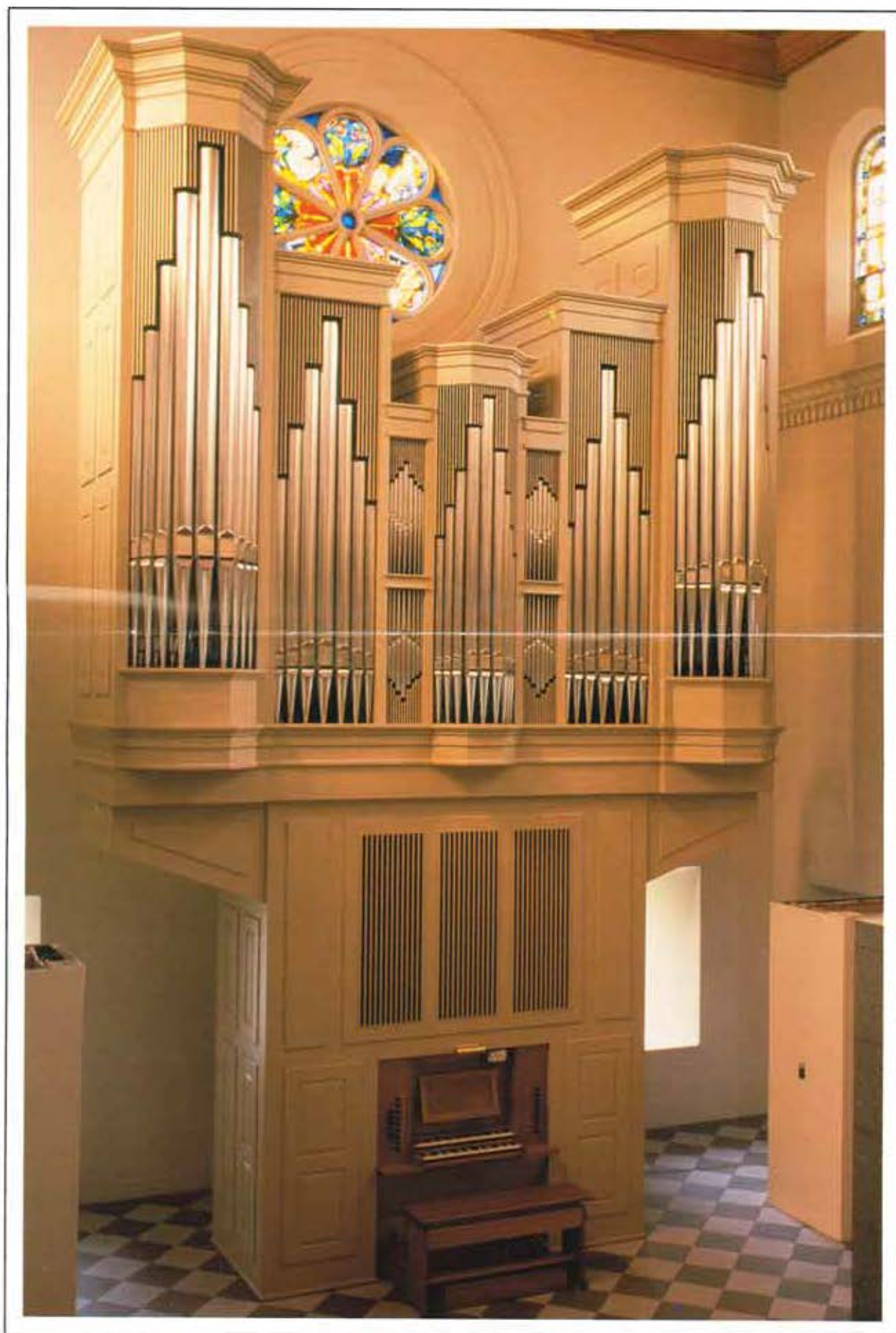


THE DIAPASON

MAY, 2001



St. Paul Seminary School of Divinity, the University of St. Thomas, St. Paul, Minnesota
Specification • on page 23

Letters to the Editor

(The following letter and response concern the organ at St. Mark's Church, Philadelphia [1937 G. Donald Harrison Aeolian-Skinner, 105 ranks], its status as the recipient of a "Historic Citation" from the Organ Historical Society, and proposed changes and controversial additions to the organ. The organ, its citation, and the current project were the topic of an editorial by OHS President Jonathan Ambrosino in *The Tracker*, Vol. 44, No. 2, pp. 3-6. Several issues are raised, including historic preservation, modernization/alteration, congregational autonomy, and the role of preservationist organizations. We are publishing the present exchange in order that readers of *THE DIAPASON*, as well as members of the OHS, will be aware of the situation.—The Editor)

St. Mark's Church, Philadelphia, and the Organ Historical Society

I write with great concern over recent events which have taken place over the proposed work on and additions to the great G. Donald Harrison organ at St. Mark's Church, Locust Street in Philadelphia. Evidently the proposed new gallery division and addition of E.M. Skinner orchestral stops to the Attic division (Wanamaker Shop) have caused a great stir amongst some of our colleagues, especially under the direction of the Organ Historical Society.

As background information, the Vestry of St. Mark's voted to commission a new console to replace its aging one (not original), to add three ranks of E.M. Skinner solo and orchestral reeds to the Wanamaker String Division (not by G. Donald Harrison), and a new rear gallery division over the west end to be built by Cornel Zimmer Inc. and including a number of digital voices.

The Organ Historical Society took issue with this decision and published a lengthy letter criticizing the project in an issue of *The Tracker* (Vol. 44, No. 2). They took it upon themselves to send this article to every member of the Parish of St. Mark's Church without the approval of the rector or vestry.

I do not presume to address the issue of whether or not this project is good or bad; that is not my place, even though under the current leadership of the parish it might be noted that the quality of music has risen considerably as has the care of the fabric of the church along with its historic organ. My concern is over how we determine when it is appropriate for our professional organizations to get involved and by what manner when there is concern for the safety or care for an historic instrument or beloved colleague. Does the end justify the means?

How can a group such as the OHS justify its behavior in the St. Mark's situation? How can they justify a letter campaign to the parish of St. Mark's which might stir up dissension? Thankfully, they have been quite unsuccessful in this regard. Potential threats to the rector and vestry by this group are distressing and comical at the same instant! What real power do they think they have?

My thought was that our professional organizations aim to educate and preserve, to inspire and to create, not to enter into the type of pathetic gossip and smear campaigns as has been witnessed in this case. I wish to say that for my own part that I would be grateful if this were to stop and appropriate apologies be tendered. If there is a concern, then proper channels should be followed for making them known and every attempt to educate and support should be made. Any more than this is simply vulgar and inappropriate.

We should all take the passion that has been shown in this sad campaign and put it into our practicing, music making and churchmanship.

Patrick Allen
Grace Church in New York
New York, NY

OHS President replies

After concentrated reading of Mr. Allen's communication, it is difficult to come away with the impression that he has carefully read my "Opinion" as printed in *The Tracker*, Volume 44, Number 2.

He implies that I have somehow clouded the facts surrounding this large project, but his and my portrayals are in complete alignment: St. Mark's Church in Philadelphia has chosen to fit a new console and wiring to its historic OHS-cited 1937 Aeolian-Skinner organ, while at the same time adding more pipes and also a group of electronic voices. While much of this project is defensible (the organ already lost its original console, wiring issues are absolutely genuine, and the project is reversing the instrument's single tonal alteration), much of it is not.

Apart from the loss of the original console and one stop, this is a vitally significant, unaltered G. Donald Harrison organ from the 1930s—a survival of great rarity. Most Harrison organs from this vintage, including many famous ones, have been changed beyond recognition. Adding an extensive group of electronic and pipe voices to an historic and heretofore tonally intact organ (save one stop) renders an instrument from which, I believe, the OHS should withdraw its citation. Mr. Allen does not share his opinion of whether these changes and additions are defensible on historic grounds or are in good taste, historic or otherwise.

Perhaps he might reread my editorial not for how some at St. Mark's have chosen to view it (an attack on them and their project), but for what it actually is: a review of a situation in the context of whether an OHS Citation should remain on a historic instrument now being changed through augmentation. A concern that OHS cites too many altered organs gave rise to the editorial in the first place, and was the piece's central theme.

The piece also explores an old argument. It has been recently acceptable to view additions not as changes, per se, but rather add-ons that do not detract from an instrument's original fabric. I disagree. While it is theoretically true that changes, if sensitively done, do not alter the fabric, additions unavoidably re-frame how any organ is played, and thus perceived—clouding or diluting the intention of the original builder. When the organist is playing only upon the new electronic voices at St. Mark's, where is G. Donald Harrison's intent? The Society neither endorses electronic imitations, nor accepts advertising from their manufacturers. Should we allow our Historic Citation to remain on an instrument that has been so compromised?

If people register distaste with the path St. Mark's has chosen to take, they are simply reacting to their own sense of conscience where fine historic organs are concerned. It is unfortunate to see that concern twisted into an attack on the OHS for doing the very thing it exists to do: defend the cause of old organs when people want to change or add to them. Certainly there have been no threats, potential or otherwise, to anyone at St. Mark's or those involved in carrying out the work. Mr. Allen's mention of this, as well as his citation of "gossip and smear campaigns" involves absolutely nothing the Society has done. Moreover, when he talks of "proper channels" he may be interested to learn of a most cordial meeting I had with Father Alton, the Rector of St. Mark's, in May 2000, at which we discussed four key tenets to a sensitive organ project at St. Mark's:

1. That the replacement console should be of the traditional drawknob variety, patterned after Aeolian-Skinner models;
2. That no additions to the chancel organ should be made, for aesthetic

THE DIAPASON

A Scranton Gillette Publication

Ninety-second Year: No. 5, Whole No. 1098
Established in 1909

MAY, 2001
ISSN 0012-2378

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

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- ic reasons and space concerns;
3. That any gallery additions should involve only pipe, and not electronic voices;
 4. That some kind of acoustical improvement be pursued.

Only the first of these has been respected in the current contracted work.

Finally, since acceptance of the OHS Citation was a decision by a previous vestry on behalf of the parish, and a presumed assumption of a duty of preservation, why isn't an information campaign justified for such lay persons and the parishioners they represent?

People are free to disagree with the Society's methods. It should be remembered, however, that efforts of a far more public nature have helped spare the Aeolian organ at Duke and the Hook organ at Boston's Immaculate Conception, to name but a prominent few. I don't think for a moment that Mr. Allen nor any other observer would have preferred the alternative: the destruction of immensely important organs. Still, it is unclear what Mr. Allen suggests; on the one hand he says proper channels should be followed, only to turn around and imply that we should all mind our own business and make pretty music.

In five years' time this discussion will be forgotten. What is truly vulgar and inappropriate, to use Mr. Allen's words, won't be an editorial in the magazine of

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"Organ Links" file may be requested from:
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BRIAN SWAGER
Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045, Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$25; 2 yr. \$35; 3 yr. \$45 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$35; 2 yr. \$50; 3 yr. \$70. Single copies \$6 (U.S.A.); \$8 (foreign).

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

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

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

This journal is indexed in the *The Music Index*, annotated in *Music Archive Guide*, and abstracted in *FILM Abstracts*.
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an organ preservation society, but rather tones, digitally encoded from the sound of pipes, masquerading as real organ tone, coming from loudspeakers behind an organ case with pipes in it. If it is the job of the OHS to educate, what better form than to discuss the issue in a public forum and disseminate it to the members of St. Mark's?

Many people of St. Mark's have chosen to write back, as did people involved with the project at the Cathedral in Buffalo. Their letters have been published in *The Tracker* (Volume 44, Number 4, being mailed to members as of this writing), to be followed up with further editorial reflection in subsequent issues. Generating debate about the Citation issue was the goal, and it seems to be occurring.

Since Mr. Allen would appear to feel strongly about this issue, I urge him to write also to *The Tracker*, which is where the stir—if that is what it is—has been made. Although he is not an OHS member, all comments are welcome in our journal; he has as much right to do so as did the OHS in sending a copy of its magazine to every member of St. Mark's parish. However, he needs to examine and review that process with greater rigor, not merely through the eyes of those whose decisions and tastes have inevitably brought the spotlight upon them.

Jonathan Ambrosino, President
Organ Historical Society

Here & There

Two international organ festivals will be held in the Piedmont region of Italy this season. The twentieth *Rassegna Organistica Internazionale "Achille Berruti"* will feature performances by Dorothy De Rooy, Esteban Elizondo, Michelle Leclerc, Jozef Sluys, Andrea Macinanti, and the Coro Femminile Novaria with Mario Duella, organ. Performances take place every Friday at 9 pm, from May 11 through June 15. The fourteenth *Festival Internazionale "Storici Organi della Valsesia"* will present 24 recitals, July 28 through September 24, on 24 historic organs of the region. For information, contact Mario Duella at <maduella@tin.it>.

The Methuen Memorial Music Hall presents its season of organ recitals from May 18 through September 14, featuring a roster of 18 organists: May 18, 23, 30; June 6, 13, 15, 20, 27; July 11, 18, 25; August 1, 8, 15, 22, 29; September 5, 14. For additional information, see THE DIAPASON calendar pages or call 978/685-0693; <www.mmmh.org>.

Four American organists have been invited to participate in *Organ Festival 2001*, May 26-June 3 in four major cities in Ukraine. Artists include Merrill N. Davis III, artistic consultant and director for Euro Musik Corporation; Douglas Major, organist and director of music, National Cathedral, Washington, DC; Brian Milnikel, organist and director of arts, Trinity Lutheran Church, Roselle, Illinois; and Gordon H. Turk, organist, Ocean Grove Auditorium, Ocean Grove, New Jersey. Each of the organists will play two programs in the concert halls of the cities of Kiev, Chernovtsi, White Church, and Kharkiv. The organs were all built for concert use by the firm of Rieger-Kloss prior to the "Velvet Revolution" of 1989. The coordinator of the festival is Ukrainian organist Volodymyr Koshuba. See THE DIAPASON calendar for specific dates and venues. For more information: 800/216-7426.

The opening solo concert on the Grand Concert Organ at Melbourne Town Hall, Melbourne, Australia, takes place on Sunday, May 27, at 2 pm. Thomas Heywood will perform the world premiere of his arrangements of Beethoven's *Fifth Symphony*, Rossini's *Overture to "The Barber of Seville"*, and Haydn's *Trumpet Concerto*, as well as a *Concert Fantasia on Bizet's "Carmen"* and works of Bach, Elgar, and Rachmaninoff. The concert celebrates the renovation of the Melbourne Town Hall organ (William Hill & Son, 1929) by The Schantz Organ Company. For information: <organconcertsaustralia.com.au>.

America's Shrine to Music Museum and the Center for Study of the History of Musical Instruments will present an early music workshop, "Interpreting Bach on Flute, Cello, and Keyboard," June 4-9, at the University of South Dakota in Vermillion. The schedule includes master classes, lecture-demonstrations, chamber music coaching and performance, and optional individual lessons. Keyboardist for the workshop is David Schulenberg. For information: 605/677-5306; <www.usd.edu/simm>.

The European Symposium 2001 takes place June 9-14 in Göteborg, Sweden. With the theme, "Safeguarding and communicating the European Organ Heritage," the conference objective is the creation of a European Action Plan for the legal protection of the European organ heritage, coordination and standards for organ preservation, communication of the organ heritage to the public, creation of organ heritage lists, and the development of research and education models as well as pilot projects. The schedule includes lectures, seminars, presentations, discussions and concerts by Christoph

Bossert, Hans Davidsson, Luigi Ferdinando Tagliavini, Wolfgang Ullmann, Harald Vogel, and others. For information: +46 31 773 52 11; <www.hum.gu.se/goart/eos>.

The 16th Organ Festival takes place in Arona, Italy, June 16-July 21. The schedule includes recitals by Ewald Kooiman, José Luis Gonzales Uriol, Andrea Macinanti, Gustav Leonhardt, Guy Bovet, Giovanni Battista Mazza, and Pieter van Dijk. For information: ph +39 035 64 31 63; <www.omnimedia.it/ito>.

The Academie d'Orgue Nemours-Saint-Pierre 2001 takes place July 1-8 at Seine-et-Marne, France. Faculty includes André Isoir, Eric Lebrun, Andrea Macinanti, and Gilles Cantagrel. The schedule includes classes, lessons, concerts, and organ visits; organs by Pierre Désenclos, Pierre Saby, and Mutin-Cavaillé-Coll. For information: 01 64 28 61 85.

The Illinois ACDA Summer Retreat takes place July 11-13 at Millikin University in Decatur, Illinois. Clinicians include Dennis Keene, Jean Ashworth Bartle, and Nick Page. The schedule includes lecture-demonstrations, workshops, rehearsals, and concerts. For information: 217/424-6301.

The Fellowship of United Methodists in Music and Worship Arts holds its biennial convocation July 12-17 at Foundry United Methodist Church and First Baptist Church, Washington, DC. Clinicians include John Carter, Mary Kay Beall, Lucy Ding, David Chervien, Eileen Guenther, Karen Buckwalter, and others. The schedule includes classes, lessons, a hymn festival, worship, and a music certification course. For information: 800/952-8977; <www.fummwa.org>.

In Tempore Organi will present an Interpretation Course July 18-25 in Almenno S. Salvatore, Italy. The schedule includes masterclasses, lectures, a tour, and concerts; faculty: Luigi Panzeri, Paolo Crivellaro, Reinhard Jaud, and Andrés Cea Galán. The organ for the course was built in 1588 by Costanzo Antegnati. Also offered is a Workshop in Early Italian Music, July 26-August 1, in Ponte in Valtellina, led by Paolo Crivellaro. Repertoire includes music of Cavazzoni, Gabrieli, Merulo, Storace, Frescobaldi, and others. Instruments used for the course include organs by Bizarri (1518), the Antegnati school (1589), and the Carlo Prati school (17th-C). For information: ph +39 035 64 31 63; <www.omnimedia.it/ito>.

The United Church of Christ Musicians National Network will hold a workshop August 6-8 at the Church House of the United Church of Christ in Cleveland, Ohio. Entitled "Enriching worship for our diverse ages and traditions," the schedule includes workshops, worship services, plenary sessions, displays, and opportunities for sight-seeing. Presenters include Barbara Hamm, Brian Burke, David Carnell, David Furniss, and others. The Amistad Chapel in the Church House features two organs: Bedient Opus 71 tracker organ and a Hammond Classic 926. For information: 216/736-3874; <nagyk@ucc.org>.

The third International Organ Competition will be held September 10-16 as part of the 24th International Organ Week, at St. Andreas Church in Korschenbroich (Aachen), Germany. First prize is 8000 DM. The jury includes Henning Dembski, Lionel Rogg, Francesco Finotti, Wolfgang Seifen, and Ben van Oosten. The competition is open to organists born after January 1, 1966. Applications must be postmarked by May 31. Contact: 3. Internationalen Orgelwettbewerb; Stadt Korschenbroich, Kulturamt; Hanenplatz 4; D-41352 Korschenbroich, Germany;

<Stadt-Korschenbroich@korschenbroich.de>.

The 8th International Paris Ile de France Choral Festival takes place January 3-6, 2002, in Paris, France, sponsored by UNESCO's International Foundation for the Promotion of Culture. The theme of the festival is "Singing—a universal harmony linking our world." Choirs and their directors are invited to participate. Directors are also invited to a free festival orientation program in Paris from June 22-24, 2001. For information: 800/553-5233; <info@GoCatholicTravel.com>.

The Ruth and Clarence Mader Memorial Scholarship Fund announces that a grant for research has been awarded to Ronald Ebrecht. Mader Fund research grants range from \$200 to \$1000, and preference is given to projects leading to published articles and books. Further information may be obtained from Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #C-38, Pomona, CA 91767-2088.



Douglas Cleveland

Douglas Cleveland is featured on a new recording, *Douglas Cleveland plays the Rosales Organ, Trinity Episcopal Cathedral, Portland, Oregon*, on the Gothic label (G 49123). The program includes Vierne, *Deuxième Symphonie*; Franck, *Prière*; and Dupré, *Deux Esquisses*. For information: 714/999-1061; <gothicrecords.com>.

Craig Cramer, professor of organ at the University of Notre Dame in Indiana, will begin his ninth annual recital tour of Europe with a recital at the Evangelische Dorkirche in Ponitz, Germany on May 12. The tour also includes performances in Nieder-Ramstadt, Aachen-Burtscheid, the Basilika at Kloster Steinfeld in Steinfeld/Eifel, Ludwigshafen-Ruchheim, Mahlberg and Landau in Germany, and in Laufen, Switzerland. See the calendar for complete listings.



Mario Duella (right) with James Stansell at First Lutheran Church, Nashville, Tennessee

Mario Duella played recitals in the United States this past February, including performances at Trinity Lutheran Church, Roselle, Illinois; St. Mark's Episcopal Church, Berkeley, California; and First Lutheran Church, Nashville, Tennessee. He is shown in the photo with James Stansell at the Wolff organ in First Lutheran Church.

Robert M. Finster was honored on his tenth anniversary as parish musician at St. Mark's Episcopal Church and professor of church music at Seabury Theological Seminary, Evanston, Illinois. The celebration took place on February 10, and included a Festival Evensong followed by a reception in the church's Cunningham Hall. Music for the service was provided by the St. Mark's Choir and members of Ars Musica Chicago, all under the direction of Andrew Schultze and David Gortner.

Felix Friedrich is featured on a new recording, *Silbermann-Organ im Vogtland, Mylau und Reichenbach*, on the Motette label (CD 12421). Recorded on organs by Silbermann at St. Peter and Paul Church, Reichenbach (1725/Jehlich 1972); at the Parish Church, Mylau (1731/Schubert 1890); and at Greiz (1739), the program includes works of Bach, Werckmeister, Pachelbel, Kniller, and Pestel. For information: 518/436-8814.



Judith Hancock

Judith Hancock is featured on a new recording, Volume Five in the series *Popular Organ Music*, on the Priory label (PRCD 599). Recorded on the 1913 E.M. Skinner/1956 Aeolian-Skinner organ at St. Thomas Church, New York City (four manuals, 138 ranks), the program includes works of Bach (BWV 768, 706), Karg-Elert, Mozart, Sowerby, and Ginastera. For information: 518/436-8814; <www.priory.org.uk>.

Ian le Grice is featured on a new recording, *The Temple Church Legacy: Organ Music from The Temple Church, London*, on the Priory label (PRCD 569). The Temple Church organ was built in 1927 by Harrison & Harrison for Glen Tanar Castle in Aboyne, and moved to the church in 1953. The program includes works of Stanley, Darke, Thalben-Ball, Wood, Parry, Stanford, Davies, and Howells. For information: <www.priory.org.uk>.



Aaron David Miller

The first solo compact disc by Aaron David Miller has been released on the Dulcian label. Miller, winner of the AGO Improvisation Competition in 1996 and of the Bach and Improvisation prizes at the Calgary International Festival in 1998, performs music of Bach, Sweelinck, Mendelssohn, and five improvisations, plus a recent composition entitled *Sinfonia on a Theme of*

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Marjorie Proctor, Organist
Nashville, TN

Vaughan Williams. The recording was made on the 29-stop mechanical action organ built by Martin Pasi at Trinity Lutheran Church, Lynnwood, Washington. CDs can be ordered from Dulcian, 425/745-1316, the Organ Historical Society, or JAV Recordings.

In celebration of **Murray Forbes Somerville's** tenth year as Harvard University Organist and Choirmaster, The Reverend Peter J. Comes commissioned Julian Wachner to compose a special Mass setting, entitled *The Somerville Service*, for congregation and choir. The commissioned piece both honors Dr. Somerville and responds to the congregation's request to participate in the singing of the Mass. Somerville describes the work as "intelligent music . . . for a sophisticated congregation. It gives the choir a nice workout and has an imaginative organ part."



Frederick Swann

Frederick Swann is featured on a new recording, with the Choir of First Church, Los Angeles, Thomas Somerville, director, on the Gothic label (G 49121). Entitled *Hymns of Vaughan Williams*, the recording include 20

selections. For information: 714/999-1061; <gothicrecords.com>.



E. Rodney Trueblood

E. Rodney Trueblood was honored for his 45 years as organist at First United Methodist Church, Elizabeth City, North Carolina (43 years as director of music) in a surprise recognition service on February 4. Former students, his son Randall, fellow organists, friends and relatives were present. The congregation presented him with a monetary gift and set up the E. Rodney Trueblood Endowment Fund for future preservation of the church's historic Hook & Hastings organ. The choir sang "Sing to the Lord a New Song," written by Gordon Young and dedicated to Mr. Trueblood in 1992. Mike Morgan, organist at First Christian Church, Washington, North Carolina, was present to play during the service the "Postlude in G Minor," written by Mark Williams of Trenton, New Jersey, and dedicated to Trueblood. Both Mr. Morgan and Mr. Williams are former organ students of Trueblood. E. Rodney Trueblood organized the Northeastern North Carolina AGO Chapter and served as its first Dean. He is also a former Dean of the Tidewater, Virginia AGO Chapter. Trueblood began his music studies at age seven. Among his organ teachers was Robert Noehren.



Robert Wetzler

Robert Wetzler has retired as President of Art Masters Studios, Inc., and has announced that AMSI has closed its shop. All orders, payments and other correspondence relating to AMSI publications are being taken over by The Lorenz Corporation, 501 E. Third St., Dayton, OH 45402; ph 937/228-6118. Mr. Wetzler continues his activities as a composer and serves as Composer-in-Residence at Holy Trinity Lutheran Church in Minneapolis.



Anya Alexeyev

Phillip Truckenbrod Concert Artists has added Russian pianist **Anya Alexeyev** to its roster of international concert pianists, which complements its keyboard roster of artists for harpsichord and organ. Born into a musical family in Moscow in 1972, Anya Alexeyev began her studies at the Gnessin Music School at age five, and in 1989 entered the Moscow Tchaikovsky Conservatory. The following year she was awarded a scholarship to the Royal College of Music in London. While still a student, she won many prizes including the Elizabeth The Queen Mother's Award.

Ms. Alexeyev has performed across Europe as well as in North and South America, Asia, and South Africa. She has performed with the St. Petersburg Philharmonic and the Moscow State Symphony and with the Vienna Chamber Orchestra, the Deutschland Radio Orchestra, the Malaysian Philharmonic, the Belgian National Symphony, and the Quebec Symphony, and has toured with the Russian Symphony Orchestra. She has performed at major European festivals and at the major performance halls in London, and is a frequent performer on BBC radio. In 1995 Ms. Alexeyev performed the world premiere of Paul McCartney's first composition for solo piano, "A Leaf," at St. James's Palace, London, in the presence of HRH The Prince of Wales and later recorded it for EMI Classics.



Richard Webster

Richard Webster is featured on a new recording, Vol. 12 in the series *Great Organbuilders of America: A Retrospective*, on the JAV label (JAV 125). Recorded on the fully restored 1921 E. M. Skinner organ at the Parish Church of St. Luke in Evanston, Illinois (see THE DIAPASON, July, 2000, pp. 19-21 for a complete account of the restoration), the program includes works of Howells, Karg-Elert, Tchaikovsky, Thalben-Ball, Webster, Matthews, Messiaen, Parry, and Williams. For information: 888/572-2242; <www.pipeorgancds.com>.

John Wells is featured on a new recording, *The Well-Tempered Organ*, Vol. 2, on the Ribbonwood label (RCD 1007). Recorded on the two-manual, 18-stop Aplin organ at St. Patrick's Cathedral, Auckland, New Zealand, the program includes Preludes & Fugues from *The Well-Tempered Clavier* of J. S. Bach, Vol. 1, Nos. 17-24, and Vol. 2, Nos. 1-7. For information: 64 9 849 5657; <js.wells@xtra.co.nz>.

The Choir of Men & Boys of Grace Cathedral, John Fenstermaker, director, is featured on a new recording, *Music for Advent*, on the Gothic label (G 49119). The program includes 19 selections by Palestrina, Howells, Handl, Distler, Willcocks, Sowerby, Fenstermaker, Gibbons, Bullock, Bach, Wood, Bonnet, and several hymns. For information: 714/999-1061; <gothicrecords.com>.

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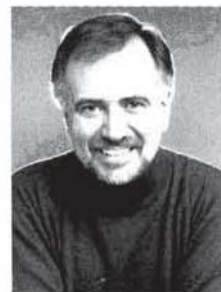
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Roger Beebe Arnold

Roger Beebe Arnold, of Omaha, Nebraska, died on February 10. Born in Willimantic, Connecticut, Mr. Arnold began piano lessons at the age of nine, and decided, in his teens, to make his life's work that of a church organist. After serving as a chaplain's assistant in the Navy during World War II, he pursued his Bachelor's studies at Yale University, where his organ teacher was Luther Noss. Receiving his Master of Sacred Music degree in 1950 from Union Theological Seminary, where among his teachers were Hugh Porter, Searle Wright, and Harold Friedell, he took a position at Huntington Court Methodist Church, Roanoke, Virginia. In 1959 he became minister of music at First Central Congregational Church, Omaha, Nebraska, which houses a 1947 G. Donald Harrison Aeolian-Skinner organ. During his tenure there, which concluded at the end of 1983, Mr. Arnold was instrumental in the design and installation of a two-manual-and-pedal antiphonal organ. He taught pri-

vately for many years and served three terms as Dean of the Omaha AGO Chapter. In 1984 he became organist at St. Paul United Methodist Church, Omaha, where he oversaw major tonal and mechanical improvements to the 1957 Reuter organ, and from which he retired in 1998. He is survived by his wife, four daughters and their husbands, eight grandchildren, a brother, three sisters, nieces and nephews.



Theodore Marier

Theodore Marier, FAGO, ChM, died on February 24. He was 88 last October 17, a birthday he shared with Herbert Howells, whose music he performed and admired. Born in Fall River, Mr. Marier grew up in Dedham and held degrees from Boston College and Harvard University, as well as honorary doctorates from Catholic University, Washington, DC; St. Anselm's College, New Hampshire; and the Pontifical Institute, Rome. He was also honored as a Knight Commander of St. Gregory by Pope John Paul II. A distinguished choral conductor, organist, composer, editor, and author, he taught at many colleges and universities in this country and in Europe. He was known

worldwide for his passion for Gregorian Chant and his teaching and performance of chant. His most recent work included conducting the Benedictine Sisters of the Abbey of Regina Laudis in Bethlehem, Connecticut, in two CD recordings of Gregorian Chant, and the publication of two books: *Gregorian Chant Practicum* (Catholic University Press), and his hymnal, *Hymns, Psalms and Spiritual Canticles*. He was at work on revisions for a new edition of the hymnal just days before his death. Perhaps his most significant achievement was the founding of the Boston Archdiocesan Choir School at St. Paul's in Cambridge (Boston Boy Choir), which he accomplished in 1963 during his 52-year tenure as parish music director. When he "retired" from St. Paul's at the age of 74, he became Justine Ward Professor of Liturgical Music at Catholic University in Washington, DC, a post he held until his death. Marier is survived by his daughter, two sons, and five grandchildren. Over 40 choir school alumni and friends joined the choirboys in his tribute at a funeral liturgy at St. Paul's, presided over by Bernard Cardinal Law, who, as a Harvard student, had sung under his direction.

ing the options, submitting applications, and successfully auditioning for programs in dance, drama, and music, and includes profiles of 600 high schools, colleges, conservatories, and summer programs; \$24.95; 800/733-3000.

Gothic Records, Inc. has announced the release of *Virgil Fox Memorial Concert* (G 49122). The CD was recorded live in The Riverside Church, New York City, on October 8, 2000, at a concert marking the 20th anniversary of the death of Virgil Fox. The concert was organized to establish a scholarship fund in his name. Performers include Tom Hazleton, Robert Hebble, Timothy Smith, Steven Frank, Mark Miller, Robert Tall, Carol Williams, and Frederick Swann. The program includes works of Bach, Purvis, Hebble, Bingham, Jongen, Miller, Davies, Tournemire, Joplin, and Karg-Elert. For information: 714/999-1061; <gothicrecords.com>.

Move Records has announced two new releases. *Yes, It Rings a Bell* (MD 3224) features Adrian Tien and the National Carillon in Canberra. The carillon was a gift from the British Government to the people of Australia in 1972 and contains 53 bells (bondon 6 tons). The program includes 19 selections. *Bamboo Organ* (MD 3136) features Douglas Lawrence and the Manila Chamber Orchestra. Manila's suburb of Las Piñas is the home of the "bamboo organ" built in 1816 by Fr. Diego Cera. The program includes works of Zipoli, Pachelbel, Galuppi, Bach, Couperin, and Handel. A bonus second CD/CD-ROM features Douglas Lawrence interviewing Fr. Leo Renier (who was responsible for the restoration of the organ) as well as live video footage of the organ and its surroundings. For information: ph +61 3 9497 3105; <move@move.com.au> <www.move.com.au>.

Vanguard University, Costa Mesa, California, has announced plans to install a 173-rank Ruffatti/Rodgers pipe/digital combination organ in the proposed new 2,000-seat university chapel. The organ was selected through Robert Tall and Associates, San Dimas, California, with Frederick Swann as consultant. Twenty-one ranks of pipes are from the Ruffatti organ in the former sanctuary of The Crystal Cathedral in Garden Grove. For information, contact Mark Thallander, university organist, at <mtballander@vanguard.edu> or 714/556-3610, ext 311.

Allen Organ Company has completed the installation of a four-manual Renaissance digital organ at the Tremont Temple Baptist Church in Boston, Massachusetts. The church is one of the first two organized Baptist congregations in colonial America, and the current edifice seats over 1800 worshippers. The digital organ has 221 stop controls, 32 audio channels and 64 speakers. It replaces a Casavant pipe organ of 110 ranks.

Here & There

Bärenreiter-Verlag has announced the release of *Alexandre Guilmant: Selected Organ Works, Sonatas 1-4*, edited by Wolf Kalipp (BA 8407). The bilingual edition (Fr., Eng., Ger.) presents previously unexamined source material and is accompanied by a detailed preface, a critical report, and a list of sources. For information: <www.baerenreiter.com>.

Dover Publications has opened a new website bringing its list of more than 7,500 books directly to consumers <www.doverpublications.com>. Consumers can access and purchase books in more than 40 categories. The site also features weekly updated announcements of just-published titles and special offers.

Indiana University Press has announced the publication of *The Indiana University School of Music: A History*, by George M. Logan; 384 pp., 60 b&w photos, notes, index, 3 appendices, \$29.95. The institutional history, which begins with the 1833 commencement, is enlivened with anecdotes and photographs. The chapter "Parsifal in the Cornfields" tells of the school's 1949 production of the Wagner opera, previously the exclusive property of the Bayreuth Festival and a handful of the world's major opera houses. For information: 800/842-6796.

The Princeton Review has announced the publication of *The Guide to Performing Arts Programs* by Carole Everett and Muriel Topaz. The book offers insider strategies for explor-

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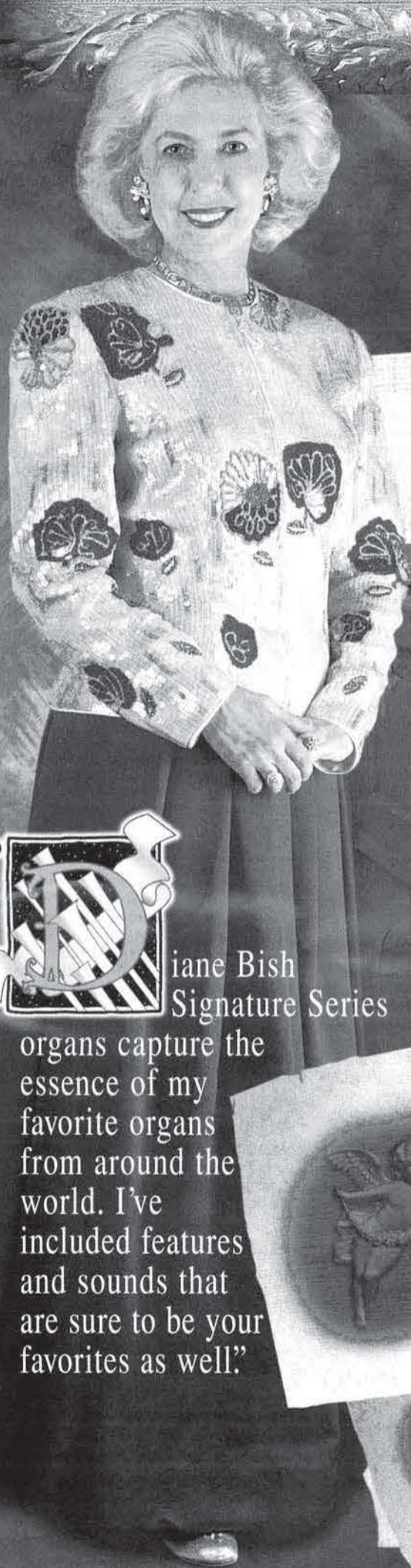
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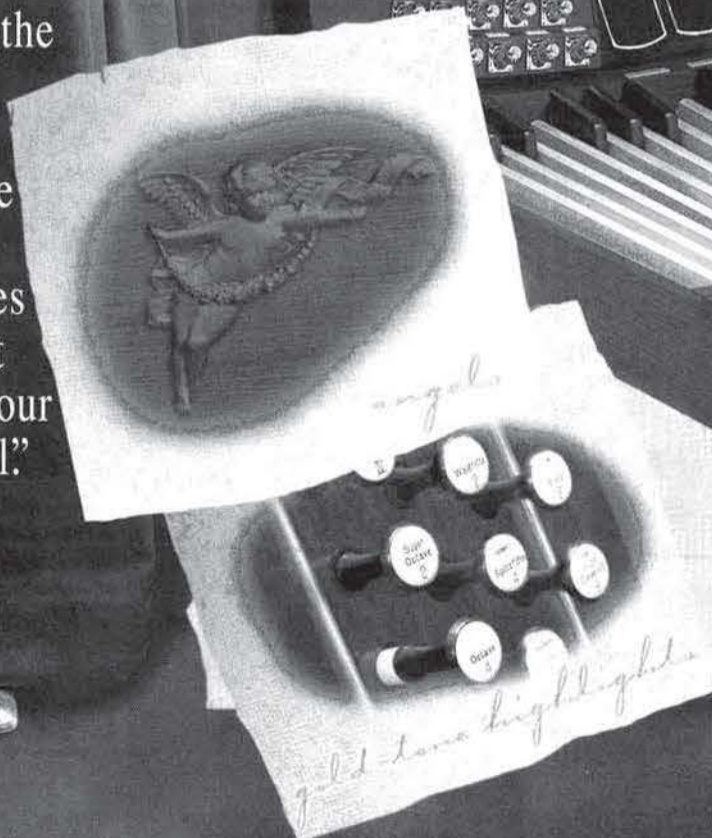
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Harpsichord News

by Larry Palmer

Status Report on London's Handel House Museum

Director Jacqueline Riding reports in the latest Museum Newsletter that the interiors of both numbers 25 and 23 Brook Street have been transformed. Ceilings have been plastered on both the first and second floors of number 25. Panelling, based on profiles from the adjoining houses, is almost complete in the bedroom and parlor. Floorboards have been laid on the first floor.

Meanwhile, fabric has been ordered for the bed, curtains and window cushions in the Handel rooms. The design has been completed for the upholstery of a full tester bed, 8 feet 7 inches high, dressed in crimson harrateen with silk trimmings. A print analysis has yielded some surprising results, bringing the project ever closer to recreating interiors that Handel might recognize.

£1.5 million are still needed. This sum will fund completion of the refurbishment of the two adjoined properties, help in the development of education and access programs, the acquisition of furnishings, artifacts, prints and drawings, the providing of live music, the design of exhibitions, and the ongoing maintenance and preservation of the Museum. American supporters may contribute through The Handel House Foundation of America, c/o Coudert Brothers, Avenue of the Americas, New York, NY 10036-7703.

Clavichord Day in Boston

At the Boston Early Music Festival, a concurrent event on Thursday June 14 will be devoted to the clavichord. The Boston Clavichord Society and the Boston Museum of Fine Arts, in collaboration with the Festival, present speakers and performers, including Mikko Korhonen (Finland), Darcy Kuronen (Curator, Department of Musical Instruments at the Museum), Howard Schott, Peter Sykes, and Richard Troeger. Instruments to be heard include antique clavichords from the Museum collection and modern instruments by Andrew Lagerquist and Allan Winkler. Events are scheduled from 10:30 till noon and from 1 until 3:30 in Remis Auditorium. Admission is free.

Harpsichord-associated events at BEMF: Byron Schenkman (1999 winner of the Bodky award) will play a harpsichord recital (*In the Shadow of the Sun*

King: French Harpsichord Music from the Time of Thésée) and give a masterclass; Alexander Weimann plays Couperin's *Les Folies françaises* in a concert titled *Tragicomedia in France*; and, of course, harpsichords (played by Peter Sykes and Alexander Weimann) will be prominent as the keyboard continuo for the Festival's featured event: the staged performances of Lully's *tragedie en musique, Thésée*. For information or tickets, e-mail: <BEMF@BEMF.ORG> website: <WWW.BEMF.ORG>.

Here & There

• Jazz harpsichordist Stan Freeman was found dead in his home in Los Angeles on January 13. He was 80 years old. As *Time* magazine headlined it in 1960, "Come-On-A-Stan's House, He Give You Harpsichord," referring to Freeman's 1951 chart-topping record with Rosemary Clooney, "Come On-A My House" (Columbia Records). Freeman followed Clooney's hit with his own jazz version scored for harpsichord, guitar, bass, and drums (1960).

• Writing in *Early Music News* (UK) for January 2000, author Robert White made a case for dubbing the 20th century The Harpsichord Century! Harpsichordists Maggie Cole, Malcolm Proud, and Alastair Ross gave a Wigmore Hall (London) concert under that title on December 14, 1999, emulating the special event which had taken place exactly a century earlier when Violet Gordon Woodhouse gave what must have been the earliest "modern" performance of Bach's *Concerto in C for three harpsichords* in a house concert at 6 Upper Brook Street.

• The very useful one-volume *Guide to the Harpsichord* by Ann Bond is now available in a paperback edition (Amadeus Press, \$17.95; ISBN 1-57467-063-8). There are no changes from the original 1997 edition, save for the soft cover (and lower price).

• Harpsichordist and organist Nancy Metzger has a new web site dedicated to promoting historically informed performances of Baroque keyboard literature. Through this site, located at <www.rcip.com/musica dulce>, the viewer may access performance tips under the title "The 7 Wonders of the World of Baroque Music." Also on view are a full description and a sample page from Metzger's book, *Harpsichord Technique: A Guide to Expressivity*, as well as her current recital calendar. The online

order form lists bargain prices for the book, companion cassette, and her compact disc *Suites & Treats*, packaged with the monograph "What to Listen for in Baroque Music."

• Richard Kingston Harpsichords has a new address: P.O. Box 27, Mooresboro, NC 28114; ph 704/434-0104; emails <Kingharps@aol.com> and <Kingstoncembalo@cs.com>

Features and news items are always welcome for these columns. Please send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. Email: lpalmer@mail.smu.edu

Music for Voices and Organ

by James McCray

One must not always think so much about what one should do, but rather what one should be. Our works do not ennoble us; but we must ennoble our works.

Michael Eckhart
Work and Being

Easy summer choir music

As the winter's snow and cold depart, so do many church choir members. The foliage returns, and that is often a signal that volunteer church singers have done their duty for the season. They gear up for Easter Sunday then vanish like the majority of the congregation. There usually is significant need in late spring and summer for useful, easy church music. Full choir stalls and taxing choral music are but a memory for directors. Good singers still want to be challenged, but if the numbers are down then prudent choir directors seek refuge in easier repertoire. That often sets up a dilemma for the accomplished singers who then are forced into doing music that does not challenge, which, in turn, sometimes results in the loss of those singers.

Many choirs do not even attempt singing at summer services. They take a recess and soloists provide the music. Nevertheless, it is recommended that an occasional Sunday bring the choir back together to sing. This simple exercise helps sustain interest in the singers while continuing the social relationships of the group. Easy and/or familiar music is used on these occasions, and rehearsals often amount to brief pre-service times of less than 30 minutes.

Having easy, general choral settings as part of the yearly repertoire is beneficial in other ways. These "blizzard anthems" can be reused on those Sundays when attendance is very low due to weather or other church conflicts. All church choir directors have had to make last-minute substitutions of repertoire due to illness of a soloist or inclement

weather. Many simply sing a hymn in those situations, but having a very easy choral setting in the folder offers an alternate solution. In many cases, purchasing that difficult, yet wonderful setting is not cost efficient since that special work might be used only two times in a five-year period. These easy, generic settings, however, surface on numerous occasions in that same period of time and prove to be a wise investment of a limited budget.

Happy summer to all of you; this column will continue its regular monthly appearance. If you have special interests, please feel free to contact me about future columns of reviews.

Psalm 126, Ronald Arnatt. Unison, optional SATB, congregation, and organ, ECS Publishing, #5406, no price given (E).

There are four stanzas to this setting, with the first in unison and the last featuring an optional descant. The middle stanzas are notated in four parts, also with several performance options. The organ, on two staves, is very simple. The text is taken from *A New Metrical Psalter* and is a poetic interpretation of Psalm 126.

Agnus Dei, Greg Gilpin. SATB and keyboard, Shawnee Press, Inc., A 2003, \$1.25 (M-).

Latin text only is used for performance. The keyboard has static rhythmic pulses, some arpeggios, and block chords. The warm vocal lines have occasional divisi, but are relatively easy.

The Lord Is My Shepherd, David N. Childs. SATB, French horn or trombone, and keyboard, Santa Barbara Music Publishing, #250, \$1.35 (E).

Over half of the setting is in unison. The solo horn is used throughout the piece which is also available in an SSA or TBB version from the publisher. The music is tuneful with the theme recurring several times. Lovely music.

I Will Give Thanks to the Lord, John Carter. SATB and keyboard, Beckenborst Press, BP 1571, \$1.40 (M-).

The fast tempo and busy, flowing keyboard part drive the music forward. Choral lines alternate between unison phrases and homophonic textures; they are very singable. The brief modulation in the middle offers contrast as the choir sings in a notated recitative style before returning to the opening idea.

Bless the Lord, O My Soul, Peter Pindar Stearns. SATB and organ, Paraclete Press, PPM 099910, \$2.10 (M-).

The organ, on three staves, is primarily accompanimental to the choir. The choral music is often in unison or two parts, with some unaccompanied and melismatic areas. There is an ethereal quality to this setting of Psalm 103.

► page 10

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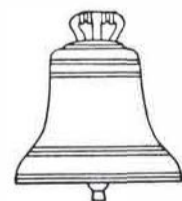
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Gracious Lord, Have Mercy upon Us, Franz J. Haydn (1732-1809). SATB and keyboard, Coronet Press of Theodore Presser, 392-42333, \$1.40 (E).

This is an English setting of the Kyrie from Joseph Haydn's *Missa Brevis Sancto Joannis de Deo*. The homophonic choral parts are fully supported harmonically by the keyboard which has been arranged by Henry Kihlken.

Lord, I Am Searching, Withney/Prins. SATB, flute, and keyboard, Selah Publishing Co., 420-364, \$1.20 (E).

This has three stanzas which are nearly identical; the flute plays an easy obbligato part on stanzas two and three. About two-thirds of the choral music is in unison with the closing area for each stanza in four-part block chords. Very easy music.

Blessing, Katie Moran Bart. Unison, piano, and optional guitar, Kjos Music Co., #6305, \$1.30 (E).

This is a setting of the Irish Benediction ("May the road...") with a flowing, arpeggiated piano accompaniment that has chord symbols for use with guitar. It is in a pop style, has a tuneful melody, and a moderately low vocal tessitura.

The Lord Is My Strength (Habakkuk's Prayer), Mark Patterson. SATB and piano, Choristers Guild, CGA876, \$1.20 (M-).

Habakkuk's Prayer is set in a quiet, homophonic choral style with a simple, arpeggiated accompaniment background. The music is syllabic with the tenor part written in bass clef. An easy, gentle setting.

Psalms 121, Kevin Hildebrand. Treble voices, C or Bb instrument, and organ, Concordia Publishing House, 98-3437, \$1.25 (E).

The instrumental part is provided separately at the end in both keys. The

organ accompaniment provides a warm, sensitive background for the voices, which have a simple, repetitive unison melody throughout. At the end a vocal descant is added to the texture. This is a lovely setting of the text.

Book Reviews

Bartel, Dietrich. *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music.* University of Nebraska Press, Lincoln, Nebraska, 1997. (ISBN 0-8032-1276-3. xv+471 pages. \$50 cloth.)

Writers from antiquity through modern times have often claimed that music speaks to audiences: "The instrumentalist is an orator who speaks an unarticulated language."¹ Johann Sebastian Bach reminded his students the each musical part should behave like "persons who conversed together as if in a select company."² Many famous musicians specifically compare language and music: "We can think comparatively about music and language, and maybe even have some terminology in common, . . . [we will] see how his [Chomsky's] principles can be applied to music."³ Not only does music suggest linguistic analogs and convey emotional content, it also affects the soul and even encourages ethical (or immoral) behavior: ". . . it is plain that music has the power of producing a certain effect on the moral character of the soul. . . ."⁴ Probably the most influential writer on late Renaissance and Baroque Germany, Martin Luther promoted music's abilities, establishing it as secondary but nearly equal to the Word: "After theology, I accord to music the highest place and the greatest honour."⁵ These exhortations and anecdotes not only testify to music's strong powers, but also suggest that music possesses linguistic qualities.

Demonstrating a specific correspondence between language and music poses its own set of difficulties. During

the Baroque period, *musica poetica* attempted to use principles of rhetoric to describe and explain some of music's magic. With such an understanding, composers and performers hoped to summon listeners' passions and, when appropriate, to move them to belief in and greater understanding of the holy Word.

Martin Luther emphasized the delivery of the Word in sermons, thereby encouraging the inclusion of rhetoric in Lutheran school curricula and in Protestant sermons. His recognition of the power of music in service of the Word quickly led later writers to more explicit connections between the disciplines of music and rhetoric. Also, *musica poetica* implicitly intertwined the doctrine of affections with three concepts borrowed from antiquity.⁶ Rational thinking during the Baroque had led to further development of a "doctrine" of affections that explained emotions in a mechanistic way, e.g., Descartes' *Les Passions de l'âme* (1649).

To the seventeenth-century mind, it seemed plausible that the complicated and logical aggregation of ideas would arouse the affections. The process of writing music supposedly followed steps analogous to writing speeches, yielding a similar form. Likewise, musical figures affected listeners like figures of speech, summoning listeners' passions through the bodily mechanisms specified in the doctrine of affections.

Major composers, such as Dietrich Buxtehude and Bach, may have been influenced by this contemporaneous thoughts. Furthermore, these theories can be used to understand their works, especially passages that elude more modern theories. (One can easily think of seemingly illogical or even whimsical *stylus fantasticus* that produces a clearly rhetorical effect.) As belief in the doctrine of affections, rhetoric, and cosmological conceptions gave way to natural expression and other beliefs that arose during the classical and later periods, *musica poetica* disappeared from common discourse. In other words, these theories apply primarily to German Baroque music, a repertory that organists frequently perform.

Although the full title *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* correctly indicates that Bartel devotes most of the book to musical figures, it is seriously misleading because the term *musica poetica* is not synonymous with musical-rhetorical figures. Rather, *musica poetica* describes the methods and materials of musical composition, in which figures may be employed.⁷ Also, this discipline can be used to explain how music can affect the listener. Describing the art of musical composition and demonstrating explicit relationships between language and music are not Bartel's goals, unlike many authors cited in Bartel's bibliography. Bartel instead provides a tremendous compilation of musical figures, a wonderful reference tool. These descriptions of figures along with the background of the first four chapters only imply such musical-rhetorical relationships that would affect musical composition.

Bartel's text divides into three main parts: (1) four chapters of historical and philosophical background, (2) summaries of other historical authors' treatises, and (3) definitions of musical-rhetorical figures. In Part I, the first chapter heavily emphasizes Luther's views on music and their relationship to the constituent factors of rhetoric, affections, and ethos. According to Bartel and his former teacher Eggebrecht, Luther's influence explains why *musica poetica* developed principally in Germany—a well-motivated and widely-shared historical theory that may be

hard to prove definitely.⁸ The second chapter introduces the field of *musica poetica* and its development. In the third chapter, Bartel summarizes the concept of affections and its connection with music in sufficient detail, including the effects of tempo, meter, intervals, harmony (dissonance), and keys. For instance, the emotion of love involves a "combination of longing & joy—unstable; calm tempo; rhythm sometimes fast and slow; contrasting intervals reflecting longing & joy."⁹ The fourth chapter discusses principles of rhetoric, the evolution of its purpose, and how German music theorists gradually adopted nearly all rhetoric's precepts. (For those with only a passing interest in the subject, more concise information can be found in other sources.¹⁰)

Part II imparts a good sense of individual historical authors' contributions in wonderfully brief and easy-to-read summaries. Theorists' biographies found in *The New Grove* provide more background than Bartel's do, but usually they contain less and occasionally different information about each author's involvement with *musica poetica*, which is Bartel's focus. Bartel's longer and engaging summaries compare and contrast authors while supporting his views on the development of *musica poetica*.

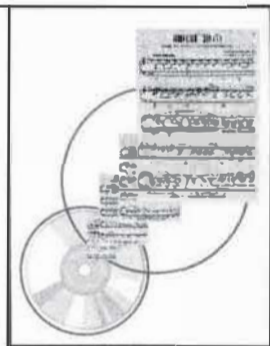
Although *musica poetica* might describe how some Baroque listeners generally thought about music, the approach, methods, and details of particular theorists seem to follow individual paths. For instance, Burmeister focused on sections of music, mainly divided by texture and the words. Bernhard focused on tiny dissonances as musical figures that embellish basic voice-leading. And only until the late Baroque did Mattheson push the rhetorical models of Quintilian upon musical form. (Because of the different theories presented by authors, we now talk of plural *Figurenlehren*.) The most systematic studies employing modern musicological methods were begun with Schering (1908) and bloomed through the 1960s. One can infer from Bartel's bibliography that most scholars' enthusiasm for *musica poetica* has waned, but certainly ample truth lies in *musica poetica*'s precepts and its applicability to the music of the Baroque period, probably the most important repertory to organists.

I still believe that treatises themselves rather than summaries are the best resource for understanding *musica poetica*. Through these primary sources, one obtains some sense of what issues were important to Baroque musicians, how they formulate questions, and most importantly, how they solved problems. Summaries often lose the magic of primary sources. (Less dedicated readers could go to the entries in *The New Grove*.) Numerous footnotes cite support from primary sources in the original language, German. Bartel's information on Martin Luther, however, is compiled from modern secondary sources, primarily surveys in English.

In Part III, Bartel wisely lists all figures in alphabetical order, a convenient choice. (The appendices list figures categorized by different criteria, fulfilling any reader's needs.) Each entry begins with a brief definition and Bartel's short discussion of origin and development of the term. A few purely rhetorical definitions are included as well. Bartel's intent in Part III is to "explore the origin, development and understanding of a term. . . ." ¹¹ The remainder of each entry contains a wonderful compilation of quotations (with translations) by every major author listed in chronological order. Bartel includes all the musical examples from historical treatises. Bartel has compiled a quick and wonderful reference tool.

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I urge readers to examine the primary sources as a whole because this sort of presentation loses the context of each historical author's complete discussion of figures.¹² Furthermore, the treatises are fairly easy to understand. The discourse and questions of Baroque theorists can be fascinating as well as enlightening. Furthermore, translations of the major treatises usually contain large and informative prefaces that summon a large scope of musical and rhetorical issues, summarize the author's contributions in even greater depth, and discuss theoretical problems and unfamiliar terms.

Bartel's text contains four time-saving appendices: (1) a summary of figures with brief definitions, (2) a list of figures by rhetorical-musical categories, loosely following Buelow's article "Rhetoric and Music" in *The New Grove*, (3) a list of figures sorted by author/treatise, and (4) a list of authors with their musical figures.

The comprehensive bibliography, sorted into convenient categories, is certainly worth investigating. Bartel first arranges the entries into rhetorical and

musical sources. The first category contains writers such as Cicero and Quintilian, while the second category lists theorists such as Bernhard, Burmeister, and Mattheson. Each of these two main categories are further subdivided into primary and secondary sources.

For the price of \$50, Bartel's *Musica Poetica* is a good buy. It represents a great deal of effort and may save much time for future researchers. The text avoids dense, academic prose, but packs in information on the development of *musica poetica* and the contributions of individual Baroque writers in addition to its comprehensive list of musical-rhetorical figures with quotations from nearly every historical treatise. Colleges and universities offering history of theory courses, strong early music studies, or graduate organ programs should consider purchasing this reference book. Individuals seriously pursuing the study of *musica poetica* will want to own Bartel's text, while others may wish to simply read about the fascinating subject through Bartel's interesting narrative. I have read the entire book three times already.

—Leon W. Couch III
Luther College
Decorah, Iowa

Notes

1. Igor Stravinski, *Poetics of Music in the Form of Six Lessons* (Cambridge: Harvard University Press, 1975), 128.
2. Hans T. David and Arthur Mendel, *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, revised with supplement (New York: W.W. Norton, Inc., 1966), 38.
3. Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard* (Cambridge: Harvard University Press, 1976) 65.
4. From Aristotle, *Politics*, in Oliver Strunk, *Source Readings in Music History: Antiquity and the Middle Ages* (New York: W.W. Norton, Inc., 1965), 19. Also see Plato, *Republic*, in Strunk, p. 8.
5. Walter Buszui, *Luther on Music*, ed. J. Riedel (Saint Paul: Lutheran Society for Worship, Music and the Arts, 1958), 11.
6. The discipline of *musica poetica* developed out of three fields/concepts from antiquity that either survived in medieval scholasticism or resurfaced with Renaissance humanism: (1) rhetoric, (2) Pythagorean ratios and cosmological conceptions of music, and (3) the doctrine of ethos. Ancient rhetoric explained how speeches could be composed, organized, and embellished with figures of speech in order to persuade a listener to a particular opinion or judgement (primarily in the political realm). Pythagorean ratios illustrated the beauty of mathematics in the elements of musica, sound. These ratios related music to the cosmos, the human soul, and sound. The doctrine of ethos stat-

ed that music affects the morality of listeners.

7. In many treatises, these theories developed as a pedagogical device to aid composition and performance. Furthermore, "the meaning of these disciplines [*musica theoretica*, *musica poetica*, *musica practica*] must not be interpreted in the modern sense of the terms. . . *practica* [refers] not to 'expressive music,' as many modern writers believe, but to the art of composition (the word is derived from the Greek meaning 'to create'). Modern music theory . . . comprises essentially only what would be called in the baroque *musica poetica*" (Manfred Bukofzer, *Music in the Baroque Era, from Monteverdi to Bach*, 370). Also see Bukofzer, 386. And, also read Stravinsky, *Poetics*, p. 4.

8. Bartel, *Musica Poetica*, ix.

9. Athanasius Kircher as summarized in Bartel, 37.

10. See (1) *The New Grove Dictionary of Music and Musicians*, 1950 ed., s.v. "Rhetoric and music" by George J. Buelow, or (2) Leon W. Couch III, "Musical Rhetoric in Three Præludia of Dietrich Buxtehude," *The Diapason*, March 2000, 14-15.

11. Bartel, *Musica Poetica*, xii.

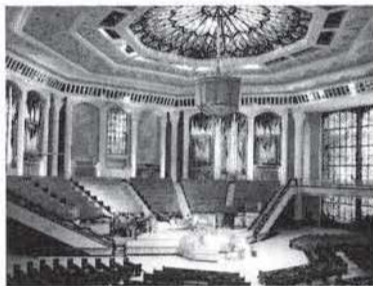
12. Secondary sources, even when attempting faithful summaries, often interpret historical documents by borrowing anachronistic concepts and attempting to answer modern questions. For instance, the Bernhard treatise seems pregnant with Schenkerian concepts, but the theoretical concepts had not yet been born. (The English translation of Bernhard's treatise appeared in the Schenkerian publication *Musik Forum*.) Fortunately, Bartel lets authors speak for themselves in the translations in the third part, but his helpful discussions do further his theories on the origins, growth and decline of *musica poetica*. Seemingly benign

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and convincing, it still is a modern interpretation of history. Such a historical evolution of ideas probably did not seem so smooth and logical to those at the time. (Authors in the Baroque period differed on their intent and solutions.)

New Recordings

● *Orgelmusik 20. Jahrhundert*. Played by Sylvie Poirier and Philip Crozier. info CD 00056. Available from Philip Crozier, 3355 Queen Mary Road, Apt. 424, Montréal, Québec, Canada H3V 1A5; 514/739-8696; US \$18 (includes shipping).

The disc (69 minutes) contains *Prémère Symphonie*, by Jean Langlais; *Epigrams*, by Zoltán Kodály; *Pastorale*, by Peter Racine Fricker; and *Partita*, by William Mathias. Poirier plays the Langlais symphony, Crozier the other compositions.

This CD is listed as volume 15 of *Faszination Kathedralraum* ("the fascination of cathedral space"), apparently a series that presents the organs of various notable sacred buildings.

One usually thinks of Poirier and Crozier as a fine organ duo (see my review of a recent recording in *THE DIAPASON*, November 2000). Here they show off their qualities as solo players, with splendid results.

The recording was made on the 1980 Klais organ (IV/84, about 117 ranks) of the Altenberger Dom, near Cologne, Germany. This is surely one of the most frequently recorded of modern instruments, partly because the instrument, located in a large Gothic building, enjoys excellent acoustics, and in part because it is certainly an unusually successful all-purpose organ that can cope convincingly with a variety of national styles. It has tracker key action, electric combination action, and a full complement of playing aids; there are two enclosed manuals, one of them containing perhaps the most authentic-sounding French reeds outside of France, and an imposing Trompeteria, playable on Manuals I and IV and on the Pedal.

The Langlais *Symphonie*, a long work (34 minutes) written in 1943 is not very often played. I will admit to heresy; I find the first movement tedious and much prefer to hear the other movements as separate pieces. Poirier, however, almost convinces me otherwise, for she imposes a momentum and a sense of unity on the whole work that is most impressive. The organ does its part by furnishing lovely solo voices for the second movement and really impressive reeds for the final section.

I had never heard Kodály's *Epigrams* in this form. They were written (1954) for voice without words, but the composer subsequently approved of various solo possibilities. Gábor Trajter made the organ arrangement in 1969. Crozier finds a variety of imaginative registrations for the nine miniatures, which together form an interesting suite of moderate length (about 13 minutes). Like most of Kodály's works, they are unmistakably modern, but very approachable.

Fricker's *Pastorale* (1959) is a spiky but attractive work that might convince skeptics that twelve-tone music does not have to be ugly. William Mathias' *Partita* (1969) is a concert suite whose title is at least partially justified by the fact that material in the introduction is, to some extent, used as the basis of all the movements. This is an aggressive, but enjoyable work that makes considerable technical demands on the performer. Crozier makes excellent use of the organ, showing off the fine, if perhaps slightly hard, *pleno* in the final section.

The accompanying leaflet has some nice illustrations and helpful information (in German, French, and English) about the composers and their works and about the organ.

Interesting repertory, fine performances, and wonderful well-recorded organ sound make this a recording to please almost any organ-lover.

—W. G. Marigold
Urbana, Illinois

New Organ Music

200 Last Verses for Manuals: Popular Hymn Tunes with Varied Harmonies, Noel Rawsthorne. Kevin Mayhew Ltd., 1998, Catalogue No. 1400161 (distributed by Mel Bay Publications, Inc.), \$26.95.

Born on December 24, 1929, Noel Rawsthorne was the distinguished organist at Liverpool Cathedral, England, from 1955 to 1980, and throughout his career was renowned as a virtuoso organist of the first rank. Since he retired from full time employment in 1993, he has emerged as a very competent composer of music for the instrument, specializing in pieces that are not too difficult for amateur church organists to play.

Long before writing his *200 Last Verses for Manuals*, no doubt Rawsthorne was well acquainted with many of the considerable number of volumes of varied accompaniments for organ for the final verses of hymns sung in unison. In the Church of England, the practice goes back more than a century. For example, at Trinity College Chapel, Cambridge, as Charles Villiers Stanford's assistant in 1890–92, Tertius Noble recalled (decades later) the older man's inspiring organ performances of varied harmonizations of the last verses to unison singing. However, despite the stimulation such improvised varied harmonizations provided to congregational hymn singing, published volumes of such organ music were few until Eric Thiman's pioneer volume titled *Varied Accompaniments* appeared in 1937. Since then, numerous volumes have appeared. As well as several more volumes by Thiman, some of the better known contributors to the literature are Edward Baird, Tertius Noble, Henry Coleman, Harrison Oxley, Arthur Wills, Malcolm Archer, Richard Lloyd, and Colin Mawby.

Rawsthorne's *200 Last Verses for Manuals* breaks no new ground. His goal, he explains in the Foreword, is to write last verse harmonies with—and here he quotes from Eric Routley's book, *Words, Music and the Church* (1969)—"restrained excellence, and without any sign of the congregation being thrown off course." Throwing off course was arguably the major flaw of Thiman's volumes of varied accompaniments mentioned above: he often went too far in terms of modulation and chromaticism, and organists playing his arrangements may make congregations unsure about what is going on, and even wonder if the organist has lost his place in the score! Sensibly, Rawsthorne follows down the trail blazed by Noble in his two volumes of *Free Organ Accompaniments* (1946 and 1948). He retains, he says in the Foreword, "much of the original harmonic scheme" of the hymns, but explores new harmonic possibilities when inspired to do so, the result often being "an unexpected and exciting modulation."

Partly because he sees phrasing as the "life-blood of music," and also in order to encourage the organist to achieve fine *legato* playing, Rawsthorne has phrased all the hymns. Although the music is laid out on two staves with soprano and bass clefs, it is understood that in practice the pedals may be used, at the discretion of the organist.

The composer's many years at Liverpool Cathedral taught him how to encourage a congregation to enjoy hymn singing rather than throw them off course, and he has poured this knowledge and his expertise in writing effectively for the instrument into *200 Last Verses for Manuals*. This is a highly recommended volume.

Chasm, William Albright. Henmar Press Inc. Sole Selling Agents: C. F. Peters Corporation, New York, 1995, Edition Peters No. 67160, \$22.00.

When William Albright died at the age of 53 in 1998, so high was the esteem for his thirteen organ works, that it was

widely recognized that the voice of one of the most significant avant garde organ composers of the 20th century was silenced.

Of the thirteen organ compositions, two were interesting pastiches of earlier music, viable organ works, but hardly significant additions to the organ literature. The first, composed at the age of eighteen, but unpublished until 1971, was a set of variations titled *Chorale-Partita in an Old Style on "Wer nur den lieben Gott lässt walten,"* which Albright admitted in the preface that he had written "as a tribute to the Baroque composers whose style [he] attempted to emulate." The second pastiche was an offshoot of his attempts, with William Bolcom, to revive interest in Scott Joplin and other early 20th-century ragtime composers. *Sweet Sixteenths: A Concert Rag for Organ* (1978) is the sole solo organ work he wrote in the Joplin tradition.

The last Albright work for the instrument to be published was *Chasm*. Composed in 1985, it was premiered by Marilyn Mason at Hill Auditorium, University of Michigan, on July 3, 1986, as part of the American Guild of Organists' National Biennial Convention in Detroit that year. The piece is about 10½ minutes in duration, and calls for a large orchestral four-manual organ with at least one division under expression. The organist requires an assistant.

Albright's idea, he explains in the Program Note, is to create an evocative soundscape of vast spaces, "such as Gothic cathedrals or canyons—through slow moving harmonic rhythm . . . and a variety of echo effects." Characteristic of the composer, who never flinches from using non-traditional performance practices in order to create a particular sound that he desires, he calls for an assistant to play an "echo instrument." Preferably, Albright says in the score, this should be two timpani "off-stage" that would remove the music from its ordinary speaking position for two brief moments. Other choices for the "echo instrument," incidentally, are piano or synthesizer, bass marimba, or pre-recorded tape.

Chasm has few of the avant garde features of other Albright organ works. For example, the complex rhythms and tart atonal writing of *Juba* (1968) are almost completely absent. Further, there is no use made of the "spatial" musical notation (that is, notes are played according to their distance from each other, which leaves the performer mainly responsible for interpreting note values) of *Pneuma* (1969), or (with the exception of short passages) the unorthodox methods of performing on the organ of *Organbooks I–III* (1967, 1971 and 1980). *Chasm* also does not call for the high degree of virtuosity of the above works. If there are technical and interpretive difficulties in the composition, they are to do with convincingly creating the sense of a gaping hollow. An advanced organ technique and familiarity with unconventional organ style are required in order to execute the intensely sensitive ebbs and flows of dynamics and timbers, and the pointillistic textures. It might be relevant to suggest that some of the sound effects suggest the influence of the electronic synthesizer.

There are two major safeguards against the potential for musical anarchy. First, Albright insists on "absolutely steady rhythm throughout," and a *molto legato* touch unless otherwise marked. Second, he has built *Chasm* on a straightforward tonal plan. The start, he explains in his Program Note, is soft and in D modal-minor, and the close is soft and in D major. Sandwiched between these stable areas is a loud section in C minor that he calls "primitive." A reiterated low D-flat that fills in the gap between D and C, brings the composition to a close.

Chasm is a significant work. It breathes fresh life into the mainstream of late 20th-century organ music, which, by and large, tends to be very conservative in style, and as such the piece could add a challenging, ultra modern dimension to a recital program.

—Peter Hardwick
Brachin, Ontario

Reger's Toccata and Fugue in d/D, op. 59

The Straube Tradition

William Eifrig

A manner of performance depends upon at least one of three possible means for its continuation. First, the originator of the performance tradition leaves to posterity an edited or annotated edition of the musical work in question. Second, that originator engenders a progeny of students who continue the tradition and may be expected to pass on to their students the manner of performance they have learned from "the master." Or, third, the means I undertake here, one of those students provides the annotations and commentary which represent the original ideas once or twice removed from their origination.

I am a student of two organists who were pupils of Karl Straube, the academic colleague of Max Reger at the Leipzig Conservatory and performer of most premieres of Reger's organ music. In 1951-55 at Valparaiso University my teacher was Heinrich Fleischer, who had been one of Straube's last students. In a Fulbright year 1957-58 I studied in Detmold, West Germany, with Michael Schneider, perhaps Straube's most

renowned successor. It was as student of the former that I studied the Reger Toccata and Fugue in d/D.

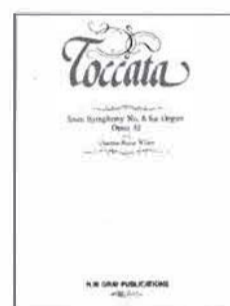
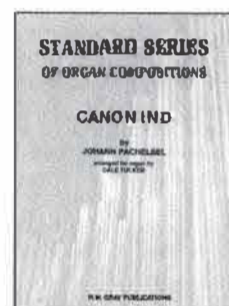
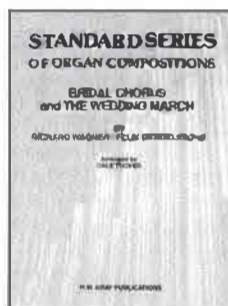
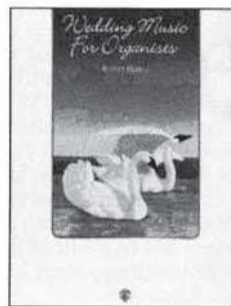
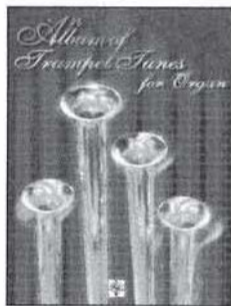
Straube made Reger's music famous and established a tradition of playing Reger's organ music that had the composer's approval. I understood the changes to the printed score in the Peters edition Nr. 3008a made by Fleischer when instructing me to be "in the Straube tradition." Had Fleischer been

the only organ teacher to have made these changes, claiming "the tradition" as his authority, we might think it merely idiosyncratic. However, when I studied with Schneider I again encountered the "Straube tradition," for Schneider's students, too, altered the printed edition in matters of tempo, dynamics, and registration—in the same details that I had learned. Schneider's students agreed that the alterations to the printed score represented to German organists in the later 20th century the way in which Reger, influenced by Straube's recommendations, intended the Toccata and Fugue to be performed.

To my knowledge Straube never published an edited or annotated edition of the Toccata and Fugue, though he

made heavily annotated editions of 17th and 18th century organ music in the series *Alte Meister*. While I taught my students many of the works of Bach, Reger, and David as I had learned them with Fleischer and Schneider, I realize now, in retirement, that I never taught op. 59, nr. 5 & 6. Recently a student at Valparaiso University, a student of one of my colleagues, performed the Toccata and Fugue exactly according to the printed Peters edition, and I resolved, with no intention of faulting a quite musical performance or questioning in any way collegial pedagogy, that I would take the third mode of communicating the tradition to the student and her teacher as well as to others at Valparaiso University. Their reception of my com-

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munication went beyond courtesy, encouraging me to make this commentary more widely known. Thus I present it here in the hope that knowledge of the Straube tradition for performing these Reger works will have value for New World musicians who, perhaps schooled in other traditions, may be unaware that the printed page in at least this instance is insufficient evidence of the composer's intentions.

At least I shall rest easier in retirement having made an attempt to hand on a tradition that was in turn handed to me early in my life. If Straube is the father of the tradition, and Fleischer is the son, then I am a grandson and you may become a great-grandchild!

In my commentary I refer to Edition Peters Nr. 3008a, the first volume of the *Zwölf Stücke*, op. 59, pp. 20–30. Since Heinrich Fleischer was always a meticulous annotator of printed scores, his own as well as those belonging to his students, I am confident that I have accurately described the "son's" instructions still clearly visible in my undergraduate copy.

Toccata in d, op. 59, no. 5

Vivacissimo stands but a crescendo with boxes followed by a quick diminuendo happens in the first measure. Before the change to *Man.* I the boxes open. The first note A of the scale at the end of measure 1 is changed from 32nd rest to a 16th A to make this like the scales at the ends of measures 5 & 6.

At the fourth beat of measure 3 a *ritenuto* begins and the (*kurz!*) on the third beat of measure 4 is eliminated.

The fourth beat of measure 4 is a *tempo* and the dynamics of measure 5 parallel those of measure 1.

The first three beats of measure 7 are *rit.*

Beat 4 of measure 7 is a *tempo* and the *ff* is modified by beginning with closed boxes; the crescendo then happens before the pedal entrance in measure 9.

The last 8th of measure 9 begins a *rit.* to the third 8th of measure 10.

The 32nd run up to G# has the marking *Sostenuto* and the first chord of beat 3 is played as if a 16th followed by a 16th rest. This articulation is imitated at the downbeat of measure 11 when only the tied As and the pedal G are held while the other notes are lifted before the downbeat.

Measure 11, fourth beat is *ritenuto* through beat 2 of measure 12.

Beat 3 of measure 12 is *Vivace*, boxes closed then opened. This passage begins on Swell moving to *Great* on the third triplet 16th A of beat 4, measure 13.

Measure 14 beat 4 is *rit.* and beat 2 of measure 15 is a *tempo*, boxes closed beginning on Swell moving to *Great* on the last note of measure 15 (F#). The boxes open and the *Crescendo* pedal is used to complete the crescendo in measure 19.

The slurs printed for measures 16 & 17 are countermanded by strong articulations of the sixth and eighth 8th notes of measure 16 and the second, fifth and seventh 8ths in measure 17 right hand; fourth, sixth and eighth 8ths in left hand measure 17. The *brillante* passage is legato through the *ritenuto* that begins beat 2 measure 19.

Measure 21 is, of course, a new registration but *piano* so that the *ppp* of measure 23 is audible. The *Un poco mosso* of the printed score is not cancelled but the Straube instruction *Tranquillo* is added. My memory is that the tempo here is *very moderate!*

The fermata and *rit.* as well as (*kurz!*) in measure 25 are operative.

Vivacissimo stands and again the boxes start closed, open for the crescendo as well as the change of manual, the *Great* entering left hand sixth 8th measure 26, right hand first 8th measure 27.

Measure 28 second 8th begins a *ritard.* until measure 29.

Measure 29 is *Sostenuto* and the rolled chords are played as if notated in equal 64ths, the final top note leading metrically evenly to the next pedal tone. *Stringendo* applies with *no slowing* until the high B-flat of measure 30.

In measure 30 the fermata remains while the (*sehr kurz*) is cancelled. The effect is that of a rush to the B-flat, a poising aloft and then an extremely fast rush downward (*quasi Prestissimo assai*) to the pedal G-flat.

Measure 30 beat 4 is again *Sostenuto* and the chord tones are rolled evenly as 32nds, holding the harmonic tones while releasing the non-harmonic.

The Straube alterations of page 24 are the boldest, departing from the printed instructions radically.

The *sempre stringendo* that is printed becomes *ritenuto molto*, beginning especially with the high B-natural. Beat 2 measure 33 has an implied fermata.

The tempo marking for measure 33 beat 3 is no longer a *tempo* but *Adagio* and *meno ff* is changed to a *piano* registration of soft Swell in the left hand and a *Great* solo flute (probably coupled to Swell) for the right hand. This *quite slow* passage begins with the boxes closed. They open a little at beat 4 measure 34 and close down again beats 3 & 4 measure 35.

The last beat of measure 35 is *ritenuto* and *dim.*

The downbeat of measure 36 is yet in the ritard *Adagio*, but the C# (second note in the right hand) begins the *Più Andante* of the last measures. The registration change to begin the crescendo is made during a slight break between measures 35 & 36, but the tempo change waits for the second note of measure 36.

Measures 36 & 37 observe the printed *stringendo e sempre crescendo* until the *molto rit.* beat 3 measure 37, by which time the *Crescendo* pedal has been opened wide. These measures are strongly articulated by breaks alternating between pedal and hands. In the pedal every C# is separated from the preceding A with an easily audible break. In the hands beats 3 measure 36 and 1 & 3 measure 37 are similarly articulated.

Straube calls for the final measure to be played *Grave*.

NB. The *Adagio/piano* of measure 33ff. balances and answers the *Tranquillo* moment of measures 21–25. The *Più Andante* of measure 36 restores faster motion but never returns to the *Vivacissimo* of the beginning.

Fugue in D, op. 59, no. 6

Straube made fewer changes to the printed score of the Fugue, mostly refinements of printed tempo markings. The continuous crescendo of the piece and its increasing tempo are not altered in any way. The printed score indicates that by the augmentation of the theme at the bottom of page 29 the tempo has almost doubled. The effect is that the augmented theme on page 29 is in the same tempo as the beginning of the Fugue on page 25. To control the increasing tempo from the beginning it is better to hear/think the quarter-note motion rather than the half-note beat implied by the metric signature and the metronomic markings. My memory again is that the tempos are appreciatively slower than our later 20th-century sense of motion; when I revisited this piece at the rededication of the Reddel Memorial Organ at Valparaiso in 1997 I found that setting the metronome two to four numbers lower than the printed score seemed appropriate.

The beginning according to Straube is *Andante Tranquillo* (half-note equals approximately 52).

Fleischer called for added stops with each entrance of the theme on the first page, boxes opening after the soprano entrance in measure 11 and closing back before the pedal entrance in measure 17. The addition of stops continues where appropriate and the left hand changes manuals beat 2 measure 22, the right hand joining it on the sixth 8th of measure 26.

Boxes open during measures 29 & 30 making a crescendo to measure 31 which Straube characterizes as *Più Tranquillo*. The inverted theme in measure 34 can be soloed by the right hand while the left maintains alto and tenor on the secondary manual. With the

pedal entrance measure 37 the alto and tenor remain there. The theme in measure 40 3rd beat can again be soloed (a *tio!*).

Measure 44 Straube calls *Un poco più mosso* and both hands come to the *Great*.

The bass notes of measures 46 & 47 are taken by the left hand—a bit of stretch, but it can be done; the thematic entrance in the pedal is then clearer.

Measure 54 according to Straube is played *Allegro Moderato*. Fleischer soloed the theme in the left hand on the *Great*, returning to the secondary manual beat 2 measure 57. The left hand again solos beat 3 measure 60 and the right hand joins it on the *Great* beat 3 measure 63.

Because the Valparaiso University organ in 1952/53 was quite inadequate to the task of creating a continuing crescendo, Fleischer had me return to the secondary manual beats 3 & 4 measure 66 so that the theme in measure 67 could again be on the *Great*. The right hand returned to the *Great* at measure 71 with the alto theme and soprano counterpoint and the *Crescendo* pedal was used measures 74–78 (*Crescendo Pleno*).

The thematic entrance in the soprano, beat 2 measure 77 is marked by a caesura before *D*, violating the printed slur.

Caesurae can be used effectively in measures 82 & 83 between soprano and alto/tenor. Caesurae can also effectively mark the sequences in the soprano of measures 85 & 86.

The approach to the downbeat of measure 87 is intensified by added notes. The tenor D in measure 86 is held throughout (and ties into the alto D of measure 87) and to the final 8th G is added a B, so that the final 8th in the left hand is a full G major triad, which resolves to the F# of measure 87 with an added A. Meanwhile the final 8th of the alto in measure 86 continues the G of

beat 4 while E is sounding and the downbeat of measure 87 adds both F# and A making a complete D major chord in the right hand.

In measure 87 a strong articulation of the pedal low A is made the more emphatic if the soprano and tenor ignore the dot of their first notes and play as if written: quarter (printed and added notes) followed by an 8th rest. This allows the alto theme to get our attention and marks at the same time the stretto entrance in the soprano on beat 3.

The printed *assai stringendo, molto rit., Org. Pl.* and *Adagio/sempre Org. Pl.* are operative. It is imperative, however, that the player control the tempo so that the deceleration beginning measure 92, working against 90 measures of acceleration, leads continuously into the *Adagio* lest the final chords seem to the listener half-notes rather than the prescribed (albeit ritarded.) quarter-notes.

The coupling of the Toccata and Fugue has become standard performance practice, but the player does this remembering that Reger's score treats them separately as *Stücke 5 & 6 of op. 59*. The Straube tradition joins them as a pair in what the 19th and 20th centuries have imagined to be a classical baroque manner. An 18th-century performer, though, was probably never constrained to perform as pairs pieces that were published as pairs. Bach's great G minor Fantasia need not always be followed by that energetic but less profound fugue. Reger's Toccata in d is also probably greater than the Fugue in D and can stand alone quite successfully. ■

William Eifrig is Professor Emeritus of Music at Valparaiso University. He studied with Marjorie Jackson Rasche, Heinrich Fleischer, Robert Noehren, Michael Schneider, and Marilyn Mason. After 38 years of teaching at Valparaiso he has retired to desert quiet in the Southwest.

40th Conference on Organ Music The University of Michigan



University of Michigan 40th annual Conference on Organ Music

The University of Michigan School of Music presented its 40th annual Conference on Organ Music, October 15–18, 2000, an international event fea-

turing music of Germany, France, and Russia. The conference was directed by Marilyn Mason, chairman of the Organ Department.

Prof. James Kibbie opened the conference with the 14th of his 18 Bach recitals on the Fisk organ in the Blanche Anderson Moore Hall. The performance of the complete organ works of J.S. Bach is the centerpiece of his project marking the 250th anniversary of the composer's death. Prof. Kibbie revealed himself to be a well-prepared Bach performer with a clean technique, judicious articulation, and particularly tasteful ornamentation. This program achieved his stated goal of presenting "audience-friendly" programs planned as individual units so that the listener could experience the rich variety of Bach's genius.

Dietrich Wagler is organist and church music director at the Cathedral in the old Saxonian city of Freiberg. His program on the three-manual Wilhelm organ at the First Congregational Church, "Bach and His Circle," included music of J.S. Bach, Krebs, Schneider, W.F. Bach, Homilius, and C.P.E. Bach. An organist of international reputation, Mr. Wagler performed all of the music with ease and clearly enjoyed playing the Wilhelm. Noteworthy were his delightful performance of two Krebs chorales, effective registration for the C.P.E. Bach *Fantasy and Fugue in C minor*, and an especially spirited performance of the J.S. Bach *Prelude and Fugue in E-Flat*.

October 16

Rose Van Mersbergen, graduate student in organ performance and theory at Michigan, presented a lecture/performance entitled, "J.S. Bach's Weimar Years (1708-1717): Encountering and Synthesizing the Italian Concerto," on the Marilyn Mason Organ at the School of Music. Her ideas were well presented and illustrated by her performance of the music. She demonstrated the characteristics of the concerto: structural insights: responding to the three-movement structure; the ritornello; and characteristic motifs. Van Mersbergen also presented "The *Orgelbüchlein*: A Working Demonstration of Synthesis."

Michigan Prof. Ellwood Derr lectured on the topic, "Observations on Method in Bach's Compositions." The basis of the lecture dealt with the process of seeing themes and proceeding to develop them. He pointed out, with effective examples, the absolute indispensability of chorales in whatever genre the composer happened to be working. Chorales are the basis for the *Praeambula* and *Fantasias* which Bach wrote for Wilhelm Friedmann Bach; these later received the titles "Inventions and Sinfonias."

In his lecture, "The Spiritual Bach," Dennis Schmidt emphasized Bach's piety as the source of his music. Schmidt demonstrated the spirituality of Bach by setting his work in the context of the Reformation and stressing death as the fulfillment of life from Bach's treatment of the chorale texts. He cited the marginal notes from Bach's Biblical commentary and supplied readings and examples from artists contemporary with Bach, notably a painting of the crucifixion by Cranach. In a second session, Dr. Schmidt described the completed restorations of the organs at the Bachkirche, Arnstadt, and St. Thomas Church, Leipzig. He presented the history of these organs and the philosophy guiding the restorations as planned by the present organists of the churches where Bach was organist and cantor.

At the Frieze Memorial Organ, the

following organ majors performed varied repertoire: Paula Lee and Stephanie Muller (pupils of Robert Glasgow); Christopher Lees and Michael Elbernd (pupils of James Kibbie); and Sean Jackman and Jean Randall (pupils of Marilyn Mason).

Wolfgang Baumgratz, cathedral organist at Bremen Dom and Professor, Hochschule für Kunst, Bremen, Germany, played an all-Bach concert on the Frieze Memorial Organ. The large works of BWV 547 and 542 were sandwiched between the *Glorias* of the Leipzig Chorales. The Reger transcription of Bach's *Chromatische Fantasie und Fuge*, BWV 903, was an Ann Arbor premiere.

October 17

Michael Elbernd gave a lecture-recital, "Organ Works of Johann Adam Reincken," on the Wilhelm organ at the First Congregational Church. Russian pianists Sofia Lissitchenko and Alexei Molentiev, students at the Moscow Conservatory, played a concert of varied music. They demonstrated superb technique and compelling virtuosity. The enthusiastic audience called them back for two encores.

Michele Johns conducted a colorful program of music for handbells, organ, and choir. The compositions had been chosen as challenging material for each

ensemble. Performers included Jean Randall, Sara Hazen, Kay Ray, Eileen Page, Pat Mcomber, and Ed Maki-Schramm, organist. The music had been donated by Beckenhorst Press, Columbus, Ohio. The RACC Trio brilliantly played music of Mendelssohn and Schumann. Christie Abe, violin; Katri Ervamaa, cello; and pianist Rakhee Sung displayed solid training in chamber music.

The lecture, "Matters of Registration in the Bach Organ," by Baumgratz, brought a North German perspective on Bach's registration. It is hoped that his lecture will be published in article form. Jean Randall performed Couperin's *Messe pour les Couvents* with an historically informed sense of style, and was assisted by Matthew Moore, who sang the alternim chant in sympathetic style. The evening recital, "Music of France," by Jean-Pierre Lecaudey, included works of Widor, Franck, Durufle, Bonnal, and Messiaen. He pulled out the stops of the Frieze Memorial Organ resulting in a performance of great panache.

October 18

Carole Halmekangas provided an illustrated viewpoint of "Worship Renewal," particularly through the hymn singing as performed at Ward Church, Livonia, Michigan, where she

serves as director of music. Mark Rich offered an excellent side-by-side comparison of Te Deums by LeBegue, Buxtehude, and Bach and included thoroughly satisfying performances of the three works. The cantor, Chris Meerdink, sang alternim with a fine sense of style.

The recital by Gregory Hamilton, "Music of Johann Gottfried Walther" on the Marilyn Mason Organ, showed many varied compositions of the composer, and was an excellent combination of performer, music and organ. At Hill Auditorium, Jeremy Tarrant, recently appointed organist and choirmaster at the Cathedral of St. Paul, Detroit, discussed Widor's *Symphonie Gothique* and gave a compelling reading of this great work. Two carillonists played recitals: Judith Ogden on October 16, "Music by Bach"; and on October 17, University carillonist, Margo Halsted, "A Program of French Music."

In sum, there were twenty-one guest presenters. Two organists, Prof. Baumgratz and M. Lecaudey, and the two Russian pianists appeared in Ann Arbor for the first time. The conference closed with a gala reception on the stage of Hill Auditorium for all performers and guests.

Contributors to this article include Alan Knight, Marilyn Mason, and Herman Taylor.

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The Church and Organ Music of Colin Mawby, Part 2

Peter Hardwick

Part 1 of this article was published in the April, 2001, issue of *The DIAPASON*.

In the *Three Motets of Serenity* (2000), *Nine Marian Anthems*, and *Five Motets in Honour of the Trinity* (composed 2000; both still manuscripts), Mawby expresses more overtly than usual a deeply felt nostalgia for the earlier part of his life.³¹ The quoting of plainsong and composing chant-like melodies suggest his retrospective mood. Another clue is that all these works are a *cappella* settings of traditional Latin texts, the four-part mixed choir frequently dividing, sometimes into as many as eight parts. The *Nine Marian Anthems* and *Five Motets in Honour of the Trinity* are written for specified days of the Catholic Church's Year, but the *Three Motets of Serenity* may be performed on any occasion deemed appropriate.

The *Three Motets of Serenity* are dedicated to the memory of Cardinal John Heenan, Archbishop of Westminster between 1963 and 1975, a period that coincided with most of Mawby's tenure of the Master of the Music position there. For SSAATTBB choir, they are based on three of Mawby's favorite plainsong tunes, which he describes as "superb, evocative and compelling [and] . . . central to the motets."³² In performance they should be treated as serene "musical prayer[s]," should sound untroubled, and display a chant-like meditative quality.³³

Organ Music

Mawby had written no organ solos by the age of fifty-five, but Kevin Mayhew had a hunch that there was an as yet untapped vein of talent in that direction in the composer, and offered to publish any that he might care to produce. He had a strong background in organ, having been a fine organist as a boy, and, as was noted earlier, had majored in the instrument at the Royal College of Music. During the years as a church musician he had, on occasions, played for services, and had written many choral works with organ accompaniments. Thus it is not surprising that Mayhew's insight proved correct. What was unexpected was the heavy flow of pieces that poured from Mawby's pen once he started in 1991.

Unique among English organ composers, Mawby has written almost exclusively for church services.³⁴ This may be explained by the role the instrument has played in his life. When he worked for the Roman Catholic Church, he occasionally performed on the organ, but primarily he was a choir-master, and assistants usually played the instrument. Thus, he tends to see the instrument as a major adjunct to wor-

ship, as the provider of accompaniments for vocal music, the creator of "walking music," the furnisher of music to fill awkward silences, and generally supply background music at appropriate moments in services. At the same time, though, he appreciates and values highly the traditional solo repertoire of the instrument. "Organ music," he says, "has a unique power which can move people deeply."³⁵

The scores indicate that he thinks, broadly, in terms of a traditional large, four-manual, Romantic, orchestral instrument, such as the one built between the World Wars by Henry Willis at Westminster Cathedral.³⁶ At least one enclosed division is necessary for the execution of the *crescendos* and *diminuendos* that are a part of Mawby's style. There should also be a supply of accessories, in order to realize the occasional terrace dynamics, the gradual orchestral style piling up of power, and various other dynamic fluctuations within a piece. He quite regularly marks melodies to be soloed, without usually specifying specific stops. The one exception is that he sometimes marks entries of the tuba at climactic moments, a reflection of his lifelong love of the sound of the tuba at Westminster which is *sui generis*, a rank on thirty inches wind with an agreeable rasp about it, a sort of "edge." In the tradition of early 20th-century English organ composers,³⁷ in loud passages he will sometimes call for a tuba solo in the tenor register in the left hand to roar out within a texture provided by the pedal and right hand. Less frequently, the tuba is given a soprano solo or plays chordal fanfare phrases.

Very prominent in his organ music are verbatim fragments of plainsong melodies or plainsong-like themes and phrases. This reflects his fondness for plainsong that he has felt ever since he sang the ancient chants for the first time at the age of nine.³⁸ His organ works are usually between two to four pages in length, and are for performance by average to good church organists. Homophonic textures are the norm, as is the developing of material in a free, improvisatory manner that usually does not conform to one of the traditional organ forms. His music is almost completely free of the influence of the major organ composers past or present. Thus, there are no preludes and fugues, passacaglias, or sonatas, and hardly any of the other types of pieces favored by organists, such as toccatas, scherzos, intermezzi, and arias. Most of his pieces have been inspired by sacred texts or images, or have been written for situations in church services where organ music is useful, such as processions, recessions, and, as noted above, music

Example 8. *Placare Christe Servulis* (Gregorian Calendar), bars 28-33.



to fill awkward silences during the service.

The first works, *Quiet-Time: Fifteen Interludes for Organ* (1991), follow, at least in spirit if not musical details, down the path blazed by his friend, Gregory Murray, in his monumental seven-volume collection of *Short Organ Interludes for Liturgical Use* (published between 1935 and 1987).³⁹ Mawby's miniatures are untitled except for being numbered, are printed on two staves for an organ with two manuals and pedal, and employ modality, and plainsong or pseudo plainsong melodies. One may see an indication of Mawby's future mature organ style in the spirituality of the *Quiet-Time* interludes, but the pieces occasionally lack the flow and sense of inevitability that surrounds the better pieces that were written later. Chords frequently fluctuate from four to five and six parts and sometimes more. Dissonances are frequent, quite often being those created by seventh and ninth chords, added seconds, and voice leading that is not always concerned with consonant vertical alignments.

With the trilogy *Gregorian Calendar: Thirty Contrasting Pieces for Organ Based on Plainsong Melodies* (1993), *Gregorian Communion: Twenty Pieces for Organ Based on Plainsong Melodies* (1995), and *Gregorian Processionals: Twenty Pieces for Organ Based on Plainsong Melodies* (1996) Mawby supplied a large collection of pieces for the organ in its role as a major adjunct to worship.

Gregorian Calendar comprises works of between two and four pages length for use throughout the liturgical year. Each season has one loud and one soft

voluntary, and six shorter pieces for general use are attached at the end of the book. In the Foreword, Mawby says "the chant's rich variety of moods and modes [provided] a generous reference point from which to explore the inherent prayerfulness of the music." Entire Gregorian melodies are used as the basis of some pieces. Others, like the composition based on the All Saints Day plainsong *Placare Christe Servulis*, are built from one or more Gregorian fragments.

Placare Christe Servulis is developed from the first six tones of the chant. At the outset, the pentatonic plainsong fragment, set in 7/8 time, is enunciated four times, unaccompanied, in the rich soprano register of the tuba, and thereafter reappears periodically throughout the work, each statement being regenerated by some type of transformation. Characteristic of many of Mawby's organ pieces, in *Placare Christe Servulis* he writes what appears to be a newly-composed melody that is, in fact, derived from the plainsong motif introduced in bar one. Example 8 shows a version of this tune in the right hand part at bars 28-31. Reflecting the unmeasured nature of plainsong, the main meter of 7/8, which Mawby usually divided in eighth notes as follows: 3 + 2 + 2 (see bars 32-33), is disturbed by regular changes of time signature, thus disrupting any lengthy impression of metric rhythm. This allows the plainsong style to pervade the piece, and also enervates the forward thrust of the music because it is rhythmically unpredictable. The triads are often larded with seconds and sevenths, less frequently ninths (bar 31), and, occasionally, elevenths (bars 32-33). These added

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Example 9. *Crimond* (No. 21, *Hymns for Occasions for Manuals*), bars 31–51.



tones create a different acoustical dimension from conventional triadic harmony, a more dissonant accompanimental foundation for his tunes. The off the cuff patchwork of contrasting ideas in *Placare Christe Servulis*, often heard over pedal points, suggests that the work was originally improvised and then written down.

The methods of *Gregorian Calendar* continued in *Gregorian Communion* and *Gregorian Processionals*. This may be seen, for instance, in the dreamy improvisational chorale prelude on *Adore te devote* in *Gregorian Communion*. Although soloed statements of the opening line of the plainsong are heard near the beginning, and there is a presentation of the second half of the hymn tune near the end, the focus of Mawby's interest is in subtly weaving short phrases of the Gregorian melody into the delicately meandering, dreamy harmonies. The essence of his use of ancient chants is that he likes one to hear snatches of motifs derived from the original theme, but only rarely quotes them unchanged and entirely. The accompanying left hand and pedal parts of the *Adore te devote* setting are concordant with the right hand much of the time, but extremely strident cluster chords occasionally result when preeminence is given to the horizontal movement of the parts.

With *Hymns for Occasions for Manuals* (*One Hundred Special Arrangements*) and *More Hymns for Occasions for Manuals* (*One Hundred Special Arrangements*) (both 1997) Mawby joined the ranks of such 20th-century English composers as Tertius Noble, Edward Bairstow, Eric Thiman, Henry Coleman, Harrison Oxley, Richard Lloyd, and Noel Rawsthorne, all of whom have contributed collections of varied keyboard accompaniments to hymn tunes sung by a church congregation. The above long list of composers suggests that the field was already crowded before Mawby added his arrangements, but some of the earlier collections were hardly usable because they never rose above the mundane and, by the 1990s, others had become old-fashioned.

Furthermore, Mawby's are different from the collections by the men listed above in that he provides more than simply a single varied accompaniment for each hymn. Each starts with an introduction for organ solo that captures the mood of the words and melody of the hymn, and this leads without break into two organ accompaniments for the congregational singing, the first a standard harmonization of the hymn tune, with first ending, marked *dal segno*, for repeating the same music for more verses, the second ending leading into the last verse, which is a more complex harmonization. Dovetailed into the end of the hymn proper is a concluding flourish of a few bars for the keyboard alone that is often a development of the introduction material. The organist chooses all or part of each arrangement as befits the occasion.

Much of the harmony is conventional four-part hymn style, but the composer is clearly attracted to the tension-creating attributes of dissonance, and he indulges with abandon his liking for this element in the varied accompaniments for the last verses. The end of the setting of *Crimond*, shown in Example 9, illustrates the point. Several of the dis-

sonances in this passage are traditional nonharmonic embellishing tones, such as the appoggiatura at bar 42 in the left hand part, and the suspension at bar 44 in the right hand, both of which resolve downwards by step. Dissonant clashes occur between the tonic pedal point and the manual harmony at bars 43–46, and there are numerous mildly dissonant seventh chords that are redolent of the musical theater style of Lloyd Webber.

Some of the touches of chromaticism that ratchet up the element of surprise and excitement in the varied harmonizations for last verses involve seventh chords. See, for instance, the secondary dominant seventh chord at bar 40, the diminished seventh chord at bar 41, and the half diminished seventh chords on the dominant at bars 44, 46, and 50 in Example 9. The major chord on the flattened mediant at bar 49 is a chromatic touch that some may feel is quite exhilarating.

Hymns for Occasions and *More Hymns for Occasions* are written with a sense of bold confidence and sheer enjoyment, coupled with thrilling, often unexpected delightful harmonic ventures, and they may well revive stale choirs and congregations who have become bored hymn singers.⁴⁰

Given the above inspired arrangements of hymns, it is something of a disappointment that the composer has chosen to write almost all the twenty or

so voluntaries on hymn tunes⁴¹ in the improvisational, homophonic, formally free style of the Gregorian trilogy discussed earlier. William Lloyd Webber was particularly fond of the style for some of his pieces based on hymn tunes.⁴² But he avoided the sameness of Mawby's compositions by sometimes using techniques and forms of the past, such as imitative counterpoint including canon,⁴³ writing *alla Bach*,⁴⁴ and casting the music in one of the chorale prelude forms.⁴⁵ Yet this is not to say that one cannot commend some of the Mawby hymn preludes. *Unto Us Is Born a Son* (1994) and *O Filii et Filiae* (1995), for example, are vibrant and alive, and entirely convincing.

Unto Us Is Born a Son is so intensely joyous and melodious, and enriched with warm seventh chords and chromaticisms, that one might not notice the art concealing art, for the preexistent melody is subjected to continuous development, without any sense of it being an intellectual, technical study. The old Christmas tune traditionally associated with this text appears in a multitude of guises. Sometimes it is heard as a soprano melody with or without intervallic or rhythmic modification. In one ruminative soft passage, there are vague reminiscences of the carol theme showing up fleetingly in a melismatic right-hand solo, accompanied by whole-note chords in the left hand, ●ver

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a long pedal point. In the growing excitement leading to the closing apotheosis, parts of the *Vnto Us Is Born a Son* melody appear in an inner part over an extended tonic pedal point. At the start of this passage, the first and third phrases of the preexistent melody are stated without break. Then the first two phrases of the hymn tune are presented in a particularly grand and "in the face" manner in augmentation, enunciated in stentorian, raspy tuba chords in the left hand, sandwiched between *fortissimo* accompanimental right-hand figurations and a pedal point in the feet. The last phrase of the carol tune is never stated in the work.

O Filii et Filiae is unique among the hymn preludes in that it is built around a full, uninterrupted statement of the preexistent melody. Mawby retains the modality and moderate pace of the ancient Easter plainsong tune, but removes the original free rhythms in favor of triple meter. A rhythmic, one-bar motif involving octave leaps in the right hand, over dotted half note left-hand chords, provides the material of the opening prelude, and returns in modified forms in interludes later. In the first section, this leaping material frames presentations of the first and third lines of *O Filii et Filiae* in the mixolydian mode on G, followed by a repeat of the third line, now in the mixolydian on C. Next, via an eight-bar dominant pedal point that is ornamented by references to the leaping motif, there is a loud, majestic complete statement of the modal plainsong on C in manual block chords over dotted half notes in the pedals. In the third section, with a growing sense of excitement engendered by syncopations, more dissonance, and a gradual increase in organ volume, the ancient melody is presented a final time, broken into separate phrases and supported by a foundation of material derived from the preludial leaping motif. The coda is both sublime and breath-taking: above a *fortissimo* fifteen-bar dominant pedal point, the left hand plays the first two lines of *O Filii et Filiae* in the tenor register on the solo division tuba stop, accompanied by chords in the right hand on the great manual. Finally, the last phrase of the hymn, marked *Adagio*, appears in the pedals, under a series of massive, held chromatic manual chords. A thunderous full organ C major chord closes the work.

Compline (1993) is an example of some fifteen pieces composed for the so-called "Reluctant Organist"—someone who can only play simple pedal parts consisting of mainly lower notes (which are easier for beginners to play)

under a more difficult keyboard part.⁴⁶ Such restrictions do not seem to have hampered the composer, for *Compline* unfolds naturally, with a restrained beauty and calm spiritual tone that is entirely appropriate for *Compline*, the final service before retiring in the Roman Catholic Church. Two musical ideas are developed in a series of short alternating sections. The one idea is introduced at the start, and is a solemn, reverent theme in solid quarter and half note chords that are generally dissonant. Noticeably more concordant, the other idea is a faster moving, sinuous, melismatic, widely spaced theme.

The Weekend Organist: Service Music for Manuals (1997) is similar to the *Gregorian Calendar*, *Gregorian Communion*, and *Gregorian Processionals* in that it is a resource volume for church organists. The book comprises eighteen Fanfares, ten Processionals, seven Meditations, and nine Recessionals. The envisaged user is "the busy weekend organist who, while anxious to contribute to a vibrant weekly liturgy, has little time to undertake systematic and concentrated organ practice."⁴⁷

In the Preface, Mawby suggests that the nine longer Fanfares could be used as an introduction to the hymns on special occasions, or might be played as greetings for an important visitor, or even to mark the arrival of the ordinary procession. They are in the nine most common major keys for hymns: the first in C major, followed by one piece for each of the major key signatures from one to four sharps and flats. A large two manual organ that includes a trumpet stop, reed chorus, and enclosed swell seems to be in the composer's mind. Mawby has a fine grasp of the need, when writing fanfares, for a vibrant sense of dash, staccato articulation, repeated-note rhythms, triadic melodic motifs, and, perhaps in order to keep the audience alert, brief surprising chordal digressions here and there. The harmony is modern-sounding but tonal, with frequent progressions to unexpected chords, and is encrusted with traditional nonharmonic embellishing tones. One does not sense that the composer has labored long and hard on polishing, with the result that there is a pleasant easy flow about the music, which can be magnificent and emotionally stirring.

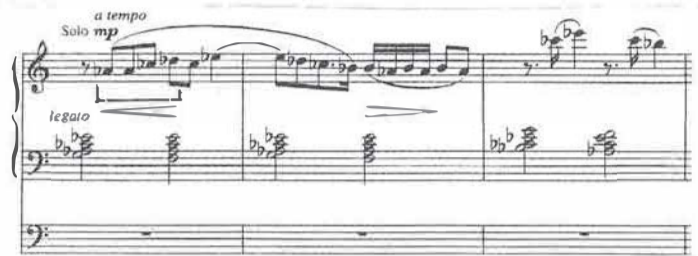
Mawby says the nine shorter Fanfares should be played as prefaces to the Gospel reading on feast days, but they might introduce hymns at important services.

The Processionals and Recessionals are divided into three categories: (1) loud two-page works; (2) quiet two-page pieces; and (3) short compositions that

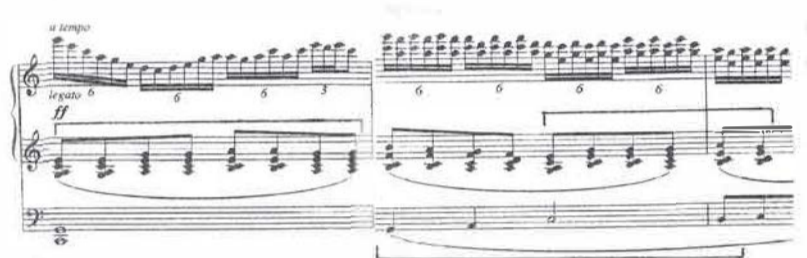
Example 10a. "The Energy and Humanity of Christ" (1st movement, *Triptych for Organ*), bars 1-2.



Example 10b. "The Mystery of Communion" (2nd movement, *Triptych for Organ*), bars 23-26.



Example 10c. "Christ is Risen, Alleluia!" (3rd movement, *Triptych for Organ*), bars 138-139.



are mostly only three systems long. Mawby envisages them as interchangeable, and may be shortened if necessary.

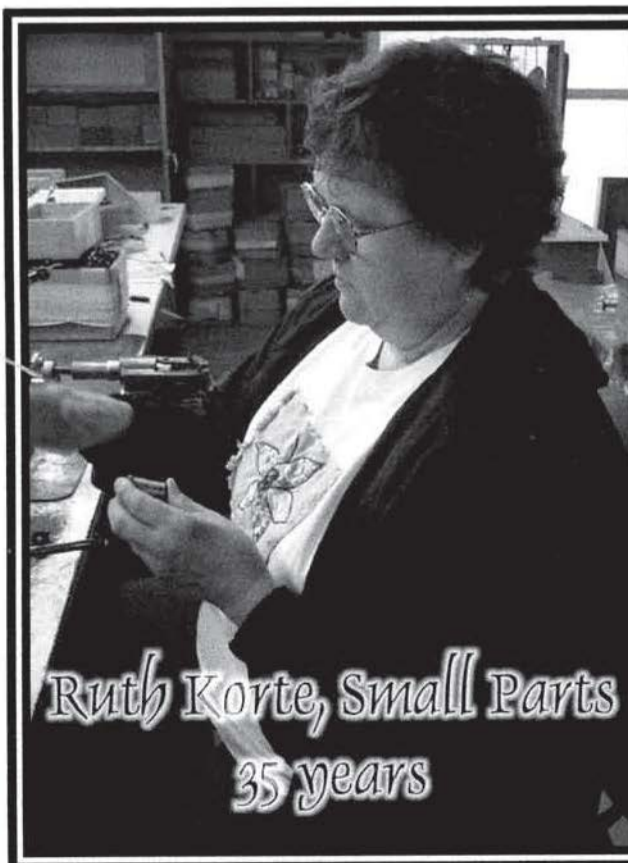
To some degree, in the Processionals and Recessionals, but especially in the quiet, two-page Meditations, plainsong's contours pervade the melodic material. The Meditations are also endowed with a contemplative, spiritual mood that is the world of the Roman Catholic Church's High Mass, with its chiming altar bells, smell of incense and candles, and Gregorian chant. Optional cuts, marked by square brackets, are provided in the Meditations, to facilitate the tailoring of the length to suit a particular occasion.

A procession of majestic pseudo plainsong melodies dominates the joyful voluntary *Praise the Lord with Mighty Sounds* (1997). Cast in ternary form, a celebratory mood is established immediately in Section A with detached,

dense, chordal writing for full organ alternating with skipping plainsong-like interjections. After developing these ideas, a subdued middle section is ushered in with a short lyrical new melody that again suggests the influence of ancient Catholic chant. Initially this tune is soloed in the left hand, accompanied on another manual by detached repeated chords in the right hand, and then it undergoes development, with fragments of the piece's principal melodic material appearing here and there. Section A1 sees a return to the dynamically powerful, dignified ideas of the opening. These are developed briefly, after which, with the organ blazing away at full throttle, there is a closing cadential affirmation of Christ's majesty over his people.

Triptych for Organ (1997), Mawby's only large scale,⁴⁸ technically difficult work, is for top recitalists. It requires a large Romantic orchestral organ with at least one enclosed division. In using the term *triptych* Mawby was likening his three pieces to an altarpiece painting in three hinged-together panels, such as the 1432 Altarpiece by Hubert and Jan van Eyck in St. Bavo Cathedral, Ghent, which he loves.⁴⁹ The three movements are titled "The Energy and Humanity of Christ," "The Mystery of Communion," and "Christ is Risen, Alleluia!" and are independent programmatic pieces that are related by their Christian theology but nothing more. The work's modality, pseudo chant motifs, free use of successions of different meters, and through-composed, improvisational style are vintage Mawby. Dissonances are much more pervasive and abrasive than usual, notably in the greater than usual use of cluster chords. Despite the religious titles of the movements, the composition is not in cyclic form, but similarities in the main motifs of each of the movements (marked with brackets in Example 10a-c) help to bind the work together thematically.

Marked *Allegro feroce*, the first movement opens with the principal idea, a five-tone motif, in the pedals (Example 10a). This eventually gives way to subordinate material consisting of a series of syncopated, detached, agitated, repeated-note, sixteenth-note patterns. The opening five-tone motif returns, transformed into a jaunty modal dancing theme, and then is trun-



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cated, against a backdrop of savagely dissonant cluster chords. Then a new, less dramatic subordinate melodic idea appears, duplicated at the fourth and sixth below, thus forming parallel first inversion triads. This material returns in various guises throughout the rest of the movement. As the triumphant close approaches, both the principal five-note motif and the syncopated, sixteenth-note motif are brought together in a series of overlapping entries, against a backdrop of busy, high pitched, sixteenth-note figurations in the right hand. In the breathtaking lead up to the final chord, the first motif is dominant.

The second movement, marked *Andante ma un poco ritato*, is characterized by a rather static, spiritual atmosphere that Mawby first used in *Mass in Honour of Christ the King* (1967) and had turned to so effectively a number of times later.⁵⁰ The structure is a series of smoothly joined sections in which the movement's chief motif (which is similar to the first movement's principal motif) undergoes a series of transformations, against slower moving ethereal-sounding chords. First, it is reiterated like an ostinato in the pedal. Then it turns into a wide-ranging, serpentine, high-pitched, fragmented solo (Example 10b). At the approach to the climax the motif is obsessively repeated, after which it returns to the pedal.

A similar motif to the first movement's principal idea opens the finale, and this is followed by a bridge passage of agitated sixteenth-note figurations that are also reminiscent of the beginning of the composition. Then a secondary idea, a rhythmic, wide-ranging melodic fragment for a solo reed in the style of a pompous heraldic fanfare, is introduced. With deep, highly emotional religious fervor, the composer alternates the movement's principal motif and the solo reed fanfare idea in an extended, wildly ecstatic movement of metamorphosis. Mawby, as if overcome with enthusiasm, and drawing upon his whole arsenal of improvisational effects, seems to lose himself in what is the most extensive display in his organ music of colorful, sonorous, acoustical effects.

After so many pieces of between two to four pages length written principally for church service use, *Triptych's* larger canvas is a major departure for Mawby. Its positive attributes are the fluency of the writing, the vivid pictorialism, and the courageous daring the composer demonstrates in experimenting on a much larger canvas than before. But the composer's improvisatory, through-composed methods, that work well in shorter structures, are put under unbearable stress in here.

The 20th-century English Catholic composers of significant church music are probably Edward Elgar, Edmund Rubbra, Lennox Berkeley, Anthony Milner, and Colin Mawby. Unlike the others in this group, Mawby has concentrated almost entirely on writing liturgical church and organ music. He has a keen appreciation of, and affection for, religious texts, and responds to them creatively and with finesse. This factor, combined with his superlative mastery of the techniques of writing for voices, accounts, at least in part, for his best church works probably being unequaled by other living English Catholic composer. In the organ works, plainsong has perhaps been allowed to be too influential, and preoccupation with loosely evolving, improvisational development of material monopolizes the scores. Salient positive features of his organ compositions are the excellent under-the-fingers style and feeling for what sounds well, and the music's appropriateness for the occasions for which it has been written—its ability to beautify and bring into focus the moods of the various situations that call for organ music in church services.

The conviction, inspiration, sincerity, and warmth of expression in his church and organ music, are expressions of the two paramount galvanizing forces in Mawby's life: his love of God, and devotion to the Roman Catholic Church. ■

Notes

31. This is suggested partly by the dedication of the *Three Motets of Serenity* to Cardinal John Heenan, who was Archbishop of Westminster between 1963 and 1975, a period that almost exactly coincides with Mawby's tenure of the Master of the Music position at that Cathedral.
32. Preface to the score.
33. *Ibid.*
34. *Scarborough Fair and The Floral Dance* are the only secular organ works. *Triptych for Organ* has a religious program, but is not written for services: it is a recital piece. However, individual movements might be performed at church services as voluntaries.
35. Letter to the author dated August 28, 2000.
36. See E. W. Gallagher, "The Organs of Westminster Cathedral," *The Organ*, XXXVI, No. 142 (October, 1956), 72-82.
37. For example, see Edward Bairstow's *Toccata-Prelude on "Pange Lingua"* (1911), Healey Willan's *Introduction, Passacaglia and Fugue* (1919), Walter Alcock's *Introduction and Passacaglia* (1934), and Herbert Howells' *Sonata for Organ* (1934).
38. Letter to the author dated August 18, 2000.
39. Published originally by Rushworth and Dreaper Ltd. of Liverpool, they were posthumously republished in one volume by Kevin Mayhew under the title *Liturgical Interludes: 100 Pieces for Organ* (1998). Mawby does not know these interludes.
40. *Grand Endings: Special Choral Arrangements to Finish Fifty Favorite Hymns* (2000) also attempt to stimulate a stronger congregational response to hymn singing.
41. Pieces based hymns are *Angal Voices, Fulda, Narenza, and St. Thomas in One Hundred Hymn Preludes* (1993); *In the Bleak Mid-Winter and Unto Us is Born a Son in 40 Christmas Preludes* (1994); *Abride and O Filii et Filiae in Hymn Preludes for Lent, Holy Week and Easter* (1995); *Galilee and St. Cecilia in Fifty Hymn Preludes* (1996); and *Carols for Organists* (2000).
42. See *Intermezzo on "Hollywood" (Festal Voluntaries: Harvest, 1956)*, *The Holly and the Ivy (Six Interludes on Christmas Carols, 1961)*, *There is a Green Hill Far Away (Six Interludes on Passion Hymns, 1963)*, and *Meditation on "Stracathro" (Prayer and Praise, 1975)*.
43. See *Rhapsody on "Helmsey" (Festal Voluntaries: Advent, 1956)*.
44. See *Good King Wenceslas (Six Interludes on Christmas Carols, 1961)*.
45. See *Choral (Four Quiet Interludes, 1954)*.
46. See the works with "mostly manuals" in their titles in this article's list titled "The Organ Works."
47. Composer's Preface in the score.
48. It has a duration of twelve minutes.
49. The detail *Christ in Glory*, from the central panel of the Ghent Altarpiece, is mounted on the front cover of the Mayhew *Triptych* score.
50. For example, see *In Paradisum and O Vos Omnes in Gregorian Processionals* (1996), and *Evening Contemplation in Meditations: A Collection of Reflective Music for Manuals* (1997).

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Unless otherwise stated, the works are published by Kevin Mayhew Limited. Until September, 1998, the company's address was Rattlesden, Bury St. Edmunds, Suffolk, England. Since then their address has been Buxhall, Stowmarket, Suffolk, England. Many of Mawby's pieces are published in anthologies that include others, works as well. In such cases, the composer's music is followed by the name of the anthology.

- Libera me, Domine.* London: L. J. Cary and Co. Ltd., 1963.
- Haec Dies.* London: L. J. Cary and Co. Ltd., 1963. (Republished by Kevin Mayhew in 1999.)
- Mass of St. Francis and St. Michael.* London: L. J. Cary and Co. Ltd., 1964.
- Four Psalm Settings.* London: Ascherberg, Hopwood, and Crew Ltd., 1964. (Republished by CIA Publications Inc., Chicago, 1997.) Psalm 95, vv. 1-5. O Come, Let Us Sing unto the Lord; Psalm 101, vv. 1-4. My Song Shall Be of Mercy and Judgement; Psalm 137, vv. 1-4. By the Waters of Babylon; Psalm 148, vv. 1-5. O Praise the Lord of Heaven.
- Antiphons for Eight Communion Psalms.* London: The Grail, 1965.
- Thy Word is a Lamp to My Feet.* London: L. J. Cary and Co. Ltd., 1966.
- Mass in Honour of Christ the King.* London: L. J. Cary and Co. Ltd., 1967.
- The Reproaches.* London: L. J. Cary and Co. Ltd., 1967. Republished in *Christ Our Passover*, 1989.
- The Parish Choir's Palm Sunday Book.* London: L. J. Cary and Co. Ltd., 1967.
- The Parish Choir's Good Friday Book.* London: L. J. Cary and Co. Ltd., 1967.
- I Will Always Give Thanks unto the Lord.* London: L. J. Cary and Co. Ltd., 1968.
- Twenty-Four Chants.* London: L. J. Cary and Co. Ltd., 1969.
- Acclamations and Responsorial Antiphons and Mass of the Blessed Sacrament (in Music for the New Rite of Mass).* London: L. J. Cary and Co. Ltd., 1970.
- Ten Psalms.* London: The Grail, 1970. Psalm 99 (100). Cry Out with Joy; Psalm 50 (51). Have Mercy on Me; Psalm 90 (91). He Who Dwells; Psalm (8). How Great Is Your Name; Psalm 120 (121). I Lift Up My Eyes;

- Psalm 138 (139). Lord You Search Me; Psalm 95 (96). O Sing a New Song; Psalm 129 (130). Out of the Depth; Psalm 150. Praise God in His Holy Place; Psalm 64 (65). To You Our Praise Is Due.
- Thee We Adore (in Five Anthems for Today).* Addington Palace, Croydon: The Royal School of Church Music, 1974.
- Psalm 23.* Addington Palace, Croydon: The Royal School of Church Music, 1986.
- I Will Lift up Mine Eyes.* Addington Palace, Croydon: The Royal School of Church Music, 1986.
- Festival Mass.* 1987.
- 5 Psalms.* Addington Palace, Croydon: The Royal School of Church Music, 1988. These were originally published with five more psalms in 1970 under the title *Ten Psalms.* Psalm 64 (65). To You Our Praise Is Due; Psalm 95 (96). O Sing a New Song; Psalm 120 (121). I Lift Up My Eyes; Psalm 129 (130). Out of the Depth; Psalm 150. Praise God in His Holy Place.
- Ubi Caritas.* 1989.
- Exultet and The Reproaches (in Christ Our Passover).* 1989.
- Jesus Christ the Apple Tree.* 1990.
- Praise the Name of the Lord and A Song of Anselm (in Join in the Chorus).* 1990.
- Songs for Many Seasons.* [Nine anthems

- for the Church's Year]. 1991. The Royal Road Has Been Prepared; When Mary Brought Her Child; Faithful Magi Came from Foreign Lands; Lord, Twelve Were Called; The Lord Who Rode in Triumph; The Stranger on the Shore; The Lord Ascends Above; O Holy Paradox of Love; Jesus Christ, The Apple Tree.
- Invocation.* 1991.
- Speak, Lord, Your Servant is Listening (in With Almost Every Voice).* 1991.
- As the Deer that Thirsts.* O Come, Let Us Sing unto the Lord, This Is the Will of Our Lord, and O Sing a New Song to the Lord (in *My God and King*). 1991.
- Cry Out with Joy to the Lord (in All Things Are Thine).* 1992.
- As the Deer that Thirsts.* 1992.
- In Memory of Me.* 1992.
- The Lord Is Full of Compassion (in Exalt His Name).* 1992.
- How Great Is Your Name (in Great Is Your Name).* 1992.
- Communion Songs.* 1992.
- Jubilate Deo.* 1992.
- I Will Lift up My Eyes to the Mountains and O Turn Unto Me (in Wings of Faith).* 1992.
- Make a Joyful Noise unto God (in Honour His Name).* 1993.

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Faithful Magi Came from Foreign Lands. 1993.

The Heavenly Christmas Tree. 1993. Glory's Dawn; I Sing of a Maiden that Is Makéless; All My Heart this Night Rejoices; and Lullay My Liking; The Carnival and the Crane; ● My Dear Her; The Heavenly Christmas Tree (Reading of Dostoevski's short story of the same title); The Oxen; All and Some; Ben Johnson's Carol; and The Gospel of John I; Glory's Dawn.

Mass of the Holy City. 1993.

Lord Thou Hast Been Our Dwelling Place (in *Sing We Praise*). 1993.

Pie Jesu Domine. 1993.

Out of the Depths (in *With Gladness Evermore*). 1993.

North Elinham Setting (in *Ten Parish Settings*). [A Mass]. 1994.

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Alleluia, Virgo Maria (Gradual except: July 2);

Stabat Sancta (Tract: Feast of the Seven Sorrows: Friday in Passiontide); Signum

Magnum Apparuit (Introit: August 15); Tota Pulchra es, Maria (1st, 2nd and 3rd Vesper

Antiphons: December 8).

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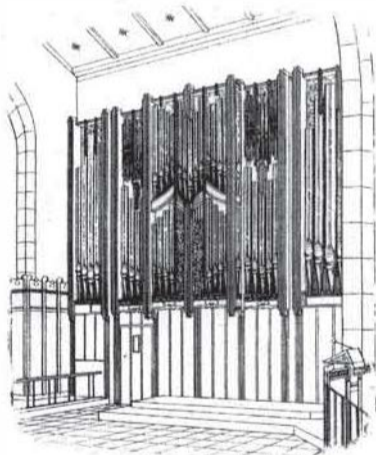
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We are pleased to announce the signing of a contract for a new instrument in Atlanta, Georgia.

Historically conceived, the design draws inspiration from several revered schools of organ building. The Hauptwerk and Positiv are in the style of Schnitger with principal choruses beginning at 16' and 8' respectively. By contrast, the Récit has been strongly influenced by the artistry of Cavallé-Coll.

The organ will also feature a Hauptwerk West with a full principal chorus at 8' pitch and a Trompeta Réal, mounted horizontally.



The specifications for our Opus 80 have been developed in collaboration with Sarah Hawbecker, the church's Organist and Director of Music for Children and Youth, and Timothy Albrecht of Emory University.

When completed for Christmas of 2002, this 59 stop instrument will be a welcome addition to the musical life of mid-town Atlanta.



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New Organs

Schoenstein & Co., organ builders of San Francisco, has installed a two-manual, 11-rank pipe organ for St. John's Lutheran Church of American Falls, Idaho. This instrument preserves the original look of the church by incorporating the organ into the design of the altar and reredos. The case and console are made of quartered white oak. The display pipes are of copper finished in gold.

Jack Bethards, president and tonal director of Schoenstein & Co., designed the relatively small stoplist of the organ to provide maximum versatility in both tone color and dynamic range. The greatest challenge, after space limitations, was to design an instrument of rich and vibrant sound to overcome a moderately "dry" acoustic. All stops are under expression except for the Pedal extensions of the Great.

The Great division features a traditional Diapason chorus of 8', Octave and Mixture. The Octave is of narrow scale in the bass for clarity, graduating to larger scale to add power in the upper octaves. A Mixture is included due to the relatively large size of the building and the requirements of Lutheran worship. A special feature of the Great is borrowing the 4' Octave at 8' pitch to serve as a second Diapason of contrasting tone. The Great 8' Flute is unique in having stopped wooden Bourdon pipes in the lower octaves and open metal harmonic flutes in the upper range. This combination stop provides a lyrical solo quality in the upper range with accompanimental character in the lower octaves, a practice often found in small French Romantic organs. The Great Flügel Horn serves the dual role of oboe and muted trumpet.

The Swell has a small-scale, colorful Chimney Flute. The Swell Salicional and Unda Maris are small scale echo principals. The Salicional combines with the Chimney Flute to provide 8' foundation for the division. A full chorus of trumpet tone is provided by the 8' English-style Trumpet extended to 16' and 4'.

The Pedal 16' Diapason is made of wood except that the lowest few pipes are made on the Haskell system with copper and spotted metal interior canisters. The next few pipes have half-shades and the rest are fully open. (Photo credit: Lucian)

—Larry Simpson



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- GREAT**
- 16' Bourdon (borrow Ct & Ped)
 - 8' First Open Diapason
 - 8' Second Open Diapason (Bdn bass)
 - 8' Bourdon & Flute
 - 4' Octave (ext)
 - 2' Mixture III
 - 8' Flügel Horn
 - Tremulant
 - Ct 4'
 - Sw 8'
 - MIDI
- SWELL**
- 8' Chimney Flute
 - 8' Salicional (Chim Fl bass)
 - 8' Celeste (TC)
 - 4' Chimney Flute (ext)
 - 4' Salicel (ext)
 - 2 3/4' Nazard (ext Chim Fl)
 - 2' Fifteenth (ext)
 - 16' Trumpet
 - 8' Trumpet (ext)
 - 4' Trumpet (ext)
 - Tremulant
 - MIDI
- PEDAL**
- 16' Diapason (wood, ext Ct)
 - 16' Sub Bass (wood, ext Ct)
 - 8' Diapason (Ct)
 - 8' Great Bass (Ct)
 - 8' Swell Bass (Sw)
 - 4' Octave (Ct)
 - 16' Trumpet (Sw)
 - 8' Trumpet (Sw)
 - 4' Flügel Horn (Ct)
 - Ct 8'
 - Sw 8'
 - Sw 4'
 - MIDI



Wahl Organbuilders, Appleton, Wisconsin, has built a new organ, Opus 10, for the Parish of Christ the King, Washington, DC. The small but resonant sanctuary presented organ design and construction problems. The parish required a balcony location for the organ even though the balcony floor to ceiling height was only eight and a half feet. Both the church and builder understood the importance of the 8' Principal in supporting congregational singing. This resulted in the key design solution of building the full length open 8' Principal bass pipes as part of the casework.

The organ project was started by a gift from the Purvis family of the parish. Four stops were contracted with two additional stops being prepared. At the beginning of construction, additional discussions with John Johnson, parish organist, about tonal versatility and solo sounds caused the Sesquialtera to be added. Vicar Paul Sterne led the arrangements that allowed the entire organ to be completed. Alan Laufman of the Organ Clearing House served as advisor to the project.

The sound in the room is filling and supportive with various chorus registra-

tions supporting small to large congregational singing. The three eight foot stops, like American organs from the 19th century, are usable in all combinations for increased versatility. The only four foot in the organ is a hybrid stop that, through variable scaling, works with both the principal and flute stops. The Sesquialtera can be either a solo stop on the divided keyboard or a telling addition to the full organ sound.

The project was an enjoyable synthesis of ideals and limitations where the results are due to the energetic interaction among the builders, the musicians, and the parish members. No one party would have achieved the results obtained by all parties working together in a musically supportive environment.

—Ronald Wahl

MANUAL

- 8' Principal
- 8' Bourdon
- 8' Dulciana
- 4' Octave
- 2' Octave
- 3' Quint/Sesquialtera II

PEDAL

- 16' Bourdon
- Manual Coupler



Martin Ott Pipe Organ Company, St. Louis, Missouri, has built a new organ for Sumner Presbyterian Church, Sumner, Mississippi. The firm's Opus 96 comprises 19 ranks, 16 stops, on two manuals and pedal. The mechanical action instrument features a tonal design to support congregational singing and play a variety of organ literature. The case is constructed of Mississippi Delta red gum in three gothic arches, in keeping with the decoration of the church's Akron Plan sanctuary, built in 1919. All stops, except the Principal 8', are under expression. Manual/pedal compass is 56/30. Mr. R. Keith Turnipseed chaired the organ committee. Mr. Perry Redfeam consulted on this organ and played the dedication recital on October 22, 2000.

MANUAL I

- 8' Principal (1-5 from Chm Fl)
- 8' Chimney Flute
- 4' Octave
- 2' Flute
- 1 1/2' Mixture III-IV
- 8' Trumpet

MANUAL II

- 8' Stopped Flute
- 8' Camba (1-12 from Stp Fl)
- 8' Viola Celeste (TF)
- 4' Spire Flute
- II Sesquialter (TC)
- 2' Principal
- 1 1/4' Quint

PEDAL

- 16' Subbass
- 8' Pommer (1-18 from Subbass)
- 4' Choral Bass

Couplers

- I/II
- I/Ped
- II/Ped

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Cover
Noack Organ Company, Inc.,
Georgetown, Massachusetts
St. Paul Seminary School of Divinity of the University of St. Thomas,
St. Paul, Minnesota
Opus 136

The new organ in St. Mary's Chapel at St. Paul Seminary was not only to be a fitting instrument for the seminarians' services, but also provide a good example of a fine organ for the parishes which they some day might serve. Perhaps it was a blessing that the planning process took well over twenty years, allowing ideas to ferment, dreams to be molded into reality and, we hope, finding of a valid solution. Our files go back to 1979 and a letter from Charles Fisk to Elizabeth Stodola with a proposal for an organ still assuming the old balcony. Later reports included Frank Kacmarcik's stunning renovation of the chapel as eventually realized. In 1989 I had the pleasure of attending early planning sessions with Sue Seid-Martin, as well as with David Jenkins, with whom we were privileged to work through many stages to the final conclusion.

To serve a seminary chapel the organ has to address a few special requirements. It must, of course, be able to lead congregational and choir singing and perform a wide range of organ literature suitable for this setting. In addition, we realized that a congregation of seminarians needs a fuller sound on the one hand and more than just a quiet flute stop for the accompaniment of chant on the other. All of this we aimed to accomplish with no more stops than necessary, making an example of good stewardship. The organ is not a copy of any particular historic style, although some kinship with baroque German organs and nineteenth-century New England organs can be found.

The case front was originally to have 16-foot-tall front pipes, but with a somewhat more disciplined approach 8-foot diapasons have been provided for both the Great and Pedal fronts in the upper

part of the instrument. Since the organ visually serves as the termination of the (liturgical) east end of the chapel, this de facto reredos needed to be quite tall; at 27½ feet the organ is considerably taller than necessary to accommodate the pipework. The Swell division is housed in the lower part of the organ, hidden behind a very simple, delicate grill of the same design as the pipe shades.

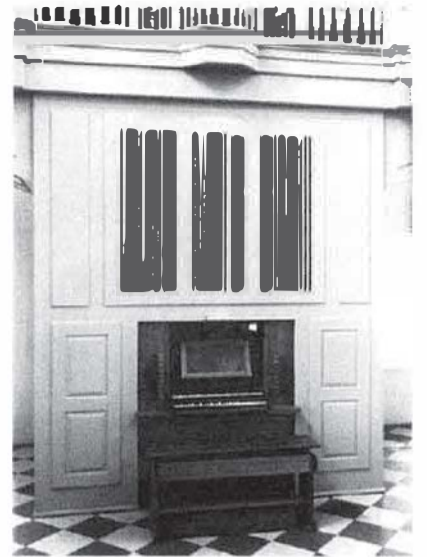
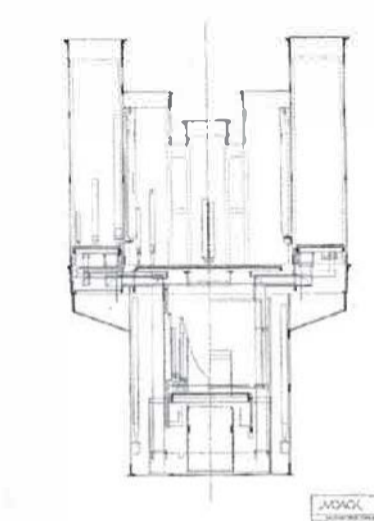
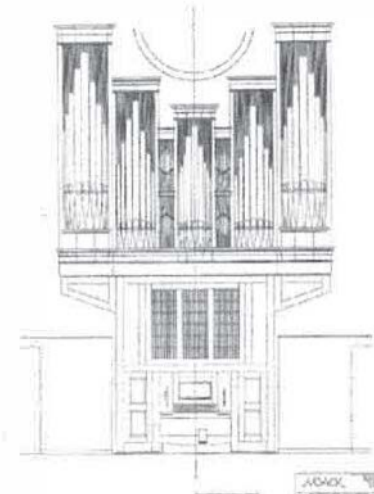
The pipework is made from 20 percent and 70 percent tin, except for the ash bass pipes. A wedge-shaped bellows provides wind that is just flexible enough to add a human quality to the sound. A slightly unequal temperament (Valotti) was used, rendering the simpler keys (with fewer flats or sharps) more pleasant than equal temperament.

I join my fellow organ builders at The Noack Organ Co., Inc., in expressing our gratitude for the opportunity to build this organ. In addition to the individuals already mentioned we would like to thank Tom Fisch, Fr. Phillip Rask, Fr. Charles Froehle, Thomas Keefe, James Callahan, James Frazier, Delores Bruch Cannon, and Richard Proulx, who all contributed to the success of this project in their own valuable way. We hope this organ will bring joy and peace to the worshipers in St. Mary Chapel for many years to come.

—Fritz Noack

Notes from the liturgical music director

When I came to work on the staff of The St. Paul Seminary School of Divinity in 1988, there was a spirit of excitement in the air, and anticipation of great changes and improvements coming to the seminary. The new residence and administration building were already going up and preparations were underway to renovate St. Mary's Chapel. While the original basilica form of the building would be recovered and its inherent beauty enhanced, the chapel would at the same time be reconfigured to conform to the requirements of Vati-



demands for an instrument that could support the singing of sonorous male voices in a not-too-large but reverberant space. He also understood our need for a flexible instrument that could be used to accompany a range of vocal and instrumental forces: from solo voices and solo instruments, to small groups, choirs, and instrumental ensembles, as well as worshiping assemblies from fifteen people to two hundred or more.

After our original consultation process led to concrete plans for the Noack instrument, the project was put on hold for a few years. Now, thanks to the leadership of Father Phillip Rask, Mr. Thomas Keefe, Monsignor William Baumgaertner, Dr. Fisch, and to the generosity of Mr. Cyril Rotter and others, the project has been completed. The dedication of the new organ is a wonderful occasion to renew and celebrate the vision and spirit created by planning that began over twenty years ago. The organ, dedicated to the glory of God, will serve the liturgical life of the seminary in a continuation and renewal of the long tradition of excellence in worship at The St. Paul Seminary.

—David P. Jenkins

can II worship.

There was no question from the onset of the renovation that the installation of a new pipe organ of quality was essential to supporting the liturgy at the seminary. According to the vision of music director Ms. Sue Seid-Martin and others, the new instrument would not only serve the seminary's daily worship, but would highlight the formative influence of liturgical music in a school that trains future ministers. The instrument also would have a diocesan and regional impact by modeling the central and traditional role of the organ in the musical liturgy of the Roman Catholic Church.

Father Charles Froehle, then rector of the seminary, appointed an organ committee to begin work that would lead to the selection of an organ builder. Ms. Sue Seid-Martin was chairperson. I also served on the committee along with Dr. James Callahan, of the then College of St. Thomas, and James Frazier, then the music director for the Archdiocese. We worked closely with Dr. Thomas Fisch, chair of the chapel renovation committee, Brother Frank Kacmarcik, liturgical designer, and Mr. Richard Clements and Mr. Clifford Olson, who oversaw the building project. After consulting with a few builders, we were pleased to recommend Mr. Fritz Noack as our choice.

We already were acquainted with Noack as a builder who had a long record of producing consistently high quality instruments. Important to us also was the fact that he already had collaborated successfully with Kacmarcik during the installation of the new organ for the College of St. Benedict's renovated chapel. In our initial consultations Noack proved willing and able to work with the sensitive aspects of architectural considerations as well as with the tonal design. The organ was conceived not only to serve the active liturgical life of the seminary but also to form a visual "terminus" on the (liturgical) east end of the space. Noack builds instruments that are beautiful to both the eye and the ear. We were confident he could produce an authentically crafted instrument for St. Mary's Chapel that would enhance the whole "environment" for worship—both sonically and visually. He understood our unique tonal

GREAT

- 16' Bourdon
- 8' Diapason
- 8' Chimney Flute
- 4' Octave
- 2½' Twelfth
- 1½' Seventeenth
- 1½' Mixture IV
- 8' Trumpet

SWELL

- 8' Viola
- 8' Stopt Flute
- 4' Principal
- 4' Recorder
- 2' Octave
- 1½' Quinte
- Comet III (from tenor I)
- 8' Cremona

PEDAL

- 16' Stopt Bass
- 8' Octave
- 8' Gedact
- 4' Choral Bass
- 16' Trombone

Mechanical action throughout
 Manual/pedal compass: 58/32



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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

Brett Maguire; King's Chapel, Boston, MA 12:15 pm

Naugatuck Community Choir; Congregational Church of Naugatuck, Naugatuck, CT 7:30 pm

Jonathan Dimmock; Church of the Holy Apostles, New York, NY 8 pm

Jeremy Tarrant; Bruton Parish Church, Williamsburg, VA 8 pm

17 MAY

Choral concert with orchestra; Cathedral of St. Patrick, New York, NY 7:15 pm

Trent Johnson; National City Christian Church, Washington, DC 12:15 pm

18 MAY

Dan Miller; Memorial Music Hall, Methuen, MA 8 pm

Leo Abbott; Trinity Church, Boston, MA 12:15 pm

Michael Murray; Immaculate Conception Church, Boston, MA 8 pm

James Diaz; Cathedral Church of St. Paul, Detroit, MI 8 pm

Cj Sambach, pipe organ Informance; First United Methodist, Troy, OH 9:30 & 11 am, 1 pm
Yeo Jung Kim; Fourth Presbyterian, Chicago, IL 12:10 pm

19 MAY

Britten, War Requiem; South Church, New Britain, CT 8 pm

New England Spiritual Ensemble; St. Nicolas of Tolentine, Atlantic City, NJ 8 pm

John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

20 MAY

Mozart, *Requiem*; Church of St. Joseph, Bronxville, NY 3 pm

Stephen Hamilton; Bedford Presbyterian, Bedford, NY 3 pm

Edward Moore; St. Thomas Church, New York, NY 5:15 pm

St. Andrew Chorale, with period instruments; Madison Avenue Presbyterian, New York, NY 4 pm

Timothy Harrell & Lee Milhous; St. Paul's Church, Doylestown, PA 5:30 pm

Peter Richard Conte; Lehman Memorial United Methodist, Harboro, PA 4 pm

Paul Jacobs, after Evensong; St. Luke's Episcopal, Lebanon, PA 7 pm

Choral concert, with orchestra; Christ Church (Episcopal), Bordentown, NJ 4 pm

New England Spiritual Ensemble; Cape May Music Festival, Cape May, NJ 8 pm

"French Spectacular" concert, choir, orchestra, and organ; Washington National Cathedral, Washington, DC 4 pm

Cantate Children's Choir of Central Virginia; First Presbyterian Church, Lynchburg, VA 3 pm

Robert King; First Presbyterian, Burlington, NC 5 pm

Mark Jones, with choir; St. Gregory's Episcopal, Boca Raton, FL 4 pm

Cj Sambach, pipe organ Informance; First United Methodist, Troy, OH 9:30 am; recital 4 pm

Montre 8' is full length down to low C. The lowest 18 pipes are open wood and suspended upside-down at the back of the case. These receive wind through hand-made wooden tubes running from the toe board to channels in the roof of the case.

Dimensions of the case are 94" high, 58" wide, and 30" deep; the flat pedalboard extends another 23". The wood is white oak with walnut trim, and an inlay of citronella wood on the music rack. The keyboards are topped with bone naturals and ebony sharps.

The manual compass is 56 notes, C-g3; pedal compass is 30 notes, C-f1. The organ is tuned in Werckmeister III, at A=440 Hz. Because of Mr. Ridgway's interest in early Iberian keyboard music, the stops of Manual II are divided at c1/c#1. This became standard in

Iberian organs during the 17th century, and much of the repertoire was conceived for such a division. Photo by Nicholas Altenbernd.

MANUAL I

8' Montre
4' Flûte

MANUAL II (divided at c1/c#1)

8' Flûte à cheminée
4' Flûte (from Manual I)
2 3/4' Nazard (from c#1)
2' Flûte
1 1/2' Larigot

PEDAL

8' Bourdon (from Manual II)

COUPLERS

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II/Pedal
II/I

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Denis Juget and Stephen Sinclair, Montréal, Québec, designed and built their Opus 11 for the residence of organist Lee Ridgway, Boston, Massachusetts, with installation in July 2000. Assisting in the building were François Couture, Suzanne Giroux, Mathieu Thomas-Guy, and Jean-Claude Église. The pipe shades were designed by Raymond Champagne, and carved by Sigg Buhler.

The instrument is an expansion of Juget-Sinclair's three-rank practice organ of Montre 8', Flûte 8', and Flûte 4', with the latter common to both manuals. A feature of this scheme is that the

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John Schwandt; Trinity Lutheran, Des Plaines, IL 4 pm
Stephen Schnurr; The Aris Center of Oak Park, Oak Park, IL 4 pm
James Biery; Cathedral of St. Paul, St. Paul, MN 7:30 pm
Lucius Weathersby; Christ Church Cathedral, New Orleans, LA 4 pm

21 MAY
Larry Long; Presbyterian Homes, Evanston, IL 1:30 pm

23 MAY
Katrin Merifloo; Memorial Music Hall, Methuen, MA 8 pm
Ketteiger Children's Choir; Dayton Convention Center, Dayton, OH 8 pm

25 MAY
Iain Quinn; Trinity Church, Boston, MA 12:15 pm
Jeremy Tarrant; Cathedral Church of St. Paul, Detroit, MI 12:30 pm

27 MAY
Andrew Shenton; Cathedral of St. Patrick, New York, NY 4:45 pm
Alistair Reid; Washington National Cathedral, Washington, DC 5 pm

30 MAY
Rosalind Mohsen; Memorial Music Hall, Methuen, MA 8 pm
The Murray/Lohuis Duo; Highland Presbyterian, Lancaster, PA 7:30 pm

31 MAY
Piano duo; National City Christian Church, Washington, DC 12:15 pm

1 JUNE
Steven Tharp & Martha Sullivan; Trinity Church, Boston, MA 12:15 pm
Martin Jean; Gettysburg Lutheran Seminary, Gettysburg, PA 8 pm
Marijim Thoene; St. John the Baptist Catholic Cathedral, Charleston, SC 10 am

2 JUNE
John Gouwens, carillon; The Culver Academies, Culver, IN 7:30 pm

3 JUNE
Colonial concert; First Church of Christ, Wethersfield, CT 7 pm
Kodály, Missa Brevis; St. Thomas Church, New York, NY 11 am
Children's Choir Festival Evensong; St. Bartholomew's, New York, NY 5 pm
John Mitchener; Salem College, Winston-Salem, NC 5 pm
Eleganza Baroque Ensemble; Trinity Episcopal, Fort Wayne, IN 5 pm
Mendelssohn, Elijah; Fourth Presbyterian, Chicago, IL 3 pm
James David Christie; Pilgrim Congregational, Duluth, MN 4 pm

5 JUNE
Guy Bovet; North Carolina School of the Arts, Winston-Salem, NC 8 pm

6 JUNE
Daniel McKinley; Memorial Music Hall, Methuen, MA 8 pm
Haydn, The Creation, with orchestra; Church of the Heavenly Rest, New York, NY 4 pm

7 JUNE
Carol Martin; National City Christian Church, Washington, DC 12:15 pm
Bruce Neswick; Cathedral of St. John the Baptist, Charleston, SC 10 am

8 JUNE
Jared Johnson; Trinity Church, Boston, MA 12:15 pm
Stefan Engels; First Scots Presbyterian, Charleston, SC 10 am
Robert Moncrief; Fourth Presbyterian, Chicago, IL 12:10 pm

9 JUNE
The Allentown Band; Longwood Gardens, Kennett Square, PA 7:30 pm

10 JUNE
Handel, Messiah (Parts II & III); St. Paul's Church, Doylestown, PA 7 pm
Evensong and choral festival; St. Luke's Episcopal, Lebanon, PA 7 pm
Kevin Komisaruk; Washington National Cathedral, Washington, DC 5 pm
James David Christie; House of Hope Presbyterian, St. Paul, MN 4 pm

11 JUNE
Thomas Murray; St. Joseph's Cathedral, Buffalo, NY 8 pm
David Higgs; St. Peter's Catholic Church, Jackson, MS 7:30 pm

12 JUNE
Ray Cornils; Portland City Hall, Portland, ME 7:30 pm
Marilyn Keiser; St. Andrew's Episcopal Cathedral, Jackson, MS 9:30 am

13 JUNE
Grant Moss; Memorial Music Hall, Methuen, MA 8 pm
Olivier Latry; Northminster Baptist, Jackson, MS 7 pm

14 JUNE
West Chester Band; Longwood Gardens, Kennett Square, PA 7:30 pm
Dale Rogers; National City Christian Church, Washington, DC 12:15 pm

15 JUNE
David Gallagher; Memorial Music Hall, Methuen, MA 8 pm
Stuart Forster; Immaculate Conception Church, Boston, MA 8 pm
Erik Wm. & Chuyoung Suter; Trinity Church, Boston, MA 12:15 pm
Kevin McKelvie; Fourth Presbyterian, Chicago, IL 12:10 pm
Olivier Latry; First Presbyterian, Springfield, IL 7 pm

16 JUNE
Choral concert; Church of the Advent, Boston, MA 4:30 pm
Olivier Latry; First Presbyterian, Springfield, IL 7 pm

17 JUNE
Choral concert; Our Lady of Sorrows, South Orange, NJ 3 pm
Travis Yeager; Washington National Cathedral, Washington, DC 5 pm
Jay McCubbin; Emmanuel Church, Chestertown, MD 4 pm
Marilyn Keiser, workshop; First Baptist Church, Asheville, NC; Daly Monday-Friday through 30 June
Bruce Neswick, hymn festival; St. Paul's Lutheran, Fort Wayne, IN 7:30 pm
James David Christie; Salem Evangelical Lutheran, Wausau, WI 4 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm

18 JUNE
Gillian Weir; Trinity English Lutheran, Fort Wayne, IN 7:30 pm
Bruce Neswick, improvisation workshop; St. Paul's Lutheran, Fort Wayne, IN 4 pm

19 JUNE
Timothy Smith; Portland City Hall, Portland, ME 7:30 pm
Washington Saxophone Quartet; Longwood Gardens, Kennett Square, PA 7:30 pm
David Hurd; Zion Lutheran, Fort Wayne, IN 7:30 pm

20 JUNE
Heinrich Christensen; Memorial Music Hall, Methuen, MA 8 pm
Charles Tompkins; Trinity Episcopal, Fort Wayne, IN 3 pm
Todd Wilson; First Presbyterian, Fort Wayne, IN 7:30 pm

21 JUNE
Harold Stover; Portland City Hall, Portland, ME 12 noon
David Lawrie; National City Christian Church, Washington, DC 12:15 pm

22 JUNE
Margaret Kemper; Fourth Presbyterian, Chicago, IL 12:10 pm

23 JUNE
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

24 JUNE
Martin Jean; St. Peter Catholic Church, Danbury, CT 4 pm
John Weaver; St. Anne's Church, Bethlehem, PA 4 pm
Stephen Tharp; Washington National Cathedral, Washington, DC 5 pm
Wylie Crawford, carillon; University of Chicago, Chicago, IL 6 pm
Herndon Spillman; University United Methodist, Baton Rouge, LA 3 pm

25 JUNE
David Craighead, masterclass; Christ Church, Binghamton, NY 9 and 10:45 am
Katherine Pardee; Trinity Episcopal, Binghamton, NY 1:30 pm
Alfonso Vega Nuñez; Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE
Fred Hohman; Portland City Hall, Portland, ME 7:30 pm
Olivier Latry; First Presbyterian, Binghamton, NY 8 pm
Peter Richard Conte; St. John's Lutheran, Allentown, PA 9 am

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27 JUNE

Alison Luedecke; Memorial Music Hall,
Methuen, MA 8 pm

Thomas Murray; West Presbyterian, Bing-
hamton, NY 1:30 pm

Stefan Engels; Packer Chapel, Bethlehem,
PA 8 pm

28 JUNE

Christopher Candela; National City Christian
Church, Washington, DC 12:15 pm

29 JUNE

Terry Charles; The Kirk of Dunedin,
Dunedin, FL 8 pm

Alfonso Vega Nuñez; Fourth Presbyterian,
Chicago, IL 12:10 pm

30 JUNE

Paul Bisaccia, piano; Wild Flower Music Fes-
tival, Hawley, PA 6 pm

Terry Charles; The Kirk of Dunedin,
Dunedin, FL 2 pm

John Gouwens, carillon; The Culver Acade-
mies, Culver, IN 4 pm

UNITED STATES

West of the Mississippi

18 MAY

Easter Lessons and Carols; Grace Cathedral,
Topeka, KS 7:30 pm

Jo Ann Stremler, with orchestra; University
Presbyterian Church, Seattle, WA 7:30 pm

David Dahl; Christ Church Episcopal, Taco-
ma, WA 12:10 pm

19 MAY

*Pedals, Pipes, and Pizza!; Santa Clara
Catholic Church, Oxnard, CA 10 am

20 MAY

Renaissance Consort of Fort Worth; St.
Stephen Presbyterian, Fort Worth, TX 7:30 pm

Bach Choir and orchestra; Christ the King
Lutheran, Houston, TX 5 pm

Melvin Butler; St. Paul's Episcopal, Belling-
ham, WA 7 pm

Yun Kyong Kim; Epiphany Parish, Seattle,
WA 4 pm

*AGO members' recital; First United Meth-
odist, Santa Barbara, CA 3:30 pm

Chamber music concert; All Saints' Parish,
Beverly Hills, CA 4 pm

23 MAY

Mary Preston, lecture/recital; Meyerson
Symphony Center, Dallas, TX 1 pm

24 MAY

All Saints' Choir; All Saints' Parish, Beverly
Hills, CA 7:30 pm

25 MAY

Westminster Concert Bell Choir; St. John's
Cathedral, Denver, CO 7:30 pm

J. Christopher Pardini, with orchestra;
Crystal Cathedral Arboretum, Garden Grove,
CA 8 pm

27 MAY

Plainsong chant Service of Compline; St.
Stephen Presbyterian, Fort Worth, TX 7:30 pm

St. Mary's Cathedral Choir; St. Mary's Cathed-
ral, San Francisco, CA 3:30 pm

1 JUNE

Los Angeles Baroque Players; Trinity Luthera-
n, Pasadena, CA 8 pm

2 JUNE

Bach Choir; Christ the King Lutheran, Hous-
ton, TX 8 pm

3 JUNE

Los Angeles Baroque Players; Contrapuntal
Performances Recital Hall, Brentwood, CA
2:30 pm

Santa Barbara Boys Choir; Trinity Episcopal,
Santa Barbara, CA 3:30 pm

4 JUNE

Tulsa Boy Singers; Grace Cathedral, Topeka,
KS 7:30 pm

7 JUNE

Carole Terry, with Seattle Symphony;
Benaroya Hall, Seattle, WA 7:30 pm

8 JUNE

Frederick Swann, organ, Haydn, *The
Creation*; First United Methodist, Lubbock,
TX 8 pm

10 JUNE

Scott Foppiano; St. Mary's Cathedral, San
Francisco, CA 3:30 pm

Pasadena Classical Singers; Pasadena Pres-
byterian, Pasadena, CA 3 pm

15 JUNE

David Dahl; Christ Church Episcopal, Taco-
ma, WA 12:10 pm

Peter Richard Conte; The Nethercutt Collec-
tion, Sylmar, CA 8 pm

Alison Luedecke, with Millennia Consort; St.
Paul's Episcopal Cathedral, San Diego, CA 8
pm

16 JUNE

Peter Richard Conte; The Nethercutt Collec-
tion, Sylmar, CA 2 pm & 8 pm

17 JUNE

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

19 JUNE

Raymond & Elizabeth Chenault; First
Lutheran, Fargo, ND 7:30 pm

Olivier Latry; First United Methodist, San
Diego, CA 7:30 pm

20 JUNE

Audrey Jacobsen; First Congregational
Church, Los Angeles, CA 7 pm

21 JUNE

Olivier Latry; Trinity Lutheran, Moorhead,
MN 7:30 pm

Alison Luedecke, with Millennia Consort; St.
Paul's Episcopal Cathedral, San Diego, CA 8 pm

24 JUNE

*New England Spiritual Ensemble; Palmer
Memorial Episcopal, Houston, TX 8 pm

Aaron David Miller; Trinity Lutheran, Lyn-
nwood, WA 7 pm

Lane Cheney, with trumpet; St. Mary's
Cathedral, San Francisco, CA 3:30 pm

25 JUNE

Clyde Holloway; Rice University, Houston,
TX 8 pm

29 JUNE

Stephen Tharp, The Crystal Cathedral, Gar-
den Grove, CA 8 pm

INTERNATIONAL

15 MAY

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

David Briggs; Winchester Cathedral, Win-
chester, England 7:45 pm

16 MAY

John Scott Whitely; The Temple Church,
London, England 1:15 pm

17 MAY

Janice Beck; Chester Cathedral, Chester,
England 1:10 pm

Christopher Nickol; St. John's Smith
Square, London, England 1 pm

18 MAY

Esteban Elizondo; Cattedrale di S. Stefano,
Biella, Italy 9 pm

Craig Cramer; Kath. Pfarrkirche St. Michael,
Aachen-Bur:scheid, Germany 8 pm

19 MAY

Ann Elise Smoot; St. John the Evangelist,
London, England 6:30 pm

Adrian Bawtree; St. John the Evangelist,
Islington, England 7:30 pm

Verdi, *Requiem*; Selby Abbey, Selby, England
7:30 pm

20 MAY

Craig Cramer; Basilika, Kloster Steinfeld,
Steinfeld/Eifel, Germany 4 pm

22 MAY

Jeremy Tarrant; St. James Cathedral, Toron-
to, Ontario, Canada 1 pm

Janice Beck; Sheffield Cathedral, Sheffield,
England 1:15 pm

David Liddle; Winchester Cathedral, Win-
chester, England 7:45 pm

Jeryl Taylor; Cathedral Church of All Saints,
Halifax, Nova Scotia, Canada 12:10 pm

23 MAY

Carlo Curley; The Temple Church, London,
England 1:15 pm

25 MAY

Michelle Leclerc; Cattedrale di S. Stefano,
Biella, Italy 9 pm

Craig Cramer; Herz Jesu Kirche, Laufen,
Switzerland, 8:30 pm

26 MAY

Merrill N. Davis III; Philharmonie Hall, Tcher-
novtsi, Ukraine 8 pm

Douglas Major; Concert Hall for Organ and
Chamber Music, Kiev, Ukraine 8 pm

Brian Milnikel; City Concer: Hall, White
Church, Ukraine 8 pm

Thomas Trotter; Victoria Hall, Stoke-on-
Trent, England, 12 noon

John Scott; St. Mary's Church Hendon, Lon-
don, England, 7:30 pm

27 MAY

Craig Cramer; Kath. Pfarrkirche, Lud-
wigshalen-Ruchheim, Germany 4 pm

Douglas Major; Concert Hall for Organ and
Chamber Music, Kiev, Ukraine 8 pm

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Merrill N. Davis III; Philharmonie Hall, Tchernovtsi, Ukraine 8 pm
 Gordon Turk; City Organ Hall, Kharkiv, Ukraine 8 pm
 Brian Milnikel; City Concert Hall, White Church, Ukraine 8 pm
 Arthur LaMirande; Forbidden City Concert Hall, Beijing, China
 +Thomas Heywood; Melbourne Town Hall, Melbourne, Australia 2 pm

28 MAY
 Martin Baker; Liverpool Cathedral, Liverpool, England 11:15 pm

29 MAY
 Gordon Turk; Concert Hall for Organ and Chamber Music, Kiev, Ukraine 8 pm
 Douglas Major; Philharmonie Hall, Tchernovtsi, Ukraine 8 pm
 Merrill N. Davis III; City Concert Hall, White Church, Ukraine 8 pm
 James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:10 pm
 Sarah Baldock; Winchester Cathedral, Winchester, England 7:45 pm

30 MAY
 Gordon Turk; Concert Hall for Organ and Chamber Music, Kiev, Ukraine 8 pm
 Douglas Major; Philharmonie Hall, Tchernovtsi, Ukraine 8 pm
 Brian Milnikel; City Organ Hall, Kharkiv, Ukraine 8 pm
 Merrill N. Davis III; City Concert Hall, White Church, Ukraine 8 pm

31 MAY
 Merrill N. Davis III; Concert Hall for Organ and Chamber Music, Kiev, Ukraine 8 pm

1 JUNE
 Merrill N. Davis III; Concert Hall for Organ and Chamber Music, Kiev, Ukraine 8 pm
 Gordon Turk; Philharmonie Hall, Tchernovtsi, Ukraine 8 pm
 Mario Duella, with Coro Femmine Novaria; Chiesa di S. Francesco, Biella, Italy 9 pm

2 JUNE
 Brian Milnikel; Concert Hall for Organ and Chamber Music, Kiev, Ukraine 8 pm
 Gordon Turk; Philharmonie Hall, Tchernovtsi, Ukraine 8 pm
 Craig Cramer; Kath. Pfarrkirche, Mählberg, Germany 8 pm
 Jean Guillou; Selby Abbey, Selby, England 7:30 pm
 Clifton Cathedral Choir; Keynsham Parish Church, Keynsham, England 7:30 pm

3 JUNE
 Brian Milnikel; Concert Hall for Organ and Chamber Music, Kiev, Ukraine 8 pm
 Craig Cramer; Kath. Pfarrkirche St. Elisabeth, Landau, Germany 4 pm

5 JUNE
 David Hill; Winchester Cathedral, Winchester, England 7:45 pm
 James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:10 pm
 Alain Hyraillies, with oboe; St. James United Church, Montréal, Québec, Canada 12:30 pm

6 JUNE
 Gerard Brooks; Parr Hall, Warrington, England 7:45 pm

Philip Rushforth; The Temple Church, London, England 1:15 pm

8 JUNE
 Jozef Stuyts; Cattedrale di S. Stefano, Biella, Italy 9 pm
 Sylvie Poirier & Philip Crozier; St. Christopher, Athabaska, Québec, Canada 11:15 am
 Mark Toews; Queens Avenue United Church, New Westminster, BC, Canada 8 pm

9 JUNE
 Colin Wright; Beverley Minster, Beverley, England 6 pm
 Christian McKay, piano; Selby Abbey, Selby, England 7:30 pm
 Christopher Stokes; Cathedral Church of St. Mary the Virgin, Blackburn, England 11 am

12 JUNE
 Claude Girard; St. James Uniled Church, Montréal, Québec, Canada 12:30 pm

13 JUNE
 John Bishop; The Temple Church, London, England 1:15 pm

15 JUNE
 Andrea Macinanti, with tenor; Chiesa dell'Assunta, Biella Chiavazza, Italy 9 pm
 Martin Sander; St. Augustine's, Vienna, Austria 7:30 pm

16 JUNE
 Ewald Kooiman; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm
 Peter Wright; The Parish Church of St. John the Evangelist, London, England 6:30 pm

19 JUNE
 Sylvie Poirier & Philip Crozier; St. James United Church, Montréal, Québec, Canada 12:30 pm

20 JUNE
 Colin Walsh; The Temple Church, London, England 1:15 pm

22 JUNE
 Jens Jamin; St. Augustine's, Vienna, Austria 7:30 pm

23 JUNE
 José Luis Gonzales Uriol; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm
 Andrew Nethsingha; Keynsham Parish Church, Keynsham, England 7:30 pm
 James Parsons; Victoria Hall, Stoke-on-Trent, England 12 noon

26 JUNE
 Jennifer Loveless; St. James United Church, Montréal, Québec, Canada 12:30 pm

27 JUNE
 Denny Lyster; The Temple Church, London, England 1:15 pm

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

30 JUNE
 Andrea Macinanti; Chiesa Natività di Maria Vergine, Arona, Italy 9:15 pm
 Adrian Gunning; St. John the Evangelist, Islington, England 7:30 pm

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Organ Recitals

COLIN ANDREWS, St. Paul's Episcopal Church, Greenville, NC, February 22: *Six Renaissance Dances*, attr. Attaignant; *Partita on the chorale "Ach wie nichtig ach wie flüchtig,"* Böhm; *Prelude and Fugue in D*, BWV 552, Bach; *Variations de Concert*, op. 1, Bonnet; *Hommage à Messiaen*, Rogg; *Introduction-Fugue (Fantasia and Fugue on the chorale "Ad nos, ad salutarem undam")*, Liszt.

DEAN BILLMEYER, St. Paul United Methodist Church, Lincoln, NE, February 18: *Final (Sonata No. 1, op. 42)*, Guilman; *Ciaccona*, *Toccata Septima (Apparatus Musico-Organisticus)*, Muffat; *Nun komm, der Heiden Heiland*, BWV 659, *Prelude and Fugue in E-flat*, BWV 552, Bach; *Meditation on the Gregorian Easter Sequence "Victimae Paschali Laudes,"* Heiller; *Chorale II in b*, Franck; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

JAMES DAVID CHRISTIE, Yale University, New Haven, CT, January 14: *Praeludium in d* (BuxWV 140), *Komm heiliger Geist, Herre Gott* (BuxWV 199), *Passacaglia in d* (BuxWV 161), *Von Gott will ich nicht lassen* (BuxWV 220), *Nun freut euch lieben Christen g'mein* (BuxWV 210), *Buxtehude: Partita sopra: Sei gegrüßet, Jesu gütig* (BWV 768), Bach; *Ciaccona in B-flat*, J.B. Bach; *Praeludium in C*, BWV 550, Bach.

JU-YOEN CHOI, Country Club Christian Church, Kansas City, MO, January 15: *Tocatta, Adagio and Fugue in C*, BWV 564, Bach; *Unter der Linden grüne*, Sweelinck; *Jesus Loves Me*, Bolcom; *Con moto maestoso (Sonata No. 3 in A)*, Mendelssohn; *Fête, Langlais*; *Nocturne, Finale—The Offering (Organbook III, Vol. 2)*, Albright; *Variations sur un Noël*, op. 20, Dupré.

PHILIP CROZIER, St. James United Church, Montréal, Québec, Canada, December 12: *Rhapsodie sur des Noëls*, Gigout; *Noël sur les Flûtes*, Daquin; *Frohlich soll mein Herze springen, Zu Beldehem geboren, Den die Hirten lobten sehre*, Walcha; *Adeste Fideles in an Organ Prelude*, Ives; *A Festive Voluntary (Variations on a Good King Wenceslas)*, Eben.

MARIO DUELLA, St. Mark's Episcopal Church, Berkeley, CA, February 11: *Toccata in A*, Scarlatti; *Concerto del Signor Vivaldi in h minor*, Walthier; *Mensch, bewein dein Sünde gross*, BWV 622, *Praeludium and Fugue in g*, BWV 535, Bach; *Flötenkonzert in F*, Rinck; *Sonata in D*, Diana.

JOHN EGGERT, with choir, brass, and timpani, Concordia University, St. Paul, MN, February 18: *Ciaccona in e*, Buxtehude; *Largo andante*, Green; *Larghetto*, Vivace, Boyce; *Magnificat - Ninth Tone*, Scheidt; *Trumpet Voluntaries: Vivace, Adagio, Andante largo*, Stanley; *Partita on "Was Gott tut, das ist wohlgetan,"* Pachelbel; *Processional on "Christ Is the King,"* Eggert; *Prelude on "Nun bitten wir den heiligen Geist,"* Buxtehude; *Processional on "Praise to the Lord, the Almighty,"* Eggert.

RAYMOND GARNER, Cathedral of the Immaculate Conception, Denver, CO, February 18: *Fantasia (Parsifal)*, Wagner; *Tocatta, Adagio, and Fugue in C*, Bach; *A Night in Monterey (Monterey Sketches)*, Purvis; *Simple Gifts*, arr. Fox; *Sonata I in f*, Mendelssohn; *In Paradisum*, Dubois; *Wedding March (A Midsummer Night's Dream)*, Mendelssohn.

PHILIP GEHRINC, with Betty Gehring, violin, St. Mary of the Lake Catholic Church, Gary, IN, January 28: *Toccata in e*, Pachelbel; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Sonata in g*, op. 1, no. 10, Tartini; *Prelude and Fugue in a*, BWV 543, Bach; *Adagio in E*, Bridge; *Chaconne*, Brown; *Les Mages, Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

MARY GIFFORD, Presbyterian Homes, Evanston, IL, January 22: *Fest! Flourish*, Jacob; *Méditation*, Dupont; *Menuet Français*, Tremblay; *Prelude on "Rhosymedre,"* Vaughan Williams; *Variations on "All People That on Earth Do Dwelt,"* Bédard.

WILLIAM GUDGER, St. Helena's Episcopal Church, Beaufort, SC, February 23: *Come, Holy Ghost, Lord God, Tunder*, *Sonata in a*, H. 85, C.P.E. Bach; *Adagio in b*, K.540, Mozart; *Concerto in C minor/major*, op. 4, no. 1, BWV 289, Handel.

DAVID HATT, Trinity Episcopal Church, San Francisco, CA, February 4: *Introduction and Dance*, Davison; *Nimbus Moments*, Kreck; *Prelude, Fugue, and Variation*, Franck; *Variations on Down Ampney*, Hatt; *Second Symphony*, op. 26, Dupré.

ARTHUR LAMIRANDE, Holy Rosary Cathedral, Vancouver, B.C., Canada, November 19: *Scene de la Passion*, Lesur; *Chaconne*, Schmidt.

ARDYTH LOFFUIS, with Robert Murray, violin, Court Street United Methodist Church, February 4: *Violin Sonata in e*, BWV 1023, attr. Bach; *Piece de concert sur le motif "Pater Noster,"* op. 71, Erb; *Aria (Sei Pezzi)*, Respighi; *Fantasi (sic) for Violin and Organ*, op. 12, Sköld; *Elegie*, Cuba; *Prelude de la Damoselle Elue*, Debussy; *Praeludium, Kanzone und Rondo*, Schroeder; *Fantasia de Concert sur des Motifs de l'Opera Carmen*, op. 25, Sarasate.

MARGARET McELWAIN KEMPER, The Cleveland Museum of Art, Cleveland, OH, January 7: *Offerte du Sème ton (Vive le Roy des Parisiens)*, Raison; *Noël de Saintonge*, Dandrieu; *Praeludium in g*, BuxWV 149, Buxtehude; *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in c*, BWV 546, Bach; *Two Hymn Preludes*, Diemer; *Romance*, Poppewell; *Choral No. 3 in a*, Franck.

WAYNE MARSHALL, Westminster United Church, Winnipeg, Manitoba, Canada, January 21: *Symphonie VI*, op. 42, Widor; *Improvisation on themes of Johann Sebastian Bach*, Marshall; *Fantasia and Fugue on the choral "Ad nos, ad salutarem undam,"* Liszt; *Improvisation*, Marshall.

CARLENE NEIHART, Brookfield First Christian Church, Brookfield, MO, November 26: *Fantasia*, Lemmens; *Andante*, Mozart; *Adagio in g*, Albinoni; *Rhapsody*, Rachmaninoff; *Hornpipe (Writer Music Suite)*, Handel; *Music Box*, Poldini; *Impromptu*, Viéne; *Tocatta and Fugue in d* (BWV 565), Bach; *Prayer to Notre Dame*, *Tocatta (Suite Gothique)*, Boëllmann; *Amazing Grace*, Martin; *I Love to Tell the Story*, Ore; *Cod of Grace and God of Glory*, Manz; *Tocatta (Symphony V)*, Widor.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, January 14: *La Nativité du Seigneur*, Messiaen; *January 21: Prelude in e*, Brubns; *Tocatta seconda*, Capriccio sopra l'aria di Ruggiero (Il primo libro di toccate), Frescobaldi; *Partita on Wie schön leuchtet uns der Morgenstern*, Buxtehude; *Courante*, *Sarabande*, *Sarabande*, *Sarabande grave*, Gigue, *Chambonnières*; *Récit*, *Basse de Trompette*, *Tierce en taille*, *Dialogue (Premier livre d'Orgue)*, Marchand; *Concerto in a*, Bach; *January 28: Tocatta, Adagio, and Fugue in C*, S. 564, Bach.

Momenti d'organo, Eben; *Fantasia and Fugue in g*, S. 542, Bach.

SYLVIE POIRIER & PHILIP CROZIER, Cathédrale Saint-Germain, Québec, Canada, November 29: *Sinfouietta*, Bédard; *Suite à 4 mains pour l'orgue dans le style français*, Perrot; *Dance Suite for Organ Duet*, Kloppers; *Suite ou Famous Christmas Carols for Organ Duet*, Böiting.

JOHN SCOTT, Chapel of St. John the Divine, Champaign, IL, February 23: *Overture to "St. Paul,"* Mendelssohn; *arr. Best; Concerto in G*, op. 4, no. 1, Handel; *arr. Dupré; Fantasia super: Nun komm' der Heiden Heiland*, BWV 569, Bach; *Allegro (Symphonie no. 6 in g)*, Widor; *Chant de joie*, Hakim; *Pilgrim's Chorus (Tamhauser)*, Wagner; *arr. Liszt; Tuba Tune*, Cocker; *Veni Redemptor gentium*, Tallis; *Master Tallis's Testament*, Howells; *Tocatta*, Prokofiev; *arr. Goullou*.

FREDERICK SWANN, St. James' Cathedral, Chicago, IL, February 4: *Passacaglia (Symphony in G)*, Sowerby; *Fantasia and Fugue in c*, BWV 537, Bach; *Chorale in E*, Franck; *Introduction and Fugue on "St. Denis,"* Weaver; *Requiescat in pace*, Sowerby; *Introduction, Passacaglia and Fugue*, Willan.

SÁNDOR SZABÓ, organ and piano, Glen Ridge Congregational Church, Glen Ridge, NJ, November 5: *Prelude and Fugue in e*, S. 548, Bach; *Andante spianato and Polonaise*, op. 22, Chopin; *Allegro*, Scherzo (Symphony no. 2), Viéne; *Hungarian Rhapsody no. 11*, Liszt; *Dieu parmi nous*, Messiaen.

STEPHEN THARP, St. James' Church, Sydney, Australia, November 9: *Overture (Music for the Royal Fireworks)*, Handel; *arr. Tharp; Sonata no. 2*, op. 65, Mendelssohn; *Meditation (Trois Improvisations)*, Viéne; *recon. Durufle; Tocatta and Fuga Sinfonia on B.A.C.H.*, Newman; *Totentanz - Danse macabre on "Dies Irae,"* Liszt, trans. Tharp.

TODD WILSON, Ashbury First United Methodist Church, Rochester, NY, February 16: *Prelude to "Die Meistersinger,"* Wagner; *arr. Lemare; Variations on "The Last Rose of Summer,"* Buck; *Lux Perpetua*, Decker; *Movement*, Berveiller; *Prelude, Adagio et Choral varié sur le thème du "Veni Creator,"* op. 4, Durufle.

PAUL LEDDINGTON WRIGHT, First Presbyterian Church, Arlington Heights, IL, January 19: *Praise the Lord with the Drums and Cymbals*, Karg-Elert; *Three Interludes on Christmas Carols*, Lloyd-Webber; *Sonata no. 2 in c*, Mendelssohn; *Two Short Pieces*, Whitlock; *Fantasia in C*, BWV 572, Bach; *Sonata on the 94th Psalm*, Reubke.

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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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Aging of Organ Leather by Harley Pillingrud tells how to test and select leathers for longevity of 60 years or more in organs. Also, other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$2.50 per entire order for shipping in U.S. Published by Organ Historical Society, Box 268 11, Richmond, VA 23261. 804/353-9226 by telephone with Visa or MasterCard. FAX 804/353-9266.

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