

THE DIAPASON

FEBRUARY, 1994



Zion Lutheran Church, Madison, WI
Specification on page 18

A memorial service celebrating the life of **William F. Brame** will take place February 26 at 2 pm at St. Philip's Episcopal Church, Durham, NC. Mr. Brame died July 29 at his home in Kingston, NC. (See Nunc Dimittis, October, p. 4.) His long and full career included positions with the Estey Organ Company, Aeolian-Skinner, Petty-Madden, and most recently Goulding & Wood, in addition to several church appointments as organist and choirmaster. Friends and colleagues are invited to attend the service. For information: St. Philip's Episcopal Church, 403 E. Main St., Durham, NC; 919/682-5708.

Applications are solicited for the **Noah Greenberg Award** of the American Musicological Society. The award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by fostering contributions to historically aware performance and to the study of historical performing practices. The award may subsidize the publication costs of articles, monographs, or editions, as well as public performance, recordings, or other projects. Applicants need not be members of the American Musicological Society, and projects will be considered on the music of any period or cultural group. The award will consist of a sum up to \$2,000. Application deadline is March 1. For information: Ms. Louise Basbas, Chair, Noah Greenberg Award Committee, 3 Washington Square Village, #14L, New York, NY 10012.

The Choir of Trinity Church, Wall Street, as part of its Sundays at Four series, will present J.S. Bach's *St. Matthew Passion* on March 20. Accompanied by period instruments, the performance will include soloists Jan Opalach and Andrea Matthews. For information: 212/602-0873.

The Knoxville AGO Chapter will hold its 24th annual Church Music Workshop March 18-19 at Second Presbyterian Church, Knoxville, TN. Guests will include David Hurd (classes on hymn playing and organ literature, discussions of his own choral compositions, and a recital on the Wilhelm organ at Church of the Ascension, Knoxville) and Bruce Neswick (sessions on organ improvisation and children's choir rehearsal techniques), as well as a display of music and books from Vester Music. For information: John Brock, Department of Music, University of Tennessee, Knoxville, TN 37996-2600; 615/974-7539.

The American Choral Director's Association and the March Festival of the Arts (Holland, MI) will present a **Festival of Community Choirs and Conductor's Workshop** March 18-19 at Hope College in Holland, MI. Guest presenters include Anton Armstrong, John Ferguson, and Jerry Blackstone. For information: Lee Kesselman, ACDA Community Choirs Chair, 1207 Westhaven Dr., Wheaton, IL 60187; 708/858-2800.

The First International Competition "San Jacopo," Composition for Italian Organ, will be sponsored by the Pistoia Academy. The purpose of the competition is to promote contemporary organ composition for the Roman Catholic liturgy and the performance of it on Italian and especially Pistoiese classical organs. Each candidate should send an organ Mass (Toccatà, Meditation after the homily, Offertory, Communion, Finale); it must be possible to play the pieces on a classical organ (manual of 45 keys and pedal of 8 keys, 14 stops); one of the five pieces should have a second version for two organists; at least pieces 1, 2 and 4 should be based in some way on two Gregorian themes (supplied). Deadline is March 31. First prize is Lit.

3,000,000; second prize Lit. 2,000,000; third prize Lit. 1,000,000; Lit. 500,000 to the composer of the best piece for two organs. Members of the jury include Luigi Ferdinando Tagliavini, Bianca Maria Furgeri, Rosario Mirigliano, Umberto Pineschi, Werner Jacob, Jan Klusak, and Louis Toebosch. For information: Academy of Italian Organ Music, P.O. Box 346, 51100 Pistoia, Italy; tel 0573 / 2 3020.

The Music Educators National Conference will hold its national biennial In-Service Conference April 6-8 at the Cincinnati Convention Center, Cincinnati, OH. Themes for the conference include national standards in the arts and their implementation at the state and local levels, and the composition and performance of new music. For information: MENC, 1806 Robert Fulton Dr., Reston, VA 22091; 703/860-4000.



Choir of Canterbury Cathedral

The Choir of England's Canterbury Cathedral will perform in 10 North American cities during a short tour in April, including performances in Kansas City, Denver, San Francisco, Salt Lake City, Miami, Louisville, Knoxville, Chattanooga, Washington, DC, and Ottawa, Ontario (see THE DIAPASON Calendar). The choir previously toured North America in 1987. David Flood is organist and master of the choristers. The tour was arranged by Phillip Truckenbrod Concert Artists.

The Organ Society of Sydney will hold the **Seventh Sydney International Organ Competition** April 12-14. The contest will take place in three rounds: Preliminary—a 20-minute program of French and/or German Romantic repertoire of the competitor's choice (Franck/Guilman/Widor—Mendelssohn/Karg-Elert/Reger) on the William Hill & Son organ (3/25) of Christ Church Saint Laurence, Sydney; Semi-final—a 15-minute program to include the third movement of any trio sonata and any chorale prelude of Bach using the West & Pemmer (Silbermann style) organ (2/28) of Abbotsleigh School, Wahroonga, Sydney; and Final—a 20-minute program of the competitor's choice, using the Ronald Sharp grand organ (5/127) in the concert hall of the Sydney Opera House. The winner will be awarded the Vincent Sheppard Memorial Prize of Aus\$2,000; second place is the Fernand Létourneau Prize of Aus\$1,000; third place is the Australian Guild of Master Organ Builders' Prize of Aus\$500; in addition a "President's Prize" of Aus\$350 will be awarded for the best performance of an Australian organ work. Deadline for applications is March 21. For information: The Organ Society of Sydney, Box 2348 GPO, Sydney, NSW 2001; fax 61-2-550-6396.

The annual meeting of the **Midwestern Historical Keyboard Society** takes place April 14-17 in St. Paul, MN. Co-sponsored by the MHKS, the Schubert Club of St. Paul, and the Alliance française, with support from the Minnesota Humanities Commission, the conference, entitled "The Orbit of the Sun King: Music, Dance, Arts & Let-

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ters," will feature lectures, performances, and exhibits relating to the arts and humanities in France before the Revolution. Lecturers include Ray Erickson, Sheridan Germann, Mark Lindley, James Middleton, and Ken Pierce; recitals by Randall Love, fortepiano, and Don Angle, ragtime and jazz harpsichord; lecture demonstration of continuo playing, demonstration of keyboard instruments on exhibit; scholarly papers; and a tour of the Schubert Club Musical Instrument Museum. The meeting will take place in The Landmark Center, in downtown St. Paul. For information: Sallye Sanders, Secretary MHKS, 1304 Cass St., LaCrosse, WI 54601; 608/785-2282.

The Association of Anglican Musicians will hold its 1994 Conference in Hampton Roads, VA, June 13-17, with the theme "Anglicanism in America 1607-2007." Keynote speaker is Richard French, artist-in-residence is Adolphus Hailstork, and preacher is The Rev. Carl Daw. For information, contact the AAM Communications Office, P.O. Box 164488, Little Rock, AR 72216-4488.

The XIV Grand Prix de Chartres takes place August 16-September 4, open to organists of any nationality born after January 1, 1959. First Grand Prizes of 30,000 F each are offered in interpretation and improvisation; Second Prizes of 10,000 F each. Registration closes April 15, and must include a cassette recording. For information: Secrétariat

du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France; tel (33-1) 45 48 31 74; fax (33-1) 45 49 14 34.

The Fédération Francophone des Amis de l'Orgue (FFAO) will present its 11th Congress August 22-26 in French-speaking Switzerland. The program will feature 20 organs, including instruments in Geneva, Lausanne, Coppet, Vouvry, Romainmôtier, Bern, Fribourg, Payerne and Sion, with the participation of 20 recitalists, including Marie-Claire Alain, Guy Bovet, L.F. Tagliavini, Michel Chapuis, François Delor, Lionel Rogg, and others. For information: Mrs. Michelle Guéritey, Secrétariat Général FFAO, 35, quai Gailleton, 69002 Lyon, France; tel 78 92 82 83.



Johnson opus 499, Mantako, MN

The School Sisters of Notre Dame of Mankato, Minnesota have announced plans for a restoration and reconstruction of their historic Johnson

& Son organ. Built in 1877 as Opus 499, the organ is the largest extant instrument by the firm. The three-manual, 55-rank organ was built for St. Mary of the Sacred Heart Church in Boston, MA, and was electrified by W.W. Laws in 1926. In 1975 when the church was to be razed, the organ was moved to the Provincial house of the sisters and installed in their Chapel of Good Counsel.

The restoration is to be concurrent with the repair and renovation of the chapel which began in January, and is to be carried out by Dobson Pipe Organ Builders of Lake City, IA, in accordance with the *Guidelines for Conservation and Restoration* of the Organ Historical Society. The intent of the project is to retain all existing original Johnson material as well as the electro-pneumatic pull-downs and stop actions from the Laws rebuild, which are required for the physical situation at Good Counsel. Original Johnson materials remaining include the casework and structure, the slider windchests, and the pipework. A new console, though it will accommodate an electric action, will be modeled on existing detached three-manual Johnson consoles. All pipework will be cleaned and any necessary restorative voicing work performed. A new wind system in Johnson's style will be built; the pressure will be set at the original 3½ inches. Extensive investigation of existing Johnson organs has been undertaken by the Dobson firm.

A capital campaign is under way for the project. Further information can be obtained from Janis Haustein, SSND, All Saints Church, 4370 Woodland Ave., Western Springs, IL 60558.

Appointments

Michael Fisher has been appointed to the Service Department staff of the **Buzard Organ Company** of Champaign, IL. A native of Wisconsin, Mr. Fisher was formerly organist/choirmaster at Our Saviour's Lutheran Church in Long Beach, CA. He has studied with Jerald Hamilton, Karel Paukert, Miriam Duncan, and Anton Heiller, receiving the MMus from Northwestern University, and the BMus from Lawrence University. In addition to service responsibilities, Mr. Fisher is involved in tonal finishing of new Buzard organs.



Marcia Van Oyen

Marcia Van Oyen has been appointed organist at the First Presbyterian Church of Lake Forest, IL, where she will play the church's 40-rank Casavant organ and accompany the 78-voice adult choir. Dr. Van Oyen previously served as Director of Music and Organist at Christ Church United Methodist in Glens Falls, NY, and most recently was interim organist at Glenview Community Church, Glenview, IL. She earned master's and doctoral degrees in organ and church music at the University of Michigan as a student of Robert Glasgow, and also writes reviews for THE DIAPASON.

Br. Wm. Chad Webber, n/MGC, CAGO, has been appointed assistant musician at Trinity and St. Philip's Cathedral (Episcopal), Newark, NJ. He will assist cathedral organist/choirmaster Stuart Green in music administration, section rehearsals with the Cathedral Choir, accompany the Cathedral Children's Choir at the 9 am worship service, and assist with weddings and funerals. Br. Wm. continues as organist/choirmaster of the United Methodist Church, Madison, NJ. He is a graduate student at Drew University Theological School, enrolled in the MTS program in church music and liturgical studies, and is a novice friar in the Mercy of God Community, an ecumenical order of friars based in Providence, RI.

Here & There



Richard Benedum

Richard Benedum, Professor of Music at the University of Dayton, has been chosen to direct a Summer Seminar for School Teachers, "Mozart: The Man, His Music, and His Vienna," June 13-July 8, in Vienna, Austria. Fifteen participants will be chosen nationally as part of the seminar, and will receive a stipend from NEH. Benedum has previously directed Summer Seminars on Mozart for NEH in 1990 and 1992, co-directed an NEH Institute in 1991, and with support from NEH and the Ohio Humanities Council has co-directed four Mini-Institutes in Ohio and Florida during 1992 and 1993. His 1994 Seminar will be one of 71 sponsored by NEH.



Barbara and Gordon Betenbaugh

Gordon and Barbara Betenbaugh have commissioned a new anthem and a four-hand organ duet for the 40th anniversary celebration of St. Andrew's Presbyterian Church in Beaumont, TX, where they are Ministers of Music & Fine Arts. The anthem, *Each Ray of Light*, is based on an 1866 Scottish prayer set by the St. Paul, MN composer Michael Ferguson. The organ duet, *Festival Prelude on "Westminster Abbey"* (Christ is made the sure Foundation), a Biblical poem based on Psalm 127:1 and Ephesians 2:20-22, is by Charles Callahan, and will be published by Morning Star. The two pieces receive their première in a festival celebration February 6.

On November 4, **Brian Dobbelaere**, a senior at the University of Northern Iowa pursuing degrees in composition and organ, gave the United States pre-

miere of *Sidereus Nunciatus* (1985) by Australian composer Gordon Kerry. The title, which means "starry messenger" or "starry message," comes from a book by Galileo. In it Galileo describes three discoveries he made with the telescope, represented in the music by three linked sections: discovery of the mountains on the moon, discovery of the four largest moons of Jupiter (a passacaglia with four voices above the bass), and the discovery that the Milky Way was actually a myriad of stars (toccata). *Sidereus Nunciatus* was performed as part of Mr. Dobbelaere's senior recital.



Mary Ann Dodd

Mary Ann Dodd has announced her retirement as Colgate University Organist, a position she has held since July, 1973. During her tenure, Mrs. Dodd was responsible for the installation of the Franklin Brehmer organ in the Colgate Memorial Chapel. Designed by Walter Holtkamp and built by the Holtkamp Company, the 3-manual, 53-rank, mechanical-action organ was installed in 1976. Upon her retirement, Mrs. Dodd will devote time to recitals and lectures, and will continue to teach privately. She is currently gathering material for a book on the performance career of the late Leonard Raver. In recognition of her 20 years of service, the university has honored Mrs. Dodd with the title of University Organist Emerita.



Heidi Emmert

As part of her recent tour to the United States and Canada, German organist **Heidi Emmert** premiered "... von einem fremden Stern" (from a distant star) (1993) by Hope Lee. The concert took place at the Calgary Centre for Performing Arts with the composer present. Ms. Emmert was a prize winner in the 1990 Calgary International Organ Competition and in the same year won the Grand Prix de Chartres. She is currently living in Würzburg, Germany. This past November she also completed recording sessions on the Walcker/Aeolian-Skinner organ at the Methuen Memorial Music Hall for release as a compact disc on the Motette label.

Javier Garduño played a recital on the Inaugural Organ Concert Series for the Cathedral of the Madeleine in Salt Lake City, during a recent recital tour in the United States. He also played a recital at the Episcopal Church of the



Javier Garduño

Good Shepherd in Ogden, UT, and presented a workshop on baroque Spanish and Mexican music, events sponsored by the First United Methodist Church of Ogden, Good Shepherd Church, and the Ogden AGO Chapter. Mr. Garduño resides in Mexico City and is Professor of organ, harpsichord and piano at the National Conservatory of Music and the Escuela Superior de Musica. He also serves as organist of Christ Episcopal Church in Mexico City, and concertizes under the management of Artist Recitals Promotional Service.

Polish organist **Robert Grudzien** played recitals in Canada during his first trans-Atlantic tour in October. Included in the itinerary were recitals at the Marist Maison provinciale in Iberville, Christ Church Cathedral in Montreal, and the Cathedral of St. Catherine of Alexandria, St. Catharines. Born in Radom, Poland, Mr. Grudzien graduated from the Lodz Academy of Music and studied at the Hochschule für Musik in Düsseldorf, Germany. He is artistic director of the International Festival of Organ and Chamber Music in Radom and Oronsko, and has performed throughout Europe. In 1991 and 1992 he received the City Council of Radom Award for best musician.

James Johnson traveled to Germany in October to present a concert on the 1987 Sandtner organ in St. Andreas Church, Babenhausen in Schwabia, and to make a recording there of works by Bach, Knecht, Schumann, Mendelssohn, Pachelbel, Reger, Mozart, Balbastre, and Marchand. The three-manual, 41-stop organ includes eight stops in the Positiv made by Karl Josef Riepp.

Alan Morrison is featured on a new CD recording, *Organ Power*, on the Direct-to-Tape label (DTR9307CD), performing on the 1986 62-rank Austin organ at Ursinus College, Collegeville, PA. The program includes works of Messiaen, Bach, Widor, Spong, and Dupré. A native of Atlanta, GA, Morrison holds the BMus from the Curtis Institute of Music as a student of John Weaver, and the MMus in piano accompanying from Curtis. In 1991 he won first prize in the Mader National Organ Playing Competition and first prize in the Arthur Poister National Organ Playing Competition. He premiered Dan Locklair's *Voyage: A Fantasy for Organ* at the 1992 AGO National Convention, and was recently appointed Director of Music at First Baptist Church, Philadelphia. The recording is available for \$16.98 plus \$4.00 P&H from Direct-to-Tape Recording Co., 14 Station Ave., Haddon Heights, NJ 08035-1456.



Norbert Krausz, Marianne Webb, John Scott, Lynn Trapp, David Bateman

John Scott presented the second annual organ recital of the Marianne Webb and David Bateman Distin-

gushed Organ Recital Series in Shryock Auditorium at Southern Illinois University, Carbondale. The program included works of Bach, Reubke, Mozart, Vierre, and Eben, and was preceded by a dinner for concert-goers in the university ballrooms, and followed by a reception hosted by University President Dr. John Guyon.



Fred Tulan

Fred Tulan observed the 25th anniversary of the death of the French virtuoso-teacher Jeanne Demessieux by performing her music during the High Mass at St. Mary's Cathedral, San Francisco, on November 14. The Cathedral pastor, the Reverend Milton T. Walsh, spoke to the congregation of Demessieux's international career and of the anniversary. *Premier prix* in the class of Marcel Dupré, she was organist at La Madeleine in Paris at the time of her death in 1968, at age 47 from cancer. Jeanne Demessieux's recordings of Bach, Handel, Franck, Widor and Messiaen are available on the London label and her music for organ, and organ with orchestra, is published by Durand and Bornemann.

A performance of Bach's *Cantata 106* and Vierre's *Messe Solonnelle* took place at **Covenant Presbyterian Church**, Charlotte, NC, October 24, under the direction of Richard Peek. Organists were Betty L. Peek and Andre Lash.

RMC Classical Music is a specialized recording studio for church musicians, the fine arts recording industry, and universities. Since its founding in 1991 by **Wolfgang Rüksam**, the studio has produced, recorded and edited digital master tapes for NAXOS Records, Hong Kong. Projects have included chamber music and solo recordings. While the studio does record on location throughout North America, it also offers "Digital Editing by Mail." This service accepts prerecorded DAT from independent producers for digital editing with scores marked to RMC's specifications, perfecting taped performances for CD release. Upon request, guidelines with suggestions on session procedures and technical set up for recording, as well as instructions for marking scores, are available. RMC frequently supplies Minnesota Public Radio with broadcast material, both for the station's general programming and for the "Pipedreams" series. The studio can assist church musicians by producing digital stereo master tapes for CD or cassette release. For information: RMC, 46 S. 700 E. Co. Line Rd., Valparaiso, IN 46383; fax & tel 219/733-9930.

The National Association of Pastoral Musicians and Peter's Way, Inc., announce the formation of the **Liturgical Organists Consortium**, an artists management group seeking to promote the music of the liturgical church, and specializing in the traditions of the Roman Catholic Church. The charter members of the group are Mary Beth Bennett, Basilica of the National Shrine, Washington, DC; Robert Gallagher, Cathedral of St. Matthew, Apostle, Washington, DC; James Kosnik, Old Dominion University, Norfolk, VA; Alison Luedecke, Immaculata Parish, Archdiocese of San Diego; and Lynn Trapp, St. Lawrence Center, University of Kansas. The newly formed Consortium met in June at the NPM national convention to formalize the association. Members of the Consortium may be engaged for recitals, workshops, and hymn festivals, through Peter's Way, Inc., Port Washington, NY at 1-800/225-7662.



Methuen Memorial Hall Organ

The Methuen Memorial Music Hall, Methuen, MA, presented its 48th season of weekly organ recitals June 9 through October 6, 1993, featuring organists from across the country as well as from Australia, Belgium, the Czech

Republic, England, Germany, and Italy. An audio cassette of selected highlights from the 1993 season is in production. Season highlights cassettes for the 1986 through 1992 seasons are also available. For information on the 1994 season or additional information on the cassettes, contact Edward J. Sampson, Jr., President, Methuen Memorial Music Hall, Inc., 38 Chestnut Ct., North Andover, MA 01845-5320.

The Buzard Organ Company, Champaign, IL, has been commissioned to build a new instrument for Immanuel Lutheran Church, Wisconsin Rapids, WI. The organ of 22 stops across two manuals and pedal will be housed in a modified Gothic style solid oak case in the church's rear balcony, with the Great cantilevered over the rail. This instrument will be Opus 14 of the Buzard Organ Company. Consultant for the church is The Rev. Dennis Joe Dunlap of Wisconsin Rapids.

Fallen Leaf Press has announced the publication of *Piano-Beds and Music by Steam*, an Index with Abstracts to Music-Related United States Patent Records, 1790 to 1874, by **Jean M. Bonin**. The book traces the history of music-related patents by identifying over 1,000 records among 156,000 patents. The main part of the book treats utility patents, ornamental design patents, and trademark recognitions—each in a chronologically arranged section. Each entry presents (as applicable): the name of the inventor(s), the assignee(s), their respective locations, the award date, the assigned patent number; an abstract, in the patentee's own words, gives a full description of the nature, operation, and particular claim of the patented achievement. Jean M. Bonin currently serves as book review editor of the *Sonneck Society Bulletin*. For information: Fallen Leaf Press, P.O. Box 10034, Berkeley, CA 94709; phone/fax 510/8488-7805.

Hope Publishing Company has announced the publication of two new organ collections: *Reflections on the Nativity*, by John Carter, Code #1517, \$5.95; and *Eight Psalm Impressions for Organ*, Vol. II, by Douglas E. Wagner, Code #1748, \$8.95. For information: Hope Publishing Co., 380 S. Main Pl., Carol Stream, IL 60188; 708/665-3200.

Musicware, Inc. has introduced Musicware Piano™ for Windows, interactive piano instruction software. Used in conjunction with a MIDI piano keyboard and a sound card with built-in MIDI support, Musicware Piano provides one year's worth of piano lessons, including instruction in sight reading, ear training, and music theory fundamentals. \$129.95. For information: 206/881-9797; fax 206/881-9664.

Polskie Wydawnictwo Muzyczne (PWM) and **Theodore Presser Company**, sole distributor, have issued two volumes in PWM's Early Polish Music series. *Missa Brevis* (PWM 511-01898, \$22.00) and *Two Patrem* (511-01897, \$23.75) are mid-17th-century sacred works by the Polish composer Bartłomiej Pekieli scored for male voices, ATTB, unaccompanied; *Two Patrem* includes a separate pullout alternate version for SATB. For information:

Sales Dept., Theodore Presser Co., 1 Presser Place, Bryn Mawr, PA 19010; fax 215/527-7841.

Nunc Dimittis

Douglas Mews, one of New Zealand's most prolific composers, died August 3, 1993 after a long illness.

Born in St. John's, Newfoundland on September 22, 1918, Erik Douglas Kelson Mews began music lessons at an early age, studying piano with his mother. Organ lessons followed with R.T. Bevan, organist of the Anglican Cathedral in St. John's. He then studied at the United Church College and Memorial University College in that city. In 1936 he went to study at Trinity College of Music, London, gaining the FRCO in 1938, and graduating in 1939. After the war, he pursued a teaching career in England, during which he revisited Newfoundland as an examiner for TCL and later as a visiting professor at the University of Newfoundland. In 1956 he was elected FTCL, and gained his doctorate in 1961. In 1963 he moved to Colchester Technical College, where he lectured for five years before moving to New Zealand as Senior Lecturer and later Associate Professor at the Conservatorium of Music at the University of Auckland. He served as Director of Music at St. Patrick's Cathedral, Auckland, from 1970 to 1982, and was made a Papal Knight in 1989. He was the composer of numerous works for voice, choir and instrumental ensembles. His appointment at St. Patrick's coincided with the introduction of the New Rite, for which he wrote extensively. His best-known organ piece, *Gigue de Pan*, was written for the opening of the first New Zealand-built classical organ and is published by Oxford University Press (Book 3 of the "Modern Organ Music" series).

Michael Nemo died at his home in Santa Fe, NM, on November 13, 1993, of AIDS at age 49. He was a life-long devotee of the organ and a producer and engineer of organ recordings. In the 1970s he founded Towerhill Records, which recorded a series by John Rose entitled "The French Romantics." The Towerhill catalog also includes albums by pianist Thomas Richner and harpsichordist Robert Edward Smith. Nemo was born in Hollywood and spent his early career as a recording engineer there. While in Hollywood he bought and renovated a hilltop mansion to which he added an imposing tower, inspiring the name for his record label. At the time of his death Nemo was a member of the board of directors of the Santa Fe Chamber Music Festival and was the New Mexico representative for Bösendorfer pianos. He is survived by his mother, Nancy Lebensohn of Washington, DC, three sisters, and many friends in the music world.

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FEATURING

The Pleasures of Versailles by Marc-Antoine Charpentier (1686), a full production by the renowned baroque opera company Ex Machina.

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French humanities lectures by Raymond Erickson, Sheridan Germann, Ken Pierce, James Middleton, and Mark Lindley.

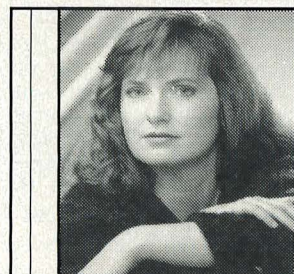
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Carillon News by Brian Swager

Composition competition

An international carillon composition competition has been organized as part of the **1994 Congress of the World Carillon Federation**. The congress will take place July 11-15 in Chambéry, France. Cash prizes of 7500 FF, 5000 FF, and 2000 FF will be awarded in each of three categories: 1) a transcription of a work by a French composer; 2) a composition for carillon (free form and style) on one or more themes from the French *chanson* literature or from French folk music; 3) an arrangement of French *chansons* or folk-songs (perhaps a medley) in a variation form or style.

Previously published or performed works will not be considered. Entries must have a duration of between five and six minutes. In an effort to produce music that can be played by as many carillonists as possible, excessive technical difficulties and virtuosic writing are

discouraged. Compositions must be written for a four-octave carillon (C to c3—no C₄), with the manual part limited to three octaves, and the pedal part limited to the lowest 1½ octaves. "Ossia" notes must be given when E₄ is used. Send entries by March 1 to: Président de la Guilde des Carillonneurs de France, 3 route de la maison blanche, 59492 Hoyville, France, attn: Concours Congrès Mondial.

Composition prizes awarded

John Gouwens, Carillonist and Organist at Culver Academies in Culver, IN, was awarded the first prize (the "Jef Denyn Prize" of 30,000 BF) in the Royal Belgian Carillon School's international composition competition. His work, entitled *Prelude, Adagio and Fugue*, was the one required piece for performance by competitors in the 1993 Queen Fabiola International Carillon Competition held in September in Mechelen, Belgium. It is published by the Royal Carillon School.

The second prize (the "City of Mechelen Prize" of 10,000 BF) was awarded to **Mathieu Dijker** of Heeze, the

Netherlands, for his *Introduction and Allegro*. The third prize (the "Carillon School Prize" of 7,500 BF) was awarded to the East German composer **Wolfgang Hohensee** for his *Fantasia pour carillon*.

A second division of the competition was reserved for compositions based on folksongs. The winner of the first prize in this category ("Staf Nees Prize," 7,500 BF) was **Zoltan Abrudbanyay** of Budapest for his *Ulysses*. Second prize in the folk division ("Tower and Carillon Prize," 6,000 BF) was awarded to **Kacinkas Kestutis** of Lithuania for his *Petit moulin sur la colline*.

Entries were submitted by 22 composers from nine countries: Belgium, the Netherlands, France, Germany, New Zealand, Sweden, Lithuania, Hungary, and the United States of America.

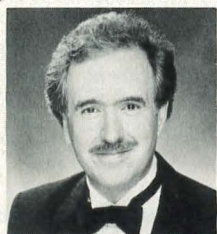
European news

The **Royal Belgian Carillon School** in Mechelen donated a historic carillon console to the city of St. Petersburg, Russia, for use with the 18th-century carillon in the Cathedral of St. Peter and St. Paul. Of the five carillons that

were built in the Low Countries for Russia at the request of Tzar Peter the Great, only this one remains. The original keyboard is missing. With this gesture of good will, the Belgian Carillon School hopes to revive the Flemish carillon art in Russia. On the occasion, the mayor of St. Petersburg said: "Historical contacts between St. Petersburg and Belgium have long been maintained. We have close connections with Antwerp. Henceforth our city will enjoy new friends, namely Mechelen. Your valuable gift is a concrete affirmation of our friendly association and I am convinced that this association will contribute to the development of the carillon art in Russia."

Jo Haazen, director of the Belgian Carillon School, recently performed 15 carillon concerts in St. Petersburg and Moscow on a mobile carillon provided by Petit & Fritsen Bellfoundry of Aarle-Rixtel, the Netherlands.

Two students in the Louvain class of the Belgian Carillon School, **Ilse Cornips** and **Sofia Heremans**, spent two weeks at Euro-Disney near Paris playing



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Recording Artist
One and Two Organ
with Janette Fishell
London, England
Greenville, North Carolina



Mary Ann Dodd
Organist/Lecturer
University Organist
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Organ and Soprano with Sheila Allen
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Organist
Second Place Winner
1988 AGO National Competition
Director of Music/Organist
Third Presbyterian Church
Rochester, New York



Linda Duckett
Organist
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Department of Music Chair
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Harpsichordist/Organist
Professor of Harpsichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas
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with Michael Ishizawa



Sherryl Smith-Babbitt
Organist
Dartmouth College Organist
Hanover, New Hampshire
Organ and Oboe/English Horn
with Ann Greenawalt
Organ and Percussion
with Steven Tavares



The Los Angeles Baroque Players
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Anthony R. Brazier, *Baroque Flute*
Adriana Zoppo, *Baroque Violin*

the Eijsbouts Bellfoundry mobile carillon. Dressed as Disney characters, they played arrangements of Disney music for enthusiastic audiences.

Three students completed their studies at the Belgian Carillon School with final examinations in June, 1993. **Kenneth Theunissen** of Hasselt and **Nico Swaenen** of Muizen were awarded final diplomas. Gert Stubbe of Ghent was awarded a certificate.

An American student, **Carol Fix** of Pennsylvania, is studying this year at the Belgian school.

Former students of the Dutch Carillon School in Amersfoort have formed a new organization, the **Friends of the Netherlands Carillon School**, which will endeavor to keep former students up-to-date on current activities in the school. The "Friends" will not be limited to students and former students of the school, however. Everyone is welcome to join. For information write Professor John Courter, Berea College, CPO 333, Berea, KY 40404.

A Swiss Guild of Carillonneurs and Campanologists was founded in August, 1991. They met in Pully in September 1993 for their second General Assembly. Off to a healthy start, there were 53 Swiss members by the end of 1992, and—with foreign members—the young organization's roster now lists over 100 names. An admirable scholarly publication, *Campanae Helveticae*, edited by Claude Graber, has seen two issues. Most articles appear both in German and in French. Andreas Friedrich is the current President of the Guild.

The Dutch Carillon Guild celebrated its 75th anniversary in 1993 with numerous activities throughout the year. Carillon enthusiasts in the Low Countries organized themselves early in the 20th century. The *Nederlandsche Klokken- en Orgelraad* (Dutch Organ and Bell Advisory Committee) was founded in 1917 as a subcommission of the *Nederlandsche Oudheidkundige Bond* (Dutch Antiquities Society). The first meeting of the *Algemeene Klokken-spel-Vereniging* (General Carillon Guild) was in 1918 in Utrecht. Two chapters were planned, North and South, which rapidly divided into two independent organizations. The southern group identified itself as *Onze Beiaarden/Nos Carillons* (Our Carillons) in 1921, eventually becoming the *Oud-Leerlingen Bond* (Old Students' Guild) of the Belgian Carillon School, which is now the *Belgische Beiaardiers Gilde* (Belgian Carillonneurs' Guild). The northern group did not actually change its name to the *Nederlandsche Klokken-spel-Vereniging* (Dutch Carillon Guild) until 1927.

The Dutch Guild could not celebrate its 25th anniversary in 1943. Because of circumstances surrounding World War II, such as the requisition of bells to supply metal for firearms, the guild was forced to disband and surrender all assets in 1942.

A carillon and bell museum (Musée d'Art Campanaire) opened

in October 1992 at the Bollée Bellfoundry in St.-Jean-de-Braye, near Orléans, France.

Music for Voices and Organ

by James McCray

Anthems of praise

Here, in the darkness and cold of winter, there is time to reflect on music of praise that can be used on "general" Sundays. Our church opens almost every service with a "Hymn of Praise" which brings the congregation into a unified posture of purpose. Anthems of praise can further enhance those feelings. As noted before, congregations tend to respond more immediately and directly to music that is upbeat, festive, and positive. Soon we move into the quiet time of the year, Lent, which is more introspective. That music tends to be slower, darker, more in minor than major, and on themes which are not overtly positive.

Anthems of praise are works that fit most occasions. They are often the types of selections that can first serve the choir as a total anthem, then parts may be used for specialized service areas such as Introits, Prayer Responses, Benedictions, etc. Typically, church choirs sing an anthem/offertory and then dutifully put the music back on the "IN" table for refiling by the librarian. However, many anthems contain brief sections of 10–20 measures which can be extracted and used at other places in the service. By using this music two or three weeks later, much rehearsal time can be saved. After learning a new anthem of praise, have the choir retain it in their folders, and then use those selected sections at other places in the service. The congregation may recognize that they have heard the music before, but in this context it will have a freshness that is useful. If the choir reuses the anthem's material within a month, it will only take a brief run through and quick explanation from the director. This method of reusing anthem material is not something that should occur every week, but is a way of saving rehearsal time during those periods when the choir is working on a larger or more difficult composition and additional rehearsal time is needed.

In choosing music for late Spring, it is good to keep in mind that in most choirs attendance wanes. As the warm weather returns, escape weekends for families intrude on the natural flow of church choirs. That strongly suggests that having some festive, yet not difficult, anthems may be the best route to follow for halcyon days following our early Easter 1994.

Cantate Domino (To God Come Merrily Singing), Daniel Pinkham. Unison chorus and brass quartet (or piano), Thorpe of Theodore Presser Co., No. 392-03019, \$1.20 (M).

This is subtitled "Festival Intrada." The brass quartet includes several instrumental combination possibilities of trumpets, horn, and trombones.

Although written for the Phoenix Boys Choir, it may be sung by mixed choirs. The music is energetic, often with the melody doubled by an instrument. The tune rapidly moves through chromatic phrases and will not read quickly, but will become hauntingly memorable. The brass parts provide contrapuntal and harmonic background; they are well articulated and help drive the rhythmic spirit. This setting is seven pages long, with both Latin and English texts for performance.

Blessed be the Lord God, Randall Thompson (1899–1984). SATB with optional string doubling, Thorpe of Theodore Presser Co., 392-03021 (M).

Written in 1958, this excerpt is taken from his *Requiem*, which might seem curious as a praise anthem, but the text and mood of the music are very celebratory. The setting is contrapuntal throughout with consistent independence of vocal sections which will challenge some choirs (string doubling will help). The music is carefully articulated, typical of Thompson, and has his interesting tonal harmony. The soprano and tenor lines tend to have some high notes, but they receive strong support.

Tell out, my soul, the greatness of the Lord, K. Lee Scott. SATB, flute, handbells (8 bells) and organ, Concordia Publishing House, 98-3096, \$1.00 (M-).

The handbells are easy and designed to be played by choir members. This setting could be used next Advent; it is based on The Song of Mary, yet without focusing on that aspect, serves well as an anthem of praise. The choral parts are very easy, often in unison or two parts, and the organ provides a simple background. The flute is soloistic but not difficult, often playing rapid scale passages.

I will greatly rejoice in the Lord, Philip M. Young. Unison choir with descant, optional congregation, and keyboard, Concordia Publishing House, 98-3093, \$1.00 (E).

This setting is organized with choir verses and congregational responses (antiphons); their part is brief and easy to sing and the choir sings along with them. The descant is used on the final antiphon; the three verses are in unison and are also quite simple. Purchase of the scores permits duplication of the congregation's music in their bulletins.

Jubilate Deo, Michael Bedford. Unison and keyboard, Choristers Guild, CGA647, \$.95 (E).

Although designed for children's choir, this happy setting will also appeal to adults as a unison anthem. The keyboard is on two staves but has busy running-note fillers between the short phrases. A middle area changes the flow to a 3+3+2 feeling which adds easy yet charming interest to the music. The text is in English except for the title phrase which recurs throughout.

O Lord, how excellent is Thy name, David S. York. SATB, soprano solo, and organ, Golden of National Music Publishers, G007, no price given (M).

The soprano solo comprises the middle section and floats above a chordal background in a more lyric spirit. Often

the choir sings unaccompanied with the organ hammering out pulsating interludes. The text is taken from Psalm 8. The music builds to a high, loud, climactic ending.

Psalm 150, Hal Hopson. SATB, trumpet, and keyboard, H.W. Gray of CPP Belwin, Inc., GCMR03611, \$1.10 (M+).

Using a dancing 7/8 meter Hopson has created an exciting, spirited setting for this Psalm. The opening area is repeated after the contrasting middle section, and then the coda ends with jubilant Alleluias. The trumpet is optional but will add greatly to the festive mood. Often the keyboard, on two staves, helps articulate the 3+2+2 rhythmic drive. This anthem is not difficult—certain to be a hit with the singers and the congregation, and highly recommended.

The time for singing has come, Natalie Sleeth. Two Voices (any combination) and keyboard, Sacred Music Press, 10/1024, \$1.25 (E).

Here is that simple, happy anthem for Spring (For lo, the winter is past). Sleeth passes the theme back and forth between the two voices above a bouncy, mixolydian 6/8 keyboard background. Later the music briefly moves into a 2/4 contrasting section of praise. As in many of her two-part settings, the last verse moves into a four part texture, but here there is no ritard as the music drives to the final cadence. Useful for all types of choirs.

Book Reviews

Adelung, Wolfgang. Einführung in den Orgelbau. Wiesbaden: Breitkopf & Härtel 1991. 304 pages. DM 64.

There is some bibliographical confusion, presumably as the result of the reunification of the publisher! The book appeared in 1954 (VEB Breitkopf & Härtel/Leipzig). A second expanded and reworked edition followed in 1972. The present volume, also described as the second revised and expanded edition, has now been published by Breitkopf & Härtel in Wiesbaden. Although there has been some updating, particularly in such sections as that dealing with electronic organs, the text has undergone no basic changes. The number of plates (32) remains unchanged, but some later instruments are shown—the latest is 1988. The bibliography has been much expanded. Owners of the 1972 edition should, however, look carefully before purchasing the new volume.

Adelung clearly wrote his "introduction" for German students and organists. I know no book of anywhere near its size that covers every aspect of organ construction so well and so lucidly. The sections on various types of organ pipes, on various types of action, and so on, are clear and well organized. There are numerous helpful diagrams. It is unfortunate that the author deals with reed pipes quite so briefly after a very detailed treatment of labials of every description.

The intended reader is obviously the performer, and the author deals extensively with acoustics, including the part played by the arrangement of pipes and

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the materials used, for example. He also deals intelligently with such things as the effect on the sound of mechanical factors like wind supply, various types of action, and so forth. He is far superior in these areas to other "introductions," including the standard English-language ones.

Adelung anticipated only German readers, and while most of his material is applicable to any organ, one occasionally wishes he had been a little more international in his approach. Thus, all references to experimentation with pipe scales are to the work of German builders and organ experts, all references to the standardization of consoles are to dimensions adopted by the association of German builders, and so on. The plates, at least half of them probably unfamiliar to many American organists, are all of instruments by German builders, and the excellent selective bibliography is restricted to books in German. One should mention that this bibliography is particularly good for works dealing with organs and organ-building in various parts of Germany.

I found the collection of specifications specially interesting. Adelung offers a number of "ideal" specifications for organs of various sizes and then a dozen specifications of modern German instruments ranging in size from about 12 to about 90 stops. There is also a very useful list of (German) organ stops.

The author makes a few statements that reflect German practice but which are somewhat less applicable in some other areas. For example, he states that high-pressure stops are no longer built and that electric action is now used only where special circumstances make it necessary. His preference for slider chests combined with tracker action over all other possibilities is perhaps a little overstated. In no area of organ construction is there less international agreement than in the area of combination action and other mechanical aids. Adelung gives excellent explanations, with diagrams, of various systems, but he vastly prefers the German "free combination" system to all others.

Two sections of the book are distinctly weak. To be fair, Adelung calls both of them sketches. A summary history of the organ is at best "what every organist ought to know," and the section on electronic instruments is too general to be of much use.

While Adelung would probably make no such claim, one may regard his book as a compendium of contemporary German views on many questions of organ construction. He even includes a summary of the officially accepted guidelines for the care of historic organs. While much of his material can be found in English-language books, anyone who can read German should read what Adelung has to say, particularly those wonderful sections on the effects of organ construction on musical sound!

—W. G. Marigold
Urbana, Illinois

New Recordings

Historic Organs of New Orleans: Seventeen Historic Pipe Organs in The Bayous to Natchez. OHS-89. Available in record stores or from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261. \$25.95 + \$1.85 shipping & handling for two CDs with 16 page booklet with photos and stoplists. 77'34" and 77'51".

James S. Darling (1837 Erben/1885 Pilcher/1981 Redman). Anonymus: *March for Governor Robertson of Louisiana; Three Dances of Louisiana and Mississippi*; Wesley: *Larghetto, Introduction and Fuga*

Carol Teti (1907 Hinners/1986 Redman). Paine: *Fantasy on "A Mighty Fortress"*

Donald Messer (1885-7 Hook & Hastings). Lefébure-Wely: *Pastorale*;

Perera: *3 Meditations on "Wondrous Love"*

James Hammann (1905 Hook & Hastings/1981 Redman). Guilment: *March, "Lift Up Your Heads"*

Lorenz Maycher (1926 Skinner). Karg-Elert: *Hymn to the Stars; Hymn, The God of Abraham Praise*; Mozart: *Fantasy in f. K. 608*

Rosalind Mohnsen (c. 1910 Kilgen). Rheinberger: *Vision, Op. 156, No. 5*; Parker: *Marcia Religiosa*

Gerald D. Frank (1905 Pilcher). Reger: *Two Chorale Preludes on Allein Gott (Op. 135a, Op. 67)*

J. Thomas Mitts (1912 Tellers-Sommerhof). Micheelsen: *Toccata on "Praise to the Lord", Hymn, Praise to the Lord*

George Bozeman (1860/1886 Pilcher). Grobe: *Dixie's Land with Brilliant Variations*; Boyce: *Voluntary I*

Jesse E. Eschbach (1861 Simmons & Willcox/c. 1900 Wm. Schuelke). Vierne/Durufle: *Meditation, Three Improvisations of Vierne*; Tournemire/Durufle: *Victimae Paschali*

Bruce Stevens (c. 1870 Jardine & Son). Nielsen: *8 of 24 Short Preludes*;

Hymn, *Let All Mortal Flesh Keep Silence*

Frederick Hohman (1860 Jardine/1922 Möller/1986 Goulding & Wood). Lemare: *The Bell Scherzo*; Tchaikovsky: *Fantasy Overture: Romeo and Juliet*

Marcus G. St. Julien (1989 Visser-Rowland). Bach: *Allegro from Sonata V in C*

John Gearhart (c. 1880 Geo. Jardine & Son). Handel: *Fireworks Music*

It is difficult to characterize a recording like this: seventeen organs played by seventeen organists. But it is plain that the focus of the OHS is (naturally enough) on the instruments themselves. There are fairly extensive notes on the organs but, beyond the mere titles, there is no information about the music played on them.

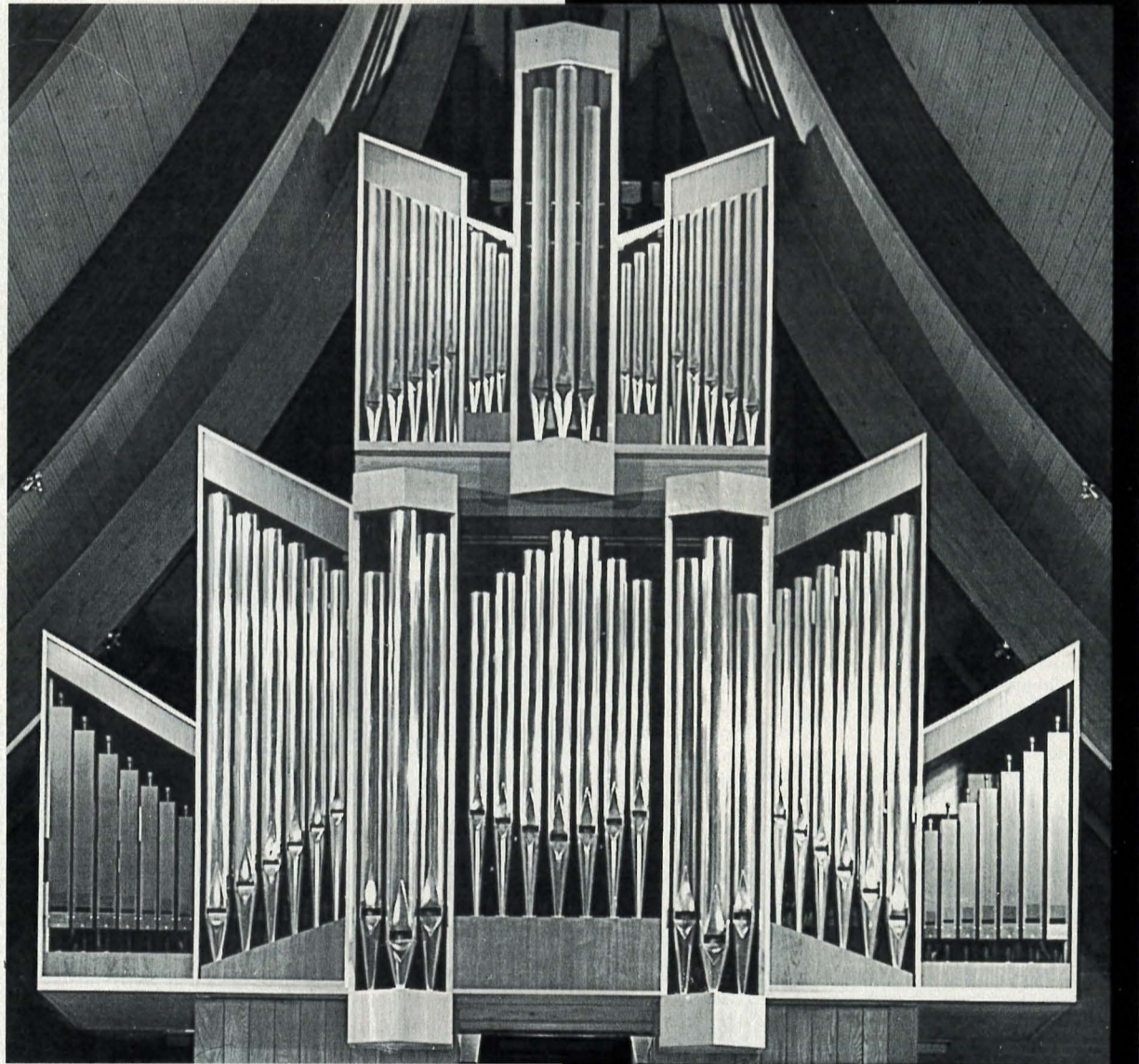
New Orleans was home for a decade (1882-92) to one of the branches of the Pilcher family, Pilcher Bros., and the influence of the Pilchers is seen and heard throughout this recording, with Pilchers from the St. Louis, Louisville, and New Orleans branches of the family.

The oldest organs heard are an 1837 Erben (rebuilt with a full compass Swell by Pilcher Bros. in 1885) and an 1860 Pilcher (rebuilt by Pilcher Bros. in 1886). The newest organs heard are a thoroughgoing 1981 Redman rebuild of a 1905 Hook & Hastings (now with solid-state combination action) and a new 1989 Visser-Rowland that inexplicably crept in.

With seventeen organs to be heard in a variety of settings, one is forcefully reminded of the acoustical importance of the room in which an instrument is located. While there may be a certain charm to a single Dulciana or Melodia heard in distinct clarity in an unreverberant room, it is the organs in live rooms that provide most of the memorable sounds. Lenora McCrosky plays a 9-rank 1921 Hinners tracker in a flattering acoustic that makes the organ sound at least twice as large as it is.

Some of the highlights of this recording are: Jesse Eschbach playing a beautifully subtle Vierne Meditation and a flamboyant Tournemire Victimae paschali on the organ at St. Mary's Assumption, a sumptuous 1861 Simmons &

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Wilcox/1900 Wm. Schuele organ (each manual of which has a 5-rank mixture and two reeds); Lorenz Maycher's reading of Karg-Elert's kaleidoscopic *Hymn to the Stars* and his characteristic interpretation of Mozart's *Fantasia in f* on the 1926 Skinner at Temple Sinai; George Bozeman's entertaining romp through Grobe's *Dixie's Land with Brilliant Variations* on an 1860/1886 Pilcher; and James Darling's rendition of the slight but appropriate *Three Dances of Louisiana and Mississippi*, played on the 1837 Erben. The hymns, a traditional feature of OHS recitals, are also noteworthy, particularly Bruce Stevens's *Picardy* and Lenora McCrosky's *Geneva*.

Frederick Hohmann turns in an admirable performance of the demanding Lemare pieces, but the instrument at Christ Church Cathedral seems a less than happy instrument for their performance. (It is the only organ for which the brochure omits a stoplist.) Historians of the future may find the performance of interest, since the organ is slated for replacement in 1994. Some of the forte registrations in the lengthy (20 minute) Tchaikovsky are distinctly unlovely.

There can be nothing but praise for The Organ Historical Society in its continuing and careful documentation, both written and recorded, of America's historic instruments.

—Kenneth Matthews
San Francisco, CA

Thomas Murray Plays The Byzantine Sketches and Other Organ Works by Henri Mulet. Arkay Records AR6111; 5893 Amapola Dr., San Jose, CA 95129. (Compact disc. DDD. TT=57:20.) *Byzantine Sketches, Carillon Sortie, Méditation Religieuse.*

Mulet published *The Byzantine Sketches*, his ten-movement evocation of the religious life and fantastical neo-Byzantine architecture of Paris' Sacré-Coeur Basilica, in 1920. This music of imagery and mystery rarely strives for the heroic bombast familiar from the final, oft-played movement "Tu es petra." Rather, the music's desired effects are grand scale and continuity. Yale University Organist Thomas Murray successfully maintains the cohesion of this large tapestry, making the most of thematic and programmatic connections among the movements. In addition, the sheer technical bravura in this performance is thrilling. Two additional Mulet works convincingly round out the recording.

The five-division 1990 Austin of French tonal design in the National Shrine of Our Lady of Czestochowa, Doylestown, Pennsylvania, was an inspired choice for this performance. What the recorded sound lacks in tonal variety it more than makes up for in atmosphere. The sense of vast, monumental space around the focused organ tone contributes to the music's architectural solidity. Even the quietest stops make the shrine's enormous cubic volume of air ring with an awesome sense of power. In the *Carillon Sortie* the Austin's full resources—including the solo-bombarde division, trompette en chamade, and three 32' pedal stops (pipe and electronic)—are brought into play for the only time, nearly overwhelming the recording equipment.

Mr. Murray again proves his mastery of the virtuoso repertoire with this program, only the second complete

Byzantine Sketches on CD. The single redeeming feature of the previous recording—a British import—was its availability, so Mr. Murray's performance is especially welcome.

Maurice Duruflé: L'Oeuvre d'Orgue. Torvald Torén. Proprius PRCD 9059. (Compact disc. DDD. TT=63:46). Available from May Audio Marketing, Inc., 76 Main St., P.O. Box 1048, Champlain, NY 12919; 518/298-4434.

Prélude, Adagio et Choral varié sur le thème du "Veni Creator," Op. 4; *Suite*, Op. 5; *Prélude et Fugue sur le nom d'Alain*, Op. 7; *Prélude sur l'Introït de l'Épiphanie; Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons.*

In 1982 Torvald Torén, organist of Stockholm's Hedvig Eleonora Church and a student of Maurice Duruflé, won the Swedish Gramophone Prize for two LP recordings of Duruflé's major organ works. Torén's concept of this music was fully ripened by then, for the performances in this new 1991 digital recording are (with the exception of some marginally broader tempos) little changed from those wonderful original recordings. The music making here is surprisingly reflective, introspective, even darkly brooding, and the organist's considerable technical skill is at the service of a dramatic personal vision. The music attains a profundity not always apparent in more extroverted readings. While the eclectic Grönlund organ in the Hedvig Eleonora Church does not sound particularly French, the instrument's wide-scale flues, strong reed choruses, and tonal variety project the music well. The recording engineers have captured a clean image in a sympathetic acoustic, but a side-by-side comparison of the new disc with the 1982 analog recordings (also made at Hedvig Eleonora Church) shows a little less warmth and color vibrancy in the digital sound. Duruflé's organ music has fared very well on compact disc, and Mr. Torén's offering adds to the embarrassment of riches.

Music of Daniel Pinkham and Franz Liszt. Joan Lippincott. Gothic G 49039. (Compact disc. No SPARS code. TT=69:56) Available from Gothic Records, P.O. Box 1576, Tustin, CA 92681. \$16.98 (\$8.98 for cassette) plus \$1.25 postage and handling.

Daniel Pinkham: *Epiphanies; Revelations; Man's Days Are Like the Grass*; Franz Liszt: *Fantasia and Fugue on the Chorale "Ad Nos, Ad Salutem Undam"*.

At first glance this coupling of music by Pinkham and Liszt seems most unusual, but hearing the organ on this CD makes clear the logic behind that choice. The Fisk organ in the House of Hope Presbyterian Church, St. Paul, has become known as a benchmark accomplishment since its completion in 1979. The four-manual, 97-rank instrument was built according to 17th-century practice with many period features, including unequal temperament and flexible wind. (A stabilization mechanism is available for repertoire in which steadier wind is desirable.) The tonal design was enlarged to accommodate performance of a wide range of music, achieving an eclectic versatility while maintaining a classically-inspired cohesion. The dissimilar music on the disc demonstrates that an organ of baroque inspiration can also have romantic capa-

bilities and an original modern voice.

Daniel Pinkham wrote *Epiphanies* for the House of Hope organ's inauguration. The piece displays the clean-lined logic and tonal dissonance familiar from other music by Pinkham, as well as a varied palette of organ color not always associated with the composer. In addition, Pinkham exploited the organ's flexible wind and the hierarchy of key and chord qualities available in the tuning system. Each of the work's five movements—"The Star in the East," "By the Waters of Jordan," "You Are Peter the Rock," "The Voice from the Cloud," and "On the Road to Damascus"—is inspired by New Testament descriptions of divine manifestation. Joan Lippincott played the première in 1980, and she has clearly made this piece her own. The performance successfully balances the music's complex blend of emotional, intellectual, and sensual expression.

The two shorter works by Pinkham are quite different from each other. The moods of *Revelations*, a brief and appealing three-movement work written nearly a quarter of a century before *Epiphanies*, range from the elegant calm of the opening pastorate to the good humor in the closing toccata's nimble passagework. *Man's Days Are Like the Grass* (1980) is a somber, episodic piece more remote in its austerity.

In Liszt's *Fantasia and Fugue on the Chorale "Ad Nos, Ad Salutem Undam"* the Fisk sounds like a different instrument. The organ has true symphonic potential. (The trumpet fanfares at 5:27 into track 8 and the string sound in the chorale variation beginning at 12:29 are especially beguiling.) Ms. Lippincott gives an athletic performance. There is no unwarranted sentimentality here. The music's sprawling architecture is clearly delineated, the pianistic figurations crystalline. The shifting colors in the registration—the "orchestrations," if you will—are especially impressive considering the Fisk has no combination action. The slightly astringent transparency of full organ in the final measures strikes the only false note in this romantic concept, yet (like all sounds this instrument makes) it is still musical and attractive.

—Randy L. Neighbarger
Durham, NC



Henry Willis IV (left) discussing pipe voicing techniques at the Washington AIO convention.

marily to interact with their colleagues and not merely to accumulate technical information.

Lecturers included Organ Historical Society director William Van Pelt and *Erzähler* editor Jonathan Ambrosino, who shared the podium for a discussion of issues surrounding the restoration and rebuilding of 20th-century electro-pneumatic organs. Haig Mardirosian's lecture provided suggestions for promoting the organ and its music in a media-oriented and culturally diverse society. Charles Kegg presented a talk on electric chest action design that emphasized the need for toeboard expansion chambers in order to improve pipe speech characteristics.

AIO president Michael Quimby presented certificates of appreciation at the closing banquet to Washington convention committee members Gerald Piercy (chairman), Joseph O'Donnell (treasurer), David McCahan and Laurence Ramberg (exhibits), George Johnson and David Selby (transportation). René Marceau and Benjamin Merchant successfully completed the AIO examination and received their certificates. AIO scholarship recipients James Bennett, Brian Berghaus, Mark Edward Nelson, Charles Primich and Steve Repasky were also recognized.

—Howard Maple

Summer Institute for French Organ Studies by Sarah Martin

The 8th Summer Institute for French Organ Studies was held July 19–30, 1993, directed by Gene Bedient, organ builder from Lincoln, NE, and Dr. Jesse Eschbach, Professor of Music at the University of North Texas, Denton. The Institute was attended by Brenda Fairbanks, Greenville, SC; David Heller (2nd week), San Antonio, TX; Sarah Martin, Decatur, GA; Marilyn Musick, Kearney, NE; Pamela Ruiter-Feenstra, Lindsborg, KS; and Robert Schilling, Indianapolis, IN.

The first week was spent in Souvigny, a very small town in the department of Allier in Central France. Study was on the F.-H. Clicquot organ of 1782–83, in the church of Saint-Pierre et Saint-Paul. In 916, Aymard, ancestor of the Bourbons, gave the church and lands to the Abby of Cluny for the foundation of the Prieuré of Souvigny and a Benedictine monastery. The church, unique by the variety of its styles (X–XVIIIth centuries), is one of the most attractive of the Province due to its size and the beauty of its sculptures. It shelters the tombs of several of the Dukes of Bourbon.

The organ is a typical 3-manual instrument of François-Henri Clicquot. Some of the subtleties of this organ include the very gentle principals (because of their very small toe openings and their low cut-up mouths), the big mutation sounds (because of their wide mouths) and the very powerful, articulate reeds. The organ is essentially unchanged except for the pitch. (Both Cavaillé-Coll and Merklin wrote papers urging that this instrument be pre-

American Institute of Organbuilders Washington, DC October 3–6, 1993

More than 200 organbuilders and pipe organ service technicians met at Washington's Omni Shoreham Hotel for the 20th anniversary AIO convention. The featured guest speaker was Henry Willis IV, who had been present at the 1973 formational meeting and whose guidance played an important part in establishing the Institute. Several notable organs and well-planned demonstrations were heard during the week, beginning with the Ernest Skinner organ at Washington National Cathedral on Sunday evening. Following the choral Evensong, cathedral musicians Douglas Major and Michael Velting provided an informative lecture-demonstration that highlighted the organ's stylistic evolution.

During his lively demonstration of flue voicing techniques, Henry Willis promoted the use of "system" voicing over "craft" voicing, the latter being favored by those who fuss over each successive pipe in a rank "as if it were the first organ pipe they have ever seen." A pragmatic instructor with a back-to-basics approach to pipe voicing, Mr. Willis emphasized mouth regulation procedures that allow pipes to speak with a full and natural tone. In his closing remarks at the banquet, he admonished builders to attend AIO conventions pri-

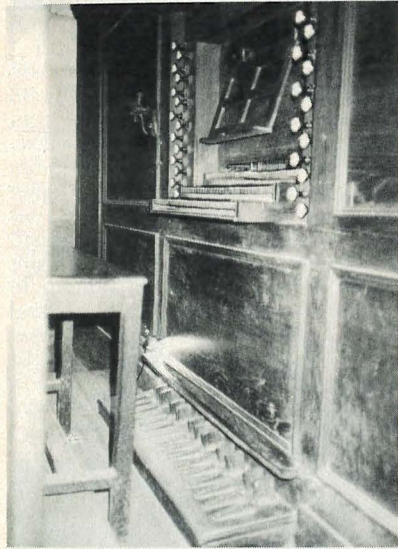
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Clicquot organ, Souvigny.

served.) The pitch was originally Ton de Chapelle, one full step lower than contemporary practice. The key action is suspended mechanical. The organ is on high wind pressure because of the reeds. (See specification of the organ.)

The course began each morning with a lecture by Gene Bedient on various aspects of the Souvigny Clicquot organ, including the winding system, the action, the pipes and the temperament. This was followed by a two-hour masterclass conducted by Henri DeLorme, organist of the church. Each participant came with certain repertoire chosen and prepared ahead of time. These pieces included L. Couperin, *Chaconne in g minor*; Clérambault, *Suite on the 2nd Ton*; F. Couperin, Selections from the *Convent Mass*; D'Aquin, *Noëls*; Grigny, Selections from *Livre d'Orgue*.

Snippets of comments made by M. DeLorme concerning the repertoire included: (1) in a *Plein jeu* the most important thing is to make a difference in touches between the Positif and the G-O; (2) the *Basse de Trompette* was from the viola da gamba and must be played with freedom; (3) in the *Elevation* there can be a difference in treatment of *notes inégales* in the different sections; (4) use more pedal in sections of the *Noëls* as well as Couperin *Offertoire*.

Each day we had 1½ hour practice times on the instrument, and as M. DeLorme emphasized, that was our best teacher. The week culminated in a recital on Friday evening presented by the participants. The church was completely filled with a very attentive and appreciative audience. The townspeople seem very aware of the jewel within their midst.

The second week took place in Lyon at the church of St. François-de-Sales, on the 1880 Aristide Cavallé-Coll organ. Jesse Eschbach joined us this week, coaching the performance seminar and lecturing along with Gene Bedient. The first session began with Dr. Eschbach demonstrating the instrument. What a magnificent sound! I understand now why it's called the French symphonic organ. It reminds me of a beautiful symphony orchestra with a rich tonal sound. Dr. Eschbach explained and we soon learned that one has to play this organ like a piano, deep into the keys with authority and weight. (French organists of the 19th and 20th centuries had tremendous piano technique.)

This Cavallé-Coll organ was totally new from 1880. It was common organ building practice to incorporate a lot of the old instrument into the new (Cavallé-Coll was an advocate of Dom Bedos), but such was not the case here. This organ has a big G-O, a not very interesting Positif, a fairly common size Récit, and a relatively small pedal division. (See specifications.) The organ is not in a case but is a front with organs stacked on top of each other. The facade is functioning and everything else is behind. The G-O is right in front, the Positif right behind, the Récit at the top in a Swell box, and the Pedal on the

sides going back. The console is on the floor level, facing the high altar, a placement that Cavallé-Coll preferred. With the console sitting like this the action is naturally more complicated. There is a Barker machine for each division. The spacious layout allows good egress of sound from the pipes. There is a staircase that leads to the two different levels, all right in the apse.

The repertoire prepared for the week included: Franck, *E Major Chorale*; Widor, *Symphony IV* (II and VI), *Symphony V* (I), *Symphony Gothique* (II and IV); Dupré, *Chemin de la Croix* (III, VI, VII, VIII and IX); Mulet, *Carillon-Sortie*. This was presented in recital on Friday evening, July 30. What a thrill it was to hear and play Widor on the organ his father presided over and Charles-Marie played many times especially in his youth. Each stop has so much character. It was surprising how clean the sound is in the room. Even with full organ one can hear the melodic line no matter what voice it is in. The sound is never shrill or piercing.

Snippets from various lectures of Eschbach and Bedient: (1) Ventil is an

English word, Appel is the French word; (2) the Barker machine allows all manuals to be coupled and allows the touch to remain the same on all manuals; (3) in the 19th century, organ builders all over Europe began using pneumatic action. This did not happen in France, however, where tracker building remained stable because of Cavallé-Coll; (4) Registration traditions in France: the 18th-century title was usually the registration, the "recipe" for registration; likewise in the 19th century Fonds means all the flue stops (16, 8, 4) and the Anches the reeds with the upper work. The solo reed is almost always fortified with a foundation; (5) Widor would have tied through common tones; (6) French legato is crystal clear; (7) Franck was the only French composer that called for the oboe in his Récit registration. He had a certain aesthetic in mind. One does not register this way with Widor or Vierne; (8) on the Lyon organ the power is from the reeds; the principals are relatively gentle; (9) the Récit never contained a plenum; this was not its function in either the 18th or 19th century; (10) the

"big 4" 8's on the G-O: montre, bourdon salicional, flute harmonique—very opulent vocal sound; (11) 2nd pedal technique—the use of the combination pedals; (12) organs in France belong to the state, not to the church.

These two weeks were certainly everything I was anticipating—the opportunity to play these organs, to hear and digest their sound, to understand the mechanics of each one. The lectures of Gene Bedient, Henri DeLorme and Jesse Eschbach were very well prepared and presented in a most understandable and enlightening manner.

**Souvigny-en-Bourbonnais
François-Henri Clicquot, 1782**

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- 2½' Nasard
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- 2' Doublette

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Gene Bedient, Marilyn Musick, Bob Schilling, Brenda Fairbanks, Jesse Eschbach, David Heller, Pam Ruitter-Feenstra

1½ Tierce
VI Plein-Jeu
V Dessus de Cornet
8' Trompette
4' Clairon
8' Voix Humaine

**POSITIF
First Manual**

8' Bourdon
8' Dessus de Flûte
4' Prestant
2½ Nasard
2' Doublette
1½ Tierce
V Fourniture
8' Trompette
8' Cromorne

**RÉCIT
Third Manual (from c1)**

8' Bourdon
IV Cornet
8' Hautbois

**PÉDALE
FFF-a' (28 notes) reeds
CC-a' (22 notes) flutes**

8' Flûte
4' Flûte
8' Trompette
4' Clairon
(ravalement)

Tremblant Fort
Tremblant Doux (added later)
No first C# in the manuals
No first F# in the pedal ravalement
Positif/Grand-Orgue coupler "a tiroir"
Original pitch: Ton de Chapelle (one full step lower than contemporary practice)

**RÉCIT-EXPRESSIF
Third Manual 56 notes
Jeux de Fond**

16' Quintaton
8' Diapason
8' Bourdon
8' Flûte Harmonique
8' Voie de Gambe
8' Voix Céleste
4' Flûte Octavante
8' Voix Humaine
8' Basson-Hautbois

Jeux de Combinaison

2' Octavin
V Cornet
16' Basson
8' Trompette
4' Clairon

**POSITIF-EXPRESSIF
Second Manual 56 notes
Jeux de Fond**

8' Nachthorn
8' Flûte Harmonique
8' Dulciane
8' Unda Maris
4' Flûte Octavante

Jeux de Combinaison

2' Doublette
I-III Carillon
8' Trompette
8' Basson
8' Clarinette

**PÉDALE 30 notes
Jeux de Fond**

32' Basse Acoustique (1st octave)
16' Contre Basse
16' Soubasse
8' Flûte
8' Violoncelle
Jeux de Combinaison
16' Bombarde
8' Trompette

**PÉDALES de COMBINAISON
In order from left to right:**

1. Effet d'Orange
2. Tirasse Grand-Orgue
3. Tirasse Positif
4. Tirasse Récit
5. Anches Pédales
6. Octaves Graves Grand-Orgue
7. Octaves Graves Positif
8. Octaves Graves Récit
9. (Trémolo Positif elevated between 7 & 8)
10. Expression Positif (balanced pedal)
11. Expression Récit (balanced pedal)
12. Anches Grand-Orgue
13. Anches Positif
14. Anches Récit
15. (Trémolo Récit elevated between 12 & 13)
16. Grand-Orgue sur Machine
17. Positif sur Grand-Orgue
18. Récit sur Grand-Orgue
19. Récit sur Positif

**St-François-de-Sales, Lyon
Aristide Cavallé-Coll, 1880**

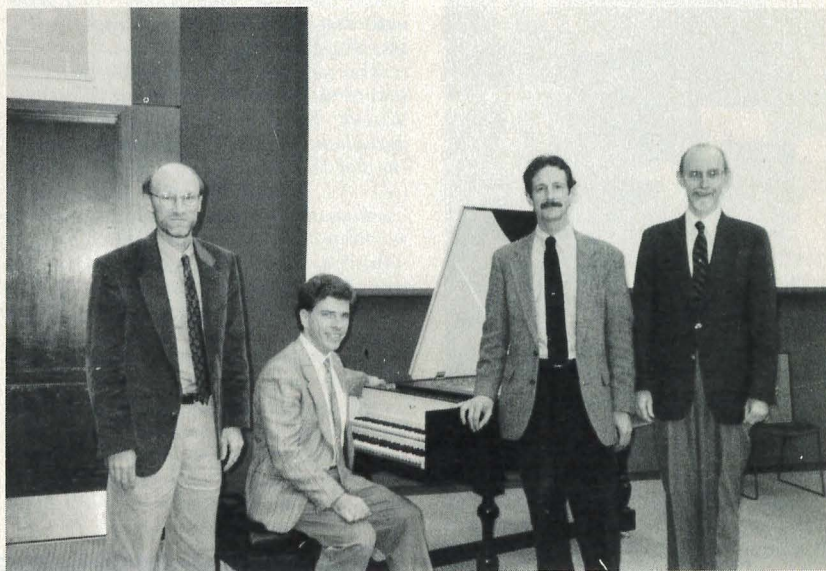
**GRAND ORGUE
First Manual 56 notes
Jeux de Fond**

16' Principal
16' Bourdon
8' Montre
8' Salicional
8' Bourdon
8' Prestant
4' Flûte Douce

Jeux de Combinaison

2' Doublette
IV Fourniture
III Cymbale
16' Bombarde
8' Trompette
4' Clairon

**University of Nebraska
17th Annual Organ Conference**



George Ritchie, David Schulenberg, George Stauffer, Quentin Faulker

The University of Nebraska-Lincoln sponsored its 17th annual organ conference October 7-9, 1993. Eighty-five organists and college professors from 19 states attended this year's symposium on "J. S. Bach and the Organ: Pedagogy and Performance Practice." Speakers and performers for the conference included David Schulenberg from the University of North Carolina at Chapel Hill, and George Stauffer, professor of music history at Hunter College and the graduate center of CUNY, as well as director of chapel music and organist at Columbia University. UN-L's own organ instructors George Ritchie and Quentin Faulker participated as well.

The conference began on Thursday afternoon with a lecture by George Stauffer on "Bach as Organ Teacher" (based on material to be found in Stauffer's article in the forthcoming *Denkschrift* for Russell Saunders). The lecture began by noting that Forkel's Bach biography (1802) has chapters which deal with "Bach the Organist," "Bach the Clavier Player," and "Bach the Teacher." In the last of these, Forkel discusses Bach's teaching of keyboard music and composition but not organ music. In attempting to identify the nature of Bach's organ instruction, Stauffer began by outlining the systematic nature of Bach's keyboard instruction, based in part upon evidence contained in manuscripts copied by students of Bach (particularly Heinrich Nikolaus Gerber). Study began with simple exercises, continuing with the little Preludes, the Inventions and Sinfonias, proceeding finally with the Suites and the *Well-tempered Clavier*. Stauffer then posited a hypothetical similar scenario with regard to the organ works: beginning with the *Orgelbüchlein*, continuing with larger chorales such as the *Leipzig* chorales and *Clavierübung III*, mixed with preludes and fugues and other free works and culminating with study of the trio sonatas. With a "cliff-hanger" ending

before an intermission in his lecture, Stauffer simply said that this hypothetical scenario is not supported by the available evidence and left us wondering during the break just what was to come.

Following the intermission, Stauffer led us through source evidence which suggested that Bach's training of organists was primarily geared toward teaching continuo playing and improvisation skills, rather than organ repertoire. This training was also in keeping with the expected requirements for holding an organist position: most of an organist's responsibilities required him to be competent at producing extemporaneous musical works to fill the practical needs of a Lutheran worship service.

The Friday morning lecture by David Schulenberg continued where Stauffer had left off by addressing "Composition and Improvisation in the School of J. S. Bach." The lecture explored various types of compositional techniques that apparently lent themselves to teaching improvisation. Bach's use of these as pedagogical devices can, in a number of instances, be borne out by their presence in manuscripts copied by his students. In some cases we can find examples of Bach correcting a student's work. In others only the skeleton of a composition is found in a manuscript implying its extemporaneous completion. Examples of genres that may have served as improvisation models include variation suites, such as those that Bach transcribed from Reinken; fugues, which may have been written only skeletally, with figured bass; such Christmas chorale settings as "Vom Himmel hoch" (BWV 738) and "In dulci jubilo" (BWV 729), with flourishes between the chorale phrases; and such relatively simple pieces as Prelude I from the *Well-tempered Clavier I* with "enlivened harmony." Schulenberg completed his lecture with a brief discussion of works that he would perform on his recital later in the day, concentrating particularly on his efforts to complete works



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that have survived only in incomplete sources.

Friday afternoon's session began with Stauffer's discussion of tempo in Bach. Stauffer began by playing two recordings each of four different works; in each instance the two performances had radically different tempos. Noting the relative paucity of tempo indications in the keyboard works in particular, Stauffer then speculated on why this might be so. He concluded that the lack of tempo marks was probably not because of apathy or because the tempi were transmitted orally, but rather because conventions of the period made it unnecessary to indicate them. Four factors were cited as the basis for determining an appropriate tempo in a given work.

Of these four, the meter is the first and most fundamental. Stauffer concluded (based on information from Bach's student Kimberger) that the larger the "denominator" in a time signature, the faster the tempo should be. Thus, 3/2 would be slower than 3/4 time; 3/4 would be slower than 3/8. Stauffer noted that the fastest tempo indications (6/16, 9/16, 12/16) are seldom encountered in the organ works. This may be because of the more serious nature one would expect to find in church music. It was also noted that in the rare instances in which Bach does indicate a tempo, it is often to negate the norm for that meter. For example, the "Largo" indication for the *Orgelbüchlein* setting of "Jesu, meine Freude" means that it should be slower than normal 4/4 meter; the "Vivace" marking for the Prelude in G Major (BWV 541) implies that it should be faster than normal 3/4.

The second basis for determining tempo is the smallest note value in a work. When the smallest value is exceptionally large or small, this, like a written tempo indication, may suggest a faster or slower tempo than normal. For example, the presence of many thirty-second notes in the Prelude in B minor (BWV 544) suggests that it should not be played as fast as a piece in 6/8 in which the sixteenth note is the smallest note value.

Third, the influence of dance types was discussed. Some of these are quite obvious, but many are more subtle. As an example, Stauffer cited the *Orgelbüchlein* setting of "In dulci jubilo" which, he argues, should be performed as a pastorale. As such, it should be significantly slower than it is often heard.

Finally the influence of key on tempo was mentioned. The association of particular keys with certain affects has long been recognized by scholars. "Ich ruf zu Dir" from the *Orgelbüchlein* is in the key of f minor, a key often associated with sadness and grief. These associations suggest a slower tempo than an ordinary piece in 4/4.

Quentin Faulkner's discussion of registration of Bach's organ music began with a discussion of the registration instructions given by Bach's student Agricola. (Faulkner's translation of this material has recently appeared both in the *Early Keyboard Studies Newsletter*, January 1993 and in *The American Organist*, June 1993.) Faulkner then presented some of the information on registration from Georg Friedrich Kauffmann's chorale collection *Harmonische Seelenlust* published in Leipzig, 1733-36, in particular noting areas of agreement between these two important sources. Agricola (in opposition to Mattheson and Adlung) suggests using only the principals (i.e., not adding the flutes) in the plenum. Both sources show a preference for the use of 16' manual tone; Agricola notes this particularly with regard to plenum registrations. Both also suggest a preference for using a flue stop when a reed is used to "muffle the reed's rattle" (Agricola). These are just a few of the numerous ideas with regard to registration that may be gleaned from these two sources.

Saturday morning's concluding ses-

sions presented Schulenberg and Stauffer each talking on the same two subjects: the "Manualiter/Pedaliter" question and articulation. The first pair of lectures centered around the issues involved in distinguishing organ music from harpsichord music. The grouping of pieces by Schmieder into "Werke für Orgel" (BWV 525-771) and "Werke für Klavier" (BWV 772-994) has tended to eliminate the possibility of performing a significant number of manualiter compositions on the organ. Schulenberg focused on the compositions which he felt organists ought to consider as potential organ repertoire. He took particular note of those cases in which manuscript sources give clues that might indicate that organ performance was appropriate. For example, the designation "manualiter" in some manuscript sources or the presence of apparent pedal notes, even if only at a work's conclusion, may point to the work being for organ. The manualiter toccatas and the concerto transcriptions in particular contain a significant number of works for which organ performance appears a likely possibility. Stauffer's discussion dealt primarily with the evolution of two separate styles during Bach's life: among the early works, organ and harpsichord styles are not clearly differentiated, but they are increasingly distinct toward the end of

his life.

In the discussion of articulation, both speakers made reference to John Butt's recent book *Bach Interpretation*. Stauffer noted Butt's observation that two-note slurs are the most common type found in Bach's music. Both Schulenberg and Stauffer discussed examples of slurs in Bach's ensemble music and suggested that one could find clues there about how to articulate in the keyboard music, which, on the whole, contains far fewer slurs. Most of the examples cited were of such exceptional cases as over-beat slurs. Stauffer commented that, among Bach's musical output, articulation indications (like tempo indications) are scarcest in the keyboard repertoire and that Bach became more fastidious in indicating slurs in his later years.

In addition to the lectures, the conference also featured two recitals. On Thursday evening we were treated to a recital by George Ritchie of relatively late organ works of Bach. The performance took place on the Bedient organ at the Cornerstone chapel on the UN-L campus. Ritchie's program featured five works: the Prelude and Fugue in B minor (BWV 544), Trio Sonata VI (BWV 530), "O Lamm Gottes, unschuldig" (BWV 656), the Canonic Variations on "Vom himmel hoch" (BWV 769), and finally the Prelude and

Fugue in E minor (BWV 548).

Friday evening's concert featured David Schulenberg at the harpsichord (also at the organ for a pair of pieces). The program was chosen primarily to illustrate points Schulenberg had made in his lecture earlier in the day. Even those who are fairly well acquainted with Bach's keyboard repertoire heard few familiar works. In addition to works by Bach, related compositions by Johann Caspar Ferdinand Fischer, Wilhelm Friedemann Bach, and Carl Phillip Emmanuel Bach were also heard. Of particular interest on the program were Schulenberg's completions of works that survive only in incomplete copies. In some cases part of a work has probably been lost (e.g. the final section of the *Art of Fugue*), while in other cases Bach may simply have decided not to complete a work for pedagogical or artistic reasons. Whatever the case, Schulenberg's completions of these unfinished works showed solid craftsmanship and a remarkable assimilation of the styles of the various works.

The University of Nebraska's organ conferences are always excellent, well-organized events. Attendance at future conferences is strongly recommended to all serious students and teachers of the organ.

—Paul Barte
Idaho State University

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Organ Historical Society Convention, 1993

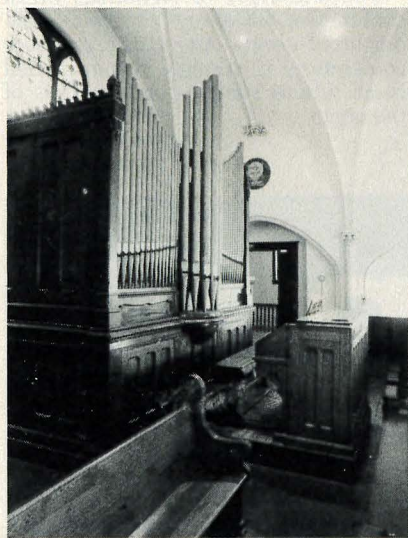
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Ronald E. Dean

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Sunday

The convention began with an early afternoon recital by Rachelien Lien on a 2-manual Schaefer tubular organ, vintage ca. 1905 in St. Cecilia's Roman Catholic Church. The program began



Schaefer (Wisconsin), St. Cecilia's R.C., Louisville

with "Let the Deep Organ Swell the Lay" to the tune *St. Cecilia*, and got the convention off to a vigorous start with the nearly full church (which included many parishioners as well as OHS members) singing lustily to Mrs. Lien's expert hymn playing. The remainder of the program included *Fugue on the Kyrie*, Couperin; *A Mighty Fortress*, Hanff; *The Cuckoo*, Daquin; the hymn "Hail! Holy Queen" to the *Salve Regina* tune; *Prayer*, Oldroyd; *Amazing Grace*, Held; a rollicking version of *Homeward Bound*: Introducing "My Old Kentucky Home," Lindsay; *Anniversary March*: Introducing "Auld Lang Syne," Erb; and finally "Panis Angelicus" sung to the tune by Fr. Lambillotte. The organ with its unusual reversed keydesk had become unplayable until Louisville organ builder Sam Bowerman and volunteer members of the Kentuckiana Chapter of the OHS recently put it back into service. An obviously pleased parishioner said that she had not heard the organ since she was a small child. Occasions such as this may help to spur the restoration of formerly neglected but worthy instruments that will continue to serve and delight congregations who may not be aware of the treasures that may have stood mute and neglected in their organ lofts. Mrs. Lien once again exhibited both sensitivity and fire in her playing and did not let a momentary

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Photos courtesy of William T. Van Pelt III.

cipher interfere with the music. The program was an auspicious beginning for the week's events.

A short bus trip brought us to the Memorial Auditorium in downtown Louisville where the largest Pilcher ever built resides. Unfortunately, the interior has suffered from major alteration since the days of the installation of the organ, and thus reduced both the visual and sonic feast for the eyes and ears that once was present. In spite of this fact, the Pilcher made a good account of itself and sounded very satisfying thanks to the playing of Timothy L. Baker. One soon forgot the dead acoustics as the console rose from the pit to the accompaniment of "That's Entertainment" much to the delight of all. The performer noted that this was not merely for theatrical effect, but was rather to cover the noise of the lift. His program: *Scherzo in G Minor*, Op. 42, No. 2, Bossi; *Toccata in F Major* (BVW 540), Bach; *Naiades* (from *Pièces de Fantaisie*), Vierne; *Der Ritt der Walküren* (transcribed by Lemare), Wagner; the hymn, "O Come all ye Faithful" (*Adeste Fideles*); *Improvisation on "Adeste Fideles"*, Dupré (reconstructed by Rollin Smith); *Prélude à l'Après-midi d'un faune*, Debussy (transcribed by Cellier); and *Pageant*, Sowerby. The instrument had been repaired through the efforts of several organ workers, and particularly by Sam Bowerman who had given the organ its first complete tuning in many years. "I started with the Great Octave and went from there" Bowerman told this reviewer. This was no mean task, for the instrument (Pilcher's Op. 1454 of 1929) contains some 5,288 pipes spread over 6 divisions and also has a plethora of mechanical gadgets as well as percussion. Mr. Baker's program was rousing and produced a standing ovation.

The buses then took us across the Ohio River to New Albany, Indiana, where we were escorted on a walking tour of some of the historical homes and other structures in this interesting old city. By this time, the increasing heat and nearly tropical humidity had become oppressive, so that the cool refreshments on the lawn of the French style Culbertson mansion were very welcome.



Estey op. 1873, Edward Umbreit Sr. Residence, New Albany

A visit to a fine Estey residence organ in the home of Edward Umbreit in Silver Hills completed the afternoon's activities. The organ and its playing mechanism was reconstructed by Sam Bowerman who converted the original paper roll player to a MIDI arrangement in order to save the collection of rolls from further wear. The organ was built by Estey in 1921 as their Opus 1873 and enlarged by them in 1928 to include, among other things, a full length 16' Open Diapason in the pedal, certainly an unusual item in a residence organ of this size. It charmed the conventioners who were treated to the sound of the organ from outside the home as they came up the walk to enter the lovely home.

We then returned to Louisville where the magnificent Filson Club was the site for our dinner. This facility is situated among other fine homes, and its former carriage house serves as a museum of Kentucky history.

First Church of Christ, Scientist, just across the street from the Filson Club, was the locale for the final event of the day, a superb recital by Jonathan Oblander, a sophomore at Valparaiso University. His program: "Fanfare" from *Parsifal*, Wagner; *Fugue in A-flat Minor*, Brahms; *Sonata No. 4 in B-flat Major*, Mendelssohn; the hymn, "Glorious Things of Thee are Spoken" (*Austrian Hymn*); *Variations on "Austria"*, Paine; *Sketch in D-flat*, Schumann; and *Introduction, Passacaglia and Fugue*, Willan. The young artist displayed a flair for the dramatic as well as sensitivity for the more subtle requirements of the music as he exhibited the resources of the well-maintained 4-manual Austin, Opus 1464 of 1927. The perfectly groomed building featured good acoustics in spite of wall-to-wall carpeting. The Austin has large, rich diapasons, a multitude of orchestral effects, and its crowning glory is found in the reeds, especially the sumptuous Harmonic Tuba in the solo division which announced itself in the Wagner "Fanfare." Mr. Oblander is obviously an immensely talented young musician who seems totally at home on the instrument. He is destined for a major playing career, if the sample heard this evening is any indication of things to come.

Monday

The first full day began with a short recital by Stephen Schnurr on a small Hinners tracker (Opus 1502, 1912) in the Chapel of Our Lady of the Blessed Sacrament, St. Anthony Medical Center. The lofty and highly decorated chapel with its rich golden oak woodwork formed a flattering setting for the instrument which Schnurr handled very well. Its rather heavy and opaque tone came alive with the use of the 4' coupler, and the reverberant acoustics added in producing a remarkably effective result. The program: "Con moto maestoso" and "Andante tranquillo," *Sonata III in A Major*, Op. 65, No. 3, Mendelssohn; *Preludes Founded on Welsh Hymn Tunes*, Vaughan Williams; and the hymn "Love Divine, all Loves Excelling" (*Hyfrydol*). Busy trackers were in evidence in the Mendelssohn, and the strong depth of the Great Open Diapason and the Pedal Bourdon helped the capacity audience of singers stay on the pulse of the hymn. On our way to the medical center, the buses took us by the sites of the former Prante shop and the more famous Pilcher factory, both of which had been located in this section of Louisville.

The next event of the morning was a visit to St. Francis of Assisi Roman

Catholic Church to hear a short recital on a modern tracker instrument built by Fritz Noack, his Opus 105 of 1986. It was well demonstrated by F. Anthony Thurman in the following program: *Toccata in D Minor* ("Dorian"), BWV 538, Bach; *Flute Solo*, Arne; "When in our Music God is Glorified," Robinson; the hymn of the same name to the tune *Douglass*; and *Ein feste Burg*, Brink. The organ exhibited a rich treble-dominated plenum which supported the singing of the large group. Mr. Thurman showed off the various colors of the organ to advantage and throughout the program showed a good sense of phrasing and musical architecture.

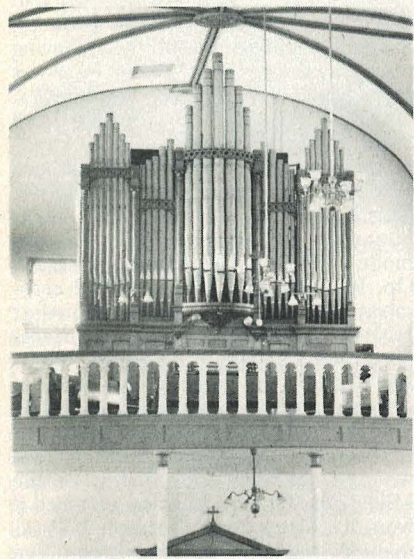


Steiner-Reck, Louisville Presbyterian Theological Seminary

A demonstration of yet another contemporary tracker instrument was done by organist Janet Hamilton on Steiner-Reck's Opus 75, 1985. The gallery location of this beautifully encased organ let its sounds project cleanly into the moderate-sized but high modern chapel of the Louisville Presbyterian Theological Seminary. Her program: *Concerto in C Major*, Telemann; *Herr Jesu Christ, dich zu uns wend* (S. 655), Bach; the hymn "Built on the Rock the Church Doth Stand" to the tune *Kirken; Orgelkorale over "Kirken den er et gammelt hus"*, Hogenhaven; *Partita on "Lad det klinge sødt i shy"*, Kayser; and "Salix" and "Toccata" from *Plymouth Suite*, Whitlock.

Lunch back at the Holiday Inn Ballroom was followed by the Annual Meeting of the Organ Historical Society, led by outgoing President, Roy Redman. Various matters pertaining to the official business of the Society were tended to with great efficiency. Announced at this time was the result of the election of Kristin Gronning Farmer as the new President of the OHS. A very special presentation was made to Mary Bill Bauer, our general "rounder-upper" for bus departures as well as the writer of the very informative historical texts that were read by the hosts during the bus travels. Her stentorian vocal projection was unmistakable and was something that grabbed the attention of all within hearing range. To honor both this feature and her considerable help in the organization of the whole convention, Chairman Keith Norrington of the Miller Pipe Organ Company presented her with an organ pipe, a Tuba Mirabilis that "... we just happened to have hanging around the shop" (doesn't everybody?) and had been resprayed with a gold finish, wrapped with a red ribbon and dubbed "Tuba Mary-Billis." She seemed delighted with the gift and used it effectively many times during the rest of the week to summon the faithful to

attention. She was also seen from time to time brandishing the thing as a traffic wand to direct the buses to line up for the next event.



Aug. Prante & Sons, St. Philip Neri R.C., Louisville

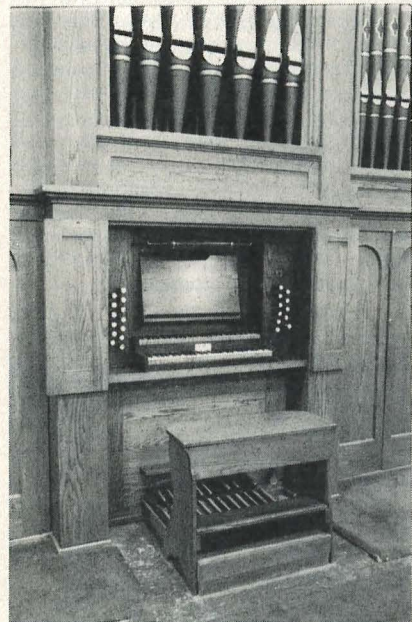
The final recital of the day was given by Marilyn Kay Stulken on one of the four remaining Prante organs known to exist. Discovered by Bill Bauer and Philip Hines, Jr. in 1976, it was installed in the rear gallery of the Church of St. Philip Neri in 1899. The program: *March Pontificale*, Gounod; *Adagio*, Merkel; *Elevation 30*, Benoit; *Bishop's Promenade*, Coke-Jephcott; *The Cat*, Clokey; the hymn "All Creatures of our God and King" (*Lasst uns erfreuen*) preceded by an introduction by Hustad; *Christe Redemptor Omnium*, Cavazzoni; *Canzon quarta: La Pace*, Cima; *Toccata per l'Elevatione (Fiori Musicali)*, Frescobaldi; *Secondo Dialogo*, Banchieri; *All' Offertorio, Pastorale*, Zipoli; *Hallelujah Chorus*, Handel (transcribed by Gottschlag); the hymn "Faith of our Fathers" to the tune *St. Catherine*; *Chorale in A Minor*, Franck; and the hymn "Holy God, we Praise Thy Name" (*Grosser Gott*). The performer provided very complete and helpful program notes. The organ was well demonstrated in the varied, if somewhat lengthy recital, and showed off its full-bodied yet colorful and musical sounds. Three descendants of the Prante family were in attendance and were introduced prior to the program. OHS Past-President, Dana Hull, presented the church with a commemorative plaque designating this as an official Historic Organ. The instrument was restored by the Miller Pipe Organ Company in 1981.

After enduring a very hot afternoon, we all were ready to board the buses for a trip to the riverfront for a dinner cruise on The Belle of Louisville. The early evening (sunset) event provided us with a wonderful view of this portion of the Ohio River as well as a well-prepared and sumptuous buffet. The return to port just as the afterglow was at its most dramatic was a sight not to be forgotten. The ship, the oldest Mississippi-style steamboat in existence (built 1914) offered both a genuine calliope and a first-rate bluegrass band for our entertainment.

Tuesday

The De Haven Memorial Baptist Church in LaGrange was our first stop for a short recital on a 2-manual Pilcher tracker (Opus 626) of 1908 which was well demonstrated by Mary Gifford Matthys who provided lucid verbal program and registration notes for the following program: the hymn "Singing Songs of Expectation" to the tune *Tony-Botel*; *Prelude on the Tune "Belmont"*, Haan; *Offertoire (La Madone)*, Chaminade; and *Variations on "My Old Kentucky Home"* (world premiere), Matthys. Throughout, she exhibited the varied tonal resources of this small but remarkably flexible and well maintained instrument. The wonderfully rich Swell Violin Diapason and the liquid-toned 4'

Harmonic Flute (also in the Swell) were particularly enchanting. Once again, the point was made that an organ with a seemingly limited palette of tonal colors can be made to sound interesting and musical (even in an acoustically dead environment) in the hands of a sensitive performer.



Wm. A. Johnson op. 217, John T. Windle Memorial Auditorium, Madison

Since the remaining events of the day were all across the border, we were treated to extensive vistas of the northern Kentucky and southern Indiana countryside as our buses took us to Madison for a recital by Susan Armstrong on a 2-manual William A. Johnson organ (Opus 217 of 1867). The location, the former Second Presbyterian Church, is now the John T. Windle Memorial Auditorium. Built in 1835, it houses offices of Historic Madison and serves as both an auditorium and museum. The organ has been sympathetically restored by Daniel Bickel of Edinboro, PA, and the case pipes were stenciled by J. David Wagner of Hanover, IN. The lowest C-sharp pipe bears the name of William A. Johnson. Dr. Armstrong gave an introduction and informative verbal comments on her program: *March in C*, Thompson; *Nocturne*, Op. 50, No. 6, Foote; *Liturgical Suite*, Hannahs (a world premiere); the hymn "Jesus, all my Gladness" to the tune *Jesu, meine Freude*; *Song Without Words*, Guillemant; *Response*, Chadwick; *Arietta*, Op. 68, No. 4, Parker; and *Johnson Rag*, Hall and Kleinkauf. Armstrong played strongly and artistically and was obviously very much at home on this instrument, an example of her favorite organ builder. She was ably assisted by her husband, Richard Ouelette, who manipulated stops and pages. Scot Huntington presented a plaque to a representative of Historic Madison designating this performance another Historic Organ Recital.

The audience then walked to Christ Episcopal Church (vintage 1848) for a hymn played by John Ball on a small 1968 Moller. The building once housed an organ built in 1851 by Mathias Schwab of Cincinnati. Unfortunately, it had been replaced by an electronic in 1951.

Another short walk brought us to St. John's United Church of Christ for an able demonstration of a flexible 1-manual Koehnken & Grimm of 1879. Over the years, the original front opening of the swell box was closed, and the swell shades were rearranged to open towards the organ, colorful though it is, has a more subdued effect than originally intended. Michael Israel preceded his demonstration with remarks on registration and then gave a short and very musical performance with excellent "phrase-worthy" sensitivity and displayed the rich and well balanced sounds of this delightful organ.

Since the previous three places had



Koehnken & Grimm, St. John's U.C.C., Madison

limited seating capacity, the conventioners had been split into two groups which then reunited for a short bus trip to the scenic Clifty Falls Inn for a catered luncheon after which we returned to Madison proper for an afternoon recital by Jane Edge on a gutsy Felgemaker, Opus 732 of 1900. The



A.B. Felgemaker op. 732, First Baptist, Madison

building had been tastefully redecorated following a fire in 1987 which, fortunately and thanks to the efforts of several courageous members of the congregation, did not consume the organ. Her program: the hymn "Day is Dying in the West" to the tune *Chautauqua*; *Prelude for Organ*, Fanny Mendelssohn-Bartholdy-Henselt; *Fughetta on B-A-C-H and Monologue*, Op. 162, No. 1, both by Rheinberger; *Hungarian Pastorale No. 2*, Szabo; *The Bridal Train*, Moore; *Prelude on the Feast of Pentecost* and *Prelude*, both by Lefebure-Wély; *On Wings of Song* (trans. Whiting), Mendelssohn; and *Syncopated Rag Time Melody on Two Familiar Melodies*, arr. Hamilton. Throughout the program Mrs. Edge displayed her usual good balance between drama and subtlety and handled the broad-toned, yet well integrated organ with great style. The hymn playing was particularly effective, and her verbal program notes added much to the enjoyment of the selections. The *Syncopated Rag*, an obscure piece unearthed by OHS member Joseph Fitzer specially for the occasion, delighted the audience with its extremely unconventional presentations of both *The Palms* and "Intermezzo" from *Cavalleria Rusticana* in musical garb that totally transformed both melodies as they were woven into a quite unexpected musical fabric. An encore was demanded and Mrs. Edge obliged by repeating this number.

Fortunately, there was time for wandering around the beautiful historic area of Madison immediately following Jane Edge's recital, as we all needed time to descend from the musical "high" of her presentation in the First Baptist Church. We had been scheduled to visit St. Michael's R.C. Church to see another Prante organ, a 2-manual of 1897 as renovated by Miller in 1981, but the

building has recently been condemned and declared redundant, so our visit had to be cancelled. The future of the Prante instrument is uncertain.

Back in New Albany, we paid a short visit to the famous "Town Clock" Church (formerly Second Presbyterian Church) which at one time had been the home of some notable instruments among which were an organ by Louisville builder J. Conkey (Johann Koenke), Hook and Hastings Opus 1126, 1883 (later moved) and then the existing (but unplayable) one-manual organ of uncertain manufacture, the chassis and case of which still stand at the front of the church. The building, now Second Baptist Church, was also the site of a stop on the "underground railroad." After singing "Amazing Grace" to the tune *New Britain* expertly and lovingly accompanied by church pianist Geneva Wilkerson, many of our group took advantage of a short guided tour of the underground grotto which also contains artifacts of the Civil War period.

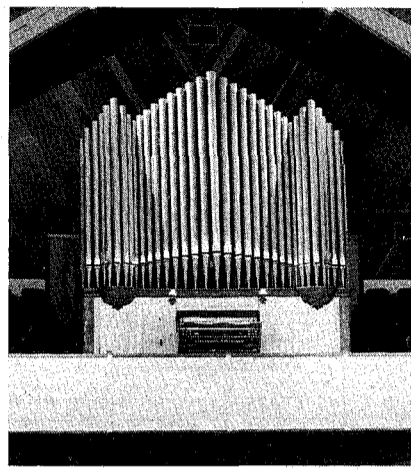
We were served a delicious country style supper in the Masonic Temple before the final event of the day, a superb recital by Lois Regestein on the 1886 2-manual Barckhoff organ (with renovations by Miller Pipe Organ Company in 1986 and 1990) in St. Mary's R. C. Church whose breathtaking interior was almost lost to "modernization" about ten years ago. It was a magnificent setting for the following expertly played program: *Magnificat on the Ninth Tone*, Scheidt (sung in *alteratim*, congregation and organ, with Anne Kazlauskas performing beautifully as cantor); *Organ Sonata No. 4*, "Tonus Peregrinus," Op. 98, Rheinberger (based on the Psalm tone of the preceding *Magnificat*); the hymn "Hail, Holy Queen, Enthroned Above," sung to the tune *Salve Regina Coelitum*; a group of compositions by New Albany native Joseph Clokey consisting of *Woodland Idyll*, Op. 19, No. 1, "A Cheerful Fire," "Grandfather's Wooden Leg," "Old Aunty Chloe" and "The Kettle Boils," all from *Riverside Fancies*, Op. 29, and *An Old Irish Air* ("The Little Red Lark"). The recital continued with the singing of "Lord, Enthroned in Heavenly Splendor" (*St. Helen*) and concluded with *Pastorale and Canon*, Chadwick, and *Marcia Religiosa*, Parker. The performance was rousing received by the large audience, both of OHS members and parishioners. Ms. Regestein was obviously very much at ease with both the organ and its music and provided a stellar ending to a wonderful day.

Wednesday

The day began with a visit to Fourth Avenue United Methodist Church for two events. After an introduction by Lynn Bowerman, her husband and restorer of the organ (Pilcher, 1902 and 1927) Sam Bowerman played the accompaniment for the hymn "God Fashioned Earth and Called it Good" sung to the tune *Dominus Regit me*. Both the organ with its strong, well balanced ensemble and Bowerman's playing supported the vigorous singing. We then reassembled in the lovely Parish Hall for a short recital by Jonathan Crutchfield on a rare 1-manual organ built by William Evans of Lockport, IL ca 1867. Sam Bowerman, the restorer of this instrument which was on loan for the occasion from the collection of Herbert Brabandt of Louisville, gave an account of his work in reconstructing the organ which was far from complete when restoration began. The program: *Fugue in C*, Buxtehude; *Sonata V*, C.P.E. Bach; *Aria*, Peeters (assisted by Jeanne-Marie Rogers, English horn); *Concluding Voluntary*, Thompson; and the hymn "The Cloud of Witnesses" sung to the tune *Evangeline*. With the stop and page assistance of Tim George, the artist displayed the remarkable diversity of color available in this 5-rank organ. The little instrument captivated the audience with both its visual and tonal beauty. It supported the hymn singing, thanks in part to the sympa-

thetic acoustics of the Parish Hall. The use of the English horn, expertly played by Ms. Rogers, in the Peeters Aria provided a rich touch of additional color.

A short trip took us to Churchill Downs, home of the Kentucky Derby, for a visit to the museum which included a spectacular visual and sonic presentation of the excitement of race day. Lunch followed featuring Kentucky Hot Browns and Derby Pie. An informative guided tour of the facilities of Churchill Downs helped us walk off some of the effects of the bountifully rich and calorific dessert.



J.H. & C.S. Odell & Co. op. 356, Okolona Baptist, Louisville

The Okolona Baptist Church was the site of a mid-afternoon recital played by Bruce Stevens on a transplanted 2-manual Odell, Opus 356 of 1898. His vigorous and sensitively musical playing (in spite of some mechanical problems with the instrument) was ably demonstrated in the following program: "Allegro" from *Concerto in A Minor*, Vivaldi-Bach; *Sonata in D Minor*, Op. 65, No. 6, Mendelssohn; *Fantaisie and Fugue in B-flat*, Boëly; and the hymn "We Know That Christ is Raised" sung to the tune *Engleberg*. Throughout the program, Stevens showed a profound sense of structure underlined by projection of the rise and fall of the musical phrase. Such playing, plus the benefit of a nicely reverberant room, created a musical treat for all. The organ, which is used only a couple of times a year is in need of some mechanical TLC. We hope that it will soon receive the attention it deserves.

The next program was also presented on a transplanted instrument, an 1893 Koehnken & Grimm which had been rescued by Eugene Ward, The Reverend Jack Schindler, and Philip Hines, Jr. and placed in the Church of the Ascension, R.C. in Louisville. The Reverend Schindler, currently Director of Music for the Archdiocese of Louisville, gave an informative introduction before the following program given by Kristin Gronning Farmer: *Aria Postalis Variata*, Murschhauser; "Morgenstimmung," "Ase's Tod" and "Anitra's Tanz" from *Peer Gynt Suite I*, Grieg (transcribed by Lemare); *Flourish for an Occasion*, Harris; and the hymn "Earth and All Stars" to the tune of the same name. Prior to the singing of the hymn, George Bozeman presented the church with a plaque designating this occasion as yet another Historic Organ Recital. Ms. Farmer played authoritatively and flexibly throughout the program and was aided by Jim Hammann and Peter Picerno as stop assistants. The clean, colorful, full and rich sounds of the organ filled the room which featured dry, crisp acoustics. The organ, which seemed starved for wind on occasion, had the last word following the singing of the hymn—it ciphared on the final note.

The buses then returned us to Bardstown Road in Louisville where we were free to seek out the wide variety of restaurants available in the neighborhood and to visit the Miller Pipe Organ Company. Many people took advantage of this open house, inspected some of the current work in progress and were invited to play a 2-manual AEolian-

Skinner unit organ of four ranks set up in the conference room of the shop. The instrument, Opus 4003, was built for the music room of Miss Elsie Hedden of New Albany in 1942. James Miller purchased the organ from her estate in 1982.

The next event was an evening recital at St. Andrew's Episcopal Church by Boyd Jones, II. His program: *Fantasia et Fuga in G Minor*, BWV 542, Bach; *Andante*, Mendelssohn; *Sonata in C Minor*, Op. 65, No. 2, Mendelssohn; *Humoresque "L'organo primitivo"*, Yon; *Comes Autumn Time*, Sowerby; *Sonata II*, Hindemith; *Prelude and Fugue in E-flat*, Op. 99, No. 3, Saint-Saëns; and the hymn "Sing Alleluia Forth in Duteous Praise" (*Martins*). The organ, originally built by AEolian-Skinner as Opus 986 in 1938 for the residence of John W. Haussermann, Jr., was temporarily set up in the Temple of Religion at the World's Fair in New York in 1939, sold to St. Andrew's in 1947 and restored by the Miller Pipe Organ Company in 1984. It reflects some of G. Donald Harrison's more experimental tonal thinking of the time between his organs in the Germanic Museum at Harvard (Opus 951) and the Worcester Art Museum (Opus 1036) and proceeding along the lines of increasing tonal clarity and attenuation. Unlike both the former Harvard instrument (no longer extant) and the Worcester organ, which is still in its original form, this installation does not have the benefit of a favorable acoustical environment. The thin and aggressive tone seems less at home here than in the settings for the previously mentioned two instruments. Dr. Jones approached the music with vigor and excitement and with a sure sense of what seemed to be "just right" tempos. Many of the pieces chosen relied heavily on loud, full ensembles which tended to become tiresome, given the tonal intensity of the instrument and the dry acoustics. The playful Yon piece and the Hindemith Sonata seemed to come off the best, as both featured colorful flute voices and effective small ensembles. It was definitely not the organ for Mendelssohn, even though Dr. Jones performed both *Andante* and the *Sonata* with both sensitivity and appropriate dramatic flair.

Thursday

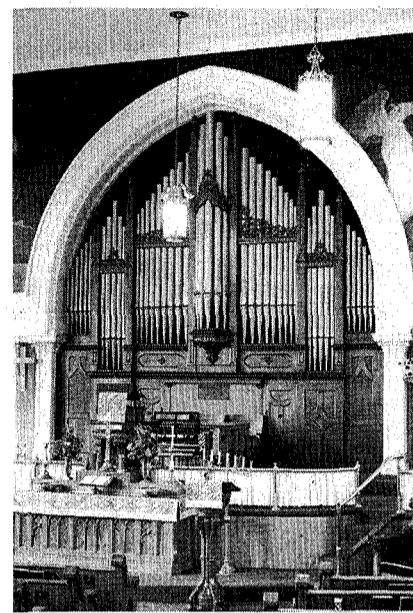
The day began with an informative illustrated lecture by Elizabeth Town Schmitt titled "The House of Pilcher: London to Louisville" which traced the history of the family from their 18th-century English days through their peripatetic organ building adventures in various parts of this country until their establishment in Louisville. The results of her many years of research into Pilcher history will be published in a continuing series in *The Tracker*. The first installment is in Volume 37, No. 1 and concerns the early years in England.



Henry Pilcher's Sons, St. Mary Magdalen R.C., Louisville

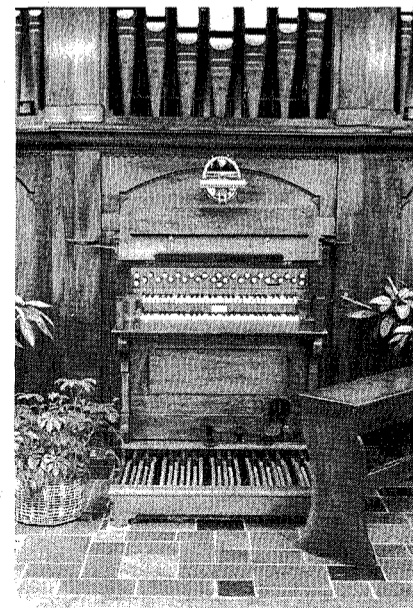
A short walk to the Church of Saint Mary Magdalen (R.C.) brought us to a superb demonstration of a 2-manual Pilcher tracker of 1895 situated in the

rear gallery of this historic and warmly reverberant room. After some charming and heart-felt greetings by the Pastor, George Bozeman presented the following program of the works of Karg-Elert: *Fughetta on "All Depends on God's Blessing"*, Op. 65; *Church Cantata*, Op. 61; *Passacaglia*, Op. 25; and *O God, Thou Faithful God*, Op. 65, and the hymn of the same name sung to the tune *Darmstadt*. Once again, Bozeman proved what a sensitive and knowledgeable player can do to display the varied resources of a small but extremely fine instrument. He thoughtfully provided detailed program notes which gave well written information on the pieces to be played and their registrations. The organ filled the room with colorfully musical sounds elicited by a masterful player. Scott Cammack assisted with page turns and stop changes.



Henry Pilcher's Sons op. 1752, St. Peter's Evangelical U.C.C., Louisville

St. Peter's Evangelical United Church of Christ was the site of a short recital by John E. Cummins on a virile sounding 3-manual Pilcher, Opus 1752 of 1933 which contains the case and several ranks of the previous 1895 August Prante organ. His program: *Nun Danket Alle Gott*, Karg-Elert; *The Swan*, Saint-Saëns; the hymn "O Praise ye the Lord" sung to the tune *Laudate Dominum*; and *The Last Rose of Summer*, Buck. The ample, "deep toned" instrument, which seems to be very well maintained, was well handled by Dr. Cummins who provided gracious and helpful verbal comments on the music and stop choices. His excellent and musical playing produced a standing ovation and two curtain calls.



Van Dinter, St. Frances of Rome R.C., Louisville

Split into two groups, one to go to St. Frances of Rome R.C. Church and the other to have lunch at Clifton Baptist Church, we exchanged places and

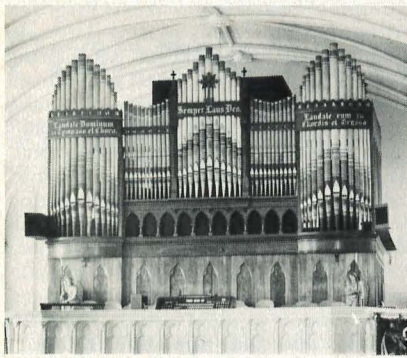
events before gathering together for a short recital at Clifton Baptist. Following some informative preliminary remarks by Fr. John Eifler, Pastor, who had formerly been Pastor of St. Francis of Assisi R.C. Church where we had heard Noack's Opus 105 on Monday, Rosalind Mohnsen played the following program: *Allegro con spirito in B-flat Major*, Bridge; *Lied des Chrysanthèmes*, Op. 3, No. 1, Bonnet; *Canzona* (from *Suite folklorique*), Langlais; "Grandmother, Knitting" and "Grandfather's Wooden Leg" from *Fireside Fancies*, Op. 29, Clokey; *Pavanne* (from *Symphonette #2*), Gould; and "Allegro molto" from *First Sonata in G Minor*, Op. 10, Dunham, prior to a short ceremony designating this as another Historic Organ Recital. Alan Laufman presented a plaque to Fr. Eifler, following which we sang "The God of Abraham Praise" to the tune *Leoni*. The bold and colorful instrument is situated at the rear of the church on floor level where it has been since 1978 when the Miller Pipe Organ Company removed it from its former tower location. This 2-manual tracker built by Louis Van Dinter of Mishawaka, Indiana, in 1889 and formerly located in another church in Louisville, features a creative mechanical combination action whereby the stopknobs, when twisted 1/4 turn are affected by the actuation of pedal movements. Ms. Mohnsen was assisted by parish organist Tim Baker as she played superbly to show off the various colors of this rather large 2-manual organ. Her strong and vigorous playing suited the lively and musical tone of the instrument.

Marsha Williams Carrell then played a fine, short program on Pilcher's Op. 1826 of 1937 in Clifton Baptist Church. This organ, a 3-manual, sounded distinguished thanks to Ms. Carrell's playing. Her sensitive and musical approach to phrasing and structure communicated a command of the instrument. The program: *Fanfare*, Lemmens; "Intermezzo" from *Sonata No. 4*, Op. 98, Rheinberger; *Kommst du nun* (BWV 650) and *Liebster Jesu, wir sind hier* (BWV 731), Bach; the hymn "A Mighty Fortress" (*Ein feste Burg*); and *Partita on "Ein feste Burg"*, Callahan. Ms. Carrell made good use of the strong, dignified organ and exhibited a masterful pedal trill in "Kommst du nun." Her hymn playing both supported and led the group with style. The instrument was a good example of Pilcher's work of the period and featured a well balanced Great Mixture and a fine Cornet.

During the rest of the afternoon, there was an optional tour of the Crescent Hill area of Louisville and its various points of interest as well as a short stop at St. Joseph's R.C. Church where Keith Norrington played the hymn "Immortal, Invisible, God Only Wise" (*St. Denio*) on a Wicks rebuild of an 1894 Prante 2-manual organ.

The banquet in the ballroom of the Holiday Inn included the official passing of the gavel from retiring President, Roy Redman, to Kristin Gronning Farmer with joyous good wishes from the crowd. Also, the Distinguished Service Award was presented to long-time OHS member, Tom Finch, in recognition of his many years of faithful and outstanding service to the OHS. The assembly demonstrated its enthusiastic approval of this well earned award. Also noted was the presence of several members of the Pilcher family who had come from many parts of the country to attend this convention. Particularly worthy of mention is Camille Swan Pilcher (widow of William E. Pilcher, Jr.) who was present for the entire week and whose vigor and endurance was an example to the many people whom she charmed with her disarming wit and style. Also present was Edward Odell who, with Douglas Odell has re-formed the venerable New York organ building firm of J.H. and C.S. Odell (originally founded in 1859). Descendants of the Prante family were also there and had been recognized at the Church of St. Philip Neri on Monday.

The evening event at St. Martin of



Farrand & Votey no. 714, St. Martin of Tours R.C., Louisville

Tours R.C. Church was one of the highlights of the convention. James Hammann presented a memorable program on its grand Farrand & Votey, Opus 714 of 1894. This monumental, opulently decorated and beautifully restored church, once a candidate for possible closure, came under the Pastorship of the Reverend Vernon Robertson who decided (as quoted in the *Organ Handbook*, 1993) "... to fill it with good music ... that was right for the building. I knew it wasn't a guitar place. ... Pretty soon, people who were tired of bad music and ugly buildings started coming." Thanks to his effort and tasteful foresight, the church has survived, and the organ has become the "crown jewel of Louisville organs" to quote Keith Norrington in his opening remarks. It was looked after for several years by Sam Bowerman and renovated by the Miller Pipe Organ Company in 1991. Dr. Hammann's program: *Funeral March and Hymn of Seraphs*, Op. 17, No. 3, Guilmant; *Sonata No. 1 in D Minor*, Op. 42, Guilmant; the hymn "Lift High the Cross" sung to the tune *Crucifer*; and *Symphony No. 1 for Organ*, Op. 14, Vierne. The event, appropriately another in the series of specially designated Historic Organ Recitals, was enthusiastically applauded by a capacity audience which included many visitors and parishioners as well as OHS conventioners. Dr. Hammann had chosen literature well suited to this instrument and played with the musicality, style and drama that we have come to expect from this artist. It was a truly festive occasion, and one visitor was heard to remark on leaving the church, "... I fully expected the [life-size] statues [of the Saints] to dance off their pedestals in celebration!"



Votey no. 819, St. Pius R.C., Troy

Friday

A day spent in the rolling hills of southern Indiana began in Troy at St. Pius R.C. Church with a short recital by Theodore F. Reinke on a 2-manual tubular-pneumatic Votey organ, Opus 819 of 1897 which had been installed to celebrate the 50th anniversary of the founding of the parish. The small and elegant church featured beautiful German stained glass windows and an interior with dramatic and tasteful decoration including the Stations of the Cross with texts in German. The organ, in an unusual semi-circular rear gallery, was well demonstrated in the following program: *Toccata in F Major*, Grison; *Dawn Hymn*, Op. 138, Hovhaness;

"Quasi Menuetto" from the *Suite in D*, Op. 54, Foote; *Ave Maria*, Op. 63, No. 7, Reger; *Fugue on the Name BACH*, Op. 60, No. 2, Schumann; and the hymn "Jesus, Sun of Righteousness" sung to the tune *Morgenglanz der Ewigkeit*. Reinke played this outstanding instrument with its firm, yet bright tone with great attention to its versatility and featured its lovely trumpet-like oboe in both the Hovhaness and Reger works.

Peter Picerno presented a short recital on a delightful 2-manual Edmund Giesecke tracker built in Evansville, Indiana, in 1898 located in a rear gallery of St. Boniface R.C. Church in Fulda. The church has a sumptuously decorated interior and is situated on a beautiful hilltop with pastoral views in all directions. The program: *Prelude and Fugue in G*, Op. 37, No. 2, Mendelssohn; *Sonata IV*, Valeri; the hymn "God, our Help and Constant Refuge" sung to the tune *Michael*; *Ave Maria*, Op. 104, No. 2, Bossi; and *Short Preludes and Intermezzos*, Op. 9 (1932), Schroeder. The Valeri piece featured the lovely Swell flutes, and the Bossi *Ave Maria* showed the ethereal Swell Salicional, which Dr. Picerno pointed out in his opening remarks as truly representative of its name origin as "willow flute." His playing was well suited to the display of the subtle and full colors of this small

but lovely instrument, one of only five Gieseckes known to exist. Of interest was the presence of the great granddaughter of the organ builder who was introduced by convention chairman, Keith Norrington.

Our next stop was the St. Meinrad Archabbey where we were provided lunch which included fresh vegetables and other items grown or made on the premises. The monumental Archabbey Church was the site of a short recital by David Lamb on a later 3-manual organ, now mostly the product of Goulding and Wood. His program: *Monastery Processional* (which had been composed for the occasion of the building's dedication), Clarke; *O Mensch, beweine dein Sunde gross* (BWV 622), Nun Komm, der Heiden Heiland (BWV 659), and *Chorale Fantasia on "In Dulci Jubilo"*, Bach; the hymn "For all the Saints" sung to the tune *Sine Nomine*; *Chorale-Prelude on "St. Anne"*, Manz; and *Toccata*, (Symphony No. 5), Widor. The organ, while far from being historic itself, is situated in this magnificently cavernous building which has both great architectural and historic significance.

St. Anthony R.C. Church in St. Anthony was the site of the final recital of the afternoon given by Ann Colbert Wade on Pilcher's Opus 378 of 1900. The building, of native Indiana sand-



Henry Pilcher's Sons op. 373, St. Anthony R.C., Louisville

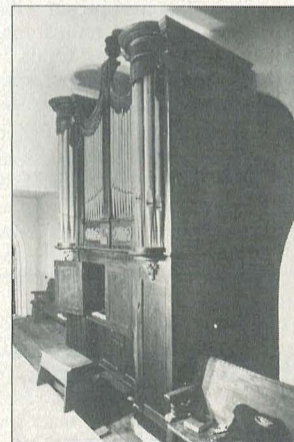
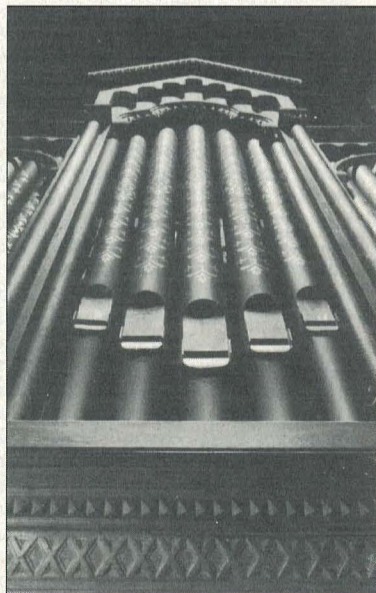
stone, is a sympathetic environment for the small organ whose well integrated ensembles and solo colors were shown to advantage in the following program: *Chorale and Fugue on "O Traurigkeit, o Herzeleid"*, Brahms; "Allegro," "Menuetto" and "Polonaise III" from *Ten Pieces for an Organ Clock*, C.P.E. Bach; *Hymn Interpretation on "Beach Spring"*, Cherwein; the hymn "Lord Whose Love Through Humble Service,"

OHS NATIONAL CONVENTION



Organs built by

Thomas Hall, 1824	Wm. A. Johnson, 1863
Thomas Appleton, 1827	Steer & Turner, 1868
Denison Smith, 1836	Wm. A. Johnson, 1869
Franklin Whiting, 1838	E. & G. G. Hook, 1870
builder unknown, c.1840	Wm. B. D. Simmons 1870
Geo. Stevens, 1845	E. & G. G. Hook, 1871
E. & G. G. Hook, 1852	E. & G. G. Hook &
E. L. Holbrook, 1857	Hastings, 1874



Johnson & Son, 1874	J. W. Steere & Sons, 1892	Geo. Kilgen & Son, 1929
Steer & Turner, 1874	Johnson & Son, 1893	Skinner Organ Co., 1929
E. L. Holbrook, 1875	Geo. S. Hutchings, 1899	Midmer-Losh Organ Co, 1930
J. H. & C. S. Odell, 1875	Austin Organ Co., 1906	Skinner Organ Co., 1931
Geo. Jardine & Son, 1876	Harry Hall, c.1920	Aeolian-Skinner Organ Co., 1934
J. F. N. Tallman, c.1890	Skinner Organ Co., 1928	Walter Holtkamp, 1951
Johnson & Son, 1892	Austin Organ Co., 1929	

New Haven, Connecticut 18-25 June 1994

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sung to the tune *Beach Spring*; and *Verses for Small Organ*, Pinkham.

A wonderful catered German feast delighted the conventioners as they dined in the Madonna Hall of the Monastery of the Immaculate Conception in Ferdinand prior to a recital in the Monastery Church (R.C.) presented on an instrument built by The Reverend Eugene Ward, O.S.B. in the 1960s and incorporating some of the former Bennett organ built in 1924. David Lang played the following program: *Trumpet Tune*, Johnson; *Aria*, Peeters; *Voluntary in A Major*, Stanley; the hymn "Come Down, O Love Divine" sung to the tune *Down Ampney*; "Andante sostenuto" from *Symphonie Gothique*, Widor; and *Carillon-Sortie*, Mulet. The organ, located in a rear gallery of the magnificent building, sent its sound through the various vaults and crannies and into the high dome at the expert direction of the organist. In spite of the size of the structure and its many reflective surfaces, the reverberation was somewhat less than might have been expected.

Saturday

The final day of the convention began with a trip to Bardstown for a recital and tour of the Saint Joseph Proto-Cathedral, the first Roman Catholic cathedral west of the Allegheny

historic, it is housed in a magnificent case attributed to the nineteenth century Cincinnati organ builder, Matthias Schwab. The program: *Prelude, Fugue and Chaconne*, Buxtehude; *Lamb of God, Spotless and Pure*, Telemann; the hymn "Praise to the Lord, the Almighty" (*Lobe den Herren*); *Communion in E Minor*, Guilmant; and *Grand March in B-flat Major*, Bellando. The organ, a modest sized 3-manual, was well played by Hines who knew how to fill the reverberant room with musically effective sound. Nestled off to the side of the rear gallery is the free standing case of a 1-manual Henry Erben instrument which is yet to be restored.

There was considerable free time to roam around the scenic central area of Bardstown (the Whiskey Museum was just behind the Proto-Cathedral!) prior to a delicious and efficiently served lunch at the historic Old Talbott Tavern.

Before departing for the afternoon programs, we met at the Bardstown United Methodist Church to hear its 8-rank tubular-pneumatic Marshall-Bennett organ of ca. 1907. Sam Bowerman, who had restored the organ, demonstrated it in the hymn "O God, our Help in Ages Past" sung to the tune *St. Anne*.



Hook & Hastings op. 1742, St. John's Episcopal, Versailles

The next three events were in Versailles and began with a short recital by Tim Oliver on a 2-manual Hook and Hastings tracker, Opus 1742 of 1897 in St. John's Episcopal Church. His program: *Ciacona in D Minor*, Pachelbel; *Da Jesus an den Kreutze stund* (BWV 621), Bach; *Canon*, Chadwick; *Allegro Maestoso*, and *Fugue on "America"*,

both by Thayer; and the hymn "I Bind Unto Myself Today" sung to *St. Patrick's Breastplate*. Oliver gave a good demonstration of the varied colors of this somewhat altered, but very fine Hook, which sang out well in spite of its rather unconventional location in a deep transept-like recess at the left of the chancel. A small, elegant side chapel was the location of a portable World War I vintage Estey field organ. Of interest was a plaque on a front pew of the main church noting that H.R.M. Queen Elizabeth II of England had worshipped there while on a visit in 1986.

A short walk (or sprint, for those caught in a sudden shower) to the Versailles Presbyterian Church brought us to Susan Friesen's recital on a 2-manual Pilcher tracker of 1878 which was somewhat altered by Steiner-Reck, in 1978. Her program: *Three Preludes on Old Hymns*, Stearns; *The King Shall come When Morning Dawns*, Schack; "While Shepherds Watched Their Flocks by Night" from *Three Christmas Lullabies*, Powell; *Pastorale on "The Morning Star"*, Pinkham; "Solemn Thought" from *Preludes on Sacred Harp Tunes*, Owens; "The Inward Heart," "Sunset to Sunrise," and "Prelude on an Early American Folk Hymn," from *Early American Folk Hymns for Organ*, Martin; followed by the hymn "O God of Every Time and Place" sung to the tune *Salvation*. The selections, all music on American hymn tunes by contemporary American composers, contained much subtle and gently quiet music which sent several members of the audience off equally gently into the "arms of Morpheus." Ms. Friesen, who was assisted by her husband, Michael, with page turns and stops, wisely demonstrated the older stops in the pieces and saved the later additions for use in the hymn accompaniment.

Lynn Thompson then played a short program featuring the works of women composers on a bright and firm 2-manual organ originally built by Koehken & Grimm in 1890 for a residence and later moved to a little jewel of a building, the Pisgah (pronounced "Pisgee") Presbyterian Church in Woodford County. He ably demonstrated a wide variety of solo and ensemble combinations in the following program: *Jubilate*, Jordan; *Homage to Persichetti*, Correll; *Sicilienne*, Paradis (trans. Callahan); the hymn "Look on the Lilies" sung to the tune *Avery* by Louisville composer, Margaret Dickinson; and *Prelude*, Hensel (Fanny Mendelssohn). The small church, built in 1812 and remodeled in 1868, was completely filled and reminded one visitor, because of its warm and friendly antique mustiness, of an old English bookshop.

A short bus ride to Carnahan House in Lexington (formerly Coldstream Farm and now a conference center for the University of Kentucky) brought us to another divided seating event. Because of space limitations, half of the conventioners had an early light supper while the others went into the music room for a demonstration of its Aeolian organ, Opus 1446 of 1920. The groups then switched places. John Courter, who thoughtfully provided written notes on the program and its registrations, performed expertly and with obvious pleasure on the large 3-manual organ situated in the paneled music room. Glass-front cases housed a large collection of music rolls. David Bottom chose one of these to demonstrate the automatic player following the program: *Grand Choeur*, Dubois; *Chanson de Nuit*, Op. 15, No. 1, Elgar; *Passepied* (arr. Rowley), Delibes; *Pavane*, Chabrier; "Meditation" from *Thaïs* (trans. Silver), Massenet; *Prelude on an American Folk Hymn: Pisgah*, Wood; and the hymn "When I can Read my Title Clear" sung to the tune *Pisgah*.

Central Baptist Church in Lexington was the location of the final event of the week, a duo recital by Lorenz Maycher, organist, and Jimmy Culp, pianist. The organ, an E.M. Skinner, was originally built as Opus 467, 1925, for the Baptist

Temple, Charleston, West Virginia. After having been moved later to Detroit, it was purchased by Central Baptist and added to with ranks from various other Skinner organs of similar vintage plus one very effective Pilcher rank, a Pedal 16' Diapason. The result, as restored and reconstructed by David Bottom, with solid state combination action installed by the Bowerman Organ Company, is a truly remarkable and authentic sounding Skinner. It was dedicated in the spring of 1992 and replaced a succession of electronics. The program: "The Star-Spangled Banner" (sung by all); *Cortège et Litanie*, Op. 19, No. 2, Dupré; *Four Pieces*, Op. 37, Jongen; *Simple Gifts* (with piano), Callahan; "Fugue No. 2" from *The Green Mountain Organ Book*, Demarest; *Londonderry Air*, arr. Abbott; and *Dialog* (with piano), Sowerby. Although the sound of piano and organ together is usually not one of this reviewer's favorite musical combinations, the efforts of these two artists produced a real treat; first, because of their musicality and rapport; and second, because the pieces chosen had been carefully written with the combination in mind. Culp is a fine pianist who possesses both technique and sensitivity, and since he is also an expert organist, he seemed at home with making any needed balance adjustments to produce a well-integrated musical effect. As usual, Maycher played with his customary combination of subtlety, drama and virtuoso brilliance in displaying the sumptuous colors of the Skinner as well as its vigorous full ensembles. I think E.M. would have approved. Following a lengthy standing ovation, the church provided a reception for all those in attendance.

Organizing and implementing a national meeting of this scope is a tremendous job, and the relatively young Kentuckiana Chapter of the OHS (chartered 1990) deserves our sincere appreciation. Host members were always at hand to help, and any small "glitches" (inevitable in a convention of this scope) were efficiently handled and always with good humor. Special thanks must go to the various organ technicians and their helpers, including many volunteers, for seeing that the instruments were put into playing conditions and who stayed close at hand to attend to any last-minute tuning or mechanical needs. The event was a great success, and we all will remember the many fine players, the instruments, the scenic tours, delicious meals, and the ringing of Florida organist, Bruce Cornely, who with the churches' permission, sought out many a belfry rope and provided us and the surrounding neighborhood with the festive sound of bells following several of the recitals. Headquarters staff in Richmond as always provided its expert assistance. Alan Laufman served as general convention coordinator and worked closely with the Kentuckiana committee. In addition, he is responsible for writing and putting together the official convention *Organ Handbook*, from which much of the background information for this review was distilled. Plan to attend a national OHS convention for both edification and enjoyment for, as Chairman Keith Norrington aptly stated in his remarks before the final recital, an OHS convention is "... a family reunion with organ recitals!"

The next national convention, the OHS's 39th, will take place in the New Haven, Connecticut, area the week of June 20, 1994, and will feature events in both urban and village areas. Scot Huntington is chairman and invites you to enjoy an early summer week in New England.

The 1994 OHS National Convention takes place June 18-25 in New Haven, CT. For information: OHS, P.O. Box 26811, Richmond, VA 23261; phone 804/353-9226.



Miller, St. Joseph Proto-Cathedral, Bardstown

Mountains. An informative lecture on the history of both the building and the surrounding area preceded a short recital by Philip Hines, Jr. on an instrument built by the Miller Pipe Organ Company in 1980. Even though this present organ cannot be thought of as

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Proposed Design for an Electronic Key-Action

by Dominique Fellot

translation by Timothy J. Tikker

This electronic key-action has the qualities of a mechanical action, without its numerous limitations.

Preface

It is well-known at the present time that only direct mechanical key-action (without Barker-lever or other assist) allows organists (even if few among them are able) to produce perceivable variations in the duration of the opening of the pallets; it should be noted however that it is the particular feel of direct mechanical action (the sensation of pulling open the pallet), more than the possibility of pushing the key faster or slower, which makes this the action which organists prefer.

As we had already pointed out in 1980 to the Commission des Orgues (Organ Commission) during a presentation by Michel Chapuis concerning the organ of St.-Bénigne in Dijon, it was already possible at that time to realize, through the capabilities of electronics, a key-action less impersonal—and much more reliable—than standard electric action. Yet due to an insufficient quality of technology, especially concerning modulable attack, this had not been realised to our knowledge.

It is then not surprising that we have become acquainted with the Bösendorfer piano capable of reproducing in the smallest details the playing of a pianist, as previously recorded onto a magnetic disc. The keys are activated by electro-magnets with centered plungers reproducing to the nearest thousandth the movement of the key in which the parameters of position, velocity (and no doubt acceleration) are first of all coded in binary language (10 bits $\rightarrow 2^{10} = 1024$ points), sampled at the rate of 800 times per second, and then stored onto a hard disc. Upon reading, the above parameters are reread and compared to their already stored originals to activate the electromagnets. It is said to be impossible to distinguish the reproduction from the original.

All the preceding is cited simply to show that:

a) it is known how to operate a piano key electrically with all the finesse of a live performer, and even much more precisely.

b) it is then possible to convey electrically to a pallet placed at some distance from the keyboards movements absolutely identical to those of the key operated by the performer; thus if the result is not satisfactory, one could only blame the performer, the key-action being perfectly accurate.

Obviously the fineness of analysis (1/1000) which has been realized is already overabundant for a piano, where in our opinion percentage would have been sufficient (no pianist is capable of replaying twice in a row the same note in the same manner to the nearest 1%, variations probably being more on the order of 10%) all the more so for an organ, where 8 (2^3) or 16 (2^4) keyfall positions should be largely sufficient to reproduce accurately the playing of an organist. This then reduces to reasonable values the performance of the machine (the price is largely proportional to the number of operations per second, thus to the level of fineness of analysis).

Design for a system of proportional key-action

1 - Proposed Structure

The system consists of:

Dominique Fellot is a professor at the National Telecommunications Institute in Evry, France, and was technical adviser to Pierre Cochereau. This article originally appeared in issue no. 219 (July-Aug.-Sept. 1991) of l'Orgue, and appears here through the kind permission of the author and l'Orgue editors Marcelle Benoit and François Sabatier.

Timothy Tikker is Organist and Choir Director of Westminster Presbyterian Church, Eugene, Oregon.

A - Sensors as part of the key mechanism permitting the measurement of the position (and possibly velocity) of the keyfall. This sensor could be the system used by Bösendorfer (photoelectric cell), but we would prefer to use a Hall-effect position-sensor (indicating electrical voltage proportional to magnetic field) responding to a ferrite magnet situated in the key. This solution provides an important additional advantage: if at rest the key is situated near an iron bar, an effort is needed to break the magnetic attraction in order to push down the key, analogous to the effort the organist encounters in a direct-mechanical key action (without barker-lever of course).

B - An information processing system, connected, on one hand, to the various manual and pedal keyboards and, on the other hand, to the pallet-activators in the chest. This system assures:

a) the processing of the above information in analog form

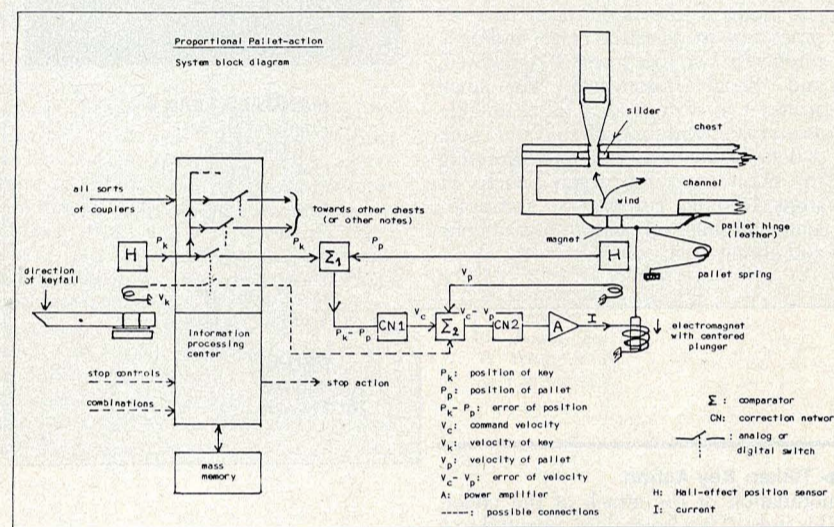
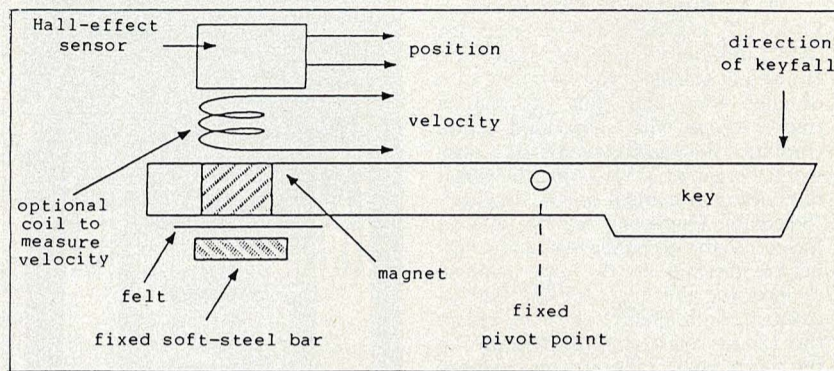
b) its conveyance to the pallet-activators relative to the keyboard concerned or to various others (couplers); at unison or another pitch selected by the organist (transposition, lower or upper octave, fifth, third, etc.). Electronics indeed allows any desired variant simply by programming the machine to the organist's liking (these controls could be in any of a number of formats). This system consists of electronic cards taking the role of the usual switches in an electric action and other cards which manage the system (microprocessor). It should be noted that, first off, the system offers, through the software at the organist's disposal, a great number of possibilities of couplers, the number of which is necessarily limited in an organ with standard electric action, and even more so in an organ with mechanical action.

C. A set of pallet activators in the chest.

Each pallet-activator could consist of an electro-magnet with centered plunger pulling the pallet directly. We should here note right away that the use of semi-conductors permits the use of powerful electromagnets, which is practically prohibitive in an electric-action organ, where we run the possibility of overloading the key-contacts and the movement of the electromagnet is too violent.

Here the pallet is controlled in a position (P_s) to the position of the key (P_t). The structure of the control-system necessitates a velocity-sensor on the pallet in addition to the position sensor, in order to be able to obtain very good dynamic performance. If needed, to improve the performance further, one could possibly use a velocity sensor on the key, which would obviously complicate the system (double the number of components), but we believe that this could be omitted.

The pallet contains, like the corresponding key, a ferrite magnet and the position and velocity sensors. The information given by the latter is then compared to the information sent from the key, and their difference is amplified in a power amplifier delivering a current (thus a force) proportional to this difference. One then has to deal with a quite classical system, the performance of which permits the faithful rendering of an organist's playing. It should be further



noted that this playing is accurately transmitted though all the notes brought into play by any number of manual or pedal couplers.

2 - Further Aspects

We have not specified whether the analog information coming from the sensors has been changed into digital information, since this possibility is of secondary importance, and only further study would allow an answer to this question (the difference is the same as between LP and CD recordings for example).

The main problem in such a system is in the area of cost: the number of identical control assemblies being high, there is obviously room to study very closely the per unit cost taking into account the imperative of the system's viability. Moreover, modularity would permit the disposal of identical insertable replacement sub-assemblies thus insuring minimal down-time.

We sincerely believe that such a system could finally reconcile the partisans of traditional electric action (the most often poorly realised) and mechanical action. It is doubtless the only viable solution for an instrument larger than three manuals, and besides the flexibility expected in the area of various couplers it allows the multiplication of possibilities within the instrument and perhaps opens the path to a new esthetic.

Finally, the presence of an information processing center allows the opportunity here to incorporate a system of adjustable combinations (we recall that only modern electronics makes it possible to obtain a very large number of combinations, up to several thousand). One could even push this luxury to the point of having slider controls analogous to those for the pallets, in order to place them in intermediary positions between fully closed and fully open, this to permit the interpretation of modern scores (Ligeti, Kagel . . . ?). But such an improvement would obviously burden the system and one could ask oneself if it is worth the trouble, since the

amount of information to put into memory is obviously equal to the number of stops multiplied by the number of positions desired on each stop (4 for instance).

Antony, September 1988

Addendum

This project was presented in June 1989 to L'Institut National de Propriété Industrielle (National Institute of Industrial Property) in Paris.

It has begun to be realised by the Synaptel Company (Vélizy) in the course of the renovation of the gallery organ of Notre-Dame in Paris. Actually, the system as used, even if not being proportional due to questions of cost (still not optimized), could become proportional without having to be completely rebuilt. Presently, the position of the keys in the console is coded onto six bits ($2^6 = 64$) giving then, on a keyfall of 12 mm, 64 successive positions, resulting in a precision on the order of 0.2 mm of keyfall, which appears to be largely sufficient (Hall-effect sensors).

After processing the above information in the computers, the position thus defined is transmitted to the area of the chests where, for the time being, the circuits activate the pallets in all-or-nothing fashion (as in standard electric action). Yet one has at one's disposal the possibilities of coupling at unison, the octave, or fifth, or third from whatever keyboard to whatever other keyboard, by simple programming, thereby opening perspectives of which organists are not yet aware and which no mechanical or electric action organ can provide.

It is nonetheless appropriate to note that such a proportional key-action is not put to optimal use on instruments of romantic esthetic, situated far from the listeners, with a substantial reverberation ("apocalyptic," as it has been described, at Notre-Dame in Paris!), and besides on chests whose response is not the most rapid and the voicing of the pipes not particularly sensitive to the

New Organs

Cover

M. L. Bigelow & Co., American Fork, UT, has built a new organ for Zion Lutheran Church, Madison, WI. Housed in a shallow, free-standing case of oiled white oak, this two-manual tracker organ with suspended action combines the tonal concepts of a one-manual organ of 15 ranks and the versatility of a two-manual organ. Bigelow's "Selectable Duplexing" lets the organist "select" a stop on either manual by raising the stop knob for the upper manual, or lowering the knob for the bottom manual. Additionally, one can isolate the 1½ by registering the Mixture on the top manual. Likewise, an independent 2¾ is obtained by registering the Sesquialtera on the bottom manual. The two ranks in the Pedal each have 42 pipes and are accessed at 16' and/or 8' pitch with two foot levers, "Pedal 8ve" and "Pedal Unison Off." The small scaled Oak Principal 8' is a suitable accompaniment for both solo and choir. A detached console facilitates directing the choir from the organ bench. 11 stops, 15 ranks; compass 58/30; tremulant/wind stabilizer control; keys of bone and ebony; solid oak case.



MANUALS I and II

- 8' Praestant (I, II)
- 8' Gedackt (I, II)
- 8' Oak Principal (I, II)
- 4' Octave (I, II)
- 4' Chimney Flute (I, II)
- 2¾ Quinte (I)
- Sesquialtera (II)
- IV Mixture (I)
- 1½ Quinte (II)
- 8' Trumpet (I, II)

PEDAL

- 16' Subbass
- 16' Posaupe



Visser-Rowland Associates, Houston, TX, has built a new organ for Roebuck Chapel of First Methodist Church, Fort Smith, AR. This 2-manual organ, Opus 103, although free standing and fully encased, still occupies a small chamber to the left of the altar in this chapel that seats approximately 150

people. The construction and installation was supervised by Charles Eames, director of Visser-Rowland's smaller instruments division. Voicing and tonal finishing was by Brian Davis. Nancy Vernon is organist at First Methodist. The dedication recitalist was Jess Anthony.

MANUAL I

- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 2' Waldflöte
- 1½' Mixtur III

MANUAL II

- 8' Rohrflöte (Manual I)
- 4' Flöte
- 1½' Flöte
- 2¾' Sesquialtera II (Tenor C)

PEDAL

- 16' Subbass
- 8' Gedeckt (Extension)

► Tikker: Key Action

modulation of the attack of the pallet. This indeed has been demonstrated in a prototype constructed by Mr. Christian Rousset of Synaptel. This prototype is votable, even if the chest and the three pipes in the prototype are not the most suitable to put the proportional system to its best use. The work is not yet finished. There remains:

- 1) to optimize the structure of the pallet-activators, which is not yet finalized;
- 2) to industrialize the system to insure its viability and facility of maintenance;
- 3) to improve further the touch of the keyboards; this latter problem is simple for me to resolve and I am working on it at the present time.

July 1991

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Adrian Koppejan, Chilliwack, B.C., Canada, has built a new tracker organ for the Christian Reformed Church, St. Albert, Alberta. The case is made of red oak. Natural key; compass 56/30; wind-pressure 60 mm; tuning A440 equal temperament. The dedication recital was played by Joachim Vette of Edmonton.

HAUPTWERK

- 8' Prinzipal
- 8' Holzgedackt
- 4' Octave
- 1½' Mixtur IV
- 8' Trompete (prep)

BRUSTWERK (expressive)

- 8' Gedackt
- 4' Rohrflöte
- 2' Praestant
- 2¾' Quint
- 1½' Terz
- 8' Dulzian
- Tremulant

PEDAL

- 16' Bourdon



John-Paul Buzard, Champaign, IL, has built a new organ, opus 10, for Union United Methodist Church, Belleville, IL. This two-manual and pedal organ of 23 stops is installed in two chambers in the chancel. The Great and Pedal 8' and 4' Principals are cantilevered from the chambers to speak into the room's barrel-vault. The higher manual pitches, reeds, and low frequency pedal stops benefit from their locations inside the chambers. The Swell, located in its own expression box inside the right chamber, employs double bays of shutters. The bay facing the nave (and a similar bay located at the Great's nave tone opening) can be closed and disabled for choral accompaniment by means of a switch on one of the Great key-cheeks. Prior to the organ's delivery and installation, the church, assisted by the organbuilder and Mr. Jim Daniel of The Studios of Potente, Kenosha, WI, renovated the sanctuary acoustics. Carpeting was removed from the chancel floor and the church's rear wall. The cinder-block walls were plastered, the organ chambers were insulated and lined with double thicknesses of plaster board. The chancel floor was replaced with hardwood. The organ's low pitches develop effectively, even when the room is full, and one has the perception of entering a very large acoustical space. Several stops were prepared for future addition, including a flamed copper Pedal Principal 16' which is to be located on the front wall of the chancel, surrounding the rose window.

- GREAT**
- 16' Gedeckt (wood 1-24)
 - 8' Open Diapason (75% tin)
 - 8' Flute a Biberon (16')
 - 4' Octave (75% tin)
 - 4' Spire Flute (prep)
 - 2' Fifteenth
 - Sesquialtera II (prep)
 - 1 1/2' Fourniture IV
 - Tremulant
 - Chimes (prep)
 - Cymbalstern (prep)
- SWELL**
- 8' Stopped Diapason
 - 8' Salicional
 - 8' Voix Celeste (TC)
 - 4' Principal
 - 4' Harmonic Flute
 - 2' Block Flute
 - 2' Plein Jeu IV-V
 - 16' Basson
 - 8' Trompette
 - 8' Oboe
 - 4' Clarion (16')
 - Tremulant
- PEDAL**
- 16' Open Diapason (prep)
 - 16' Subbass
 - 16' Lieblich Gedeckt (Gt)
 - 8' Octave (75% tin)
 - 8' Gedeckt Flute (16')
 - 4' Choral Bass (75% tin)
 - 16' Posaune
 - 16' Basson (Sw)
 - 8' Trumpet (16')
 - 4' Clarion (Sw)

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1

The organ currently in Pershore Abbey, Worcestershire is an organ originally built by John Nicholson in 1872 and rebuilt by J W Walker in 1940 with a further restoration in 1971. The specification is an enlightened one and needs virtually no



The Organ at Hull University

revision. Electric key and stop action. The organ is being removed as part of a far reaching programme of reordering and restoration. Enquirers should be in touch directly with The Reverend Michael Tristram, for overseas enquiries expert dismantling and packing facilities can be provided. Telephone 0386 552071. Offers of around £18,000 are invited.

Great	13
Swell	12
Choir	10
Pedal	11

usual couplers & playing aids

2

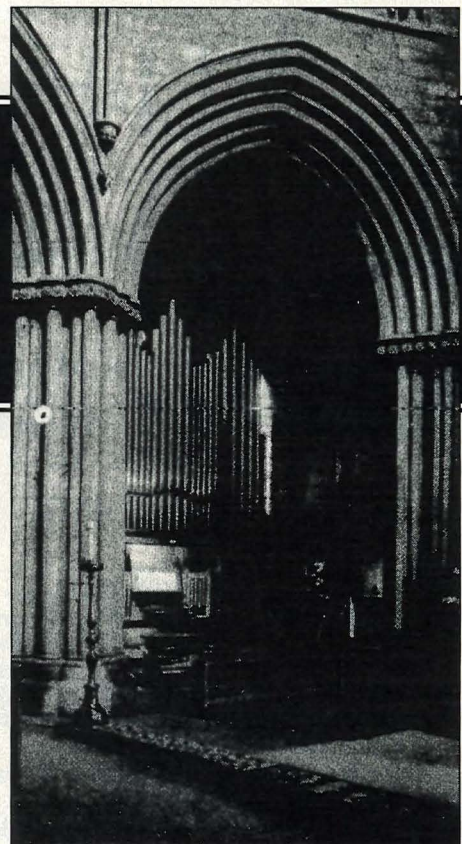
The organ built in 1967 by J W Walker & Sons for Middleton Hall in the University of Hull. The specification is an

enlightened one. It is built round straight soundboards with electric under actions in three chambers, each with its own blower. Although the three chambers were made so that they were movable onto a stage, the organ would lend itself easily to mechanical and tonal modification.

For overseas enquiries, expert dismantling and packing facilities can be provided. Enquiries to Graham Sadler, Department of Music, University of Hull, telephone 0482 465998. The university authorities are looking for bids of around £15,000 to £20,000.

Great	7
Swell	9
Positive	9
Pedal	6

usual couplers & playing aids



The Organ at Pershore Abbey

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Berghaus Organ Company, Inc., Bellwood, IL, has built a new organ for Trinity Lutheran Church, Columbus, OH. The new 53-rank instrument is Trinity's fourth organ, and is located in chambers to either side of the altar and reredos. The Great 8' Principal and 4' Octave and the Positiv 8' Principal and 4' Octave form the facades. The majority of the manual stops are placed on electrically operated slider windchests, with the Swell reeds and Pedal stops on electric action chests. Music Director is Marilyn Shipman, the consultant and dedication recitalist was Donald Busarow. Specification, scaling, voicing and tonal finishing by Leonard Berghaus.

GREAT
 16' Lieblich Gedackt
 8' Principal
 8' Offenfloete
 4' Octave
 4' Traversfloete
 2 1/2' Quinte
 2' Octave
 IV Mixtur
 8' Trompette
 Tremulant
 Chimes

POSITIV
 8' Principal
 8' Gedackt
 4' Octave
 4' Spillfloete
 2' Waldfloete
 1 1/2' Klein Nasat
 II Sesquialtera
 IV Scharf
 8' Cromorne
 Zimbelstern
 Tremulant

SWELL
 8' Dolce Celeste II
 8' Viole
 8' Celeste
 8' Rohrfloete
 4' Principal
 4' Nachthorn
 2 1/2' Nasat
 2' Blockfloete
 1 1/2' Terz
 IV-V Mixtur
 16' Fagott (12 pipes)
 8' Schalmei
 8' Vox Humana
 4' Klarine I-III
 Tremulant

PEDAL
 32' Resultant
 16' Principal
 16' Subbass
 8' Octave (12 pipes)
 8' Gedackt (12 pipes)
 4' Choralbass
 IV Mixtur
 16' Posaune
 16' Fagott (Sw)
 8' Trompette (12 pipes)
 4' Euphone
 Tremulant



Orgues Létourneau, Saint-Hyacinthe, Québec, Canada, has recently rebuilt the 1909 Karn-Warren organ at Wesley United Church, Thunder Bay, Ontario. It was removed and brought to the builder's shop for a complete restoration and revoicing. Previously, two restorations had taken place, in 1959 and 1972 (new Moller console). In the present restoration, the original electro-pneumatic action was changed for an electro-mechanical, with new electric slider chests. The stoplist was enlarged from 34 to 37 stops, and 42 ranks. The inaugural concert was given by Douglas Boodle. Bruce Marrier is titular organist.

GREAT
 16' Double Open Diapason
 8' Open Diapason
 8' Stopped Flute
 4' Principal
 4' Hohlfloete
 2' Fifteenth
 1 1/2' Mixtur IV
 8' Trumpet Harmonic

SWELL
 8' Open Diapason
 8' Dulciana
 4' Principal
 4' Harmonic Flute
 2' Harmonic Piccolo
 2' Mixtur III
 16' Oboe Bassoon
 8' Trumpet Harmonic
 4' Clarion Harmonic
 Tremulant

CHOIR
 8' Salicional
 8' Celeste
 8' Chimney Flute
 4' Spire Flute
 2 1/2' Twelfth
 2' Principal
 1 1/2' Seventeenth
 8' English Horn
 8' Clarinet
 8' Vox Humana
 Tremulant

PEDAL
 32' Resultant
 16' Open Diapason
 16' Sub Bass
 16' Violon Diapason
 8' Principal
 8' Bass Flute
 4' Choral Bass
 16' Trombone
 8' Trumpet
 4' Clarion

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Calendar

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

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

UNITED STATES East of the Mississippi

15 FEBRUARY
Thomas Murray; First Presbyterian, Columbus, GA 8 pm

16 FEBRUARY
Allegri, *Miserere*; Church of the Advent, Boston, MA 6:30 pm
Boyd Jones; First Presbyterian, Evansville, IN 5:30 pm

17 FEBRUARY
American Boychoir; First Presbyterian, Greenville, SC

18 FEBRUARY
Roy Brunner; Trinity Church, Boston, MA 12:15 pm
American Boychoir; University Methodist, Chapel Hill, NC
Stephen Tharp; Fourth Presbyterian, Chicago, IL 12:10 pm
Multi-organ Concert; Lindenwood Christian, Memphis, TN 7:30 pm

19 FEBRUARY
American Boychoir; St Matthew's UCC, Baltimore, MD 7:30 pm
His Majestie's Clerkes; First Congregational, Western Springs, IL 8 pm

20 FEBRUARY
James Hicks; Yale Univ, New Haven, CT 8 pm
Robert Edward Smith, harpsichord; First Church of Christ, Wethersfield, CT 7 pm
William Trafka; St Ignatius, New York, NY 4 pm
David Chalmers; St Thomas Church, New York, NY 5:15 pm
August Humer; St Stephen's Episcopal, Millburn, NJ 4 pm
Cj Sambach; St Luke's Lutheran, Oviedo, FL 4 pm
Todd Wilson; First Presbyterian, Naples, FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Martin Jean; Concordia Seminary, Ft Wayne, IN 4 pm
Sam Batt Owen; Christ Church Cathedral, Lexington, KY 4:30 pm
Donald Williams; Concordia College, Ann Arbor, MI 3:30 pm
Anthony Newman; Weidner Center, Green Bay, WI 3:00 pm
Organfest; First Presbyterian, Deerfield, IL 4 pm
Byron Blackmore; Viterbo College, La Crosse, WI 3 pm

23 FEBRUARY
Frederick Swann; Central United Methodist, Staunton, VA
Central Division ACDA Convention; Hilton & Towers Hotel, Chicago, IL (through February 26)

25 FEBRUARY
Bruce Adami; Trinity Church, Boston, MA 12:15 pm
American Boychoir; Strathmore Hall, Rockville, MD 8 pm
Ronald Stolk; Tabernacle Baptist, Richmond, VA 8 pm
Frederick Swann; South Roanoke United Methodist, Roanoke, VA
Todd & Anne Wilson; Riverside Baptist, Jacksonville, FL 7:30 pm
Gerre Hancock, hymn festival; Concordia College, Ann Arbor, MI 7:30 pm
Marcia Van Oyen; Fourth Presbyterian, Chicago, IL 12:10 pm

26 FEBRUARY
Todd Wilson, workshop; Riverside Baptist, Jacksonville, FL 9:30 am

Gerre Hancock, masterclass; Concordia College, Ann Arbor, MI 9 am
His Majestie's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm

27 FEBRUARY
French Choral Concert; King's Chapel, Boston, MA 5 pm
Lorenz Maycher; St Ann & the Holy Trinity Episcopal, Brooklyn, NY 4 pm
Michael Molloy; St Thomas Church, New York, NY 5:15 pm
Cj Sambach; First Unitarian, Wilmington, DE 10:15 am
Kim Heindel; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Frederick Swann; First Congregational, Lake Worth, FL 7:30 pm
James Johnson, with trumpet; Eckerd College, St Petersburg, FL 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
American Boychoir; Brentwood United Methodist, Brentwood, TN 7:30 pm
His Majestie's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm
Larry Smith; Fourth Presbyterian, Chicago, IL 6:30 pm

28 FEBRUARY
Daniel Roth, masterclass; Miami Shores Presbyterian, Miami, FL
Festival Singers, with orchestra; Christ Church Cathedral, Indianapolis, IN 7:30 pm

1 MARCH
Daniel Roth; Miami Shores Presbyterian, Miami, FL

2 MARCH
Angela Salcedo; United Church on the Green, New Haven, CT 12:05 pm
Verdi, *Requiem*; St Bartholomew's, New York, NY 8 pm
Marie-Claire Alain; Christ United Methodist, Greensboro, NC 8 pm

4 MARCH
Leo Abbott; Trinity Church, Boston, MA 12:15 pm
Carlene Neihart; Grace United Methodist, Cape Coral, FL 7:30 pm
Elizabeth & Raymond Chenault; Peachtree Road United Methodist, Atlanta, GA 8 pm
Daniel Roth; First Presbyterian, Saginaw, MI 8 pm

5 MARCH
Martin Jean, masterclass; SUNY, Buffalo, NY
David Higgs, masterclass; West Side Presbyterian, Ridgewood, NJ
Joan Lippincott, masterclass; Church of the Ascension, Hickory, NC 1 pm
Daniel Roth, masterclass; St Paul's Episcopal, Cleveland Heights, OH
Matthew Dirst, organ and harpsichord; Northwestern University, Evanston, IL 8 pm

6 MARCH
Victoria Wagner; Church of the Advent, Boston, MA 5:30 pm
William Porter; First Congregational, Winchester, MA 4 pm
Jillon Dupree, harpsichord; South Church, New Britain, CT 4 pm
Mozart, *Missa Brevis in F*; United Church on the Green, New Haven, CT 10:30 am
Susan Armstrong, lecture-recital; Immanuel-St James, Derby, CT 3 pm
Thomas Murray; Trinity Church, Newton, CT 4 pm
Judith Hancock; St Thomas, New York, NY 5:15 pm
Martin Jean; SUNY, Buffalo, NY 5 pm
David Higgs; West Side Presbyterian, Ridgewood, NJ 4 pm
Bradford Winters; Longwood Gardens, Kennett Square, PA 2:30 pm
Joan Lippincott; Church of the Ascension, Hickory, NC 4 pm
Carlene Neihart; Orlando RLDS, Winter Park, FL 3 pm
Daniel Roth; Cleveland Museum, Cleveland, OH 3:30 pm
Todd Wilson; Cleveland Institute, Cleveland, OH 8 pm
Mozart, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm
University of Chicago Chorus; Rockefeller Chapel, Chicago, IL 5 pm
Choral Festival; Cathedral Church of the Advent, Birmingham, AL 5 pm

7 MARCH
Carlene Neihart; Morrison United Methodist, Leesburg, FL 7:30 pm

8 MARCH
Carlene Neihart; First Methodist, Orlando, FL 7:30 pm

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9 MARCH

Daniel Lamoureux; St Helena's Episcopal,
Beaufort, SC 7 pm
Carlene Neihart; St Peter's Episcopal
Cathedral, St Petersburg, FL 12:10 pm

11 MARCH

Sylvie Poirier & Philip Crozier; Storrs
Congregational, Storrs, CT
Brian Carson; Trinity Church, Boston, MA
12:15 pm

12 MARCH

Susan Armstrong; Immaculate Conception,
Newburyport, MA 7 pm
Mark Brombaugh, workshop; St John's
Episcopal, Niantic, CT 9:30 am
Thomas Murray, masterclass; St John's
Lutheran, Allentown, PA 9 am
Joan Lippincott, lecture; St Paul's Episcopal,
Muskegon, MI 7:30 pm
David Higgs, masterclass; Central United
Methodist, Lansing, MI 9:30 am

13 MARCH

Sylvie Poirier & Philip Crozier; All Saints,
Worcester, MA 4 pm
Mark Brombaugh; St John's Episcopal,
Niantic, CT 4 pm
Christopher Babcock; St Thomas, New York,
NY 5:15 pm
Isaac, *Missa "Salve nos"*; St Ignatius, New
York, NY 11 am
Richard Erickson; Holy Trinity Lutheran, New
York, NY
Marie-Claire Alain; Church of the Holy Trinity,
New York, NY
John Bodinger; Downtown United
Presbyterian, Rochester, NY 2 pm

Elmer Lancaster; Second Presbyterian,
Newark, NJ 3 pm

Thomas Murray; St John's Lutheran,
Allentown, PA 4 pm

Karel Paukert; Cleveland Museum,
Cleveland, OH 2 pm

Todd & Anne Wilson; Nardin Park United
Methodist, Farmington Hills, MI 7:30 pm

Joan Lippincott; St Paul's Episcopal,
Muskegon, MI 3 pm

David Higgs; Central United Methodist,
Lansing, MI 4 pm

Choral Concert; Christ Church Cathedral,
Indianapolis, IN 4 pm

Mozart, *Requiem*; Christ Church Cathedral,
Lexington, KY 5 pm

Composers Festival; Grand Ave
Congregational, Milwaukee, WI 3 pm

Martin Jean; Westminster Presbyterian,
Peoria, IL 3:30 pm

Louisiana Sinfonietta; Christ Church
Cathedral, New Orleans, LA 4 pm

16 MARCH

Catherine Rodland; United Church on the
Green, New Haven, CT 12:05 pm
Bach, *St John Passion*; St Ignatius, New York,
NY 8 pm

18 MARCH

Murray Somerville; Trinity Church, Boston,
MA 12:15 pm

Gary Beard Chorale; Lindenwood Christian,
Memphis, TN 7:30 pm

Simon Preston; Holy Trinity Lutheran, Akron,
OH 8 pm

Sister Mary Jane Wagner; St John's
Cathedral, Milwaukee, WI 7:30 pm (also March
20, 3 pm)

Joel Hastings; St Paul UCC, Chicago, IL
8 pm

William Ferris Chorale; Mt Carmel Church,
Chicago, IL 8 pm

19 MARCH

Pomerium; St Paul's Episcopal, Chestnut Hill,
PA 8 pm

20 MARCH

James Hicks; Yale University, New Haven, CT
8 pm

Marsha Long; St Ignatius Loyola, New York,
NY 4 pm

Mickey Terry; St Thomas, New York, NY 5:15
pm

Keith Toth, with choir; Holy Trinity Lutheran,
New York, NY

Ross Ellison; Longwood Gardens, Kennett
Square, PA 2:30 pm

Bach, *St John Passion*; Presbyterian Church,
Wayne, PA 7:30 pm

Susan Armstrong; St Martin's Episcopal,
Williamsburg, VA 4 pm

Schubert, *Mass in G*; First Presbyterian,
Wilmington, NC 5 pm

David Arcus; Duke University, Durham, NC
5 pm

Karel Paukert; Cleveland Museum,
Cleveland, OH 2 pm

Durufle, *Requiem*; Church of the Covenant,
Cleveland, OH 4 pm

Douglas Cleveland; First Congregational,
Columbus, OH 4 pm

David Lang; Christ Church Cathedral,
Lexington, KY 4:30 pm

Byron Blackmore; Christ Church Cathedral,
Eau Claire, WI 4 pm

21 MARCH

Stephen Cleobury, workshops; Community
of Jesus, Orleans, MA (through March 25)

Bach Birthday Concert; Concordia College,
Ann Arbor, MI 8 pm

22 MARCH

Thomas Murray, with orchestra; Yale
University, New Haven, CT 8 pm

Choral Concert; St Thomas Church, New York,
NY 7:30 pm

23 MARCH

Susan Armstrong, lecture-recital; Omni-
Shoreham Hotel, Washington, DC 4:15 pm

Bruce Neswick; First Presbyterian,
Evansville, IN 5:30 pm

25 MARCH

Brian Jones; Trinity Church, Boston, MA
12:15 pm

The Woodley Ensemble; St Luke's, McLean,
VA 8 pm

Gerre Hancock; Emory Univ, Atlanta, GA 8:15
pm

Martin Jean; Southern Illinois University,
Carbondale, IL 8 pm

26 MARCH

Stephen Cleobury, workshop; First Church,
Nashua, NH 9 am

The Woodley Ensemble; St Matthew's
Cathedral, Washington, DC 8 pm

27 MARCH

Choral Concert; South Church, New Britain,
CT 4 pm

Choral Concert; First Church of Christ,
Wethersfield, CT 7 pm

Glen Segger; Yale University, New Haven, CT
8 pm

William Teague; St Bartholomew's, New York,
NY 4 pm

Bach, *St John Passion*; Madison Ave
Presbyterian, New York, NY 4 pm

Peter Stoltzfus; St Thomas, New York, NY
5:15 pm

Bach, *Cantata 182*; Holy Trinity Lutheran, New
York, NY

Susan Armstrong; All Saints' Cathedral,
Albany, NY 4:30 pm

Karel Paukert; Cleveland Museum,
Cleveland, OH 2 pm

Choral Concert; Central United Methodist,
Lansing, MI 4 pm

30 MARCH

Bach, *St Matthew Passion*; St Bartholomew's,
New York, NY 7:30 pm

Electronic Music for Holy Week; Rockefeller
Chapel, Chicago, IL 7 pm

31 MARCH

des Prez, *Missa "Pange Lingua"*; St Ignatius,
New York, NY 11 am

UNITED STATES**West of the Mississippi**

16 FEBRUARY

Carolyn Bean; Scottish Rite Cathedral,
Tucson, AZ 12:15 pm

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18 FEBRUARY
Eric Plutz; St John's Cathedral, Denver, CO 8 pm

20 FEBRUARY
 Congregational Chamber Singers; First Congregational, Waterloo, IA 3 pm
David Cherwien; First Lutheran, Lincoln, NE 4 pm
Frederick Swann; First United Methodist, Mesa, AZ 4 pm

23 FEBRUARY
Kathryn Snodgrass; Scottish Rite Cathedral, Tucson, AZ 12:15 pm

1 MARCH
James Dawson; Stanford University, Palo Alto, CA 8 pm

4 MARCH
Marie-Claire Alain, masterclass; RLDS Temple, Independence, MO 2 pm
John Obetz, with orchestra; RLDS Auditorium, Independence, MO 8 pm
 Bach Birthday Organ Concert; St John's Cathedral, Denver, CO 8 pm
Melvin Butler; St Mark's Cathedral, Seattle, WA 8 pm

5 MARCH
Marie-Claire Alain; RLDS Auditorium, Independence, MO 8 pm

6 MARCH
Simon Preston; House of Hope, St Paul, MN 4 pm
Mariou Kratzenstein, with choir; First Congregational, Waterloo, IA 3 pm
Paul Riedo; Meyerson Symphony Center, Dallas, TX 8 pm
 Houston Boychoir; Palmer Mem Episcopal, Houston, TX 4:30 pm
 Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm
 Choral Concert; All SS Episcopal, Beverly Hills, CA 5 pm

7 MARCH
Brett Leighton; Stanford University, Palo Alto, CA 8 pm

8 MARCH
Marie-Claire Alain; Pilgrim Congregational, Duluth, MN 8 pm

11 MARCH
Simon Preston; First Congregational, Los Angeles, CA 8 pm

13 MARCH
 Choral Concert; Ted Mann Concert Hall, Minneapolis, MN 4 pm
Marilyn Keiser; First Christian, Wichita Falls, TX
 Dallas Boys Choir; St Matthew's Cathedral, Dallas, TX 4 pm

15 MARCH
 Walton, *Belshazzar's Feast*; House of Hope, St Paul, MN 8 pm (also March 16)

18 MARCH
James Johnson; St Stephen's Episcopal, Belvedere, CA 8 pm

19 MARCH
David Higgs, masterclass; First Presbyterian, St Joseph, MO 9 am
 Choral and Orchestra Concert; St John's Cathedral, Denver, CO 8 pm
 Haydn, *Stabat Mater*; All SS Episcopal, Phoenix, AZ 8 pm

20 MARCH
David Higgs; First Presbyterian, St Joseph, MO 3 pm
 Haydn, *Stabat Mater*; Chandler Center, Chandler, AZ 4 pm

21 MARCH
Robert Bates; Southern Methodist University, Dallas, TX 8:15 pm

27 MARCH
 Bach, *St Matthew Passion*; Meyerson Symphony Center, Dallas, TX 6 pm

30 MARCH
 Dillard University Concert Choir; First Congregational, Waterloo, IA 7:30 pm

INTERNATIONAL

15 FEBRUARY
Martin Ball; Grosvenor Chapel, London, England 1:10 pm

20 FEBRUARY
Sylvie Poirier; Eglise St Jean Baptiste, Montréal, Québec 4 pm

26 FEBRUARY
Stephen Cleobury; Winchester Cathedral, Winchester, England 7:30 pm

9 MARCH
Sylvie Poirier & Philip Crozier, world premiere of Denis Bédard's *Sinfonietta*; Christ Church Cathedral, Montréal, Québec 12:30 pm
Frederick Swann; Christ Church Cathedral, Ottawa, Ontario 8 pm

19 MARCH
Christopher Herrick; Winchester Cathedral, Winchester, England 7:30 pm

21 MARCH
Simon Preston; St Paul's Street United Church, St Catharines, Ontario

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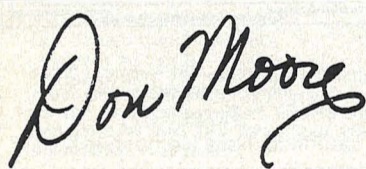
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- #9406 *American Organs Here and There* . . . Ronald McKean, David Higgs, Robert Burns King and Norma Stevlingson play on recent instruments in Duluth (MN), Richmond (VA), Appleton (WI) and Oakland (CA).
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Organ Recitals

MAHLON BALDERSTON, with DAVID GELL, harpsichord, Unitarian Society of Santa Barbara, October 24: *Concerto I*, Soler; *Choral III*, Franck; *Suite in F*, Purcell; *Concerto VI*, Soler; *Toccata and Fugue in d minor*, Bach; *Golden Mornings*, Balderston; *Toccata in F*, Widor.

MARILYN & JAMES BIERY, Central Reformed Church, Grand Rapids, MI, October 3: *Fantasia in f minor*, K. 608, Mozart; *Prelude and Fugue in c minor*, S. 546, Bach; *Andante quasi allegretto (Scheherazade)*, Rimsky-Korsakov; "Nuages" (Three Nocturnes), Debussy; "Montagnes and Capulets" (*Romeo and Juliet*, Suite Two), Prokofiev; *Sonata No. 1*, Hampton; *Chanson du Toreador*, *Les dragons d'Alcala*, *Le Garde Montante*, *Danse Boheme (Carmen Suite)*, Bizet.

MARK BIGHLEY, First United Methodist Church, Tahlequah, OK, October 24: *Wachet auf*, S. 645, *Wo soll ich fliehen*, S. 646, Bach; *Partita: Wachet auf*, Distler; *Wer nur den lieben Gott lässt walten*, S. 647, *Meine Seele erhebt den Herren*, S. 648, Bach; *Partita: Es ist ein Schnitter heisst der Tod*, David; *Ach bleib bei uns*, S. 649, *Kommst du nun Jesu*, S. 650, Bach; *Toccata and Fugue on the chorale "Mitten wir im Leben sind"*, Pepping.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, October 17: *Sonata in A Major*, Mendelssohn; *The Leaves on the Trees Spoke*, Finney; *Toccata*, op. 7, no. 3, Barie; *Trio Sonata VI in G Major*, S. 530, Bach; *Pièce Héroïque*, Franck; *Salix*, *Toccata (Plymouth Suite)*, Whitlock.

JOHN BROCK, Heiligdom H. Hart, Hasselt, Belgium, October 17: *March on a Theme of Handel*, op. 15, Guilmant; *Fantaisie en ut*, op. 16, Franck; *Scherzo (Symphonie No. 2)*, Widor; *Prélude et Fugue en sol mineur*, op. 7, no. 3, Dupré; *Sonata in f minor*, Mendelssohn; *Rhythmic Trumpet*, Bingham; *Variations on "America"*, Ives.

RULON CHRISTIANSEN, with Jeannine Goeckeritz, flute, First United Methodist Church, Casper, WY, October 1: *Fantasy in C Major*, Krebs; *Sonata in D Major*, Telemann; *The old year has passed away*, S. 614, *Fugue in G Major* (S. 577), Bach; *Pieces for Musical Clock*, Haydn; *Sonatine pour Flûte et Grand Orgue*, Bouvard (world première); *Canzona*, Barber; *Impromptu*, Vierne; *Rhapsody*, Weaver; *Toccata in b minor*, Gigout; *Trois Mouvements*, Alain.

NANCY JOYCE COOPER, St. Mark's Episcopal Church, Missoula, MT, October 30: *Toccata*, S. 565, Bach; *Feux Follets*, Vierne; "What a friend we have in Jesus" (*Gospel Preludes*, Book 1), Bolcom; *Prelude and Fugue in a minor*, S. 543, Bach; *Totentanz: Jig for the Feet*, Albright; *The Last Rose of Summer*, Buck; *Flights of Fancy: Ballet for Organ*, Albright; *Allegro (Symphonie VI)*, Widor.

LEE DETTRA, Methuen Memorial Hall, Methuen, MA, October 3: *Concerto No. 2 in a minor*, S. 593, Bach; *Nocturne (Shylock)*, op. 57, Fauré/Fox & Hebble; *Fantasy in f minor*, K. 608, Mozart; *Passacaglia and Fugue in c minor*, S. 582, Bach; *Dialogue sur les Mixtures*, Langlais; *Simple Gifts*, arr. Fox & Hebble; *Symphony No. 2 in e minor*, Vierne.

ROBIN DINDA, Messiah Lutheran Church, Fitchburg, MA, September 26: *Prelude and Fugue in G Major*, Bach; *Aria detto balletto*, Frescobaldi; *Will o' the wisp*, Nevin; *Variations on "God save the King"*, Hesse; *Fantasy on "A Mighty Fortress"*, Paine; *Wondrous Love*, *Toccata in C*, Dinda; *Improvisation on Finlandia*; *Toccata*, Mushel.

MARIE-MADELEINE DURUFLÉ, Westminster United Church, Winnipeg, Manitoba, October 31: *Concerto in B-flat*, Handel; *Basse de trompette*, Clérambault; *Prelude and Fugue in G Major*, Bach; *Cantabile*, Franck; *Variations sur un Noël*, Dupré; *Naiades*, Vierne; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

KIM HEINDEL, Rooke Chapel, Bucknell University, Lewisburg, PA, October 19: *Fantasy and Fugue in g minor*, S. 542, *An Wasserflüssen Babylon*, Bach; *Etudes*, op. 56, nos. 5, 6, Schumann; *Fanfare*, Whitlock; *Sonata No. 2*, Hindemith; *Introduction and Passacaglia in d minor*, Reger; *Berceuse*, Vierne; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

HANS UWE HIELSCHER, St. Johannes kyrka, Stockholm, August 3: *Sonata No. 4*, Guilmant; *Elegy*, Thalben-Ball; *Sonata No. 4*, Rheinberger; *Variations on "Merck toch hoe sterck"*, Kee.

DAVID HURD, Valparaiso University, Valparaiso, IN, October 29: *Toccata in d*, BuxWV 155, Buxtehude; *Freu dich sehr, O meine Seele*, Böhm; *Sombere Muziek over Psalm 103, verse 8*, Zwart; *Prelude and Fugue in b minor*, S. 544, Bach; *Toccata, Arioso and Finale*, Hurd; *Cantabile*, Final (*Deuxième Symphonie*), Vierne.

CALVERT JOHNSON, Stadtkirche St. Anna, Wollhagen, August 7: *Präludium und Fuge C-Dur*, S. 545, Bach; *Batalla de 6 tono*, Jimenez; *Alme conditor*, Baptista; *Pascalles de primer tono*, Martin y Coll; *Tiento de falsas de 2 tono*, Bruna; *Gaitilla de mano derecha*, Duron; *Tiento lleno de 4 tono*, Heredia; *Sonata de organo o clave*, Larranaga; *Passacaglia*, Copland; *Laudation*, Dello Joio; *Präludium*, Hensel; *Sonata No. 4*, Mendelssohn.

OLIVIER LATRY, Southern Methodist University, Dallas, TX, October 26: *Toccata, Adagio and Fugue*, S. 546, Bach; *Allegretto*, *Toccata*, Boëly; *Aubade*, *Naiades*, *Toccata*, Vierne; *Scherzo*, Duruflé; *Toccata*, Guillou; *Improvisation on a submitted theme*.

CHRISTOPH F. LORENZ, St. John's Cathedral, Winnipeg, Manitoba, Canada, October 19: *Concerto in d minor*, S. 596, Bach; *Andante in F Major*, KV 616, Mozart; *Prelude and Fugue in d minor*, Mendelssohn; *Divertissement*, Jackson; *Song of Sunshine*, Hollins; *Etrick Banks*, Weir; *Sonata No. 2*, Elgar; free improvisation on a submitted theme.

KARL E. MOYER, St. John's United Church of Christ, Boalsburg, PA, October 10: *Prelude and Fugue in G*, S. 541, Bach; *Wer nur den lieben Gott lässt walten*, Bach; *Dupré, Walcha, Reger; Impromptu*, op. 12, Miller; *O Gott, du frommer Gott*, Brahms; *Martyrdom*, Pary; *Prelude in G Major; Fugue in g minor*, Dvorak; *Variations on "Wondrous Love"*, Barber; *As the dew from heaven distilling*, Daynes/Schreiner; *Sonata No. 2*, Thayer.

THOMAS MURRAY, Basilica de San Carlos y Maria Auxiliadora, Buenos Aires, Argentina, August 8: *Prelude and Fugue in B*

Major, op. 99, no. 2, Saint-Saëns; *Variations on a Carol from Borgona*, Fleury; *Procession*, Kriegbaum; *Arabesque*, Bingham; *Homage to Perotin*, Roberts; *Prelude in F*, Boulanger; *Three tonal pieces*, op. 22, Gade.

WILLIAM PETERSON, harpsichord and organ, Pomona College, Claremont, CA, October 3: *Fantasia*, Byrd; *Onder een linde groen*, *Pavana lachrimae*, Sweelinck; *Canzona terza*, *Toccata quinta*, Frescobaldi; *Sonata No. 3 in d minor*, S. 527, Bach; *Sonate*, Wq 70, 5, CPE Bach; *Neofantasy for Organ*, Kohn.

LOIS REGESTEIN, First Presbyterian Church, New Bern, NC, October 1: *Variations: God save the king*, Wesley; *Flute Concerto for the Organ*, op. 55, Rinck; *Choral Song*, *Holsworthy Church Bells*, Wesley; *Centennial March*, Zeuner; *Prelude and Fugue in D Major*, A.W. Bach; *Concerto I*, Camidge; *Angels ever bright and fair*, Handel; *The Battle of Prague*, Kotzwara.

NAOMI ROWLEY, Cathedral Church of St. Paul, Des Moines, IA, October 19: *Plein jeu*, *Tierce en taille*, *Grand jeu*, DuMage; *March on Handel's "Lift up your heads"*, Guilmant; *Psalm 121*, Zimmermann; *Psalm 42*, Böhm; *Psalm 23*, Diemer; *Grand Choeur Dialogué*, Gigout.

DENNIS SCHMIDT, St. Paul's Church, Chestnut Hill, Philadelphia, PA, October 9: *Toccata and Fugue in d minor*, S. 565, *Aria in F Major*, S. 567, *Concerto in G Major*, S. 592, *Fugue in c minor on a theme by Legrenzi*, S. 574, *Trio in G Major*, S. 586, *Prelude and Fugue in d minor*, S. 539, *Partita on "O Gott, du frommer Gott"*, S. 767, *Concerto in E-flat*, S. 597, *Fugue in b minor on a theme by Corelli*, S. 579, *Trio in c minor*, S. 585, *Fugue in E-flat*, S. 552, Bach.

EDMUND SHAY, First Presbyterian Church, Orangeburg, SC, November 7: *Final (Symphony No. 2)*, Widor; *Prelude, Fugue and Variation*, Franck; *Prelude in g minor*, Pierné; *Prelude and Fugue in C Major*, Böhm; *Echo ad manuale duplex*, Scheidt; *Prelude and Fugue in C Major*, S. 547, Bach; *Sonata VI*, 1st movement, Mendelssohn; *Scherzo in E Major*, Gigout; *Variations on "Veni Creator"*, Duruflé; *Carillon de Westminster*, Vierne.

DONALD SUTHERLAND, Westminster Abbey, London, England, June 20: *Introduction and Passacaglia in d minor*, Reger; *Wir glauben all en einen Gott*, S. 740, Bach; *Première Suite de Noël*, Balbastre; *Suite No. 1*, Hampton.

TIMOTHY J. TIKKER, Central Presbyterian Church, Eugene, OR, October 17: *Prelude, Fugue and Chaconne in C Major*, Buxtehude; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Tierce en taille*, de Grigny; *Prelude and Fugue in D Major*, S. 532, Bach; II. "The Eternal One is my shepherd," III. "Praise the Eternal One" (*Trois Poèmes*, op. 59), Tournemire; *Variations sur un vieux Noël*, Tikker (world première).

ROBERT TRIPLETT, Cornell College, Mount Vernon, IA, October 15: *Variations on "America"*, Ives; *Symphony in G Major*, Sowerby; *Sweet Sixteenth*, Albright; *Five Dances*, Hampton.

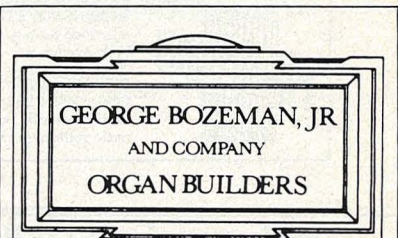
MARIANNE WEBB, Tabernacle Presbyterian Church, Indianapolis, IN, November 9: *Praeludium in C-dur*, Böhm; *Nun komm der Heiden Heiland*, S. 659, *Toccata in C-dur*, S. 564, Bach; *Prelude et*

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GILLIAN WEIR, St. Andrews United Church, London, England, October 25: *Prelude and Fugue in e minor*, Bruhns; *Variations on "Mein junges Leben hat ein End."* Sweelinck; *Noël: Bon Joseph, écoutez-moi*, Dandrieu; *Offertorio in C*, Zipoli; *Trio Sonata in d minor*, S. 527, *Toccata in F Major*, Bach; *Fantasia in f minor*, K. 608, Mozart; *Andante (String Quartet)*, Debussy; *Variations on a Theme of Frescobaldi, Diálogo sur les Mixtures*, Langlais; *Salamanca*, Bovet; *Toccata*, Jongen.

JAMES WELCH, Westminster Presbyterian Church, Peoria, IL, October 19: *Fantasia and Fugue in g minor*, S. 542, Bach; *Allegro (Sonata in D Major)*, Carvalho; *Fantasia pour le verset Judex Crederis au Te Deum*, op. 38, Boëly; *Fugue in g minor*, Reincken; *Allegro (Symphonie 2)*, Vieme; *Adagio molto espressivo e cantabile (Sonata in e minor)*, Nanney; *Scherzo em fa menor para organo*, Camin; *Variaciones para organo del ballet El Sueno y la Presencia*, Galindo-Dimas; *Estudo do pedal*, Silva; *Procesion y Saeta*, Estrada; *Divertimento en tema antiguo, El flautista alegre, Toccatina*, Noble.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 15: *Prelude and Fugue in E Minor*, Bruhns; *Choral Dorian, Variations sur un thème de Clément Jannequin, Le Jardin suspendu*, Alain; *Prelude and Fugue in G Major*, S. 541, Bach; *Blessings*, Pinkham; *Andante with variations*, Mendelssohn; *Choral-improvisation sur le "Victimae paschali,"* Toumemire.

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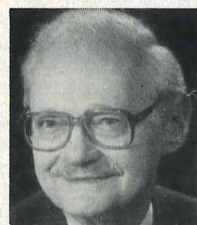
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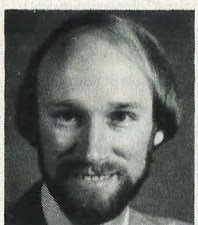
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