12 Aposteln, Munich, Germany 8 pm  
**Colin Wright**; Beverley Minster, England 6:30 pm  
**David Burton Brown**; St Michael's Church, Beccles, England 8 pm  
**John McGreat**; St John the Evangelist, Islington, England 7:30 pm

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

30 JUNE  
**Carol Williams**; United Church, Trowbridge, England 7:30 pm

## Organ Recitals

**DIANE MEREDITH BELCHER**, North Park Presbyterian Church, Dallas, TX, February 21: *Intermezzo (Symphony No. 6)*, Widor; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Allein Gott in der Höh sei Ehr* (two settings), *Prelude and Fugue in a*, S. 543, Bach; *Andante in F*, K. 616, Mozart; *Agnus Dei*, Martin; *Pièce héroïque*, Franck; *Ave maris stella*, Liszt; *Litanies*, Alain.

**MARILYN & JAMES BIERY**, Cathedral of St. Paul, St. Paul, MN, January 16: "Sarabande" (*Suffolk Suite*), J. Biery; *Five Dances*, Hampton; *Trois Danses*, Alain.

**BRUCE CORNELLY**, Holy Trinity Episcopal Church, Gainesville, FL, January 23: *Sheep may safely graze*, Bach; *I walk the King's highway*, Bode; *Communion*, Purvis; *O Jesus Christ, may grateful hymns be rising*, Evans; *Liturgical Improvisation No. 2*, Oldroyd; *Pavane (On the death of an infant)*, Ravel; *Sonata No. 4*, Rheinberger; *Postlude for the Office of Compline*, Alain.

**DAVID CRAIGHEAD**, Christ Church, Pensacola, FL, February 6: *Variations on "America"*, Ives; *Cortège et Litanie*, op. 19, Dupré; *Nun komm, der Heiden Heiland*, *In dulci jubilo*, *Christe, du Lamm Gottes*, *Heut triumphieret Gottes Sohn (Orgelbüchlein)*, *Toccata and Fugue in F*, S. 540, Bach; *What a friend we have in Jesus*, Bolcom; *Andante in D-flat*, Rheinberger; *Pantasia on "Hallelujah! Gott zu loben"*, op. 52, no. 3, Reger.

**PETER RICHARD CONTE**, Westminster United church, Winnipeg, Manitoba, Canada, February 6: *Prelude and Fugue in c*,

Mendelssohn; *Toccata in F*, Bach; *Prelude in g*, op. 23, no. 1, Rachmaninov, arr. Federlein; *Dédicace, Vierge; The World Awaiting the Savior*, Dupré; *Overture de Ballo*, Sullivan, arr. Conte; *Concerto in G*, Ernst/Bach; *Overture to "The Merry Wives of Windsor"*, Nicolai, arr. Conte; *Graceful Ghost Rag*, Bolcom, arr. Conte; *Ruy Blas Overture*, Mendelssohn, arr. Conte.

**STEFAN ENGELS**, St. Patrick's Roman Catholic Church, Washington, DC, January 30: *Allegro agitato (Rubaiyat)*, Hakim; *Feux follets*, op. 53, no. 4, *Impromptu*, op. 54, no. 2, *Etoile du soir*, op. 54, no. 3, *Vierge; Chorale Fantasia on "Hallelujah, Gott zu loben"*, op. 52/3, Reger; *Prelude et danse fugée*, Litaize; *Symphonie No. 2*, Dupré.

**DAVID A. CELL**, Trinity Episcopal Church, Santa Barbara, CA, February 13: *Ricercare duodecimo tono*, A. Gabrieli; *Canzon terza, Toccata per l'Elevazione*, Frescobaldi; *Crippuccio*, Ziani; *Toccata sicondo tono*, Pasquini; *Offertorio*, Zipoli; *Sonata*, Gasparini; *Pastorale*, Aleotti; *Ave Maria*, op. 104, no. 2, Bossi; *Psalm 18*, Marcello.

**AUDREY JACOBSON**, First Baptist Church, Bakersfield, CA, February 13: *Festival Fanfare*, Leighton; *Nun komm, der Heiden Heiland*, S. 659, 660, 661, Bach; *Choral No. 1 in E*, Franck; *Fanfare to the Tongues of Fire*, King; *Sonatina in Fa menor*, Viola; *La Nativité*, Final (*Symphony No. 1*), Langlais.

**CALVERT JOHNSON**, First Baptist Congregational Church, Chicago, IL, January 30: *Obengiji*, *Yoruba Lament*, *Joshua fit*

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de battle of Jericho, Sowande: Impromptu in F, op. 78, Coleridge-Taylor; We Shall Overcome, Willis; Toccata on "Veni Emmanuel," Hailstork; Festival Overture, Norman; Spiritual Set, Da Costa; Three Spirituals for Palm Sunday, Greenlee; Variations on a Folksong, Price.

ARTHUR LAMIRANDE, St. Mary's Cathedral, San Francisco, CA, January 23: Christ ist erstanden, Prelude and Fugue in C, O Ewigkeit, du Donnerwort, Nimm danket alle Gott, Schmidt.

DANIEL LAMOUREUX, Trinity Church, Boston, MA, January 28: The Washington Post March, Sousa, arr. Linger; "Alas!" "In a rustic barn" (Ten Noël's from Provence), Morancor; Humoresques, Yon; Finale (Symphonie VI), Widor.

CHARLES MILLER, First Church of Christ (Center Church), Hartford, CT, January 6: Carillon du Longpont, Vierne; Symphony from the Bell Anthem, Purcell; Cortège et Litanie, Dupré; Fugue sur le Carillon du Soissons, Duruflé; Carillon, Sowerby; Carillon de Westminster, Vierne.

ALAN MORRISON, Rice University, Houston, TX, February 13 & 14: Prelude and Fugue in B, op. 7, Dupré; Cantabile, Franck; Scherzo, op. 2, Duruflé; Andante sostenuto (Symphonie Gothique), Widor; Final (Sym-

phonie VI), Vierne; Salamanca, Bovet; Five Dances, Hampton.

DEREK NICKELS, St. Paul's Cathedral, San Diego, CA, January 2: Obra de 8<sup>o</sup> tono alto, Ensalada, Heredia; Concerto after Vivaldi, S. 596; Trio super Allein Gott in der Höh sei Ehr, S. 664; Bach: Ave Maria, Ave Maris Stella, op. 5, no. 2, Langlais; Variations sur un Noël, op. 20, Dupré.

JOHN OBETZ, Northwestern University, Evanston, IL, January 23: Fanfare to the Tongues of Fire, King; Verbum Supernum Prodiens, Kemmer; Prelude and Fugue in E-flat, S. 552, Bach; Symphonie Romane, op. 73, Widor.

KAREL PAUKERT, with Noriko Fujii, soprano, Cleveland Museum of Art, Cleveland, OH, December 12: Fantasy and Fugue in g, Bach; Zum ersten Advent, Wunder der Weihnacht, Die heilige Stund, Schroeder; Saints' Days (Nos. 7, 8, 9, 10, 11, 12), Pinkham; Trois Psannes, Honegger; Cantabile, Franck; Final (Symphony II), Widor; January 9: Fanfare to Welcome 2000 A.D., op. 142, Roy; Suite du Premier Ton, Clérambault; Noël: Joseph est bien marié, Bulbastré; Les Enfants de Dieu, Les Anges, Jésus accepte la souffrance, Les Mages, Dieu parmi nous (La Nativité), Messiaen.

ROBERT PLIMPTON, St. Vincent Ferrer Church, New York, NY, October 19: Prelude and Fugue in b, S. 544, Bach; Passacaglia (Sonata No. 8), Rheinberger; La Nuit, op. 72, no. 3, Karg-Elert; Fantasy on the choral "A mighty fortress is our God," Reger; Windows of Comfort (Nos. 3, 4, 5), Locklair; Theme and Variations on "Simple Gifts," Burkhardt; Sonata for Organ, Elmore.

SYLVIE POIRIER & PHILIP CROZIER, St. Kunibert Kirche, Zulpich-Uelpenich, Germany, July 23, 1999: Petite Suite, Bédard; Nun ruhen alle Wälder, op. 19, no. 1, Vater unser im Himmelreich, op. 19, no. 4, Höpner; Præludium and Fugue in C, Præludium and Fugue in B-flat, Albrechtsberger; Two Duets for Eliza, Wesley; Adagio, WoO 33.1, Beethoven; Fugue in g, KV 402, Fantasie in f, KV 608, Mozart.

DANA ROBINSON, University of Illinois, Champaign-Urbana, IL, February 6: Fantasy and Fugue in g, S. 542, Bach; Nun lob, mein Seel, den Herren, BWV 213, Buxtehude; Sonata in d, op. 65, no. 6, Mendelssohn; Variations and Fugue on an Original Theme, op. 73, Reger.

DANIEL ROTH, St. Francis-in-the-Fields Church, Harrods Creek, KY, February 27: Fantasie and Fugue in g, S. 542, O Mensch bewein dein Sünde gross, S. 622, Sonata II in c, S. 526, Bach; Interlude Symphonique (Rédemption), Franck, arr. Roth; Allegro vivace (Symphonie V), Widor; Allegretto con moto, Boëllmann; Prélude, Duruflé; Final Te Deum, Roth; Improvisation on a submitted theme.

MICHAEL SCHÖNHEIT, Cleveland Museum of Art, Cleveland, OH, January 23: Prelude and Fugue in E-flat, S. 552, Schmücke dich, o liebe Seele, S. 654, Prelude and Fugue in a, S. 543, Passacaglia in c, S. 582, Pastorella in F, S. 590, Toccata and Fugue in d, S. 565, Bach; Free improvisation in the style of Mendelssohn; Fantasie and Fugue on the chorale "O Haupt voll Blut und Wunden" and the name of BACH, Schönheit.

JOHN SCOTT, Glenview Community Church, Glenview, IL, February 27: Te Deum, Bakin; Six Schübler Chorales, S. 645-650, Bach; Toccata and Fugue (Le Tombeau de Marcel Dupré), Henchie; Ciaccon de Matin, Elgar, arr. Brewer; Fantasia and Fugue on "Ad nos, ad salutarem undam," Liszt.

ANN ELISE SMOOT, Calvary Episcopal Church, Pittsburg, PA, November 21: Passacaglia in c, Bach; Veni creator spiritus, de Gigny; Prelude and Fugue in B-flat, Boëly; Pièce Héroïque, Franck; Prelude and Fugue on the name of Alain, Duruflé; "Meditation" (Suite Médievale), Langlais; Final (Symphony VI), Vierne.

VIRGINIA STROHMEYER-MILES, St. Mark's Episcopal Church, Little Rock, AR, December 6: Prelude and Fugue in c, Bach; Andante con moto (Sonata in D), Mendelssohn; Le Bruguet Céleste, Messiaen; Prelude on Rhapsody, Vaughan Williams;

Dialogue de Voix Humaine, Basse de Trompette (Suite du Troisième Ton), Guilain; Meditation-Prayer, Guilman; Pièce Héroïque, Franck.

STEPHEN THARP, St. Paul's Church, Doylestown, PA, January 23: Musik for the Royal Fireworks, Handel, arr. Tharp; Ave Maria, Ave Maris Stella, Langlais; Præludium, Bliss; Hyperion (The Rhetoric of Fire), Guillon.

TIMOTHY TIKKER, with Elizabeth Tomorsky, oboe, oboe d'amore, English horn, and Christine Worsham, soprano, Cathedral of St. John the Baptist, Charleston, SC, December 5: Kyrie, S. 672, Christie, S. 673, Kyrie, S. 674, Fughette super: Dies sind die heiligen zehn Gebot, S. 679, Bach; "Quia respexit" (Magnificat), Bach; Herr Gott, dich loben alle wir, Kauffmann; Liebster Jesu, wir sind hier, Wachtel auf, ruft uns die Stimme, Krebs; Odes for English Horn and Organ, Pinkham; Magnificat in D, Dandrieu.

BILL TODT, First Baptist Church, Keyport, NJ, November 7: Prelude in F, Thomä; Invocation, Chopin; Prelude, Sehnmann; Pizzicati, Délibes; Romance, Wagner; The Lost Chord, Sullivan; Scherzo for the White Rabbit, Ogden; The Swan, Saint-Saëns; The Cow, Leavitt; The Eve's Blues, Utterback; Penguin's Playtime, Ogden; Amazing grace, Savior, like a shepherd lead us, Lei all mortal flesh keep silence, improvisations; Balm in Gilead, Little David, play on your harp, Utterback; Canon in D, Pachelbel; Jesu, joy of man's desiring, Bach; The Lord's Prayer, Milotte; Intrada, Ives.

RAY W. URWIN, Trinity Episcopal Church, Santa Barbara, CA, December 12: Jesu, willst uns weisen, Canzona in F, Scheidemann; Variations on "Vom Himmel hoch," anonymous; Nini konni, der Heiden Heiland, Bach; Carol, Whitlock; Variations on "Wachtel auf, ruft uns die Stimme," Berthier; Quem pastores laudaverunt, Walcha, Pepping; Once in royal David's City, Hutchings; Willcocks.

MARCIA VAN OYEN, Glenview Community Church, Glenview, IL, January 21: Dialogue sur les Mixtures, Langlais; Savior of the nations, come, S. 659, 660, 661, Bach; Visions of Eternity, Ferko; Rhapsody in C# minor, op. 17, no. 3, Howells; Choral I in E, Franck; This little light of mine, Taylor; Deep river, Utterback; Prelude and Fugue in g, op. 7, no. 3, Dupré.

SEAN VOGT, with brass septet, Caruth Auditorium, Dallas, TX, November 20: Grand Dialogue, Marchand; Au Wasserflüssen Babelou, Bach; Behold a Pale Horse, Montague; Prelude and Fugue in D Major, Bach; Andante in F, Mozart; Prelude and Fugue No. 1 in B Major, Dupré.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 29: Prelude, Fugue and Chaconne in C, BWV 137, Buxtehude; Echo Fantasia in a, Variations on "Mein junges Leben hat ein End," Sweelinck; Prelude and Fugue in g, S.

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595, Bach; Choral No. 3 in a. Franck; Variations sur un Noël angevin, Litaize; Trois danses, Alain.

TODD WILSON, Church of the Incarnation, Dallas, TX, November 16: Variations on "America," Ives; Voluntary in F Major, Stanley; Tuba Time in D, Lang; Londonderry Air, arr. Lemare; Carmen Suite, Bizet-Lemare; Scherzo, op. 2, Durufle; Sonata on the 98th Psalm, Reulke.

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

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