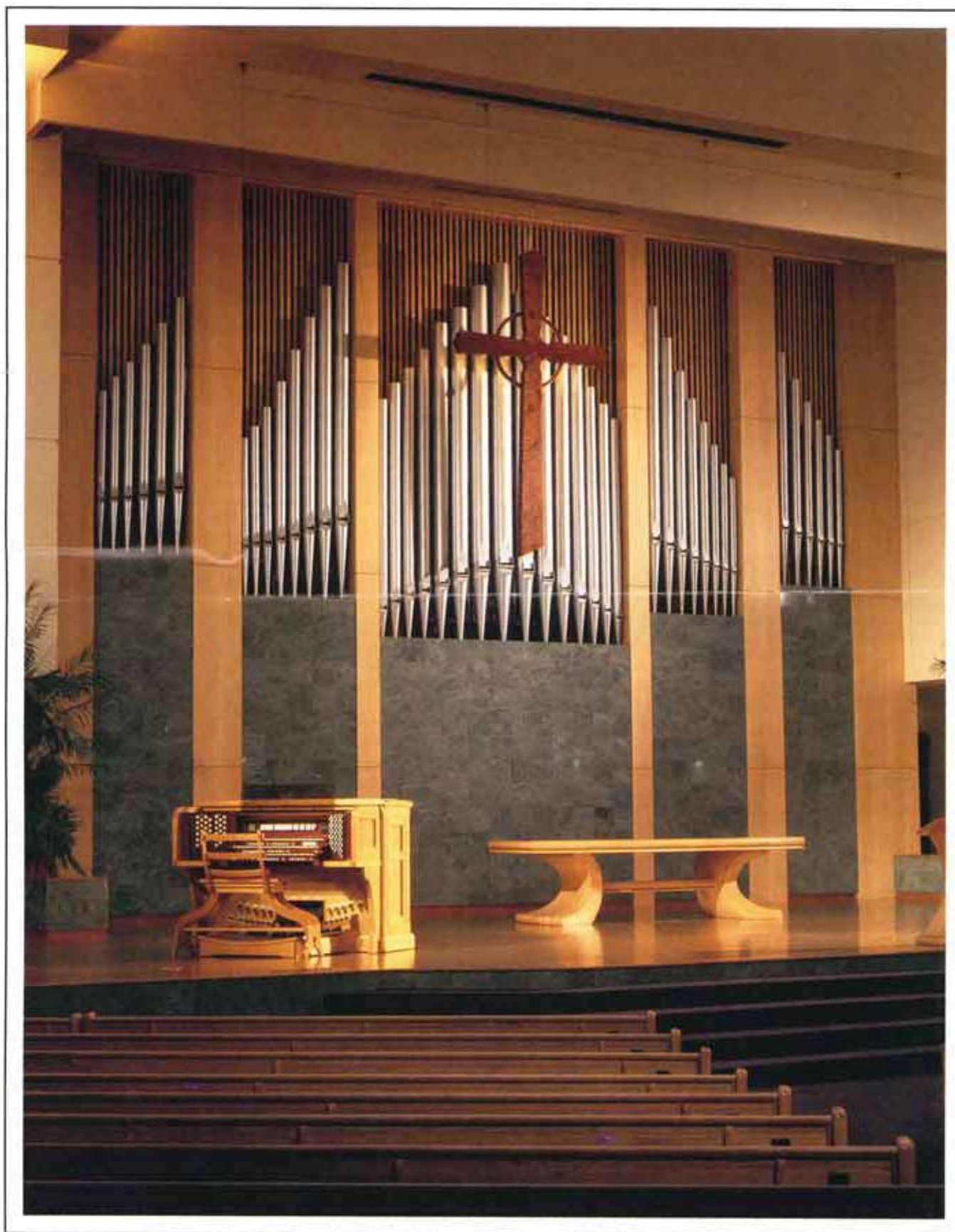


THE DIAPASON

FEBRUARY, 2002



Chapel Hill Presbyterian Church, Gig Harbor, Washington
Specification on page 22

Letters to the Editor

Bach's *Pièce d'Orgue*

Domecq Smith rightly points out that the singularities of the *Pièce d'Orgue*, BWV 572, commonly known as *Fantasia in G major*, indicate extramusical elements in its design (THE DIAPASON, November 2001, pages 20-21). His association of this triptych with the Passion of Jesus, however, is entirely subjective and dependent on a hypothetical correlation between the long middle section and the eight days of Holy Week. There are arguments of formal and historical nature to view it alternatively as inspired by the fundamental process of human reproduction, namely conception, pregnancy and parturition.

The central section, so seemingly endless yet peculiarly dense with four manual voices kneading multiple suspensions above an ever-rising pedal, is peculiarly suggestive of inexorability. Prior to the Kenneth Gilbert edition of 1993 it was only known with the inscription *gravement* found in thirteen sources. Gilbert however gives the indication *gayement*, or gaily, as found in the oldest manuscript in the hand of J.C. Walther, and three other sources similarly indicate *allegro*. This suggests

pregnancy rather than passiontide. Furthermore, the final *Lentement* as Mr. Smith states is "the suspension of previous tonal *terra firma*." It clearly evokes travail, a sensational loss of all bearings, the eye of the storm. Mr. Smith sees it as the empty tomb, I as the drama of childbirth. Experts in comparative analysis have dated the composition in the early Weimar period between 1708 and 1712 (Stauffer) or, more precisely, between 1709 and 1711 (Zehnder). Thus it might well coincide with the births in December 1708 of Catharina, or in November 1710 of Wilhelm Friedemann, the first of Sebastian's twenty children.

For these reasons I have made it the axis of the new compact disc *Birth* which presents a programme for Advent and Nativity that includes one third of the *Orgelbüchlein* and the three fantasias on *Nun komm, der Heiden Heiland* as well as *Toccata and Fugue in D minor*, *Great Prelude and Fugue in C major* and *Lesser Prelude and Fugue in G major*. This is the first of a series of Bach Organ Meditations on the label Organ.O, available through <www.organo.com.au>.

David Kinsela
Paddington, Australia

Here & There

The Plymouth Music Series presents its annual "Witness" concert on February 9 at Orchestra Hall in Minneapolis, Minnesota. The concert salutes poet Langston Hughes with new works by Patrice Rushen and Bobby McFerrin. The 100-voice Chorus of the Plymouth Music Series will be joined by the Morehouse College Glee Club. A brass fanfare by Adolphus Hailstork opens the program, which includes music of Dave Brubeck, Elizabeth Alexander, and Charles Harrison. For information: 612/547-1459.

The Parish Church of St. Luke, Evanston, Illinois, continues its organ recital series: February 10, hymn festival featuring hymn arrangements by Richard Webster for brass, organ, choirs, and congregation; March 10, Daniel Roth; April 7, Richard Webster; May 19, Alan Morrison. For information: 847/475-3630, x23.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its fine arts and music season: February 10, Jeffrey Brillhart; March 17, Fauré, *Requiem*; 3/29, Bach, *St. John Passion*; April 14, Brahms, *Requiem*; 4/28, children's choir musical; May 12, handbell concert; 5/19, pianist Jeffrey Brillhart and mezzo-soprano Suzanne Duplantis. For information: 610/525-2821, x836; <www.bmpe.org>.

The Cathedral of St. Patrick, New York City, has announced its winter and spring organ series: February 10, James Reed; March 10, Frederick Tripodi; April 7, Svein Skara; 4/28, Jolm Baratta; May 12, Christopher Hathaway; 5/26, Wm. Glenn Osborne; June 9, Joseph Nigro; 6/16, Joseph Grallée; 6/23, Timothy Lyons. For information: 212/753-2261, x245; <shcps@aol.com>.

The third Chicago International Organ Festival takes place February 17-19 at Fourth Presbyterian Church, and this year will feature transcriptions: 2/17, 3 pm, Peter Richard Conte; 2/18, 7:30 pm, Carol Williams; and 2/19, 7:30 pm, David Briggs. For further information: 312/787-2729, x600; <www.fourthchurch.org>.

Ursinus College, Collegeville, Pennsylvania, continues its Heefner Organ Recital Series: February 17, Alan Morrison assisted by organist Matthew

Clandorf and other instrumentalists and vocalists: March 17, Jeffrey DeVault & Michael Lodico, both winners of the 2001 Philadelphia AGO chapter competition; April 28, Monte Maxwell. For information: 610/409-3300.

The Cathedral of All Saints, Halifax, Nova Scotia, Canada, will present organ recitals on Wednesdays in Lent at 12:15 pm. James Burchill will play on February 20 (music of Mendelssohn), 27 (Dupré), March 13 (Rheinberger) and 20 (Howells), and Ray Grant on March 6 (Bach, Howells, and Pachelbel). For information: Cathedral of All Saints, 5732 College St., Halifax, Nova Scotia, Canada B3H 1X3.

The Canterbury Choral Society of New York City continues its 50th season with a concert on February 24 at 4 pm at the Church of the Heavenly Rest, New York City. The program includes Beethoven, *Elegischer Gesang*, and Schubert, *Mass in E-flat*. Charles Dodsley Walker is founder and conductor of the group. For information: 2 E. 90th St., New York, NY 10128.

CONCORA (Connecticut Choral Artists) continues its 2001-2002 series: March 3, Mozart *Requiem*, at Immanuel Congregational Church, Hartford, in collaboration with Orchestra New England; and "The Men of CONCORA" on April 27 at First Lutheran Church, New Britain, and on April 28 at St. John's Episcopal Church, West Hartford. For information: 860/224-7500; <www.concora.org>.

The American Choral Directors Association central division conference takes place March 6-9 in Chicago, Illinois. The schedule includes the choral ensemble Cantata from Budapest, Hungary, Bella Voce, five honor choirs, and conductors Jerry Blackstone, Axel Theimer, Jerome Wright, and others. For information: ACDA, P.O. Box 6310, Lawton, OK 73506.

The Midwestern and Southeastern Historical Keyboard Societies have announced a joint meeting March 7-9 at Moravian College, Bethlehem, Pennsylvania, with the theme "Music and Keyboard Instruments in the Moravian Communities." The conference will include the semi-final and final rounds of the 2002 Mae and Irving Jurow Inter-

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national Harpsichord Competition, as well as concerts, papers, and exhibits of harpsichords, clavichords, and fortepianos. For information: 734/433-0408.

A conference celebrating the inauguration of the new organ at the Leipzig Conservatory takes place March 7-10, with Helga Schauerte-Maubouet. The schedule includes masterclasses on the complete organ works of Jehan Alain, concerts, and visits to St. Thomas Church, the Bach Archive, and the Mendelssohn-Haus. Kurt Lueders and Joris Verdin will present a conference on the harmonium, May 30-June 2 in Paris, featuring music of Franck, Boëllmann, Vierne, Widor, Guilmant, and Lemmens, with masterclasses, concerts, and excursions. For information: <www.mg-music.com>.

First Presbyterian Church, Burlington, North Carolina, continues its music series: March 10, Mario Duella; 3/17, soprano Ami Hill and tenor Charles Beard; May 5, Robert Burns King; June 28, Gabriel Dessauer. For information: 508 W. Davis St., Burlington, NC 27215.

The MTNA National Conference takes place March 16-20 in Cincinnati, Ohio. The schedule includes sessions on music technology, pedagogy, the professional studio, competition winners con-

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certs, an awards brunch, conference gala, and exhibits. For information: 513/421-1420; <www.mtna.org>.

The Boëllmann-Gigout International Prize, organized by the Conservatoire National de Région, has been created by the City of Strasbourg. There will be only one recipient of the prize; neither a second prize nor a certificate of merit will be awarded. The competition is open to all organists under age 50 on the day of the competition. The cassette tape elimination round consists of a performance of the required piece, first movement of Trio Sonata, BWV 525, of Bach, and two improvisations by the candidate on themes provided in advance by the conservatory. The semi-final and final rounds take place on May 25 at St-Pierre-le-Jeune in Strasbourg. The prize is 4573,47 EUR (30,000F). Deadline for applications and tape recording is March 31. For information: ph +33 (0)3 88 23 77 23; fax +33 (0)3 88 23 77 29; Conservatoire national de région, 10 rue du Hohwald, F-67000 Strasbourg, France.

Naji Hakim will conduct a masterclass April 3-6 at St. Trinité, Paris, in honor of the 10th anniversary of the death of Olivier Messiaen. In addition to the masterclass sessions, there will be visits to organs in Paris. For information: <www.mg-music.com>.

The National Catholic Youth Choir will present its third season June 23-July 11 at St. John's Abbey and University in Collegeville, Minnesota. The choir is open by audition to Catholic students entering grades 10, 11, and 12, and is under the direction of Axel Theimer. The schedule includes daily rehearsals, concerts, liturgies, field trips, Bible and religious study, recreation, and a midwestern tour. The deadline for applications is March 15. For information: Michelle Plombon, St. John's University, 320/363-2062; <mplombon@csbsju.edu> <www.CatholicYouthChoir.org>

The 8th International Xavier Darasse Organ Competition takes place in Toulouse, France, July 5-6 and October 12-13. The competition is open to all organists born after December 31, 1968. The semi-final takes place July 5-6 and consists of a 25-30 minute recital chosen from the one-hour proposed final concert. The final round, October 12-13, is a one-hour public concert before the full jury as part of the Toulouse Organ Festival. First prize is 4,500 EUR, second 3,000 EUR, third 1,500 EUR, and fourth 750 EUR. Pre-selection is by 25-30 minute recording; deadline for applications and recordings is March 31. For information: Les Arts Renaissants, 24 rue Croix Baragnon, F-31000 Toulouse, France; pl/fax +33 (0)5 61 25 27 32; <Les-Arts-Renaissants@wanadoo.fr>

The Dayton Bach Society's board of trustees has announced the retirement of founder and artistic director Richard Benedum in July 2002, after the close of the current season. The board also announced its decision to end the annual subscription series of choral concerts after this season. The remaining assets of the Dayton Bach Society will be held in trust to fund performances of early music through the University of Dayton Arts Series, beginning with the 2002-2003 season. The society's 2001-2002 season continues on February 17, "Best of Baroque," and on May 5, Haydn, *Mass in B-flat*, and Mozart, *Mass in C*. Concerts take place at the Kettering Seventh-day Adventist Church. The Dayton Bach Society was founded in 1974. For information: 937/256-BACH.

Appointments

Peter J. Basch has been appointed minister of music at St. Ann's Church, Hoboken, New Jersey. A native of Rochester, New York, Basch was educated at the Eastman School of Music, L'Université de Montréal, and Conservatoire de la Province de Québec. His studies also included Gregorian chant at Solesmes, France, and Byzantine chant at Mount Athos, Greece. He was ballet pianist for Frederic Franklin of the Ballet Russe de Monte Carlo, The Washington National Ballet Company, Erika Thimey Modern Dance Theatre, and rehearsal pianist for Elizabeth Leese in Montréal. Former editor of *The American Organist* magazine, he served as minister of music at St. John the Evangelist in New York since 1980. Basch has been a Knight of The Equestrian Order of the Holy Sepulchre of Jerusalem since 1997 and was upgraded in 2000 to Knight Commander.

Melanie Malinka has been appointed director of music for The Madeleine Choir School at the Cathedral of the Madeleine in Salt Lake City, Utah. Her position was created this school year to meet the growing needs of this co-educational Roman Catholic choir school. A native of Stuttgart, Germany, Mrs. Malinka graduated in 2001, summa cum laude, from Westminster Choir College of Rider University, Princeton, New Jersey, with a BMus in voice performance. A mezzo-soprano, she sang with the Symphonic Choir and the Westminster Choir under the direction of Joseph



Melanie Malinka

Flummerfelt while at Westminster. She has performed in the opera productions of the Spoleto Festival USA in 1999, 2000, and 2001. Her musical career began at the age of six with the Children's Choir of the Staatsoper Stuttgart. Prior to her present appointment, Mrs. Malinka served for three years as vocal coach at Trinity Episcopal Church, Princeton, New Jersey. In addition, she has been the vocal coach for the annual RSCM Adult Training Course hosted by Trinity. Under the direction of Gregory A. Glenn, director of The Madeleine Choir School, she will teach voice to children as well as adult members of the cathedral's choir, provide music theory instruction, handle recruitment, and implement an early childhood music education after school program.

Naomi Rowley has been appointed principal organist at the First United Methodist Church in Appleton, Wisconsin. In addition, Dr. Rowley was named music specialist for organ by the Lawrence Arts Academy, a community music school affiliated with Lawrence University in Appleton. In September 2001, she became director of the AGO's Committee on the New Organist, and continues to be active as a workshop clinician, having made presentations in 17 states.



John L. Shorney

The Hope Publishing Company of Carol Stream, Illinois, celebrated 110 years of service by selecting **John L. Shorney** as the company's eighth president. He is a member of the fourth generation of Shorneys, the family firm that has published sacred music since 1892. John Shorney received his undergraduate degree from Denison University in Granville, Ohio, and his master's degree from the University of California in Los Angeles. He joined the family business as Creative Director in 1992 and was promoted to Vice President in 1996.

Copyright and permissions manager, Scott Shorney, and marketing director, Stephen Shorney, were also both promoted to the positions of vice president. The year-end marked the retirement of four long-time employees: Ruth Miller, who completed 33 years of service; Tom Blum, the general manager, who joined

Hope in 1972; and the two senior Shorneys, Bill and George, who totaled 80 years of service between them. The changes became effective January 1, 2002.



Dale Tucker

Dale Tucker has been appointed Senior Coordinator of Music Ministries (director of music and senior organist) at First Wayne Street United Methodist Church in Fort Wayne, Indiana, where he will oversee the church music program, including choirs for all ages, handbells, and a concert series, and will play the church's 56-rank von Beckerath tracker organ. Mr. Tucker leaves his position as organist at First United Methodist Church of Coral Gables, Florida, and previously served several United Methodist churches in South Florida. He is also past dean of the Fort Lauderdale AGO chapter. Mr. Tucker will continue his work as music editor for Warner Bros. Publications, where he has been organ music editor of the H.W. Gray Publications library for nearly 19 years. He will also continue to concertize throughout the United States and Europe.



Andrew Unsworth

Andrew Unsworth has been appointed organist and assistant director of music at The Cathedral of the Madeleine, Salt Lake City, Utah. In his new position at the cathedral and The Madeleine Choir School, he will serve as the principal organist for cathedral services, organize the annual Eccles Organ Festival under the direction of Gregory Glenn, and assist in the training and preparation of choristers. In 1995 Unsworth graduated summa cum laude from Brigham Young University with a BMus in organ, studying with Parley Bahnap and Douglas Bush. He earned a master's degree and PhD from Duke University, where he studied with Peter Williams and Robert Parkins. Dr. Unsworth was named a Fellow of the American Organ Archive in 2001, Outstanding Performer in Organ at the College of Fine Arts of Brigham Young University in 1995, and winner of the Salt Lake City AGO chapter's organ competition in 1993. The author of several articles on organ performance and teaching in 19th-century America, Unsworth was a recitalist at the 2001 OHS convention.

Here & There



Michael Gailit

Michael Gailit is featured on a new recording, *Bach in St. Augustin: Toccaten, Präludien, und Choräle*. Recorded on the "Vienna Bach Organ," built for St. Augustine Church, Vienna, by the Reil Brothers of Heerde in 1985 (24 stops on two manuals and pedal), the program includes *Toccaten and Fugues in d*, BWV 565; *Prelude and Fugue in D*, BWV 532; *Toccaten, Adagio and Fugue in C*, BWV 564; *Prelude and Fugue in a*, BWV 543; and 13 chorale settings from the *Orgelbüchlein*. The CD is available for \$12 (plus shipping); for information: ph (011-43-1)877 68 41; fax (011-43-1)877 68 414; e-mail: <Gailit@aol.com>

Hans Hielscher, organist from Wiesbaden, Germany, played concerts in Hong Kong in late January and is in the United States this month: February 1, Shaun United Methodist Church, Charlotte, North Carolina; 2/3, St. Mary's Cathedral, Memphis, Tennessee; 2/5, First United Methodist Church, Little Rock, Arkansas; 2/7, National City Christian Church, Washington, DC; 2/10, St. Mark's Lutheran Church, St. Paul, Minnesota; 2/13, Presbyterian Church, Pasadena, California; 2/16, Pacific Union College, Angwin, California; and 2/17, Grace Cathedral, San Francisco, California. For information: <organist@interx.net>

Brian Hirst is the author of *Just a Box of Whistles: Secrets of the Art of Organ Pipe Making*, published by Front Rank Books, Lancashire, England. Born in 1915, Hirst draws on a lifetime's experience of making pipes for organ builders Peter Conacher and Henry Willis. Concert organs, church organs, and cinema organs all feature in the book. Available for \$22 (plus \$3 postage) from The Organ Literature Foundation, 781/848-1388; e-mail: <organlitfnd@juno.com>

Andrew Nethsingha is featured on a new recording, *Popular Organ Music, Volume Six*. Recorded on the "Father" Willis organ at Truro Cathedral (1887), the program includes works of Bach, Boyce, Brahms, Whitlock, Elgar, Thalben-Ball, Willan, Howells, Karg-Elert, Fauré, and Vierne. For information: <www.priory.org.uk>

Emily Maxson Porter has been named winner of the 2001-2002 Holtkamp-AGO Award in Organ Composition. The tenth biennial competition required a concert piece for organ solo based upon a traditional American melody. The award-winning composition, *What Wondrous Love Is This, O My Soul?: Fantasia on Four American Hymns*, will be performed at the biennial AGO national convention in Philadelphia, July 2-6, and published by Hinshaw Music.

Ms. Porter is organist at St. Philip's Lutheran Church in Fridley, Minnesota. She has studied organ with Paul Manz, Heinrich Fleischer, and Robert Glasgow, and composition with Dominick Argento, Paul Fetter, Jan Bender, and Alex Lubet. Porter holds a BA from Concordia University, St. Paul, Minn.

nesota, an MFA from the University of Minnesota, and an MS from the University of Wisconsin-Milwaukee, and has done additional study at the University of Michigan, Concordia Seminary, St. Louis, and the University of Minnesota. From 1966-1970 she was instructor and assistant professor of organ and theory at Concordia College, St. Paul, and in 1975 was a visiting professor of theory and organ at Lynchburg College in Virginia. Her compositions have been published by MorningStar, Concordia, Augsburg-Fortress, Selah, and Calafia.

The Holtkamp-AGO award was established in 1983 and includes a \$2,000 cash prize provided by the Holtkamp Organ Company, publication of the winning composition by Hinshaw Music, and a performance at the AGO national convention. Eighteen compositions were entered in the 2001-2002 competition. The judges were Samuel Adler, Bruce Neswick, and Cheryl Rhodes.

The American premiere of *High Mass* by Sven-David Sandstrom of the Indiana University School of Music took place on November 14 in Bloomington, Indiana. The mass was performed by the IU Concert Orchestra and Concert Choir with John Poole conducting. The work was written in 1993 and was recorded live in a performance in Stockholm, Sweden in 1994 with Leif Segerstam leading the Swedish Radio Symphony and Radio Choir. Sandstrom came to Indiana University in 1999 after teaching composition for 10 years at the Royal College of Music in Stockholm.

Composer David Evan Thomas has written a solo organ piece for James Biery entitled *Of Things Hoped For*, based on the Hebrews 11:1 verse, "Now faith is the assurance of things hoped for, the conviction of things not seen." The two-movement work was commissioned by Marilyn Biery and was dedicated to James in honor of a recent birthday. James Biery premiered the work at the Cathedral of St. Paul in St. Paul, Minnesota, on May 20, 2001. A new collection of organ preludes by Thomas has been issued by Augsburg Fortress entitled *Early American Tunes for Organ* (11-11214). The tunes in the collection are Middlebury, Resignation, Appalachian Carol, and Wondrous Love. Born in Rochester, New York, in 1958, Thomas began his training as a trumpeter and received degrees from Northwestern University, the Eastman School of Music, and the University of Minnesota, completing the PhD in 1996. His principal composition teachers include Dominick Argento, Samuel Adler, and Alan Stout. Thomas is the

recipient of an Award in Music from the American Academy and Institute of Arts and Letters, a McKnight Foundation fellowship, and fellowships from the University of Minnesota and the Eastman School of Music. In 1986, he was the winner of the Möller-AGO Award in Choral Composition, with his *Psalms VIII*, published by E.C. Schirmer. He is a resident of St. Paul, Minnesota



Gillian Weir

Gillian Weir is featured on a new recording, *Poulenc: Concerto for Organ*, on the Linn label (CKD 178). Recorded on the Marcussen organ (1995) at St. Augustine's Chapel, Tonbridge School, the program includes the Poulenc Concerto, *The Concertino for Organ, Strings and Percussion* by Pierre Petit, and *Toccata Festiva* by Samuel Barber, played by the English Chamber Orchestra, David Hill and Raymond Leppard, conductors. For information: <www.linnrecords.com>.

On November 10, 2001, The Parish Church of St. Luke, Evanston, Illinois hosted its third Hymn-a-thon, at which members of the Choir of Men and Boys, the Girls Choir and Schola, and the St. Luke's Singers sang through the entire *Hymnal 1982*. Previous Hymn-a-thons took place in 1991 and 1996. Prior to the day, enterprising choirsters from age 9 to 70+ collected pledges-per-hymn from friends, family members and supporters. There were more than 80 singers who stayed the course over the eight-hour event. Only the first stanza of each hymn was sung unless additional stanzas were purchased by interested persons. Descants and special choir



Hymn-a-thon at St. Luke's, Evanston

arrangements were also available and could be designated in honor or memory of loved ones. All hymns were accompanied on the church's recently restored 1922 E. M. Skipper organ by organist/choirmaster Richard Webster and assistant organist Eric Budzynski. During the hourly breaks, they played organ pieces that had been purchased by individuals (e.g., *Widow Toccata*, *Bach Toccata and Fugue in D Minor*, and *Stars and Stripes Forever*). The day included a "St. Luke's Favorite Hymn" contest, in which anyone could vote for his/her favorite hymn, at \$1 per vote. As the finale to Hymn-a-thon 2001, the winning hymn "I bind unto myself today" (St. Patrick's Breastplate) was sung by everyone. The day's festivities then continued with a gala dinner at which several musical acts were auctioned off and performed. The entire event raised over \$15,000 towards the choirs' tours of

England in 2003 and 2004, and was featured in the *Chicago Tribune* November 13 edition, as well as in the November 2001 issue of *Episcopal Life*.

Greenwood Press has announced the release of the book, *Emmu Lou Diemer: A Bio-bibliography*, by Ellen Grolman Schlegel. The book includes a brief biography and enumerates the composer's many works and performances in a section divided by style and instrument, along with a complete discography and bibliography, and is thoroughly cross-referenced; 304 pp., \$85; 203/226-3571; <www.greenwood.com>.

The Cathedral Singers and Chamber Orchestra, directed by Richard Proulx, are featured on a new recording, *Rediscovered Masterpieces*, on the GIA label (CD-515). The program includes works of Eybler, Mozart, Diabelli, Salieri, Schubert, Bruckner, Schnabel, Humperdinck, and Gruber. For information: 800/GIA-1358.

Paraclete Press has announced the release of *Learning About Gregorian Chant* (S 843), a CD recording sung by the Monks of Solesmes Abbey, directed by Dom Jean Claire. The text, by Dom Daniel Saulnier, is read by Sarah Moule. The program includes the history of Gregorian chant, musical forms, ordinary of the mass, divine office, and concluding hymn. For information: 508/255-4685; <www.paraclete-press.com>.

Hänssler Classic is releasing the *Edition Bachakademie* recordings of the complete works of Bach in repackaged box sets at lower prices. Each set focuses on a single aspect of the composer's works: secular cantatas, organ works, chamber music, etc. The complete church cantatas are available in three boxed sets of 20 CDs each. Hänssler has also issued the book, *Johann Sebastian Bach: His life in pictures and documents*, by Hans Conrad Fischer, 191 pp., \$25.98, to complement the recordings. For information: 800/367-9059; <collegiumusa.com>.

Bärenreiter-Verlag has announced the release of *The Organ Wedding Album: Easy Organ Music for Grand Occasions*, edited by Martin Bartsch

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(BA 8200). The collection contains both festive and meditative organ compositions, popular vocal and instrumental works arranged for organ, and is designed for part-time organists with smaller-scale instruments to play. For information: <www.baerenreiter.com>.

John-Paul Buzard Pipe Organ Builders of Champaign, Illinois have announced the upcoming expansion of their manufacturing facility. Located in an historic turn of the century downtown hotel, the Buzard Company will fully utilize its 25,000 square foot building by renovating the top two floors and basement. Renovations will include a freight elevator and stairwell, two voicing studios, and complete workshops for their growing service department. Expansion to the upper floors will create additional space in the windchest shop for construction of slider and electric chests. Renovations began in January and are expected to be completed in August 2002. For information: 217/352-1955; <www.Buzardorgans.com>.

Dobson Pipe Organ Builders, Ltd. has released the Fall 2001 edition of *The Organbuilder*. The newsletter includes a message from Lynn Dobson describing the firm's two current huge projects, Philadelphia's Verizon Hall and the Cathedral of Our Lady of the Angels in Los Angeles; a profile of Jon H. Thieszen, technical designer; works in progress, and a featured instrument at United Lutheran Church in Red Wing, Minnesota; and news items on many of the company's installations. For information: 712/464-8065; <www.dobsonorgan.com>.

The Reuter Organ Company has released the Fall 2001 edition of its *Reuter Clarion*. The newsletter includes complete information on the company's new corporate headquarters and factory in Lawrence, along with news of recent installations, the results of the First Annual Augustana Arts/Reuter Undergraduate Organ Competition, and profiles of newly-appointed vice president William Klimas and of long-time keyboard maker Gilbert Stone, who celebrates his 50th anniversary with Reuter this year. The first major instrument to leave the new factory is the three-manual, 63-rank organ for Trinity United Methodist Church in Wilmette, Illinois (featured on the cover of the January issue of THE DIAPASON). For information: 785/843-2622; <www.reuterorgan.com>.

The new Lively-Fulcher organ at St. Olaf Catholic Church, Minneapolis, Minnesota, features control systems by **Solid State Logic**. SSL is proud to have been selected to be part of this project. Products used in this instrument are "MultiSystem" for relay functions and a 16-level multi-level capture action with programmable crescendo. For more information on Solid State Logic: <www.ssslorgans.com/>.

Nunc Dimittis

Lorene S. Banta (Mrs. Cornelius Gordon S. Banta) died on November 22, 2001 in Winter Park, Florida. Born on May 18, 1914. Dr. Banta and her husband moved to Winter Park in 1978 from Massachusetts when they retired from teaching at Phillips Academy in Andover. In addition to degrees in music, Banta received the PhD in classical literature from the University of Michigan, and held several church positions in the Boston area as well as in Orlando. Dr. Banta was associate professor at Queen's College, North Carolina, until she left to be married in 1948 in Washington Cathedral. She and her husband then moved to Phillips Andover where they taught for 30 years. A member of the AGO, Dr. Banta served for many years on the staff of *The American Organist* magazine. A memorial service was held on December 13 at the First Congregational Church of Winter Park.

Paul Hume, longtime music critic for the *Washington Post*, died on November 26 in a Baltimore nursing home at the age of 85. Hume will always be remembered as drawing the famous rebuke from President Harry S. Truman when he panned a voice recital given by Truman's daughter Margaret on December 5, 1950. Paul Chandler Hume was born in Chicago. He studied piano for seven years, organ for four years, and voice for seven years, and graduated from The University of Chicago with a major in English. In 1946 he joined the staff of radio station WINX and in 1947 became the *Post's* music critic. He retired in 1982. In addition to his career at the *Post*, Hume taught music history at Georgetown University from 1950 to 1977 and was visiting professor at Yale University from 1975 to 1983. His books include a 1977 biography of Verdi and a 1956 study of Catholic church music. In the early 1950s Hume was the baritone soloist at Washington National Cathedral, where he also gave organ recitals. For 25 years

he was director of the Georgetown University Glee Club.

Heinz Lohmann died on March 11, 2001 in Berlin, Germany, at the age of 66. Organist at Berlin's Heilsbronnen Church from 1971 until several years ago, when Parkinson's disease prevented him from playing, he was also a composer, teacher, and author of articles and books. Lohmann made 38 recordings, notably of music by Max Reger. His editions of the organ works of Bach, Walther and Zachow are published by Breitkopf & Härtel.

Carillon News

by Brian Swager



Jeremy Chesman

Chesman appointed

Jeremy Chesman has been appointed University Carillonneur and Instructor of Music at Southwest Missouri State University in Springfield, Missouri. He will develop and direct a carillon program and teach music theory. Additionally, he will serve as staff accompanist.

The carillon, installed in August, is a 48-bell instrument cast by the Royal Eijsbouts Foundry in Asten, The Netherlands. The bourdon, a C3, weighs 4850 pounds. The instrument is chromatic for four octaves, excluding the lowest C-sharp.

Mr. Chesman holds Bachelor's and Master's degrees from the University of Michigan, in organ and carillon, respectively. He is currently studying at the Royal Carillon School in Mechelen, Belgium, on a fellowship from the Belgian American Educational Foundation. His primary carillon teachers include Margo Halsted, Todd Fair, and Eddy Mariën.

Carillon study at the Lemmens Institute, Leuven, Belgium

The Lemmens Institute opened in Mechelen, Belgium, in 1879, founded by Flemish organist and composer Jaak Nikolaas Lemmens (1823-1881). Lemmens is remembered by organists for his revolutionary pedal technique which, through his students Guilmant and Widor, had a significant impact on French romantic organ music. His method book, *Ecole d'orgue basée sur le plain-chant romain*, emphasized the importance of pedal technique as well as manual technique and was adopted by the Paris Conservatory among others. Lemmens founded the Institute as a school of church music, basing the curriculum on the study of Gregorian chant and the organ.

The Lemmens Institute moved to the famous university town of Leuven (Louvain) and has developed into a broader school of music offering training in all musical disciplines: all instruments, voice, theory, music education, music therapy, jazz, and theater. Carillon study is also possible at the Institute, and because of its status as a department of the "Hogeschool voor Wetenschap en Kunst" it offers a Master's Degree in Carillon.

Each student's curriculum is designed individually and includes a broad range of related disciplines. The aim of the course of study at the Institute is the total development of the musician as opposed to focusing solely on an instrument. Carillon students can also study another instrument such as organ.

The carillon curriculum consists of:

- Bachelor's Degree (3 years): courses in harmony, music theory, history, analysis, carillon playing, etc.
- Master's Degree (2 years): improvisation, arranging, campanology, etc.

Post-graduate courses are available. The carillon department has a lively exchange program with the Netherlands Carillon School in Amersfoort.

Partners of the Lemmens Institute in the Erasmus Program for carillon are the Academy of the Arts, Utrecht, The Netherlands, and the Academy of Music, Gdansk, Poland. This program offers the student the opportunity of specialized study in any of the three academies. For example, a student could spend a term studying baroque performance practice on carillon with Bernard Winsemius in Amersfoort or learning about arranging music for carillon and brass ensembles from Carl Van Eyndhoven.

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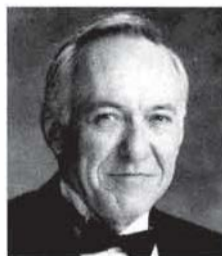
Information about carillon studies:
Carl Van Eyndhoven
Tel: +32 476 337 330
e-mail: carlv.e@glo.be

Carillon composition competition

2002 is the 400th anniversary of the formation of the Dutch East India Trading Company, or VOC (from the Dutch, *Verenigde Oostindische Compagnie*). Chartered on 20 March 1602, the VOC monopolized trade with the East Indies. It was a coalition of a number of small,

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independent trading companies, all operating out of The Netherlands. During its 200-year history, the VOC became the largest company of its kind, trading spices like nutmeg, cloves, cinnamon, and pepper, and other consumer products like tea, silk, and Chinese porcelain. Its factories and trade centers were world famous: Desjima in Japan, Mokha in Yemen, Surat in Persia, and Batavia, the company's headquarters on Java. The new company was given extensive powers by the government of The Netherlands, including the rights to enter into treaties, to maintain military forces, and to produce coinage, as well as powers of government and justice. By the second half of the seventeenth century, the VOC had established Cape Town, South Africa, as an important place for replenishing its ships with essentials such as water, fresh fruit and vegetables.

To celebrate this momentous event many activities are planned in the six Dutch cities that make up the former VOC: Amsterdam, Middelburg, Rotter-

dam, Delft, Hoorn, and Enkhuizen. In addition to a week of carillon recitals given by the carillonneurs of these cities, the organization The Carillon of Hoorn has organized a carillon composition competition.

Songs from that era were selected by a musicologist, and they will form the basis for each composition. Included are songs such as "Sailor's Farewell," "A Veritable and Pitiful Tale," and "A Vagabond Song." A complete set of these works will be sent on request.

The prize winner will receive 4000 Dutch guilders. The composition will be the required piece for the performance competition to be held in Enkhuizen, The Netherlands, on 22 July 2002. Along with the winning composition, five or six of the best remaining works will be published and may also be played during the carillon week.

Competition rules and information

1. The keyboards of both Hoorn and Enkhuizen are: G, B-flat, C, D, chromatic to D5 (52 notes).

2. A composer may submit multiple works but only one will be awarded a prize.

3. The work should be based on one of the VOC songs without necessarily following them note-for-note.

4. A list of songs is available from: Frits Reynaert, Zuiderhavendijk 40, 1601 JC Enkhuizen, The Netherlands; phone: 0228 317816; <frits.reynaert@vws.nl>

5. Duration of the piece should be between six and nine minutes.

6. Form and style is left to the composer.

7. The composition should be playable on meantone instruments.

8. The jury consists of Peter Bremer, chairman Wim Franken, Geert Bierling, Carl van Eijndhoven, and Mathieu Dijker. Frits Reynaert is the non-voting secretary.

9. The jury will judge for originality, musicality and suitability for carillon.

10. The jury has the right to award no prize as well as splitting the prize.

11. To ensure impartiality, no identi-

fying marks may be placed on the score.

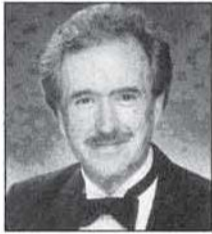
12. The identity of the winner will only be made known at the end of the competition.

13. Composers should send in six good clean readable copies (no originals please). Deadline is 1 April 2002 to Frits Reynaert. In a separate letter the composer should give their name and address, the title of the piece, and a short curriculum vitae.

14. The winner agrees to all of the rules of the competition which include publication of the winning piece.

15. The winner will be notified on 1 May.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.



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Music for Voices and Organ

by James McCray

The sustainer: incidental music

When it appears that I am moved more by the music than by the words which it accompanies, I confess that I am guilty of a grave sin.

St. Augustine
Confessions

Services often have the sense of being constructed by diverse members of a committee! They take on the image of a stew made with whatever was left over in the kitchen, a little of this, a little of that. The feeling of completeness is sacrificed in order to accommodate the myriad of divergent interests in the congregation. In short, gestalt is gone! The concept that an hour of worship as a service should be as tightly constructed and executed as a TV show seems to have been abandoned. Connected liturgy is gone and people have only a partial experience.

Concerts of quality music are being abandoned these days primarily because people are not truly trained in listening. For example, students who have to learn certain data usually put on some kind of music while studying. What happens? They are telling their brain to *not* listen to the music because the primary point of the exercise is to learn the data, not carefully listen to the music. So, they develop a strong sense of blocking out the music. This can be seen in so many different areas of our life: the mall, the grocery store, and restaurants. We are bombarded by music and effectively learn to block it out. This carries over into church services where congregations have trouble trying to stay focused for an entire hour. Noetically, they drift, and this particularly happens in services that bounce from one thing to the next without any linkage.

The flow of the service can be enhanced and guided with carefully cho-

sen music that connects parts together to make a more complete whole (gestalt). Services which are simply a collection of events put together as a quodlibet really do not move the congregation steadily to a higher level. It is more like whiplash! The ebb and flow of a service that is totally designed to gently glide forward can be a powerful force. Having a unified theme, in which each part of the service helps the congregation to stay focused, will elevate their mental and emotional responses. Music can do that; it can connect.

Although called "incidental" music, these items such as introit, prayer response, benediction, etc., are not truly incidental; they are magnifiers which sustain moments. Chosen properly (text, mood, key, etc.) they can help a congregation to stay "in" the service, not "in-and-out-of" a service.

Carefully structuring the music of the service to sustain thought, theme, and emotional responses will make the worship hour more meaningful; it will be a true hour of worship rather than disjointed sound-bites. Just as in radio, dead air loses listeners. Having events so coordinated that they move calmly but quickly in succession will help the congregation to attain higher levels of understanding and spiritual coalescence.

The reviews this month feature various items that may help to bring unity to the service.

The Forman Benediction, Daniel Pinkham. SATB and optional organ or piano, ECS Publishing Co., 5757, no price given (E).

This three-page setting of the Charles Forman text uses block chords that are not dissonant yet are surprising in their harmonic progressions. The organ primarily doubles the choral parts. The piece closes with a gentle Amen.

An Irish Blessing, James Moore. SATB unaccompanied, GIA Publications, G-5148, \$1.00 (E).

The familiar text ("May the road rise . . .") is set with homophonic

chords that have repeated notes so that the harmony unfolds slowly throughout each phrase. Limited ranges and narrow skips add to the easy quality of this setting.

Four Benedictions, Randy Edwards. SATB unaccompanied, Beckenhorst Press, Inc., BP1627, \$1.40 (E).

These short benedictions contrast in style and mood. The gentle first one uses a soprano soloist above the homophonic choir; the second one is a joyful dance. The last two are one-page chordal statements with warm harmonies.

A Gaelic Blessing, John Leavitt. SATB and piano, Concordia Publishing House, 98-3595, \$1.25 (E).

Using the traditional "Deep Peace" text, the choral music quietly glides above an unassuming keyboard part often based in thirds and sixths. There is a calm, sustained Amen.

A Cappella 101 (Holy Week), Randy Edwards. SATB unaccompanied, Beckenhorst Press, CS4, \$1.95 (E).

The collection contains 13 choral etudes with the majority for Good Friday or a Tenebrae service. All are one or two pages long. "Hosanna" and "Christ Is Risen Today" contain additional instrumental music for brass quartet, percussion and/or handbells. Pragmatic music.

Christians, We Have Met to Worship, B. Wayne Bisbee. SATB, handbells, and percussion, Santa Barbara Music Publishing, SBMP 260 (M).

The work begins with handbells and the choir whistling the familiar "Holy Manna" theme which dominates the setting. There are two stanzas. Most of the choral parts are in unison or two parts. An interesting Introit for a service.

Choral Offertories (Propers 19-24), Philip Gehring. SATB and organ, Concordia Publishing House, 98-3585, \$1.75 (E).

There are six settings, but only one uses organ. They are designed to accommodate the Revised Common Lectionary and contain explanations of the times of the year for which they are appropriate. Each setting is 2-3 pages with a mixture of textures.

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

This setting also is available in SSA, SAB, and SATB versions. The guitar part consists of chord symbols written above the piano music which has busy, flowing sixteenth-notes in the left hand and doubles the melody in the right hand.

Two Benedictions, Carol Latimer. SATB unaccompanied, Abingdon Press (Theodore Presser Co.), 070058, \$1.00 (E).

Titles are "A Blessing" and "Our Tribute." The music is on two staves, choral, and very simple. The first piece has an optional piano part. Very simple music.

Three Processionals for Four Bells and Voices, Richard Proulx. Two-part voices, assembly, and handbells, GIA Publications, G-4982, \$1.30 (E).

The back cover contains the assembly's part, for duplication. The titles are "Processional Psalm," "Christmas Pro-

cessional," and "Pentecost Processional." There are verses for the choir and simple repetitive material for the assembly. The music is often without meter in a chant style. Attractive, useful music; recommended.

Book Reviews

Der angehende praktische Organist: Johann Christian Kittel. Breitkopf & Härtel facsimile reprint 1996 of original editions 1801, 1803 and 1808.

This reprint brings together the three parts of the original print under one cover. Kittel, one of the last pupils of Johann Sebastian Bach, is here primarily concerned with offering practical instructions and advice to the church organist on the art of improvising chorale preludes. In the preface to Part I he stresses that the comments appended to the examples are intended to clarify what the beginner would not understand without explanation, as well as to draw attention to points which could be overlooked. The instruction methods are based on Bach's, and have been used for over fifty years. Part I is devoted to short settings which would serve as introductions for the congregation, with numerous hints on how to produce these to satisfy requirements such as being in keeping with the character of the hymns, being neither too short nor too long, and with a good harmonic accompaniment to the melody. One learns how to interpolate short flourishes between simple harmonizations. As the book progresses, fugal techniques are introduced, as are different ways to harmonize a melody and cadence, with comments such as "harmonically rich," "poor in harmonic change." A set of six variations on *O Haupt voll Blut und Wunden* which contains all the points raised is followed by two *Nachspiele* (postludes) for full organ to conclude the first part.

In Part II there are short examples of various possibilities of harmonizing a chorale, but a basic knowledge of thoroughbass is expected before one starts to work through them. Kittel then moves on to discuss in great detail modulations from and to various degrees, embracing chromatic, tied and natural progressions. The examples in this part use the German soprano clef rather than the treble clef, making them harder to read. Also discussed is how to vary the harmonization for different verses of the same hymn. Writing in two and three parts is also developed. Complete preludes are offered as examples, in addition to specimens which are left incomplete, to which the student is expected to apply his skills.

Part III continues and reinforces in greater detail what has been discussed in the previous sections, including more fugal work, how to utilize different rhythms, more complex harmonic analysis and includes several larger scale preludes, the salient points of which are fully discussed. The book finishes with the reminder of the purpose of all playing and singing in the church: Comfort and edify one another! (1 Thessalonians: 5-11.)

This facsimile edition concludes with some helpful notes from Gerhard Bal, including biographical details and a dis-

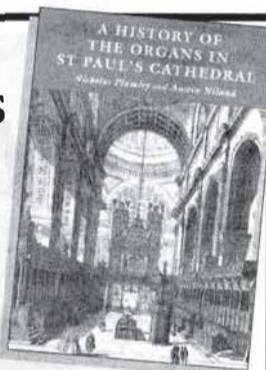
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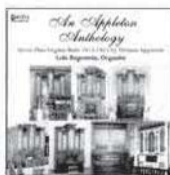
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Also available: *Orgelführer Deutschland* Similar to the book described above and by the same authors, this handsome collection of pictures and information on organs in Germany is now in its third and updated edition, and available for the first time from OHS. The text is entirely in German with no translations; the pictures and stoplists are accessible to everyone! hardbound Book 1347 \$22.95 to OHS members, \$25.95 to others

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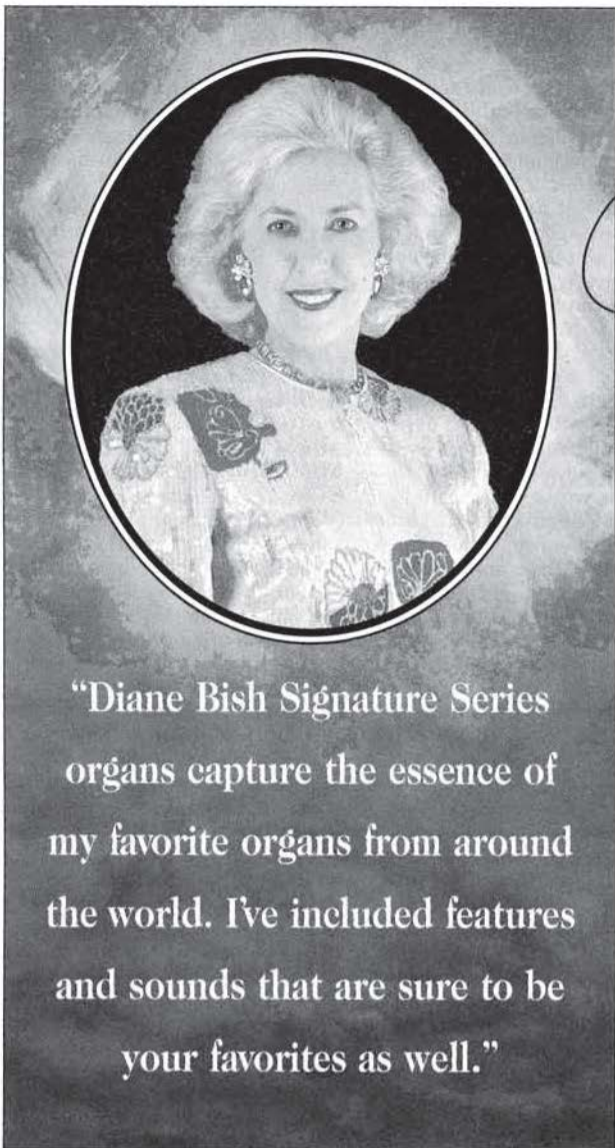
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discussion of the organ of the Predigerkirche in Erfurt at which Kittel presided from 1762 to his death in 1809. A brief chapter on Kittel's instruction methods offers invaluable information on pedalling methods including use of toe and heel, and ornamentation. There is a brief appreciation of the importance of the three books and their relevance today, and a short bibliography.

However, to get the most out of this excellent work a detailed knowledge of German is essential, especially an ability to read Gothic script. In Parts I and III the treble and bass clefs are used, making the examples easily readable; many of the pieces make very attractive voluntaries and to the best of my knowledge are not readily available elsewhere. Although aimed at "younger or inexperienced" organists, a high standard of pedal technique is demanded in many pieces. This volume is most likely to appeal to specialist researchers in the post-Bach development of German keyboard music, but Breitkopf & Härtel are to be highly praised for making this important work available.

—John Collins
West Sussex, England

J. S. Bach's Great Eighteen Chorales, by Bussell Stinson. New York: Oxford University Press, 2001. ix + 171 pages. \$25.00.

Russell Stinson begins this comprehensive and overdue study—the first in any language—by identifying the *Great Eighteen (G18)* as "undeniably among Bach's most celebrated works for the organ" (vii), a judgment anticipated by Albert Schweitzer who earlier (1905) described the collection's contents as "masterpieces." Bach prepared this manuscript collection (BWV 651–668) in Leipzig in the 1740s; most of the music consisted of revisions—some fundamental, others only in details—of preludes composed in his period at

Weimar (1708–1717), now probably intended for publication. The general title of the collection was not Bach's, but was a more popular designation assigned to it by others in later years. In general, *G18* consists of large-scale chorale fantasias in which the entries of the chorale lines are separated by rests. Separate settings of the same chorale are often grouped together, an arrangement that immediately reveals the diversity of Bach's creative abilities.

The discourse unfolds in five chapters. In the first chapter, "Compositional Models and Musical Style," this most diverse collection of pieces that Bach ever wrote is considered from the point of view of their elaboration and development of pre-existing forms to the highest level, including new hybrid designs. Proceeding from the identification of the "chorale" as a congregational hymn of the Lutheran church, five distinct chorale types are treated in detail: chorale motet, chorale partita, ornamental chorale, cantus firmus chorale, and chorale trio. A synoptic table links the titles of the works, their chorale types, other models (chiefly Italian, with Vivaldi's influences), and their proposed compositional dates. Bach's achievement in *G18*, according to Stinson, is the astonishing variety he achieved within the confines of the chosen compositional form, the chorale setting.

Chapter 2, "The Genesis of the Collection," begins with a consideration of the autograph manuscript and how Bach's compositional emendations evolved through three separate manuscripts from various stages in his life. Dating of the compositions depends to a great extent on the analysis of Bach's handwriting and on the copies by J. C. Altnikol, a pupil of Bach in Leipzig, 1744–1748. The remainder of the chapter deals with the compositional process, including the amount of time between entries, the nature of Bach's revisions, and the relevant evidence. Stinson observes that a distinguishing feature of Bach's practice was to length-

en and embellish rather than to simplify, a characteristic illustrated in several specific works. This quest for perfection was the composer's ultimate goal, and for this reason it can be argued that the collection was never properly completed.

Chapter 3, "Significance," looks at *G18* from the point of view of function, purpose, and structure in both liturgical and organological contexts, its place in Bach's artistic development, and his criteria for the final order of the collection. The term "Great"—it first appeared in Mendelssohn's collected edition in 1846—refers to both the size of the collection and the quality of the music. The structure of *G18* can be compared with *Clavierübung III* and their shared affinities in liturgical design, cyclic character, and multiple arrangements of the same chorale, but at the same time noting differences in the chorale types used. A concluding table identifies hymnological or musical relationships between most of the works without implying a unified whole; again, this suggests an incomplete work in progress.

Chapter 4, "The Music and Its Performance," considers the individual works in the order of their appearance in the autograph manuscript. The title of each work is accompanied by its heading as it appears in Bach's autograph copy, thus adding an element of historical authenticity. The descriptive and analytical commentary concentrates on each piece from the point of view of performance practice: registration, ornamentation, tempo, and related issues. The treatment of musical features is wide-ranging, covering such matters as formal structure, unity, melodic treatment of the hymn tune, manual and pedal figuration, significance of the chosen compositional models, and general expressive and aesthetic aspects. Individual works receive such descriptive accolades as "one of Bach's most famous organ performances" ("An Wasserflüssen Babylon," BWV 653); "one of the most beloved" ("Schmücke dich, o liebe Seele," BWV 654); "one of the most popular" ("O Lamm Gottes, unschuldig," BWV 656; and "Nun komm, der Heiden Heiland," 659); "one of the most beautiful" (Harvey Grace on "Nun komm, der Heiden Heiland," BWV 659); and "especially beloved" ("Allein Gott in der Höh sei Ehr," BWV 662).

Chapter 5, "Reception History," examines the reactions of critics, musicians, and audiences in Western music from Bach's time to the present. In the eighteenth century these included Bach's students and others of the "Bach circle" who contributed to the dissemination of the works throughout Germany. In the nineteenth century the names of Felix Mendelssohn, Robert Schumann, and Johannes Brahms are most prominent, along with the transcribers Ferruccio Busoni and Max Reger. The contributions of such twentieth-century arrangers as Arnold Schoenberg (orchestra), Wilhelm Kempff (piano), Leopold Stokowski (orchestra), and Ralph Vaughan Williams (cello and strings) are discussed in some detail. In France, in particular, César Franck, Alexandre Guilmant, Charles Marie Widor, and Marcel Dupré furthered the appreciation of Bach's works through their own Bach-inspired compositions, edited arrangements, teaching, and performance. Remarking on the abundance of transcriptions of *G18* in the twentieth century, Stinson concludes: "These works owe their unprecedented renown today of course to the transcendent, enduring power of the music itself. . . . Who knows what the new millennium will bring?" (p. 132).

The many merits of this book include logical and effective organization,

attention to detail, completeness of treatment, and an extensive bibliography of 230 titles. Accordingly, it can be recommended to various levels of Bach enthusiasts:

- Players, for the insights it provides into performance practice;
- Listeners, for the understanding it provides into their appreciation of recorded performances; and
- Scholars, for the clarification it provides into musicological and historical aspects of the collection.

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

Daniel Gottlob Türk, On the Role of the Organist in Worship [*Von den wichtigsten Pflichten eines Organisten*] (1787). Trans. & Ed. Margot Ann Greelimb Woolard. Lanham, MD: Scarecrow, 2000. ISBN 0-8108-3704-8; xxv+171 pp.

This ninth volume in Scarecrow's series, *Studies in Liturgical Musicology* under the general editorship of Robin Leaver, makes available for the first time in English Daniel Gottlob Türk's manual for organists. The treatise is distinctive in that it provides insight into Lutheran church music at a time when the combined influence of the Enlightenment and Pietism had reduced it from the glories of the early- and mid-century concerted cantata to little more than congregational chorales with organ accompaniment.

Türk (1750–1813) was a pupil of Gottfried August Homilius, one of Bach's outstanding students, and a graduate of the University of Leipzig. In his early twenties he was appointed cantor at the Ulrichskirche in Halle and a teacher at the Gymnasium. In 1779 he became music director at the University of Halle, but it would be more than thirty years, in 1808, before he was given a professor's chair there. Meanwhile, in 1787—the year *Von den wichtigsten Pflichten* appeared—he succeeded to the post of organist and music director at Halle's Liebfrauenkirche, a position Handel's teacher Zachow had held at the beginning of the century, and to which Bach had declined appointment seventy-five years before.

A versatile musician and musical intellect, Türk went on to write other manuals: a keyboard method in 1789, one of the last studies of figured bass in 1791, a violin method left incomplete at his death, and a clear description and discussion of keyboard temperaments in 1806. Little wonder that he gained respect in his time as a composer, performer and pedagogue, and in ours as a theorist.


Türk's manual is explicitly aimed at organists of limited background and training; yet in no sense does he patronize or talk down to the reader. He is given to citing and even quoting from the work of distinguished predecessors like Adlung, Werckmeister and C. P. E. Bach; accordingly there is still much for 21st-century organists in the book. His brief "Introduction" focuses on the single salient question—"What is demanded of a good organist?"—and proceeds to answer in four points that form the outline of the manual (which I paraphrase here for conciseness): 1) leading congregational singing; 2) improvising preludes; 3) accompanying concerted music; 4) understanding the mechanics of the organ.

The first and longest of the four chapters is devoted to accompanying congregational hymnody. Türk addresses not only such technical aspects as registration, reading harmony from a thorough-bass, interludes and modulation, but also the expression of the words and

► page 12

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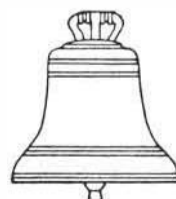
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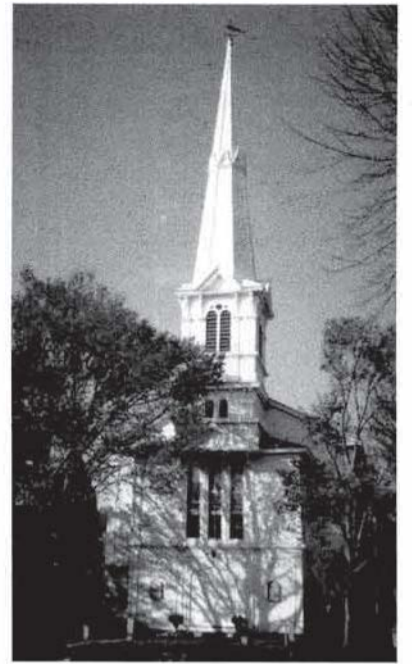
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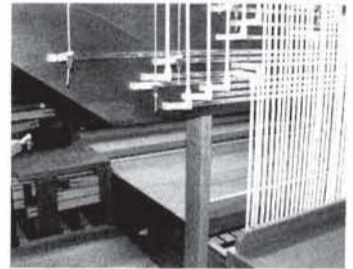
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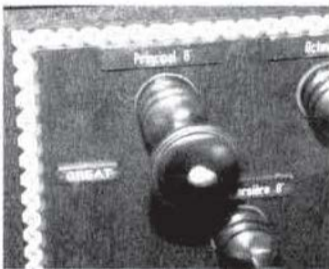
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► page 10: Book Reviews

spirit of the text in the accompaniment—and particularly the danger of overdoing the word-painting. The second chapter is concerned with hymn preludes and interludes, as well as solo "voluntaries." The third addresses the playing of the organ in ensemble music, and contains one of the earliest expositions of toe-heel pedaling. The fourth and final chapter deals with organ construction and maintenance on a limited and practical level. The manual contains numerous practical hints, a surprising number of them as worthwhile today as they were over 200 years ago.

Woolard's editorial work is exemplary. She retains Türk's notes at the bottom of the page; her own editorial notes are numbered and placed at the end of the text. The appendix of musical examples keyed to text references in the original manual has been done away with, and the examples themselves placed at the proper points in the text, where they are certainly far more helpful.

In sum, this is a fine contribution to the literature on the organ and church music and deserves a place in any serious library.

—John Ogasapian
 University of Massachusetts, Lowell

New Recordings

Adrian Partington plays the Willis Organ of Reading Town Hall. Great European Organs No. 60. Priory PRCD 687. <www.priory.org.uk>

There are unfortunately few examples of the early work of the celebrated Victorian English organbuilder "Father" Henry Willis remaining in substantially unaltered condition. The Reading Town Hall organ therefore is a rare survival. The instrument is a four-manual organ of forty-one ranks, largely tracker action with some pneumatic assistance. The

eleven ranks of reeds include a Tuba on 15" wind, and rather curiously there are no fewer than three Oboes—a Swell Hautboy, a Choir Oboe, and a Solo Orchestral Oboe. Willis originally built the organ in the old Town Hall in 1864, and enlarged it when he moved it to the new Town Hall in 1882. Recently, in 1999, it was given a meticulous restoration to its original state by Harrison & Harrison of Durham. The restorers deserve much credit for allowing us to experience what a Willis concert organ was like.

Having said that, however, I have to say that this CD gives me a very unfavorable impression of Willis's early work. The choruses in particular seem rather top-heavy and extremely stringy, and the mixtures tend to stand out from the rest of the instrument. I think I can now sympathize with the great Victorian concert organist W. T. Best's comment to Willis: "I asked to hear your Diapasons, not your d---- Gambas!" In the quieter movements, indeed, on the CD it is difficult to know whether one is listening to the diapasons or the strings. Also, the reeds are extremely bright and, with the exception of the Tuba, somewhat weak in the treble.

The Tuba gets an airing at the beginning of the CD in Andrew Carter's *Trumpet Tune*, a piece by a modern English composer in some ways out of the same stable as John Cook's well-known *Fanfare*. Some out-of-tuneness is apparent in this track, as in several other tracks of the CD, and one wonders how much time had elapsed between tuning and the making of the recording. The *Trumpet Tune* contrasts with the much softer *Aria for Organ*, also by Andrew Carter, which follows. Next, the German repertoire of a century ago is demonstrated on the instrument by Max Reger's *Phantasie über den Choral "Wachet auf!"* The recording of this piece is a little indistinct in places, particularly the pedal part in the fugue until the pedal reed comes in at the end.

It is unfortunate that the CD does not include any French Romantic music for us to judge how this would come off on the instrument, and indeed much of the repertoire on this CD seems rather obscure, narrowly focused, and not particularly inspiring. Some of it is by little-known provincial English composers. The Midlands composer Adrian Carter has already been mentioned, while Mark Blatchly's quite extensive *Variations on the Agincourt Song*, dedicated to the performer, are included as an example of the work of this modern York composer. The Worcester school is represented by Hugh Blair and the blind composer William Wolstenholme, both miniaturists in their mode of composition, and both close friends of Sir Edward Elgar. Probably the highlight of the recording is Wolstenholme's *Tocatta*, which contains some interesting contrasts, including a very effective passage on the Orchestral Oboe. Blair is represented by his lyrical *Sunset Hour* and by a more forthright *Postlude*. Blair, incidentally, was the organist for whom Elgar wrote his *Organ Sonata*, to demonstrate the Worcester Cathedral organ to a group of visiting American musicians, and it is unfortunate that his problem with alcohol led to his dismissal as organist of Worcester Cathedral.

Edwin H. Lemare's *Intermezzo "Moonlight,"* which might be seen as something of a bridge to the other side of the Atlantic, since the British-born Lemare lived on both sides of the pond, is included on the disk, as are two American works. In the past British organists were often loath to acknowledge the ability of American composers, and rarely included them in their repertoire,

but fortunately this is all now changing. Partington includes Samuel Barber's *Variations on a Shape-note Hymn (Wonderous Love)* and John Fesperman's transcription for organ of Aaron Copland's *Passacaglia*.

Adrian Partington's playing is, like Harrison & Harrison's restoration of the instrument, uniformly excellent, and it is therefore a pity that a combination of the character of the early Willis organ, the engineering of the recording and the fact that much of the repertoire is at best rather marginal, make this a CD that I do not feel able to recommend at all.

—John L. Speller
 St. Louis, Missouri

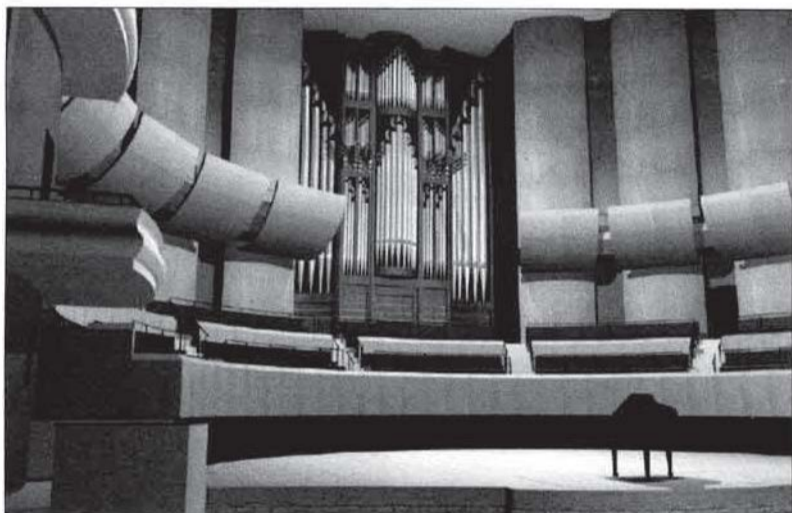
Orgelwerke von Johann Sebastian Bach im Dom zu Fulda. Played by Hans-Jürgen Kaiser. Querstand VKJK 0024. Available from the Organ Historical Society, \$14.98 plus \$2.50 shipping, 804/353-9226, <www.ohscatalog.org>

The disc (about 71 minutes) contains: *Tocatta & Fuge C-Dur* (BWV 564); *Partita: "Sei gegrüßet"* (BWV 768); *Trio Sonata IV* (BWV 528); *Präludium & Fuge g-moll* (BWV 535); *Schmücke dich o liebe Seele* (BWV 654); *Tocatta & Fuge d-moll* (BWV 565).

The recording seems to be intended primarily to show off the organ, which is already well represented on recordings. There is a CD, also played by Kaiser, of organ works from various periods, and Wolfgang Rübsum uses the instrument in his Rheinberger series on Naxos. Fulda Cathedral is a very large barrel-vaulted baroque church with a gorgeous organ case (1713) in the broad west gallery. Rieger built the present organ (1772, about 94 ranks) in 1995/96, using some pipes from the Sauer organ of 1877. It is an impressive instrument, with a rich, sparkling principal chorus, a truly independent Pedal, good chorus reeds, and a number of excellent solo stops, particularly some flutes. I found the solo reed stops, notably a Krummhorn, rather coarse. The acoustics are lively, actually a bit too lively, for Kaiser quite obviously has to tailor his tempi to suit.

Hans-Jürgen Kaiser studied at the Musikhochschulen in Heidelberg-Mannheim and Saarbrücken, as well as at the University of Mainz. His teachers included Poldi Mildner, Peter Stadtmüller, and Nicholas Danby; he has participated in courses under Lohmann, Vogel, Bovet, Roth and Koopman, among others. Since 1989 he has been organist of the Fulda Cathedral and he is also the diocesan organ consultant; he teaches at the institute of church music in Fulda and at the University of Mainz.

Kaiser offers a standard Bach program in essentially standard interpretations. I enjoyed very much his performance of the C-major toccata and fugue. After a slightly quirky pedal solo, Kaiser offers a driving toccata—the wonderful pedal division helps a great deal—and a nice bouncy fugue. The "Sei gegrüßet" is least successful; there are some nice piquant registrations, but several movements seemed too heavy and lacking momentum. The virtually full-organ treatment of the final movement is very slow and surely far too heavy, even though one may appreciate the chance to hear all the reeds! The G-minor prelude and fugue again seems to lack forward impetus, although the need to adapt one's tempi to the acoustics may partially explain this. Kaiser chooses very moderate speeds for the trio sonata; the slow movement is lovely, thanks in part to the very successful flute stop. Kaiser's rendition of BWV 565 is pretty standard, and despite the fairly modest tempo, exciting. On the basis of this CD one would describe



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Kaiser as a technically secure, sensitive organist, but not a very exciting performer. He does not appear interested in historical style.

Querstand seems rightly proud of its packaging. The leaflet (German and English) has a great deal of information about music, performer, and organ, as well as some fine color photographs of the organ case. Organists will have only one small complaint. There is no information about the previous instruments in the cathedral. What was originally inside that magnificent case?

This is not a recording for Bach scholars. It is an enjoyable recording of standard fare on a fine all-purpose modern instrument.

—W. G. Marigold
Urbana, Illinois

New Organ Music

Joe Utterback, *Knockin' at Your Door: Spirituals for Organ in Jazz*

Styles. Jazzmuse, Inc. 1998-155, \$12.

Three spirituals—*My Lord! What a Morning*, *Were You There?*, and *Somebody's Knocking at Your Door*—comprise this set of pieces, which were commissioned from Dr. Utterback by Andrew Shenton in 1998. As the title indicates, the music is written in a jazz idiom, so chords with added sevenths and ninths, slides, blue notes, improvisational-sounding licks, and elastic tempos abound. Modulations are sudden and remote, from a classical point of view, but are executed so smoothly that they seem logical, even inevitable. Many times the key is indicated not by a key signature but by accidentals, so the player must be comfortable reading dense chords with single and double flats. The music is varied, reflecting the individual character of each piece. *My Lord! What a Morning* is warm and laid back (the player is directed to play "expansively" and "lazily") with an ad lib cadenza at the end. *Were You There* is both reflective and intensely sad at the beginning and end, where repeated chords in the left hand remind one of Bach's *Erbarm*

dich mein, O Herre Gott. *Somebody's Knocking at Your Door*, in contrast, swings along "with a dancing spirit" and uses triplets in alternation with duplets and sixteenth notes to create a compelling rhythmic texture.

Utterback provides helpful performance suggestions at the end of the volume. These pieces are fun to play and fun to hear. Congregations and audiences who love spirituals will respond enthusiastically to these fresh, new settings.

Barry Ferguson, *Toccata Calorosa*. Anglo-American Music Publishers (Worldwide Music Services International, P.O. Box 161323, Altamonte Springs, FL 32716), no price given.

The puzzling title of this work is explained in a footnote at the bottom of the first page. "Calorosa" is from the Italian *calore*, or "heat." The composer describes the music as "a piece to keep the fingers warm on the three-rank chamber organ in the freezing Lady Chapel [of Ely Cathedral]." The whimsical premise of this brief work is borne out by its lively rhythms and open tex-

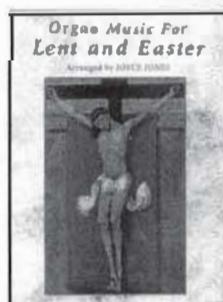
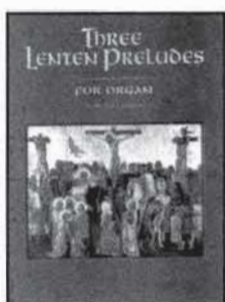
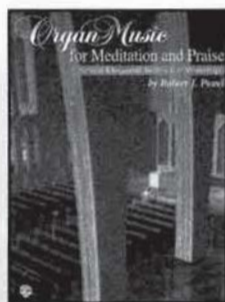
ture (the scoring is for manuals only). Though the pervasive quartal harmony and mild dissonance is ostensibly modern, the sound of the piece and its driving, *moto perpetuo* lines call to mind the first estampie from the 14th-century Robertsbridge Codex. *Misterioso* sections with sustained vertical sonorities alternate with the *ritmico* sections that dominate the piece, a reminder that later Italian composers wrote more than one type of toccata. This toccata is not technically difficult, although some hand-crossing is necessary. Suggested registrations are simple: 8', 4', and 2'. The composer even suggests that the piece may be played on piano, making it a good choice for beginning organists with solid keyboard proficiency.

Kenneth T. Kosche, *Partita on "Savior of the Nations, Come."* CPH 97-6855, \$8.00.

This mighty Advent hymn, penned by St. Ambrose in the fourth century, describes the incarnation, birth, life, death, and resurrection of Christ in seven stanzas. The tune, by Johann Wal-

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ter, Luther's musical associate, has inspired countless settings since it was written in the 16th century. Kosche's partita is the latest in the tradition of chorale preludes, or in this case, chorale variations, on *Nun komm, der Heiden heiland*. Seven variations follow one another in evoking the images and meaning of the text; an eighth section concludes the work with a "Gloria patri" set as a toccata with the chorale in *doppio pedale*. Kosche demonstrates his impeccable craftsmanship in the variety of textures he creates (chorale, bicinium, trio, fughetta, tricinium) and his theological sensitivity in the way he matches music with words. For example, in verse 5 ("From God and back to God"), a fughetta for pedal solo, the subject begins with an extended entrance (God the Father) and then yields an answer (Christ the Son). Both voices are reunited at the end. In Verse 6 ("The Father's equal"), on the other hand, the cantus firmus is presented as a canon at the 4th—completely equal voices—over an ostinato bass.

At no time do the technical demands exceed the abilities of an advanced intermediate player. This piece would be a lovely addition to a recital of Advent and Christmas music, and it is useful service music, too.

Organ Music for the Seasons, volume 2. Augsburg Fortress 11-11010, no price given.

Volume 2 in Augsburg Fortress' series of organ music by various composers for use throughout the liturgical year retains the same format and variety as volume 1. The contents include settings of *Conditio alme siderum*, *Divinum mysterium*, *Gelobt sei Gott*, *Gloria Patri*, *Jesus, Thou Art Coming*, *Kuortane*, *Martins*, *Potsdam*, *Regent Square*, and *Thaxted*. The composers represented are Robert Below, David Dahl, Ennis Fritthauf, Berkley Guse, Edwin Johnson, Lynn Petersen, Emily Maxson Porter, John Schaffner, and Christopher Uehlein. All are experienced in writing practical and interesting pieces for

church organists.

The works in this volume range in length from two pages (Guse, *Potsdam*) to a four-movement suite (Below, *Conditio alme siderum*, *Martins*, *Kuortane*, *Divinum mysterium*). As is the case with anthologies of anything, one can pick and choose the selections that suit one's taste and needs. Below's well-crafted and colorful suite appealed to me, as did Guse's meditative setting of *Potsdam*, with its accompaniment of sustained, lush chords in the left hand and a triadic ostinato pattern in the treble (the cantus firmus lies in the pedal). Johnston's setting, on the other hand, is a quodlibet of *Regent Square* and *For Unto Us a Son is Born*, clever but a bit too facile. Fritthauf's *Elegy on Thaxted* (from *The Planets* by Gustav Holst), while poignant, could benefit from more contrast in tempos (all three movements are marked *andante*). But on the larger level, every piece has something to recommend it, and the collection is well worth having.

—Sarah Mahler Hughes
Ripon College
Ripon, Wisconsin

Fanfare in C for Organ, Steven Blackmon. Saint Cecilia Series, H.W. Gray Publications, GSTC9809, \$3.95.

This four-page piece is repetitive in that the initial motive pervades the first sixteen measures. The middle section brings forth a new motivic idea, which is repeated twice. The closing section brings back the opening thematic material ending on full organ. This is an interesting and easy piece.

—Larry Schou
University of South Dakota
Vermillion, South Dakota

Robert P. Manookin, Hymn Preludes for Organ, Book Three. Sonos, a division of Jackman Music Corp. 00335, \$7.95.

Robert Manookin has composed

some lovely and fairly easy hymn arrangements based primarily on Mormon hymns, although some tunes are married to texts familiar to other denominations. An example of this is Number 6 in the collection, set to the text "Israel, Israel God is calling," but commonly linked to the text "What a friend we have in Jesus." There are eight pieces in this collection, all of which follow the solo and accompaniment format. In his foreword, Manookin states, "I have used the Roman numeral I to indicate the accompaniment—whether on the Great or Swell manual—and the numeral II to show the solo. This will allow you to select those particular stops which are most effective on your instrument." These settings are moderately easy to play and feature creative harmonies. A two-manual organ will suffice.

Charles Galetar, Uplifting Hymn Harmonies (Volumes I and II) [self-published, no catalog number], \$9.00.

Charles Galetar, as in the *Final Flourishes* of Antony Baldwin, has harmonized twenty-nine hymn accompaniments mainly in five parts. A rich harmonic language characterizes each setting. Difficulty is moderate with some challenges for the seasoned player. Hymn tunes listed in Volume I are *New Britain* (*Amazing Grace*), *Aurelia*,

Beecher, *Bunessan*, *Converse*, *Duke Street*, *Ein feste Burg*, *Gordon*, *Hanover*, *Marion*, and *St. Michael*; and in Volume II: *Abbot's Leigh*, *Dexter*, *Dix*, *Down Ampney*, *Ellacombe*, *Grosser Gott*, *In Babilone*, *Lancashire*, *Lamla anima*, *Llangloffan*, *Lomas*, *Mit freude zart*, *National Hymn*, *Oltvet*, *St. Anne*, *St. Denis*, and *Wareham*. These can be played on a two-manual organ. Charles Galetar's address is: 81 Sandy Lane, Merced, CA 95340; telephone: 209/726-9551.

John Rose, Prelude and Fugue for organ, Op. 8. Eden Music Publishing, Dairies, Scotland, 1993; price £6.95 (\$12.50+).

The score of this piece by John Rose is copied from his manuscript, which is very legible and of a large size. The style of this piece is quasi-atonal with many tonal centers. The prelude is five and a half pages long with a tempo marking of *Andante* and mostly on softer stops. The fugue is fourteen pages long with a tempo marking of *Animato*, beginning softly and building in complexity up to full organ at the end—moderately difficult to difficult. This is definitely a work for the accomplished performer and mostly useful as a recital piece rather than for service use. This piece requires a three-manual organ.

—David A. Cell
Santa Barbara, California

Albert Schweitzer Organ Festival/USA

by David Spicer



(l to r) Stephen Scariato, Hyo Kun Kang, Christopher Johnson, Thomas Schuster, Tamara Logan, Joshua Hearn (photo by David Henderson)

On September 7-9, the fourth annual Albert Schweitzer Organ Festival/USA was held at the First Church of Christ in Wethersfield, Connecticut. The historic 1781 Meetinghouse was selected in 1996 as the site of the annual competition for high school and college (undergraduate) organ students. The organ, IV/62 Austin, Opus 2403, is capable of playing a wide range of literature.

Tapes were sent in by June 1, and from these were selected two high school and four college finalists. Judges for the 2001 Festival were John Walker, Cherry Rhodes, and Frederick Hohman.

Friday morning featured a tour of the Anstin Organ Company in nearby Hartford. Special thanks to Kimberlee Anstin, president, and her wonderful staff. Friday evening, the three judges joined with David Spicer, Minister of Music and the Arts at First Church of Christ and co-founder of the ASOF/USA, in a celebration concert. Rev. T. Michael McDowell, Associate Minister, welcomed all to this fourth ASOF/USA. Opening the concert was the hymn tune *Rock Harbor*: "Let Heaven Rejoice." A new anthem, *Psalm 150*, by Connecticut composer Thomas Schmutzler, was presented by the Festival Choir. Words of welcome from Donald Croteau, Chair of the Board of Directors of the Albert Schweitzer Institute were followed by the anthem *Neighbors*, a melody from Ghana arranged by Austin C. Lovelace,

with African drumming.

That anthem was in marked contrast to the new composition by another Connecticut composer, Elizabeth R. Austin, whose work for brass quintet and organ entitled *A Triadic Tribute* is based on several hymns that begin with do-mi-sol relationships. At one point, the brass players are called to leave their positions and roam around the hall while playing bits and pieces of the various hymn tunes. They then come together again and after a full organ hint of *Wachet auf* the piece subsides to the quietest tones of the ensemble. The Thread City Brass Quintet joined David Spicer for this new work.

Following the Austin selection (no relation to the organ company!) the three judges were introduced. Then Cherry Rhodes played *Four piezas para la Misa* by José Lidón (1748-1827): *Cantabile para organo al alzar en la Misa - Ofertorio - Elevación - Allegro*.

The introduction of the six finalists and ASOF/USA sponsors followed, as did an introduction of guest dignitaries Roberta Bitgood, past national president of the American Guild of Organists, along with her daughter Grace and son-in-law Stuart; John Anthony, former district convener for Connecticut; Rhodes Island and Argentina for the New England Region AGO; Cmt Hawkes, factory representative from Austin Organs, Inc.; Renée Loupette,



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back row, l to r: David Spicer, Joshua Hearn, John Walker, Frederick Hohman; front row, l to r: Roberta Bitgood, Cherry Rhodes, Stephen Scarlato, Thomas Schuster, Christopher Johnson, Hyo Kun Kang, Tamara Logan (photo by David Gilbert)

Dean of the Hartford AGO Chapter, and David Harper, AGO treasurer and producer of the local organ radio program "The King of Instruments."

After these introductions, Judge Frederick Hohman played his own composition *The Homecoming*. Then an offertory anthem *He Comes to Us* by Jane Marshall and text by Albert Schweitzer was sung by the Festival Choir. For the postlude (all remained seated) John Walker played the *Chorale with Variations on Nim danket alle Gott* by Ronald Arnatt (written for John Walker). After this rousing finale, all were treated to a reception sponsored by the Albert Schweitzer Committee and the First Church Choir. On display were pictures of Albert Schweitzer in his Lamberane, Africa hospital, and also on display was the harmonium that he played there. These were on loan from Quinnipiac University in Hamden, Connecticut, which houses the Albert Schweitzer Institute. In addition, Austin Organs, Inc. had a display of recent installations and pipe organ mechanisms.

Saturday morning is the time traditionally reserved for the high school division competition. However, because one finalist observed Sabbath beginning at sundown on Friday, the judges were able to adjudicate this finalist late Friday afternoon and the other finalist on Saturday. In the high school division first place went to Christopher Johnson of Dickinson, Texas (a student of Marjorie Rasche). He received an award of \$1000 sponsored by Fleet Bank of Hartford; second place, Tamara Logan of Fresno, California (a student of Aran Vartanian), received an award of \$500 sponsored by Anne and Walter Kelly of Glastonbury, CT.

The college division competition on Saturday was held from 11:00 a.m. to 1:00 p.m. and 2:00 to 4:00 p.m. First place went to Thomas Schuster of Leonard, Michigan (a student of Ray Ferguson, Wayne State University), the Austin Grand Prize of \$2000 sponsored by Austin Organs, Inc. of Hartford. Second place, Hyo Kun Kang of Palisades Park, New Jersey (a student of John Weaver, the Juilliard School), \$1000 sponsored by Dutch Point Credit Union, Wethersfield; third place, Stephen Scarlato of Ellington, Connecticut (a student of Larry Allen, the Hart School at the University of Hartford), \$500 by the Hartford AGO Chapter; honorable mention, Joshua Hearn of Denver, Iowa (a student of Marilou Kratzenstein, University of Northern Iowa), \$300 sponsored in part by the Wethersfield Committee on Culture and the Arts.

After this very long day, the judges and finalists and members of the ASOF/USA Committee were treated to a marvelous dinner by Dana Spicer at Wethersfield's "Mainly Tea." Mrs. Spicer is co-owner of this establishment.

Sunday morning, preludes and postludes were presented by the finalists at the services of worship at the First Church of Christ. At the 8:00 a.m. service, Hyo Kun Kang played *Prelude in a minor* by J.S. Bach for the prelude and

the Fugue (BWV 543) for the postlude. Tamara Logan played "The Peace May Be Exchanged" from *Rubrics* by Dan Locklair for the offertory.

At the 9:15 a.m. service, Tamara Logan played *Prelude in G Major* by J.S. Bach for the prelude and the *Fugue in G Major* (BWV 541) for the postlude. At the 11:00 a.m. service Stephen Scarlato played Dan Locklair's *Jubilo: A Prelude*

for Organ for the prelude and Joshua Hearn played J. S. Bach's *Engne in G minor* (BWV 542) for the postlude. Associate organist Bruce Henley played the service music at 8:00 a.m. and David Spicer the service music at 9:15 and 11:00 a.m.

The winner's recital was held on Sunday afternoon at 4:00 p.m. During this time awards were presented to the finalists by the sponsors and to the host families. The first place winners in both divisions were featured in recital. Christopher Johnson opened the program with the hymn tune St. Thomas (a theme of this festival) and then played *Concerto in a minor*, Vivaldi/Bach (BWV 593); *Pange Lingua, Verbun Caro* and *Tantum Ergo* (from *Pange Lingua*), Hakim; and *Andante Sostenuto* (from *Gothic Symphony*), Widor. Thomas Schuster played *Choral No. 1*, Franck, then all in attendance joined as he led in the singing of the hymn tune Coronation. He ended the recital with a brilliant rendition of Anton Heiller's *Tanz-Toccata*.

We wish to thank Nancy Andersen, the festival coordinator, for her many areas of expertise and hard work. Also, we give a special "thank you" to Bon Smith of Austin Organ Service Company of Avon, Connecticut for the gift of tuning and maintenance of the Austin organ used in this festival. We wish to thank the following for the use of their

instruments for additional practice: St. Paul's Lutheran Church, Wethersfield, Rev. Hugh Halfennefer, pastor and Melissa Cheney, organist; and Sacred Heart Roman Catholic Church, Wethersfield, Father Thomas Campion, pastor, Deacon Seth English and Thaddeus Terzo, organist. Curt Hawkes and Gordon Auchincloss of the Austin Organ Company deserve a note of appreciation for their assistance with this festival.

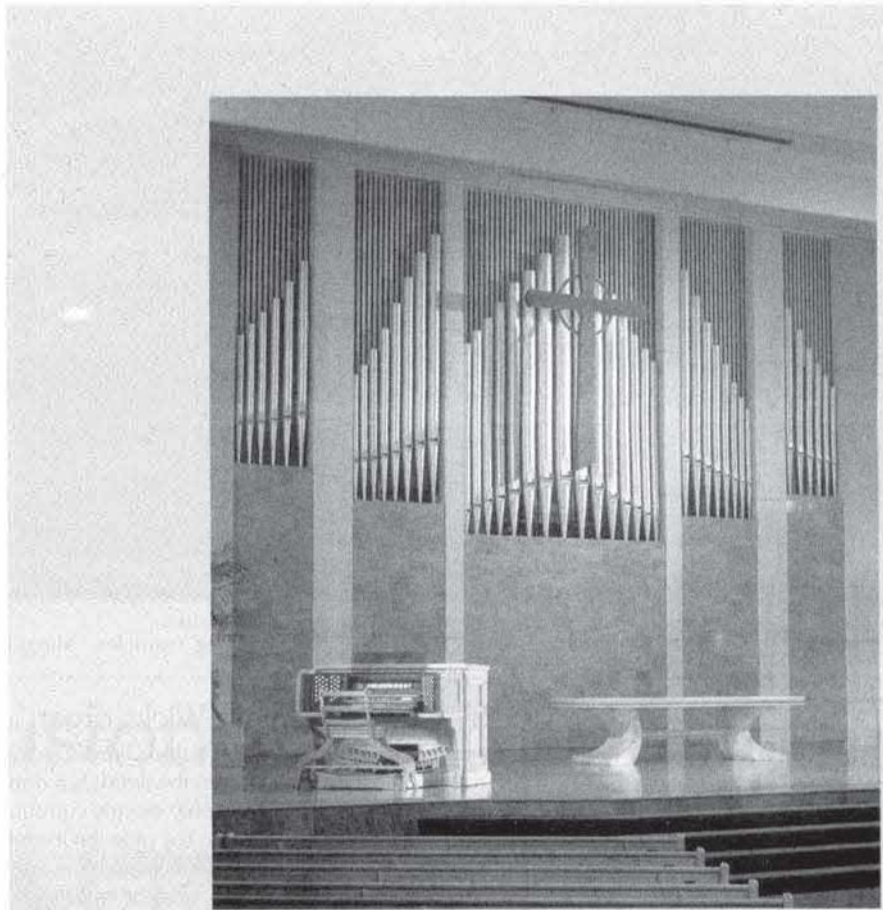
Our emotions, so high from this time of music making, plummeted to the depths two days later on September 11, with the terrorists' attacks on New York City, Washington, D.C. and Pennsylvania. We praise God that all finalists, their families and our judges arrived home safely. Albert Schweitzer's philosophy of "Reverence for Life" never seemed so germane.

Next year's ASOF/USA dates are September 6-8, 2002. Entry deadline is June 1.

David Spicer is Minister of Music and the Arts at the First Church of Christ in Wethersfield, Connecticut and is chair and co-founder of the Albert Schweitzer Organ Festival/USA. He is a graduate of the Curtis Institute of Music and the Eastern Baptist Theological Seminary. He has been a member of the music faculty at Central Connecticut State University in New Britain, Connecticut and is House Organist at Hartford's Bushnell Memorial Arts Center.

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Twenty-four people traveled to the south and middle of England for the British Organ Music seminar, directed by Christina Harmon, the week of June 24, 2001. The great cathedrals of Winchester, Gloucester, and Liverpool formed part of the itinerary with guide John Norman, formerly of the Hill, Norman, and Beard firm, and now a consultant in Great Britain. Mr. Norman provided brochures and valuable commentary on each instrument prior to arriving at each destination. John Norman studied acoustics under Dr. R.W.B. Stephens at Imperial College, London, and organ under H.A. Roberts. At Hill, Norman, and Beard he learned voicing from Robert Lamb and tonal finishing from Mark Fairhead, working on seven cathedral organs before leaving the firm in 1974. An accredited professional organ consultant and a founding member of the Association of Independent Organ Advisers, Norman is a member of the Cathedrals Fabric Commission for England, of the Organs Committee of the Council for the Care of Churches, and the London Diocesan Advisory Committee for the Care of Churches. He is the author of *The Organs of Britain*, founder and editor of *The Organbuilder*, and has been a regular columnist for the *Organists' Review* for over twenty years.

Winchester

Traveling through the beautiful British countryside by bus, the first stop was Winchester, the ancient Roman city whose cathedral boasts the longest nave in Europe. Restored by King Alfred after the Dark Ages, two of the city's original gates are found around the perimeter of the 11th-century cathedral. The church sits in a sea of grass, and its massive thick-walled Romanesque transepts and Gothic nave and apse protect the tombs of the early English kings. Jane Austen's tomb lies in the north aisle. Music historians are aware of the role played in the creative additions to ninth-century plainsong by the church in the preservation of the *Winchester Troper*, a manuscript which today is kept at Cambridge. The beautiful Winchester Bible, an illuminated manuscript, is preserved here. The twelve men of the choir, conducted by assistant organist Sarah Baldock, rehearsed service music of Morales, Taverner, and Robert Stone pieces for the approaching Evensong service. Then, assistant organist Philip Scriven discussed the Henry Willis organ which was built for the Crystal Palace exhibition in 1851. Purchased at the urging of then-organist Samuel Sebastian Wesley, rebuilds and additions were made routinely by Willis, Hill & Co., and Harrison.

Most recently (1987), a division for the nave was added to create better support for congregational singing, a widespread practice in large English churches whose organ chambers were placed predominately on either side of the choir. Scriven demonstrated the Great Trumpet and Grand Cornet, reeds of the Pedal to 32', ringing 8' (two) and 4' Tubas on the Solo, Nave Trumpet,

Great 16', 8', and 4' Trumpets, and the Swell reeds. The strings of the Swell (16', 8', 4') are particularly beautiful. Two Open Diapasons grace each of the four manual divisions, with a third on the Great. Scriven showed how any four of them sound lovely in playing the solo line of Bach's *Orgelbüchlein* setting of "Ich ruf zu dir." The Claribel Flute of the Great is like a harmonic flute. Participants observed the distinctly effective British practice of using a series of graduated pistons to produce crescendo and diminuendo. Participants played Elgar, Bridge, Wesley, Hollins, Handel, and Bach.

Bath Abbey

At Bath Abbey, organist and master of choristers Peter King explained the 1997 Klais organ, a rebuild of an 1868 William Hill/1895 Norman and Beard/1914 Hill organ which sits in the north transept of the church. Few churches in England retain the organ atop the choir screen as is the situation at Westminster Abbey, Exeter, Gloucester, and King's College Chapel, and in many others, the screen has disappeared altogether. Since the late nineteenth century, the prevailing ideal has been to create an unobstructed view to the altar from the west door entrance, and many choir screens have been removed.

King told of the history of the 19th-century English Renaissance in church music and the symphonic organ required for the music of Stanford, Parry, and Elgar. Klais retained about half the pipes from the old organ and preserved the Hill, Norman, and Beard Positive division. Some of the 1895/1914 tonal changes were reversed to revive the Hill sound ideal. The 1914

Thomas Jackson case was preserved. King played Brulms, Mozart, Saint-Saëns, Ireland, and the Bach/Reger *Chromatic Fantasy and Fugue*.

Bristol

In Bristol at Saint Mary Redcliffe, a church constructed over a period of 200 years by merchants of the city, the entrance is through the north door of the porch, which dates from the 14th century. Only a fragment of the original medieval stained glass remains, the rest having been destroyed in the Reformation.

In 1726, the firm of Harris and Byfield built an organ which featured one of the country's first pedalboards with an octave permanently coupled to the Great. The present instrument by Harrison (1911) is considered one of the finest examples of that firm's work and of the Edwardian ideal. It fills three chambers on either side of the choir. Rebuilt in 1990 with few additions other than the upperwork and the console, the organ comprises 71 stops on four manuals. The tonal palette features a Double Open Wood 32' and Open Wood 16' of the Pedal, Corni di Bassetto of the Choir, and Cor Anglais, Orchestral Oboe, and Vox Humana (normally of the Solo division) and a complement of 16', two 8', and 4' reeds on the Swell. The Great Harmonics mixture includes a flat 21st which was peculiar to Arthur Harrison's design. Organist Anthony Pinell played a Ropartz Prelude, a Howells Psalm Prelude, and *Fugue on the name Alain* by Duruflé. He then assisted participants who played Honegger, Taverner, Howells, and Elgar on this lovely instrument.

Gloucester

Gloucester Cathedral, containing the tomb of King Edward II, was the site of a small Anglo-Saxon monastery until the 11th century, when it became a Benedictine monastery. The present building, ordered by William the Conqueror, dates from 1089. In 1541, the church became the cathedral for Gloucester. The massive Norman pillars of the nave bear red marks from a 13th-century fire. The choir vault is 14th-century perpendicular Gothic style. King Henry II was crowned there as a boy of 9 in 1216, the only monarch ever to be crowned outside of London.

Evensong canticles, Magnificat and

Nunc Dimittis, were by Herbert Murrill, with responses by Walsh. The anthem was Herbert Howells' "Like As The Hart." David Briggs, organist of Gloucester Cathedral, improvised the opening voluntary and later chatted about the organ. It is one of a few remaining atop the choir screen and has a long history of adaptations. It has been over the screen since 1715. The 1640 Robert Dallum chair case on the east side of the screen is all that remains of that organ. Thomas Harris built an instrument in 1665 which contained the earliest mixture stop in Britain—200 pipes of that organ remain today. In 1831, J.C. Bishop added pedal pipes, among them a Flute 16' which is possibly the widest scale Pedal Open in Britain. Father Willis contributed to the organ in 1847 and 1888 as did Harrison and Harrison in 1920. Hill, Norman, and Beard restored the organ and electrified the console in 1971 to create one of the most rapid key-responses of any organ anywhere. With the 2000 restoration by the firm of Nicholson, the organ today can be described as neo-Baroque. Briggs mentioned that most English cathedral organs are rebuilt every 20 years or so "in the fashion" of the day. Henry Willis added a pedalboard. The last rebuild made it a Romantic instrument. Harrison & Harrison changed the voicing but kept all of the pipes. The organ has a grand, rolling sound. Briggs demonstrated the seven stops which remain of the Harris organ of 1665: Great Diapasons (one facing east, one west), two 4' Principals, 12th and 15th, and Choir 4' Principal. Briggs described the foundations as "throwing down to the 16'," perhaps because there are many high cut-ups and not much nicking of the pipes. There are nine seconds of reverberation in the nave when it is empty. Briggs played the *Symphonische Passion* of Dupré, *Fantasia and Fugue in G Minor* of Bach, and a long, multi-movement improvisation of symphonic scope based upon a hymn tune. One of his generation's most gifted at improvisation, Briggs then delighted his hearers by improvising in the style of other dazzling exponents of this art: Hakim, Latry, Cochereau, Lefebvre.

Hereford

Traveling through the rich Wye valley with its beautiful truck farms and fruit orchards, we arrived at Hereford, the last cathedral town before the Welsh border. The Romanesque cathedral church contains a late-19th-century Henry Willis built at a time when the firm was copying the tonal design of Cavallé-Coll.

Of 4 manuals and 67 stops, the 1933 Willis rebuild features a console with couplers on tablets which are below the music rack (a copy of the American design). The pedal contains a 32' Double Open Bass, the Great a Double Open Diapason 16' and three 8' Diapasons, and the Swell a Contra Gamba 16'; the powerful reeds are on high wind pressure, and the wide-scale flues have "stringy" tops. With painted pipes which are often described as looking like "rolls of linoleum," the organ is not much altered from the Willis original. John Norman's firm electrified the console in 1978, the rebuild of which was funded by a local cider maker. Peter Dyke, assistant organist and acting principal organist, spoke of former organists John Brill and S.S. Wesley. He then played Purcell, Wesley's "Air and Gavotte," and the Brahms/Rogg *Variations on a Theme of Haydn*.

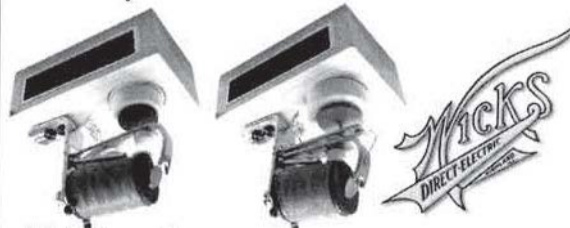
Every year, the prestigious Three Choirs Festival is held here with performers located at the west entrance and facing the audience which is seated facing the west entrance. Dyke called our attention to an organ which sits on a wheeled platform in the south aisle. For

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ease of the organist's sightline, the organ is wheeled to the next bay when the festival conductor's position moves eastward as the choral and accompanying ensemble personnel change.

Birmingham

The group then arrived at Birmingham's Symphony Hall which is part of an arts complex built in the late 1980s. The German firm of Klais was installing a large instrument in this beautiful facility. The interior is surely a sister-hall to the Meyerson in Dallas, so alike are the two. At the time the building was constructed, Simon Rattle was artistic director and conductor of Birmingham's famously fine orchestra, and a poster outside the hall featured a large photo of Rattle with two organ pipes, the feet of which extend sideways from his mouth. Wide-eyed, he appealed for donations for the organ. The Klais firm won the contract in 1989. The group enjoyed taking lunch with Philipp Klais, grandson of the firm's founder and a gracious, personable man of great enthusiasm. He considers his firm's "invasion" of England for restoration and new-instrument contracts a great honor. As participants settled into the audience seats of the concert hall, Klais recalled that many "firsts" were achieved by the British: the Swell Box, the modern bellows system, over-blowing flutes, and double-mouthed pipes. As his crew worked behind him, Klais explained that the organ for the Birmingham Hall would be of four manuals and 82 stops with inauguration scheduled for October, 2001. Thomas Trotter and the Birmingham Symphony Orchestra presented three concerts on Friday and Saturday, October 19 and 20. Only the façade was built for the opening of the facility some 11 years ago. Two consoles, one of tracker and the other of electric action, are provided, allowing one of them to be placed within the orchestra. Klais mentioned that he had visited the Meyerson Center in Dallas to study the acoustical properties there. His firm has recently installed a symphony hall instrument in Singapore and will construct another in Madison, Wisconsin.

Lichfield

Next, at Lichfield Cathedral, which sits in a lovely close surrounded by old and new buildings, Andrew Lumsden, organist and master of choristers, talked of the education and appointment of organists for large English churches. Rarely is the number 2 or number 3 organist elevated through the ranks, an exception being John Scott at St. Paul's London. Lumsden was educated at Saint John's College and was number 2 at Westminster Abbey for a time. The duties of Master of Choristers used to include the teaching of Latin and Greek. The choir schools, and the advent of girls' choirs, are enormously expensive.

The original instrument before the present Hill organ of 1884 was on the choir screen and was purchased by Josiah Spode of the pottery-making family. The Hill instrument was placed on the north transept and the pipes of that organ survive into the current one, a 4-manual instrument placed on either side of the choir. A Baroque choir organ was added in 1973-74 and a recently completed 4-million pound refurbishment by Harrison added the nave organ. The Great reeds are on a separate chest under high wind pressure, and there is a wonderful Edwardian Tuba and massive pedal reeds. Lumsden played the Bach "Liebster Jesu" with choir Cornet and Great Open Diapason, Widor *Symphonie V "Adagio"* with foundations and strings, and Guilment's *March on a Theme of Handel*.

Liverpool

The great industrial city of Liverpool was the last stop before returning to London. Ian Tracey, organist for both Saint George's Hall and the Cathedral, treated us to a well-articulated history of both structures and their instruments. Saint George's Hall is a magnificent civic monument to nineteenth-century

British pride and opulence. Built in the 1840s for music festivals, the interior was copied after the Baths of Caracalla in Rome and even displays Roman military insignia on its gilded interior doors. A magnificent marble floor is now covered by wood but is revealed on special occasions, increasing the considerable reverberation by two seconds.

S.S. Wesley directed the building of the Henry Willis organ in 1855. Willis was barely 30 at the time and this organ established his reputation. The instrument featured 100 stops, the first radiating concave pedalboard, stop jambs angled towards the player, and thumb pistons. Rebuilds occurred in 1897 and 1931. The organ was dismantled after a bomb damaged the building in 1940. Many pipes were stolen, and in 1957 Henry Willis IV reconstructed the organ. Since 1989 it has been cared for by the David Wells company, with a campaign now on to further restore the organ. Today it has 120 stops, including two percussions. It still retains a classical English Great Mixture and wide scaled Diapasons.

About 200 people will attend organ recitals at any given time. At Christmas, some 1700 people congregate to enjoy dinner parties and carol singing. At other times, Tracey continues the tradi-



Ian Tracey, organist at St. George's Hall and Liverpool Cathedral, speaking to participants at St. George's Hall. The large Henry Willis organ is in the background.

tion of playing the 1812 *Overture* while the audience provides the bell and cannon effects. In the 19th century, W.T. Best, notable for his orchestral transcriptions, would play concerts for school children and for adults, who

were charged but a farthing to hear the organ. Once, a woman dressed in black appeared in Best's peripheral vision while he played a Spohr overture. He shoed her away. It was Queen Victoria. George Thalben-Ball was organist here



First United Methodist Church, Bellevue, Washington, 46 ranks across three manuals and pedal

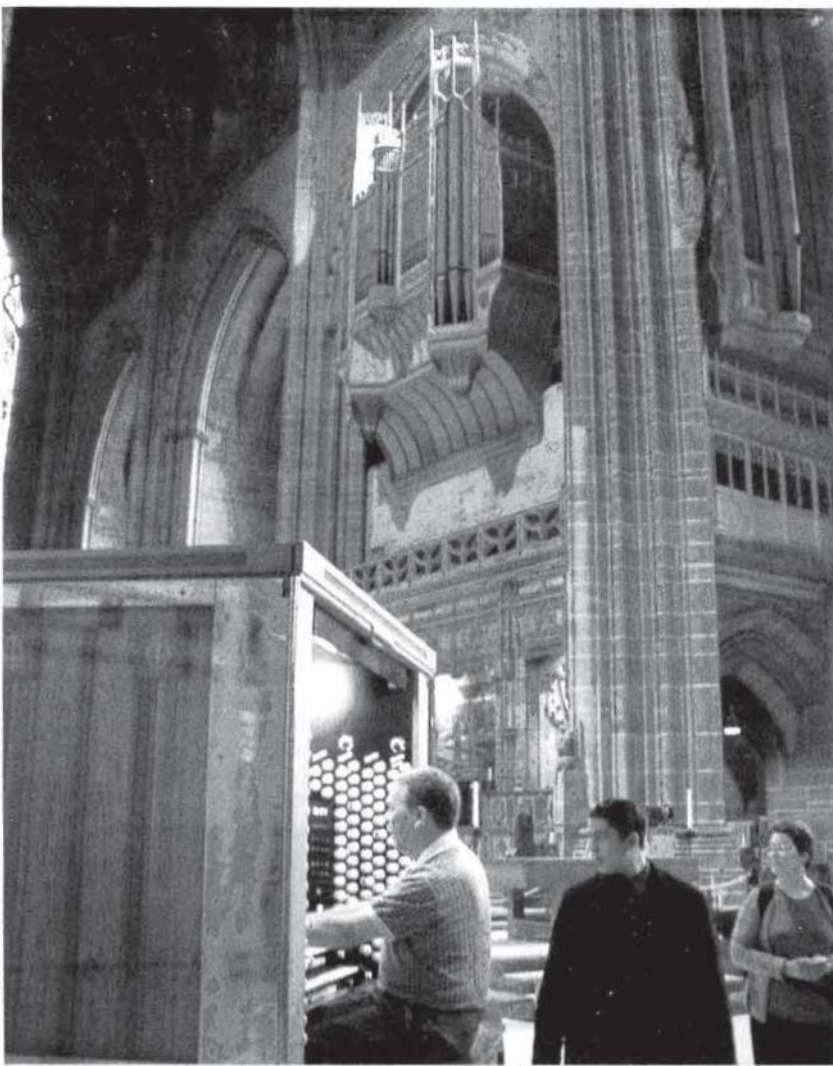
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Michael Morgan, of Atlanta, Georgia, plays the Willis organ at Liverpool Cathedral

for a time. Tracey played a Purcell *March* to feature the Tuba Mirabilis and double-leathered Diapason. Thalben-Ball's *Elegy*, and the Bossi *Scherzo*.

Liverpool Cathedral contains the largest organ in England. Like the National Cathedral in Washington, D.C., Liverpool Cathedral took most of the twentieth century to construct. Like Saint Paul's in London, the church became a national symbol of British fortitude during WWII as Churchill ordered the work to continue on the tower even as Liverpool endured saturation bombing by the Germans. Begun in 1904 and completed in the 1980s, the enormity of the structure is magnified because the nave is very wide, there is an unobstructed view from entrance to altar (1/8 mile), there are two sets of transepts, and the arches under the tower soar to 175 feet. 4000 people can congregate here, as they did when the Queen consecrated the Cathedral in 1978. Giles Gilbert Scott, 18 years old at the time, won the competition for the design. He also designed the Bank Side Power Station (now the new Tate Gallery) in London and the University Library at Cambridge. Henry Willis designed the instrument to accommodate the organist, Henry Goss-Custard, and his considerable gifts for orchestral sonorities. There are 147 speaking stops, 47 of which are reeds, including those on 30 and 50 inches of wind pressure. There are 10 ranks of mixtures on each manual, mutations, and clarinet, bassoon, and flutes, all of which are much more subtle than those at Saint George's Hall. The huge organ is mounted on both sides of the choir and faces into the nave, held up by massive load-bearing piers that were designed to hold two 200-foot towers which were never built.

Little of the organ is changed today, but in 1989 a new moveable console was provided. Tracey demonstrated the five beautiful Open Diapasons of the Great, played the Tournemire *Te Deum*, Joel Martinson's *Aria*, and his own transcription of two movements of the Respighi *Pines of Rome*. Participants played Karg-Elert, Widor and Mulet.

London Temple Church

Returning to London, participants

were greeted by James Vivian, organist at Temple Church, where George Thalben-Ball was organist for over 60 years. The present organ, a 1927 Harrison & Harrison, was a gift of Lord Glentanner, in whose Scottish castle ballroom it was originally placed. Moved to the church in 1954, a Double Ophicleide was added. In 1989, Harrison revised the Great Mixture and lowered the Great reeds from 15 to 7 inches of wind pressure. The original instrument, a 1684 instrument of 23 stops, was the first 3-manual organ in England. The Echo division (a forerunner of the Swell) had a short compass to Middle C. This and subsequent instruments and their restorations were destroyed in 1941.

Saint Paul's Cathedral

At Saint Paul's Cathedral, the 5 p.m. Eucharist was sung by the choir, with service music by Harold Darke and Introit by Palestrina (*Tu es petra*). Andrew Reed, the number 2 organist, played for the service. After the church emptied, How Williams, assistant organist, led us to the choir loft to demonstrate the 1872 Father Willis organ. Today it is of 108 stops in three parts: the main organ on either side of the choir, the west entrance Trumpet en Chanade and Diapason chorus, and the Quarter Dome Northeast division of 3 tubas and a Tuba Militaire. Willis had split the original Bernard Smith organ of 1697 (a double-sided instrument located on the choir screen) and moved it to its present location on either side of the choir. The case was designed by the architect of the church, Christopher Wren. Willis claimed first use of tubular pneumatic action in this organ. From 1897 to 1900, Willis expanded the Pedal, the pipes of which lie horizontally on the north side of the choir. From 1925 to 1930 the organ was moved to the Wellington monument bay as it was feared that the dome was unstable. Restored in 1960, 1972, and 1977, windchests and other parts of the organ received major overhauls. The Mander company added Diapasons to the quarter dome division. The Swell is particularly fine, an example of an early Willis classic Swell, not deep in the case, and equal to the Great. Williams played Stanford, Howells, and Bossi to demonstrate the colors and families of stops. The finale

was *Grand Choeur Dialogué* by Gigout in which the Royal Trumpets sounded antiphonally with the main organ.

Afterwards, the group proceeded to Saint Helen Bishopgate, near Saint Paul's, where John Norman was the consultant for a new organ. The original instrument was destroyed by an IRA bomb in the 1980s.

Saint Margaret Lothbury

Saint Margaret Lothbury, a small church nestled next to the Bank of England, was our next stop. We were greeted by Richard Townend, who is resident recitalist at Saint Margaret Lothbury and music director for Holy Trinity Church at Sloane Square. Townend was a choirboy at Westminster Abbey and sang for the funeral of Ralph Vaughan Williams in 1958. He studied at the Royal College of Music with Harold Darke and Herbert Howells, and in Switzerland with Lionel Rogg and Guy Bovet. He is also director of music for the Hill House school, which Prince Charles attended.

Saint Margaret Lothbury was designed by Christopher Wren and built after the great fire of 1666. In danger of collapse, it was rebuilt in the 1970s. An organ of two manuals was placed in the west gallery in 1801 by G.P. England and a Choir division was added in 1845 by James Butler. In 1881 Bryceson moved the whole organ to the gallery and added the treble case from the church of St. Mildred Poultry. In 1938, Hill, Norman and Beard added a large Great Open Diapason and discarded the Great Mixture. The console was electrified and detached from the case. In 1983-84, J.C. Bishop and Son, under the direction of John Budgen and Richard Townend, completely reconstructed the organ, restoring the case to its original form. The remaining stops by England and James Butler have been incorporated in a new instrument built in the style of the original. Both Felix Mendelssohn and S.S. Wesley played here.

In 1830, the organ at St. Margaret Lothbury featured the first addition of the bottom 12 notes of pedals in England. It contains warm Open and quiet Stopped Diapasons. According to Townend, the instrument is a quintessential British organ, of "polite" sound and singing quality, but not built for playing polyphony. The Great 4' Flute "bubbles up." In English music whenever a flute is called for, it means a 4' Flute. There is an "elderly" Trumpet. The classic English chorals is 8' Open Diapason, 4' Principal, Twelfth, Fifteenth, and Mixture. The English Cornet is of 3 ranks: 8', 4', 2'. The Swell is soft—the Great louder. Adding the Trumpet to the Cornet gives a "Frenchy Grand Jeu." The Cremona with metal resonators, fatter than the French Cromorne, is for solo melodies.

Westminster Abbey

The group attended Evensong at Westminster Abbey to hear responses by Aylesbury, *Magnificat* and *Nunc dimittis* by Howells, and an anthem by Stanford. Afterwards, Stephen LePrevost, assistant organist, spoke briefly of the organ as playing time was limited. The organ is a 1937 rebuild by Harrison & Harrison of a William Hill instrument from 1848 and 1884. The first instrument was by the firm of Schröder & Jordan in 1727. The choir Stopped Flute and 4' Flute are reputedly from the Jordan instrument. The Bombarde division was added by Simon Preston and features the borrowing of reeds from the Great and Solo manuals. Participants played Howells, Tournemire, Handel, and Walton.

Westminster Cathedral

The imposing Roman Cathedral of Westminster, loosely based on the design of St. Mark's in Venice, was built in 1901. Past the nave with its three domes, the group gathered in the choir loft which is behind the high altar. Martin Baker, organist of Westminster Cathedral, explained that it costs around \$400,000 per year to maintain the choir school. The sound of the

famous choir is more "continental," rather than that of the British "hoity" sound. 95% of the music is in Latin, and the boys actually have trouble singing in English after learning the Italianate Latin vowel sounds. The Apse Organ of two manuals accompanies the choir. The large Willis Grand Organ in the west gallery is playable from the Apse Organ through setting pistons from the Grand Organ, but the two-second delay takes some getting used to.

Walking down the south triforium gallery towards the west gallery, we stopped at a bay close to the Great Organ. Comparable to the Liverpool instrument, it was built by Henry Willis III and rebuilt by Harrison in 1984. It features a Double Diapason 16' and three Open Diapasons on the Great. There is a Double Open Bass 32' and Open Bass and Open Diapason 16' in the Pedal. The Swell and Solo both contain beautiful orchestral reeds: Waldhorn, Cor Anglais, French horn, and Corno di Bassetto. The Cor de nuit celestes on the Choir are velvety and beautiful. In 1976, Stephen Cleobury directed the raising of the Apse Organ and part of the Great Organ to concert pitch. In 1985, David Hill, who began the Grand Organ Festival, had all of the Great Organ raised to concert pitch. Baker improvised on "Adoro te devote," and participants played Stanford, Pary, and Mulet.

London options

On July 1, with several Sunday service choices in London, one group of participants returned to Westminster Cathedral for a Festival Mass in celebration of the centennial anniversary year of the church. Kyrie, Gloria, and Agnus Dei, sung by the choir, were by Widor. The anthem was Pary's "I Was Glad," accompanied by both the Great Organ and the Apse Organ. The congregation sang the rest of the Latin Mass from printed plainsong. The 1700 seats of the nave were full. At Richard Townend's church, Holy Trinity at Sloane Square, an orchestra accompanied a Mozart Mass and a youth choir from Alaska participated.

Afternoon choices included hearing recitals at Saint Paul's (John Scott), Westminster Cathedral (Martin Baker), and Westminster Abbey. Participants practiced for and played a recital at Holy Trinity church at 7:00 p.m. Open to the parishioners and public, the program featured music by Walond, Lang, Howells, Rutter, Thalben-Ball, and Vierne. The interior of the church, an arts-and-crafts-Gothic design, features a breathtaking window above the altar which was the largest window ever built by the William Morris Company. Its beautiful stained-glass images were designed by pre-Raphaelite painter Edward Burne-Jones. J.W. Walker & Sons built an organ here in 1891 which was almost totally destroyed during WWII. It was rebuilt in 1966 by Walker, and Simon Preston inaugurated the instrument in 1967.

The British Organ Music Seminar provides participants access to great instruments and their artist-curators. For those unfamiliar with the vast repertoire of British organ music, especially that of the 19th and early 20th century, playing these works on the instruments for which they were conceived is a revelation. The reverberation of the environment, the velvety Diapasons, the exquisite Swell divisions with their strings and orchestral reeds, and the fire of the British tubas resonates long after the experience is past. The hospitality of our hosts was among the finest. At many venues, the church's staff provided a meal, either in the undercroft, or a parlor, or in a great hall. Such is what creates memories surrounding the experience of beautiful music and instruments. ■

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Registration and Sonority in J.S. Bach's Continuo Practice

Gregory Crowell

One defining characteristic of late twentieth- and early twenty-first century musical culture has certainly been a devotion to the reconstruction of the performance traditions of the past.¹ Defunct instruments like the viola pomposa have been eagerly researched, and their historical playing technique scrupulously recreated.² Everything from the proportions of Bach's fingers³ to the cost of his candles⁴ has been examined in an attempt to understand the atmosphere and circumstances in which his music was made. While many such pursuits have taught us much about the music's genesis and relevance, sometimes the result has been an enthusiasm-induced myopia that has kept us from seeing the true possibilities. For example, a generation of harpsichordists played Bach on their copies of late eighteenth-century French harpsichords before recognizing that the eighteenth-century German harpsichord was a different animal altogether—indeed, one that has yet to be fully revived. And it has only been in very recent years that the not unimportant role played by the early German piano in Bach's late life has come to be appreciated and explored. This state has largely been caused by a simple deflection: the mere recognition of a larger truth (e.g., Bach played the harpsichord and not the modern piano) has sometimes been sufficient distraction to urge us down a side-winding path toward the most convenient solutions.

The same can be said of the situation with Bach's keyboard continuo instruments. Early on in the revival of historical performance practices, it was recognized that a keyboard instrument was needed to reinforce the bass and fill out the harmony in Bach's music. Yet the full extent to which the chosen keyboard instrument can influence the total sonority of a work was given little attention. In fact the debate quickly degenerated into the essentially unimportant and uninteresting argument of whether to use organ or harpsichord in Bach's vocal works.⁵ Once the dust settled over this question however, few musicians felt compelled to look much further into the matter. Among the groups that are currently recording Bach under the umbrella of historically informed performance, not one can claim to be truly faithful to the total body of historical literature on the sonority of Bach's keyboard continuo.

The first question to ask, then, is: what instruments were being used for continuo playing in Bach's time? It might surprise many to learn that there is very little evidence of box-shaped portable organs⁶ resembling our continuo organs in use in Central Germany in the eighteenth century. Bach certainly knew very small organs. There was a four-stop organ as well as a regal at St. Michael's in Lüneburg, where Bach went to study in 1700.⁷ In Leipzig there was a harpsichord and a small organ in an auditorium adjacent to the Cantor's office in the Thomasschule,⁸ and Bach used a small organ built in 1628 and tuned to choir pitch at St. Paul's in Leipzig when he accompanied the eight-part motet *Der Geist hilft unsrer Schwachheit auf* (BWV 226) in 1729.⁹

None of these organs still exists, but we do have some idea of what was considered an average small organ at the time. Positiv organs were sometimes found in a private house or a palace chamber, but also in churches and church rehearsal rooms. Standing anywhere from seven to ten feet tall, and containing anywhere from four to eleven stops, these instruments were distinguished from larger organs by two outstanding features: they had only one manual, and they lacked a Pedal division. Such organs may or may not have had an 8' Principal.

A few organs of this size by Bach's friend Gottfried Silbermann still exist. The organ presently in the undercroft of the Cathedral in Bremen, Germany, was originally conceived for a small church in Etzclorf bei Roßwein in 1745. (See Illustration page 20; the Pedal in the photograph is a later addition.) The instrument contains eight stops and numerous registration possibilities:

- 8' Rohrflöte
- 4' Principal
- 4' Flöte
- 3' Nasat (treble only)
- 2' Octava
- 1½' Quinte
- 1' Siffhöte
- Sesquialtera (treble only)

A positiv organ by Silbermann from 1728 still survives in Tiefenau. It contains nine stops, including an 8' Principal:

- 8' Principal
- 8' Gedackt
- 4' Octav
- 4' Rohrflöte

- 3' Nasat
- 2' Octav
- 1½' Quinte
- 1' Siffhöte
- Zimbel II

- Pedal**
- 16' Subbaß
- 16' Posauze

There is still one small organ in existence definitely used by Bach for continuo: the small Zacharias Hildebrandt organ in the village church of Störmthal. On November 2, 1723 Bach dedicated this organ with a performance of his cantata *Höchsterwünschtes Freudenfest* (BWV 194). The original specification was:¹⁰

- Manual**
- 8' Principal
- 8' Gedackt
- 8' Quintadena
- 4' Prästant
- 4' Rohrflöte
- 3' Nasat
- 2' Octave
- 1½' Terz
- 1½' Quinte
- 1' Siffhöte
- Mixtur III
- Comet IV

For the most part, however, organ continuo accompaniments would have been played on a large instrument. During his time in Weimar, Bach had at his disposal an organ of twenty-four stops in a gallery high above the altar in the castle chapel. When desired, a sliding unit could be engaged to close off the gallery's opening into the main body of the chapel, thus creating a separate music rehearsal chamber containing (besides the organ) a harpsichord, a spinet, and other musical instruments. In St. Thomas Church in Leipzig, the organ Bach used would have been most likely the three-manual, thirty-six stop organ in the rear gallery, or, for special effects (such as in the *St. Matthew Passion*), the two-manual, twenty-one stop swallow's nest organ that was situated high above the crossing.

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medium, and huge—it is no surprise that continuo players were creative in their continuo realizations. Before delving into some of the more impressive registrations, it is worth while to consider the stop most commonly heard in continuo realizations today, the Gedackt 8'. It is true that the Gedackt 8' was often regarded as the basic continuo stop. Indeed, Bach's colleague in Leipzig, Johann Adolph Scheibe, specified that one should use a Gedackt 8' in soft arias and recitatives,¹¹ and Bach himself asked for a Stillgedackt 8' for his organ in Mühlhausen for playing concerted music.¹² Nevertheless, an 8' Gedackt on Bach's instruments in Weimar or Leipzig would have had a substantially more supportive voice than the very small-scaled stops found on the average trunk organ.

With all of this in mind—the size of the instruments used by Bach and the presence their larger-scaled stops must have made—it is surprising that virtually no modern conductors have ventured beyond the now-traditional use of the four-to-six-stop trunk organ. One Dutch musician who is currently traversing the Bach cantatas in the recording studio acknowledges that the effect of the trunk organ used in his performances is remarkably different than that of the organs used by Bach.¹³ Yet he justifies his decision by explaining that the trunk organ offers greater convenience in tuning and logistics—advantages, he says, that must outweigh the loss in sonority. What is bothersome about this argument is that it admits to purchasing convenience at the cost of musical effect. Indeed, where else does an historically conscientious approach to performance begin than with an attempt to use the right instrument?

The present preference for the trunk organ may be no more than a symptom of a lingering neo-baroque reticence to trust the evidence that has come down to us. A simple example will explain. In his proposal for the rebuilding of the organ in Mühlhausen in 1708 Bach proposed a manual Fagotto (Bassoon) 16' "that sounds delicate in concerted music."¹⁴ Ton Koopman confessed that he has tried using a 16-foot reed as a continuo support, but that it so seriously compromised the dynamic flexibility of the continuo group that he found it impractical. The truth is, however, that evidence of the use of a Bassoon 16' in continuo among Bach and his contemporaries is simply too great to ignore, no matter how puzzling it may seem, at least initially. For example, the organ builder Heinrich Gottfried Trost, whose organ in Altenburg Bach played and admired in 1739, stated that the Bassoon 16' "can be well used in concerted music."¹⁵ As with all historical registrations, however, the effectiveness of the use of a Bassoon 16' as a continuo stop will largely depend on the texture and character of the music in which it is used. Bach gives us no clue as to his



Silbermann organ, 1745, originally in Etzdorf bei Roßweir

intentions, but his contemporary Johann Friedrich Walther stipulated that the Bassoon 16' in a 1732 Joachim Wagner organ in Berlin was useful specifically for playing running basses in continuo.¹⁶ The experience of using such a stop in faster-moving basses might teach us a great deal about what sort of instrumental playing and ensemble that continuo stop supported. The result could well be revelatory, prompting a reevaluation of how we expect Bach's music to sound. This sort of evidence confronts us once again with the chicken-and-egg question that has been part of the performance practice argument from the very beginning: Were the tools at Bach's disposal an inspiration or a limitation? A deeper look at the evidence will convince us to view these tools as not only an inspiration, but an invitation as well.

Let us examine some alternatives to the trunk organ's small-scaled 8-foot Gedackt. Jacob Adlung recommends accompanying a soft voice with a single flute, such as a Gedackt 8' or a Quintatön 8'. According to Adlung, one can

also use a Principal 8' or a Gemshorn 8' for difficult recitatives, or if the singer is insecure. Running passages on the manuals, however, can be played with Violdigamba 8' with or without a Principal. Ideally, the organist should have one or two flute stops drawn on one manual, and a Principal on another manual, in order to facilitate quick dynamic changes.¹⁷ Unlike the trunk organ, which relies on upperwork for color, sources such as Adlung clearly called for great color flexibility at the eight-foot level.

Adlung then adds that the organ must play out in chorales, especially since chorales usually involve full choir and congregation. For chorales he recommends Principal 8', Oktave [4?], or Quinte 3'.

The Principal 8' seems to have been a valued continuo stop altogether. Among other sources close to Bach that mention the importance of the Principal 8' as a continuo stop are Walther,¹⁸ Gottfried Heinrich Stölzel,¹⁹ Christoph Gottlieb Schröter,²⁰ and Johann Samuel Petri.²¹ Supported by a fuller-sounding continuo, even small ensembles will be encouraged to play with the sort of full-throated, forceful sound that we know so well from German Baroque organs like those of Arp Schnitger and Gottfried Silbermann.

With only a handful of stops, the skilled organist at an organ of some size then had the resources to play a wide variety of dynamics, at the same time making a substantial contribution to the overall color of the ensemble. For example, in 1738 Gottfried Heinrich Stölzel required the following stops for concerted music at the large two-manual Trost organ in Altenberg:

- Principal choir with mixtures
- Quintaden 16' and 8'
- Bordun and Gedackt 8'
- Gemshorn 4'
- Nasat 2 3/4'
- Subbaß, Violonbaß²²

While Stölzel used a Principal chorus, the use of higher and more powerful Principal stops is not always sanctioned. Adlung notes the habit in village churches of accompanying the choir at the end of pieces with full organ, adding that one does not hear the singers or

instrumentalists well.²³ Petri warned against using reeds, mixtures, or mutations in continuo.²⁴

Gottfried Heinrich Stölzel named the stops Subbaß and Violonbaß among his continuo stops, and this fact reminds us of an important function of the continuo, and one that is completely unfulfilled by the use of a trunk organ. The continuo player is not just to fill out the harmony, but should make a substantial contribution to the overall sonority of the bass line itself. A number of sources mention the use of 16-foot manual stops to strengthen the bass. These include:

1. Jacob Adlung, who recommends Quintatön 16' or Bordun 16', even strengthened by an Oktav and a quiet 8-foot, especially if one is playing staccato.²⁵
2. Heinrich Gottfried Trost, who recommended Flute traverse 16' and Spitzflöte 8' (as found on the organ at Altenburg).²⁶
3. Daniel Gottlob Türk, who stipulated that "one can still lend to the bass the needed depth and emphasis by means of one or two [!] 16-foot registers in the Hauptwerk. . . ."²⁷
4. Johann Gottfried Walther, who stated that Gedackt 16, 8, 4 "are the most accommodating for the general bass."²⁸

While many of these sixteen-foot stops are manual stops, clearly organists were called upon to double the bass line in the Pedal as well, another practice virtually ignored in modern performances. The number of contemporary sources that describe playing the bass line on the Pedal is simply overwhelming. Petri writes:

... Am Pedale ein 16füßiges [ziehen], oder wenn sie nicht stark sind, zwey: mit höchstens noch ein 8füßiges Principal zum forte, und zum äußersten forte noch ein 4füßiges Principal, welches jedoch besser wegleibt, es wäre dem, daß gar keine Violons, Violoncelli und Fagotts mitspielen, und der Organist den Baß allein machen müßte, wie auf dem Lande. . . .

... In the Pedal, [draw] a 16', or, if the [Pedal stops] are not strong, two, and at least an 8-foot Principal for the forte, and for extreme forte a 4-foot Principal as well, which is better left out if there are no violones, cellos, and bassoons playing along, and the organist must play the bass alone, as is done in the country. . . .²⁹

Türk states the case clearly:

Daß aber die ganz tiefen Register, z. B. Posame 32 und 16 Fuß im Pedale nicht einmal geschwind ansprechen, und noch überdies mehr ein Geräusch machen, als einen deutlichen Ton angeben, lehrt die Erfahrung. Außerdem muß man freylich, ohne einen hinlänglichen Grund, das Pedal nicht weglassen. . . .

Experience teaches that the very low stops such as Posame 32' and 16' in the Pedal do not speak quickly, and furthermore [they] produce more of a racket than a clear tone. Otherwise one must certainly not leave the Pedal out without sufficient reason. . . .³⁰

Sufficient reasons to leave the Pedal out are explained in a footnote: when the violone (i.e., an instrument playing at sixteen-foot pitch) drops out, when there is a *senza basso* indication in the score, when a short passage is repeated an octave higher, and when the bass pauses in fugues. In these cases the bass should be played only on the manuals without a 16-foot stop.

Sources closer to Bach include Johann Friedrich Walther (Pedal Principal 16 "gravitaetisch," used in large ensembles; Pedal Violon 16 "sehr tief und kräftig"),³¹ Gottfried Heinrich Stölzel³², and Friedrich Eberhardt Niedt (who recommends Pedal 16', even a reed 16', to make the Pedal clearer).³³

Indeed, many sources state that Pedal stops need not be restricted to Principals and Flutes. In 1719 E. Lindner ordered a reworking of the Pedal Posame at the famous Silbermann organ in Freiberg to make it more suitable for use in concerted music.³⁴ Just how such a stop could be used in continuo is difficult to imagine, at least until

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one considers a work like *Ein feste Burg ist unser Gott* (BWV 80). The manuscript of the Leipzig version (a copy by J. C. Altnickol from 1744) specifies a double continuo: Violoncello e cembalo for the first bass (i.e., 8-foot), and organ and violone for the cantus firmus bass (i.e., 16-foot).³⁵ The manuscript specifies "Pedal Posaune 16 Fuß." What performers today would seek to find an instrumental, choral, and acoustical solution to justify such an overwhelming registration?

Perhaps all that has been discussed here can be summed up and amplified best by a remarkable source of information on continuo practice that is very little known in the English literature on the subject. That it is so little known is lamentable especially because it may well be the most telling witness to the continuo registrations practiced by Bach and his associates in Leipzig.

The registrations by Christoph Gottlieb Schröter (1699-1782)³⁶ summarized at the end of this article provide a glimpse of the sort of continuo registrations used on Saxon organs in Bach's immediate circle. Schröter and Bach knew each other well. Like Bach, Schröter was a member of Lorenz Christoph Mizler's Society of Musical Science in Leipzig. When Bach's music came under attack 1749 by the critic Scheibe, Bach turned to Schröter, a friend of some thirty years,³⁷ to muster a counterattack in the musical press. Undoubtedly, Schröter was intimately familiar with Bach's music as well as with Bach's performance style. Though these registrations were not published until the 1770s, they were recorded in the early 1750s, at which time Schröter was organist in Nordhausen,³⁸ a city about halfway between Leipzig and Göttingen, where he played a sizable organ built in 1729 by Johann Georg Papienius.³⁹

There are several extraordinary things to note about these registrations, including:

1. The frequent use of more than one 8-foot stop together.
2. The tendency to avoid stops higher than 4-foot for chordal, i.e., non-solo accompaniments.
3. The practice of combining quick-speaking stops (such as a Flute) with slow-speaking stops (such as a String).
4. Dynamic flexibility, largely achieved by manual changes.
5. The general size of the registrations, including those suggested for recitatives and ariosi (with the left hand on the Hauptwerk).
6. Color extended even to recitatives, where four-foot stops are included.
7. Varied registrational color according to the obbligato instrument used (oboe, flutes, muted strings).
8. The simply fantastic registrations for organ obbligato.

There is still a lot to investigate in the matter of continuo sonority in Bach's music. For example, there is the question of pitch. While many organs were tuned to choir pitch (*Chorton* A = 460-490), many had certain stops tuned to the lower chamber pitch *Kammerton* A = 390-415⁴⁰, giving them a handful of stops suitable for accompanying instruments tuned to chamber pitch.⁴¹ Some organs even had entire keyboards tuned to different pitches, or a manual division that was playable at either *Chor* or *Kammerton*.⁴² And then there is the entire question of harpsichord sonority, including the use of a 16-foot register in continuo accompaniment. And then there are fortepianos, Lautenwerke, Geigen-Claviere, keyed pantaleons, and any number of other instruments awaiting a willing and wondering ear to explore how rich and how varied the sonority of Bach's continuo realizations must have been.⁴³

It has not been the intention of this article to vilify completely the use of trunk organs today; indeed, their usefulness and often their beauty are undeniable. Nor is there any desire to throw verbal cold water on the vital music making of great musicians like Ton

Koopman, Philippe Herreweghe, Masaaki Suzuki, Nikolaus Harnoncourt, or Gustav Leonhardt. It is not the trunk organ's existence, but its pervasiveness that is so limiting, serving as an ever-present reminder of our anti-baroque insistence that the continuo must somehow live in the shadow of the real music. Perhaps it is time for us as continuo players to step forward from behind the little box and become a full voice in the total sonority of Bach's music. ■

Summary of the Continuo Registrations in Christoph Gottlieb Schröter, *Deutliche Anweisung zum General-Baß*, Halberstadt, 1772

After playing a prelude, the organist takes off all stops except the following:

Hauptwerk: Principal 8', Gemshorn 8', Viola di Gamba 8', Octava 4'
 Rückpositiv: Quintadena 8', Gedackt 8', Flöte 4', Rohrflöte 4'
 Brustpositiv: Gedackt 8', Gedackt 4', Violoncello 4'
 Pedal: Principal 16', Principal 8', Violoncello 16'

Couple Hauptwerk to Pedal
 Accompany full chorus and orchestra on the Hauptwerk. For passages with orchestra alone, play with the right hand on the Rückpositiv.

For echo passages, leave out the Pedal and play with the right hand on the Rückpositiv.

For various kinds of recitatives:

1. Use the same registration above, removing the Pedal coupler and the Hauptwerk Octava 4'.
2. Use the registration above, playing on the Hauptwerk with the left hand, and on the Rückpositiv with the right hand.

Aria with oboe obbligato accompanied by violins:

Hauptwerk (left hand): Principal 8', Gemshorn 8', Viola di Gamba 8'
 Rückpositiv (right hand): Quintadena 8', Gedackt 8', Rohrflöte 4'
 Pedal: Principal 16', Violoncello 16', Hauptwerk to Pedal

Aria with one or two flutes and muted strings:

Hauptwerk (right hand): Flauto traverso [8'], Gemshorn 8'
 Rückpositiv (left hand): Quintadena 8', Gedackt 8'
 Pedal, uncoupled: Violoncello 16', Principal 8'

Mourful aria with a single solo instrument (e.g., oboe) and organo concertato, without other accompanying instruments:

Hauptwerk (left hand): Viola di Gamba 8', Gemshorn 8'
 Rückpositiv (right hand): Vox humana 8', Quintadena 8'
 Pedal, uncoupled: Violoncello 16', Principal 8'


Aria with more than one solo instrument, organo concertato, and other accompanying instruments:

Hauptwerk (left hand): Principal 8', Gemshorn 8', Viola di Gamba 8'
 Rückpositiv (right hand): Quintadena 8', Gedackt 8', Rohrflöte 4', Principal 4', Octava 2'
 Pedal, coupled: Principal 16', Violoncello 16', Principal 8'

Notes

1. This article began as a lecture delivered at the Improvisation Symposium held at Eastern Michigan University in November 2000, and was sponsored by the Ann Arbor Chapter of the American Guild of Organists. I am grateful to Dr. Daniela Ruitter-Ferustra, Professor of Organ at EMU, and the Ann Arbor Chapter of the AGO for affording me the opportunity to delve into these matters.
2. Ulrich Drüner, "Violoncello piccolo and Viola pomposa bei Johann Sebastian Bach: Zu Fragen von Identität und Spielweise dieser Instrumente" *Bach Jahrbuch* (1987), pp. 85-112.
3. Quentin Faulkner, *J. S. Bach's Keyboard Technique: A Historical Approach* (St. Louis: Concordia, 1984), p. 18.
4. Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: Norton, 2000), p. 540.
5. These arguments were finally given a rest by Lawrence Dreyfus, *Bach's Continuo Group: Players and Practices in His Vocal Works* (Cambridge: Harvard University Press, 1987).
6. Also referred to as trunk organs, positive organs, continuo organs, *Kastenorgeln*, or *Traubenorgeln*.
7. Wolff, *Johann Sebastian Bach*, p. 477.
8. *Ibid.* p. 250.
9. *Ibid.* p. 316.
10. As the organ survives today, only the specification of the Pedal has been slightly altered.
11. "...da man hingegen bey schwachen Arien und bey Recitativon allein des Gedackts acht Fuß gebrauchen darf." See J. A. Scheibe, *Critischer Musicus* (Leipzig, 1745), p. 415.
12. "Stillgedockt St., so da vollkommen zur Music accordiret." See Frans Brouwer, Reinoud Egberts, Hans Jansen, Paul Peeters, Maurice Pironne, editors, *Bach's Orgelbüchlein in nieuw perspectief* (Utrecht: Hogeschool voor de Kunsten, 1988), p. 172ff. The term *Musica* as used in this context most certainly refers to concert music.
13. Friedrich Silbermann, in his proposal for the organ in Freiberg, described his Gedackt 8 as being gently voiced for concerted music ("Gedacktes 8 Fuß zur musie liebt intoniert"). See Frank Harald Grell, *Die Klanggestalt der Orgeln Gottfried Silbermanns* (Frankfurt and Wiesbaden: Böckhlysky and Breitkopf und Härtel, 1989), p. 132.
14. Ton Koopman, "Aspekte der Aufführungspraxis" in Christoph Wolff and Ton Koopman, *Die Welt der Bach Kantaten* (Stuttgart and Weimar: Bärenreiter and Metzler, 1996), vol. 1, p. 222.
15. Quoted in Ewald Koopman, Gerhard Wemberger, and Hermann J. Busch, *Zur Interpretation der Orgelmusik Johann Sebastian Bachs* (Kassel: Meiseburger, 1995), p. 163.
16. See Brouwer, et al., *Bach's Orgelbüchlein*, p. 181. The organ was in the Garrisonkirche. Jacob Adlung also mentions on the Bassoon's usefulness as a continuo stop. See J. Adlung, *Anleitung zur musikalischen Gelahrtheit*, Erhart, 1755, p. 386.
17. Adlung, *Gelahrtheit*, p. 386ff.
18. Principal 8 "unter dem Tutti einer Music." See Brouwer, et al., *Bach's Orgelbüchlein*, pp. 181-82.
19. Specifically on the Tröst organ in Altenburg. See Grell, *Klanggestalt*, p. 132.
20. Christoph Gottlieb Schröter, *Deutliche Anweisung zum General-Baß*, Halberstadt 1772, pp. 187-90.
21. Johann Samuel Petri, *Anleitung zur praktischen Musik*, 2. Auflage (Leipzig, 1782), p. 169ff.
22. Grell, *Klanggestalt*, pp. 132-33.
23. Adlung, *Musica mechanica organoch* (Berlin, 1765), p. 171ff.
24. Petri, *Anleitung*, p. 169.
25. Adlung, *Anleitung*, p. 386. Elsewhere Adlung even suggests using a Principal 16'. See *Musica mechanica organoch*, p. 171ff. One assumes the staccato reference is because 16-foot stops alone generally do not speak quickly enough to perform staccato notes successfully.
26. Koopman et al., *Interpretation der Orgelmusik*, p. 163.
27. Daniel Gottlob Türk, *Von den wichtigsten Pflichten*, (Halle, 1787), p. 156.
28. "...so zum General Baß am bequemsten ist." See Johann Gottfried Wätther *Musikalisches Lexicon* (Leipzig, 1732), p. 275.
29. See Petri, *Anleitung*, p. 169ff.
30. Türk, *Pflichten*, pp. 156-57.
31. Brouwer, et al., *Orgelbüchlein*, p. 183.
32. Grell, *Klanggestalt*, pp. 132-33.
33. Friedrich Eberhard Niedt, *Musikalische Handleitung* (Hamburg, 1710-12).
34. Grell, *Klanggestalt*, p. 132.
35. Dreyfus, *Bach's Continuo Group*, pp. 15-16.
36. Christoph Gottlieb Schröter, *Deutliche Anweisung zum General-Baß*, Halberstadt 1772, pp. 187-90.
37. Wolff, *Johann Sebastian Bach*, p. 423.
38. Julie Ann Sadie, *Companion to Baroque Music*, Berkeley: University of California Press, 1990, p. 192.
39. See Johannes Schäfer, *Nordhäuser Orgelchronik* (Berlin: Buchhandlung des Waisenhauses, 1939), pp. 54-56.
40. See Daniel B. Melamed and Michael Marsden, *An Introduction to Bach Studies* (Oxford: Oxford University Press, 1998), pp. 112-45, for an introduction to this thorny issue.
41. Adlung stipulates just which stops are to be tuned to *Kammerton*: In the Pedal at least the Subbaß and in large churches an 8-foot and a 16-foot flute as well. In the Positiv the Musikgedackt, in the Hauptorgane "as much as is needed for an obligato bass" ("so viel, als ein obligator Baß nöthig hat"). He then goes on to say that the castle organ in Meiseburg has the following stops in *Kammerton*: Gedackt 4', Principal 4', Grobgedackt 8', Pedal Subbaß 16' and Octav 8'. See Adlung, *Gelahrtheit*, p. 386. The Wagner organ in the Cathedral in Brandenburg had a *Gedacktes 8 Fuß Kammer Thon* in the Obermanual. See Andreas Kitzelke, *Die historische Wagner-Orgel im Dom zu Brandenburg/Havel* (Passau: Kunstverlag-Peda, 1998), p. 15.
42. The Johann Michael Röder organ built 1722-1725 for St. Magdalena in Breslau had a Pedal Kammerbass 16' and Kammerbass 8' (tuned to *Kammerton*), and Chorbass 16, tuned to *Chorton*. The entire Unterclavier could be played in either *Chorton* or *Kammerton*.
43. See John Koster, "The Quest for Bach's Clavier: An Historiographical Interpretation," *Early Keyboard Journal* 14 (1996) pp. 65-84.

Gregory Crowell is university organist of Grand Valley State University in Allendale, Michigan, where he also teaches harpsichord, music theory, and music history. He also serves as director of music at Trinity United Methodist Church in Grand Rapids and is secretary of the Midwestern Historical Keyboard Society. Crowell holds degrees from the New England Conservatory and the University of Cincinnati, and has studied with Yuko Hayashi, Bernard Lajacé, Mireille Lajacé, Harald Vogel, and Roberta Cary. He has performed as organist, harpsichordist and clavichordist in Europe, Japan, Canada, and the United States. In 1994 he was invited to speak on the music of Bach for the AGO national convention in Dallas, and in 2000 he was the only non-Japanese invited to lecture and perform at St. Luke's Bach Week in Tokyo.



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New Organs



Cover
Marceau & Associates, Portland, Oregon
Chapel Hill Presbyterian Church, Gig Harbor, Washington

History

While its new sanctuary was still in the planning stages, Chapel Hill Presbyterian Church and its music director, Jeff Orr, contacted Marceau & Associates with a request to find a historic "romantic-style" pipe organ that would support the congregation's eclectic worship style. The ensuing search for a suitable instrument ended just eight miles from the Marceau workshop when the company was contacted by a community theater group in northwest Portland to evaluate an unplayable organ in the old church building it occupied. There, behind a grille-screen at the front of the 1,100-seat auditorium of the former First Church of Christ Scientist, stood a three-manual instrument built in 1910 by Hook & Hastings.

The Portland instrument, though suitable for Chapel Hill, was not without problems. It had been unplayable for nearly 20 years. Both its console and blower motor had been removed when the spaces they occupied were converted to other uses. All the leather membranes of its original electro-pneumatic mechanisms had dried out and cracked, and the entire instrument had a thick coating of urban dust and grime. In 1956 the San Francisco firm of Schoenstein & Co. (who had originally installed it) had made several alterations to it. Its winding system was changed. Some of its most characteristic "romantic" ranks were replaced with others of a different character, and several new ranks were added to increase the organ's resources.

However, it also had great potential. The instrument was structurally sound. The 1910 Hook & Hastings windchests and pipework were of excellent quality and, though filthy, virtually intact. With a thorough cleaning and restoration, these historic materials could be made as good as new.

Fortuitously, Marceau & Associates had in storage many ranks of pipes from another historic instrument of identical style and vintage (built in 1910 by the Estey Organ Company of Brattleboro, Vermont) which were removed from First Presbyterian Church in Spokane, Washington. These would provide replacements for some missing Hook & Hastings ranks removed in 1956 and also supply sympathetic additions to the instrument. Having found a suitable instrument, Marceau & Associates proposed a plan to both restore and augment the organ's tonal resources, creating an instrument to enhance and inspire the dynamic musical needs of Chapel Hill's new generation of worshippers.

Project

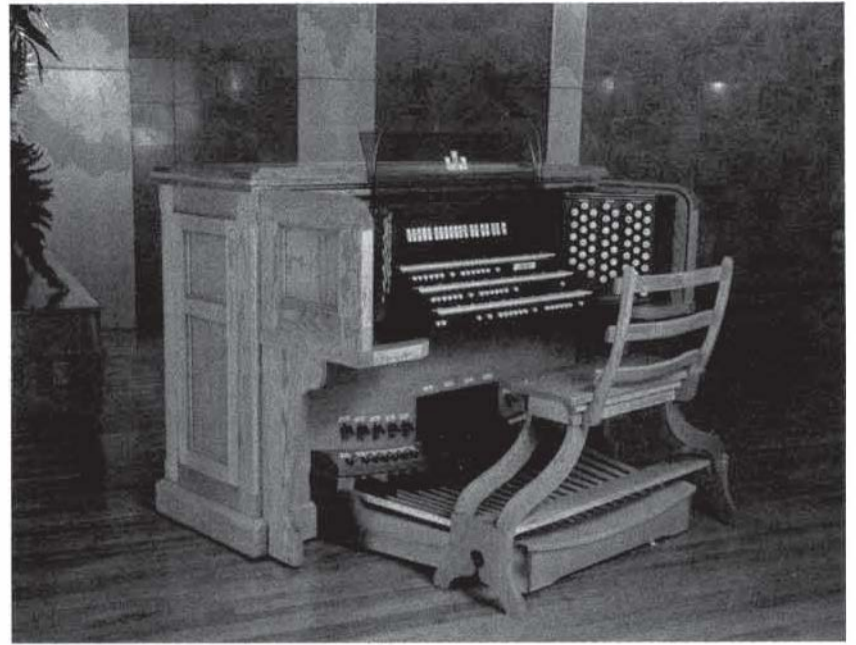
In November of 1997, the organ was disassembled and moved to the Marceau workshop for restoration. All wooden pipes and parts were stripped of their original shellac finish, cleaned and repaired, and then coated with new shellac. The Hook windchests were carefully disassembled, cleaned, repaired, and fitted with new, custom-designed electropneumatic pull-down actions to improve their performance and longevity. Then they were reassembled and adjusted. In instances where original Hook components required modification or replacement, new pieces were made from the same type of wood (poplar) and finished with shellac.

All of the metal pipework, both original and replacement, was washed and repaired, then regulated to restore original intonation and tone. To allow the organ to be used with other instruments, all the pipework was repitched to A-440.

To replace the Hook & Hastings pipework removed during the alterations of 1956, quality historic pipework of similar style and vintage was obtained from various sources. The missing Great 8' Trumpet and Swell 8' Cornopeau were replaced with similar ranks built in 1913 by C.S. Haskell of Philadelphia, Pennsylvania for St. Patrick's Roman Catholic Church in Philadelphia. Similarly, pipework from the 1910 Estey organ from the First Presbyterian Church in Spokane, Washington, provided replacements for the missing Great 8' Hohlflute and 8' Diapason F ranks, as well as some of the added stops in the Great (16' Diapason), Swell (16' Bourdon), Choir (2' Piccolo), and Pedal (16' Trombone).

To increase the organ's musical versatility without sacrificing its original historic character a new fourth manual division—the Grand Choir (playable from the bottom keyboard)—was added to the instrument. It contains stops that augment the tonal palette of the Hook & Hastings organ for the interpretation of a wider range of organ literature, and adds contrasting pitches, brighter sounds, piquant colors, commanding power and special effects to the instrument's resources.

The most important step in the relocation process was to create a suitable space for the organ in its new home. The instrument's placement along the rear wall of the chancel area gives it a commanding position from which it can support choirs and instrumentalists and sing to the farthest corners of the sanctuary. The large shallow chamber (45' wide, 11' deep, 25' high) was specially designed by the organbuilders to blend and project the organ's sounds into the sanctuary. To further enhance sound reflection the chamber walls were lined with six layers of plasterboard and fin-



ished with a skim coat of hard plaster and enamel paint.

The organ's pipe façade serves both an artistic and a functional purpose. Besides giving the instrument a visual identity and serving as an attractive backdrop for the cross, it affords the largest metal pipes of the organ an acoustically favorable placement. The 43 speaking pipes are the lowest notes of three Great stops: 16' Open Diapason, 8' Diapason FF and 8' Diapason F.

Hook & Hastings Opus 2257 was installed in Portland behind a grille-screen and did not have a pipe façade. Fortunately, Marceau & Associates also had in storage the pipe façade of the 1910 Estey organ from Spokane. Using a CAD system to manipulate the lengths and positions of pipes, Marceau's design engineer, Mark Dahlberg, reconfigured the Estey façade. This new design reinterprets the traditional "pipe-fence" of romantic instruments in a contemporary idiom which is expressive of the organ's new mission. Rising above the polished marble tiles, the five pipe fields and the maple slats above them give a vertical emphasis to the wide chancel area. The sloping lines created by the pipe tops and mouths draw the eye to the large

central cross.

Internally, the organ is laid out in three main sections. The windchests and pipes of the three Hook & Hastings manual divisions are on two levels behind the center section of the pipe façade. The main Great windchest is at the level of the façade pipe feet. The Choir division is behind it. On the upper level is a new windchest with the Great reeds (8' Festival Trumpet and 8' Trumpet) just behind the grille screen, and the Swell division at the rear.

The Grand Choir is housed in a new, two-level 16-foot-high expression box, directly behind the two left-hand sections of the façade. The Tuba, Fagott, Harp and Chimes are in the upper level. To the left of the Grand Choir box, against the side wall of the chamber, are the low 12 pipes of the 32' Contra Bourdon, which speak beneath the windchests.

The windchests and full-length wooden 16' pipes of the Pedal division occupy the space behind the two right-hand sections of the façade. The 12 half-length pipes of the wooden 32' Contra Trombone are along the right side wall of the chamber.

Chapel Hill Presbyterian Church, Gig Harbor, Washington
Hook-Hastings Opus 2257, c. 1910
Marceau & Associates Opus XV, 1998

GREAT

- 16' Double Open Diapason
- 8' Open Diapason FF
- 8' Open Diapason F
- 8' Hohl Flute
- 8' Camba
- 8' Viola
- 4' Octave
- 4' Harmonic Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Mixture IV
- 8' Trumpet
- 8' Festival Trumpet
- Chimes (Ch)

SWELL

- 16' Lieblich Gedeckt
- 8' Open Diapason
- 8' Std. Diapason
- 8' Salicional
- 8' Voix Celeste
- 8' Aeoline
- 8' Concert Flute
- 4' Flute Traverso
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana

CHOIR

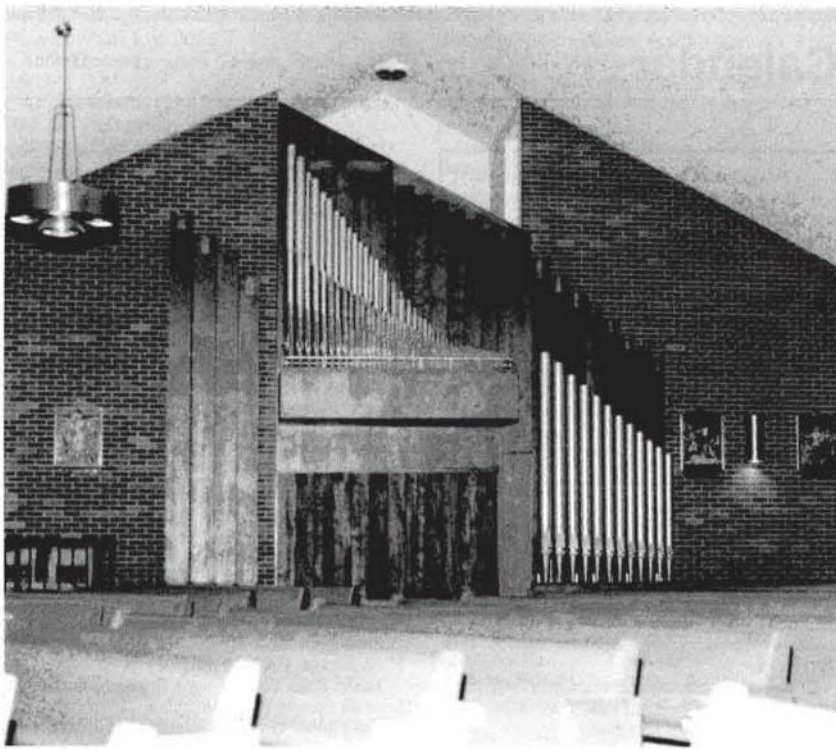
- 8' String Diapason
- 8' Melodia
- 8' Unda Maris
- 8' Dolce
- 4' Flute d'Amour
- 2' Piccolo
- 8' Clarinet
- Chimes

PEDAL

- 32' Subbass (ext)
- 16' Wood Diapason
- 16' Violone
- 16' Diapason (Cl)
- 16' Subbass
- 16' Bourdon (Cr Ch)
- 10 1/2' Quint (ext Subbass)
- 8' Octave
- 8' Major Flute (ext Subbass)
- 8' Bourdon (Cr Ch)
- 8' Violoncello (ext)
- 4' Choralbass (ext)
- 32' Contra Trombone (ext)
- 16' Trombone
- 16' Contra Fagott (Cr Ch)
- 8' Tromba (ext)
- 8' Trumpet (Cl)
- 4' Clarion (Cl)
- Chimes (Ch)

GRAND CHOIR

- 16' Bourdon (ext)
- 8' Principal
- 8' Rohr Flute
- 8' Erzähler
- 8' Erzähler Celeste (tc)
- 4' Octave
- 4' Nachthorn
- 2 1/2' Nazard
- 2' Block Flute
- 1 1/2' Tierce
- 1 1/2' Septieme
- 2' Plein Jeu V
- 16' Contra Fagott (ext)
- 8' Trumpet
- 8' Fagott
- 8' English Horn
- 4' Clarion (ext Fagott)
- 8' Solo Tuba
- 8' Festival Trompette (Cl)
- 8' Harp
- Cymbelstern



Fabry, Inc., Fox Lake, Illinois, has completed the renovation and installation of a Möller organ for St. Mary's Catholic Church, Spring Lake, Michigan.

The organ was originally built in 1975 as M.P. Möller opus 11012 for Holy Family Catholic Church in Rockford, Illinois. Fabry, Inc. removed the

organ in January, 2001. The console and related equipment were converted to solid state, including multi-memory combination system, coupler relay with additional couplers, new oak interior, additional rocker tablets for preparations, automatic transposer, MIDI, and other items. The leather was found to be in excellent condition, and with the exception of updating the DC wiring system, the organ needed no further repairs. The chamber relay was converted to solid state and prepared for future additions. The original pneumatic expression motors and tremolos have been changed to solid state controlled electric units. A new quiet blower was installed directly in the bottom of the organ chamber. A set of 21 Mayland chimes was added.

The original free-standing instrument was re-engineered to fit into an existing alcove of the church. The front was reduced in width, sides were cut to fit the front of the alcove, and a new top was produced. The new location gained more room in the Swell division. The dedication was played on May 11 by John Gregory of Christ Community Church, John Howe of Fort Lauderdale, and Diane Murray, organist of St. Mary's Catholic Church. Crew leaders on the project were David Gustav Fabry and Joseph W. Poland. Photography by Barbara Berens of Photography of Grand Haven, Michigan.

GREAT
8' Principal
8' Bourdon
4' Octave
2' Doublette
Furniture III-IV
8' Trompette (prep)
Chimes
Tremolo
Ct 16-UO-4
Sw/Ct 16-8-4
MIDI/Ct

SWELL
8' Rohrflöte
8' Viola
8' Viola Celeste (TC)
4' Spitz Prinzipal
2' Holzflöte
Scharf III
16' Trompette (new wiring)
8' Trompette
Tremolo
Sw 16-UO-4
MIDI/Sw

PEDAL
32' Untersatz (resultant, prep for electric)
16' Contra Bass
16' Rohr Bourdon (Sw ext)
8' Principal (ext 16')
8' Rohrflöte (Sw)
4' Octave (ext 16')
Mixture III (new)
32' Bombarde (resultant, prep for electric)
16' Bombarde (ext 8')
8' Trompette (new)
4' Clarion (ext)
Ct/Ped 8-4
Sw/Ped 8-4
MIDI/Ped



An entirely new wind system was designed for the instrument. Wooden and PVC trunks convey the wind from the double turbine blower in the room beneath the organ chamber to the eight reservoirs that regulate and supply the wind pressure to the chests. A step-up blower increases the static pressure from the blower to the 18" wind pressure required for the Grand Choir Tuba.

The organ's resources are controlled from a three-manual and pedal drawknob console, which combines traditional appearance with state-of-the-art technology. The vintage white oak console shell, pedalboard and bench were stripped, bleached, and refinished with multiple layers of hand rubbed polyurethane to harmonize with the chancel woodwork. The all-new interior woodwork of the keyboards and stop jambs is of African Bubinga—like the chancel cross—stained in a red-mahogany finish. The manual keyboards have bone-covered natural keys and ebony sharps. The pedal keys have maple-covered naturals and ebony-capped sharps. Concealed internal casters allow the console to be easily moved anywhere within the chancel area.

The manual keyboards are equipped with tracker-touch. The console's electronic control system includes a combination action with 25 levels of memory, MIDI, and a sophisticated internal microprocessor, which converts each key and stop movement into a digital data stream and transmits it to the organ via a small six-wire data cable. A second microprocessor within the organ chamber decodes these signals and sends them to the appropriate windchest valves beneath the pipes.

—Rene A. Marceau
President and tonal director
Marceau & Associates

.51 stops
58 marks
3558 pipes

Photography by Craig Harold

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Berghaus Organ Company, Bellwood, Illinois, has built a new organ for St. John's Ev. Lutheran Church, Chicago, Illinois. The two-manual organ was commissioned as part of a complete renovation of the sanctuary. The instrument is fully encased and all its registers are placed on slider windchests which are operated electrically. The Great and Swell occupy the center portion of the case with the Pedal (divided C and C#) on either side. The façade pipes are drawn from the 8' Pedal and Great Principals, with an embossed pipe, low C, in the center. Under this, curved arches imitating those in the balcony railing are found in front of the Swell. The console is movable and its drawknobs are placed in horizontal terraces.

The stoplist is very straightforward in the Werkprinzip tradition, containing 34 ranks of pipes with no unification or borrows. Wind pressure is a moderate 3" and voicing is clear and unforced.

Excellent "live" acoustics are the result of replacing ceiling panels with drywall, sealing the plaster walls, and providing a floor of ceramic tile. There are neither pew cushions nor carpet—no fabric of any kind, except for an occasional banner. The reverberation time is over 3 seconds.

The Berghaus Organ Company wishes to thank all those involved at St. John's for their confidence in us, notably Pastor Robert Degner, organist Mary Stahlke, and parishioner Carl Giess.

—Berghaus Organ Company

GREAT

- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Spillflöte
- 2 1/2' Quinte
- 2' Octave
- 1 1/2' Terz
- IV Mixtur
- 16' Dulzian
- 8' Trompete
- Tremulant
- Zimbelstern

SWELL

- 8' Gemshorn
- 8' Celeste
- 8' Gedackt
- 4' Principal
- 4' Rohrflöte
- 2' Hohlflöte
- 1 1/2' Klein Nasat
- IV Scharf
- 8' Oboe
- Tremulant

PEDAL

- 16' Subbass
- 8' Offenbass
- 8' Spitzgedackt
- 4' Choralbass
- III Rauschbass
- 16' Posaune
- 4' Chalmereau

Couplers

- Sw/Ct
- Ct/Ped
- Sw/Ped

26 stops, 34 ranks, 1805 pipes
32 levels of combination memory

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, * = Rocco 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 FEBRUARY

- Ross Wood; Trinity Church, Boston, MA 12:15 pm
- Boston Archdiocesan Black Choir; Immaculate Conception Church, Boston, MA 8 pm
- Tom Trenney; Bethany Presbyterian, Rochester, NY 7:30 pm
- Juillard School students of Gere Hancock and John Weaver; Alice Tully Hall, New York, NY 8 pm
- Nicholas Martin; The Kirk of Dunedin, Dunedin, FL 8 pm
- Texas Boys Choir; Covenant Presbyterian, Fort Myers, FL 7:30 pm
- Frederick Swann; First Congregational, Lake Worth, FL 7:30 pm
- Konevets Quartet; Christ Church Episcopal, Pensacola, FL 7:30 pm
- Mirian Conti, piano; St. Paul's Episcopal, Chattanooga, TN 7 pm
- Bruce Neswick; Episcopal Church of the Nativity, Huntsville, AL 7:30 pm
- Paul Jacobs; Trinity Lutheran, Akron, OH 8 pm
- Marianne Webb; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

16 FEBRUARY

- Nicholas Martin; The Kirk of Dunedin, Dunedin, FL 2 pm

17 FEBRUARY

- Marie-Claire Alain; Church of St. Ignatius Loyola, New York, NY 4 pm
- John Mitchener; St. Thomas, New York, NY 5:15 pm
- Festive Brass, with soprano; Longwood Gardens, Kennet Square, PA 2:30 pm
- Peter Brown, hymn festival; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm
- Alan Morrison & Matthew Glandorf; Ursinus College, Collegeville, PA 4 pm
- John Scott; Calvary Episcopal, Pittsburgh, PA 5 pm
- Erik Wm. Suter; Washington Cathedral, Washington, DC 5 pm
- Frederick Swann; River Road Church, Richmond, VA 5 pm
- Felix Hell; Old Presbyterian Meeting House, Alexandria, VA 7 pm
- Texas Boys Choir; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm and 6 pm
- David Higgs; Florida International University, Miami, FL 3 pm
- Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2:30 pm
- Todd Wilson, with orchestra; Umstadt Performing Arts Hall, Canton, OH 7:30 pm
- Saints and Sinners, with Dayton Bach Society chorus; Kettering Seventh-Day Adventist Church, Kettering, OH 8 pm
- Gillian Weir; The River Center, Columbus State University, Columbus, GA 4 pm
- Konevets Quartet; St. James Episcopal, Fairhope, AL 5 pm
- Ensemble Amarcord; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm
- Peter Richard Conte; Fourth Presbyterian, Chicago, IL 3 pm
- Shirley Grudzien, harpsichord; St. Raphael Catholic Church, Naperville, IL 4 pm
- Musica Trinitatis; Trinity Episcopal, Fort Wayne, IN 5 pm

18 FEBRUARY

- Marie-Claire Alain, masterclass; Church of the Holy Trinity, New York, NY 1 pm
- Joan Lippincott; Holy Trinity Roman Catholic Church, New York, NY 8 pm

New England Spiritual Ensemble; All Saints Parish, Waccamaw, Pawleys Island, SC 7:30 pm

Elizabeth & Raymond Chenault; Fourth Presbyterian, Chicago, IL 7:30 pm
Carol Williams; Fourth Presbyterian, Chicago, IL 7:30 pm

19 FEBRUARY

- Konevets Quartet; Evangelical Lutheran Church, Frederick, MD 7 pm
- Calvin Taylor; Church of the Holy Apostles, New York, NY 7:30 pm
- Michael Shake; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
- Texas Boys Choir; St. Simons Presbyterian, St. Simons Island, GA 8 pm
- David Higgs; Trinity United Methodist, Wilmette, IL 7:30 pm
- David Briggs; Fourth Presbyterian, Chicago, IL 7:30 pm

20 FEBRUARY

- Frederick Swann; St. Martin in the Fields, Philadelphia, PA 7:30 pm
- Texas Boys Choir; Palms Presbyterian, Jacksonville Beach, FL 7 pm
- The Clerks' Group; Cleveland Museum of Art, Cleveland, OH 7:30 pm

21 FEBRUARY

- New England Spiritual Ensemble; Westover School, Middlebury, CT 12:30 pm
- High School Women's Choir Festival; St. Mary's College, Notre Dame, IN
- Ensemble Amarcord; Bluffton College, Bluffton, OH 7:30 pm

22 FEBRUARY

- Mary Preston; St. Paul's School, Concord, NH 7:30 pm
- Brian Jones; Trinity Church, Boston, MA 12:15 pm
- David Briggs; Concordia College, Bronxville, NY 8 pm
- New England Spiritual Ensemble; First Presbyterian, Lancaster, PA 7 pm
- Konevets Quartet; Trinity Presbyterian, Cherry Hill, NJ 8 pm
- Paul Jacobs, Messiaen Marathon; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 1 pm
- Ensemble Amarcord; Christ United Methodist, Greensboro, NC 8 pm
- Texas Boys Choir; St. Boniface Episcopal, Sarasota, FL 8 pm
- Huw Lewis, with orchestra; Hope College, Holland, MI 8 pm
- High School Women's Choir Festival, St. Mary's College, Notre Dame, IN
- Gere Hancock; Trinity English Lutheran, Fort Wayne, IN 7 pm
- Marie-Claire Alain, masterclass; Northwestern University, Evanston, IL 7:30 pm
- Edie Johnson; Fourth Presbyterian, Chicago, IL 12:10 pm
- Frederick Swann; Trinity Lutheran, Chicago, IL 7:30 pm

23 FEBRUARY

- Ensemble Amarcord, choral concert & masterclass; Randolph-Macon Woman's College, Lynchburg, VA 8 pm
- Andrew Risinger, with chorus; St. Anthony's Catholic Church, Milwaukee, WI 7:30 pm
- Marie-Claire Alain, masterclass; Northwestern University, Evanston, IL 9:30 am

24 FEBRUARY

- Canterbury Choral Society; Church of the Heavenly Rest, New York, NY 4 pm
- Colin Fowler; St. Thomas, New York, NY 5:15 pm
- Peter Richard Conte; Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm
- Anne Warf; St. Paul's, Doylestown, PA 4:30 pm
- Daniel Roth; First Presbyterian, Philadelphia, PA 4 pm
- Rich Lewis; Longwood Gardens, Kennet Square, PA 2:30 pm
- Gordon Turk; Christ Episcopal, Villanova, PA 7 pm
- August Humer; St. Stephen's Episcopal, Millburn, NJ 4 pm
- Konevets Quartet; Cathedral of the Incarnation, Garden City, NJ 4 pm
- Ensemble Amarcord; Greene Memorial Methodist, Roanoke, VA 4 pm
- Texas Boys Choir; St. Gregory's Episcopal, Boca Raton, FL 4 pm

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Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2:30 pm

Tom Trenney; Hiram College, Hiram, OH 3 pm

Cj Sambach; First Congregational, Mansfield, OH 7:30 pm

Choral Evensong; Church of the Nativity, Huntsville, AL 5 pm

Andrew Risinger, with chorus; St. Anthony's Catholic Church, Milwaukee, WI 2:30 pm

Organ-Fest; First Presbyterian Church, Arlington Heights, IL 4 pm

Marie-Claire Alain; St. Paul's United Church of Christ, Chicago, IL 7:30 pm

Frederick Swann; St. Paul United Church of Christ, Belleville, IL 3 pm

25 FEBRUARY

Ensemble Amarcord; Nyack College, Nyack, NY 7:30 pm

Thomas Gouwens; Presbyterian Homes, Evanston, IL 1:30 pm

26 FEBRUARY

Ensemble Amarcord; Trinity College Chapel, Hartford, CT 5 pm

27 FEBRUARY

Vincent Edwards; St. Bartholomew's, New York, NY 7:30 pm

28 FEBRUARY

Edward Moore; National City Christian Church, Washington, DC 12:15 pm

Frederick Hohman, with Jacksonville Symphony; Jacoby Hall, Jacksonville, FL 8 pm

1 MARCH

Erik Wm. Suter; Trinity Church, Boston, MA 12:15 pm

Marie-Claire Alain; Griswold Hall, The Peabody Conservatory of Music, Baltimore, MD 8 pm

Frederick Hohman, with Jacksonville Symphony; Jacoby Hall, Jacksonville, FL 8 pm

2 MARCH

John Weaver, master class; West Side Presbyterian, Ridgewood, NJ 9 am

Marie-Claire Alain, masterclass; Peabody Conservatory of Music, Baltimore, MD 2 pm

Frederick Hohman, with Jacksonville Symphony; Jacoby Hall, Jacksonville, FL 8 pm

Diane Meredith Belcher; Spivey Hall, Morrow, GA 8:15 pm

Todd Wilson, master class; Christ Church Cranbrook, Bloomfield Hills, MI 10 am

3 MARCH

Paul Bisaccia and Luis DeM. Castro, piano; Old First Church, Springfield, MA 4 pm

Erik Wm. Suter; Church of the Advent, Boston, MA 5:45 pm

Mozart, *Requiem*; Immanuel Congregational Church, Hartford, CT 4 pm

Liya Petrides; St. Thomas, New York, NY 5:15 pm

Tom Hazleton; Longwood Gardens, Kennett Square, PA 2:30 pm

George Swope; First Presbyterian Church of Ridgewood, Ridgewood, NJ 4 pm

John Weaver; West Side Presbyterian, Ridgewood, NJ 4 pm

Haig Mardirosian; Church of the Ascension and St. Agnes, Washington, DC 3 pm

David Herman; University of Delaware, Newark, DE 3 pm

Marie-Claire Alain; Griswold Hall, Peabody Conservatory of Music, Baltimore, MD 3 pm

Carmina; Old Presbyterian Meeting House, Alexandria, VA 7 pm

Guy Bovet; Duke University, Durham, NC 5 pm

Frederick Hohman; Jacoby Hall, Jacksonville, FL 4 pm

Ken Cowan; First Presbyterian, Pompano Beach, 4 pm

Scott Atchison, with trumpet; Peachtree Road United Methodist, Atlanta, GA 5 pm

Todd Wilson; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

Daniel Roth; Christ Church, Grosse Pointe Farms, MI 7:30 pm

South Bend Chamber Singers and Heartland Chamber Choir of Fort Wayne; St. Mary's College, Notre Dame, IN 7:30 pm

Lenten Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

4 MARCH

Joan Lippincott; Church of the Holy Trinity (Episcopal), New York, NY 8 pm

Henry Glass, workshop; First Presbyterian, Kalamazoo, MI 7:30 pm

5 MARCH

Mario Duella; First Presbyterian, Burlington, NC 7:30 pm

7 MARCH

Mario Duella; University of North Carolina, Greensboro, NC 7:30 pm

8 MARCH

Tim Smith; Trinity Church, Boston, MA 12:15 pm

The Bethany Choir, David Higgs, piano; Bethany Presbyterian, Rochester, NY 7:30 pm

The Fisk University Jubilee Singers; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm

Daniel Roth; Christ Church, Grosse Pointe Farms, MI 7:30 pm

9 MARCH

Paul Jacobs, Messiaen Marathon; St. Philip's Cathedral, Atlanta, GA 1 pm

Mario Duella; Ripon College, Ripon, WI

10 MARCH

Paul Emmons; St. Thomas, New York, NY 5:15 pm

Frederick Tripodi; Cathedral of St. Patrick, New York, NY 4:45 pm

Durullé, *Requiem*; Peachtree Road United Methodist, Atlanta, GA 5 pm

Lenten Choral Evensong; Trinity Episcopal, For. Wayne, IN 5 pm

Thomas Murray; Belmont Methodist, Nashville, TN 7 pm

Daniel Roth; St. Luke's Episcopal, Evanston, IL 5 pm

Urban Baroque; Rockefeller Chapel, Chicago, IL 4 pm

Douglas Cleveland; House of Hope Presbyterian, St. Paul, MN 4 pm

Vince Edwards; Christ Church Cathedral, New Orleans, LA 4 pm

11 MARCH

Thomas Murray, master class; Belmont Methodist, Nashville, TN 7:30 pm

12 MARCH

Durullé choral works, with orchestra; Church of the Holy Apostles, New York, NY 7:30 pm

Gordon Turk; West Chester University, West Chester, PA 7:30 pm

Stefan Engels; St. Andrew-Covenant Presbyterian, Wilmington, NC 7:30 pm

Mary Preston; 91st Street Christian Church; Indianapolis, IN 7:30 pm

14 MARCH

Jonathan Moyer; National City Christian Church, Washington, DC 12:15 pm

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

Frederick Swann, master class; St. Andrew's Lutheran, Mahtomedi, MN 7:30 pm

15 MARCH

John Weaver; First Church Congregational-UCC, Nashua, NH 8 pm

Daniel Zaretsky; Trinity Church, Boston, MA 12:15 pm

Susan Landale; St. Peter's Episcopal, Albany, NY 7 pm

Daniel Roth; Princeton University Chapel, Princeton, NJ 8 pm

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

Ann Elise Smoot; Trinity Lutheran, Akron, OH 8 pm

Miriam Conti, piano; St. Paul's Episcopal, Chattanooga, TN 7 pm

Urban Baroque; Fourth Presbyterian, Chicago, IL 12:10 pm

Frederick Swann; St. Andrew's Lutheran, Mahtomedi, MN 7:30 pm

16 MARCH

New England Spiritual Ensemble; Kingswood Regional H.S., Wolfeboro, NH 8 pm

Daniel Roth; Princeton University Chapel, Princeton, NJ

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

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 8 pm

17 MARCH

Ross Wood; St. Thomas, New York, NY 5:15 pm

Peter Stoltzfus; Plymouth Church of the Pilgrims, Brooklyn, NY 5 pm

Jeffrey DeVault & Michael Lodico; Ursinus College, Collegeville, PA 4 pm

Fauré, *Requiem*; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm

Ji-Yoen Choi; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Christopher Young; Trinity-by-the-Cove Episcopal, Naples, FL 3:30 pm

Christopher Young, with choir, Evensong and Durullé *Requiem*; Trinity-by-the-Cove Episcopal, Naples, FL 3:30 pm

Simply Gershwin (Paul Bisaccia, piano, with John Whitley, tenor); St. Gregory's Episcopal, Boca Raton, FL 4 pm

Joan Lippincott; Christ Church, Pensacola, FL 4 pm

Thomas Murray; St. Luke's Episcopal, Atlanta, GA 7 pm

Simon Preston; Severance Hall, Cleveland, OH 3 pm

John Weaver; First Presbyterian, Bristol, TN 3 pm

Tom Trenney; Cathedral Church of the Advent, Birmingham, AL 4 pm

Lenten Evensong; Independent Presbyterian, Birmingham, AL 5 pm

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18 MARCH
Christopher Young, lecture; Trinity-by-the-Cove Episcopal, Naples, FL
Todd Wilson, with choir & orchestra, Bach's Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

19 MARCH
Bach, *St. Matthew Passion*; St. Thomas, New York, NY 7:30 pm

21 MARCH
Janice Beck; Rollins College, Winter Park, FL 8 pm

22 MARCH
Brian Jones; Trinity Church, Boston, MA 12:15 pm
McNeil Robinson; Concordia College, Bronxville, NY 8 pm
Ann Elise Smoot; United Methodist Church, Saratoga Springs, NY 8 pm
David Mutbury; Fourth Presbyterian, Chicago, IL 12:10 pm
William Ferris Chorale; Mt. Carmel Church, Chicago, IL 8 pm
The Westminster Choir; Fourth Presbyterian, Chicago, IL 8 pm
Harald Vogel; First Presbyterian, Springfield, IL

24 MARCH
Martin Jean; Woolsey Hall, Yale University, New Haven, CT 8 pm
St. Andrew Chorale, *Monteverdi Vespers of 1610*; Madison Avenue Presbyterian, New York, NY 4 pm
Gerre Hancock; St. Thomas, New York, NY 5:15 pm
Paul Jacobs; The Palms Presbyterian, Jacksonville Beach, FL 4 pm
Thomas Weistfog, with reader; Rockefeller Chapel, Chicago, IL 3 pm

25 MARCH
Paul Vander Wee; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

27 MARCH
American Baroque; Cleveland Museum of Art, Cleveland, OH 7:30 pm

29 MARCH
Bach, *St. John Passion*; Bryn Mawr Presbyterian, Bryn Mawr, PA 5 pm
James David Christie; Jacoby Symphony Hall, Jacksonville, FL 8 pm

31 MARCH
Judith Hancock & Thomas Bara; St. Thomas, New York, NY 2:30 pm
The Amici Singers; Longwood Gardens, Kennett Square, PA 2:30 pm

UNITED STATES
West of the Mississippi

15 FEBRUARY
Martin Jean, masterclass; University of Iowa, Iowa City, IA 8:30 am
Martin Jean; Clapp Recital Hall, Iowa City, IA 8 pm
John Scott; St. Louis Cathedral (Catholic), St. Louis, MO 7:30 pm
Thomas Murray; Texas Christian University, For. Worth, TX 7:30 pm
Jane Parker-Smith; The Master's Bible Church, Denver, CO 7:30 pm

16 FEBRUARY
Martin Jean, masterclass; University of Iowa, Iowa City, IA 9:15 am
Ensemble Amarcord; Palmer Memorial Episcopal, Houston, TX 8 pm
Hans Hielscher; Pacific Union College, Angwin, CA 4 pm
La Monica; St. James Episcopal, Los Angeles, CA 7:30 pm

17 FEBRUARY
Choral Evensong; Trinity Episcopal Cathedral, Little Rock, AR 5 pm
Hans Hielscher; Grace Cathedral, San Francisco, CA 4:15 pm
Musica Angelica Baroque Orchestra Chamber Players; All Saints' Episcopal, Beverly Hills, CA 4 pm

18 FEBRUARY
Ensemble Amarcord; Cornell College, Mount Vernon, IA 8 pm

21 FEBRUARY
James Diaz, with orchestra; Meyerson Center, Dallas, TX 8 pm

22 FEBRUARY
James Diaz, with orchestra; Meyerson Center, Dallas, TX 8 pm
Ji-Yoen Choi; Trinity Episcopal, Reno, NV 7:30 pm

23 FEBRUARY
David Higgs, masterclass; Our Savior's Lutheran Church, Sioux Falls, SD 9 am

James Diaz, with orchestra; Meyerson Center, Dallas, TX 8 pm

24 FEBRUARY
David Higgs; Our Savior's Lutheran Church, Sioux Falls, SD 4:30 pm
James Diaz, with orchestra; Meyerson Center, Dallas, TX 2:30 pm
Orpheus Chamber Singers; St. Thomas Aquinas Catholic Church, Dallas, TX 7:30 pm
Bach Choir, with orchestra; Christ the King Lutheran, Houston, TX 5 pm
Rebecca Sawyer; First Presbyterian, Midland, TX 3:30 pm
Joan Lippincott; Pacific Lutheran University, Tacoma, WA 3 pm
Christophe Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

26 FEBRUARY
Daniel Roth; St. Peter's Episcopal, St. Louis, MO 7:30 pm

28 FEBRUARY
Daniel Roth, master class; Parker Chapel, Trinity University, San Antonio, TX 7:30 pm

1 MARCH
Katharine Pardee; Highland Park Presbyterian, Dallas, TX 8 pm
Daniel Roth; Parker Chapel, Trinity University, San Antonio, TX 8 pm

3 MARCH
Raymond & Elizabeth Chenault; St. Paul's Episcopal Cathedral, Des Moines, IA 4 pm
Douglas Cleveland; University of Arizona, Tucson, AZ 2:30 pm
All Saints' Choir & Musica Angelica Baroque Orchestra; All Saints' Episcopal, Beverly Hills, CA 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

4 MARCH
New England Spiritual Ensemble; Performing Arts of Fort Worth, Fort Worth, TX 10:15 am & 12:15 pm
Daniel Roth; Benaroya Hall, Seattle, WA 7:30 pm

7 MARCH
Marie-Claire Alain, master class; Wayzata Community Church, Wayzata, MN 3 pm
Guy Bovet, masterclass; St. Olaf Catholic Church, Minneapolis, MN 3 pm

8 MARCH
Marie-Claire Alain; Wayzata Community Church, Wayzata, MN 8 pm
Welch/Hancock Duo; Dixie College, St. George, UT
George Baker; First Congregational, Los Angeles, CA 8 pm

9 MARCH
Marie-Claire Alain, master class; Wayzata Community Church, Wayzata, MN 10 am
Guy Bovet, master class; Wayzata Community Church, Wayzata, MN 10 am
Guy Bovet; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm
Ji-Yoen Choi; Pasadena Presbyterian, Pasadena, CA 7:30 pm

10 MARCH
Stephen Hamilton; Boston Avenue Methodist, Tulsa, OK 5 pm
Frederick Swann; Frist Presbyterian, San Antonio, TX 5 pm
George Baker; Trinity First Methodist, El Paso, TX 3 pm
Paul Bisaccia, piano; Church of the Red Rocks UCC, Sedona, AZ 3 pm
George Ritchie; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Robert Bates; California State University at Fresno, Fresno, CA 3 pm
Bach Birthday Bash; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Susan Landale; St. James Episcopal, Los Angeles, CA 5:45 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm
Calvert Johnson; St. John's Episcopal, Keokea, Maui, HI 2:30 pm

12 MARCH
Marie-Claire Alain, master class; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 2:30 pm

13 MARCH
Marie-Claire Alain, master class; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 2:30 pm

14 MARCH
Marie-Claire Alain, master class; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 2:30 pm
Aaron David Miller; Stanford University Memorial Church, Palo Alto, CA 8 pm

15 MARCH
Marie-Claire Alain; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm
Clint Kraus; St. Mark's Cathedral, Seattle, WA 7:30 pm

17 MARCH
 Plymouth Music Series; Central Lutheran, Minneapolis, MN 4 pm
Frederick Swann; Manchester United Methodist, Manchester, MO 7 pm
Felix Hell; Christ the King Lutheran, Houston, TX 5 pm
Paul Jacobs, Messiaen Marathon; Grace Cathedral, San Francisco, CA 1 pm
Zephyr; All Saints' Episcopal, Beverly Hills, CA 4 pm

18 MARCH
Diane Belcher; Community of Christ, Kansas City, MO 8 pm
Frederick Swann, master class; Manchester United Methodist, Manchester, MO 7:30 pm
Marie-Claire Alain; All Souls Episcopal, San Diego, CA 7:30 pm

19 MARCH
Marie-Claire Alain, master class; St. Paul's Cathedral, San Diego, CA 7 pm

22 MARCH
Richard Elliott; Mormon Tabernacle, Salt Lake City, UT 7:30 pm

24 MARCH
 California Baroque Ensemble; St. Mary's Cathedral, San Francisco, CA 3:30 pm

28 MARCH
Anthony Newman, harpsichord, with Seattle Symphony, Bach, *Brandenburg Concertos*; Benaroya Hall, Seattle, WA 7:30 pm

29 MARCH
Anthony Newman, harpsichord, with Seattle Symphony, Bach, *Brandenburg Concertos*; Benaroya Hall, Seattle, WA 8 pm

30 MARCH
Anthony Newman, harpsichord, with Seattle Symphony, Bach, *Brandenburg Concertos*; Benaroya Hall, Seattle, WA 8 pm

31 MARCH
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

15 FEBRUARY
Simon Bell; St. Dominic's Priory, London, England 7:30 pm

16 FEBRUARY
Nicholas Kynaston; St. Albans Cathedral, London, England 5:30 pm

19 FEBRUARY
Thomas Trotter; Royal Festival Hall, London, England 7:30 pm

20 FEBRUARY
James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:15 pm

21 FEBRUARY
Paul Dean, with trumpet; St. John's Smith Square, London, England 1 pm

27 FEBRUARY
James Burchill; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:15 pm

2 MARCH
 Royal School of Church Music Junior Choir Festival; St. John the Evangelist, Hamilton, Ontario, Canada 6 pm

3 MARCH
Ian Ball; St. Paul's Cathedral, London, England 5 pm
Mario Duella; Christ Church Cathedral, Ottawa, Ontario, Canada

5 MARCH
Bryn Nixon; Ryerson United Church, Vancouver, BC, Canada 12:10 pm

6 MARCH
Richard Townend; Holy Trinity, London, England 1:15 pm
Ray Grant; Cathedral Church of All Saints, Halifax, Nova Scotia, Canada 12:15 pm

7 MARCH
Helga Schauerte-Maubouet, masterclass; Musikhochschule, Leipzig, Germany, through March 10

9 MARCH
Gillian Weir, masterclass; Canongate Church, Edinburgh, Scotland 10 am
Gillian Weir; St. Giles Cathedral, Edinburgh, Scotland 3 pm
Roger Fisher; The Old Chapel, Holywell, England 3:15 pm

10 MARCH
David Bell; St. Paul's Cathedral, London, England 5 pm

11 MARCH
Simon Williams; All Souls, London, England 7:30 pm

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

14 MARCH
Nigel Ogden; Parr Hall, Warrington, England 7:45 PM

15 MARCH
Catherine Ennis; St. Dominic's Priory, London, England 7:30 pm
Lionel Fotheringham; Chapel of St. Augustine, Tonbridge School, London, England 8 pm

16 MARCH
Nick Gale; St. George's RC Cathedral Southwark, London, England 1:05 pm
Christopher Eastwood; St. John the Evangelist, London, England 6:30 pm

18 MARCH
Thomas Trotter; Symphony Hall, Birmingham, England 1 pm

19 MARCH
Robert Batt; Ryerson United Church, Vancouver, BC, Canada, 12:10 pm

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

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21 MARCH

Clive Driskill-Smith; St. Johns' Smith Square, London, England 1 pm

24 MARCH

Martin Sander; St. Paul's Cathedral, London, England 5 pm

26 MARCH

Christopher Herrick; Bridgewater Hall, Manchester, England 7:30 pm

27 MARCH

Choral concert; St. John the Evangelist, Hamilton, Ontario, Canada 7:30 pm

Organ Recitals

DAVID BRIGGS, Riverside Baptist Church, Jacksonville, FL, October 21: *Overture to Eurydice*, Weber/Patrick; *Suite Improvisée, en style français du 17e siècle*; *Peer Gynt Suite No. 1*, op. 46, Grieg; *Prelude and Fugue in f*, op. 7, no. 2, Dupré; *Fantasia and Fugue on "Ad nos, ad salutarem undam,"* Liszt; *Improvisation: Suite a la Française sur les theme populaires*, Briggs

MERRILL N. DAVIS III, First Congregational Church, Beloit, WI, October 14: *Fanfare for the Common Man*, Copland arr. Kinsella; *Pavane "The Earle of Salisbury,"* Byrd; *Flute Tune*, Arne; *Adagio, Andante (Organ Concerto No. 1 in g)*, Handel; *Toccatina and Fugue in d*, BWV 565, Bach; *Komm, süßer Tod*, BWV 478, Bach arr. Fox; *Ronde Française*, Boëllmann; *Balm in Gilead (Ballad)*, Swing Low (*Blues for Manuals*), Nobody Knows the Trouble I See (*Relaxed Gospel Blues*), Utterback; *Joshua Fit de Battle ab Jericho*, Sowande; *Deux danses a Agni Yavishita*, Alain; *Moto Ostinato (Nedelni Hudba)*, Eben; *Improvisation*.

DOUGLAS L. DeFOREEST, Presbyterian Church of the Roses, Santa Rosa, CA, October 21: *Fanfare, Adoration, Pastorale "Forest Green,"* Canzona "Liebster Jesu," *Thanksgiving, Earth Carol, Folk-tone Poem "Brigg Payne,"* *Divinum Mysterium, Les Petites Cloches, Nocturne "Night in Munterey,"* *Partita "Christ ist erstanden,"* Purvis.

EMMA LOU DIEMER, Washington National Cathedral, Washington, DC, October 7: *Fantasia, Free Psalm Settings* (27, 83, 75, 23), *Variations on "Abide with Me,"* *Seasonal Psalm Settings* (72, 104, 105, 145), *Toccata*, Diemer.

STEWART WAYNE FOSTER, Hendrix College, October 8: *Praeludium in f-sharp*, Buxtehude; *Pièce Héroïque*, Franck; *Miserere*, Byrd; *My Song Is Love Unknown*, White; *Cortège et Litanie*, Dupré; *Fantasy and Fugue in B-flat*, Böilly; *Chant de Peine (Neuf Pièces)*, Langlais; *Aus tiefer Not schrei ich zu dir*, BWV 686, An *Wasserflüssen Babylon*, BWV 653, *Prelude and Fugue in E-flat (St. Anne)*, BWV 552, Bach.

ENNIS FRUHAUF, Trinity Episcopal Church, Santa Barbara, CA, October 7: *Selections from Water Music*, Handel; *Trio en Passacaille (Messe du Deuxième Ton)*, Raison; *Passacaglia and Fugue in c*, S. 582, Bach; *Allelujas*, Preston; *Solemn Melody*, Davies; *Prelude, Air, Fugato, and Hymn on "King's Weston,"* Fruhauf; *Rédemption*, Franck/Dupré.

DAVID A. GELL, Community Presbyterian Church, Ventura, CA, October 28: *Prelude and Fugue in F*, BWV 145, *Nim lob, mein Seel den Herren*, BWV 212, Buxtehude; *All Hail the Power*, McDonald; *Shall We Gather at the River*, Ferguson; *Hymn Concertato on Angela*, Gell; *Suite du Premier Ton*, Clérambault; *Two Psalm Reflections*, Haan; *Partita on Old Hundredh*, Gell.

STEPHEN HAMILTON, University Presbyterian Church, Seattle, WA, October 5: *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Chant de Paix*, Langlais; *Sonata VI*, op. 65, Mendelssohn; *Passacaglia*, BWV 582, Bach; *Grand Pièce Symphonique*, Franck.

MARTIN JEAN, Columbia University-St. Paul's Chapel, New York, NY, October 9: *Hymne d'action de grâce "Te deum,"* Langlais; *Choral No. 2 in b*, Franck; *Passacaglia*, Bach; *Symphony No. 4*, op. 32, Vierne.

BOYD JONES, First Presbyterian Church, Lake Wales, FL, October 28: *Prelude and Fugue in G*, BWV 541, *Alle Menschen müssen sterben*, BWV 643, *Wenn wir in höchsten Nöthen sein*, BWV 641, Bach;

Sonata II, Hindemith; *Aberystwyth*, Near; *Ein feste Burg ist unser Gott*, Walckia; *Sonata in c*, op. 65, no. 2, Mendelssohn; *O Welt, ich muss dich lassen*, op. 122, no. 3, Herzlich tut mich verlangen, op. 122, no. 9, Brahms; *Humoresque "L'organo primitivo,"* Yon; *Improvisation*, op. 150, no. 7, Saint-Saëns.

ROBERT BURNS KING, The University of North Carolina, Greensboro, NC, October 1: *A Trumpet Minuet*, Hollins; *Concerto No. 5 in F*, Handel; *Jesu, Joy of Man's Desiring*, Bach/Durullé; *Noël: Tous les Bourgeois de Chartres*, Balbastre; *Fantasy in g*, Kuchar; *Variations on the Pentecost Hymn "Veni Creator,"* Durullé; *Scherzo (American Suite)*, Langlais; *Three Scottish Poems*, Purvis; *Allegrissimo (Sonata No. 1 in d)*, Guilman.

NICOLAS KYNASTON, First Presbyterian Church, Cresskill, NY, October 9: *Sonata in g*, C.P.E. Bach; *An Wasserflüssen Babylon*, BWV 653B, *Fuga sopra il Magnificat*, BWV 733, Bach; *Prelude and Fugue in b*, op. 35, no. 3, *Scherzo in c*, op. 16, no. 2, Mendelssohn/Kynaston; *Fantasia in C*, op. 157, Saint-Saëns; *Introduction et Allegro risoluto (Sonata VIII in A, op. 91)*, Guilman; *Consolation in E*, op. 65, no. 3, *Rhapsodie in c#*, op. 65, no. 1, Reger; *Homage to Handel*, Karg-Elert; *Toccata*, op. 12, Germani.

OLIVIER LATRY, Wichita State University, Wichita, KS, October 23: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Lied, Litanie; Thème et Variations*, Langlais; *Carillon de Westminster*, Vierne; *Trois danses*, Alain; *Improvisation*, Latry.

CARLENE NEIHART, St. Thomas Church, New York, NY, October 21: *Toccata and Fugue d-moll*, S. 565, Bach; *Andante für eine Walze in eine kleine Orgel*, K. 616, Mozart; *Fantaisie (Hommage à Frescobaldi)*, Langlais; *Suite Gothique*, op. 25, Boëllmann; *Overture to William Tell*, Rossini arr. Neihart.

BRUCE NESWICK, St. Martin-in-the-Fields Church, Philadelphia, PA, October 19: *Improvisation on a submitted theme; Choral II en si mineur*, Franck; *Toccata and Fugue in F-dur*, BWV 540, Bach; *Symphonie I*, op. 14, Vierne; *Improvisation on a submitted theme*.

JOACHIM NEUGART, Cathedral of St. Paul, St. Paul, MN, October 21: *Choral in b*,

Franck; *Sonata No. 4 in B-flat*, Menellsolnu; *Trois Impressions*, op. 72, Karg-Elert; *Jolie et clarté des corps glorieux*, Messiaen; *Improvisation on a given theme*.

JAMES O'DONNELL, Trinity Episcopal Cathedral, Phoenix, AZ, October 23: *Toccata and Fugue in d*, BWV 565, Bach; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue on BACH*, Liszt; *Sinfonia from Cantata 29*, Bach arr. Dupré; *Allegro marcato (Sonata in g, op. 58)*, Hartmann; *Adagio for strings*, Barber arr. Cullen; *Popular song (Façade)*, Walton arr. Gower; *Berceuse, Carillon de Westminster*, Vierne.

LARRY PALMER, Southern Methodist University, Dallas, TX, October 25: *Tiento llero por B cuadrado, Corrente Italiana, Pascualles II*, Cabanilles; *Tiento de 1° tono de mano derecha*, Bruna; *Sonata in C*, K. 255, Scarlatti; *Dos Prados*, Sargori Orlos; *Dulzainas, y Chirimias de ambas manos*, Lidon.

PIERRE PINCEMAILLE, All Souls Episcopal Church, San Diego, CA, November 9: *Hymne Veni Creator*, de Grigny; *Noël VI, Noël X*, Daquin; *Fantasy and Fugue in B flat*, Böilly; *Suite Gothique*, op. 25, Boëllmann; *Fantasy No. 1 in E-flat*, Saint Saëns; *Prelude, Fugue et Variation*, op. 18, Franck; *Toccata (Symphony No. 5)*, Widor; *Berceuse (Pièces en style libre, op. 31)*, Vierne; *Nazard (Suite Française, op. 59)*, Langlais; *Hommage à Jean Calton*, Durullé; *Improvisation: Noël français et variations*.

SYLVIE POIRIER & PHILIP CROZIER, Igreja do Sagrado Coração de Jesus, Piracicaba, Brazil, October 2: *Dueto para Orgão*, Wesley; *Fuga em Ré maior*, Mendelssohn; *Dança Suite para Dueto Organístico*, Kloppers; *Vater unser in Himmelreich*, op. 19, no. 4, Höpner; *Sonata em sol menor*, op. 50, Baumert; *Fuga à seis partes e dois sujeitos, a quatro mãos*, Lovet; *Fantasia em fá menor*, K. 608, Mozart.

NIGEL POTTS, Grace Lutheran Church, Lancaster, PA, October 28: *Siegesfeier*, op. 145, no. 7, Reger; *Vater unser in Himmelreich*, BWV 636, Bach; *Fugue in g*, K. 491, Mozart; *Sonata in c*, Whitlock; *Tuba Tune*, Lang; *Sonata No. 8 in A*, op. 91, Guilman.


MARY PRESTON, Florida International University, Miami, FL, October 7: *Marcia*



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(Symphony III), Widor; *Pièce Héroïque*, Franck; *Herr Jesu Christ, dich zu uns wend*, BWV 709 and 655, Bach; *Sonata Eroica*, Jongen; *Variations on "America,"* Ives; *Clair de lune*, Feux follets (*Pièces de Fantaisie*), Final (*Symphonie VI*), Vierne.

CHRISTA RAKICH, The Parish Church of St. Luke, Evanston, IL, October 28: *Præludium in E*, BWV 566, Bach; An Improvisation, Rakich; • *Trüwigkeit*, • *Herzeleid*, Brahms, Smyth; *Prelude and Passacaglia in festo Pentecostes*, Woodman; *Grande Pièce Symphonique*, Franck.

JOHN SCOTT, Christ Church Episcopal, Grosse Pointe, MI, October 21: *Overture to "St. Paul,"* Mendelssohn arr. Best; *Concerto in G*, op. 4, no. 1, Handel arr. Dupré; *Nun komm' der heiden Heiland*, BWV 659, Bach; *Te Deum*, Hakim; *Variations de Concert*, Bonnet; *Veni Redemptor gentium*, Tallis; *Master Tallis' Testament*, Howells; *Tuba Tune*, Cocker; *Divertimento*, Whitlock; *Finale (Symphonie No. 5)*, Vierne.

ANDREW SHENTON, Trinity Church, Princeton, NJ, October 5: *Steal Away*, Voluntaries, *Love Came Down at Christmas*, *Nativity Song on Greensleeves*, *Balm in Gilead*, *Deep River*, *Variations on Amazing Grace*, *Cornet Voluntary*, *Knockin' at Your Door*, *The Jazz Gospel*, *Tango*, Utterback.

DAVID L. SOLEM, The Presbyterian Homes, Evanston, IL, October 22: *A Dryden Liturgical Suite*, op. 144, Persichetti; *Sonata No. III*, Hindemith; *Fiat Lux*, Dubois.

NORMAN SUTPHIN, St. Pius V Catholic Church, Pasadena, TX, October 21: *Concerto del Sig. Giuseppe Torrelli*, Walther; *Variations on "Est-ce Mars,"* Sweelinck; *Toccata and Fugue in F*, BWV 540, Bach; *Four Epigrams*, Kotikly; *Prelude and Fugue in E-Flat*, op. 99, no. 3, Siant-Saens.

STEPHEN THARP, Illinois College, Jacksonville, IL, September 4: *Concerto in*

D, BWV 972, Bach/Tharp; *Triptyque*, op. 51, Dupré; *Prière*, op. 20, Franck; *Prelude, Scherzo and Passacaglia*, op. 41, Leighton.

GARY VERKADE, The Cleveland Museum of Art, Cleveland, OH, October 28: *Justice, Equality and Beatings V*, Burt; *Tasmanian Toccata*, Nagorcka; *Antiphony X-Wind-Ed*, Caburo.

GILLIAN WEIR, University of North Texas, Denton, TX, October 26: *Variations de Concert*, Bonnet; *Sonata in C*, Schnizer; *Toccata in F*, Buxtehude; *Sonata Eroica*, Jongen; *The Primitives*, Al the Ballet, Everyone Dance (*Five Dances*), Hampton; *Scherzo*, Duruflé; *Scherzetto (24 Pièces en style libre)*, Najiades (*Pièces de Fantaisie*), Vierne; *Toccata in D-flat*, Jongen.

CAROL WILLIAMS, Balboa Park, San Diego, CA, October 21: *Toccata (Symphonie V)*, op. 42, Widor; *Fuga sopra il Magnificat*, BWV 733, Bach; *Dialogue (Troisième Livre)*, Marchand; *Popular Song (Façade)*, Walton; *Minikpsalm*, op. 145, no. 2, Reger; *Perpetuum Mobile*, Middelsehulte; *Manhattan Serenade*, Alter; *Maple Leaf Rag*, Joplin arr. Williams; *The Washington Post*, Sousa arr. Williams; *Carillon de Westminster*, op. 54, Vierne.

CAROL WILLIAMS, St. Mary's College, Momba, CA, October 27: *Improvisation sur le "Te Deum,"* Tournemire; *Fuga sopra il Magnificat*, BWV 733, Bach; *Popular Song (Façade)*, Walton; *Sonata in G*, Lindeberg; *Festival Toccata*, Fletcher; *Variations on a Theme by Paganini for Pedals*, Thalben-Balk; *Andantino*, Lemare; *The Entertainer*, Joplin arr. Williams; *The Washington Post*, Sousa arr. Williams; *Toccata (Symphonie V)*, op. 42, Widor.

TODD WILSON, Meverson Symphony Center, Dallas, TX, October 22: *Variations on "America,"* Ives; *Scherzo*, op. 2, Duruflé; *Variations on a Noël*, op. 20, Dupré; *Carmen Suite*, Bizet arr. Lemare; *Two Preludes on Early American Hymn Tunes*, Shearing; *Sonata on the 94th Psalm*, Reubke.

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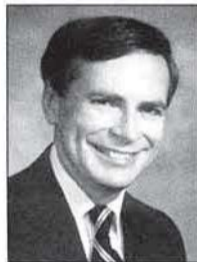
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