

THE DIAPASON

JULY, 1989



First Presbyterian Church, Franklin, IN
Feature story on page 12

Letters to the Editor

Barockmeister Shoes

Dear Organist

I been playin piano nights at Lenny's [Lenny's *Licensed Liquor Lounge*—sing and sing where beer is king] for near 40 yrs. And now Lenny my boss, he went out and bot hisself a used Yammyhaw organ. He sez it will add some "class" to this place (it sure needs it!). Anyhow, this here organ has all those sticks stickin out at the bottom which makes low down noises when you pushes down on them with yr feet. I only got 1 trouble. My workboot heels keep getting stuck in the cracks.

I seen yr add for some "Broke Master Shoos" (just what I need considering

the rotten wages Lenny pays me) [see the May issue, p. 20]. Will these help me play the organ good? But I only needs a left shoo, since the row of sticks down there only goes part way up. Id even take 2 left shoos and keep 1 for a spare. I takes size 13. Hope to here from you that this is OK.

Yrs truly
Stompin' Jim

P.S. I reely like yr newspaper with all the pixures of all them chimneys. If you needs them cleaned anytimes, my brother in law could do it real cheap. He cleant smoke stacks for the city for a spell but aint busy right now.

Here & There

The 12th Annual St. John's Liturgical Music Workshop takes place July 17-19 in Collegeville, MN. With the theme, "Liturgical Music: Change and the Future," the workshop will feature Marty Haugen, Christopher Walker, Haig Mardirosian, Patricia Kent, Axel Theimer, Kim Kasling, and Nicholas Rath. For information: Kim Kasling, St. John's Music Department, Collegeville, MN 56321; 612/363-3371.

The Chicago Botanic Garden is hosting a Carillon Series of over 20 concerts on the Theodore C. Butz Memorial Carillon. The free concerts began in May and run through October. Performers include Wylie Crawford, Mark Konevko, Thomas Reif, Frits Raynaert, Lyle Anderson, Janet Dundore, Michelle Goddefroy, Beverly Buchanan, Sue Jones, Richard Von Grabow, Margo Halsted, Charles Collins, Karel Keldermans, and John Gouwens. For information contact: Chicago Botanic Garden, P.O. Box 400, Glencoe, IL 60022-0400; 312/835-5440.

IAO Organ Week Chester (England) takes place August 7-11. Recitals will be held at St. Asaph, Bangor Chester, both Liverpool Cathedrals, as well as St. George's Hall; master classes, tutorials, lectures, etc., by Hugh Davies, Roger Fisher, Andrew Goodwin, George Guest, Roy Massey, William Mathias, Ian Tracey, Thomas Trotter and others; choir training with Jonathan Bielby. Information: Mr. Peter Hounsell, 5 Victoria Street, Wellington, Somerset TA21 8HR England.

The International Organweek will be held in Vlaardingen, Holland, August 7-12, centering around the Van Peteghem organ (1763) in the Grote Kerk. Concerts, recitals, master classes and lectures will occur each day. Faculty includes Kamiel d'Hooghe and Jean Boyer. For further information: The Secretary, Coornhertstraat 26, 3132 GJ Vlaardingen, Holland; phone 010-434 65 27, or 010-435 61 77.

The International Organ Festival Haarlem is scheduled for June 30-July 28, 1990. As a biennial event, there will be no Festival this year. The Improvisation Contest will be held in the Grote or St. Bavo Church during the first week of the Festival. To enter, applicants should send tapes with improvisations on themes provided by "Haarlem." Finals will be held July 5.

The International Summer Academy for Organists will take place July 9-28, 1990. The duration of some of the courses, including the Bach interpretation courses and the improvisation course, will be three weeks. In addition, a number of short courses will be given: 8-day, 3-day, and a number of lectures and workshops.

For further information: Stichting Internationaal Orgelconcours, Mrs.

E.L.S. Hendrikse, secretary, Postbus 511, 2003 PB Haarlem, The Netherlands; tel. 023-17 12 13.

The Organ Resource Centre, a project of the Royal Canadian College of Organists (Edmonton Centre), seeks to provide churches with information regarding every topic associated with the selection and purchase of a church organ. Articles, books and pamphlets from all over the world have been amassed and catalogued, and are now available from one location in Canada. As a non-profit, volunteer project of a charitable organization, the ORC remains completely independent of the organ building business, and thus impartial in supplying information.

A comprehensive list of materials available from the ORC can be obtained free of charge by writing: Organ Resource Centre, 515 McLeod Building, 10136-100 Street, Edmonton, Alberta, Canada T5J 0P1; 403/429-1655.

The Curtis Organ Restoration Society of the University of Pennsylvania announces the release of the compact disc recording, *Ted Alan Worth at the Curtis Organ*. The recording features works by Bach, Handel and others, played in the symphonic style. The CD is available for \$14.95 plus \$1.80 postage from the Society. The Curtis Sesquicentennial Exposition Organ, the 161-rank Austin Opus No. 1416, is currently under restoration. For further information, contact: Curtis Organ Restoration Society, The University of Pennsylvania, 110 Houtson Hall, 3417 Spruce Street, Philadelphia, PA 19104-6306; 215/898-2848.

THE DIAPASON has received an appeal from **St. John's Anglican Church, Grenada** for assistance with the renovation of the church's organ, a 2/9 Hill & Son from ca. 1880. Two organbuilders from the USA (Susan Tattershall and Barbara Owen) have dismantled the organ, which was completely out of service, and are now in the process of restoring and replacing various parts for completion by March 1990. Estimated cost for the project is \$12,000.00 (East Caribbean Currency), beyond the reach of the church's resources. Checks made out to St. John's Anglican Organ Fund may be sent to the Archdeacon of Grenada, Church Street, St. George's, Grenada, W.I., or to Barbara Owen, 28 Jefferson St., Newburyport, MA 01950.

The Organ Historical Society, Inc., of Richmond, VA, has announced its third annual grant program to encourage the use of The American Organ Archive at Westminster Choir College, Princeton, NJ. The grants, to \$1,000, will be awarded for travel to and from the collection, and for lodging during the applicant's stay in Princeton.

The purpose of the program is to encourage scholarship in subjects deal-

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

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Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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ing with the American organ, its music, and its players. Some European subjects may be considered if there is an American connection. The Organ Historical Society is particularly interested in studies on American organbuilders and their instruments, and will give this subject preference.

The Archive Collection of the Organ Historical Society was founded in 1956 and has grown to largest collection of its type in the western hemisphere. It holds material on American organbuilders, American music periodicals, including complete runs of nearly all the major 19th-century American titles, a large collection of organ periodicals from all countries, books, and other published materials on the organ. The collection houses some or all of the business records of a number of American organ makers. They include Hall and Labagh of New York; Henry Pilcher of St. Louis; Reuben Midmer of Brooklyn; Odell of New York; Gottfried of Erie, and Charles Durner of Quakertown, PA.

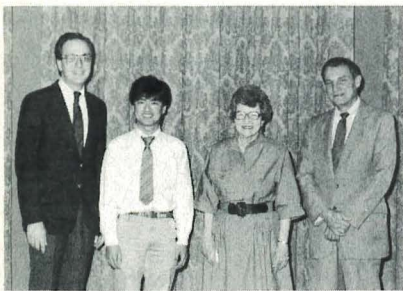
Previous grants have been awarded to Agnes Armstrong, E. A. Boadway, Michael Friesen, Martin Kares, William Osborne, Barbara Owen, and Elizabeth Towne Schmitt. Subjects have varied widely; they have included Chicago organs and organbuilding, Thomas Appleton, and David Tannenber. "Alexandre Guilmant: American Tours and American Organs," *The Tracker* v. 32, no. 3 (1989), by Agnes Armstrong, is the first published article which has incorporated research funded by the program.

Applications will be received by the Archivist of the Society until December 1, when a committee will review the requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by January 15, 1990. Funds will not be awarded to the same scholar two years in succession.

The committee consists of Craig J. Cramer, University of Notre Dame; William Paul Hays, Westminster Choir College, Princeton, NJ; John K. Ogasapian, University of Lowell; and Stephen L. Pinel, Chairperson, and Archivist of the Organ Historical Society. Applications can be acquired by writing: Stephen L. Pinel, Archivist, Organ Historical Society, Inc., 629 Edison Drive, East Windsor, NJ 08520.

The 18th Annual Wm. C. (Bill) Hall Pipe Organ Competition was held April 8 at First Presbyterian Church, San Antonio, TX. Julie Ann Wyrick of Texas Tech, a student of Judson Maynard, won the graduate prize of \$1,250. Kiyoo Watanabe of Baylor University, a student of Joyce Jones, won the undergraduate prize of \$900.

The judges this year were Jerald Hamilton and David A. Heller. The Competition is made possible through the generosity of the Minnie Stevens Piper Foundation, First Presbyterian Church, University Presbyterian Church, and the Alamo AGO Chapter, all of San Antonio. The photos show the winners with the judges and Bess Hieronymus, Professor at the University of



David A. Heller, Kiyo Watanabe, Bess Hieronymus and Jerald Hamilton



David A. Heller, Bess Hieronymus, Julie Ann Wyrick and Jerald Hamilton

Texas at San Antonio, Organist-Choirmaster at First Presbyterian Church, and a member of the Executive Committee of the competition.



Michael Kleinschmidt

Michael Kleinschmidt, of Rochester, NY, won the first-place prize in the 1989 Flint International Organ Competition, which took place May 5 and 6 and concluded with a winner's recital May 7. Kleinschmidt received \$1,500.00 and played the recital at St. Paul's Episcopal Church, one of three downtown churches which hosted the competition activities, along with Court Street Methodist and First Presbyterian. Selected as second and third place winners, respectively, were H. Richard Ramirez, also of Rochester, and John Charron, South Bend, IN.

Kleinschmidt holds a bachelor of music degree from Oberlin Conservatory of Music and has studied in Vienna under a Fulbright grant. He is a graduate student at the Eastman School of Music and serves as director of music at St. Peter's Episcopal Church in Geneva, NY. He was second place winner of the 1987 AGO Great Lakes Regional Competition.

Ramirez, as second place winner, received \$800.00 and a recital engagement at First Presbyterian Church at a date to be announced. He holds a bachelor's degree from the University of Notre Dame, a master's degree from Southern Methodist University and a D.M.A. from Eastman School of Music. He is a composer and, in addition, is music director of the Church of the Blessed Sacrament in Rochester, NY.

Charron, the third place winner, will give a recital at Court Street Methodist at a date to be determined and was awarded \$500.00. He has a bachelor of music degree in organ performance from the University of Notre Dame, and has won two gold medals from the Royal Conservatory of Music in Toronto. He won the 1987 International Organ Performance Competition in Ann Arbor and was a finalist in the organ competition at Chartres in

France. He is a native of Windsor, Ontario.

Thirty-six applicants submitted tapes, from which eight semi-finalists were chosen. The eight competed May 5 at Court Street Methodist, with three being chosen to compete May 6 at First Presbyterian for first place.

Judges for the competition included John Tuttle, Robert Glasgow, and Douglas Major. The competition was made possible by grants and gifts from several organizations and individuals, including the Community Foundation of Greater Flint, the Whiting Foundation, Mallery Trust and the Ruth Mott Fund.



David Burton Brown

David Burton Brown has been accepted to study at the Musikhochschule in Hamburg, West Germany, for the 1989-90 academic year. Dr. Brown will study organ with Heinz Wunderlich and choral conducting with Roland Voigtlander. He will work on the organ music of Max Reger and Franz Liszt as well as the study of organ improvisation.

Dr. Brown holds Bachelor's and Master's degrees from Westminster Choir College, Princeton, NJ, where he studied organ with Joan Lippincott, John Weaver, Donald McDonald and Eugene Roan. He completed a Doctor of Music degree at Indiana University in 1984, studying with Robert Rayfield. He has continued to study organ with Wilma Jensen of Nashville, TN, and has concertized in the United States and Canada. Brown has served in positions as organist/choirmaster in Pennsylvania, Indiana, and Tennessee, and was a 1989 finalist in the Flint International Organ Playing Competition.

Dr. Brown will continue to be available for organ recitals through: Aurand Management, 809 Harpeth Knoll Road, Nashville, TN 37221.

Douglas Butler performed a program of Baroque through Romantic German repertoire at St. Mark's Cathedral, Seattle, WA, on January 27. The following day, he presented a lecture-workshop on Mendelssohn and his school.



Elizabeth and Raymond Chenault

Duo-organists Elizabeth and Raymond Chenault premiered two organ duets for the Oklahoma City Regional VII AGO Convention at Westminster Presbyterian Church on June 13: *Two Pieces for Organ Duet* ("Sarabande with

Variations" and "Octopus Music") by Ronald Arnatt and Daniel Pinkham's *Requiem Collects* were commissioned by and written for the Chenaults. The remainder of the program, consisting of organ duets commissioned by the duo team, included *Variations on An Easter Theme* (John Rutter), *A Fancy for Two to Play* (Gerre Hancock), *Canticle* (Conrad Susa), *Toccata for Two* (Arthur Wills), *Ragtime* (Charles Callahan), and *The Stars and Stripes Forever* (Sousa, arranged by Chenaults). Other commissions by the Chenaults include *Advent Dances* by Douglas Major and *Dichotomy* by Alan Gibbs. More duet commissions are forthcoming.

Lynne Davis played at the Central Reformed Church in Grand Rapids last November, 1988. But after a hectic practice schedule, she arrived at the church that evening just at concert time to walk out and greet her audience. After a few words about the first pieces, she sat down at the console front center, started pulling out stops and suddenly whispered to her assistant, "I forgot my organ shoes!"

There was only one thing to do. Miss Davis turned around, rose, and said, "Sometimes, organists make mistakes in their choice of clothing, and although I would love to play before you in these lovely, chic, high-heeled shoes, I simply can't! So, if you will excuse me just two minutes, I'll change into my real organ shoes!"

The crowd roared with laughter. Later, many concert-goers asked Miss Davis, "Was that a part of your act?"

John Eggert, associate professor of music at Concordia College, St. Paul, MN, was named as one of 14 recipients of the 1989 Blandin Faculty Fellowships. The Blandin Fellows will undertake research designed to strengthen the quality of life in non-metropolitan, greater Minnesota. Dr. Eggert was awarded \$6,450 to identify, study and perform selected organ works by Minnesota composers.



Henry Fusner

Henry Fusner has retired from the First Presbyterian Church, Nashville, TN, after serving as organist and choir-master for 19 years. This year Dr. Fusner also completed 50 years as a professional church musician, having served churches in Jersey City, NJ, Manhattan and Brooklyn, NY, and the Church of the Covenant, Cleveland, OH, before moving to Nashville. He served on the faculty of the Juilliard School, at the Cleveland Institute of Music as head of the organ department, and at the Blair School of Music, Vanderbilt University.

Fusner received his bachelor's and master's degrees from the Juilliard School where he was a student of Gaston M. Dethier. His doctorate is from the School of Sacred Music of Union Theological Seminary, New York. He holds the AAGO certificate and has served on the National Council of the AGO.

In Nashville he instituted a series of concerts of sacred music which included an annual Bach Festival. Accompanied by members of the Nashville Symphony, the major choral works of Bach were presented along with many of the cantatas. Some of the less familiar oratorios by Handel and works by con-

temporary composers were also included. This past Good Friday, Fusner conducted Brahms' *Requiem* as a farewell concert.

Fifteen years ago, at Dr. Fusner's suggestion, the church installed a 49-stop, three-manual von Beckerath organ, which has been heard in a series of recitals. Fusner will continue to give recitals and teach.



Beth Zucchini and Philip Manwell

On March 11, Philip Manwell and Beth Zucchini presented a concert of harpsichord and organ music at the First Presbyterian Church, San Anselmo, CA. They performed music of Vivaldi, Labor, Giussani, Soler, Peeters, Brown, J.S. Bach, and P.D.Q. Bach on the church's Aeolian-Skinner and Schoenstein organs and Ms. Zucchini's Roberts & Brazier concert Flemish harpsichord. Both are associates of Concert Artist Cooperative, 740 Knocknaboul Way, San Rafael, CA 94903; 415/479-0317.



The Providence, RI AGO Chapter sponsored organist Christa Rakich in a concert at Grace Episcopal Cathedral in Providence. Pictured here are AGO members with the artist (Photo: Christine Kurdys).

Where Charity and Love Prevail, a motet for unaccompanied chorus by Harold Stover, was premiered on April 30 at Trinity Church, New York City. The Trinity Choir was directed by James A. Simms.

James Welch has released two CDs, entitled *Magnus Opus*, Volumes 1 and 2, recorded on the Flentrop organ at St. Mark's Cathedral, Seattle, WA. Vol. 1 includes works by Bach, Boëly, Dale Wood, Daquin, Alain, Marchand, and Zipoli. Vol. 2 features music of Bach, Albright, Widor, Lübeck, Parker, and Vierne. They are available from James Welch, Music Dept., UCSB, Santa Barbara, CA 93106; \$12 each (includes shipping and tax).

John E. Williams gave the first American performance of Scottish composer Neil Butterworth's *Wedding Fanfare* at the wedding of Julie McAlpine and Tom Platt at the Bennettsville Presbyterian Church, Bennettsville, SC, on April 29.

Ronald Wyatt was the Organist-in-residence for the 13th annual Victoria (TX) Bach Festival conducted by Dr. David Urness. Using the three-manual Visser-Rowland organ at First Methodist Church, Wyatt played the *Sinfonias* from Cantatas Nos. 29, 146, and 35 with the festival orchestra as well as solo works for organ.

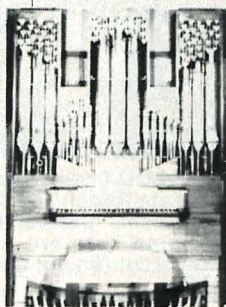
Concordia Publishing House has released its new Choral Catalogue. A copy of the Catalogue may be obtained from Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis, MO 63118; 1-800/325-3040 (in Missouri 1-800/392-9031).

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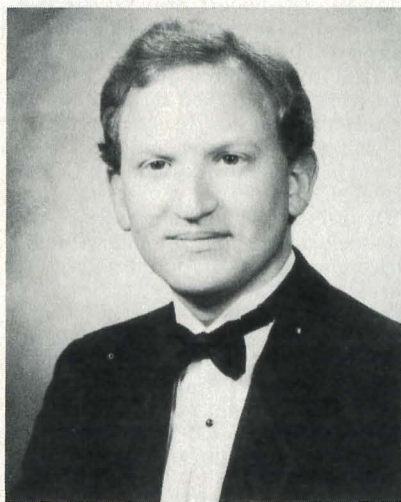
Appointments



Cameron Scott Hagler

Cameron Scott Hagler has been appointed Associate Director of Music and Organist at Cherry Creek Presbyterian Church, Englewood, CO. He will coordinate the children's choir program, accompany the Sanctuary Choir, and direct adult, handbell, and children's groups. Hagler leaves similar positions at First Presbyterian and First United Methodist Churches in Farmington, NM. He is certified in the Suzuki and Kodály concepts of music education, and is a published arranger of music for children's voices and handbells. He performs regularly in the Ariso Duo with flutist Rochelle Mann, and in Trio Brillante with Mann and violinist Douglas L. Poff. Hagler has served as dean and secretary of the Four Corners AGO Chapter. Kevin Calloway is Director of Music and Organist at Cherry Creek.

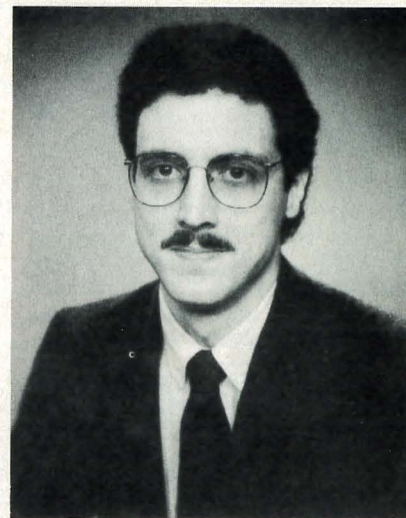
Lynn Hubler has been appointed Minister of Music at Webster Groves Presbyterian Church, St. Louis, MO. She holds a D.M.A. in organ from Stanford University, studied for two years in France with Marie-Claire Alain, and for the last four years has served as Music Director at Hyde Park Methodist Church, Austin, TX.



Martin Jean

Martin Jean has been appointed to the positions of Instructor of Music and University Organist at Valparaiso University, IN, where his duties will include teaching organ, church music and general music courses. He will go there after having taught at Concordia College, Ann Arbor for two years. Jean is completing the D.M.A. at the University of Michigan where he studies under Robert Glasgow. Winner of several national competitions, one of his most recent awards was the Grand Prix de Chartres of France in 1986, after which he was invited to perform in places such as Radio France, Cambridge, Oxford, St. Alban's, Comminges, Orleans, Poitiers, and Luxembourg.

Howard Maple has been appointed editor and executive secretary for the American Institute of Organbuilders, following the retirement of Earl J. Beilharz. Working from his Houston office,



Howard Maple

Maple will be responsible for producing the Institute's quarterly publication, *Journal of American Organbuilding*, and will also handle correspondence and other administrative duties. He was an undergraduate student of Robert Triplett at Cornell College, Mt. Vernon, IA, and Delbert Disselhorst at the University of Iowa, prior to beginning an organbuilding apprenticeship at Visser-Rowland Associates in 1981. He received the AIO Journeyman Organbuilder certificate in 1984 after completing the written examination. Having established a desktop publishing business in 1987, he continues to be involved with workshops and conferences on church music, liturgy and architecture in addition to serving as organist at St. Martin's Lutheran Church in Houston. AIO correspondence may be addressed to P.O. Box 130982, Houston, TX 77219.

Nunc Dimittis

In Memoriam Arthur Wellesley Howes 1907-1989

"Registrations of exceptional beauty," "scintillating technique," "outstanding virtuoso," are some of the comments found in contemporary sources relative to the performances of Arthur Wellesley Howes.

Arthur Howes was born in Wayne, PA on June 3, 1907. In 1915 he was a boy soprano in the choir of St. Mary's Church in Hamilton Village, Philadelphia. In 1922 he made his formal debut as organ soloist at the first National Music Week convention, playing the Wanamaker organ in Philadelphia. Harry Banks was his first teacher of piano and harmony, and later of organ. He studied piano with Thilow von Westernhagen, and continued organ study with S. Wesley Sears, George A. West, Ernest Mitchel, and Charles Courboin.

Howes served in many churches as organist and choir director. At the age of 17 he was appointed to St. Paul's Episcopal Church in Chestnut Hill, PA, where he remained for nine years. He also served at St. John's Church, Lafayette Square, Washington, DC; Christ Church Cathedral, Houston, TX; Mt. Calvary Church, Baltimore, MD; and Our Lady of Grace Church, Greensboro, NC.

From 1921-1967 his repertoire as a recitalist included 129 works by 30 composers. J. S. Bach was his favorite; Brahms was another favorite. His programs included Karg-Elert, Reger, and other modern composers.

He became a member of the AGO in 1931 and maintained an active interest and support. He was a Fellow of the Guild and served as Dean of the District of Columbia Chapter and Sub-Dean of the Pennsylvania Chapter. He was also involved in the preparation of AGO examinations.

In 1947 the Organ Institutes were begun and continued through 1964. In the first summer session there were four instructors: Arthur Howes, E.

Power Biggs, Carl Weinrich, and Ernest White. Mr. Howes started the Organ Institute Quarterly in 1951. It was distributed in the U.S. and 16 foreign countries. Howes and many others wrote articles relative to historic instruments and organ building, contemporary organs, and interpretation.

In 1955 Mr. Howes initiated the Organ Study Tours. The first tour was to Northern Europe. As a result of Howes' contacts with leading organists and builders on the Continent, members of the tours enjoyed the privilege of visiting and playing organs not generally available to the public. The tours included organs in Germany, Denmark, Sweden, The Netherlands, Spain, Italy, Portugal, Austria, and Switzerland. The Organ Study Tours were concluded in 1975, and that same year Mr. Howes was appointed Titular Organist of St. Michael's Church, Zwolle, The Netherlands.

Mr. Howes retired to North Andover, MA in 1980. In 1988 he served as consultant in designing the organ at St. Paul's Episcopal Church in North Andover. He died on April 28, 1989.

—Ruth Griffiths
North Andover, MA

Here & There

The University of Rochester's Eastman School of Music in Rochester, NY has opened its new Sibley Music Library. Opening festivities on May 15 included a ribbon-cutting ceremony, a convocation ceremony featuring guest speaker James Billington, Librarian of Congress, and a concert presenting rare works from the Sibley Library holdings. The new Sibley Music Library is housed in Eastman Place, an \$18 million mixed-use facility which, in addition to the Library in its top three floors, houses commercial stores, restaurants, and office space on the lower level. The complex also includes an indoor atrium and an outdoor public plaza which will accommodate community arts performances and exhibitions.

Eastman Place is the product of a cooperative effort among the Eastman School of Music, its parent the University of Rochester, the City of Rochester, the County of Monroe, the federal government, the developer Wilmorite, Inc., and Wilmur Associates, Inc., a New York limited partnership which contributed cash equity to the project. The University of Rochester anticipates purchasing the entire building from the limited partnership in 1991, the first opportunity for purchase under terms of a City of Rochester ordinance concerning the purchase of property by not-for-profit organizations. Until that time, the University will sublease the entire building from the partnership. To fund the purchase of the Sibley Music Library portion of the building, the Eastman School of Music will raise \$10 million over the next several years.

With total resources of well over a half-million items, and growing at approximately 8,000 items annually, the Sibley Music Library is recognized as one of the world's finest specialized research libraries devoted to all forms of music materials: books and journals about music, scores and sheet music,

manuscripts, recordings, microforms, special collections, annals and archives, programs and clippings, pictures and memorabilia. Its resources emphasize western art music, but also include a substantial collection of books pertaining to the allied fields of theatre, dance, and the fine arts, as well as a growing collection of non-western materials.

The Sibley Music Library, founded by Hiram W. Sibley in 1904 as a public library for music, was integrated into the Eastman School of Music in 1921. In the 1950s the Sibley Music Library developed its own microfilm service, and in the 1980s, a conservation laboratory, both unique to American music libraries, allowing Sibley to concentrate on innovative techniques for the conservation of music materials. The Sibley Music Library is a member of OCLC, Inc., and the Research Libraries Group, as well as the Rochester Regional Library Council.

de Mixtuur, a Dutch publication with articles in both English and Dutch, is now available to American subscribers for three to four issues at \$16 per year. The journal features detailed articles about organ building in this country and Europe. The last issue carried an article by Stephen Pinel on Henry Erben. The American agent for this periodical is Susan Armstrong, 21 Mechanic St., West Newbury, MA 01985.



(front, l.-r.) Kathryn Schneider, Claudia Dumschat, Marsha Long; (rear l.-r.) George Stauffer, George Ritchie

St. Paul's Chapel at Columbia University hosted a series of summer organ recitals on the four Wednesday evenings of June, featuring the Chapel's 94-rank Aeolian-Skinner organ. Two programs were devoted to the music of J.S. Bach. On June 7, Marsha Long presented a recital entitled "The Great Toccatas and Fugues." On June 28, George Ritchie played a complementary program entitled "The Great Preludes and Fugues," featuring the C Major (9/8), A Minor, G Major, and E Minor (Wedge) as well as Sonata No. 4 and the Canonic Variations on *Vom Himmel hoch*.

On June 14, trumpeter Scott Thornburg was joined by University Organist George Stauffer and Assistant Organist Kathryn Schneider in an "Extravaganza for Trumpet and Organ Four-Hands." Featured on the program, in addition to favorites for trumpet and organ, were works for organ four-hands by Mendelssohn, Soler, and Hasse. And on June 21, Claudia Dumschat presented a program "Masterpieces from France."



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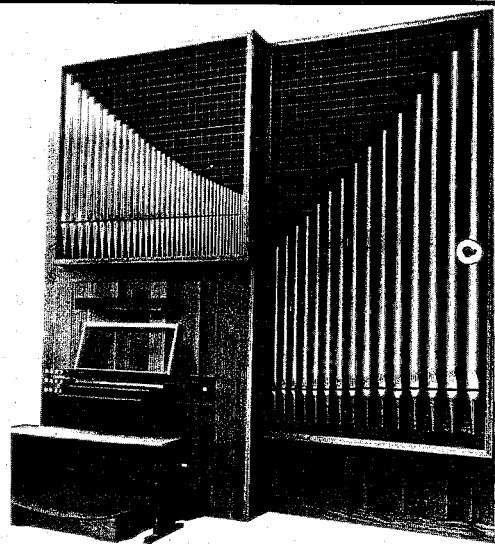
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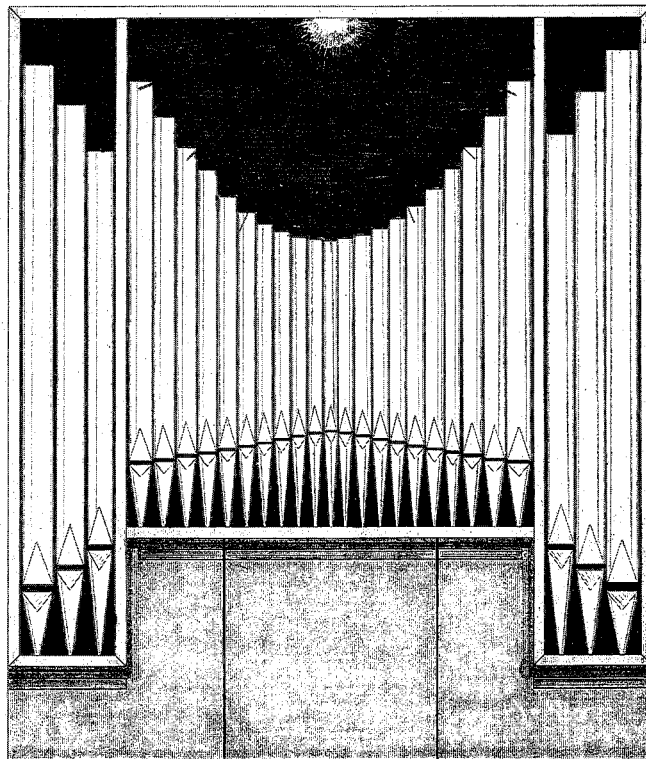
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Music for Voices and Organ

by James McCray

William Walton and William Mathias

Great Britain has produced many wonderful choral composers in this century. Such figures as Benjamin Britten, Ralph Vaughan Williams, and Gustav Holst have made numerous contributions to the choral art; currently John Rutter's music is performed with considerable frequency by church and school choirs. There are, of course, many other fine British composers. The two featured in this month's column represent a span of two generations, and both have the same first name. William Walton and William Mathias each have a large library of published works for choir; both have enjoyed a long and very successful popularity with musicians and audiences.

Walton (1902-1987) is a product of the British choral tradition. He was a chorister at Christ Church Cathedral, Oxford. At 16 he became what is said to be the youngest undergraduate there since the time of Henry VIII. His career has been varied with extensive writing for film and ballet; yet, he has a large repertoire of chamber music, operas, and symphonic works. Although he is possibly known more in these non-choral areas, he has composed a considerable amount of choral music including one of the major landmarks of the 20th century, *Belshazzar's Feast* (1931). His music exhibits careful craft and is at times very exciting. Dissonance is often a natural outgrowth of the basic musical material and, especially in the choral music, it evolves as a movement away from relaxation toward tension.

Walton has had a significant influence on many composers. He and Herbert Howells were composers to whom

younger British musicians often related as "father figures;" they found their music to be steeped in tradition, yet fresh in harmony and developmental procedures. Walton clearly is recognized as one of the leading British composers of our time, and his music has a firm place in the choral and instrumental repertory.

William Mathias' music has attracted a highly receptive audience. His background follows a more traditional academic approach with several degrees including a Doctor of Music from the University of Wales in 1966. He is over 30 years younger than Walton, but like the older composer, he established a lofty reputation early in his career. Mathias has won many awards including the Bax Society Prize. Since 1970 he has been Professor and Head of the Music Department at the University College of North Wales, in Bangor.

As with Walton, Mathias became a "house composer" with Oxford University Press. Although he has written in all mediums including opera, it is his choral music that has a strong international notoriety. In America, his choral music can be found in all phases of our performing groups. Mathias writes music that can be performed by the average church choir, and at the same time, music that will require professional musicians. His style is often quite joyous with memorable themes that seem quite natural, yet maintain a neoteric quality that appeals to all levels of musicians. His choral output is large and he continues to be highly productive through numerous commissions.

***The Twelve*, William Walton. SATB and organ (or orchestra), Oxford University Press, no price given (D-).**

Subtitled "An Anthem for The Feasts Of Any Apostle," this text was written by W.H. Auden. The orchestra parts are on rental and include a somewhat large ensemble. The work dates from 1965, has a duration of 11 minutes, and uses divisi for the choir. The music is

dramatic yet very sophisticated in its style. There are changing meters, dissonances and some optional brief solos. While not unusually difficult, it will require a good choir with strong voices. The organ material is on three staves and includes registration suggestions. This is an unusual work and will be best suited to a college or advanced church choir.

***Coronation Te Deum*, Walton. SATB and full orchestra with organ, Oxford University Press (D-).**

For those conductors seeking a bravura work that will be thrilling in any program, this eight-minute festival setting of the *Te Deum* will certainly merit attention. Written for the Coronation of Queen Elizabeth II, Walton uses antiphonal chamber groups to add to the majestic spirit of the music. It is clearly designed for a spacious performance place. The choir has divisi and often sings unaccompanied with the orchestra playing between the vocal phrases. This work will require a large choir and is certain to be a popular choice for the singers and listeners.

***Set Me as a Seal upon Thine Heart*, Walton. SATB unaccompanied with soprano and tenor solos, Oxford University Press, A 86, \$.50 (M).**

The solos often sing the text and the choir responds in harmony. The mood is quiet with gentle harmonies. This is a very sensitive setting of the Song of Solomon text, and while not as technically difficult as other Walton works, it has an austere sophistication that is charming. It is one of his most frequently performed works and is suitable for most church and school choirs.

***Under the Green Wood Tree*, Walton. Unison and piano, Oxford University Press, U 105, no price (E).**

Walton's simple, strophic setting of the Shakespeare text was written for a film of *As You Like It*. The accompaniment doubles the vocal line which is a lilting, modal tune with a limited range. This stepwise melody is easy enough for any choir, although the nature of the text may not be appropriate for children.

***Magnificat and Nunc Dimittis*, Walton. SATB and organ, Oxford University Press, S 609 (M+).**

This is vintage Walton! Exciting harmonies that continue to expand, joyful melismatic lines and colorful organ music add much to the traditional texts which are in English. The music has divisi and solo areas for all voices. There are areas of unaccompanied singing and mixed meters in both choral and instrumental lines. The *Nunc Dimittis* is slower with a long bass opening, yet it also has a dramatic quality as does the *Magnificat*. This will require a good choir of solid singers. The organ writing is sparse, but very important to the setting. Highly recommended for advanced choirs.

***Let the People Praise, Thee, O God*, William Mathias. Oxford University Press, A 331, no price given (M).**

This anthem was written for the wedding of Prince Charles and Lady Diana. It has a happy dance spirit with rhythmic energy. The organ has solo areas between some choral phrases, and while not particularly difficult, will need a competent player. There are

divisi sections; the harmony is tonal with some mild dissonances. This is a setting that has a delightful character and is certain to be a favorite with singers and listeners.

***Alleluia Pssallat*, Mathias. SATB and organ, Oxford University Press, A 299, \$.70 (M).**

This early work has a Latin and English text for performance. It is very fast with strong rhythmic articulations from the choir and the organ. Often the choir sings in unison or two parts above a march-like bass. There is a solo soprano obbligato that floats above the choir in one section. The organ writing generally is accompanimental with brief outbursts of fanfare motives. This work is not difficult and suitable for most choirs. The modal melody and rhythmic energy give it an appealing freshness.

***A Grace*, Mathias. SATB unaccompanied, Oxford University Press, E 146, no price given (E).**

This simple two-page Latin motet (no translation) is designed to be sung as a grace prior to a dinner. There are gentle vocal lines with repeated notes in a modified notated chant style. A quiet, unassuming work that could be used in a variety of situations.

***O Be Joyful in the Lord (Jubilate Deo)*, Mathias. SATB and organ, Oxford University Press, A 340, no price given (M+).**

This celebrative anthem is a setting of Psalm 100. Much of the choral singing is unaccompanied with the organ often serving as a link between the choral areas. Its music is not difficult with frequent dotted rhythms that add to the festive mood. The choir music is homophonic with mildly dissonant chords in fourths. It closes with a merry setting of the Gloria Patri. This anthem is a joyful upbeat setting that is very engaging. A sure winner.

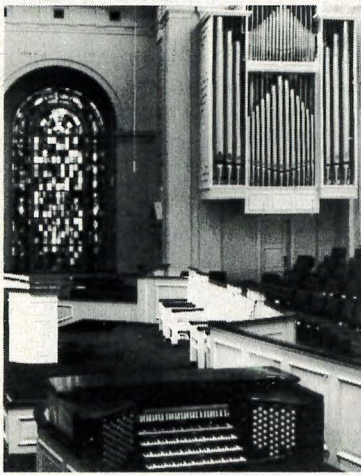
Book Reviews

***Making Music on the Organ*, by Peter Hurford. New York: Oxford University Press, 1988. 157 pages. \$34.95.**

The curiosity—and often the apprehension—of the musical listening public understandably is aroused when a widely acclaimed performing artist ventures into print to articulate the philosophy underlying his or her teaching and performance practice. Will the quality of the literary product match the level of musical achievement? Will idiosyncratic anecdotes supplant thoughtful analysis? Will the message be understood only by a few cognoscenti rather than by the larger musical public? None of these fears materialize upon encountering Peter Hurford's sensitive and enthusiastic paean to the organ, its music, and its players. This brief but highly readable book brings the insights of an influential and experienced player to students (in the broad sense) whose lifelong curiosity about the topic keeps their artistic souls alive, to amateurs (in the original sense) who love the organ and its music, and to others in the wider musical community.

The first three chapters are, in a way, preliminary, dealing with the organist's

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place in musical performance, how the organ works, and the physical approach to the instrument. There is much familiar material here, condensed from more detailed works on organ construction and instructional manuals on playing techniques. However, the heart of the work, in terms of both content and length, lies in three chapters concerned with the technical basis of musical expression, the interpretation and performance of Baroque organ music in general, and the interpretation of Bach's music in particular. Two relatively short chapters, one on the musical style of the French classical school, and another on the twentieth-century renaissance of the organ, complete the exposition. There is also an Appendix containing the specifications of several representative Italian, German, English, and French organs, and a briefly annotated list of 78 titles which includes 15 books recommended as the core of an organist's library.

Although Hurford rejects a wholesale application of rhetorical theory,¹ he utilizes some fruitful analogies drawn from the sphere of language to illuminate the nature of the performance of Baroque organ music. Parallels are drawn between the characteristics of organ pipe speech and the resulting musical notes as consisting of consonants (initial transients), vowels (sustained tones), and decay (resonance), to demonstrate how these contribute to the intelligible shape of the musical line. The subtleties of the relation between sound and silence are revealed in an account of three types of expression: silence and comparative touch, which involves the placement and stressing of notes by different types of touch (detached, legato, staccato) to lighten the texture, allowing the music to "breathe;" agogic accentuation, an expressive shaping which yields an illusion of varying tempo; and rubato, a rhythmic flexibility for shaping longer musical sentences within a more spacious harmonic plan. The scrupulous attention Hurford pays to this relationship between sound and silence lends increased authority to the familiar judgement that the difference between an ordinary performance and an inspired one is measured in milliseconds.

The linguistic analogy is developed further in the discussion of the interpretation of Baroque organ music in general. Considered as a species of dialogue, the music can be viewed as an animated conversation in which the drama unfolds on several levels: the placement of individual notes, the projection of solo lines, and the multi-layered argumentation found in contrapuntal trios and fugues. An "authentic" performance, of course, requires the development of "good taste," an instinct which emerges from extensive study, immersion in the style, and attentive listening to other musical performances in which musical line is especially important (singers, wind instruments, string quartets).

Dialogue, the single most important stylistic feature of Baroque organ music, is best exemplified in the works of J.S. Bach. A bad Bach performance, for Hurford, can take two forms: either a smooth, seamless, unremitting legato or an equally insensitive clatter of single notes ("typewriter music"). Bach, inherently indestructible, transcends such misrepresentations, and flourishes in more thoughtful interpretations which illuminate the strong harmonic basis of his work, its rhythmic vitality, and distinctive musical line. Hurford explores the intricacies of these dimensions in perceptive detail, as well as in a discussion of the execution of the ornaments given in Bach's own *Explication* at the beginning of the *Clavier-Büchlein* written for his son, Wilhelm Friedemann. Hints on registration for various compositional forms are inferred from an examination of Bach's specifications for the reconstruction of the organ at St. Blasius, Mühlhausen.

A shorter treatment of similar topics—musical style, organ registration, and ornamentation—in the chapter on

the French classical school yields equally useful recommendations for the eloquent performance of organ works from the *grand siècle*, the period of musical flowering in seventeenth and eighteenth century France represented by Couperin, Boyvin, Raision and their contemporaries.

Within the short span of 138 pages, Hurford provides a skillful balance of historical background, technical principles, and performance pragmatics which will offer encouragement, instruction, and challenge to readers at all levels of accomplishment who share his commitment to the organ, its Baroque repertoire, and its master, Bach. This lively text should contribute substantially to the continued vitality and appreciation of the instrument whose current renaissance is but half a century under way. Hurford's own reflections on his treatment of the nature of Bach's music provide an equally appropriate statement of the intent of the book as a whole: "... of necessity infinitely more is left out than is included. I hope simply that enough has been said to encourage curiosity and exploration into

a realm of wonder. . . . And it is the challenge which is the constant joy."

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

Notes:

1. The attempt to use rhetorical theory, the traditional rule-laden art of speech-making, as a basis for unlocking the mysteries of old music and for understanding the problems of performance practice, is regarded as pedantic and largely irrelevant by Peter Williams, "Need Organists Pay Attention to Theories of Rhetoric?" *THE DIAPASON* (April 1982), pp. 3-4. At most, he argues, the principles of rhetoric can only alert musicians to features of the music itself which can be understood by sharpened powers of observation and reasoning.

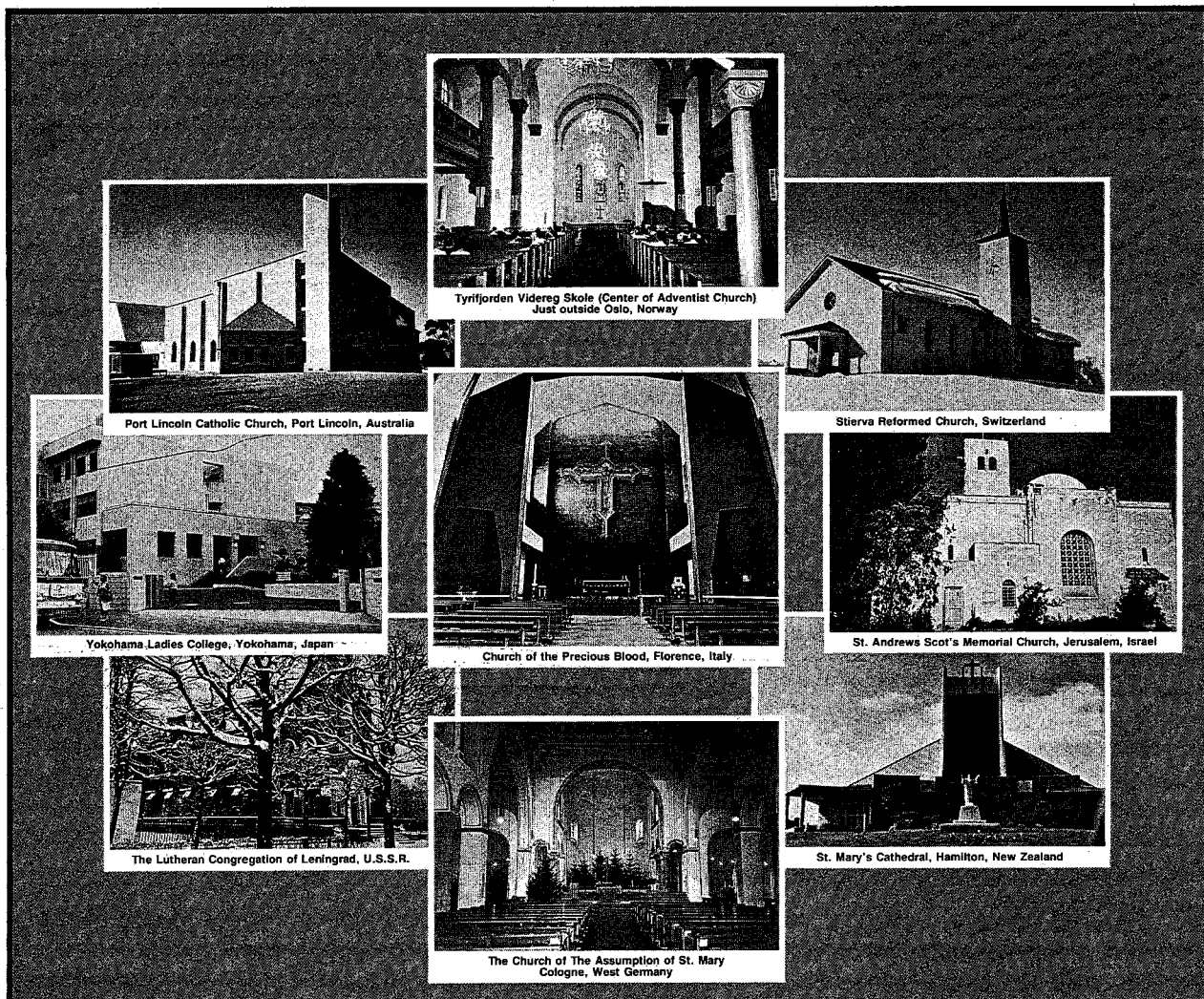
information on price or availability.

The Guilment *Symphony* was first performed in Paris in 1878, while the Rheinberger *Concerto* had its first performance, under the baton of Richard Strauss, in Munich in 1894. The Guilment is scored for full orchestra, the Rheinberger for strings, two horns, trumpet, and tympani. Neither work is frequently performed: I recall hearing only one live performance of the Rheinberger, while I know the *Symphony* only from radio performances in Europe. According to the notes, this was the first performance of either work in Poland.

Both works are definitely organ concerti. Guilment uses a completely traditional three-movement structure with a lengthy Introduction (*Largo e maestoso*), Pastorale (*Andante quasi Allegro*), and Finale (*Allegro assai*). The third movement is a study in perpetual motion with a slower, chorale-like middle section where the violins provide arabesques for the slow-moving organ part. Rheinberger is a little less traditional, at least in his choice of tempi. The first movement is marked *Grave*; the sec-

New Recordings

Marek Kudlicki (organ), Polish Radio Symphony Orchestra Cracow, Jerzy Katlewicz (conductor). Guilment, *Symphony No. 1 in D Minor, Op. 42*; Rheinberger, *Concerto No. 2 in G Minor, Op. 177*. Muza SX 2389. No



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ond, a movement clearly reminiscent of Mendelssohn, is *Andante*; and the finale is marked *Con moto*.

Not surprisingly in view of the composer's musical training, Rheinberger's *Concerto* is structurally much more developed than Guilman's *Symphony* and it would probably wear better. Guilman's most effective movement is unquestionably the toccata-like finale. Despite the lighter scoring, the Rheinberger composition makes better use of the orchestra which is here treated as a full partner.

Kudlicki, Polish-born and Polish-trained but now active in Vienna, gives sound, convincing performances. The orchestra has few opportunities to display its abilities. It has very lush-sounding strings, and there is some very nice horn-playing in the Rheinberger *Concerto*. The helpful notes, in Polish and English, do not include information about the organ. The recording was made in the church at Nowa Huta-Binczyce (probably the Nowa Huta not far from Cracow). It is certainly a sizable instrument, probably of four manuals, with impressive 32' tone. The organ sound is far brighter than either Guilman or Rheinberger would have had in mind, but the effect is impressive.

Both works deserve more performances than they are likely to get. Perhaps one of them could at least replace the Saint-Saëns "organ symphony" occasionally. Highly recommended!

Herman van Vliet. Jubileumalbum. Festivo Records 100-101. Available from Church Music and Records, Box 154, Neerlandia, Alberta T0C 1R0, Canada. US\$25.00.

In some respects this two-record set is both surprising and frustrating, for it is hard to overlook the strong aura of self-advertisement. The jubilee referred to is van Vliet's 25th anniversary as a church musician, and the committee for the occasion as well as the record company are located in what would appear to be the performer's home town. Apart from the specifications of the organs used, in Dutch only, the jacket contains four pictures of the artist, a highly laudatory biography in Dutch and English, and ads for ten van Vliet recordings, all on Festivo. There is no information about the music or the composers.

The first record, performed on the organ of the Evang. Lutherse Kerk in The Hague, offers on one side Franck's *Fantasy in C* and compositions by Carl Piutti, Lefebvre-Wely, and Berthold Tours, plus a transcribed Largo by Vivaldi, while the second side contains five chorale improvisations by van Vliet. The second disc, played on the organ of the Oude Kerk, Amsterdam, offers van Vliet's transcriptions of the Sinfonia from Bach's Cantata 29 and a harpsichord passacaglia of Handel, a set of variations by Rinck, and short compositions by Moritz Brosig and Otto Türke, while the second side is again devoted to chorale improvisations by van Vliet.

Herman van Vliet clearly specializes in music ranging from the early 19th century to Karg-Elert. Brosig, Piutti, and Türke are all forgotten German composers of the mid to late 19th century, while Tours (1838-1897) was a Dutchman who spent much of his life as musical advisor to Novello's. On the basis of the compositions performed here, they scarcely deserve disinterment.

Van Vliet's playing is unexceptionable. His transcription of the Bach Sinfonia shows little sense of style, but the performance is a tour de force. Two compositions may qualify as pleasant finds. Lefebvre-Wely's *Marche in C* [sic!], more dance- than march-like, requires neat execution but would be an excellent recital number, while Rinck's variations on the Dutch/German song "I saw Cecilia coming" deserve to become part of the repertory.

The chorale improvisations range from just over three to almost eight minutes in length. They are clearly in the estimable tradition of Dutch improvisation and, with the help of a resourceful organ, all can be effective. Their musical language is both conservative and predictable. Hidden under Dutch titles are four Anglo-Saxon hymns: "Hark, hark, my soul," "Crown Him with many crowns," "The Church's one foundation," and "Lead, kindly Light." Organists in search of variations on familiar tunes might find these of interest.

Both of the organs used here have been recorded frequently. The organ in The Hague, IV/50, was built in 1762-1764 by J. H. H. Bätz; the present Zwellwerk was added in 1921. The better known Oude Kerk organ, III/55, was built by Christian Vater in 1726, renovated by J. C. Müller in 1742, and restored by Witte in 1870. Neither can be in anything like its original state. At least on this recording, the Amsterdam organ is more satisfying, since it offers a brightness and clarity that are lacking in the other instrument. I suspect that the enormous number of ranks of mixtures on the Oude Kerk organ may have defeated van Vliet's apparent fondness for rather thick registrations. The recording engineers have been only moderately successful. Particularly on the first disc there is a good deal of distressing "boom" from the pedals.

The set can be recommended as a (rather expensive) curiosity, primarily for the sake of its exploration of rarely heard repertory.

Daniel Roth (at St. Sulpice). Marcel Dupré, *Orgelwerke. Motette M 10980.* Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$12.00 plus postage.

Nicolas Kynaston (at Westminster Cathedral). Marcel Dupré, *Sinfonie Nr. 2, Evocation.* Mitra 16183. Available from Mitra Schallplatten, Kurfürstenstrasse 65, D-5300 Bonn 1, West Germany. No price given.

Anyone interested in either the music of Dupré or in recorded organ sound

will want both these recordings. The Roth recording was clearly issued as part of the Dupré centennial celebrations. Roth, present organist of St. Sulpice, offers a small anthology of compositions written as early as 1912 and as late as 1956. They include three of the *Vingt-quatre Intentions*, the *Prelude and Fugue in A Flat* (Op. 36/2), *Paraphrase sur le Te Deum*, *Lamento*, and movements from the *Symphonie-Passion*, *Deuxième Symphonie*, etc.

Roth would, I am sure, welcome the comment that he performs these selections as Dupré himself probably played them at St. Sulpice. He is particularly at home demonstrating the beauties of the organ in the quieter selections. Not everyone will be happy with Roth's decision to include single movements from longer works—the short bit of the *Prelude and Fugue in F Minor* (Op. 7/2) is perhaps the most questionable. The organ of St. Sulpice has never been better recorded. Both strengths and weaknesses—the rather indistinct pedal when playing at medium volume level is apparent once or twice—are well demonstrated. Some of the best playing is found in the *Ave maris stella*, a work that does not always come off as well as this.

The lavish album offers six pages of notes and photographs, including two of Dupré and three in color of church, buffet, and console. Kurt Lueders' excellent notes concentrate on Dupré and the organ and are translated into French and English. It should be noted that the technical description of the organ is excellent in the German original, still good in the French translation, and least satisfactory in English. The English version, for example, does not mention any 20th-century work on the organ.

Dupré, unlike some composers such as Messiaen, did not conceive his works exclusively for his own organ or even for "the French organ." In his excellent notes to Kynaston's recording, Jeremy Walbank reminds us that Dupré in effect wrote many of his compositions for American or English instruments, making some use of features that the Cavallé-Coll instruments did not have. Dupré opened the Westminster Cathedral organ in 1922 when only 33 stops were in use, and he also played the first recital on the completed instrument of 78 stops in 1932. He premiered his *Symphonie-Passion* there in 1924 and played and recorded on the instrument frequently over the years. It is even possible that the slightly "French" specification, mildly unusual in Willis organs, was influenced by Dupré.

Kynaston is a flawless executant and a thoughtful interpreter. The essential unity of *Evocation*, a much more symphonic work in many ways than the *Sinfonie*, emerges convincingly. The toccata that forms the last movement of the latter work is particularly thrilling.

The Westminster Cathedral organ has always recorded well. It contains a wealth of beautiful stops, and I must confess to preferring the flute sound, in

the "Intermezzo" of the symphony, to those heard on the Roth record. The Willis reeds, which are as much admired in England as those of Cavallé-Coll are in France, lack the snarling bite of the reeds of St. Sulpice. However, they offer greater refinement and a sharper, more distinct line.

Anyone seriously interested in Dupré's music needs to add both recordings to his collection. The interpretations are among the best, and the recorded sound is extremely impressive.

W. G. Marigold
Union College
Barbourville, KY

New Organ Music

Jehan Alain, *Cinq Pièces Faciles pour Orgue ou Piano.* Alphonse Leduc (Agent: Theodore Presser Co.) \$7.50.

If one expects to find music in *Cinq Pièces Faciles* that is comparable in quality to Alain's works which have been known and loved for a long time, one will be disappointed. This is a collection of short pieces (ca. 8 minutes playing time) that for the most part represents early childhood attempts at musical composition. The pieces are not devoid of musical merit, but their primary value is as historical evidence documenting the development of an extraordinary musical talent.

—Edmund Shay
Columbia College
Columbia, SC

New Handbell Music

***Humoresque*, Antonin Dvorak, arr. Arnold B. Sherman. Harold Flammer, Inc. (A division of Fred Waring Enterprises, Inc.), HP-5264, \$1.95 (3-5 octaves) (M).**

Here is a favorite tune that will be a great hit with player and listener alike. The effect of this melody is heightened by some special effects including table dampening and plucking. Short and sweet and a good choice for bells.

***Trumpet Voluntary*, Jeremiah Clarke, arr. Ruby Shaw Hollis. Agape, No. 1362, \$1.95 (3-5 octaves of bells) (M-).**

A traditional favorite has again been set for bells. This arrangement adheres closely to the original score. It is arranged for optional trumpet in C which provides some variety. The middle section is nicely arranged with a return to the opening theme and format. Organ is also an option. If you don't yet have a version of this voluntary in your files, this one will provide a more than satisfactory setting.

—Leon Nelson

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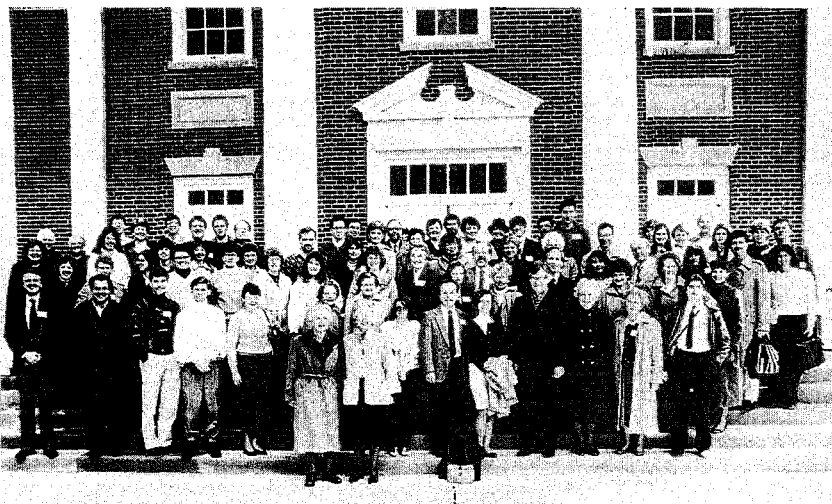
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Catharine Crozier at Illinois College



Illinois College, Jacksonville, IL, presented Catharine Crozier in a recital and masterclass April 9-10. On Sunday, April 9, Crozier's recital commemorated the tenth anniversary of the Illinois College Hart Sesquicentennial Holtkamp Organ, which she dedicated in 1979. In her playing of the Bach chorale settings of "Kommst du nun" from the Schübler collection and "Allein Gott" from the Leipzig chorales, Crozier manifested a reverence and profundity. The program opened with the Bruhns E minor Praeludium, and the first half concluded with three Daquin Noëls, characterized by elegant execution of ornaments and timing of dialogues occurring among the three manuals.

The second half of the program featured 20th-century works, and opened with Robert Russell Bennett's *Sonata in G*. Bennett (1894-1981), a Kansas City native, is best known for his arrangements and orchestrations of Broadway musicals, including *The Sound of Music*, *Oklahoma!*, and *Hitchcock's Rebecca*. The three movements of Bennett's *Sonata in G* employ diverse fragments of music, with styles varying from recitative to fanfare, from humoresque to toccata. Crozier skillfully and successfully wove together the various musical ideas.

Crozier performed Sowerby's *Fantasy for Flute Stops*, which she recorded on two Delos compact disks, *The King of Instruments* and *The Organ Works of Leo Sowerby*, and evidenced a fluent touch and agile technique. The Prelude on "Iam sol recedit igneus" ("As now the sun's declining rays") by Bruce Simonds, former dean of the Yale University School of Music, is based on the Latin evening hymn for Trinity Sunday. Simonds' sensitive treatment of the chant melody was enhanced by Crozier's cantabile rendition of the piece. The performance of Sokola's *Passacaglia Quasi Toccata on the Theme B-A-C-H* demonstrated that Crozier is indeed the authority to edit a book on organ technique, performance practice and repertoire.

As her first encore, Crozier performed Ned Rorem's "There is a spirit that delights to do no evil" from the *Quaker Reader*. Before launching into the Widor *Toccata*, she said to the audience, "I think I do not need to announce this one."

Dr. Rudolf Zuiderveld, professor of organ at Illinois College, cordially invited conference participants to play for Crozier in a masterclass held on Monday, April 10. Twenty-five people responded to this offer, and Crozier selected 17 performers to play pieces of varying styles and eras to demonstrate numerous technical and musical nuances. Crozier opened the workshop by giving a brief history of the Gleason *Method*, from the first edition (1937) to

the seventh (1988), in which she has added Romantic and contemporary organ literature, a glossary, and literature suggestions for further study. Four students performed from the Gleason *Organ Method*. Crozier explained the pedagogical purpose of each piece and provided historical information regarding composers, articulation and registration. She emphasized that technique is omnipresent in organ playing, but it is always within the context of musicality.

The masterclass repertoire included works by Buxtehude, Couperin, Bach, Boëllmann, Franck, Lemmens, Dupré, Hindemith, Langlais, Vierne, Rorem and Messiaen. Crozier gave a variety of tips for practicing and memorizing, and emphasized the importance of details of rhythm, articulation, musicality, as well as broader concepts of style and form. Her comments were articulate and concise, formulated in a way that each organist present, whether a beginner or an advanced performer, might benefit. At the close of the day's workshop Catharine Crozier related some personal anecdotes of her work as a church musician.

Dr. Rudolf Zuiderveld and Illinois College are to be congratulated for a well-planned and organized conference. The school continues to be a hospitable setting for such music making, not only with fine facilities and programming, but also with such amenities as a reception for Catharine Crozier at the president's home, and freshly baked rolls and coffee for participants. Next year's recital and masterclass will feature Robert Glasgow April 22-23, 1990.

— Pamela Ruiter-Feenstra,
D.M.A. candidate at the University of Iowa. In August, she will join the music faculty at Bethany College, Lindsborg, KS.

Masterclass with Catharine Crozier
Monday, April 10, 1989

Repertoire and participants

Trudy Beauchamp (Illinois College)
McHose "Canon" from the Gleason *Method*

Denise Maurer (MacMurray College)
Nivers "Kyrie" from the Gleason *Method*

Lucy Hosea (Springfield, IL)
Alain "Choral cistercien" from the Gleason *Method*

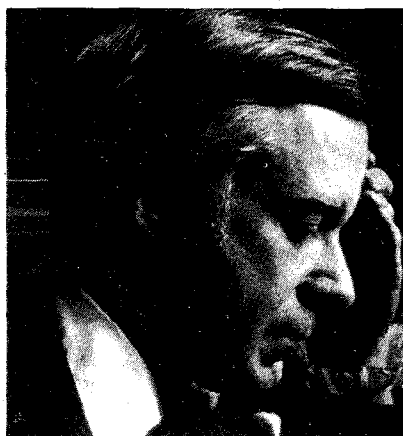
Dale Robertson (Illinois College)
Reger "Vom Himmel hoch" from the Gleason *Method*

Douglass O'Neill (University of Evansville, IN)
Buxtehude Praeludium in C Major

Sara J. Johnson (Indiana University)
Fr. Couperin "Recit de Cromorne" (Kyrie, Messe de Couvents)

Yvonne A. Schiller (Eastern Illinois University)
J. S. Bach Sonata No. 1, 3rd movement

Jill Briggs (Illinois College)



Richard Heschke



David Hurd

Concert Organists

Robert Anderson ❖ David Bowman
Patrice Caire ❖ James David Christie
Robert Clark ❖ Michael Corzine
Raymond Daveluy ❖ Lynne Davis
Jean-Louis Gil ❖ Jon Gillock
Robert Glasgow ❖ Richard Heschke
August Humer ❖ David Hurd
Kei Koito ❖ Nicolas Kynaston
Jean-Pierre Leguay ❖ Huw Lewis
David Mulbury ❖ Michael Murray
John Obetz ❖ Mary Preston
Thomas Richner ❖ McNeil Robinson
John Rose ❖ John Scott
Herndon Spillman ❖ Ernst-Erich Stender
John Chappell Stowe ❖ Carole Terry
David Titterington ❖ John Walker
Marianne Webb ❖ John Scott Whiteley
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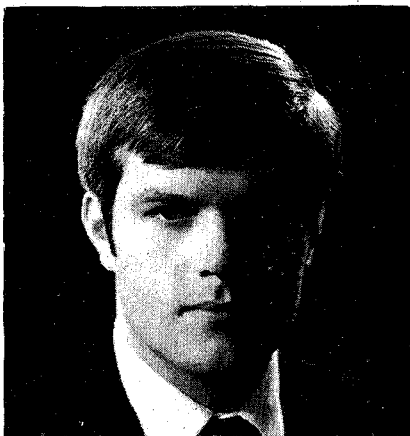
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Kei Koito



Huw Lewis

Sacred Music Workshop University of North Alabama

A Sacred Music Workshop was held February 10-11, 1989 on the campus of the University of North Alabama, Florence. The event offered an opportunity for regional musicians to broaden their knowledge and increase their skills in the areas of sacred vocal literature, solo singing, repertoire and practice techniques for the church organist, and choral conducting.

Sue Snyder, who teaches voice and opera at U.N.A., began the workshop with her session "Breathe New Life Into Your Solo Singing." Speaking from her experience as a performer and as a pedagogue, Dr. Snyder shared valuable

insights into methods of developing healthy vocal techniques. At the same time registrants were introduced to some lesser-known but attractive solo vocal literature from the 20th-century repertory.

Friday afternoon's session "Service Playing—New Music, Fresh Thoughts, Sound Advice," led by Janette Fishell, U.N.A. faculty member, and John Rommel, Principal Trumpet in the Louisville Symphony, gave organists and trumpet instrumentalists much-needed ideas in the areas of rehearsal techniques, performance concepts and repertoire suggestions. The excerpts which the duo performed ranged from Bach to Hovhanness and included settings which utilized many different kinds of trumpets—from the piccolo to flugelhorn. Especially noteworthy were Mr. Rommel's comments concerning the pacing of instruments within the service, realistic expectations from less experienced players and tips for repertoire selection. Dr. Fishell's expertise in the area of score "re-arrangement" was obvious as she demonstrated how most published trumpet/organ scores need some creative re-writing in order to be effective and idiomatic.

Sandra Willetts discussed "Training the Amateur Choir." Dr. Willetts, most recently Visiting Professor at Duquesne University, offered many valuable concepts during her Friday and Saturday classes. She stressed the need to educate for better singing while improving musicianship and encouraging a sense of spirituality among the ensemble.

Friday evening's concert opened with two fanfares—the first for solo piccolo trumpet played from a balcony by John Rommel, the second for full organ by the British composer Sir Arthur Bliss performed by Janette Fishell. Throughout the evening this trumpet/organ duo displayed an artistry which was both majestic and enchanting. Especially noteworthy was Petr Eben's *Okna* ("Windows" after Marc Chagall) which included slides of the stained glass windows which inspired Eben's composition. The concert's second half featured soprano Sue Snyder, pianist William Yokum and flutist Gloria Simpson in music by Handel and Barber's *Hermit Songs*.

On Saturday Dr. Willetts continued her sessions on conducting with an emphasis on warm-up techniques and diction. In the afternoon registrants moved to historic First Presbyterian Church for a session on "Enlivening Congregational Singing" led by Hal Hopson. Through various settings by a range of composers representing many historic periods, Mr. Hopson helped the group explore the joys of psalm singing.

This year's conference drew 100 registrants from a large region of the southern United States. Next year's event, which will include an emphasis on the coordination of music and worship, as well as sessions on children's choirs, organ accompanying, organ registration for the choral conductor and masterclasses in voice and organ, is scheduled for February 16-17, 1990.

—Marjorie Proctor

◀ Crozier at Illinois College

Boëllmann "Priere de Notre Dame" (Suite Gothique)

Shelly Moorman-Stahlman (University of Iowa)
Franck "Cantabile"

Debra Forney (Jacksonville High School, IL)
Lemmens "Fanfare"

Christine Wallace (MacMurray College)
Dupré "Magnificat-Final" (15 Pieces)

Martin Tel (Dordt College, IA)
J. S. Bach Prelude in B Minor

Stephen Tharp (Illinois College)
Hindemith Sonata I (selections)

Mary Ann Clow (Western Illinois University)
Langlais "Tiento" (Suite Médiévale)

Dexter Bailey (Chicago, IL)
Vierne "Scherzo" (Symphony No. 2)

Brett Wolgast (University of Iowa)
Rorem "Nest in the Old North Church" (Views from the Oldest House)

Dennis Bergin (St. Louis, MO)
Messiaen "Dieu parmi nous" (La Nativité)

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A Modern Quodlibet for the Goldberg Variations

Thomas Donahue

The quodlibet is a piece in which several popular melodies are used together, or a popular melody is used against a more or less "serious" backdrop. There are several aspects of the quodlibet: (1) it shows the composer's ingenuity in combining different melodies; (2) it provides a "commentary" based on the texts of the songs; and (3) it provides humor.

One of the best examples of the quodlibet is Variation 30 of J. S. Bach's *Aria mit verschiedenen Veränderungen für Cembalo mit 2 Manualen* BWV 988, known as the "Goldberg" Variations. In that piece, Bach combines the ground bass of the Variations with two popular songs of his time: "Ich bin so lang nicht bei du g'west" ("Long have I been away from you") and "Kraut und Rüben haben mich vertreiben" ("Cabbages and turnips have driven me away"). One can see the polyphonic ingenuity of the piece, and one can also note the possible implications of the texts (for example, it has been suggested that "Long have I been away from you" means that the thirty variations have taken the performer far afield of the Aria). However, it is difficult for modern listeners to fully appreciate the humor of the quodlibet because the popular songs Bach used are culturally too far removed. We can certainly understand what is happening musically in Variation 30, but what is missing is the gut-level amusement that should make us smile. To achieve such a feeling, it needs to be put in modern terms. I have tried to do this by combining the ground bass with three well-known songs: "Au claire de

la lune," "London Bridge," and "Mary had a little lamb."

The layout of the themes is as follows:

Au claire de la lune	mm.	1-8, 15-16
London Bridge		3-8, 13-16
Mary had a little lamb		9-12
Ich bin so lang		9-12
Kraut und Rüben		13

This modern version is meant primarily as an example of the humorous aspect of the quodlibet. While at times there are two melodies being played simultaneously, by no means is the polyphony as subtle and ingenious as Bach's. If one is light-hearted enough, one could even find some textual implications (for example, "Everywhere that Mary went the lamb was sure to go" might be taken to mean that regardless of how varied the figurations in the variations are, the ground bass is always present).

A final note about the performance of the modern quodlibet for those who wish to use it. It is not a substitute for Variation 30, nor is it an extra "Variation 31;" this would destroy Bach's grand scheme. It should be considered an addendum to the whole work, played after the da capo Aria, for those performers who want to let their audiences experience the humor of the quodlibet.

Dr. Thomas Donahue is a dentist in Auburn, New York. He was formerly organist at Trinity Methodist Church. Dr. Donahue is currently completing a manuscript on the modern classical organ, and also battling with the spirit of the Goldberg Variations.

A Modern Quodlibet for the Goldberg Variations

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New Organs

J. F. Nordlie Company, Sioux Falls, SD, has installed its opus 19 in the chapel of St. John's Lutheran Church, Des Moines, IA. The casework is of oiled and laquered red oak, with oak pipeshades; an attached keydesk of black walnut contains suspended aluminum and cherry keybodies, plated with ebony and bone; concave-radiating pedal keys are of oak, with maple and black walnut platings. All key, coupler and stop actions are mechanical. The concept of one manual + one stop strives to meet demands for flexibility and support. The Prestant 8' can function as solo voice, accompaniment or plenum foundation; being on its own windchest permits useful coupler actions to replace stop actions. Use of common basses for the largest open metal ranks further reduced cost and space requirements. Compass 56/30; 7 stops, 9 ranks, 466 pipes.

MANUAL I
8' Prestant

MANUAL II
8' Rohrflöte
4' Octave
4' Spitzflöte
2' Gemshorn
1' Mixture III

PEDAL
16' Bourdon

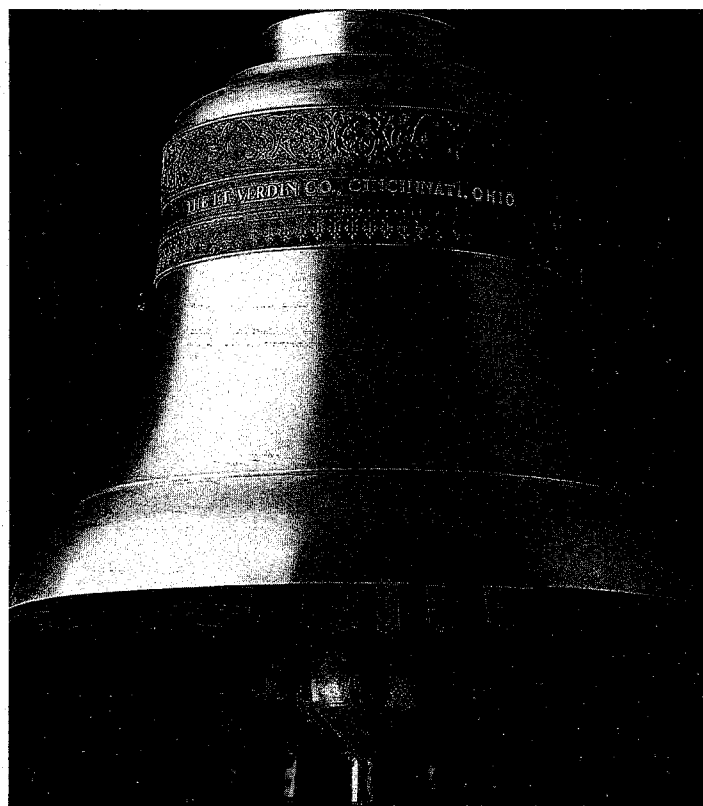


Orgues Létourneau, Saint-Hyacinthe, Québec, has installed its Opus 18, a 10-stop, 13-rank organ in Vienna's Christ Church, Austria. The freestanding organ case, in solid oak, has a natural finish, North German classical design. The façade pipes are Principal 8', hammered and polished, above a Manual II division equipped with two folding panels. Flutes inside the organ are hammered lead. Key and stop actions are mechanical. Wind pressure is 70 mm for the three divisions; temperament is Werckmeister III, A=440 at 20° Celsius. The organ has flexible wind, 702 pipes. Materials for keyboards: polished bone and padauk/rosewood and padauk. Compass: 56/30. Tremolo for whole organ. Lighting for music rack and Pedalboard is also On/Off pilot lamp. Building was under general supervision of Organbuilder Fernand Létourneau; Denis Campbell was technical director, and David Rumsey, Australian organ virtuoso, was consultant.

Manual I
8' Principal
8' Rohrflöte
4' Octave
2½' Flötenquint
2' Superoctave
1½' Mixture IV

Manual II
8' Gedackt
4' Rohrflöte
8' Dulzian

Pedal
16' Subbass



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Steere Organ Renovation

First Presbyterian Church, Franklin, IN

Goulding & Wood, Inc.

Thomas Wood



Thomas Wood next to console

When we were called to provide an evaluation and proposal for renovation of the 1912 John Steere organ at the First Presbyterian Church in Franklin, Indiana, it was *not* met with overwhelming enthusiasm. What little major work had been done—releathering in the late 1960s and a new “used” console in the mid 70s—fell short of expectations. In essence we knew the organ was a mechanical mess.

In addition, this was one of those “new style” organs that was becoming the vogue on the East Coast at the turn of the century. A Gross Flute, Cornopean, the several Gambas and the mighty, high pressure, wooden resonator 16’ Tuba (Bombarde, Trombone, Ophicleide—choose your own name) prevailed at the expense of not even one mutation, let alone a mixture. Even the favorite III rank Dolce Cornet was absent.

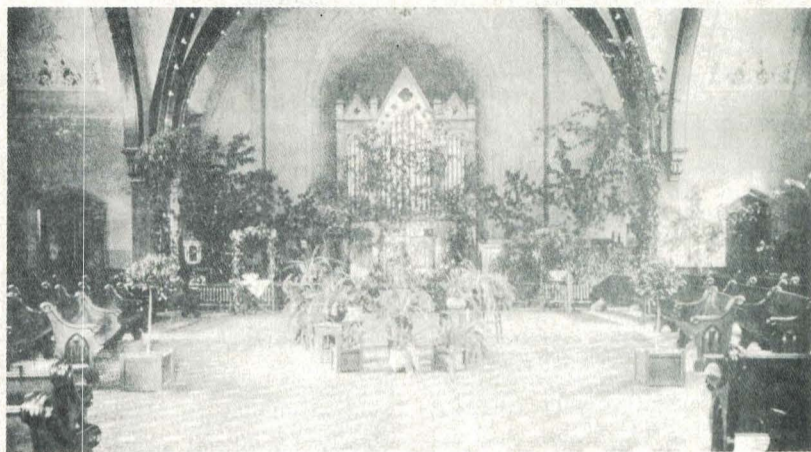
The influence of Ernest Skinner was more than just apparent, since the organ mechanics had actually been built by the Skinner firm and employed their recently developed electro-pneumatic double primary pitman chests. The original console even made use of Skinner’s early model, remote capture combination action.

Although the Tuba had been shut down for years (we removed nine dead bats from the 16’ octave) and the duplex actions had definitely seen better days, the chest actions were for the most still working well after 75 years. If nothing

else, this organ represented a testimonial to Skinner’s ingenuity and construction practices considering the available technology he had at his disposal prior to World War I.

The organ purchased and donated to the church by John T. Ditmars was, and still is, the largest organ in Johnson County, Indiana. The console was four-manual with the top manual prepared for an Echo division that never materialized. Mr. Ditmars insisted upon the divided cases as seen in the 1944 photograph. We discovered that Steere was strongly opposed to this arrangement and had wanted the organ to be on axis in a single case across the front of the church. But the donor had the last word as so often happens. In order to fit the Swell into the left case, the bottom octaves of both the 16’ Bourdon and the 8’ Open Diapason had to be suspended from the ceiling of the box, and the 2’ Flageolet and 8’ Vox Humana had to be placed on their own two-stop pitman chest which was mounted under the main chest, below the expression shades, and with both the stop and key action channels *tubed* down from the main chest. (I would love to have heard the comments between Skinner and Steere on that one!)

The right case contained the wooden 16’ Double Open Diapason and its Gross Flute extension, the Great/Pedal 16’ Bourdon, and the First and Second Open Diapasons. The bottom twelve pipes of each Diapason were—and still are—in the facade. The remainder of the Great/Choir/Pedal was enclosed in the room to the right. Because this room had masonry walls on all sides, it was given press attention regarding the values of an “all brick” organ chamber whose expression properties were enhanced since the hardness provided better reflection and thus better projection of sound when the shades were open, and the solidity of the walls held sound transmission to a minimum when the shades were closed. In actuality, the



Interior of First Presbyterian Church, 1905



Interior of First Presbyterian Church, 1944

pipework was buried.

Two initial facts were given to us at the outset: 1) the architect in charge of renovating the sanctuary, Mr. Jack Pecsok of the Indianapolis firm of Pecsok, Jelliffe, Randall, and Nice, was very concerned over the manner in which the original cases dominated the room, and in particular how they overwhelmed and cut off the unique and graceful arches that form this room; 2) the church was not about to accept any changes in this organ that had led them in worship through the past 75 years.

A major church need was a handicap ramp to connect the sanctuary with the adjoining and higher elevated assembly room. The only logical place for this ramp was through the right door. However, the 16’ Gamba and 16’ Tuba were on the opposite side of that door. It became apparent that in order to accomplish all things, organ space would have to be reallocated and the organ redesigned. Goulding and Wood was adamant that our involvement with the organ would be wholly contingent on building entirely new action for the organ. Even with these facts, it took entirely too long to convince many people that this was the only reasonable approach to improve the church’s physical structure as well as provide a more reliable and better designed organ. Much of the credit for the eventual success of the project must go to Dr. John Harvey, retired chairman of the organ department at the University of Wisconsin, who served as a consultant to the church. Dr. Harvey is a native Hoosier, and his aunt is a member of this church.

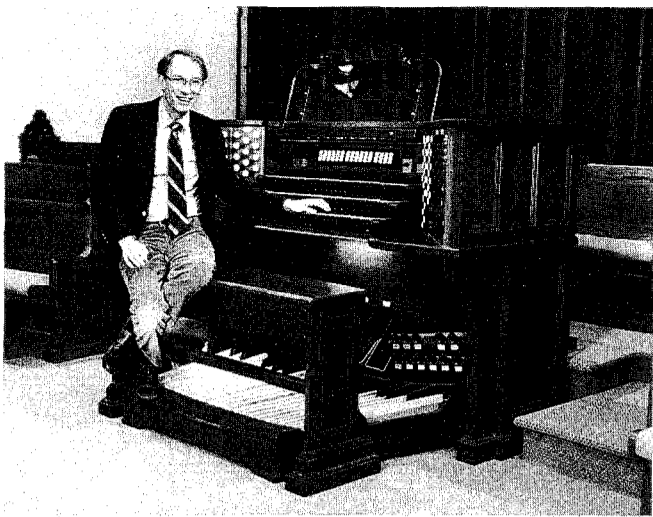
It was agreed that the right chamber would be made smaller to leave room for a handicap ramp, and that this chamber would contain only the Choir division. Both aspects of this decision were beneficial to the organ. The Choir was now a separate division, and the

smaller chamber provided better tonal egress. The Great along with the large Pedal stops and Tuba was placed in a right front chamber, and the Swell in a left front chamber. All three manual divisions were enclosed under separate expression. The case was reconstructed to the design shown and the First and Second Open Diapason stops were mounted directly behind the case and left non-expressive in the style of the day.

With the physical layout determined, the time had arrived for us to embark on the actual redesign that would retain the integrity of the Steere (or Skinner) while addressing some of the obvious tonal deficiencies. First consideration was whether to build modern pitman chests since this was the original action, or to use our firm’s own unique slider-pallet windchests. Since the manual divisions were for the most part designed “straight” with a minimal number of extension ranks, and since the electro-pneumatic control action employed in our slider-chests is not adversely affected by the higher wind pressures necessitated by this style of organ, we chose to use the slider-chest system for all the other advantages inherent to this wind chest design.

The next question was what wind pressure to use. Strangely enough, it was at this juncture that we began to observe qualities about the pipework that perked up our interest in this project. Examination revealed that the cut-ups on the pipes, nicking, and other attributes of early twentieth-century voicing were not as severe in this organ as with later instruments in this style. The toes were simply kept very small to control the speech on the 6” wind pressure of the original chests. Experimentation showed the pipework to speak more easily and blossom with the toes more opened. A wind pressure of 4” proved to be optimum. Of course the

Thomas Wood earned degrees in electrical engineering and organ performance from Purdue and Indiana Universities, respectively. While in college, he worked summers with John Goulding, then went on to join the faculty of Indiana University where he taught courses in organ construction and design. Goulding & Wood, Inc. was incorporated in 1980. Mr. Wood serves as tonal director of the company. In addition, he presently holds the position of organist and choirmaster at St. Thomas Episcopal Church, Franklin, IN.



Thomas Wood seated at console

big 16' stops needed higher wind to develop full sound, but even the 16' Double Open Diapason with its Gross Flute extension was happy at 5" wind pressure. Since all the 16' stops appeared as manual extensions into the Pedal and needed to be controlled by unit chests, it was a simple matter to establish the cut-down pressure for these stops at 5" with the straight manual chests' schwimmer regulators set at 4" wind. The Tuba, for obvious reasons, remained at its original 10" pressure where it does its job quite well.

In looking at the manual specifications, the obvious deficiencies were A) no cornet available, B) no quint mixture, C) no primary plenum let alone a secondary principal chorus, D) only one chorus reed, not counting the Tuba. And, there were additional concerns. At some time the Swell 8' Open Diapason had been removed and some other, smaller-scaled Geigen Principal installed at 4' pitch. The Second Open Diapason on the Great had been unified to 2 2/3' and 2'—that had to go. The smaller Choir chamber presented a space problem—not everything would fit. We found the 4' Great Flute to be a very well-built and sonorous open wood Flauto Traverso, but it didn't have a chance of presenting itself against the large-scaled Gross Flute. There was also great interest in providing a harp for the organ since the unit added in 1938 had disintegrated.

The following procedure was adopted after some lengthy thought, and reached via the following priorities:

1. The first consideration was that an instrument of this style must have a secondary 8' Principal (Diapason) in the Swell. The Choir Diapason was the only one in town, but its scale was correct, and it fit well with the 4' Principal that had mysteriously appeared in the organ.
2. The exit of the Diapason from the Choir left more than enough room for a 2 2/3' and 1 3/4' which best fit the Choir flutes for a solo cornet. The very small-scaled Flageolet in the Swell was replaced with a broader 2' Octave, and a 1 1/2' Quint was added.
3. With space becoming a premium in the Swell, it was decided a 16' Fagotto would better serve this style of organ than the secondary plenum Scharf Mixture—a decision which really is at odds with

our basic philosophy that every organ needs to have at least two, balanced, principal choruses. But again considering the style of the organ, the usage of the Swell division, and with principal color available through the 1 1/2', we chose this procedure and have in the final result, not regretted the decision.

4. Both the 16' and 8' Flutes in the Swell were similarly scaled stopped flutes. Although not excited about manual extensions, the call for a good 8' Gedeckt to work with the 4' Great Traverse Flute was so desirable that the 8' Stopped Diapason was moved to the Great, and the Swell 16' Bourdon extended to 8' pitch.
5. New 4', 2 2/3', 2' Principals plus a IV Mixture were incorporated into the Great to provide a cohesive principal chorus.
6. For space reasons in the Swell, it was originally proposed that the Aeoline be discarded in favor of the Vox Humana. That suggestion was *not* well received by the church, and considering that the Salicional and its Celeste leaned towards the more keen Viole d'Orchestre sonority, the retention of the Aeoline was not without merit. With just enough room available in the Choir for the Vox Humana, this was the course of action taken.
7. As fate would have it, a Deagan harp was located in an organ being removed in Indianapolis. It was purchased, rebuilt, and installed. The organ had never been raised to A-440 from the original A-435, and with the harp also at A-435 the original pitch was retained.

The new console with its solid-state switching system and multi-level combination action allowed us to add a Great to Choir coupler—not only to facilitate French literature, but to also allow the Great to accompany the Tuba and Tuba Clarion which are not affected by the couplers. The redesigned walnut case and new console reflect the church furnishings.

During the modest revoicing procedures employed while adjusting the pipes to the lower wind pressure, we became more aware of the very good pipe construction and careful voicing that went into this organ. The final result is an organ sonority that is naturally a very full and broad sound, but

one that is not in the least bit muddy or dull. Our standard practice of deriving the 32' Resultant from the lightest 16' stopped rank turned out to be an error on this project, and it was changed to the larger-scaled 16' Bourdon upon first hearing.

This project that had a ho-hum beginning turned out to be very exciting. The two orchestral reeds (Clarinet and Oboe) are outstanding for the period. The Choir Concert Flute will melt the coldest heart, and the breadth of the principal chorus is enveloping without being oppressive. We have tried to discern whether any of the pipework was fabricated in Skinner's shop, and we think some, but not all. The organ was installed by Harry F. Van Wart, a well-known organ installer of the time, whose work with the Hann, Wangerin, Weickhardt Co. was cited by George Ashdown Audsley for quality. It was a pleasant surprise when we discovered that he had left some mail dated 1912 in the organ case which we found upon removal of the organ. It included the hope that the Echo division would soon be under contract. I wish he had left the letter from Hann, Wangerin, and Weickhardt as well.


The message I would leave with the reader is that in any period of organ building there are instruments that excel in their tradition, and there are those that do not. The lesson is that for any particular style, organs need to be built or renovated to serve a particular situation. To base decisions solely on a singular ideology while ignoring acoustical environment, intended usage, and the materials at hand all too often leads to a more compromised result than taking a procedure that blends the best of an earlier organ with the additional sonorities needed for any given set of circumstances. Each situation will have its own unique assets and deficiencies. The circumstances surrounding this organ of John Steere have provided us with new insights and fewer prejudices in pursuit of our craft. ■

GREAT
 16' Bourdon
 8' 1st Open Diapason
 8' 2nd Open Diapason
 8' Gamba
 8' Gemshorn
 8' Stopped Flute
 8' Gross Flute (Pedal)
 4' Octave
 4' Flute
 2 2/3' Quint
 2' Super Octave
 1 1/2' Fourniture IV
 8' Tuba
 4' Tuba Clarion (ext)
 Chimes

CHOIR
 16' Viola
 8' Concert Flute
 8' Dulciana
 8' Unda Maris (TC)
 4' Flute D'Amour
 2 2/3' Nazard
 2' Piccolo
 1 1/2' Tierce
 8' Clarinet
 8' Vox Humana
 Tremolo
 Harp

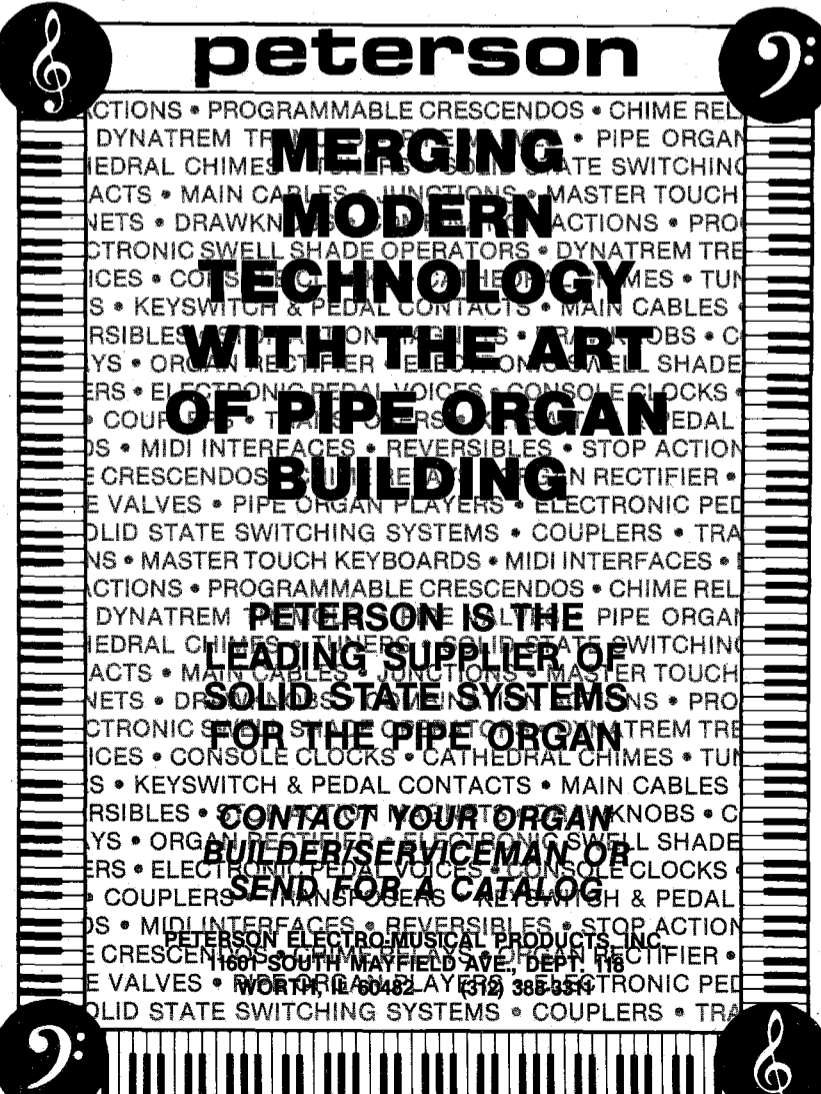
SWELL
 16' Gedeckt
 8' Diapason
 8' Salicional
 8' Voix Celeste (TC)
 8' Aeoline
 8' Gedeckt (ext)
 4' Principal
 4' Harmonic Flute
 2' Octavian
 1 1/2' Larigot
 16' Fagotto (prep)
 8' Cornopean
 8' Oboe
 Tremolo

PEDAL
 32' Resultant
 16' Double Open Diapason
 16' Bourdon (Gt)
 16' Gedeckt (Sw)
 16' Viole (Ch)
 8' Diapason (1st Open)
 8' Bourdon (Gt)
 8' Gedeckt (Sw)
 8' Viole (Ch)
 4' Octave (1st Open)
 4' Gedeckt (Sw)
 2' Octave (1st Open)
 16' Tuba
 8' Tuba
 4' Tuba
 Fagotto (prep 16, 8, 4)



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Rhythm and Meter in Buxtehude's Toccata in D Minor BuxWV 155

Vincent P. Benitez, Jr.

Introduction

In 1705, Johann Sebastian Bach (1685–1750) journeyed to Lübeck “in order to listen to the famous Organist of the Marien-Kirche there, Diedrich [sic] Buxtehude [c. 1637–1707].”¹ Upon his return to Arnstadt, Bach was summoned to appear before the Consistory. The proceedings of February 21, 1706 revealed that the purpose of the trip was to “comprehend one thing and another about his art . . .”² Bach overstayed his leave of absence and remained in Lübeck nearly three months, perhaps an indication of his desire to learn from Buxtehude.

In recent times, there has been a lot of exacting and detailed research into the life and work of Buxtehude. Kerala Snyder, in her comprehensive study of this North German musician, regards him as the “leading composer in Germany between Heinrich Schütz and Johann Sebastian Bach. Buxtehude’s organ praeludia, *avant-garde* compositions in their own day, were highly regarded by organists of succeeding generations and form part of the . . . repertory of organists today.”³ Other studies have focused specifically on his organ music.⁴ Certainly, an appreciation of Buxtehude’s stature as a composer has grown remarkably.

In order to understand the organ music of Buxtehude, one must analyze the rhythmic aspects of his work.⁵ The following article will examine Buxtehude’s *Toccata* in D minor BuxWV 155 from a rhythmic perspective. The praeludia of Buxtehude “form the heart of his repertory for organ, indeed of his works altogether.”⁶ Although no two praeludia are alike, BuxWV 155 exhibits representative characteristics coupled with unique and unusual procedures that can lead to some conclusions regarding the essence of Buxtehude’s compositional style.

Toccata in D minor BuxWV 155

Preliminaries

Before embarking on an analysis of this piece, one must come to terms with the lack of autograph manuscripts of Buxtehude’s organ music. The extant sources are copies, of which, the majority are in staff notation.⁷ The *Toccata* in D minor is contained in Yale University’s LM 5056 manuscript and dates from ca. 1684. It is not in tablature and according to Lawrence Archbold, it “is by far the most corrupt of any of the most important tablatures and manuscripts.”⁸

Printed editions of Buxtehude’s works are primarily those edited by Philipp Spitta and Max Seiffert (1952), Josef Hedar (1952), and Klaus Beckmann (1971).⁹ Hedar utilized several important manuscript sources that were not available to Spitta and Seiffert. Beckmann departs from the *Urtext* approach of Spitta/Seiffert and Hedar and incorporates a text-critical approach; that is, the sources may contain errors and Beckmann attempts to reconstruct the intent of the autograph manuscripts. The Beckmann edition will be used as the basis for the following discussion and any substantial differences between it and Hedar shall be noted. The choice of the Beckmann edition is subjective, but it does represent a “quantum leap in Buxtehude scholarship.”¹⁰

The *Toccata* in D minor derives from procedures established by seventeenth-century North German organists (Reinken, Tunder, and Weckmann) combined with the influence of Frescobaldi and Froberger. These procedures are characterized by the alternation of free and fugal textures (see Figure 1).

Figure 1 (BuxWV 155—overall form)

	Measures	Tonal Movement
Opening free section	1–19	i - V
Fugato	20–28	i
First fugal section and free ending	28–53	i - V
Free section	54–62	V
Second fugal section and free ending	63–126	i
Closing free section	127–40	iv - V

Foreground level of structure

The opening free section begins with a series of short gestures. Use of rests helps delineate the opening as group partitioned. Measure 1 is grouped into a 4/4 metric framework with the following measure in a 5/4 framework. Measure 3 is subsequently shortened (3/4). Contour accents in the pedal (D—measures 3 and 4) followed by chords in the manuals (one sixteenth note later) obscure the meter even further (see Example 1). The music resumes a common-time meter at the beginning of measure 6 (with the exception of measure 9, to be discussed below).

An examination of LM 5056¹¹ reveals that the first five measures do not contain any barlines, which may heighten the sense of an improvisatory opening. Further examination of the first page of LM 5056 (measures 6–9) shows a discrepancy with Hedar’s (as well as Spitta’s) edition. The copyist of LM 5056 inserted barlines which do not coincide with the piece’s harmonic rhythm. Hedar offers a solution which is at variance with LM 5056 (see Example 2). He does not give any specific reason for his solution.¹² One can only conclude that Hedar is correcting the copyist’s mistakes. Beckmann offers an alternative solution which is closer to LM 5056 (see Example 3); however, harmonic changes coupled with anacrusis result

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Example 1. BuxWV 155, mm. 1–5

Example 2. mm. 6–9 (Hedar)

Example 3. mm. 6–9 (Beckmann)

in accents on beats 3 (measures 7–9). Hedar’s barring seems to be more satisfactory, taking into account harmonic changes and anacrusis.¹³ In fact, the barring of half a measure (measure 9) only contributes to the asymmetrical opening: it is possible to combine measures 8–9 (in Hedar) into a single 3/2 measure.¹⁴

Both editions are in agreement at measure 10—common time and placement of beats. What follows (measures 10–17) is a series of chordal textures interspersed with upbeat flourishes which are relatively stable and emphasize beats one and three. The pedal note in measure 14 can be considered a syncopation and not disruptive of the passage. The textural changes in the manuals, introduced in measures 17–18, accentuate the drive towards the dominant cadence (measure 19).

After the improvisatory opening, a fugato ensues. This is a departure from Buxtehude’s usual practice, that of a first fugue. Entrances of the subject are at the interval of a quarter note, providing a sense of energy and movement. A dactyl figure (one eighth followed by two sixteenths) characterizes the rhythmic profile of the subject. It is set mainly against either quarter notes, dotted eighth/sixteenth notes, or eighth notes, thereby being differentiated in the rhythmic texture. The fugato contains a free ending (measures 25–27) which is similar to many two-part

modular structures found in Buxtehude's other organ works.¹⁵ A modular form involves a repetitive rhythmic structure contained oftentimes within the limits of a measure and a definite harmonic progression (see Example 4).

Example 4. mm. 25-27



The first fugue, beginning at measure 28, contains two expositions (measures 28-36 and 37-45) and is one of Buxtehude's shorter first fugues (see Figure 2).¹⁶ A

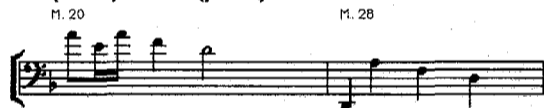
Figure 2 (BuxWV 155—first fugue)

measures:	28	30	32	34	36	37
sections:	Su/B	An/T	Su/A	An/S	C	Su/T
keys:	i	[v - i]		[v - i]		
measures:	39	41	43	45	46	
sections:	An/A	Su/S	An/B	C	F	
keys:	[v - i]	v	-	[V/V]	-	V

Su = subject S = soprano
 An = answer A = alto
 E = episode T = tenor
 C = codetta B = bass (pedal)
 F = free ending

countersubject, introduced in measure 29, complements the subject rhythmically and tonally: (1) the subject is basically stated in quarter notes while the countersubject is in eighth notes, and (2) the initial melodic motion of the subject is from 5̣ to 1̣ whereas the countersubject proceeds from 1̣ to 5̣. Closer inspection of the subject reveals that it is a thematic derivative of the preceding fugato subject (see Example 5).

Example 5. mm. 20 (tenor) and 28 (pedal)



The fugue rapidly dissolves into a free ending (measures 46ff.) that is characterized by continuous sixteenth-note motion. An interesting aspect, typical of many of Buxtehude's organ works, occurs in the last measure of the free ending (measure 53). After cadencing on the dominant, broken chord figures sweep up the keyboard, leading one to expect that they will culminate on the first beat of measure 54. Buxtehude inserts rests at this point, interrupting the flow of the music and projecting an "accent of discontinuity."¹⁷

Yet another free section follows the first fugue. The section is chordal in nature and contrasts rhythmically with the preceding sections. It serves to slow down the rhythmic momentum of the piece. A dotted eighth/sixteenth-note figure decorates a series of suspensions which is the basis of this passage. The free section cadences on the dominant also and sets up the following fugue.

An unusual discrepancy highlights the ensuing second fugue. Hedar bars the second fugue in common time while Beckmann bars it in 3/4.¹⁸ Both versions have different musical implications. One can only speculate on the following possibilities: (1) the copyist of LM 5056 copied the bar lines incorrectly, or (2) Buxtehude intentionally wrote music in 3/4 time and notated it in 4/4. An examination of

Example 6. mm. 63-65



Example 7. mm. 115-118



Figure 3 (BuxWV 155—second fugue)

measures:	63	66	67	70	73
sections:	Su/T	C	An/B	Su/S	C
keys:	i		[v - i]		
measures:	74	77	78	81	84
sections:	An/A	C	Su/B	An/S	E
keys:	[v - i]		v		-
measures:	88	91	93	96	97
sections:	Su/A	C	Su/T	C	An/B
keys:	i	-	III	-	-
measures:	100	103			
sections:	Su/S	An/B			
keys:	[III-i]	v-V/V			

selected passages demonstrates that the rate of harmonic change coincides with a 3/4 meter (see Examples 6 and 7).

The second fugue differs in structure from that of the first fugue (see Figure 3). Whereas the latter section had two complete expositions, the former has one and at irregular intervals. The bass/soprano entrances in measures 67 and 70, 78 and 81, 97 and 100, and 103 are similar to phrasing elisions in more homophonic textures.¹⁹ It also contains additional entries, especially in the mediant.

The second fugue, like the first, is a thematic derivative of the fugato (cf. Example 6 with Example 5). Buxtehude frequently transforms many of his initial common-time fugal subjects into triple time for the second fugues. Instead of the usual rhythm of half notes followed by quarters, measures 63ff. adhere to the reverse, an interesting rhythmic variation. The subject's rhythmic profile is characterized by an upbeat figure of three sixteenth notes and a durational emphasis on beat two with the above-mentioned quarter-note/half-note combination.

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Example 8. mm. 78-80



Two countersubjects are employed, although the second one not consistently (see Example 8). Both countersubjects complement the subject rhythmically by propelling the music forward with their upbeat sixteenth-note figures. Furthermore, utilization of tied notes in the countersubjects contributes to the rhythmic delineation of the texture.²⁰

The free ending that follows is large and quite dramatic. Based upon counter-subject 1 (cf. Examples 7 and 8), a figural idea in the soprano, complemented by chords which accentuate the meter, traverses a circle of fifths (E-F). Another *accent of discontinuity* (see note 17 above) occurs and increases the tension. It seems to act as a divider between the preceding passage and its ensuing inverted restatement (see measures 114-115). The pedal proceeds to take up the figural idea while the manuals contain punctuating chords. The music dissolves into chordal passages reminiscent of *style brisé* and concludes with a strong major cadence.

A final free section, typical of many of the closing sections of Buxtehude's prelude, follows. Emphasis on the subdominant and the presence of ostinatos are its main attributes. The music seems to relax the energy and tension built by the preceding fugue with its emphasis on the subdominant. In fact, the entire section is a prolongation of the tonic (I-iv-I) because of the fundamental line completing its descent at measure 126.²¹ At the final tonic pedal, triplets are introduced (see Example 9). The closing flourishes recall analogous passages in the works of Weckmann.²²

Example 9. mm. 137-139

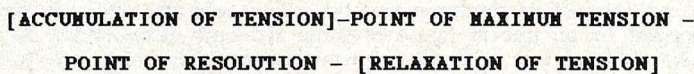


Higher levels of structure

Metrical structures above the foreground level are problematic. It is virtually impossible to discern any hypermetrical structure in this work due to its constant alternation of free/fugal textures and irregular phraseology. The only semblance of regularity—that of subject/answer entries in the fugato and first fugue—is quickly disrupted by the free endings which follow. What might be perceived are the rhythmic shapes of this piece, irregular though they may be. One must keep in mind that rhythmic regularity was likely not one of Buxtehude's aesthetic goals. Rather, improvisational and rhetorical effects were the desired musical ends of this style. Hence, its rhythmic shapes are utilized to reflect this.

Vital to the understanding of rhythmic shapes in this and other works of Buxtehude is a sense of movement and climax.²³ Movement is created by any one of the following parameters: (1) textural changes, (2) rhythmic/metric changes and/or shifts, (3) harmonic structures/goals, and (4) thematic variation. Thematic return is not a characteristic of this work. Movement is in one direction and non-repetitive. Unity is achieved through thematic and textural variation. Because of the directional nature of this movement, a point of maximum climax is its primary goal (see Figure 4).²⁴ According to Archbold, "the penultimate textural section

Figure 4 (BuxWV 155)



will contain the point of maximum tension, and the last section the point of resolution."²⁵

With these criteria in mind, one may understand the higher level structures of this work through the four impulse functions of Wallace Berry.²⁶ At a middleground level, the opening free section and fugato (because of the former's metric ambiguities and the latter's stretto-like construction) may be interpreted as an *anticipative impulse* to the first fugue's *initiative impulse*.²⁷ The free ending of the first fugue may be perceived as a *reactive impulse*.²⁸ The ensuing free section, with its mounting harmonic intensity, begins another cycle. It is an *anticipative impulse* to the triple-time fugue's *initiative impulse*. The concluding section is deemed a *conclusive* (final reactive) *impulse*.²⁹ The above-mentioned middleground level is illustrated in Figure 5.

At a background level, the second fugue (measure 63ff.) may be viewed as the point of metric initiation. An *anticipative impulse* (opening sections) is followed by an *initiative impulse* (second fugue); a *conclusive impulse* (final section) completes the rhythmic movement (see Figure 6). Tension is built by the opening

Figure 5 (BuxWV 155)

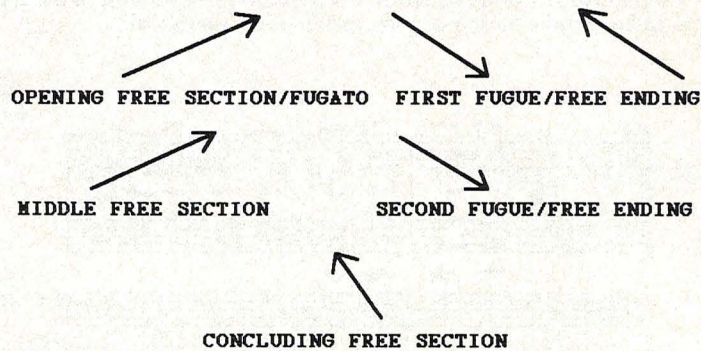
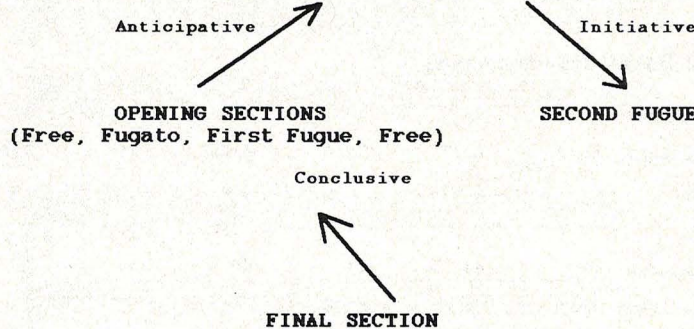


Figure 6 (BuxWV 155)



sections' emphases on the dominant (review Figure 1). Maximum tension is reached in the second fugue with its change to triple time and irregular entrances. The second fugue's modular passages (measures 108ff.) may be the crux of the work as a whole. The final section releases the energy of the entire piece with its reiteration of the subdominant and emphasis on ostinatos.

Conclusion

The compositional style of BuxWV 155 falls under the *stylus phantasticus* classification of Baroque theorists. In its use of rhythm at all levels, it truly reflects characteristics described by such theorists as Athanasius Kircher (*Musurgia universalis*—1650) and Johann Mattheson (*Der vollkommene Capellmeister*—1739).³⁰ Mattheson, who visited Lübeck in 1703, describes the *stylus phantasticus* as containing "unusual progressions, hidden ornaments, ingenious turns and embellishments . . . [.] brought forth without actual observation of the *measure* [italics mine] and the key . . ."³¹ As stated before, Buxtehude's works and especially BuxWV 155 result from a highly improvisatory and rhetorical approach. The alternation of free and fugal sections produces spontaneous and powerful musical effects. The element of thematic and textural variation is especially important.

In Buxtehude's organ compositions, the designations *preludium* and *tocatta* do not signify a difference in construction. Buxtehude wrote other compositions which bear the name *preludium* but are similar in style and structure to BuxWV 155. As demonstrated by the analysis above, Buxtehude utilized diverse rhythmic elements in the *Tocatta* in D minor to accomplish his artistic goals. These rhythmic elements (although not complete) embody the essence of Buxtehude's compositional style and assist in a better understanding of his free organ works. ■

Notes

1. Hans T. David and Arthur Mendel, *The Bach Reader*, revised ed. (New York: W. W. Norton and Co., Inc., 1966), p. 218.
2. *The Bach Reader*, p. 51.
3. Kerala Snyder, *Dieterich Buxtehude* (New York: Schirmer Books, 1987), p. xv.
4. See especially Lawrence Archbold, *Style and Structure in the Preludia of Dieterich Buxtehude* (Ann Arbor: UMI Research Press, 1985).
5. "To study rhythm is to study all of music. Rhythm both organizes, and is itself organized by, all the elements which create and shape musical processes." Grosvenor Cooper and Leonard Meyer, *The Rhythmic Structure of Music* (Chicago: The University of Chicago Press, 1960), p. 1.
6. Snyder, pp. 238-39.
7. *Ibid.*, p. 310.
8. Lawrence Archbold, "Why Are There So Many Buxtehude Editions?," *The American Organist* 21 (May 1987): 89. For a reproduction of the first page of BuxWV 155 (LM 5056), see Paul Henry Lang's review of Alf Linder's recording of the complete organ works of Buxtehude in *The Musical Quarterly* 45 (July 1959): 419.
9. Dieterich Buxtehude, *Orgelwerke*, Vol. 2: Freie Kompositionen; ed. Philipp Spitta and Max Seiffert (Wiesbaden: Breitkopf und Härtel, 1952); Dieterich Buxtehude, *Sämtliche Orgelwerke*, Vol. 2: Präludien und Fugen; ed. Josef Hedar (Copenhagen: Wilhelm Hansen, 1952); Dieterich Buxtehude, *Sämtliche Orgelwerke*, Vol. 1:2; ed. Klaus Beckmann (Wiesbaden: Breitkopf und Härtel, 1984).
10. Archbold, "Why Are There So Many Buxtehude Editions?," p. 89.
11. See Lang, p. 419.
12. Hedar, p. XVII.
13. "Harmonic change is a powerful source of accent. There is no need here to demonstrate that harmonic change in tonal music generally occurs at metrically strong points on some level. Indeed, . . . harmonic change is a primary factor in establishing meter." See Joel Lester, *The Rhythms of Tonal Music* (Carbondale, Illinois: Southern Illinois University Press, 1986), p. 26.
14. Archbold, in writing about the opening of the piece, states that the "presence of a meter signature does not always indicate a clear meter; some passages in the rhapsodic free style, especially when found at the beginning of a prelude, evade a clear sense of meter. The various attempts to bar the opening of the *Tocatta* in d, BuxWV 155, provide an example. While the manuscript of the work is undoubtedly corrupt, it is presented in a metrically vague way. Other works which are preserved in a better state also reflect the same kind of metrical ambiguity at their beginning [BuxWV 137, measures 1-11]. There are also several passages which have a strong metrical sense, but one which is at odds with the marked meter [BuxWV 143, measures 16-20 and 51-56]. See Archbold, p. 53.
15. *Ibid.*, p. 283.
16. *Ibid.*, pp. 283; 335, note 148.
17. William E. Benjamin, "A Theory of Musical Meter," *Music Perception* 1 (Summer 1984): 379-80.
18. Archbold states that Hedar's version of this piece is closer to LM 5056 and subsequently reflects its corrupted state. He credits Beckmann with saving BuxWV 155. See Archbold, p. 302, note 17 and "Why Are There So Many Buxtehude Editions?," p. 89.
19. Lester, p. 256.
20. *Ibid.*, p. 245.
21. Archbold, pp. 185, 224.
22. Josef Hedar, *Dieterich Buxtehudes Orgelwerke* (Stockholm: Nordiska Musikförlaget, 1951), p. 197.
23. The following discussion is based upon Archbold, pp. 93-105.
24. *Ibid.*, p. 94.
25. *Ibid.*, p. 95.
26. Wallace Berry, *Structural Functions in Music* (Englewood Cliffs: Prentice-Hall, Inc., 1976), pp. 327-29.
27. "The opening free section, whether short or long, texturally single-minded or boldly variegated, is chiefly anticipatory to the first fugue." See Archbold, p. 97.
28. According to Archbold, Buxtehude uses free endings to conclude his fugues in order to dissipate the energy level. *Ibid.*, p. 99.
29. Wallace Berry, "Metric and Rhythmic Articulation in Music," *Music Theory Spectrum* 7 (1985): 10.
30. "Indeed, a blend of the ideas of Kircher and Mattheson illuminates Buxtehude's prelude considerably." Snyder, p. 255; see also pp. 250-3.
31. Johann Mattheson, *Der vollkommene Capellmeister* (1739), § 93, quoted in Snyder, p. 250; see also Friedhelm Krummacher, "Bach's Free Organ Works and the *Stylus Phantasticus*," trans. Thomas Baker, in *J. S. Bach as Organist*, ed. George Stauffer and Ernest May (Bloomington: Indiana University Press, 1986), p. 163.

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Calendar

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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 JULY
Michael Wu; Christ Church, Alexandria, VA 5 pm
Carillon Recital; Bok Gardens, Lake Wales, FL 8 pm
John Gouwens, carillon; Culver Military Academy, Culver, IN 4 pm

16 JULY
Isabelle Désert; SS Peter & Paul Cathedral, Washington, DC 4:45 pm
Charles Tompkins; First Presbyterian, Gainesville, FL 4 pm
Marilyn Keiser, masterclasses; Maryville College, Maryville, TN (through 21 July)

17 JULY
Margo Halsted, carillon; Burton Tower, Ann Arbor, MI 7 pm
Christina Gollitur; Hill Auditorium, Ann Arbor, MI 8 pm
Sue Jones, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

18 JULY
Leonard Raver; City Hall, Portland, ME
John Weaver, workshop; Univ of Wisconsin, Madison, WI

19 JULY
Harriette Richardson; First Congregational, Theford, VT 7:30 pm
Hymn Festival; First Congregational, Ann Arbor, MI 7:30 pm

20 JULY
Ray Cornils; City Hall, Portland, ME
Margo Halsted, carillon; Burton Tower, Ann Arbor, MI 7 pm
Renaissance Choral Concert; Hill Auditorium, Ann Arbor, MI 8 pm
+ **Jan Jongepier**; Holy Name Cathedral, Chicago, IL 7:30 pm

22 JULY
Isabelle Désert; Christ Church, Alexandria, VA 5 pm
John Gouwens, carillon; Culver Military Academy, Culver, IN 4 pm

23 JULY
Susan Armstrong; Round Lake Auditorium, Round Lake, NY 8 pm

Ronald Stolk; SS Peter & Paul Cathedral, Washington, DC 4:45 pm
+ **David Craighead**; Holy Name Cathedral, Chicago, IL 7:30 pm

24 JULY
Thomas Reif, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

25 JULY
Timothy Bjareby; City Hall, Portland, ME

26 JULY
John Walker; St Stephen's Episcopal, Richmond, VA 8 pm

27 JULY
Berj Zamkochian; City Hall, Portland, ME
Choral Conducting Workshop; Cincinnati College-Conservatory, Cincinnati, OH (through 1 August)

29 JULY
Stephen Distad; Christ Church, Alexandria, VA 5 pm
John Gouwens, carillon; Culver Military Academy, Culver, IN 4 pm

30 JULY
Cj Sambach; United Church, Phelps, NY 5 pm
Hans Hielscher; SS Peter & Paul Cathedral, Washington, DC 4:45 pm
Melvin Butler; First Presbyterian, Charleston, WV 4 pm

31 JULY
Richard Von Grabow, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

1 AUGUST
Robert Love; City Hall, Portland, ME

6 AUGUST
Harriette Richardson; LaSalette, Enfield, NH 4 pm
Durward Entekin; SS Peter & Paul Cathedral, Washington, DC 4:45 pm
Margo Halsted, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

8 AUGUST
John Weaver; City Hall, Portland, ME

10 AUGUST
John Ogasapian; City Hall, Portland, ME

13 AUGUST
Colby Institute; Colby College, Waterville, ME (through 19 August)
Rosalind Mohnsen; Auditorium, Round Lake, NY 8 pm
Charles Collins, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

14 AUGUST
Wenhasten Boys Choir; St. Paul's Episcopal, Fairfield, CT 8 pm

15 AUGUST
Brian Jones; City Hall, Portland, ME
Rosalind Mohnsen; First Parish, Brunswick, ME 12:10 pm

Gerre & Judith Hancock, masterclasses; Community of Jesus, Orleans, MA (through 21 August)

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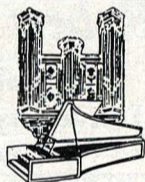
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17 AUGUST
Thomas Murray; City Hall, Portland, ME

19 AUGUST
Donald Sutherland, workshop; National City Christian, Washington, DC

20 AUGUST
Michael Griebel; SS Peter & Paul Cathedral, Washington, DC 4:45 pm
David Higgs; Sacred Heart Cathedral, Charleston, WV 3 pm
Karel Keldermans, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

23 AUGUST
Jacques Taddei; Cleveland Museum, Cleveland, OH 8 pm

27 AUGUST
Thomas Jones; SS Peter & Paul Cathedral, Washington, DC 4:45 pm
Karel Keldermans, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

UNITED STATES
West of the Mississippi

16 JULY
Todd Wilson, masterclasses; Evergreen, CO (through 22 July)
Robert Glasgow; Grace Cathedral, San Francisco, CA 5 pm

17 JULY
Liturgical Music Workshop; St John's University, Collegeville, MN (through 19 July)

18 JULY
Jo-Anne Larson; Christ UMC, Rochester, MN 12:20 pm
Carole Terry; First Presbyterian, San Anselmo, CA 8 pm

19 JULY
Todd Wilson; St John's Cathedral, Denver, CO 8 pm

23 JULY
SMU Harpsichord Workshop; Taos, NM (through 29 July)
David Hurd, workshops; San Francisco Theological Seminary, San Francisco, CA (through 28 July)

25 JULY
Sue Walby; Christ UMC, Rochester, MN 12:20 pm

28 JULY
Jared Jacobsen; Crystal Cathedral, Garden Grove, CA 8:15 pm

1 AUGUST
Marilyn Merseth; Christ UMC, Rochester, MN 12:20 pm

8 AUGUST
Dennis Reppen; Christ UMC, Rochester, MN 12:20 pm

11 AUGUST
Samuel Swartz; Crystal Cathedral, Garden Grove, CA 8:15 pm

15 AUGUST
Jerry Hall; Christ UMC, Rochester, MN 12:20 pm

22 AUGUST
John Schultz, with percussion; Christ UMC, Rochester, MN 12:20 pm

29 AUGUST
Merrill Davis; Christ UMC, Rochester, MN 12:20 pm

INTERNATIONAL

16 JULY
Gillian Weir, masterclasses; Bovet Summer School, Romainmôtier, Switzerland (through 22 July)

17 JULY
John Hatton; St Michael's, Cornhill, London noon

18 JULY
DeWitt Wasson; Stadtkirche, Wassertruedingen, Germany

19 JULY
Michael Bloss; Knox Presbyterian, Stratford, Ontario noon
Gillian Weir; Collegiate Church, Neuchâtel, Switzerland 8:30 pm

20 JULY
DeWitt Wasson; St Wolfgang, Nuernberg-Schweinau, Germany

21 JULY
Gillian Weir; Cathedral, Lausanne, Switzerland 8 pm

23 JULY
Brian Franck; Sanctuaire Notre-Dame-Du-Cap, Cap-de-la-Madeleine, Quebec 2 pm

25 JULY
Gillian Weir; Parish Church, Magadino, Switzerland 8 pm

Thomas Murray; Central Presbyterian, Hamilton, Ontario 8 pm
Mark Buxton; St James United, Montreal, Quebec 12:30 pm

26 JULY
Wayne Wyrembelski; Knox Presbyterian, Stratford, Ontario noon

27 JULY
Thomas Trotter; Christ Church Cathedral, Hamilton, Ontario 8:15 pm

29 JULY
Philip Crozier; Amariitetskyrka, Karlskrona, Sweden 8 pm
James Johnson; Maria Himmelfahrt, Landsberg, Germany 11:15 am

30 JULY
Philip Crozier; Mjallby Kyrka, Sweden 8 pm

31 JULY
Summer School for Organists; Cleveland Lodge, Dorking, Surrey, England (through 5 August)

2 AUGUST
William Maddox; Knox Church, Stratford, Ontario noon
James Johnson; St Stephens, Vienna, Austria 7 pm

4 AUGUST
Gillian Weir; Royal Hospital School, Holbrook, Aldeburgh, England 7:30 pm

6 AUGUST
James Johnson; Cathedral, Graz, Austria
Philip Crozier; Marktkirche, Wiesbaden, Germany 6 pm

7 AUGUST
James Johnson; Franziskanerkirche, Salzburg, Austria 8:30 pm

8 AUGUST
Aline Daveluy; St James United, Montreal, Quebec 12:30 pm

9 AUGUST
Margaret Martin; Knox Church, Stratford, Ontario noon
James Johnson; Kreuzbergkirche, Bonn, Germany 8 pm

11 AUGUST
Gillian Weir, with orchestra; Augustinerkirche, Vienna, Austria 8 pm

12 AUGUST
Robert King; Protestant Church, Gruenstadt, Germany 6 pm
Philip Crozier; Kath Pfarrkirche, Bottrop, Germany 8 pm

13 AUGUST
Sylvie Poirier; Euskirchen, Kuchenheim, Germany 7:30 pm

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15 AUGUST
Philip Crozier; Munsterbasilika, Bonn, Germany 8 pm
John Stephenson; St James United, Montreal, Quebec 12:30 pm

16 AUGUST
Nixon McMillan; Knox Church, Stratford, Ontario noon

18 AUGUST
Philip Crozier; St Ulrichi/Brudern Kirche, Braunschweig, Germany 7:30 pm

20 AUGUST
Philip Crozier; Ev-Luth Kirche, Langeoog, Germany 8 pm

22 AUGUST
Raffaele de Castro; St James United, Montreal, Quebec 12:30 pm

23 AUGUST
Anthony King; Knox Church, Stratford, Ontario noon

John Vandertuin; St Joseph's Oratory, Montreal, Quebec 8 pm
Gillian Weir, with orchestra; Gloucester Cathedral, England, 8 pm

25 AUGUST
James Johnson; St Peter's, Hamburg, Germany 8 pm

27 AUGUST
James Johnson; Cathedral, Ratzeburg, Germany 6 pm

29 AUGUST
James Johnson; Gentoft Church, Copenhagen, Denmark
Margaret de Castro; St James United, Montreal, Quebec 12:30 pm

30 AUGUST
Stephen Alltop; Knox Church, Stratford, Ontario noon

Organ Recitals

DAVID BURTON BROWN, St. Paul's Lutheran Church, Washington, DC, April 23: *Fanfare*, Cook; *Dialogue*, Tierce en Taille, *Offertoire sur les Grands Jeux (Convent Mass)*, Couperin; *Toccata and Fugue in D*, Op. 59, Reger; *Ein Stück für ein Orgelwerk in einer Uhr*, K. 594, Mozart; *Impromptu, Étoile du Soir* (Op. 54), Vierne; *Passacaglia and Fugue in C Minor*, S. 582, Bach.

PHILIP BRUNELLE, Zion Lutheran Church, Dallas, TX, January 9: *Puer natus est*, Maleingreau; Noël: *The carol of the birds*, Balbastre; *Little Farandole*, Moranon; *Prelude on the Introit for Epiphany*, Duruflé; Noël: *Il est ne le divin Enfant*, Langlais; Epiphany (*L'Orgue Mystique*), Tournemire; Villancico: *What shall we give to the Child of Mary?* Guinaldo; *The March of the Three Kings*, Liszt; *Fugue on a Russian Christmas Theme*, Gliere; Allegretto: *The Three Magi*, Vierne; Variations on the Epiphany Carol *Chartres*, Purvis; *When the Morning Stars Sang Together*, Pinkham; *Buxtehude came down at Christmas*, Bingham; *L'Ange a le Trompette*, Charpentier.

PHILIP CROZIER, Christ Church Cathedral, Nassau, March 2: *Voluntary in A*, Selby; *Rhapsody on a Ground*, Statham; *Scherzo*, Gigout; Psalm Prelude Set 1, No. 2, Howells; *Ach Gott und Herr*, BuxWV 177, *Toccata in D Minor*, BuxWV 155, Buxtehude; Variations on *Victimae Paschali Laudes*, Rópek; *Pastorale*, Fricker; *Impromptu*, Vierne; *Toccata, Chorale and Fugue*, Jackson.

ROBERT DELCAMP, Holy Trinity Lutheran Church, Akron, OH, March 12: *Symphonie-Passion*, Op. 23, *Prelude and Fugue in F Minor*, Op. 7, No. 2, Four versets on *Ave Maris Stella* (Op. 18), *Berceuse (Suite Bretonne)*, Op. 21, Canon, Final (*Sept Pièces*, Op. 27), *Triptyque*, Op. 51, Dupré.

ROBIN DINDA, First Unitarian-Universalist Church, Detroit, MI, March 19: *Trumpet Voluntary*, Dinda; *The Swan*, Saint-Saëns/Guilman; *Rondo for the Flute Stop*, Rinck; *On Wings of Song*, Mendelssohn/Vibbard; *To Springtime*, Kinder; *Fountain Reverie*, Fletcher; *Postlude in A Minor*, Parker; *Suite in Variation Form*, Chadwick; *The Primitive Organ*, Yon; *Andantino in D-*

flat, Harmonious Blacksmith (Handel), Lemare; *Scherzo (Grand Sonata in E-flat)*, Buck; *William Tell Overture*, Rossini/Buck/Dinda.

DELBERT DISSELHORST, Clear Lake United Methodist Church, Clear Lake, IA, March 19: *Praeludium in E*, Lübeck; *Sonata III*, S. 529, Prelude and Fugue in D Major, S. 532, Bach; *Sonata No. 3*, Op. 65, Mendelssohn; Three Sketches for Pedal-piano, Op. 58, F Minor, D-flat Major, C Minor, Schumann; *Prelude and Fugue in G Minor*, Op. 7, Dupré.

JAMES GOOD, Weatherly Heights Baptist Church, Huntsville, AL, March 5: *Processional*, Mathias; *Partita on 'St. Anne'*, Op. 6, Manz; *Passacaglia in C Minor*, S. 582, Bach; *Cortège et Litanie*, Op. 19, Dupré; *Tuba Tune*, Lang; *Prelude and Fugue in E-flat Major*, Op. 99/III, Saint-Saëns; *Softly and tenderly, We're marching to Zion*, Held; *Final (Symphonie I)*, Vierne.

JERALD HAMILTON, St. Andrew's Episcopal Church, Ft. Worth, TX, April 4: *Premier Livre d'Orgue*, Marchand; *Partita on Nun komm, der Heiden Heiland*, Kropf-reiter; *Mein junges Leben hat ein End*, Sweelinck; *Concerto in A Minor*, Vivaldi-Bach; *Sonata IV in B-flat*, Op. 65, No. 4, Mendelssohn; *Scherzo and Fugue on B.A.C.H.*, Brown; Three Fugues on BACH, Op. 60, Schumann.

STEPHEN HAMILTON, Second Presbyterian Church, Indianapolis, IN, March 12: *The Stations of the Cross*, Dupré.

JARED JACOBSEN, St. Leander Church, San Leandro, CA, December 4: *Sleepers Wake, Savior of the nations, come*, Bach; *Magnificat*, Op. 10, Bonnet; *Lo, how a rose*, Drischner, Brahms; *Benedictus*, Reger; *Fairest Lord Jesus*, Edmundson; *Divinum Mysterium*, Purvis; *Good news from heaven the angels bring*, Pachelbel, Edmundson.

ROBERT BURNS KING, St. James Cathedral, Orlando, FL, February 14: *A Trumpet Minuet*, Hollins; *Jesu, joy of man's desiring*, Bach; *Concerto V in F Major*, Handel; *Prelude, Sicilienne (Suite)*, Op. 5, Duruflé; *Theme and variations (Hommage à Fresco-*

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baldi), Langlais; Improvisation on the *Te Deum*, Tournemire; Berceuse (*Suite Bretonne*), Dupré; *Carillon de Westminster*, Vierne.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, February 26: *Marche religieuse on 'Lift up your heads'*, Guilman; *O Gott, du frommer Gott*, S. 767, Bach; *Allegro, Chorale and Fugue*, Mendelssohn; *Stations of the Cross I, VIII, XI, XII*, Dupré; *Andante sostenuto (Gothic Symphony)*, Allegro vivace (*Symphony V*), Widor.

PHILIP MANWELL and BETH ZUCCHINO, First Presbyterian Church, San Anselmo, CA, March 11: *Concerto in A Major*, RV 780, Vivaldi; *Organ Fantasy*, Op. 2, Labor; *Sonata Concertata in G Major*, Guissani; *Concerto in A Minor*, Soler; *Concertino*, Op. 122, Peeters; *Intermezzo (Organ Sonata)*, Brown; *Concerto in C Major*, S. 1061, Bach; *Toot Suite*, S. 212, P.D.Q. Bach.

KAREL PAUKERT, organ and harpsichord, Museum of Art, Cleveland, OH, February 19: *Suite in the first tone*, Boyvin; *Eighth Suite*, Dandrieu; *Choral No. 3 in A Minor*, Franck.

LARRY SCHOU, University of South Dakota, Vermillion, SD, February 7: *Praeludium in C*, Buxtehude; *Praeludium in G*, Bruhns; *Prelude and Fugue in B Minor*, Bach; *Deuxième Fantaisie*, Alain; *Suite for Organ*, Glowaty; *Sonata III in A Major*, Mendelssohn.

SANDRA SODERLUND, Cathedral of St. John the Evangelist, Lafayette, LA, March 5: *Suite du deuxième ton*, Clérambault; *O Lamm Gottes unschuldig*, S. 618, *O Mensch beweine dein Sünde gross*, S. 622, *Prelude and Fugue in G Major*, S. 541, Bach; *Shimah B'Koli*, Persichetti; *Scherzo, Larghetto, Final (Symphonie V)*, Vierne.

TIMOTHY J. TIKKER, United Lutheran Church, Eugene, OR, March 28: *Fantasia Chromatica*, Sweelinck; *Tiento de medio registro de dos tiple de Segundo Tono*, *Discurso de medio registro de dos baxones de Quarto Tono*, Correa de Arauxo; *Tiento XXIII por A la mi re*, Cabanilles; *Voluntary on the Old 100th*, Purcell; *Suite du Premier Ton*, Clérambault.

CHARLES TOMPKINS, Furman University, Greenville, SC, March 21: *Toccata and Fugue in D Minor*, S. 565, *Sonata in E Minor*, S. 528, *Prelude and Fugue in D*, S. 532, *Wir glauben all' an einen Gott*, S. 680, *Wachet auf, ruft uns die Stimme*, S. 645, *O Mensch, beweine dein Sünde gross*, S. 622, *Herr Jesu Christ, dich zu uns wend*, S. 655, *Fantasia and Fugue in G Minor*, S. 542, Bach.

JOHN VANDERTUIN, Westminster United Church, Winnipeg, February 24: *Sonata No. 1 in F Minor*, Mendelssohn; *Air in D*, *Fugue in d*, Bach; *Scherzo (Symphonie 2)*, Vierne; *Fugue sur les trompettes*, Letendre; *Fantasia in f*, K. 608, Mozart; *Concerto No. 2, Op. 4*, Handel; *Toccata in C*, Schmidt.

JAMES WELCH, Taipei Cheng-Chung Presbyterian Church, March 5: *Prelude and Fugue in E Major*, Lübeck; *Concerto in G Major*, S. 592, *Canonic variations on Vom Himmel hoch*, S. 769, Bach; *Wie schön leuchtet der Morgenstern*, *Toccata and Fugue in F Major*, Buxtehude; *Fantasia and Fugue in G Minor*, S. 542, *Nun freut euch*, S. 734, Bach; *Noël en Grand Choeur: "Votre bonte, grand Dieu"*, Theme and variations, J.-J. Beauvarlet Charpentier; *Sonata in D Major*, Carvalho; *Impromptu (Pièces de Fantaisie)*, Allegro (*Symphonie 2*), Vierne.

MARGOT ANN GREENLIMB WOOLARD, First United Methodist Church, Lincoln, NE, March 12: *Fantasia and Fugue*, Boëly; *Fantasia and Fugue in G Minor*, S. 542, *All glory be to God on high*, S. 676, 662, Bach; *Sonata III*, Mendelssohn; *Prelude and Fugue on the name Alain*, Durufé.

CHRISTOPHER YOUNG, Highland Park United Methodist Church, Dallas, TX, February 27: *Grand Dialogue in C*, Marchand; *O man, bewail thy grievous sin*, S. 622, *Pièce d'Orgue*, S. 572, Bach; *Sonata III: Con moto maestoso*, Mendelssohn; *Sonate I*, Hindemith; *Jig for the Feet (Totentanz)* (Organbook III), Albright; *Allegro (Symphony No. 6)*, Widor.

KENNETH UDY, St. Luke's Episcopal Church, Monrovia, CA, April 9: *The Star Spangled Banner Concert Variations*, Op. 4, Paine; *Symphony in C Minor "Byzantine"*, Saxton; *Very slowly (Sonatina)*, Pageant, Sowerby.

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The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 25¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

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1956 Schantz organ. Three manuals, 39 ranks, EP. Buyer must remove. Price and availability are negotiable. Contact: Dave Koshinski, St. Paul's Lutheran Church, 352 W. Wood, Decatur, IL 62522.

Wangerin organ, 19R, unified to 27 stops over 3M, available Fall, 1989. Steve Brooks, Route 1, Box 293A, Whitelaw, WI 54247. 414/732-3677.

Kilgen/Johnson, 2M, 23R, best offer; buyer to remove. First Lutheran Church, 9th & Douglass Streets, Alexandria, MN 56308. 612/762-2196.

Kimball 3M, tubular-pneumatic organ; 25R, new blower; console rebuilt by Balcom & Vaughn. Call 509/529-9677 eves. PST.

1953 Kilgen unit organ; 2M, 7R and chimes, e.p. action, 26 stops. \$9,000 or best offer. Contact Kevin Witmer, UCC Church, 55 N. 3rd St., Lewisburg, PA 17837. 717/538-1753.

Early 1950's Kilgen, electropneumatic, 2M, AGO pedal, 19R. Currently in use. May be seen and played. \$10,000 or best offer. Buyer to remove. Contact United Methodist Church, 2109 Lincoln, Evansville, IL 47714. 812/476-1306.

1951 Moller organ, 18R. Price, \$8,000. Purchaser to remove. Spring 1989. Contact Charles Finning, 803/481-2003 (day).

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Early 2M, 19R Moller pipe organ. Rebuilt in 1957 with additions and new console. Currently in use, available July 1989. \$8,000 or best offer. Contact Allan Cole, Wesley United Methodist Church, Center and Wall Streets, Bethlehem, PA 18018. 215/865-5715.

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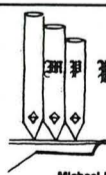
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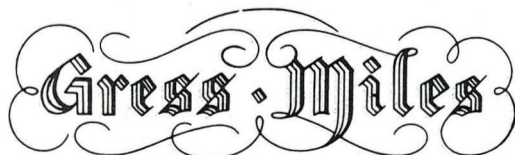
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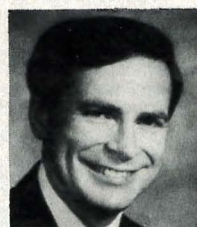
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Olivier Latry*



Joan Lippincott



James Moeser



Thomas Murray



Peter Planyavsky*



Simon Preston*



George Ritchie



Louis Robilliard*



Daniel Roth*



Larry Smith



Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter*



John Weaver



Gillian Weir



Todd Wilson

AVAILABILITY OF CHOIRS
 St. Thomas Church, New York
 St. John's College, Cambridge, September 1990
 King's College, Cambridge, September 1991

*=available 89-90