

# THE DIAPASON

MAY, 1994



First Congregational Church, Corvallis, OR  
Specification on page 14

## Here & There

**The University of Michigan School of Music** has announced two carillon workshops, June 2-24 and June 27-July 1, led by Margo Halsted, University Carillonneur. Professor Halsted holds a diploma from the Netherlands Carillon School, and was a finalist in the first North American carillon playing competition. The University of Michigan is the only U.S. institution that grants a master's degree in carillon. The U-M Charles Baird Carillon of 55 bells is the third heaviest carillon in the world (bourdon of 12 tons), and there are three practice keyboards. The workshop is open to beginning through advanced students. Carillon recitals will be played by Prof. Halsted, Suzanne Magassy of Australia, and Bob van Wely of The Netherlands. For information: 313/764-2539.

**Shenandoah Conservatory** will present its Church Music Institute VI June 19-24 and June 26-July 1. The two seminars offer courses in organ repertoire and technique, creative hymn singing, effective hymn playing, choral conducting and rehearsal techniques, hymnology, music and worship. The courses may be applied toward the Certificate in Church Music, the Bachelor of Church Music degree, or the Master's degree. Clinicians include Robin Leaver, David Cherwein, Diedre Kriewald, David Willis, MaryLu Hartsell, and Steven Cooksey. For information: Dr. Steven Cooksey, Shenandoah University, 1460 University Dr., Winchester, VA 22601; 703/665-4633.

**The 1994 Evergreen Church Music Conference** takes place July 19-24 (week I) and July 26-31 (week II). Faculty includes Dale Adelman, Charles Callahan, Charles Kiblinger, Donald Pearson, John Repulski, Christopher Young, David Higgs, and Brian Jones. Also offered this year will be a three-day Composer's Forum July 22-25, with Charles Callahan, Dale Adelman, and Gerald Near. For information: Donald Pearson, Conference Dean, St. John's Cathedral, 1313 Clarkson St., Denver, CO 80218; 303/831-7115.

**The Incorporated Association of Organists** will sponsor an Organ Festival in Edinburgh July 25-30. The week-long festival includes recitals on a variety of organs, lectures, demonstration-lectures, choir practices, as well as opportunities for private and group study. Artists include Thomas Trotter, John Kitchen, Anne Marsden Thomas, Jacques van Oortmerssen, Gordon Stewart, and Timothy Byram-Wigfield. For information: Peter Hounsell, "Sackbuts," 33 Home Orchard, Hatch Beauchamp, Taunton, Somerset, TA3 6TG; tel 0823-480545.

**Southern Methodist University** will sponsor its Summer Harpsichord Workshop VII August 8-13 in Taos, NM, led by Larry Palmer and Barbara Baird. The program, designed for experienced and novice harpsichordists, will offer four hours of daily masterclasses, two evening concerts, and an optional closing concert by participants. Repertoire will include Bach's *Clavierübung II*, Handel's eight "Great" Suites, *The Fitzwilliam Virginal Book*, along with suggested works of Duphy, Balbastre, the Couperins, Bach, Persichetti, Martini, Ligeti, and Harrison. For information: Larry Palmer, Southern Methodist University, Division of Music, Dallas, TX 75275-0356; 214/768-3273.

**The eighth annual Master Schola** takes place August 9-15 at the Community of Jesus in Orleans, MA. Courses are offered in such areas as choral conducting, Gregorian chant, and organ literature, with faculty Margaret Hillis, Clement Morin, John Weaver, and

Dorothy Richardson. The Glorae Dei Cantores will perform Handel's *Messiah* on August 14. John Weaver will play an organ recital on August 9. For information: Mrs. Barbara Cole, 1-800/252-7729; or write to Master Schola, P.O. Box 1094, Orleans, MA 02653.

The Institute for Musicology of the Hungarian Academy of Sciences will present an **International Symposium on the Organ of Classical Antiquity**, "The Aquincum Organ A.D. 228," September 1-4 in Budapest, co-sponsored by the Budapest Historical Museum and the University of South Florida. Under the ruins of the Roman city Aquincum was found nearly 70 years ago a unique complete antique organ. The symposium will deal with topics connected with such disciplines as history, archaeology, musicology, museology, conservation, chemistry, physics, pipe scaling, winding, etc. The official language will be English. Besides lectures, round table discussions are planned in various thematic groups. For information: Dr. Zoltán Falvy, director, Institute for Musicology of the Hungarian Academy of Sciences, H-1014 Budapest, Táncsics Mihály u. 7, Hungary.

**The 12th Swiss Organ Competition** takes place September 20-29 in Fribourg and Bulle (on Mooser organs at St-Pierre aux Liens Church, Bulle, and St-Nicolas Cathedral, Fribourg). A maximum of 12 organists may be selected on the basis of a cassette recording; they will play one or several recitals in Switzerland during the competition. This year's repertoire includes works of Liszt, Mendelssohn, and Moret. A public interpretation course will be offered by Ludger Lohman September 23-24. Three prizes will be awarded: 1st prize of 3000 Swiss francs; 2nd prize 2000; 3rd prize 1000. For information: Swiss Organ Competition, Marisa Aubert, CH-1323 Romainmôtier, Switzerland; tel 41-0-24 53-17-18; fax 53-11-50.

**Bryn Mawr Presbyterian Church** will sponsor an Improvisation Institute October 16-19. Philippe Lefebvre, one of three organist titulaires at Notre Dame Cathedral in Paris, will present an "improvisation immersion" experience for 10 organists and up to 10 auditors. For information: Improvisation Institute, Bryn Mawr Presbyterian Church, 625 Montgomery Ave., Bryn Mawr, PA 19010; tel 610/525-2821; fax 610/525-9476.

**The Ascension Youth Choir** of The Episcopal Church of the Ascension, Stillwater, MN, is featured on a new CD recording, *i thank You God* (Sonus-Luxque 104). The choir offers 25 selections under the direction of Nancy Whipkey, with Howard Don Small on organ and piano, and various instrumentalists; works of Young, Willcocks, Praetorius, Bernstein, Fauré, Bach, Nelson, Albright, Sumsion, Britten, and others. For information: Ascension Episcopal Church, 215 N. 4th St., Stillwater, MN 55082; 612/439-2609.

**The Trinity Choirs of Grace & Holy Trinity Cathedral**, Kansas City, MO, have announced the release of a new CD recording, *Summer in Winter*. The recording features the Trinity Mixed Choir, Trinity Youth Choir, Cathedral Bell Ringers, Judy Johnson, flute, and John Schaefer, director/organist, performing works of Willan, Schütz, Marenzio, Bullock, Rutter, Holst, Thomson, and others. CD \$16.50, cassette \$10, P&H \$2.50, from Grace & Holy Trinity Cathedral, P.O. Box 412048, Kansas City, MO 64141.

**Rockefeller Memorial Chapel** has released a recording commemorating the centennial of the University of Chicago entitled *Musical Offerings Vol.*

## THE DIAPASON

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I, with performances of choruses from Handel's *Messiah* by the student choir and the Symphony of the Shores, under the direction of Bruce Tammen, the university's director of choral activities. Also on the recording are carillon works performed by university carillonneur Wylie Crawford, and organ selections played by Wolfgang Rübsum on the chapel's E.M. Skinner organ. Available for \$17 (including shipping; checks payable to Rockefeller Chapel) from: Rockefeller Memorial Chapel, 5850 S. Woodlawn Ave., Chicago, IL 60637.

Paraclete Press has announced the release of a new recording by the **Gloriae Dei Cantores** entitled *The Chants of Easter*. The recording includes the Propers for Easter Day as well as the chants for the Octave of Easter. Texts, translations and historical program notes are also provided. GDCD 015, cassette \$9.98, CD \$15.98, Paraclete Press, P.O. Box 1568, Orleans, MA 02653; 508/255-4685.

**Canticum Recordings** has announced the release of four recordings of choral masterworks sung by The Cathedral Singers conducted by Richard Proulx. *Proulx conducts Proulx* (GIA-260) includes *Mass for the City*, *Missa Emmanuel*, and other works; *Proulx: Music for Liturgy* (GIA-283) includes *Community Mass*, *Festival Eucharist*, and other Proulx works; *Proulx: Rejoice in the Lord*, *Ars Antiqua Choralis*, Vol. I, includes choral works from the 15th to 18th centuries (Amner, Batten, Byrd, Dufay, Goudimel, Grancini, Tomkins, Viadana); and

*Proulx: Alleluia, Song of Gladness*, *Ars Antiqua Choralis*, Vol. II, includes works of Boyce, Gibbons, Handel, Martini, Morley, Palestrina, and Schütz. CDs are \$15.95, cassettes \$9.95, plus \$4.00 S&H for the first item and \$.50 for each additional item, from Canticum Recordings, 3727 Broadway, Kansas City, MO 64111.

**Reference Recordings** has announced the release of *Pomp & Pipes!* with Frederick Fennell, the Dallas Wind Symphony, and organist Paul Riedo, featuring the new Fisk organ at Meyerson Symphony Center, Dallas. The recording features two world premieres, *The Power of Rome* and *The Christian Heart* by Percy Grainger, and *Pebble Beach Sojourn* by Ron Nelson, commissioned by the AGO. Also included are works of Widor, Dupré, Gigout, Karg-Elert, Alfred Reed, and Weinberger. *Pomp & Pipes!* (RR-58) is available on CD (\$16.98) and is scheduled for release on a Pure Analogue audiophile-quality 2-LP set (\$21.98). For information: Reference Recordings, Box 77225X, San Francisco, CA 94107; 1-800/336-8866.

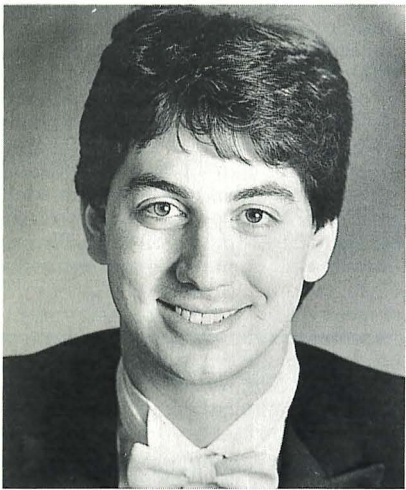
American Choral Catalog has announced the release of a videotape featuring **Dale Warland and the Dale Warland Singers**. This guide to choral conducting deals with phrasing techniques, choral tone, pronunciation, balance, articulation, and other topics. \$49.95 from Dale Warland Videotape, Mail Order Dept., American Choral Catalog, P.O. Box 528, Northfield, MN 55057; tel 507/645-4695.

## Appointments



**Nancy Eaton**

**Nancy Eaton** has been named Minister of Music at South Congregational Church, Middleton, CT. She has served as permanent organist at South Church since the summer of 1989, and will be responsible for directing both the South Church Choir and the Handbell Choir, as well as leading the Children's Music Group. She will also oversee the Advent Organ Recital series and the Second Sunday series. Ms. Eaton holds the BA in music from Goucher College and the MMus from Yale University. She is managing director of The Music Series at South Church in New Britain, CT, and sings professionally with CON-CORA/Connecticut Choral Artists.



**Alexander Frey**

**Alexander Frey** has been named Music Director for stage director Peter Zadek, and will work with Mr. Zadek at the Berliner Theatre in Berlin, Germany. Frey will lead productions at two major European festivals this summer: the Edinburgh Festival and the Vienna Festwochen, as well as performances in Amsterdam, Berlin, and Ludwigsburg. He will also perform some 40 concerts as recitalist on organ, piano, and harpsichord, and as concerto soloist in Europe and the United States. Mr. Frey holds the BMus and MMus from the University of Michigan, studying organ with Robert Glasgow, piano with James Winn and Donald Bryant, and orchestral conducting with Gustav Meier. He was also a piano student of Gavin Williamson of Chicago. He is represented by Artist Recitals Concert Promotional Services.



**Nancy Reiser**

**Nancy Reiser** has been named Organist and Choirmaster of St. Mark's Episcopal Church in Jacksonville, FL,

where she will oversee all facets of the music program, and will provide music for chapel services at the parish day school. Since 1992 Ms. Reiser has been Assistant University Organist and Choirmaster at the University of the South, Sewanee, TN. Her undergraduate studies were with Robert Delcamp at the University of the South, and she completed the MMus degree at the Cleveland Institute of Music as a student of Todd Wilson.

## Here & There

**Antoine Bouchard** is featured on three new CD recordings. *J.S. Bach, Les Chorals de Leipzig, Preludes et Fugues BWV 544/548* (REM 311 130/1-2) was recorded on the Beckerath organ at the Church of the Immaculate Conception, Montréal. *L'Orgue Français Classique en Nouvelle France* (REM 311201) features the Guilbault-Therier organ at the Grand Seminary Chapel in Montréal, and includes works of Nivers, Marchand, anonymous, as well as selections from *Livre d'Orgue de Montréal. Gaston Litaize oeuvres pour orgue* (REM 311128), played on the Casavant/Guilbault-Therier organ at the Basilica Notre-Dame de Québec, includes selections from *Douze Pièces, Vingt-Quatre Préludes Liturgiques, and Cinq Pièces Liturgiques*. For information: REM Editions, 4, rue Ste-Marie des Terreaux, 69001 Lyon, France; tel 78-30-05-71.

**Ewald Kooiman** is featured on an 8-volume series of recordings of the organ works of J.S. Bach. The recordings feature the organs at the Grote of Maria-kerk, Meppel; Grote Kerk, Nijkerk; Broederkerk, Kampen; and the Holzhey-Orgel, Weissenau. Released on the Coronata label, the CDs are available through the Organ Historical Society (804/353-9226) and the Organ Literature Foundation (617/848-1388).

**James McCray** has completed several commissions. In February he was composer in residence for a week at Tennessee Technological University, giving several lectures. A concert of his music featured the premiere of a work commissioned by the university entitled *The Breath of Angels*, for SATB, children's choir, handbells, and piano. In April he had works premiered by two Northern California groups. Aviary, the men's singing group of The Bohemian Club of San Francisco, commissioned a work in commemoration of the 60th anniversary of their club's unique building (*Come, Ye Sons of Art, TTBB, 2 trumpets, and piano*). Palo Alto High School commissioned and performed two works on a grant from the California Arts Council (*Seasonal Haiku, SSA, vibraphone, and SSA echo choir; and Five Spanish Songs, TTBB, piano, and percussion*).



**John Obetz**

**John Obetz** is featured on a new CD recording, *Casavant Organ Opus 3700 Inaugural Recital*, on the RBW label

(RBWCD006). The new organ for the RLDS Temple in Independence, MO, comprises 102 ranks and 60 stops; three of the manuals employ mechanical action, one is electropneumatic. The program includes works of Reger, Bach, Dandrieu, Du Mage, Franck, Kemner, Howells, and Messiaen. For information: RBW Record Company, P.O. Box 14187, Parkville, MO 64152; 816/587-5358.



**Barbara Owen**

**Barbara Owen** has been named recipient of the Curt Sachs Award of the American Musical Instrument Society. Named in memory of a pioneer in the field of historical organology, the award yearly recognizes career contributions to the study and appreciation of musical instruments. The award will be presented formally at the Society's annual meeting May 18-22 in Elkhart, IN. Ms. Owen's citation calls attention to her achievements as an "eminent historian, sensitive restorer, consultant in organ design and preservation, musician and editor, founding member of the Organ Historical Society, and tireless proponent of pipe organs and organ music." The citation further recognizes her "professional leadership and influential advocacy of American organs and organ builders in particular." The American Musical Instrument Society is an international organization founded in 1971 to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. For information: AMIS, Shrine to Music Museum, 414 E. Clark St., Vermillion, SD 57069; 605/677-5306.

Christ Church, Bronxville, NY, will dedicate a stained glass window on May 22 to honor **Robert G. Owen**, organist and choirmaster emeritus of the parish. The window, one of three centered on the theme of "revelation," is inspired by the work of Olivier Messiaen. Designed by Ellen Miret-Jayson, the window will portray Messiaen's *Quartet for the End of Time* and *L'Ascension* in two panels, while a third panel will represent such influences on Messiaen's work as Gregorian chant and birdsong.

Robert Owen served Christ Church as organist and choirmaster for 45 years until his retirement in 1988. A native of Texas, he is a graduate of Oberlin College, and did graduate study at the Paris Conservatory with Nadia Boulanger and Marcel Dupré. During his long career, he has made a number of recordings for RCA Victor and Westminster, performed many recitals, and inspired hundreds of young singers and students of organ, piano, and harpsichord.

**Daniel Pinkham** will receive an honorary doctor of music degree at Ithaca College's commencement ceremonies on May 14. Pinkham was named Composer of the Year in 1990 by the AGO. He studied organ and harmony at Phillips Academy in Andover, MA with Carl Pfatteicher, and earned the BMus and MMus at Harvard University, where he studied with Aaron Copland and Walter Piston, among others. At Tanglewood he later studied with Nadia Boulanger, Arthur Honegger, and Samuel Barber. Pinkham has taught at Simmons College, Boston University, and Dartington Hall (Devon, England), and was a visiting lecturer at Harvard.

He is currently on the faculty of the New England Conservatory of Music, and serves as music director of King's Chapel in Boston.

**Peter Reichert** is featured on a new CD recording, *Johann Pachelbel Orgelwerke*, on the Motette label (CD 11931). Recorded on the Stemmer organ at St. Nikolaus Church, Bremgarten, Switzerland, the program includes *Toccata in C, Fuga in c*, seven chorale preludes, and fantasias, rarer, the *Ciaccona in f*, and one of the Magnificat fugues. For information: Koch International, Musimail 1-800/688-3482.

**RMC Classics** has released an audiophile CD of the E.M. Skinner organ at Rockefeller Chapel, the University of Chicago, with chapel organist **Wolfgang Rübsam** performing music of Louis Vierne as Vol. 1 in the already taped complete series of Vierne's organ works. The recording features the *Marche Triomphale*, op. 46, for organ, brass, and timpani, assisted by the Millar Brass Ensemble, *Symphony No. 5*, op. 47, and selections from the op. 31 Fantasy Pieces in free style; total time 78:34; available for \$17 (including shipping; checks payable to RMC) from: RMC, 46 South, 700 East, Valparaiso, IN 46383.



**Gerald Bales, Karen Ann Schuessler, Christine Fairbairn, Scott Fairbairn, Donald Fairbairn**

**Karen Ann Schuessler** played the premiere of Gerald Bales' *Ode to Parents* at First-St. Andrew's United Church, London, Ontario, on February 18. The piece was commissioned by Scott Fairbairn as a tribute to his parents, Donald and Christine Fairbairn, of Windsor, Ontario. The concert, London RCCO's annual members' recital, featured music by Canadian and American composers; other performers included Eric McKay, Marilyn Hylton, John McIntosh, and Paul Merritt.



**Gillian Weir**

**Gillian Weir** has recently completed recording the complete organ works of Messiaen at Aarhus Cathedral in Denmark. This collection of CDs is produced and released by Collins Classics.

UK concert organist **Carol Williams**, a Fellow of the Royal College of Organists, will be visiting the USA in November, giving concerts in Ohio and Illinois. In addition to overseas tours, she has performed at such venues as Westminster Abbey, St. Paul's Cathedral, and the



Carol Williams

Alexandra Palace. In addition to standard repertoire, Ms. Williams also plays light popular music, and has made 12 recordings. For information on concert dates, contact: Melcot Music Productions, tel 44-256-819351; fax 44-256-531590 or write to MMP, Melcot House, Bexmoor Way, Old Basing, Basingstoke, RG24 7BL, UK.

August Records has announced its first classical release, *Pierre Cochereau: The Historical Saint Thomas Organ Series I* (AUGCL 9001). Repertoire includes works of Couperin, Vierne, and Dupré, in addition to an improvisation, performed on the Aeolian-Skinner and Gilbert Adams organs at St. Thomas Church, New York City, originally recorded on November 9, 1970. This is the first of three recordings in the St. Thomas Organ Series. The next two releases will feature Marie-Madeleine Duruflé and Maurice Duruflé, Hugh Wilson, and Donald Paterson. For information: August Productions, P.O. Box 7041, Watchung, NJ 07060; fax 908/753-1601.

The Choir of St. Andrew's Presbyterian Church, St. John's, Newfoundland, is featured on a new CD recording, *We Wish You a Merry Christmas* (RDRCD-713). The recording was issued in celebration of the congregation's 150th anniversary, and features a collection of carols from the Choir's annual Lessons and Carols Service, held regularly on the Sunday after Christmas. Organist and Choir Director is David Peters. The organ is an 1896 Conacher rebuilt by Norman Beard in 1916 and by Orgues Létourneau in 1987 (III/37).

The recording is available for \$10 (tape) and \$15 (CD) from Dr. David K. Peters, 101 LeMarchant Rd., St. John's, Newfoundland, A1C 2H1.

The Cathedral Church of the Advent Choir has recently released its third recording, *Christ our Passover—Music for Lent and Easter*. The Cathedral Choir is under the direction of Thomas Gibbs, with Stephen G. Schaefer, organist. The recording includes 22 anthems by Tallis, Rachmaninoff, Sowerby, Hovhaness, Gabrieli, Bach, Pinkham, Barber, Grieg, and others. Available in cassette (\$11.00 plus \$2.00 handling) or CD (\$16.00 plus \$2.00 handling), from the Episcopal Bookstore, 2015 6th Avenue North, Birmingham, AL 35203.

The Choir of All Saints' Episcopal Church, Beverly Hills, CA, is featured on a new CD recording, *Silence & Music*, on the Gothic label (G 49064). Thomas Foster is music director, and Craig Phillips is organist. The program includes 21 selections by such composers as Susa, Twynham, Stanford, Howells, Britten, Batten, Byrd, Duruflé, Walton, and others. For information: Gothic Records, P.O. Box 1576, Tustin, CA 92681.

Concordia Theological Seminary's Schola Cantorum presented the American premiere of Bach's reconstructed *Passion According to St. Mark* April 9 and 10 in Fort Wayne, IN. The Schola Cantorum, a choir of 52 mixed voices drawn from the seminary and Fort Wayne community, was joined by featured soloists and accompanied by instrumentalists from the Fort Wayne Philharmonic, under the direction of the Rev. Daniel G. Reuning, dean of the seminary's Kramer Chapel, director of the Schola Cantorum, and associate professor of pastoral ministry. The Passion was sung in English in a translation prepared by Dr. Lowell Green. In its entirety, the *St. Mark Passion* comprises two choruses, 16 chorales, six arias, and the Biblical account of the passion.

Trinity Church, Santa Barbara, CA, presented a Vivaldi birthday concert on March 6, with music for oboe, violin, cello, and keyboard, followed by Evensong with the Santa Barbara Boys Choir. The program included the Sonata in c minor (RV 53) and "Winter" from *The Four Seasons*. On April 10, Trinity Church presented a Festival Easter Concert and Evensong, with Paul Daniels, oboe; Max Langley, violin; David A. Gell, organ; and the Santa

Barbara Boys Choir. The concert included the premiere of *St. Kevin Variations* by Mahlon E. Balderston.



Hutchings-Votey organ at First Church of Christ, Scientist, NYC

First Church of Christ, Scientist, New York City, presented a series of eight organ recitals in 1993 to benefit the restoration of the church's 1903 Hutchings-Votey organ (IV/69). Organists in the series were Charles Callahan, Lorenz Maycher, Alan Davis, Frederick MacArthur, Thomas Richner, Jimmy Culp, William Watkins, and Matthew Glandorf. A 1994 Spring/Summer series is under way, with remaining concerts by Thomas Richner, May 29, 2 pm; Master Singers of Westchester, June 12, 4 pm; and William Aylesworth, June 18, 7 pm. Admission is free; donations to the organ fund are welcome. For information: Lorenz Maycher, First Church of Christ, Scientist, 1 W. 96 St., New York, NY 10025.

The Choir of the Church of the Advent, Boston, is a recipient of a grant from the Society for the Conservation of Anglican Music. Under the direction of Edith Ho, the choir provides a choral Mass setting, two anthems, and chants each Sunday and feast day. The choir will be presented in concert on May 20 by the Boston Early Music Festival's International Early Music Series. Edith Ho has also been selected to receive an outstanding alumni award from Columbia Union College in Takoma Park, MD.

The 20th annual Organ Competition was held March 20 at Bowling Green State University (OH). The winner was Deanna Brickner of Carey, OH, a senior at New Riegel High School, and organ student of Diane McDonald. She will receive a \$4,000 scholarship to the College of Musical Arts.

The Great Organ at Methuen is a series of eight cassettes of season highlights from the annual recital series at the Methuen Memorial Music Hall, Methuen, MA. Organists on the 1993 season cassette are Brenda Lynne Leach, Amy Johansen, Massimo Nosetti, Linton Powell, Murray Forbes Somerville, H. Joseph Butler, Heidi Emmert, Christopher Kent, and Susan Carol Woodson. The 1986-1993 cassettes are available for \$12.00 each post-paid; the set of all eight is \$84.00. For information: Edward J. Sampson, Jr., Methuen Memorial Music Hall, 38 Chestnut Ct., North Andover, MA 01845-5320.

The King of Instruments, parent company of M.P. Moller, has announced the Artiste-II, a standard line of 2-manual pipe organs, with seven voices, 10 ranks, ACO console, full MIDI, computerized multi-memory combination action, transposers, and preparations for an additional manual. Options include an unenclosed Antiphonal, Processional or Positiv organ combined with a battery of en chamade Trumpets, independent pedal division with 16' Principal, a Flute harmonique for the Great, and a Choir division. For information: P.O. Box 149, Hagerstown, MD 21741; 301/733-9000.

Digital Music Systems of Portland, OR, has installed a Rodgers digital organ at Mt. Carmel Cathedral, Siapan, Commonwealth of the Northern Marianas. Rick Anderson handled the sale for Digital Music Systems, and Pat Phaneuf installed the organ and its audio system.

## Nunc Dimittis



Samuel John Swartz

Samuel John Swartz died at his home in Redlands, CA, on February 21. He joined the faculty at the University of Redlands as Professor of Organ and Harpsichord and University Organist in 1986, and was appointed Director of Performance Studies in 1993. He also served as instructor of organ and lecturer in music at California State University, Northridge. Church positions included First United Methodist, Redlands; Immanuel Presbyterian, Los Angeles; and All Saints' Episcopal, Palo Alto. He held the BA, MA, and DMA from Stanford University, and the Konzertdiplom from the Hochschule für Musik in Cologne, and did additional study at the Akademie für Musik und darstellende Kunst in Vienna. His organ study was with Thomas Harmon, Herbert Nanney, Herbert Tachezi, and Michael Schneider. Dr. Swartz had made three solo recordings, and was the founder in 1986 of the Redlands Organ Festival. During July-August 1993, he made a recital tour in France, Austria, Germany, and North Ireland.

For information contact  
Frank Corbin, Director  
Post Office Box 103  
Worcester, MA 01602  
(508) 754-1168

## The Young Organists Cooperative

### Roster

Brian Aranowski	Susan Klotzbach
Jonathan Biggers	Susan Matteson
John Bodinger	Jeff R. McLelland
Jeffrey Brillhart	Katherine Pardee
Douglas Cleveland	Robert Poovey
Frank Corbin	Cynthia Roberts-Greene
Carla Edwards	Pamela Ruiten-Feenstra
David Heller	Laura van der Windt
Michael Kaminski	Michael Velting

## Carillon News by Brian Swager

### Old manuscripts and new scholarship

Several relatively recent findings shed new light on the carillon repertory of Matthias van den Gheyn. In that Van den Gheyn's compositions form the cornerstone of the 18th-century carillon repertory, these are significant findings for our consideration. Gilbert Huybens discusses some of these findings in an article entitled "Van Elewyck en zijn twee transcripties van de beiaardwerken van Matthias Vanden Gheyn" in the Dutch Carillon Guild publication, *Klok en Klepel* (#50, June 1993).

It has been generally accepted that the carillon of the St. Pieterskerk where Van den Gheyn played had only 23 bells. The examination report of 1728—written upon inspection of the newly-completed instrument—and the city register in the Louvain archives show that Andreas Frans van den Gheyn delivered, in fact, 40 bells (C, D, E, F, chromatic to F<sup>b</sup>) between 1726 and 1728. Therefore, all of Van den Gheyn's preludes were playable on this carillon—with the exception of one note in Prelude No. 10. We no longer need to speculate as to where Van den Gheyn actually played these pieces and for what type of carillon he composed them.

Until recently, the eleven 18th-century preludes for carillon by Matthias van den Gheyn were known to us only through a manuscript copied by Xavier van Elewyck and presented to the director of the Brussels Music Conservatory, François Fétyis, in 1862.

Among the manuscripts inherited by the Louvain Catholic University in 1988 was a volume with compositions by Van den Gheyn, also copied by Xavier van Elewyck. It includes 21 pieces: eight organ works, an allegro and an andante for carillon, and the eleven preludes for carillon. The transcription was made on 17 January 1866. According to Huybens, a comparison shows that this manuscript is nearly identical to the copy Van Elewyck placed in the library of the Brussels Conservatory in 1862. There are some differences, and most of these are illustrated in Huybens' article.

The manuscripts inherited by the Louvain University also included a significant collection of carillon music which dates from 1755-60. The two untitled manuscripts with carillon music are now known as the *Leuvens beiaardhandschrift* (Louvain Carillon Manuscript). It contains 156 pieces, primarily transcriptions and arrangements. For the most part it is in the hand of J. F. Le Tiège, an amateur musician from Louvain, and all indications seem to show that it was used for performance on the Louvain carillons, particularly on the Andreas Frans van den Gheyn carillon in the St. Pieterskerk. Composers represented include Baustetter, Colfs, Constantinij, Couperin, J. H. Fiocco, W. G. Kennis, Loeillet, Raick, and perhaps Matthias van den Gheyn; composers of only 13 of the pieces have been identified as yet. Two-thirds of the 156 pieces are dances, including marches, gigue, gavottes, and over 70 minuets. There are eleven Christmas songs taken from the 17th-century Antwerp collection *Cantiones Natalitiae*, eight of which can also be found in an earlier carillon manuscript, *Beijaert 1728*. Seven longer works include transcriptions of harpsichord works such as François Couperin's *Les Bergeries*, and variations on popular tunes of the period such as *Les Folies d'Espagne* and *Ik zag Cecilia komen*. It is conceivable that a number of these pieces were written by Matthias van den Gheyn. Both *Les Folies d'Es-*

*pagne* and *La Bergerie* were required pieces on the 1745 competition for the post of Louvain City Carillonneur which he won. There are also 26 pieces for special occasions, such as festive processions and various guild celebrations. The majority of these pieces are two-voiced, some having three or four voices, and added voices are common in cadences. The pedal part occasionally has two voices. Much ornamentation appears. A facsimile of the *Leuvens beiaardhandschrift* was published by the Louvain University Press in 1990.

### The Cornell Changes

A historic melody familiar to generations of Cornellians was recently arranged for organ and chime.

*The Cornell Changes*, affectionately known as the *Jennie McGraw Rag* in honor of the patron of the original bells at Cornell University in Ithaca, New York, has been until now performed exclusively by the Cornell chimemasters on the 125-year-old chime.

When Benjamin Stone, of Newburyport, MA, saw the score of the *Jennie McGraw Rag* in Ed McKeown's book, *The Cornell Chimes*, he was inspired to arrange it for performance on organ. His organ arrangement, entitled *The*

*Cornell Changes*, was premiered on 18 October 1992 at First Congregational Church of Monson, MA, by Dr. Susan Armstrong-Ouellette. The occasion was the rededication of the church's restored 1892 Johnson & Son organ.

*The Cornell Changes* has been associated with Cornell since the very beginning of the university. Andrew Dickson White, the university's first president, was fond of the style of bell-ringing he heard during his visits to England. Change ringing is the preferred bell-playing tradition in Great Britain, where the Flemish carillon art is resisted to this day. The version for chime of *The Cornell Changes* is reminiscent of change-ringing, and memorization of this piece is a requirement of participants in the annual chimemaster competition at Cornell.

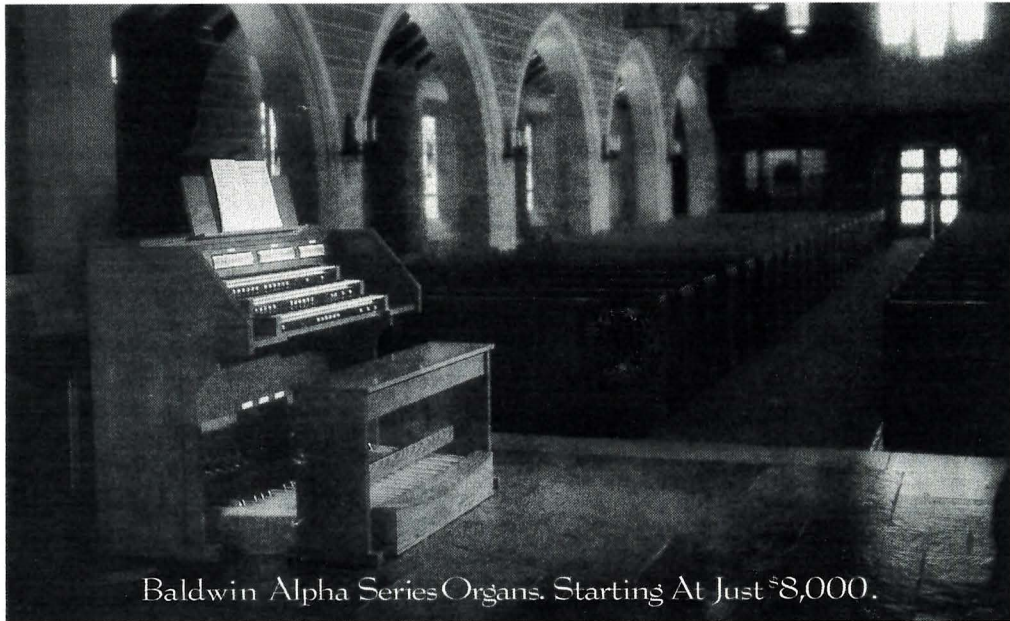
*The Cornell Changes* was originally composed by W. O. Fiske of Syracuse, brother of Professor D. Willard Fiske, Cornell's first librarian and good friend of President White. In 1880, Professor Fiske married Jennie McGraw, donor in 1868 of the original nine-bell chime.

Readers interested in obtaining a copy of *The Cornell Changes* for organ and chime can order one from the Chimes Office, 311 Day Hall, Ithaca, NY 14853-2801.

## Book Reviews

*The Keyboard Music of J.S. Bach*, by David Schulenberg. New York: Schirmer Books/Macmillan, 1992. 475 pages. \$50.00.

Considering the extensive literature on the compositions of Johann Sebastian Bach, can the musical world absorb yet another study of his work? In this case, yes, for the focus of this book on Bach's keyboard pieces sets it apart from other recent more general or more specialized commentaries, some of which have touched upon aspects of this topic. The book should have a wide readership, since it deals with much of Bach's most widely known and played creative output. Its uniqueness consists in going beyond the earlier but dated guides by Hermann Keller (*Die Klavierwerke Bachs*, 1950) and Erwin Bodky (*The Interpretation of Bach's Keyboard Works*, 1960) and its attention to the sources, dating, editions, and authenticity of the musical texts, as well as to their intended mediums and performance practice. At the same time, the discussion of these issues acknowledges the contributions of contemporary mu-



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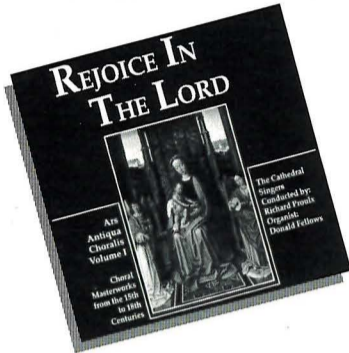
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sicologists Laurence Dreyfus, Robert L. Marshall, Peter Williams, Christoph Wolff, and others.

The title of the book must be qualified as referring to the *stringed* keyboard works, for Bach's organ works are excluded from consideration, apart from a brief mention of *Clavierübung III*. The intensive treatment accorded all of the designated works that can be played on the harpsichord, clavichord, or piano includes the numerous preludes, fugues, toccatas, fantasias, suites, and other short pieces that comprise the most familiar collections which have delighted listeners and instructed students at all levels of musical development. These include the keyboard collections compiled for Wilhelm Friedemann and Anna Magdalena Bach, the inventions and sinfonias, the *Well-Tempered Clavier*, the English and French Suites, the Partitas, and the Goldberg Variations. More obscure and esoteric works, such as concerto transcriptions, virtuoso fugues, the *Musical Offering*, and the *Art of Fugue* receive equally probing attention.

The first three chapters provide a general introduction to the major task of textual analysis and commentary that follows. Most of the material here is addressed to non-specialists, and covers the general repertory of Bach's keyboard pieces, including some performance questions relating to authenticity, instruments, temperament and registration, articulation and rhythm, and ornamentation. This preliminary overview concludes with a chapter on the development of Bach's style in the keyboard works.

An impression of the depth of treatment accorded the more than 200 works discussed in the remaining fifteen chapters can be gained from this cumulative inventory of topics: overall musical design and structure; melodic, harmonic, and contrapuntal devices; rhythm and tempo; originality or thematic borrowing from other composers; formal models derived from or inspired by predecessors; authenticity of authorship and style; the role of copyists and editors; transcriptions and arrangements; relation to other Bach works in similar forms; compositional history, including chronology, dating, and revisions; performance problems relating to technical demands; temperament, registration, and ornamentation; and purpose (private study, domestic recreation, private or public performance, or music teaching). These descriptive and analytical discourses are often accompanied by critical comments which relate the formal and structural features to aesthetic and expressive characteristics and the overall success or effectiveness of the work under consideration.

Although Bach's organ works are not included, the question remains as to which, if any, of his other keyboard

pieces are playable on the organ. Of course, ones in a sustained style are logical candidates for organ performance, such as the *manualiter* pieces among the virtuoso fugues, and those fugues in *WTC* whose contrapuntal textures are not entirely clear on the harpsichord, fortepiano, or modern piano. These deliberations raise once again the question of the effectiveness of the organ for the performance of such purely harpsichord pieces as the Goldberg Variations (Jean Guillou's controversial recording) or the Anna Magdalena Bach Book (E. Power Biggs' selections in his recorded collection, *The Biggs Bach Book*).

The problem of the instrumentally ambiguous character of two of Bach's most difficult works is confronted in the concluding chapter. Although Bach is reported to have improvised a three-part fugue on the fortepiano at the court of Frederick the Great in 1747, should this portion of the *Musical Offering* forever be performed on that instrument (uncompromising authenticity again!)? Not necessarily, if the printed edition is not a faithful transcription of the original performance; besides, the score contains no instrumental assignment or indications of dynamic contrasts. Even the instrumental assignment of the six-part ricercar is problematical, for it is equally playable on the harpsichord, the organ, or other instruments. The author argues that a recognition of the keyboard character of the *Art of Fugue*—many movements are shown to advantage on the organ or modern piano—has rendered obsolete its performance by instrumental ensembles. Since this work has been recorded on the organ by Glenn Gould (#1-9) and Herbert Tachezi, as well as by brass and reed-woodwind groups, chamber ensembles, and symphony orchestras, there are ample opportunities to compare its effectiveness in these different mediums.

The author's judgments on these and other finer issues of interpretation exhibit a desirable flexibility in the absence of conclusive evidence, and unresolvable issues are handled with perceptive but undogmatic consideration. The exemplary scholarship which supports the commentary (there are two appendices, copious notes, and an extensive bibliography) recommends this book to the close attention of Bach specialists. Performers, listeners, teachers, and students alike also will gain new insights into their everyday encounters with Bach's keyboard pieces. Save a place on your reference shelves for this latest contribution to the understanding and practice of Bach.

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

**MIDI Goes to Church; An Introduction and Practical Guide to Musical**

**Instrument Digital Interface for the Church Musician, David Lee Heinzman, Laurendale Associates, 84 pages, no price given.**

In this age when MIDI equipment is becoming more and more common in the performance of music, here is a guide that explains many of the basics for the church musician who wants to get involved in this technology. As the introduction states, "MIDI is a powerful tool that offers a multitude of useful applications for the church musician, especially in the areas of performance and education." This book provides a basic introductory guide to MIDI instruments, explaining what to buy, how to hook it up, and how to get started using MIDI for your own purposes. I found some of the terms were not explained adequately, even though there is a glossary of technical terms in the back. There is much helpful information given on the type of equipment necessary to function adequately. Chapter Two begins with a section that might be a summary for the whole book: "What Can Be Done and How To Do It." Practical suggestions are given for beginning to sequence hymn descants, including musical scores and "how to" instructions. Chapter Three contains specifics on sequencing. One important statement is made in Chapter Two, which I hope will be noted well: "Certainly it would be possible to pre-record all the hymn verses and simply have someone operate the sequencer, but that would eliminate a key element which musically and spiritually we cannot afford to eliminate—that of the human element." Overall this is a very helpful guide for those who want to explore the many possibilities of MIDI.

**The Riddle of "Contrapunctus XIX" Theologically Considered with a Conjectural Completion; Bach's Last Fugue, Paul Guggenheim, Mellen Research University Press, 149 pages, \$39.95.**

The unfinished fugue which concludes *The Art of the Fugue* has long been a subject of study and writing since Bach's death in 1750. The basis for this particular study is stated in the Abstract at the beginning of the book: "It is concluded that *Contrapunctus XIX* is a hymn to the Holy Trinity which Bach may have deliberately left unfinished because of an irregularity in the symbolism of the three persons of the Godhead which was the musical-metaphoric equivalent of the heresy of Montanus." Montanus was a heretic of the early Christian Church whom his followers equated with God. Did Bach really equate himself with the Holy Spirit? No one, according to the author, has ever studied the issue of this uncompleted fugue from a theological standpoint before, so the premise is intriguing. Using both *Contrapunctus XIX*

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and the E-flat Major Fugue, BWV 552/2, along with other carefully-selected passages from Bach, the author carefully studies and compares passages for clues as to Bach's motivation for composing and, in some cases, not finishing certain pieces. The most interesting part of the argument is the comparison of the unfinished *Contrapunctus XIX* with another unfinished fugue, BWV 562. The comparisons are scholarly and well documented. Conclusions from the study to support the ultimate premise are not as strong, however. Appendix B contains a score of a conjectural completion of the Fugue in C Minor, BWV 562/2, and Appendix C scores of a conjectural completion of *Contrapunctus XIX* by the author (adding 137 measures) and arranged for organ or for string quartet. The conclusion of the completed *contrapunctus*, especially the last 14 measures (14 being a Bach number), deviate from a conventional Bach ending enough to take away from the strength of the author's claim to stand in for Bach and complete his work. (See *New Organ Music* for someone else who has dealt with this piece.)

—Dr. Dennis Schmidt  
The Bach Festival of Philadelphia

## New Organ Music

**Contrapunctus XIV Newly Edited for the Organ; A Completion of J. S. Bach's Unfinished Quadruple Fugue from *The Art of Fugue*, J. S. Bach and Michael Ferguson. Holbrook & Associates. No price listed.**

If Sussmayr can finish Mozart's *Requiem*, why should we not permit someone to finish Bach's *Art of the Fugue* (or even Schubert's Unfinished Symphony)? Both Bach and Mozart works were left unfinished at the composer's death. Many have offered completions to *The Art of the Fugue*. Here is another solution arranged for the organ. Some trademark Bach ingredients are given in the 98 measures which make up the conclusion, including a Neapolitan 6th cadence with a brief written-out cadenza and a suggestion of the B-A-C-H theme in the last four notes. For those who perform *The Art of the Fugue* in programs, this might be a satisfactory way to conclude the program. Some Bach purists may prefer to leave the question of conclusion unanswered. After all, maybe Bach intended it that way.

—Dr. Dennis Schmidt  
The Bach Festival of Philadelphia

**Robert J. Powell: *Music for a Sunday Morning* 16. Concordia 97-6143.**

Robert Powell makes here his second contribution to this fine series of organ suites proposed and inspired by Paul Bunjes. Each suite is in three movements, designed to provide music before, during and after the liturgy. In addition, the thematic material is freely composed, and each movement is meant to last no more than three minutes. Powell meets the demands of this project admirably well. His harmonic vocabulary is fresh and engaging, and his contrapuntal technique is assured without being rigid. One can imagine this music being especially well suited to a non-choral liturgy accompanied on a modest and clearly-voiced instrument. Would that all practical music for church use were as stylish and skillful as this.

**Charles V. Stanford: *Organ Sonatas 1-5*, Op. 149, 151, 152, 153 and 159. Cathedral Music CM 351, CM 260, CM 300, CM 350, CM 352.**

About the neglect which had befallen Stanford's music in the middle of this century, his pupil Vaughan Williams wrote: "I believe that he [Stanford] will return again . . . with the next generation the inevitable reaction will set in

and Stanford will come into his own." Could it be that Cathedral Music's re-printing of these scores (originally published by Augener and Stainer and Bell) is part of some sort of Stanford revival? Whether true or not, organists have much to be grateful for in this series of reprints from the first two decades of this century.

First, there is the music itself, which is, by turns, robust, generous, idiomatically tailored to the organ and amply tuneful. Unashamedly Teutonic (and, as some would accuse, perhaps a little too derivative of Mendelssohn and Brahms at times) in its harmonies and formal structures, this is nevertheless organ music of the first order. It is convincing in its logic, yet confident enough to do something occasionally unexpected—and from an English late Romantic no less! Those who yearn for hymn tunes will discover here *O filii et filiae, Hanover, St. Patrick's Breastplate* and even a whole sonata (No. 5) based on Stanford's own *Engelberg*. One can't help being grateful also for the scores themselves, which are clearly reproduced from the originals and bound

with thick cardboard-like paper. This music will wear well.

Cathedral Music, the last object of our gratitude, is a relatively new British firm devoted to the revival of choral and organ music that had by the wicked forces of economics fallen out-of-print. In particular, the firm is most interested in the music of Karg-Elert, Parry, Wood and Stanford. Those who enjoy exploring these and other similar musical cul-de-sacs will want to obtain copies of this publisher's catalogue from Cathedral Music, Maudlin House, Westhampnett, Chichester, West Sussex PO18 0PB, England. In the meantime, rejoice for the reappearance of these important Stanford items, and happy practicing!

**Lionel Rogg: *Introduction, Ricercare et Toccata*. Alphonse Leduc AL 27.475.**

Lionel Rogg, professor of organ at the Conservatoire de Musique in Geneva, Switzerland, and international recitalist and recording artist, has composed here a work of great warmth and appeal. Though framed in a challenging harmonic language, the musical arguments

in each of the three movements are presented clearly to the listener. In addition, the technical demands on the performer, while presuming a resolve to practice long and hard, are never less than perfectly suited to the organ. The central movement is conceived as a contrapuntal homage to J.S. Bach, in whose tricentenary year of 1985 this suite was written. The total duration of the movements is projected to be just under 14 minutes; and a three-manual organ is advisable, though not strictly necessary.

**Ennis Fruhauf: *Fantasy on Come Down, O Love Divine*. Concordia 97-6112.**

How many of us play the tune *Down Ampney* for church services with relative frequency? Most, I would suspect. Here is an opportunity both to perform an extended voluntary on the tune (whose name should have been employed in the title) and to exercise one's fingers. Evocative of Duruflé's musical language and in the manner of a French improvisation in its design and scope, Fruhauf's intriguing treatment of the Vaughan Williams hymn-tune is some-

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thing of a surprise offering from this publishing house. All the same, it's well worth investigating.

**Brian Hekelmann: *Partita on Come, You Faithful, Raise the Strain*. Concordia 97-6113.**

This five-movement partita on the Renaissance tune *Gaudeamus pariter* (which name, incidentally, would have been more appropriate to the title than the first line commonly associated with it) is attractive, clever and well-wrought. The tune is never lost sight of, yet one does not feel that it has worn out its welcome. The harmonies are 'open' in the manner of Jan Bender, say, or of Ernst Pepping, yet one does not feel witness merely to a caricaturing. This is extremely useful music for church services. All parishioners within earshot will be more than adequately prepared for the singing of this tune.

**Bert Landman: *Trumpet Tune in D Major*. Augsburg 11-10274.**

Yet another piece in the Masterpiece Theater style? As effective and perfectly charming as this piece is, one has to ask whether or not the world needs one more send-up of the Clarke/Purcell tunes. On the other hand, those who play countless ceremonies in wedding factories (an enviable position from the bill-paying perspective especially) may welcome this relatively minor investment in an alternative to the more familiar processional tunes. This comes with trumpet part included.

**John Leavitt: *Three Festive Hymn Preludes*. Concordia 97-6163.**

This is Happy Music, music for the Church on the Move. In these three settings of *Ein feste Burg*, *Crucifer* and *Lobe den Herren* we find toccata figurations hastily pasted onto pre-existing hymnal structures alongside harmonies that might make you blush. Written for the *Lutheran Hour*, these three pieces may suit your needs, and, if they do, more power to them!

**Theodore Beck: *Abide With Me—A Hymn Alternation*. Concordia 97-6128.**

Theodore Beck gives us a five stanza treatment of *Eventide*, replete with an introduction, one interlude, two flute descants and one vocal descant. Ideally suited for parishes where the hymn alternatim practice is alive and well, this setting nevertheless may leave some organists pining for the more daring, and certainly meatier, harmonies of, say, Eric Thiman.

—Bruce Neswick  
Lexington, KY

## Organ Method

**Sanger, David. *Play the Organ—Volume Two*. London and Sevenoaks: Novello, 1993 (Theodore Presser Co., sole selling agent). 256 pp. softbound, \$45.00.**

The first volume of Sanger's organ method, *Play the Organ: A Beginner's Tutor*, appeared in 1990 in connection with the "National Learn the Organ Year" in England. Designed to encourage new organists, this method was unusual in that it attempted to teach "legitimate classical organ" but did not require that the student have any previous keyboard experience. Sanger's *Vol-*

*ume Two* can either be used as a continuation of volume one, or as the beginning book for students who have had piano training.

*Volume Two* is twice the size of the first volume, with over 100 examples and studies and more than 60 complete pieces. It is organized into eleven chapters, which include a repertoire list and bibliography as well as a glossary of terms which is a handy quick reference. The opening introduction, which provides general information on organ actions, consoles, and stops, is based on that of volume one, with a few additions and clarifications (particularly in the stop description sections).

Historical authenticity, touched on in the first volume, is strongly emphasized throughout this method. The opening manual exercises call for a variety of touches, interpreted in a section on "touch, articulation and fingering in early music." The text here and throughout the volume is engagingly written in a down-to-earth style. Furthermore, it is well-documented from a copious variety of sources, and complemented by clear, large type and numerous musical illustrations. This reviewer particularly liked the references to bowing and tonguing, as well as the timely and colorful quotes from early organ methods.

In chapter four, Sanger examines three different organ-playing traditions: Britain, from the 16th–19th centuries; Northern and Central Germany—the Baroque (to 1750); and France—the *grande siècle* (c. 1660–1760). The first of these sections is of particular interest; the length of this section (18 pages) and its position at the forefront of historical organ repertoire reflect the method's British origin, and it is quite well done. The German section includes a useful table showing not only the most important composers in the Netherlands, North Germany, Central Germany, Southern Germany/Vienna, Italy, and France up to and including J. S. Bach, but also the teacher/pupil and colleague/friend relationships between these organists. Each of the three sections contains quite a bit of text, which covers general background, sample specifications, information on repertoire, and explanations of registrations, ornamentation, and other stylistic characteristics. There is also sample repertoire, which includes registrations and key fingerings/pedal markings.

The English roots of this method are clearly evident. Some of the terminology is British rather than American. The historical traditions chapter, in addition to the British influence mentioned above, includes sections on registering repertoire from each school on the British organ. Chapter seven, which deals with the use of registrations aids and approaches to Romantic music, also refers to adaptations for the British organ. None of these references should prove problematic in adapting the method for American usage. However, there are no references to American repertoire—nor to other repertoire out of the French/German/English tradition such as Italian or Spanish organ music. Although there is more 20th-century music included in volume two than in volume one (in which the only examples were by Mr. Sanger), there is still a definite emphasis in this volume on earlier music.

Sanger includes some pedagogical material on service-playing—chapters on hymn playing and improvisation. Although these sections contain some use-

ful information, particularly in the chapter on improvisation, they are brief.

From a technical standpoint, the exercises and repertoire in Volume Two move at a rather fast pace. Many of the exercises are borrowed from Stainer, Alcock, and Rinck. There are not nearly as many exercises and "preparatory pieces" (i.e., single hand and pedal, easy trio) as in some contemporary methods. However, the interesting, well-edited music and clear, accessible text make this a good choice for teaching stylistic awareness.

—Sally Cherrington  
St. Luke's ELCA  
Park Ridge, IL

## Music for Voices and Organ

by James McCray

### Pre-twentieth-century composers

Mendelssohn . . . was a reactionary figure with respect to the Romantic movement . . . because he was far more interested in where music came from than in where it was going.

Virgil Thompson

Does your congregation applaud music during the service? Recently, with no encouragement, some members of our congregation have begun to applaud when an anthem is particularly stirring. This immediately takes the role of the choir from service enhancer into that of circus performer. Members of the choir do not share my disdain for this practice and feel that they are "finally" getting their just recognition for volunteered hours of rehearsal and Sunday singing. In some churches applauding is a regular event, and in fact almost expected by the musicians. When it has happened in my church I have not turned around to smile at the congregation, and in fact, have frowned at the choir. These outbursts only seem to happen when there is music that falls into the category of "immediate;" music with a popular character, probably loud and rhythmic, with a message that is obvious, and above all, a musical style that tends to be in the old "Hollywood" classification or a spiritual. It never happens with slower, contemplative music or especially music not of this century. Breaking into applause at the end of a gentle *Agnus Dei* or even a calmly jubilant Purcell anthem does not happen; however, the choir has usually put more effort into the preparation of those settings than the "Hollywood" ones which they sight-read with over 80% accuracy. Thus, a simple solution to avoidance of the clapping is to only do the early music, but that would be a mistake for everyone.

To avoid giving your choir enthusiastic spirituals, for example, is to deprive them of a cultural heritage of music that deserves our attention. Furthermore, my approach to repertoire has always been ecumenical in spirit embracing a wide variety of styles. The congregation deserves to hear Latin motets, simple hymn tunes, rousing spirituals, and an occasional "immediate" anthem, as well as the wide variety of other kinds of choral settings. The inclusion of earlier music as a natural repertoire choice for church choirs is often neglected. Take a few minutes and review your list of repertoire (anthems/offertories) from the past several months, then calculate the percentage of those which were written before this century to see what kind of musical diet you are giving your congregation. Set a reasonable goal of earlier music (25%?, 30%?, etc.) and give your singers and congregation the wealth of literature that has inspired generations—in so doing we truly preserve the future (see Mendelssohn quote above). To that end, the reviews this month feature pre-twentieth-century choral music.

**In Assumpta Beata Maria (The Assumption of the Blessed Virgin Mary)**, Luca Marenzio (c.1553–1599). SATB unaccompanied, Theodore Presser, Co., 312-41625, \$1.25 (M).

Marenzio was one of the leading madrigal composers of his time; he also wrote at least 75 motets for various seasons of the church year, including this Magnificat antiphon for the Assumption of the Blessed Virgin Mary. It is contrapuntal, with some mild chromaticism and a few low notes for the altos. The editor, James Cox, has provided a useful, scholarly edition with both Latin and English texts for performance.

**Magnificat and Nunc Dimittis in E Minor (transposed to G minor)**, William Child (1606–1697). SATB with divisi and organ, Paraclete Press, PPM 09334, no price given (M).

Edited by George Guest, the organ music is designed to be accompanimental, doubling the voices, and on manuals only; the organist has no separate part. Child employs the full and verse technique of presenting the Magnificat verses in the British tradition of decani and cantoris singers. Guest refers to sopranos as trebles. There is a relatively low alto part in those verse sections for the upper voices. The Nunc Dimittis follows the same format. Traditional Anglican music from the Baroque.

**Blessed be the God and Father, S.S. Wesley (1810–1876)**. SATB and organ. The Royal School of Church Music, CL04, no price given (M).

This anthem, based on Peter I, is a scholarly edition by David Briggs. It is eight minutes' duration with careful organ markings and a useful list of performance practices. The music has warm 19th-century harmonies for the choir and recitative sections for soloists and/or unison sections. The music is not difficult and is representative of the styles in England during this period.

**Fire Salmer (Four Psalms), Op. 74**, Edvard Grieg (1843–1907). SATB unaccompanied, Carus-Verlag (Mark Foster), CV 70.061/01, no price given (D-).

These stretch our topic since they were composed in 1906, one year before Grieg died, but they are clearly in full-blown Romantic style. As with all CV editions, the music is presented in a scholarly fashion, with wonderful print and detail; the problem for most church choirs is that it has only German and Norwegian texts for performance. There is some divisi in the men's parts, solo areas with the choir, and highly dramatic sections with rapid changes of dynamics. The music is beautiful, at times very challenging as Grieg's declamatory style explodes. The Psalm texts have been "re-created" by various poets so that they take on an even greater romanticized imagery.

**Almighty and Everlasting God**, Orlando Gibbons (1583–1625). SATB unaccompanied, G.I.A. Publications, G-3988, \$1.00 (M-).

One of Gibbons' most popular settings, this new edition is by Richard Proulx and features a keyboard reduction of the contrapuntal choral parts. He has provided stress marks for rhythmic emphasis and vertical lines for breath marks. This brief anthem is six pages in length and has easy voice parts.

**Miserere mei, Deus**, William Byrd (1542–1623). SATBB unaccompanied, Oxford University Press, TCM 26 (revised), no price given (M).

A Latin text only is given for this brief setting of Psalm 51:1. Byrd remained one of the Catholic composers at the court. The baritone part tends to be somewhat high in this contrapuntal setting. Lovely voice lines with Byrd's chromatic interchanging harmonies.

**Hallelujah from "The Mount of Olives"**, Ludwig van Beethoven (1770–1827). SATB and keyboard,

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Hinshaw Music Co., HMC-742, \$1.25 (M+).

Walter Collins has edited several famous and frequently performed choral works so that their initial intent is preserved. This is one of Beethoven's most frequently performed choral works, and will require a good accompanist who has busy "instrumental" passages to perform. The choral parts have both English and German texts in a mixture of homophonic and polyphonic textures, often with a fugal unfolding of the voices. The ranges, typical of Beethoven, tend to be high with extended passages of loud singing. This is best done by a large adult choir of strong voices.

**Pie Jesu (Blessed Jesus) from Requiem in C Minor, Luigi Cherubini (1760-1842). SATB and piano, National Music Co., WHC 46 (E).**

The choral lines gently float above a simple, chordal accompaniment. Both Latin and English texts are given by the editor, William Hall. Very easy music with a mixture of short and long phrases, and quietly dramatic.

**Kyrie from Litaniae de venerabili altaris Sacramento, Wolfgang Mozart (1756-91). SATB and keyboard with SATB soli, Lawson-Gould Music Pub., 52621, \$1.15 (M).**

Mozart's Litanies are less frequently performed than his masses. This movement uses an alternating style of solo quartet with the full choir. Additional text is added to the basic Kyrie texts associated with the mass. A Latin version only is provided by the editor, Robert Hines. The orchestral parts have been reduced to two keyboard lines and have the typical busy background of Mozart. Delightful music—this piece stands alone well.

## New Recordings

**Die neue Göckel-Orgel in der Heilig-Geist-Kirche zu Mannheim. Played by Michael Gailit. Motette CD 11661. Available from Motette, Neusser Weg 63a, Düsseldorf, Germany. No price given. (For information: Koch International, Musimail 1-800/688-3482.)**

The disc (about 63') contains four works, all based on hymn tunes of one sort or another: Jean Adam Guilain, *Suite du second ton pour le Magnificat*; J. S. Bach, *Partite diverse sopra il Corale "Ach, was soll ich Sünder machen"*; Max Reger, *Fantasie über den Choral "Halleluja! Gott zu loben bleibe meine Seelenfreud"*; and Maurice Duruflé, *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"*. The recording was clearly made to demonstrate the organ and its ability to handle diverse repertory.

The organ was built by Karl Göckel Orgelbau in 1989/90. Apparently the church's pastor had a strong influence on the conception of this rather unusual instrument. It is a three-manual of 44 stops; both Positiv and Récit are enclosed, and 17 of 35 manual stops are of 8' pitch. The nomenclature and the overall concept are distinctly French, although the voicing is best described as eclectic. The third manual (Récit or

Schwellwerk) is playable either with the tracker action used throughout the organ or with a new version of a Barker Machine developed and patented by Göckel.

The Guilain suite is a pleasant, but scarcely outstanding example of its type. Gailit's performance is distinguished by what occasionally seem excessive liberties with rhythm and tempo. The organ's solo reeds are very effective here; the tierce en taille, however, is rather undistinguished.

*Ach, was soll ich Sünder machen* is probably both the least played and the least impressive of Bach's chorale partitas; it lacks the essential unity of Bach's best works in this genre. Gailit produces some interesting and effective registrations but accepts and even emphasizes this weakness. Opinions will differ as to the appropriateness of Gailit's choices of tempo and his use of *rallentando*.

*Halleluja* is less frequently played than many of Reger's great chorale fantasias, but it is well worth hearing. Gailit obviously has no technical problems; his performance is a little faster than some. Surprisingly, the organ is not particularly impressive in this work. The necessary stops are certainly there, but, at least on this recording, the instrument lacks the necessary weight.

Both performer and organ are happiest in the Duruflé work. The accompanying leaflet points out that the organ makes it possible to follow the composer's detailed directions almost exactly, and the heavily Romantic third manual certainly comes into its own here. Some of the soft passages lack the effect of mysterious distance that one gets from some other performances, both live and on recordings; it is impossible to tell whether this lack lies with the organ, the engineers, or the building.

Gailit, a youngish Viennese organist, pianist and teacher, is already well known in this country. He seems most at home with the two modern works. I find his performance of Guilain and Bach somewhat mannered and somehow lacking in impact. All of the works heard here have received better interpretations on existing recordings, although the performance of the Duruflé ranks with the best. The recording is not helped by the often excessive reverberation; the opening section of the Bach partita, for example, is distressingly murky and lacking in clarity. While Gailit is perhaps guilty of not taking the acoustics into account sufficiently, one feels that the engineers could have been more helpful.

The accompanying brochure contains excellent notes on the music (by Gailit) and extensive indications of the registration used—detailed in the case of Guilain and Bach, rather more general in the case of Reger and Duruflé. There is considerable information about the organ, including a drawing of the layout and a fairly technical description of Göckel's Barker Machine. All this is in German only.

To be recommended with moderate enthusiasm to those interested in collecting organ sounds or those interested in having more than one performance of these particular works.

**Joseph Rheinberger: Organ Pieces Vol. 3. Wolfgang Stockmeier, organ. cpo 999-089-2. Available from James Johnston Record Imports,**

P.O. Box 07203, Ft. Myers, FL 33319. \$16.95 plus \$1.00 postage per order.

Stockmeier is engaged in recording Rheinberger's complete works for organ. This disc is devoted to one of the cycles of "character" pieces, in this case the *Twelve Miscellanies* of Opus 174, composed in 1893. For identification purposes I list the label's sometimes peculiar English titles: "Romance in B major," "Scherzoso in B major," "Up-swing in G flat major," "Contemplation in A flat major," "Agitato in G minor," "Improvisation in B flat minor," "Solemnity in C major," "Duet in A major," "Ricercare in D minor," "Evening Peace in E major," "Melodia ostinata in F minor," "Finale in F major." The total playing time is relatively short (56'30").

I remember playing some of these pieces as a teenage organ student—the result of having a teacher whose own student days went back to the period when Rheinberger was still highly esteemed! Their reappearance, certainly due in part to a general re-evaluation of 19th-century organ music, but made possible by the advent of new recording techniques, is very welcome.

There are no world-shaking masterpieces in Opus 174, but there is a great deal of worthwhile, enjoyable, and very useful music. Rheinberger's music is invariably well crafted and thoroughly organistic. Pieces like the "Romance" and "Contemplation" show a real gift for composing tuneful melodies. The "Ricercare" is one of the better attempts to revive older musical forms. Two impressive works are "Solemnity" and "Finale," both three-part works with a fugal middle section. The latter shows obvious traces of Handelian influence, but it is less superficial than the efforts in Handelian style by Guilman and (a little later) Hollins and Wolstenholme. Something of a *tour de force* is "Melodia ostinata," where the theme appears six times in each of three voices (soprano, tenor, bass)—all this in a piece a little less than five minutes long.

While some of these works are by no

means easy to play, none of them require virtuoso technique. Stockmeier obviously respects this music and he pays meticulous attention to every detail. His registrations are always appropriate and make good use of the instrument at hand.

The organ used is in the Lutheran church at Haan (near Düsseldorf); built by the North German builder Christian Lobbach in 1987, it is a three-manual of 44 stops (62 ranks) with mechanical key action, double stop action, and a lavish complement of accessories. This is a deliberate attempt to produce an all-purpose instrument, partly, though not entirely, by providing an enclosed third manual of distinctly 19th- or 20th-century cast to complement a fairly classical two-manual instrument. It contains some beautiful flutes and a remarkably responsive well-defined Pedal. The Principal 16' and the Posaune 16' are extremely impressive. Most of the organs that Rheinberger himself played were destroyed by the air raids on Munich in the Second World War, and those that survived were replaced by new instruments in the 1960s. The Lobbach organ seems very suitable for this music, although I suspect that Rheinberger probably expected somewhat weightier manual tutti.

Hans Enzweiler's notes (German with good English translation) are helpful on the music. The fairly extensive notes about the organ builder are, however, definitely too close to special pleading.

Those who still think that neither Rheinberger nor (presumably) his contemporaries of various nationalities wrote anything of interest might be surprised at how enjoyable this recording is. Those who have already discovered Rheinberger, but who may quite possibly know only the admittedly more impressive sonatas, will enjoy it thoroughly, for it is beautifully played by a performer convinced of the music's merits.

—W. G. Marigold  
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# Bach's Organ Transcriptions: Influence of Italian Masters, part 1

Brenda Lynne Leach

In the professional tradition of his time, Bach was trained on several instruments. Carl Philipp Emanuel Bach wrote in his correspondence with the Bach biographer Johann Nikolaus Forkel about his father:

In his youth, and until the approach of old age, he played the violin clearly and penetratingly, and thus kept the orchestra in better order than he could have done with the harpsichord.<sup>1</sup>

Bach's father was a violinist, and Bach's own first employment, in 1703, at the age of eighteen, was as a court violinist in Weimar. It was brief, and after subsequent appointments as organist in Arnstadt and Mühlhausen, Bach returned five years later to Weimar as court organist. The organ became truly Bach's own instrument. Members of the Bach family had been town organists in Bach's homeland Saxe-Thuringia for the better part of a century; it was a strong family legacy.

Christoph Wolff, in the discussion of Bach's organ works contained in his article in the *New Grove*, points out that, unlike Bach's vocal music and his chamber music and orchestral works, his compositions for the organ cover the span of the composer's entire life. At the age of twenty-one, Bach had journeyed on foot across Germany to Lübeck in order to study with Buxtehude, and his early organ works are very much guided by the style of the North German school, although in this period we can also discern, in the fugues on themes by Legrenzi and Corelli (BWV 574 and 579), the influence of Italian masters.

A decisive orientation towards the Italian style entered Bach's work through the acquaintance of Vivaldi's concertos in the years 1713-14. Through the exchange with the young prince Johann Ernst of Weimar, a student of Bach's cousin Johann Gottfried Walther and a close friend of Bach's, originated three organ concertos modeled on violin concertos by Vivaldi (BWV 593, 594, and 596). Walther, with whose activity Bach's work during this period was variously joined, had made similar arrangements, and in these works by Bach and Bach's cousin one encounters the interesting phase in Bach's organ works marked by the process of transcription. (See Appendix 1.)

Transcription, or to use the widely applied technical term, parody, plays a major role throughout Bach's oeuvre. It

has often been misunderstood in the sense of mere convenience, and this is doubtless true to a certain extent in Bach's numerous adaptations of secular cantatas which, pressed for time, he transformed for the church service. But neither this aspect, nor the aspect of study in order to emulate an unfamiliar style, can fully explain Bach's transcription procedure. It is rather an integral trait of Bach's technique of composition, for he was forever reviewing, elaborating and refining existing material in creating new and genuinely original works.

Bach's organ transcriptions saw a decisive beginning with his arrangements of works by Vivaldi. That these were written under the influence of his friendly exchange with Prince Johann Ernst is borne out by the fact that transcriptions of some of the Prince's own compositions were made by Bach during the same period. In discussing novel works of interest, it was apparently natural for Bach to set his own pen to the scores, re-writing, experimenting; the compositional process dominated Bach's activity at all times.

In Vivaldi's concertos, Bach found worthy objects indeed. Their style must have been of great interest to him, and Vivaldi's fame dominated the musical scene of the time.

Vivaldi's period of instrumental composition spanned the years 1705-c1730. *L'Estro Armonico*, Op. 3, which consists of twelve concertos for various combinations of solo violins, was published by Etienne Roger in Amsterdam in 1711 and was to become one of the most influential music publications of the first half of the eighteenth century. In northern Europe, especially in Germany, there had developed a great demand for the most recent Italian music. Vivaldi's concertos of Op. 7 were published in c1716-17 by Roger who, this time, had requested works from Vivaldi. This act on the part of the publisher reflected their great popularity and set a

## Appendix 1

### Bach's Organ Concertos

BWV 592 - *Concerto in G Major* (after Johann Ernst)

Original Instrumentation: principal violin, 2 obbligato violins, 2 ripieno violins, viola, cello, harpsichord

BWV 593 - *Concerto in A Minor* (after Vivaldi)

(Vivaldi - *Concerto in A Minor for 2 Violins, Strings, and Continuo* - Tomo 413)

Original Instrumentation: 2 solo violins, 2 violins, viola, cello, bass, harpsichord

BWV 594 - *Concerto in C Major* (after Vivaldi)

(Vivaldi - *Concerto in D Major for Violin, Strings, and Continuo* - Tomo 314)

Original Instrumentation - Movements 1&3: principal violin, 2 violins, viola, cello, bass, harpsichord; Movement 2: principal violin, cello, harpsichord

BWV 595 - *Concerto in C Major* (after Johann Ernst)

Single movement. The original concerto has not been found.

BWV 596 - *Concerto in D Minor* (after Vivaldi)

(Vivaldi - *Concerto in D Minor for 2 Violins, Cello, Strings, and Harpsichord* - Tomo 416)

Original Instrumentation - Movement 1: violin concertante, cello concertante, celli, harpsichord; Movements 2, 3, 5: violin concertante, violins, viola, cello concertante, celli, bass, harpsichord; Movement 4: principal violin, 2 violins, viola, cello, bass, harpsichord

precedent for the rest of the century.

Vivaldi generally employed the three movement plan—he was the first composer to use this scheme, as well as the ritornello form in the fast movements of his concertos regularly. In these pieces, Vivaldi took an innovative approach to orchestration. Often the texture became lighter in solo passages; this was achieved by a single-line accompaniment played by the continuo or the ripieno violins. Coloristic effects such as pizzicato, muting and subtle string articulation and bowing were exploited.

Vivaldi's melodic style is a strong aspect of his compositional technique. His melodies, which were often formed by cadential fragments, also favor syncopation and sometimes utilize the fashionable Lombard rhythm, short-long.

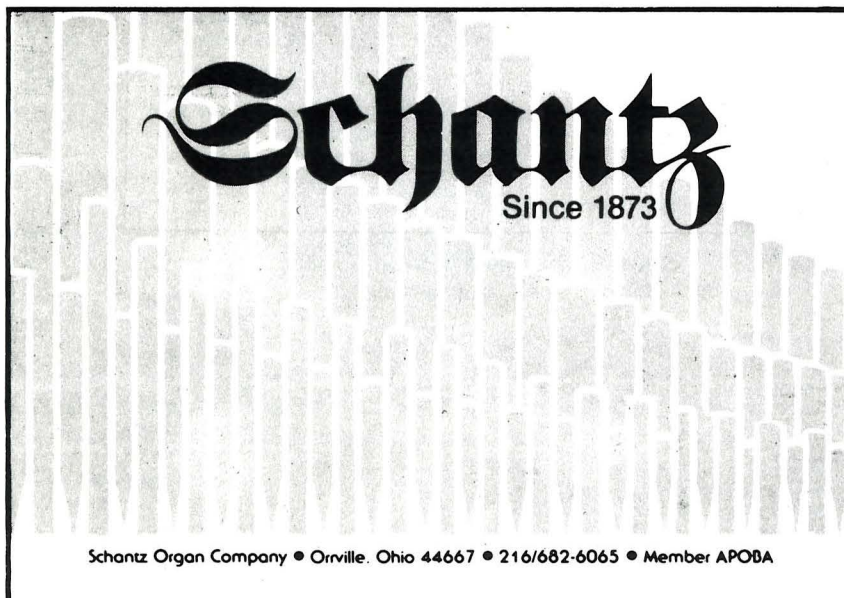
Bach's Vivaldi transcriptions clearly mark the period when his special attention was devoted to the model of the modern Italian concerto form, but through numerous changes and improvements what resulted were genuine organ works. Of the three Vivaldi concertos which Bach transcribed, the *Concerto in C Major* BWV 594 is the one whose model probably offered material of least significance, yet the recitative-like texture of the second movement may be considered unusual in the keyboard music of Bach; it slightly suggests textures in other works such as the opening section of the *Fantasia in G Minor* BWV 542. Bach changed the sustained accompaniment played by the strings in the original version, retained Vivaldi's harmony, but expressed it in short chords played only occasionally by the left hand to articulate the rhythm of the ornamented solo line. Peter Williams suggests that these short chords "no doubt reflect current performance practice in northern Italy, of the

kind that may have influenced German composers to whom Italian recitative was still a novelty."<sup>2</sup> He continues: "For Bach, the movement must have offered a model for 'instrumental recitative' more expansive and even more dramatic than most recitative but nevertheless more Italianate and vocally inspired than the accompanied flourishes characteristic of the old organ toccata or even of the new."<sup>3</sup>

Vivaldi's work is in the key of D major: the transposition to C major in Bach's transcription is important to note. The change of key was most likely made in order to avoid notes above C<sup>7</sup>. This transposition allowed Bach to maintain not only the opening tutti ritornello which rises to D<sup>7</sup> in the original, but also other tutti and solo passages. However, with many of the solo episodes, transposition to the lower octave was necessary.

Of considerably greater importance is the work that forms the model for Bach's *Concerto in A Minor* BWV 593. Originally one of the concertos in Vivaldi's set of opus 3, the famed *L'Estro Armonico*, it is the best known early example of a double concerto for two violins which very well may have been the work after which Bach's later *Double Concerto for Two Violins in D Minor* was patterned. As found also in the concertos of Giuseppe Torelli, the traditional trio texture of the concertino group in the concerto grosso is here reinterpreted through a new polarity that lets the two violins come to the fore as true solo instruments. The texture inspired Bach to add a great variety of fine detail. In the first movement, he strengthened the harmony of the tutti sections by filling in the chords as is immediately apparent in the opening measures of the piece. The added material

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takes on the function of bridging silences, often by exploiting a motif heard previously and enriching the fabric of part writing, at times imitative and at times introducing new ideas. In the third movement Bach added at one point a pedal line derived from an earlier solo violin passage.

In the transcription of violin figuration for the organ, new textures are introduced; these include fast repeated notes and double pedal passages. Repeated tones in the pedal, notable in movements one and three, are typical of unusual writing that shows the derivation from string composition. A double pedal passage in the third movement greatly enhances the harmony.

Philipp Spitta stressed in his Bach biography that in the *Concerto in A Minor* new effects are created through the interaction of the two soloists. The organ transcription reshapes these effects through means such as the use of two manuals for simultaneous solo lines, for antiphonal effects, for alternation of solo passages and for melody and accompaniment—all of them keyboard textures new in themselves.

In the *Concerto in D Minor* we encounter the most imposing work of the three. Contained also in *L'Estro Armonico*, the concerto has become the most famous of all of Vivaldi's concerti grossi, and many later transcribers were to try their hand at it. Here again, the concerto grosso is transformed in the original to a concerto for two solo violins, although the solo cello plays a major role in an extended passage of the first movement. This section actually became one of the most arresting in Bach's transcription, for he added a rich chordal accompaniment in the upper voices, and a 32' stop in the bass.

It is the only concerto transcription for which the autograph manuscript is extant. Because Wilhelm Friedemann Bach's signature appears on the autograph this work was thought, until 1911, to be an original composition by Bach's son. Yet the handwriting has been determined to be that of J. S. Bach, and the piece has been dated to circa 1714 through a watermark which is also found on specific parts of cantatas performed in 1714 and 1715.

In rendering the great design of Vivaldi's work, Bach's transcription calls for a three-manual organ with pedal, and Bach's own indications are precise, as they are in the other concertos, though they are there more sparingly given. Interesting to begin with is the texture of the fantasia-like opening of the concerto. The two solo violins of the original scoring cover a two-octave range of ascending broken-chord figures and descending and again ascending passage work on a relentlessly repeated pedal point of the open D-string that extends over twenty-one measures. The mounting tension of this powerful statement on the tonic chord is intensified through close and gradually widening canonic writing, all the more emphatic through the absence of a bass. Bach assigned the crossing melodic fragments to the two manuals, designated as Oberwerk and Brustpositiv and placed the steadily repeated pedal point itself in the pedal for which he specified "Principal 8'." In order to do justice to the tight part writing, he chose the downward transposition of "Octava 4'" for both manuals. The orchestral bass does not appear in the original score until the entrance of the solo cello, which finally leads to changing harmonies. What remains there, a two-part setting in the bass register, is—as has been mentioned—enlivened in Bach's score by full chords placed in the Brustpositiv, whereas the melodic line of the solo appears in the Oberwerk, now marked "Principal 8' and Octava 4'" with the addition of the "Subbass 32'" in the pedal. The weighty concluding chords of this introduction, finally, moving by an intricate succession of harmonies to a fermata on the dominant seventh, are marked "Pleno."

What follows is one of Vivaldi's most strictly fashioned fugues, leading now to a prolonged genuine pedal point on the dominant that introduces the cadence with the first appearance of a diminished-seventh chord. Vivaldi brings the inexorable rhythmic motion here to a halt, ending the fugue with half-note and whole-note chords on the dominant and tonic. Yet Bach integrates further elaborate imitative eighth-note figures in this ending. An even more brilliantly executed figuration appears at the conclusion of the last movement, for which Bach consistently indicates the interplay of two manuals over the pedal part, now also assigning the "Rückpositiv" to soloistic tasks. We recognize in every detail the organ master of the Weimar years.

One might say that Bach used the manual indications Oberwerk and Rückpositiv to distinguish tutti from solo passages. While tutti sections are to be played with both hands on the Oberwerk, Bach treated solo episodes in three ways:

1. Solo and accompaniment played on the Rückpositiv
2. Solo on the Rückpositiv with accompaniment on the Oberwerk
3. Solo on the Oberwerk with accompaniment on the Rückpositiv

While structural and textural varia-

tions are emphasized by these directions, Bach used them also to distinguish not only tutti from solo and echo or antiphonal passages, but also solo I from solo II as exemplified in the third movement of the *Concerto in A Minor*. Though the latter work shows Bach's original registration more sparingly, it offers particular insight into Bach's interpretation of orchestral details that rose to importance with Vivaldi's work and, in fact, point the way towards the symphonic age. It is the entrance of a fanfare-like theme in stark octaves for which Bach prescribes "organo pleno." But this effect is saved for a climactic point. At the opening of the concerto Bach merely reinforces the harmonies of the tutti chords with added inner voices.

The *Concerto in D Minor* is the only transcription in which fully specified indications are provided:

Movement 1 - m. 1, Right Hand - "Octava 4'" - "Oberw."; Left Hand - "Octava 4'" - "Brustpos."; "Princip. 8'" - "Pedale"; m. 21, Right Hand - "Obw. Princip. 8'" and Octav. 4'"; "Pedal Subb. 32'".

Since these registration indications have been preserved from Bach's own hand, the movement is a fine example of his registration practice. Peter Williams observed that this movement

has confirmed important principles:

1. Manuals were not necessarily based on 8' nor pedals on 16'
2. in transcriptions, the two manuals were used to replace several kinds of scoring, not only solo and accompaniment
3. hands could exchange manuals in the course of a piece
4. a stop (or stops) could be added to manual or pedal registers in the course of a piece."

It has often been said that in the context of music history, Bach was a culminator. This is certainly apparent in his concerto transcriptions in which he refined and strengthened works of the Italian master, Antonio Vivaldi. In doing so, he contributed unique and significant works to organ literature. ■

#### Notes

1. Alfred Dürr, "Performance Practice of Bach's Cantatas—Original Performance Forces," *American Choral Review* 29 (Summer and Fall, 1987): 31.
2. Peter Williams, *The Organ Works of J.S. Bach*, 3 vols. (Cambridge: Cambridge University Press, 1980), 1:306.
3. *Ibid.*, p. 306.
4. *Ibid.*, p. 313.

Part 2 of this article will appear in the June issue.

# peterson

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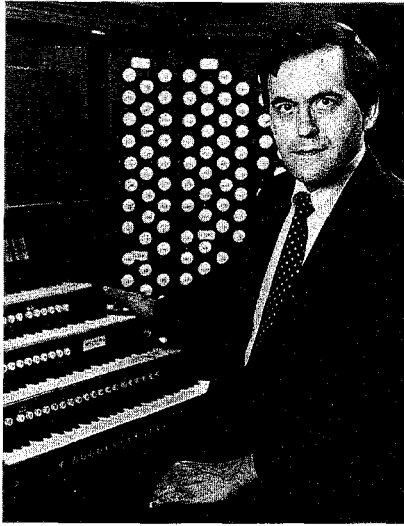
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# A conversation with Thomas Murray

Mark Buxton

**MB** How was your interest in the organ first awakened?

**TM** My first recollections were, in one way, nebulous, yet in another quite distinct. Growing up in the immediate post-World War II years, I remember well that my parents, and virtually everyone around us, had kept all kinds of pre-war commodities in use. We had an old-fashioned Victrola, with many of Jesse Crawford's 10" black label Victor records. That was the first organ music I ever heard. At age 5 or 6, I had no idea of what an organ looked like, but I loved the sound! At a later time I recall being fascinated by the pre-war Hammond in our church, on which I began playing for services at about age 10. I was also a member of the Pasadena Boy Choristers—not a church-related choir, but a chorus founded in the 1920s by the supervisor of music in the Pasadena City Schools, Dr. John Henry Lyons. One Saturday afternoon, in about 1954, we sang for a society wedding at All Saints Church in Pasadena, where a delightful old Scot named James Shearer was organist. The organ was a grand old Murray Harris organ with an imported En-



glish Tuba. When Jimmie Shearer launched into the recessional—and yes, it was the Mendelssohn—something clicked. I knew what I wanted to do in life.

**MB** When did you begin to study organ?

**TM** It was understood that piano study should come first, and I was very fortunate to have a fine piano teacher, Mildred Thurman, who gave her pupils the opportunity to play in regular studio recitals. Shortly before entering high school I began organ lessons under John Stewart, who had been a pupil of Clarence Mader years before. That early phase of my study was of inestimable value. John Stewart played a 1953 AEolian-Skinner of 15 stops, a remarkable 2-manual organ with separately enclosed Great and Swell. To this day I consider it one of the finest of its size. From his study with Mader in the 1930s Stewart had absorbed the playing techniques which Mader had learned from Lynnwood Farnam. Stewart cared nothing for the neo-classic trend. He taught voice and piano as well, and had his own ideal of the beautiful in music. I was fortunate to have him as my first teacher, and very fortunate that my parents, though concerned about the risks of a career in music, were wonderfully encouraging.

**MB** You were a student of Clarence Mader's in college?

**TM** Yes. Since John Stewart had been a Mader disciple, it seemed foreordained

that I would be one also. Mader had been both the pupil of Farnam and the teacher of David Craighead, and as it happened, he followed his pupil Craighead as professor of organ at Occidental College in Los Angeles when Craighead moved to Eastman. As both a player and composer, Mader was one who sought to keep abreast of the times. He followed the organ reform movement and was very fond of Schlicker's instruments. Only two years ago, one of his compositions, *October Interlude*, was a required piece for the AGO regional competition. It may seem strange to anyone who knows that particularly rhapsodic piece that Mader was a "progressive" sort of composer, but he was. He used serial techniques. During my years of study with him he was especially interested in articulation; less so in registration. But then, he no doubt recognized that I had been well coached in registration and was perhaps *excessively* preoccupied with registrational finesse! I am particularly gratified that *October Interlude* was chosen as a required competition piece, by the way. No registrational instructions are given, which means that the contestants were completely on their own as regards a registrational plan. That sort of piece is a challenge to a player's musicianly instincts, and the encouragement of individuality is not a bad thing.

**MB** I am struck by the fact that your playing engenders much the same reaction in audiences as did that of Sir George Thalben-Ball—the same desire, I suppose, on the part of the player to communicate in such a way that the audience's experience is, among others, an enjoyable one. How would you describe your philosophy of playing and music-making, for want of a better phrase?

**TM** You do me a very great honor in mentioning the name of George Thalben-Ball. Though I never took a formal lesson from him, he will always remain a very great inspiration. I met him first in 1970. He extended a cordial welcome at the Temple Church, even allowing me to observe his choir rehearsals. I heard him only once in recital, but I was fortunate to have heard him many times at Temple as a service player and accompanist to his marvelous choir. As for your question about a philosophy of playing, I clearly recall a comment of his over lunch, "After all, the purpose of music is to give *pleasure!*" Can there be a more sensible philosophy? In recital playing, he used to speak of "light and shade"—the necessity for the dramatic, for variety and contrast. His playing had what I would call a "vocal" quality, the same inflection, grace and vitality which he inspired his singers to produce. He holds an absolutely unique place in my experience.

**MB** Who are some of the other "greats" for whom you have particular esteem?

**TM** Alexander Schreiner represented an ideal, especially in my student years. His playing was always polished and sensitive. I suspect that, for many of my generation, his playing of the Salt Lake Tabernacle organ represented almost a definition of how an organ should sound. I remember being thrilled by the playing of Robert Baker, George Faxon, Richard Purvis, Jeanne Demessieux and Fernando Germani, for whom I once had the honor of turning pages. In more recent years the playing of Charles Krigbaum, my esteemed senior colleague and friend at Yale, has brought enduring pleasure. His recordings of the complete Widor Symphonies, all of Widor's organ works, in fact, are a major achievement—really marvelous interpretations. Of a younger generation, David Liddle is one of the greatest talents. His skill in controlling the many unfamiliar instruments he plays on tour is absolutely amazing, especially to the sighted organists who have the opportunity to watch him. The "greats" do not all come from the past!

**MB** What is your assessment of the current situation for serious organ music?

**TM** The organ does not attract the interest it once did, and I think there are several facets to the problem. In too many cases publicity is inadequate, but the dilemma is a deeper one. Most musically cultured people find the organ unexpressive and cold. They love the nuance they hear in the violin, the piano, the voice and the orchestra but they don't hear it in the organ. There are many organ teachers who tell their students: "you should listen to other kinds of music." But they do not say: "come back to the organ *and do likewise.*" They believe in the general benefits of listening to piano or symphonic music, but they do not consider that the organ is really capable of nuance on that level or to a comparable degree. So there is no real progress. There is irony in the oft-repeated comment on Farnam's playing: "You forgot you were listening to an *organ.*" People expect the organ to be austere.

Also, you have the lingering effects of the neo-classic movement, sometimes described as the anti-Romantic movement, which told us that organ playing should not strive to suggest orchestral performance, indeed, that an "orchestral" approach is fundamentally alien to the organ. And finally, there is the performance practice aesthetic which imposes all kinds of restrictions in an attempt to recreate performances "as they were done back then." The result is that not many organists are willing to experiment with an instrument purely for the purpose of discovering its most interesting colors or to utilize its expressive potential fully. The people who improvise are more likely to do what I'm describing, but in too many programs some of the most evocative colors in an organ go unused because the literature in a given recital does not specifically call for them.

**MB** You seem to be taking the performance practice movement to task!

**TM** In a way, yes; but let me try to define things very clearly. The performance practice emphasis arises from a completely honorable motive, namely that we ought to serve the music and the composer faithfully and that we can best do this by approximating the style of playing contemporary with the music itself. Personally, I suspect that this can be done in a more satisfying way with some instruments than with others. But in considering the organ we should re-

*Thomas Murray, concert organist, recording artist and teacher, celebrated his fiftieth birthday last year. A member of the Yale University faculty since 1981, he succeeded Charles Krigbaum as University Organist in 1990. A frequent recitalist in Europe since 1970, he made his first appearance in Japan in 1989. Last year's touring took him to Buenos Aires for two recitals; this season's concerts include a solo recital at the Meyersen Symphony Center in Dallas and his first appearances in Australia. In 1986 the American Guild of Organists named him International Performer of the Year, a distinction previously awarded to Jean Guillou, Gillian Weir and Marie-Claire Alain.*

*Mark Buxton is Organist and Choirmaster at St. Clement's Anglican Church, Riverdale, Toronto. An honors graduate of Durham University in England, he was one of the last pupils of the late Jean-Jacques Grunewald in Paris. On graduating, he was awarded a French government scholarship which enabled him to pursue postgraduate work, including organ studies with François-Henri Houbert and research into Widor and Saint-Saëns under the direction of the late Norbert Dufourcq. Prior to emigrating to Canada in 1989, he held posts in London at St. Lawrence Whitechurch (the "Handel" Church) and Notre Dame de France, Leicester Square. He is active as a choral director, organ consultant, writer, and recitalist, and has concertized in Europe, North American, and the Far East.*

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member that the early Romantics—Beethoven and Schubert, for example—wrote almost nothing for it because the instrument had not yet developed a Romantic vocabulary of expression. After the technological changes which gave birth to the earlier types of Romantic organ, the Liszt—Saint-Saëns—Brahms generation reconsidered the organ and began to write for it again. The important point is that the Romantic dynamic in organ design went on well into our century; having had a late start it then outlived the close of the Romantic period, chronologically speaking. In my own view, the music of these composers is often heard to better advantage when played with a liberal use of the expressive tools we have with the fully-evolved Romantic organ, which might post-date the music by 60 or 75 years. In other words, we should not think that the Merseburg Cathedral organ is the last word when it comes to playing Liszt or Reubke, nor should we limit ourselves because “Mendelssohn never heard a celeste” or “Vierne had only one swell box.” I certainly don’t believe a well-trained musician should be ignorant about history, but the performance practice emphasis, which is hardly a consideration at all in many other branches of music, has dominated our organ departments at the expense of more important matters, such as musical communication. I came to realize this a few years back when, as the member of a piano faculty search committee, I listened to master classes by several fine candidates. In virtually all cases the coaching was concerned with artistic communication, not with historic “correctness.”

**MB** Earlier in your career you made a number of recordings on pre-Civil War Boston organs, including Mendelssohn’s *Sonatas*. Would you not say that these were influenced by a desire for historic authenticity?

**TM** Yes, they were. I still consider them a valid presentation of the music, and at that time—that was twenty years ago—they were very nearly the only commercial recordings of 19th-century American organs. But I don’t attempt to simulate the effect of those organs when I play live recitals elsewhere—that results in what I call “playing some other organ.” It seems to me that we need to make the best use of the organ we are playing here and now, for the audience listening here and now. That, of course, brings us to something we can never reproduce from the past—the listener, who will have a very different idea today about what is fast or loud, eloquent or dissonant.

**MB** What do you think of mechanical action, and do you have a preference?

**TM** Mechanical action is one method of building an organ. It was once the only way; now it is one of a number of options. A great many extravagant claims have been made for tracker action—that it is the only truly musical kind of action, the only means of controlling beautiful pipe speech, and so on. In some of the newer trackers the touch is really *too* sensitive, so that the player has to be extremely careful, not to create “beautiful” attacks and releases, but to *avoid* ugly ones. There have also been cases of new tracker organs, some of them quite large, which have been exceedingly troublesome, mechanically, in spite of all the claims about simplicity and longevity. A beautifully-voiced tracker organ can provide a pleasurable experience, but for me the kind of action is frankly peripheral—unless it malfunctions!

Part of my problem with the tracker movement as it developed in the 1960s and 70s, or at least with some of its polemicists, was the claim that the 17th and 18th centuries produced the only literature of true stature and the consequent tendency to define the organ as an “early” instrument. There was also a virulent attack on earlier 20th-century electric action organs (including some fine Skinners) which were replaced and which I would doubtless prefer to play.

**MB** Does that mean you prefer electric action?

**TM** Electric action offers a number of advantages, including the entire palette which comes with higher wind pressures. Refinement and power in the reed family are best achieved with higher pressure, certainly; Fisk has just used electric action for their fine Tuba Organ in the Meyerson Center in Dallas. If the perceived advantage of mechanical action is that it can influence pipe speech, I would have to say that this effect, in actual practice, is a very minor factor in the overall scheme of things. I would rather concentrate on other aspects of playing which can be more readily heard.

**MB** Where do you think the “early music” movement is taking the organ?

**TM** It deserves its place in the sun, so to speak, and it has earned that place. There is no doubt in my mind that early organ literature can come to life when heard on authentic period instruments or good replicas. The organ, being a very technological machine, has undergone great change and exists today in widely differing types. This means that in our time we can no longer generalize about “the organ” as one might about “the violin.” Truthfully, we can speak only of “organs.” One nagging question in my own mind about historical replica organs in relation to the early music movement arises from the scarcity of solo organ performances in the early music festivals which have grown so popular. It would almost seem that “early” organs as solo instruments are no more popular in early music circles than the more usual sort of organ is among “mainstream” music lovers. A study of this phenomenon might be very enlightening.

**MB** Can you describe what you strive for, musically, in your playing?

**TM** Sensitivity, color, agility—emphasizing the poetic and rhetorical qualities in music. I find myself coming back to the word *agility* again and again, not to denote physical agility, but aural agility—something the listener *hears* in the playing. I strive to play the organ through the stops and swell controls as much as through the keys. After all, the keys and the mechanical controls both determine the sound which comes out. With every piece I try to develop in the imagination how I want the music to emerge: the pacing, the transitions, the *crescendi*, the shaping of melodic lines with the swell, the places to lift for a breath. Given enough time for experimentation one can then work out the orchestration, which is to say the registrational plan, at a given organ. I find myself experimenting constantly with rubato and swell expression, used in combination. I think that players of early music have had to rely too heavily on rubato (since the swell is a “no-no” with Bach and everything that came before). If that is not done with great skill, the results sound erratic. So often, the right amount of dynamic change makes rubato plausible.

**MB** You used the term “orchestration,” and you often play transcriptions. What led you into that field?

**TM** That comes back to something I said earlier about the organ literature and utilizing the full potential of the organ. The wealth of color and expressive potential in the Romantic-orchestral type of organ has always held a fascination for me. Of course, there are always people who say these organs “have no literature.” That is not really true, since they inspired composers such as Willan, Sowerby and a number of fine English composers. But in the broad spectrum of literature there is not much which explicitly calls for their full coloristic resources. With transcription playing there are few rules and much freedom for experimentation, for developing new playing techniques. If I were a skilled improviser, I might go at it from that direction instead, but transcribed music is a logical extension of the regular repertoire, and much of it is familiar to an audience, which does no harm.

**MB** Some would say that the trend toward transcriptions could bring about a neglect of the *bona fide* organ repertoire. What would you say about that?

**TM** I would not want to see that happen; certainly, it need not be the case. In point of fact I do not consider myself so much an advocate of transcription playing as an advocate of the *style* which goes into transcription playing. That style goes hand-in-hand with a fair amount of original organ music. It was clearly foreshadowed by Elgar in his *Sonata*, opus 28. There is another thing which needs to be said—namely, that the playing of transcriptions for novelty or “camp” does the organ a great disservice, because the player who approaches a transcribed piece with that in mind will not take it seriously and will probably not strive to do it well. But as for the legitimacy of transcriptions in principle, the fundamental question is: “can it be an art form?” I maintain that it is. Skinner believed it could be and was known for his comment: “The Sermon on the Mount can be preached in any language.”

**MB** Which perhaps brings us to the role of the organ and the organist in church. Do you feel that the overriding commercialism and blatant iconoclasm prevalent in many of today’s liturgical settings have begun to sound the death-knell for “serious” careers in church music? And what alternatives might there be for the university/college graduate who feels unable to work in a setting which, quite happily, has sold its cultural and artistic heritage down the river?

**TM** Well! I see you don’t mince words! Of course, the church is in a difficult time. Many have decided that “church” is something they can do without, and since the organ reminds them of church, that accounts at least in part for the unpopularity of the instrument. The churchly association was once a positive factor, and in reading about concert organs in civic locations one finds much about the ennobling influence of the organ. The Victorians were very concerned that leisure time be used for elevating and refining pursuits, and the organ was reckoned to be uplifting in the moral as well as the aesthetic sphere. Though the concert organ may not have been used for explicitly religious functions, the perception that the organ was somehow associated with high aspirations and the “growth of good” could only have come from this alliance with religion and the spiritual. That is all but gone from the culture at large in our cynical age.

As for the current situation within the church, I am convinced that many of the clergy are panicked by what they fear is terminal decline. In their effort to cure what they perceive to be a radical threat they have turned to radical change, which in the context of worship means a change in packaging and style. In many cases they have embraced “lowest common denominator” music or slick, commercial music which is, without doubt, the artistic equivalent of junk food. They see it used by “televangelists” and they turn to it to halt the decline. If I may put my own bias on the table, there is plenty of evidence that the gifted preacher who takes pleasure in interpreting Judeo-Christian insights for the modern listener in an engaging and imaginative way is not so likely to have a problem with decline in the first place. Peter Gomes at Harvard knows how to do this. It is still possible to have strong congregations which worship in traditional ways, but there are times when it seems the opportunities for the conscientious musician to work on a high artistic level in the church become fewer every day. It is also becoming clear that our profession became oversupplied in the 1960s and 70s. This, in combination with the changes I have described, means that there are not enough good positions to go around. We musicians suffer the most painful reversal when there is this drastic change—when the “management” considers nothing from a previous regime valid.

There is greater security when a musician earns an income from several sources. It is not easy work, but I recommend it.

We are in a demoralizing time, but I believe it is a fact that there are still many churches out there under sane management, places we don’t hear about because ministers and musicians actually do coexist harmoniously, places where working in the church does not mean artistic humiliation, places where there are still resources, both human and financial, for making excellent music.

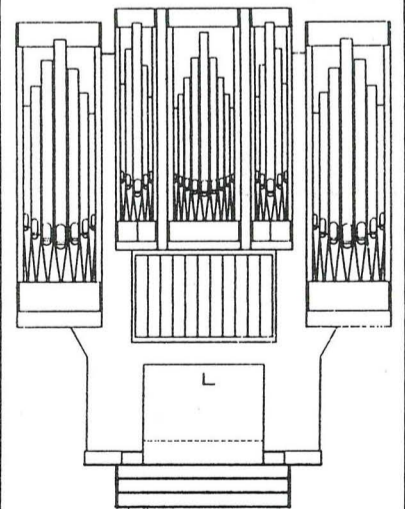
**MB** Do you have advice for young organists who are in doubt about a career in music?

**TM** Music is a field for the enterprising and the determined. The other day the father of a young and gifted conductor said “musicians must be strong.” When I asked to explain what he meant, he said “they have to deal with so much rejection!” The young conductor, who was a chorister in my choir in Boston when I came there nearly twenty years ago, has a fine chamber orchestra. He and his wife, who manages the administrative side of things, founded the orchestra and have made it a resounding success. But the economy is slow, and they have now set up a cottage industry at home: namely, handling computerized billing for several medical offices. By doing this they are keeping their orchestra alive.

The young organist also needs to have determination, and it will help if he or she will become as versatile as possible. Choir training is a closely related skill. Playing chamber music, accompanying, teaching, writing program notes—a breadth of activity is a healthy thing. And I caution students not to shrink from non-musical work. Even for the full-time church musician, non-musical work so often takes precedence.

Finally, as performers, we must please our audience at least most of the time. Erich Leinsdorf said so in *The Composer’s Advocate*. He also said that “we ought to admit cheerfully that a musician belongs to a wide group known as entertainers.” I believe the young organist who can learn the secrets of musical communication, cultivating at the organ the expressive language employed and understood by other musicians, will be able to develop a following, even in hard times. ■

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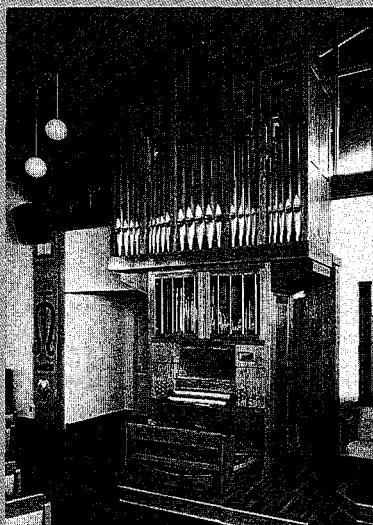
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# New Organs

## Cover

**Bond Pipe Organs, Inc.**, Portland, OR, has built a new organ for the First Congregational Church of Corvallis, OR. The 15-stop, 13-rank organ is located on a front wall of this diamond-shaped church, with the choir in the nearby side corner. The organ has suspended mechanical key action and mechanical stop action. Three of the Great stops play on the Pedal and are activated by a second position on the drawknobs. The 2' and Mixture on the Great as well as the 2 $\frac{1}{2}$ ' and Sesquialtera on the Swell operate on a double-draw system. The organ case is made of white oak. The manual keys of bone and the white oak pedal keys have ebony sharps. The 16' Subbass is also of white oak, with the 8' Principal in the facade made of 70% tin. The organ case was designed by Roberta Bond; tonal design and finishing was conducted by Richard Bond, assisted by Tim Drewes. Cliff Fairley was the mechanical designer, assisted by Richard Bond and Tim Drewes. Jess Wells constructed the case with the assistance of Kelly Thorsell; windchests were built by John Stump assisted by Kelly Thorsell.



GREAT	SWELL	PEDAL
8' Principal	8' Gedackt	16' Sub Bass
8' Rohrflöte	4' Rohrflöte	8' Principal
4' Octave	2 $\frac{1}{2}$ ' Quinte	4' Octave
2' Superoctave	2' Gemshorn	8' Trumpet
III Mixture	II Sesquialtera t.c.	
8' Trumpet	Tremolo	



**Orgues Létourneau**, Saint-Hyacinthe, Québec, has built and installed its Opus 33 for St. Matthew's Episcopal Church, Richmond, VA. The organ has 24 stops and 28 ranks, with electro-mechanical key action, and electric stop action. The façade pipework is made of 75% polished tin. The Flute pipes are made of 15% tin and 85% lead. All pipes were cast in-house. The wind pressure is 70mm for manual divisions and 80mm for the Pedal division. The organ bench is adjustable mechanically. The console is detached from the organ case, and has a roll-top cover. It is equipped with an 8-channel combination action system, with thumb and toe pistons for each division, and five general pistons. The two balanced pedals are for the Swell shutters and the Crescendo. The organ case frame is made of solid oak. The Pedal keyboard is radial and concave (AGO). The manual keyboards have natural notes covered with polished bone, and accidental notes of padauk. The Pedal keyboard natural notes are made of maplewood, and the accidental notes of padauk. The music rack and the Pedal keyboard have concealed fluorescent lights. The organ has stable wind, and is tuned to A = 440 at 20° C.

The Organ Purchase Committee was chaired by Paul Simpson, while the consultant was Dr. Ardyth J. Lohuis, who also gave the inaugural concert. The titular organist is Betty Lou Johnson, and the Rev. Tad de Bordenave is Rector.

GREAT	SWELL	PEDAL
8' Principal	8' Bordun	16' Subbass
8' Chimney Flute	8' Camba	8' Bordun
4' Octave	8' Voix céleste	8' Principal
4' Spitz Flute	4' Spindle Flute	4' Choral Bass
2 $\frac{1}{2}$ ' Nazard	4' Principal	16' Posaune
2' Super Octave	2' Octave	8' Trumpet
2' Block Flute	1' Sharp Mixture IV	
1 $\frac{1}{2}$ ' Tierce	8' Oboe	
1 $\frac{1}{2}$ ' Mixture IV	Tremulant	
8' Trumpet		

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**Redman Organ Company**, Fort Worth, TX, has built a new organ, opus 56, for Trinity Church (Episcopal), New Orleans, LA. The organ features mechanical action and slider windchests, with the addition of electric coupling (and sub and super couplers), electric stop action, and solid state combination action and coupling system; the system is also planned for the addition of a recording device. The stoplist was developed to provide an 8' Principal in each division; two of the three manual divisions have 16' flue registers, and all three have 16' reed stops. The Pedal is based on a large-scale 32' Bourdon plus

the 16' Wood Diapason and Violone from the church's previous 1912 Austin organ. There is a Cornet in every division and a 5-rank mounted Cornet in the Great. New front pipes of 90% bur-nished tin are from the Great 16' Principal, 8' Octave, and the Pedal 4' Choralbass. Stop knobs and keys are of ebony and bone.

- GREAT**
- 16' Principal
  - 8' Octave
  - 8' Bourdon
  - 8' Flute Harmonique
  - 8' Viola de Gamba
  - 4' Octave
  - 4' Nachthorn
  - 5 1/2' Nasat
  - 3 1/2' Terz
  - 2 1/2' Quinte
  - 2' Octave
  - 8' Cornet V
  - 1 1/2' Mixture IV
  - 16' Trompette
  - 8' Trompette
  - 8' Trompette de Fete (Main Case-en Chamade)
  - Chimes
  - Tremulant
  - 4' Great to Great

- SWELL**
- 16' Gedackt
  - 8' Principal
  - 8' Rohrflote
  - 8' Salicional
  - 8' Schwebung (Celeste)
  - 4' Octave
  - 4' Spillflote
  - 2 1/2' Nazard
  - 2' Blockflote
  - 2' Mixture IV
  - 1 1/2' Tierce
  - 16' Basson
  - 8' Trompette
  - 8' Oboe
  - 8' Vox Humana
  - 4' Clairon
  - Tremulant
  - 16' Swell to Swell
  - 4' Swell to Swell

**West Gallery** This entire division is "prepared for" with the exception of the West Gallery Trompette en-Chamade.

- 8' Principal
- 8' Rohrflote
- 8' Suavial
- 8' Schwebung (Celeste)
- 4' Octave
- 2' Flachflote
- 1 1/2' Mixture III
- 8' Musette
- 8' Trompette en-Chamade (West Gallery en Chamade)
- 8' Trompette de Fete (Main Case, Great-en Chamade)
- 16' Gallery to Gallery
- 4' Gallery to Gallery

- CHOIR**
- 8' Principal
  - 8' Holzgedackt
  - 8' Quintadena
  - 8' Gemshorn
  - 8' Gemshorn Schwebung (Celeste)
  - 4' Octave
  - 4' Rohrflote
  - 2 1/2' Sesquialtera II
  - 2' Octave
  - 1 1/2' Larigot
  - 1' Mixture IV
  - 16' Cor Anglais
  - 8' Tuba Imperial (enclosed)
  - 8' Cromorne
  - Tremulant
  - Glockenstrern
  - 16' Choir to Choir
  - 4' Choir to Choir

- PEDAL**
- 32' Bourdon
  - 16' Subbass (Gallery-prepared)
  - 16' Principal (Great)
  - 16' Diapason
  - 16' Bourdon
  - 16' Lieblich Gedact
  - 16' Violone
  - 10 1/2' Cornet III
  - 10 1/2' Nasat
  - 8' Octave
  - 8' Gedactbass
  - 8' Violone (from Pedal 16')
  - 4' Choralbass
  - 4' Koppelflote
  - 2 1/2' Mixture IV
  - 32' Posaune
  - 16' Posaune
  - 8' Trompette
  - 4' Kopftrompette

**INTERMANUAL COUPLERS**

- Gallery to Great 8'
- Gallery to Pedal 8'
- Swell to Great 16' 8' 4'
- Swell to Choir 16' 8' 4'
- Swell to Pedal 8' 4'
- Choir to Great 16' 8' 4'
- Great to Pedal 8' 4'
- Choir to Pedal 8' 4'

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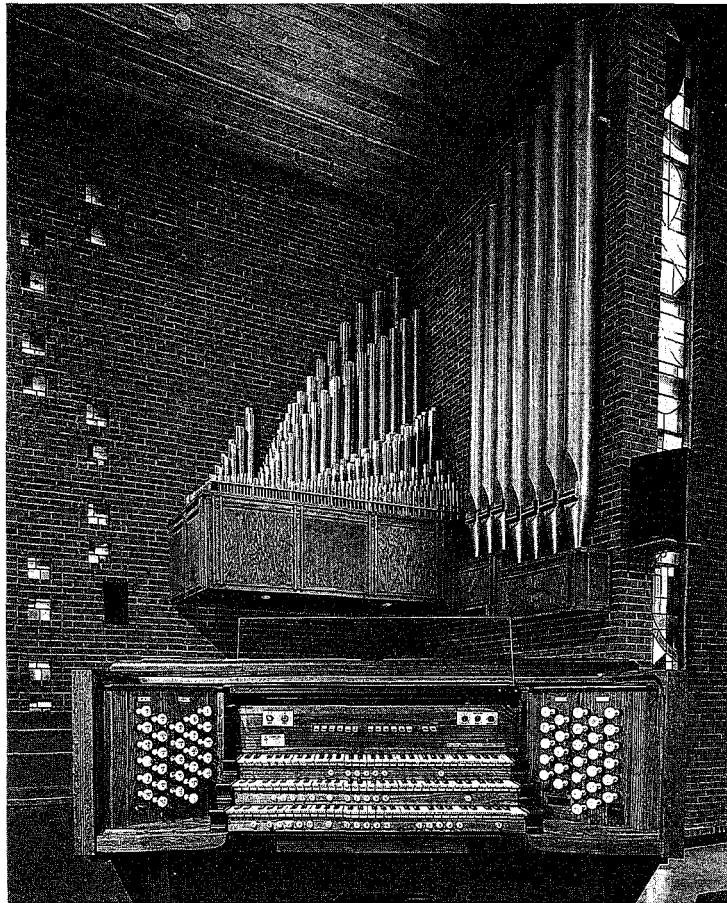
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**GREAT**  
 8' Principal\*  
 8' Bordun\*  
 4' Octave\*  
 4' Bordun (ext)\*  
 2' Super Octave  
 Mixture III\*  
 8' Trompette (Sw)

**SWELL**  
 8' Stopped Flute  
 8' Salicional  
 8' Voix Celeste  
 4' Principal  
 4' Harmonic Flute  
 2' Piccolo (ext)\*  
 1 1/2' Quinte\*  
 16' Contre Trompette (ext)\*  
 8' Trompette  
 8' Bassoon  
 4' Oboe\*  
 Tremulant\*

**CHOIR**  
 8' Principal (ext)\*  
 8' Dulciana  
 8' Cedeckt  
 8' Unda Maris  
 4' Octave  
 4' Spillflote\*  
 2 1/2' Nasat\*  
 2' Octet (ext)\*  
 1 1/2' Tierce  
 1' Kleine Octave (from 4')  
 8' Krummhorn\*  
 Harp  
 Tremulant\*  
 Chimes\*

**PEDAL**  
 32' Resultant  
 16' Principal (ext)\*  
 16' Bourdon  
 8' Principal\*  
 8' Bass Flute (ext)  
 4' Choral Bass  
 Mixture III (ext)\*  
 16' Contre Trompette (Sw)  
 8' Trompette (Sw)  
 8' Bassoon (Sw)  
 4' Oboe (Sw)

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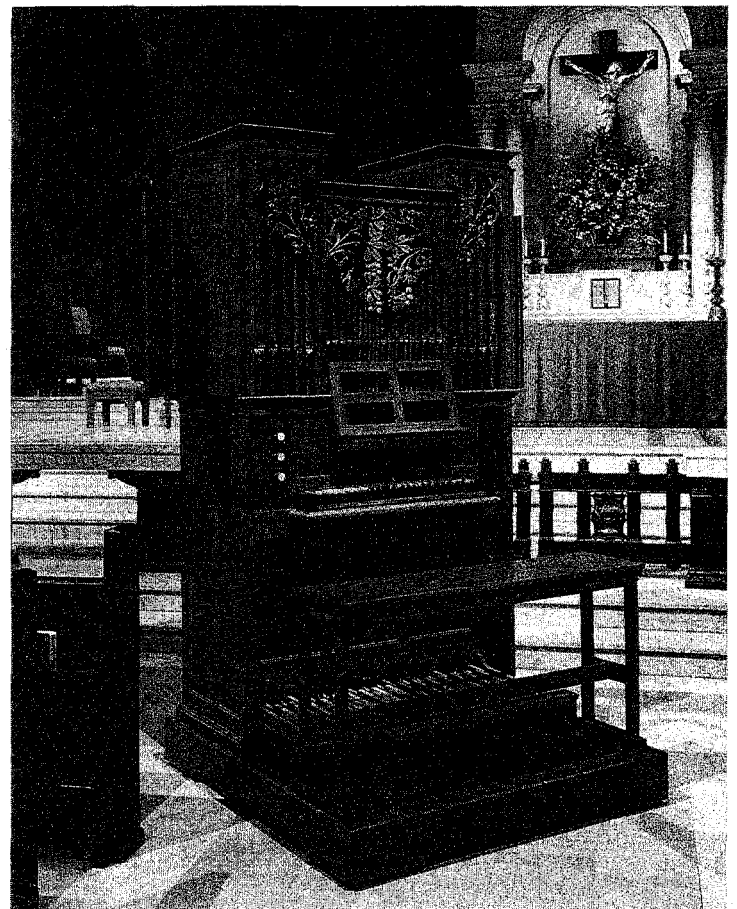
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18 JUNE

**William Aylesworth**; First Church of Christ, Scientist, New York, NY 7 pm  
**George Guest**, choral clinics; Montreat Conference, Montreat, NC (through July 1)  
**David Craighead**, masterclasses; Montreat Conference, Montreat, NC (through July 1)  
Choral Concert; Corbett Auditorium, Cincinnati, OH 8 pm

19 JUNE

**Virginius Barkauskas**; National Shrine, Washington, DC 6 pm  
Bell Choir Festival & Ice Cream Social; Grace Episcopal, Silver Spring, MD 7 pm  
Choral Concert; Christ Church, Cincinnati, OH 3 pm

22 JUNE

**Dianne Maynard**; Methuen Mem Music Hall, Methuen, MA 8 pm  
**David Herman**; St John's Church, Washington, DC 12:10 pm

23 JUNE

**Joan Lippincott**; Cathedral Church of St Mary, New Haven, CT 8 pm  
American Boychoir; Richardson Auditorium, Princeton, NJ 8 pm

26 JUNE

**Robert Grogan**; National Shrine, Washington, DC 6 pm

27 JUNE

**Donald Sutherland & Phyllis Bryn-Julson**, organ & soprano; Westminster Choir College, Princeton, NJ 8 pm

28 JUNE

**Thomas Murray**; Portland City Hall, Portland, ME 8 pm  
**Donald Sutherland & Phyllis Bryn-Julson**, class; Westminster Choir College, Princeton, NJ 9 am  
**Olivier Latry**; Princeton Univ Chapel, Princeton, NJ 8 pm

29 JUNE

**Fredrick Guzaski**; Methuen Mem Music Hall, Methuen, MA 8 pm  
**Olivier Latry**, masterclass; Westminster Choir College, Princeton, NJ 9 am  
**Ronald Stolk**; St John's Church, Washington, DC 12:10 pm

30 JUNE

**Harold Stover**; Amphitheater, Chautauqua, NY 5 pm

**UNITED STATES****West of the Mississippi**

15 MAY

**Frederick Hohman**; St Mary, Aldermanbury, Winston Churchill Memorial, Fulton, MO 8 pm  
**Lucius Weathersby**; First Congregational, Waterloo, IA 3 pm  
**Matthew Walsh**; St Mary's Cathedral, San Francisco, CA 3:30 pm

16 MAY

**Larry Smith**; St Andrew's Episcopal, Kansas City, MO 8 pm

18 MAY

**Carole Terry**; Southern Methodist Univ, Dallas, TX 8:15 pm

22 MAY

**David Hatt**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Choir of Men & Boys; Grace Cathedral, San Francisco, CA 5 pm

27 MAY

Texas Baroque Ensemble; Round Top, TX (through May 30)  
Widor Sesquicentennial Concert; The Tabernacle, Salt Lake City, UT 7:30 pm

28 MAY

**Jess Anthony**, lecture-recital; The Tabernacle, Salt Lake City, UT 9:30 am

29 MAY

**David Hatt**; St Mary's Cathedral, San Francisco, CA 3:30 pm

5 JUNE

**John Hirten**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Festival Pentecost Evensong; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
Benefit Concert; All SS Episcopal, Beverly Hills, CA 5, 8 pm  
**Thomas Murray**; Holy Family Church, South Pasadena, CA 3 pm

7 JUNE

**David Craighead**; Christ Church, Little Rock, AR 8 pm

10 JUNE

Ensemble Organum of Paris; Grace Cathedral, San Francisco, CA 8:30 pm  
**Thomas Murray**; First United Methodist, Santa Barbara, CA 8 pm

11 JUNE

**Thomas Murray**, lecture; First United Methodist, Santa Barbara, CA 9:30 am

12 JUNE

**Matthew Halonen**; St Mary's Cathedral, San Francisco, CA 3:30 pm

13 JUNE

**Susan Ferré**; University of California, Berkeley, CA 9 am

15 JUNE

**Matthew Dirst**; Stanford Memorial Church, Stanford, CA 8 pm

16 JUNE

**George Ritchie**, workshops; University of Northern Iowa, Cedar Falls, IA 9 am, 2 pm

17 JUNE

**Thomas Murray**; Augustana Lutheran, Denver, CO 8 pm

19 JUNE

**David Hatt**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Arthur Wills**; Grace Cathedral, San Francisco, CA 5 pm

26 JUNE

**James Welch**; Grace Cathedral, San Francisco, CA 5 pm

27 JUNE

**Gillian Weir**; Balboa Park, San Diego, CA 8 pm

**INTERNATIONAL**

30 MAY

**David Houlder**; Liverpool Cathedral, Liverpool, England

31 MAY

**Timothy Byram-Wigfield**; St Mary's Cathedral, Edinburgh, Scotland 8 pm

4 JUNE

**John Bishop**; Winchester Cathedral, Winchester, England 7:30 pm

7 JUNE

**Timothy Byram-Wigfield**; St Mary's Cathedral, Edinburgh, Scotland 8 pm

9 JUNE

**Richard Hobson**, with orchestra; Grosvenor Chapel, London, England 8 pm

14 JUNE

**Timothy Byram-Wigfield**; St Mary's Cathedral, Edinburgh, Scotland 8 pm  
**Gerald Wheeler**; St James United, Montreal, Quebec 12:30 pm

19 JUNE

**James Johnson**; Domkirche, Rottenburg am Neckar, Germany 3 pm

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21 JUNE

**Timothy Byram-Wigfield**; St Mary's Cathedral, Edinburgh, Scotland 8 pm  
**Margaret de Castro**; St James United, Montreal, Quebec 12:30 pm

26 JUNE

**James Johnson**; St Matthaues Church, Eisenberg, Germany 8 pm

26 JUNE

**Marie-Claire Alain**; Chartres Cathedral, France

28 JUNE

**Sylvie Poirier & Philip Crozier**; St James United, Montreal, Quebec 12:30 pm

## Organ Recitals

**GUY BOVET**, St. Paul's Lutheran Church, El Paso, TX, November 16: *Toccata in A, Scarlatti; Sonata 62, Soler; Wir glauben all, Passacaglia and Fugue in c*, Bach; *Scherzo*, Alain; *Toccata planyavska*, Bovet.

**DAVID CRAIGHEAD**, Christ United Methodist Church, Greensboro, NC, January 21: *Communion (L'Orgue Mystique)*, Tournemire; *The World Awaiting the Savior (Symphonie-Passion)*, Dupré; *Gelobet seist du, Jesu Christ; Der Tag, der ist so freundlich; Vom Himmel hoch, da komm ich her; Vom Himmel kam der Engel Schar; Jesu, meine Freude; Lobt Gott, ihr Christen allzugleich; Toccata and Fugue in F*, S. 540, Bach; *Choral No. 2 in b*, Franck; *Hommage a Igor Stravinsky*, Hakim.

**RULON CHRISTIANSEN**, Cathedral of St. Mark, Salt Lake City, UT, January 16: *Chaconne in g minor*, L. Couperin; *Concerto No. 5 in F Major*, Handel; *Tierce en taille, Grand jeu, DuMège; Toccata in F Major*, S. 540, Bach; *Choral No. 2 in b*, Franck; *Impromptu*, Vierne; *Variations sur un thème de Clément Jannequin*, Alain; *Prelude and Fugue in B Major*, Dupré.

**PHILIP CROZIER & SYLVIE POIRIER**, St. Luke's United Methodist Church, Oklahoma City, OK, November 16: *Double Fantaisie (Mosaïque)*, Langlais; *A Festive Voluntary (Variations on "Good King Wenceslas")*, Eben; *Sonata in d minor*, Merkel; *Suite Montréalaise*, Jackson; *Scherzo*, op. 16, Dupré; *Toccata Française (sur le nom de "HELMUT")*, Böltling.

**PETER DUBOIS**, First Presbyterian Church, Athens, OH, October 22: *Prelude and Fugue in B Major*, Dupré; *Psalm Prelude*, op. 32, no. 1, Howells; *Chorale Pre-*

*lude: Drop, drop, slow tears*, Persichetti; *Toccata and Fugue in F Major*, S. 540, Bach; *Studies No. 1 in C Major, No. 5 in b minor*, Schumann; *Suite*, op. 5, Duruflé.

**KAREN ESHELMAN**, Presbyterian College, Clinton, SC, November 30: *Praeludium in g minor*, BuxWV 149, Buxtehude; *Diferencias sobre el canto llano del caballero*, Cabezon; *Tiento ple, sin passo, del 6 tono*, Cabanilles; *Wachet auf*, S. 645, *Prelude and Fugue in b minor*, S. 544, Bach; *Organ Voluntary No. 2: Cantando, Lobt Gott, ihr Christen allzugleich*, Thomson; *La Vierge et l'Enfant, Les Enfants de Dieu, Les Anges, Jésus Accepte la Souffrance, Les Mages, Dieu Parmi Nous (La Nativité)*, Messiaen.

**ROBERT GRUDZIEŃ**, Christ Church Cathedral, Montreal, October 23: *Praeludium and Fugue in c minor*, S. 546, *Wer nur den Lieben Gott lässt Walten*, S. 691, 690, 642, *Nun komm der Heiden Heiland*, S. 659, Bach; *Nine Pieces*, Jan from Lublin; *Improvisation on "Holy God"*, Surzyński; *Fantasia for Organ, Wós; Toccata and Fugue in C*, Eben.

**WILLIAM D. GUDGER**, Christ Church, Charlotte, NC, January 23: *A Voluntary for ye Double Organ [sic]*, Purcell; *Concerto in B-flat*, op. 4, no. 2, Handel; *Voluntary in a minor*, op. 5, no. 10, Stanley; *Voluntary I in D Major*, Boyce; *Voluntary in G Major*, op. 1, no. 5, Walond; *Allegro (Sonata VII)*, Arne; *Voluntary in B-flat*, set 1, no. 8, Russell; *God save the King with New Variations*, Charles Wesley, jr.; *Voluntary in D*, op. 6, no. 1, Samuel Wesley; *Choral Song and Fugue in C Major*, Samuel Sebastian Wesley.

**DAVID HURD**, Harvard University, Adolphus Busch Hall, Cambridge, MA, January 23: *Magnificat primi toni*, Buxtehude; *Fugue in g*, Reineken; *Partita on "Freu dich sehr, o meine Seele"*, Böhm; *Praeludium in e*, Bruhns; *Partita on "Detroit"*, Three Fugues, Hurd; *Passacaglia in c*, Bach.

**VANCE HARPER JONES**, with Sanctuary Bells, Pat Rowlett, director, First Presbyterian Church, New Bern, NC, December 5: *Nun komm der Heiden Heiland*, Bach; *O come, o come, Emmanuel*, Dobrinski; *Liturgical Improvisation No. 2*, Oldroyd; *Masters in this hall*, Kliever; *What Child is this*, Guaraldi; *In the bleak midwinter*, Holst/Buckwalter; *Gloria for the Flutes (on a Traditional French Carol)*, Jordan; *Sing we now of Christmas*, Rice; *Rhapsodie Catalane*, op. 5, no. 12, Bonnet.

**DONALD JOYCE**, St. Ignatius Loyola, New York, NY, November 15: *Batalha de sexto tom*, Araujo; *Tiento de cuarto tono*, Cabezon; *Tiento 30, de medio registro de baxón de septimo tono*, Correa de Arauxo; *Tiento de falsas de sexto tono*, Cabanilles; *Irian Jaha Metro*, Ahlstrom (world pre-

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Classified Advertising Rates  
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## PIPE ORGANS FOR SALE

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**Three-manual 30-rank Moller pipe organ,** built 1952, revised 1973, for sale for best offer. Buyer to remove late summer 1994. Contact Jimmy Carr, Administrator, Galloway Memorial United Methodist Church, Jackson, MS. 601/353-9691. FAX 601/352-5333.

**Four-rank Moller unit organ** opus 5994, 1931, \$3,995. Five-rank Midmer-Losh unit organ, 1926, \$3,500. Buch Church Organ Co., 1391 West Main St., Ephrata, PA 17522. 717/733-6614.

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## MISCELLANEOUS FOR SALE

**1951 Moller - three-manual drawknob console** with combination action and ivory keyboards; pipework available - Great Principal chorus (8,4,2,III) and Swell 3r mixture. May be seen and played, available August 1994. Contact: Westwood United Methodist Church. 310/474-4511.

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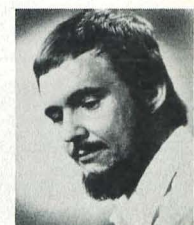
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