

THE DIAPASON

SEPTEMBER, 1994



Old Dominion University, Norfolk, VA
Specification on page 15

Letters to the Editor

Pipe Organ Building: At the Crossroads . . .

I've much enjoyed the stimulating and clear-sighted articles by R. E. Coleberd, "Pipe Organ Building: At the Crossroads" and "The Nineties and Beyond" (THE DIAPASON, June and July '94). They clarify our view, in sometimes disturbing yet understandable ways, of what often seems to be an illogical and chaotic scene. Coleberd's positive conclusion is as refreshing as it is unexpected.

Still, since so much remains to be done in promoting the pipe organ, I was disappointed that Coleberd did not mention (nor, apparently, did any of the APOBA or AIO members with whom he spoke or who responded to his questionnaires) the several outreach vehicles already extant, the television broadcasts of Diane Bish ("The Joy of Music" series), and the ongoing radio programs of John Obetz ("The Auditorium Organ") and myself ("Pipedreams").

Given the real and potential impact of these productions, AIO, APOBA, AGO and OHS members might want to consider what long-term benefits to organists and organbuilders could accrue from specific and dedicated efforts (monetary or otherwise) to promote awareness, or encourage local broadcast, of these programs. A single new video production ("The Pipe Organ: It's the Real Thing," or some other similar project) may have a real utility, too, but the above-mentioned broadcast vehicles already exist, and at least one of them is sufficiently broad in its embrace of many different instruments and performers to justify a cooperative and concerted "community" effort. It all begins with reasoned talk with local broadcast managers, working through their concerns about reaching audiences, targeting listeners, and generating enthusiasm and awareness for the station as well as for an organ program.

It's written somewhere that the Lord helps those who help themselves, a notion likely to apply even as we ". . . reach out beyond the narrow confines of the choir loft and the organ and church music media to the larger world of music and the general public." The means are there, if you are willing to work with, and for, them.

Michael Barone, producer
Minnesota Public Radio
Pipedreams

Contrapunctus XIV

Thank you for publishing Dr. Dennis Schmidt's review, in the May 1994 DIAPASON, of Michael Ferguson's Completion of Bach's Contrapunctus XIV. For the benefit of your readers, I would like to point out that the organ score for this work is available from Holbrook and Associates, 2402 University Ave. W, St. Paul MN 55114 at \$14 per copy, postpaid.

The work as performed by Mr. Ferguson on the C.B. Fisk organ at House of Hope Presbyterian Church, St. Paul, is also included in a collection of organ works entitled *Pipedreams Premieres*. The recording is available from Pipedreams, c/o MN Public Radio, 45 E. 7th Street, St. Paul, MN 55101 (612/290-1134). The price for CDs is \$17.95, postpaid (MN residents add \$1.04 sales tax); or \$12.00 postpaid for cassette (MN residents add \$.70 sales tax).

Thanks very much for your assistance.
Peter Holbrook

Box High Tech c/o THE DIAPASON

In an attempt to breathe new life into our geriatric member of the family of the King of Instruments, our local organ technician recently installed Wind Emitting Diodes (WEDs) in the toe-holes of all the pipes of our organ to replace a decrepit windchest, as recommended in the advertisement in THE DIAPASON, June, 1994.

I beg to inform you, however, that Total Quality Management is lacking in your manufacturer's establishment, for the results have been untoward. It seems that these tiny devices must have been made from Light Emitting Diodes (LEDs)—perhaps scavenged from a defunct electronics supply company?—for the pipes now flash and flicker perceptibly, thus providing an unexpected "high tech" version of classic *son et lumière* shows! While I have observed that the total effect—reminiscent of early TV sing-alongs—assists in maintaining rhythmic congregational singing, the rector considers it an unseemly distraction, and is not WEDded to the idea. Is there no remedy for this? Can you help us get the LED out?

Yours faithfully,
Ernst Pfeifer
Organist
St. Swistuns-in-the Doldrums

OrganNet Report by Herbert L. Huestis

More music groups on the Internet: The early music mailing list — EARLYM-L@AEARN.BITNET

The early music mailing list, EARLYM-L@AEARN.BITNET, was founded some three years ago and is extremely active. It is well represented by major universities and cultural centers. There is lively conversation on all aspects of early music from recordings to buying and selling harpsichords. Professional and amateur performers are involved and the mail ranges from inquiries about where to find harpsichord music to previews of upcoming programs given by major recording groups.

The other day I was browsing through the daily digest of news and conversation when I came across the announcement of an upcoming concert to be given by the Boston Camerata at Tanglewood. The program was devoted to the folkhymns and spirituals of New England and New York. I read the excellent program notes by Joel Cohen (director of the Boston Camerata) and lingered over these words . . .

An important and very little known segment of the world's music history came into being in the American Northeast, in its towns and valleys and rural religious

communities. Alongside the great music of the European masters, whom we rightfully revere, it is good and fitting to honor as well, the honest and heartfelt soul-craft of the people who tended and built the country we see around us.¹

Like a magnet, these comments drew me into the heart of a music program that was outlined in great detail. A little side trip on the Internet.

The Internet was spawned by the military during the cold war and languished in academia for two decades. Once it caught on in the world of big business, it exploded into a phenomenon that is impossible to ignore. The number of computers that are connected to it, as well as the total number of users, double in size each year.

The Internet is not really about computers, it merely uses them for access. Its actual content is people and information. It is a revolution in communications that makes possible world-wide conversations on any topic. We are witnessing the birth of a culture based on communications.

Musicians are as much a part of the Internet as any other group. The early music revival came about as the result of networking.

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BRIAN SWAGER
Carillon

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Groups of people working on the reconstruction of forgotten performance traditions were often united by common interests even though divided by great distances. Bypassing the slow pace of academic publication, they grew accustomed to sharing ideas and skills at workshops and symposia. They are now discovering that the same rich interchange can take place in "cyberspace"—an imaginary structure where the Internet serves, for the moment, as the scaffolding.²

The early music mailing list is run by a LISTSERV computer. When you send mail, this computer receives it, then forwards a copy of your message to every subscriber. It's a simple process that, like a chain letter, grows with each passing month and year.

The Internet is a boon to researchers and students. By going on-line through GOPHER, it is possible to "tunnel" through the Internet, visiting many libraries and conducting searches with what is called Boolean logic. You simply decide what key words you want to use for a search and complex databases unravel the contents of the "stacks."

For organ historians, the Internet and the Early Music Net are a gateway for research and study. An item of discussion on the OrganNet was the availability of databases for information on historical organs and recordings. There has been some progress on this front, most notably, the work of the International Organ Foundation in Madrid, Spain, and the Organ Historiography Project in Cambridge, England. Another source which holds real promise for these data is an early music database organized by

Gerhard Gonter in Vienna, Austria. Information on this database may be obtained by subscribing to EMDL-L at LISTSERV@WU-WIEN.AC.AT.

Interactive source materials are the wave of the future, and if you count yourself an organ historian, it would be a good idea to invest in a modem and devote some time to the study of the InterNet. It will pay dividends in the future.

In several previous columns, we have described the OrganNet (PIPORG-L), a network for organists and harpsichordists. Many subscribers to the OrganNet are also reading the Early Music Net, EARLYM-L. The rules are the same to subscribe.

You send a message to the listserver, LISTSERV@HELIOS.EDVZ.UNI-VIE.AC.AT that reads like this. . .

SUBSCRIBE EARLYM-L your name
That's all there is to it. ■

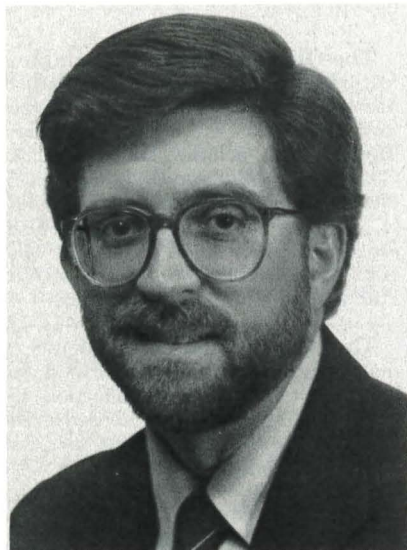
Notes:

1. Joel Cohen. Draft of the Boston Camerata's American program, presented at the Tanglewood Festival, August 17, 1994.

2. Condon, David. EMail. Early Music America Bulletin, Cleveland, OH. December, 1993.



Appointments



Russell Stinson

Russell Stinson has been appointed Associate Professor of Music and College Organist at Lyon College (formerly Arkansas College). Stinson holds a BMus in organ performance from Stetson University, where he was a student of Paul Jenkins, and MA and PhD degrees in musicology from the University of Chicago, where his dissertation advisor was Robert L. Marshall. He has served on the music-history faculties of the University of Michigan and the State University of New York at Stony Brook. Stinson's research on Bach's instrumental music has led to numerous publications, including *The Bach Manuscripts of Johann Peter Kellner and His Circle: A Case Study in Reception History* (Duke University Press) and *Keyboard Transcriptions from the Bach Circle* (A-R Editions). He is also the editor of the inaugural volume of the series *Bach Perspectives* (University of Nebraska Press), to be published in 1995. He is currently completing a book on Bach's *Orgelbüchlein*, to be published by Schirmer Books in its forthcoming series "Monuments of Western Music."



Herman D. Taylor

Herman D. Taylor has been appointed organist of the First United Methodist Church in Mattoon, IL. He holds degrees from Chicago Musical College of Roosevelt University and the University of Michigan. His principal teachers have included Walter E. Gosette, Robert Reuter, and Marilyn Mason. Dr. Taylor is presently chair of the Music Department at Eastern Illinois University in Charleston, IL.

Here & There

Elmhurst College will present its annual Church Organist Workshop on Saturdays September 10 and October 1. These day-long workshops deal with a variety of topics including organ repertoire for Advent, creative hymn playing, and managing stressful relationships. There will be a closing recital by Martin

Jean on October 1 at 7 pm. Presenters include Naomi Rowley, Edward Zimmerman, Sally Cherrington, Lorraine Brugh, and Dr. Jean. For information: Lorraine Brugh, 708/617-3515.

Summerfield United Methodist Church, Philadelphia, PA, will present **Gilbert M. Martin** in a workshop and choral festival September 17-18. The schedule includes workshop sessions Saturday morning and afternoon, with a concert on Sunday afternoon. Music for the event consists of SATB anthems by Mr. Martin. For information: John Tull, 215/842-2885.

Cathedral Associates has announced the 1994-95 season of concerts at **St. Mark's Cathedral**, Seattle, WA: September 23, harpsichordists Carole Terry and Jillon Stoppels Dupree; October 14, Jonathan Biggers; October 29, silent film *Hunchback of Notre Dame* accompanied by J. Melvin Butler on the Cathedral's Flentrop organ; November 11, Gillian Weir; December 8, 9, 10, Handel's *Messiah*; January 20, The Tudor Choir; February 12, Brahms' *Sextet in B-flat* for Strings; March 10, J. Melvin Butler; May 5, Roger Sherman. For information: Cathedral Associates, 1245 10th Ave. E, Seattle, WA 98102; 206/323-1040.

The American Boychoir School will present its 7th National Conference on Choral Training September 29-October 2. Designed for directors of children's, girls', and boys' choirs, the conference will feature four conductors of international renown: Edward Higginbottom, Director of New College Choir, Oxford; Denis Dupays, Choirmaster of the Radio France Children's Choir; Jean Ashworth Bartle, Founder and Conductor of the Toronto Children's Choir; and James Litton, Music Director and Conductor of the American Boychoir. The schedule will include sessions on vocal development and choral techniques, repertoire study, and open rehearsals with the American Boychoir. A highlight of the conference is the opening of a special center for the study of choral music for treble voices, The American Boychoir Presser Treble Choral Music Study Center, made possible by a grant from the Presser Foundation of Bryn Mawr, PA. The center will serve as a library and international resource center for treble choirs. For information: The American Boychoir, Lambert Drive, Princeton, NJ 08540; 609/924-5858.

The second Calgary International Organ Festival takes place October 6-14 at the Jack Singer Concert Hall, with Simon Preston as Artistic Director. Jury members include Guy Bovet, Catharine Crozier, Terence Fullerton, Naji Hakim, Susan Landale, Hugh McLean, and Todd Wilson. In addition to the rounds of competition each day (Recital Round, Orchestra Round featuring a commissioned work by Gunther Schuller with the Calgary Philharmonic Orchestra, and Finalist Round with the top three organists each performing a 60-minute program of their choice), the festival will include masterclasses, workshops, and concerts. The organ at Jack Singer Concert Hall comprises 74 stops, 110 ranks over four manuals, built by Casavant Frères in 1987 as their opus 3623. For information: Calgary International Organ Festival, P.O. Box 1200, Station "M", Calgary, Alberta, Canada T2P 4P9; tel 403/294-7401; fax 403/294-7426.

St. Mary's Priory, Nauvoo, IL, will host a Church Music Symposium October 8. The schedule includes a general choral session, a directing session, organ masterclass, and evening choral and organ festival. Presenters include Rudolf Zuiderveld for the organ class, and Ralph Woodward for the choral sessions. For information: Marcus Allen, P.O. Box 83, Nauvoo, IL 62354; 217/453-2227.

The American Institute of Organbuilders will hold its 1994 Annual Convention October 9-12 in Indianapolis, IN. In addition to a series of technical discussions limited to AIO members, the

convention will include concerts on October 10: at 4 pm Frederick Hohman will present a lecture-recital/demonstration at First Presbyterian Church, Franklin, IN, featuring the church's 1911 3-manual Steere organ; at 7:30 pm Marilyn Keiser will perform a recital/demonstration at First Christian Church, Columbus, IN, on the church's renovated 1941 Aeolian-Skinner organ. For information: Thomas Wood, Program Chair, Goulding & Wood, 823 Massachusetts Ave., Indianapolis, IN 46204; tel 317/637-5222; fax 317/637-5236.

The Willis Bodine Chorale has announced its 1994-95 season: October 21 (University of Florida) and October 22 (Queen of Peace Catholic Church), Britten, *Rejoice in the Lamb*, Haydn, *Lord Nelson Mass*; December 11, Handel, *Messiah* as arranged and re-orchestrated by Mozart; April 30, music from the English cathedral tradition. For information: Willis Bodine Chorale, P.O. Box 90073, Gainesville, FL 32607; 904/376-2636.

The 1994 American Liszt Society Festival will take place October 27-29 at McMaster University in Hamilton, Ontario, Canada. With the theme "The Unknown Liszt," the festival will feature a number of the composer's rarely heard works, some of which will have their North American premieres. Alan Walker is festival director. For information: Dr. Alan Walker, Dept of Music, Togo Salmon Hall, Room 433, McMaster University, Hamilton, Ontario L8S 4M2 Canada; 905/525-9140, ext 23674.

The National Federation of Music Clubs has announced two deadlines: November 1 is the deadline for applications for the 1995 Biennial Young Artist Auditions in piano, strings, and voice; November 15 is the deadline to apply for Student Auditions for Biennial Awards and Special Biennial Awards in piano, organ, voice, strings, winds, brass, and percussion. For information: NFMC, 1336 N. Delaware St., Indianapolis, IN 46202; 317/638-4003.

The Southeastern Historical Keyboard Society will hold its annual conclave at Clayton State College in Morrow, GA, from November 3-5. The theme of the conference is "The Twentieth Century and Beyond," featuring the harpsichord in its past and future roles with emphasis on compositions, players, and instruments. Harpsichord music from five continents, the finals of the Alienor Harpsichord Composition Competition, and mini-recitals of both solo and duo-harpsichord works will showcase 20th-century literature. The role of two major players, Wanda Landowska and Sylvia Marlowe, will be presented in illustrated lectures. Repertoire presentations will include music of major European orchestral composers, works of Vincent Persichetti, the harpsichord in Asia today, and two areas of the Alienor competition—smaller pieces and concerti. Evening concerts will feature organist William Albright and harpsichordist Igor Kipnis, as well as the concerto division of the Alienor competition with three compositions performed by players from the Cobb Symphony Orchestra conducted by Steven Byess. For information: Karen Hite Jacob, 2516 E. Fifth St., Charlotte, NC 28204; 704/334-3468.

The International Composers' Workshop will take place November 4-14 in Amsterdam, organized by the Gaudeamus Foundation. With the theme "The Interaction of World Musical Traditions and Contemporary Composition," the workshop will feature lectures, concerts, group sessions, and individual lessons, with faculty Dimitter Christoff, Ton de Leeuw, Nigel Osborne, and others. For information: Gaudeamus Foundation, Swammerdamstraat 38, 1091 RV Amsterdam, The Netherlands; tel 31-20-6947349; fax 31-20-6947258



Elizabeth & Raymond Chenault

Elizabeth & Raymond Chenault played the premiere of *The Triumph of the Saint*, a new duet written for them by Stephen Paulus, at the Association of Anglican Musicians' Conference on June 14 at Christ & St. Luke Episcopal Church in Norfolk, VA. The organ duet, inspired by a triptych painting by Heironymous Bosch, consists of three movements: "The Flight and Failure of St. Anthony," "St. Anthony in Meditation," and "Temptation of St. Anthony." The recital also included works by Arnatt, Callahan, Litaize, Moore, Shepherd, and Sousa. The Chenault team has commissioned and premiered over 20 organ duets. Their second CD recording of duets has recently been released by Gothic Records, concurrently with Volume II of "The Chenault Duet Organ Library" by CPP/Belwin.



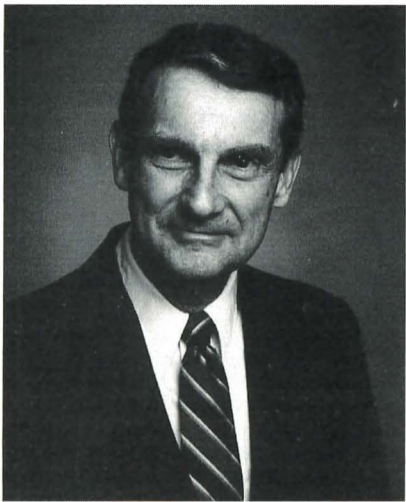
David H. Chalmers

David H. Chalmers, artist-in-residence for Gloriam Dei Cantores, performed six recitals in London, Cambridge, Oxford, and Newcastle, England in June, following a two-month tour with the choir to Switzerland, Italy, France, and Romania. The winner of a Fulbright Fellowship, Dr. Chalmers spent two years studying in Paris with Daniel Roth. In 1984 he won second place in the AGO competition. His principal teachers have been David Craighead and George Markey. He has performed throughout the United States, Europe, and Russia, and was one of the first American organists to perform in Siberia.

Marnie Giesbrecht and Joachim Segger are featured on a new recording, *Dancing Ice: Solo & Duo Canadian Organ Music*, on the Arktos label (94002). Performed on the Létourneau organ at West End Christian Reformed Church, Edmonton, Alberta, the program includes works of Kloppers, Cabena, and Krapf. For information: Arktos Recordings, 10423 - 84 St., Edmonton, Alberta, Canada T6A 3R3; 403/469-2192.

Jean Guillou is featured on a new CD recording, *Jongen/Saint-Saëns*, with the Dallas Symphony Orchestra, Eduardo Mata conductor, on the Dorian label (DOR-90200). The recording features Jongen's *Symphonie Concertante*, op. 81, and Saint-Saëns' *Symphony No. 3 in C Minor*, op. 78, performed on the Fisk Opus 100 at Meyerson Symphony Cen-

ter. For information: Dorian Recordings, 8 Brunswick Rd., Troy, NY 12180-3795; 518/274-5475.



Jerald Hamilton

Jerald Hamilton, who retired at the end of 1993 as Organist and Choirmaster of St. John's Cathedral in Albuquerque, NM, was recently named by the Dean and Vestry as Organist Emeritus of the Cathedral. Professor Emeritus of the University of Illinois at Urbana-Champaign, he continues a long recital career with the Phyllis Stringham Concert Management. Currently serving as supply organist in churches in the Albuquerque area, he will also assist, as needed on occasion, his Cathedral successor Bruce J. Barber II.

Gerre Hancock, Organist and Master of the Choristers of St. Thomas Church, New York City, has been awarded an honorary Fellowship of The Royal College of Organists in London. President Philip Ledger announced that the degree will be awarded in London in October. Dr. Hancock is also an honorary Fellow of the Royal School of



Gerre Hancock

Church Music, and is listed in *Who's Who in America*. He serves on the faculties of The Juilliard School and The Institute of Sacred Music of Yale University, and is under management of Karen McFarlane Artists.

David Hatt's *Reflection: Kila, Montana* for organ and trumpet was premiered at the Region VII annual conference of the Society of Composers on April 9 at the University of New Mexico, performed by the composer and trumpet player Art Juarez. Hatt composed the piece after spending some time in the small town of Kila, MT, a site of immense forests and natural beauty. Anyone interested in obtaining a copy of the music may write the composer at Trinity Church, 1805 Hill, Hayward, CA 94541.

Richard Heschke is featured on a new recording, *Richard Heschke at the Hradetzky in Red Bank*, on the Arkay label (AR6127). The program includes works of Buxtehude (BuxWV 146, 199, 139), Sweelinck, Walther, Bach, and others. \$15.95 plus \$4 postage from Arkay Records, 5893 Amapola Dr., San Jose, CA 95129; 408/252-7800.

Rebecca Nelson presented a recital at the Carmel Mission Basilica in

Carmel, CA on May 29. The program included Bach *Trio Sonata No. 5*, the complete *Symphony No. 6* of Widor, and Mozart's *Sonata in E-flat* with violinist Sarah Butterfield. Ms. Nelson holds a music degree from the University of Redlands, and is a master's candidate in organ in the Pastoral Ministries Program at Santa Clara University, studying organ with James Welch. She currently serves as Director of Music at Madonna del Sasso Church in Salinas, CA, and dean of the Monterey Bay AGO chapter.

Chris Nemeec, associate organist at Lindenwood Christian Church, Memphis, TN, and Scott Moore, principal trumpet with the Memphis Symphony, presented a trumpet and organ recital as part of the 1994 International Trumpet Guild Conference held at the University of Illinois, Urbana-Champaign. The recital was the only program of the conference to exclusively feature the organ as the accompanying instrument, and included works of Artunian, Starer, Bizet, Rachmaninoff, and Copland. The two performers presented the same recital at Lindenwood Christian Church.

The William Ferris Chorale is featured on a new recording, *Music for the Millennium*, on the WFC Live! label. The 70-minute CD features world premiere performances of three works commissioned by the chorale in celebration of its 20th anniversary season: *Alleluia* by William Mathias, *Amen/Alleluia* by John McCabe, and *Music for the Millennium* by William Ferris; along with works by Rorem, Hoiby, Walton, Vaughan Williams, Perosi, Dupré, Lvov, Parry (*I was glad*), and Ferris' arrangement of the Widor Toccata: *Festival Alleluias*. The selections were recorded live during chorale concerts at Mt. Carmel Church in Chicago and at St. Edmund's Church, Southwold, England. Thomas Weisflog and Dexter Bailey are the organists. For information: 312/527-9898.

Grace Anglican Church, Brantford, Ontario, presented a Festival Service of Evening Prayer on June 22, celebrating the visit of The Most Reverend and Right Honorable George Carey, Archbishop of Canterbury and Head of the Anglican Communion. Music for the service was by a massed Deanery Choir and the Junior and Intermediate Choirs of Grace Church, with organists Nelson McClinchey and William Vandertuin.

The Choir of St. Ignatius of Antioch, Harold Chaney, conductor, is featured on a new recording, *Cum Jubilo*, released by Music and Arts Programs of America (CD-798). The program includes masses by Pierre Certon,

Charles Wuorinen, and Maurice Duruflé, with motets by Tallis, Dunstable and Victoria. For information: Music and Arts Programs of America, P.O. Box 771, Berkeley, CA 94701; tel 510/525-4583; fax 510/524-2111.

The Oberlin Baroque Ensemble is featured on a new recording, *Marin Marais*, with harpsichordists Lisa Crawford, Doris Ornstein, and James Weaver. The program includes *Sonnerie de Ste. Geneviève du Mont de Paris*, *Suite in D, Feste champêtre/Tambourin*, *Allemande la Singulière & l'Arabesque*, and *Suite for Three Viols in G* (Gallante GG-1002). For information: Gasparo Co., P.O. Box 600, Jaffrey, NH 03452.

The Organ Historical Society is making available grant support to underwrite use of its extensive collection, the American Organ Archives, housed at Talbott Library of Westminster Choir College, Princeton, NJ. Funding, to a maximum of \$1,000, will be made to offset a portion of the cost of travel to and from the collection and maintenance during the grantee's stay. The grants program was established to foster scholarship in the history of American organs, organists and organbuilding. The Archives contains literature and primary material on American organ history, including complete runs of most 19th-century American music periodicals, foreign journals, the business records of numerous organ builders, drawings, photographs, etc. The grants committee (William Paul Hays, Stephen L. Pinel, and John Ogasapian) will receive applications by December 1, 1994. Awards will be announced by January 30, 1995. For information, contact: John Ogasapian, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

GIA Publications, Inc., Chicago, IL, has been named the exclusive North American agent for the **Royal School of Church Music (RSCM) Publications**. GIA will reprint American editions of approximately 50 of the best-selling RSCM titles as well as each year's new releases, while maintaining an inventory of those titles not published in the U.S. On American reprints, GIA will selectively edit texts where changes are deemed necessary to better suit American worship. For information: 708/496-3800.

Randall M. Egan has announced the publication of several new works. Gerald Bales' *Elegy for Trumpet and Organ* was written for Richard Proulx and Larry Larson of Holy Name Cathedral, Chicago. *Two Pieces for Organ* by German composer/editor Wolfgang Lindner consists of "Romanza on *Adoro Te Devote*" and

The Young Organists Cooperative

Roster

David Arcus	David Oliver
Polly Brecht	Craig Phillips
Patrick Hawkins	Cynthia Roberts-Greene
Michael Kaminski	Pamela Ruitter-Feenstra
Karen Larson	Nancy Ypma
Jeff R. McLelland	

For information contact

Post Office Box 103
Worcester, MA 01602
(508) 754-1168

Nunc Dimittis

Anthony Angelus Bufano died in New York City on July 6 at the age of 53. He had been Curator of Organs at The Riverside Church for over 30 years.

Born in Philadelphia, Mr. Bufano worked with Aeolian-Skinner beginning in 1958. As foreman, he supervised several organ installations, including that in Philharmonic Hall, Lincoln Center. In 1963 he settled in New York City, in association with Gilbert Adams, a tonal finisher with Aeolian-Skinner, to install organs in the Church of the Epiphany, the Chapel of St. Bartholomew's Episcopal Church, St. James' Chapel at the Cathedral of St. John the Divine, and The Riverside Church. At the invitation of Virgil Fox, Mr. Bufano became curator of the 5-manual Aeolian-Skinner at Riverside. Over the next three decades he was responsible for guiding the evolution of that instrument, doing all of the mechanical work in his shop at Riverside, and directing tonal revisions by Mr. Adams and others. In 1991 he began work as Co-Curator of Organs at the Cathedral of St. John the Divine. In collaboration with Douglass Hunt, he



Anthony Bufano

established a program of maintenance for the organs there. The first project in the restoration of the Cathedral's Great Organ has been the State Trumpet, mounted above the west doors.

Carillon News

by Brian Swager

Profile: University of Michigan

The Charles Baird Memorial Carillon sings prominently over the main campus of the University of Michigan in Ann Arbor, and it occupies an equally significant role in the history of the carillon in America.

A member of the class of 1895 and a former U.M. athletic director, Charles M. Baird presented the carillon to the

► Here & There

"Elegy." For information: Randall M. Egan, Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

The Pastoral Press has announced several new releases. *Cantor Lessons* by Frank Brownstead consists of five videos on various aspects of parish cantor skills. *Forming a Liturgical Choir* by Paolo Iotti is a book designed to foster better choir directors and better choirs. *Acoustics* by Harold P. Geerdes includes such topics as organ placement and size, absorption and diffusion of sound, and rehearsal space requirements. For information: The Pastoral Press, 225 Sheridan St., NW, Washington, DC 20011-1492; 202/723-1254; fax 202/723-2262.

Gentry Publications has announced the release of *Resurrection (Vita Lux Hominum)* by **David Carlson**. It marks the opera composer's first work for organ (JG0711). The eight-minute tone poem in the genre of Richard Strauss was premiered at Westminster Abbey by Fred Tulan, to whom it is dedicated. Joyce Jones gave the first American performance at Baylor University. For information: Fred Bock Music Co., P.O. Box 570567, Tarzana, CA 91357-0567.

The Associated Board of the **Royal Schools of Music**, Theodore Presser, sole distributor, has issued a new edition of Bach's *Well-Tempered Clavier* by **Richard Jones**. The edition includes a history of the 48 Preludes and Fugues as well as scholarly performance notes throughout. For information: Theodore Presser Co., 610/525-3636; fax 610/527-7841.

Westminster John Knox Press has announced the publication of *Psalms* by James L. Mays. In this single-volume commentary, the author sets forth what the psalms say about God, creation, humanity, and the life of faith. Mays is Professor Emeritus of Hebrew and Old Testament Interpretation at Union Theological Seminary in Virginia. Hardcover, 457 pp., \$29.00; The Presbyterian Publishing House, 1-800/227-2872.

Temporal Acuity Products has announced the 2.0 update of *Basic Rhythmicity* and the introduction of *Advanced Rhythmicity*. Both are MS-DOS programs designed to develop rhythmic reading, perception and performance skills. For information: Temporal Acuity Products, Bldg. I, Suite 200, 300 - 120th Ave. NE, Bellevue, WA 98005; 206/462-1007; fax 206/462-1057.

William T. Pugh and R. Kent Cormack, of **Top Rung Tower Chime & Organ Service**, have completed the restoration of the 16-note Deagan Tower Chime System at St. James' Episcopal Church, Richmond, VA. The replacement striker equipment and cassette player that had been installed in 1981 were removed, and the original 1938 Deagan striker equipment and paper roll player were restored and reinstalled.

Allen Organ Company has announced installations at Holy Ghost Parish, Winnipeg, Manitoba, Canada (three manuals, 43 speaking stops) and at Luther Memorial Church, Erie, PA (four manuals, MDS-95).

university in 1936. The 53 bells were cast by John Taylor & Co. at Loughborough, England. Its bourdon weighs 24,300 pounds, sounds E-flat, and is keyed to G₁. Excepting E₁, the range extended chromatically through g-sharp² (c³ on the keyboard). Modified in 1985, the carillon was given a new transposition: the E-flat, bourdon was keyed to F₁₃, and two Taylor treble bells were added to maintain the keyboard range to c³. With a 12-ton bourdon and a total weight of nearly 63 tons, this instrument ranks among the heaviest in the world.

The bells hang 120 feet from the ground in Burton Memorial Tower, which is named for Dr. Marion LeRoy Burton, who was the university's president from 1920-25. The tower is 43 feet square at its base and rises to a height of 192 feet. The four clock dials have a diameter of 15 feet.

The Baird Memorial Carillon is one of several English-built, American carillons that helped to establish a new American carillon tradition. It was the incorporation of larger, resonant bells and the extension of the bass range to G₁ on the keyboard—in contrast to the traditional Dutch range to C and the Flemish range to B-flat,—which became fundamental elements in this new tradition. The precedent for this was set in 1925 when John D. Rockefeller, Jr. insisted that the

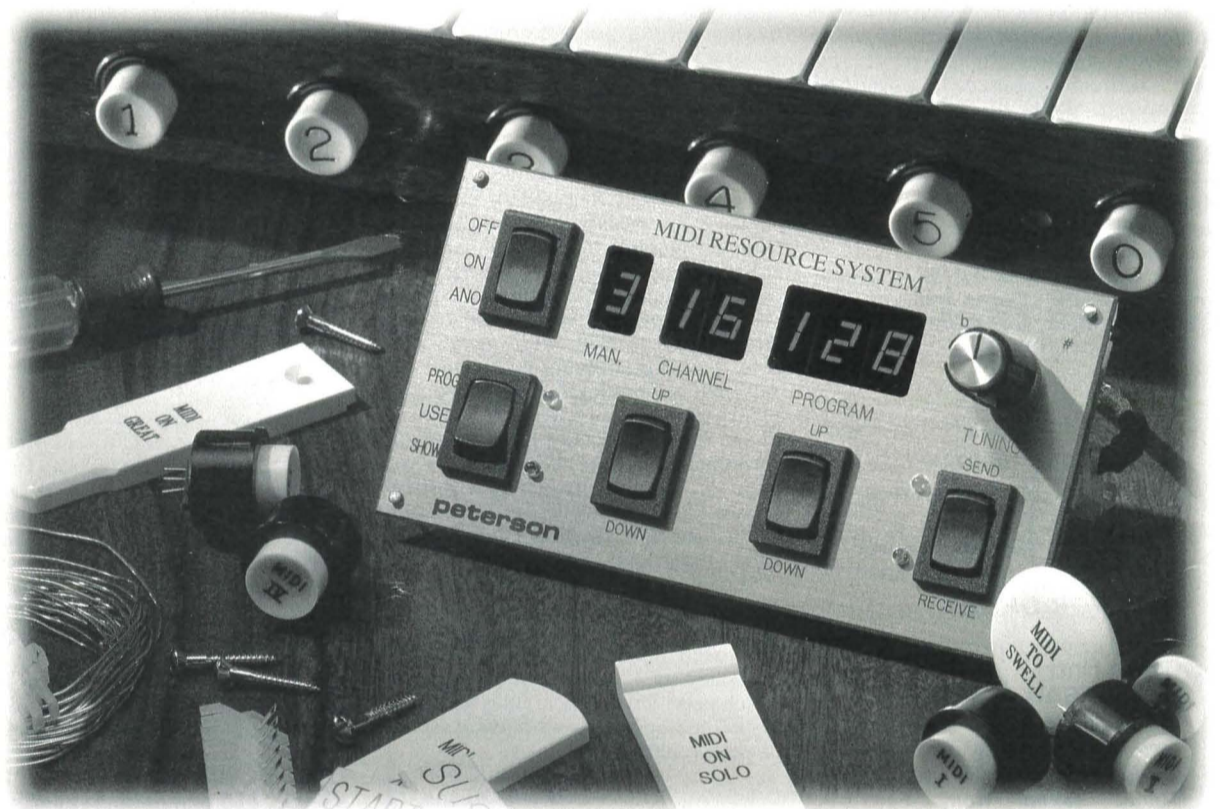
carillon he ordered for the Park Avenue Baptist Church in New York City be the largest in the world. (This instrument was subsequently moved to the Riverside Church.) The University of Michigan carillon was designed by Frank Godfrey, Works Manager and Carillon Designer for John Taylor & Co. His innovations in design and technical improvements provided for a more responsive playing action despite the great size of the instrument. For example, rather than placing the keyboard and the bells entirely on different levels, the playing cabin was built in the bell chamber itself—effectively reducing the length of the trackers. Also, the pedals keys were made concave and radiating in contrast to the flat, parallel pedalboards traditionally used in Europe.

Pioneering American carillonneur and campanologist Frank Percival Price became, in 1939, the university's—and the country's—first carillonneur and professor of campanology. His carillon program at the University of Michigan gained world renown, and several of his students—including William DeTurk, John Ellis, Albert Gerken, and Milford Myhre—aspired to number among America's foremost carillon performers.

Assistant Professor of Music Margo Halsted is the current University Carillonneur. The School of Music now offers



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a Master of Music degree in Carillon. The carillon is played on weekdays at noon when classes are in session, for announced recitals, for special events, and on mornings of home football games. On Monday evenings in July and August there are special recitals. Visitors may ascend the tower—the bell chamber is the observation deck.

Skills for success in church music ministry

June 9-11

It is refreshing to attend a church music workshop where the only purpose is equipping the conferees with the personal and people skills necessary to do their jobs well. "Skills for Success in Church Music Ministry," held in Orlando on June 9-11, was such an event, the fourth national conference sponsored by Professional Resources, a training ministry for church leaders.

The conferees were from 18 states and Canada and represented a wide variety of denominations. This interdenominational character was very much in keeping with the intent of the conference, since there was no attempt to endorse or promulgate any particular worship or music style. Rather the emphasis was on those topics which are so often omitted or treated cursorily at church music events: time management, effective committee leadership, dealing with difficult people, computers, fundraising, choir recruitment, staff relationships, job searches, church politics, concert series, etc. Each participant was given a handsome 100-page workshop notebook, complete with outlines, notes and resource material for every class session.

The workshop was led by a diverse group of people: Derric Johnson, creative consultant for Disney World's

Voices of Liberty; Darryl Miller, president of Triangle Productions; Charles Stopford, business administrator of the First United Methodist Church of Orlando; Carol Wilson, for 20 years director of the concert series at Coral Ridge Presbyterian Church; Shirley Kempke, founder and owner of Kempke's Music Service; and David Patton, president of Professional Resources and a church musician.

The clinicians were well qualified and presented their information effectively. Darryl Miller, in his presentations entitled "The Art of Administration," "Computers and the Church Musician," "Designing High Impact/Low Budget Publications," and "Double Your Choir Size," did not always stick to his outlines, but gave much practical, useful information with humor and enthusiasm. David Patton was lively and effective in his sessions "Time Out for Time Management," "Musicians and Money: Making the Most with the Least," and "When It's Time to Move"; these are all critical issues for any church musician. Ms. Wilson brought a wealth of experience to her detailed sessions on starting a church concert series and making it successful through artist selection, good financial planning, attention to details, and marketing. All the other seminars were equally practical and useful in approach. Keynote addresses were presented by Derric Johnson, and the Reverend Charles Stopford delivered the sermon at the worship service.

In addition to the live seminars, there was a series of sessions featuring the latest management training tapes which were shown during pre- and post-conference hours, and at various times during the daily schedule. While such videos often seem to teach ways to manipulate people, these were carefully chosen to avoid that pitfall, and were centered on respecting the other person while developing one's own abilities.

Videos, books written by the clinicians, and many other appropriate books and tapes covering every topic offered during the workshop were made available. A resource library had even more materials on display for perusal during breaks or after hours, and Kempke's Music Service had a display of music and equipment for sale. The schedule was leisurely but full, including a worship service led by the clinicians one evening at the nearby Cathedral Church of St. Luke (Episcopal).

"Looking for a workshop that will make a real difference in your life and ministry?" the workshop brochure advertised. Skills for Success lived up to its billing as a one-of-a-kind workshop which provided practical skills and training in the important non-musical aspects of church music ministry.

—Robert E. Fort, Jr.
DeLand, FL

Book Reviews

Recollections of R.J.S. Stevens: An Organist in Georgian London. Edited by Mark Argent. Music in Georgian and Victorian Society. Southern Illinois University Press, 1992. xix, 314 pp. Illustrations, appendices, select bibliography, index. ISBN 0-8093-1790-7. \$34.95.

R.J.S. Stevens (1757-1837), remem-

bered primarily for his part-song settings of Shakespearean texts, enjoyed a long and successful musical career. The young Stevens studied as a chorister at St. Paul's Cathedral. At age 24 he was elected organist of St. Michael's, Cornhill and later held the same post at Charterhouse. In addition to being a continually practicing—if seldom profound—musician, he was also an admirably faithful diarist. Stevens used his diaries as the basis of his autobiographical "recollections" written in 1827. He saw many things (musical and non-musical) during his life and felt compelled to comment on most of them. The composer's short-sighted view of his times and his tendency to interpret even the most dramatic events in light of their immediate effect on his career and his purse might at first strike the modern reader as an historical view through the wrong end of the telescope. But here lies this book's charm to the casual reader and its value to the scholar. This is an extraordinarily detailed account of late eighteenth- and early nineteenth-century English life by a competent "Everyman"—not a genius, not a major shaper of events, not an astute observer. Stevens was the Georgian man in the street. Amidst the pedestrian recounting of the days comes the occasional gem of information, such as the identification of John Stafford Smith as the composer of the tune that would later be matched with the poem *The Star-Spangled Banner*. Southern Illinois University Press adds this title to their on-going preservation of records and period documents from 17th-, 18th-, and 19th-century England that gave us the monumental theatrical calendar *The London Stage*. Editor Argent has wisely chosen to abridge Stevens' sometimes rambling remarks, clearly marking such omissions. Recommended to specialists and the curious.

—Randy L. Neighbarger
Durham, NC

New Recordings

The people respond—Amen!—Marilyn Keiser performs. Visser-Rowland organ, First Presbyterian Church, Stamford, Connecticut. Pro Organo CD 7025 [DDD] 62:08. Program: *Rubrics, A Liturgical Suite for Organ, Locklair; Requiescat in Pace, Sowerby; Fanfare & Hyfyrdol, Wyton; Prelude on Unser Herrscher, Ferguson; Rhapsody in D-flat, Opus 17, #1, Howells; Sonata in A, Opus 65, #3, Mendelssohn; Fugue sur le theme du Carillon des Heures de la Cathedral de Soissons, Opus 12, Duruflé; from Symphony 1 in D, Opus 14: Allegro vivace and Final, Vierne.* \$15 postpaid. Available from Pro Organo Direct Sales, P.O. Box 6494, South Bend, IN 46660-6494; tel. 1-800/336-2224; fax 219/271-9191.

Dr. Marilyn Keiser, faculty member at the Bloomington campus of Indiana University and known to many through years of concertizing, exhibits her penchant for 20th-century organ music in this new recital album. She is heard in a program which, with the exception of Mendelssohn's *A major sonata*, could be considered an all 20th-century program, that is, if one places Vierne's *First Symphony* (1899) at one end of the timeline,

and American composer Dan Locklair at the other. It samples the musical languages of several modern composers on a large, state-of-the-art mechanical-action organ. Several works are heard here on CD for the first time. Although it has been several years since its installation was completed, this release is also the premiere CD of the Visser-Rowland organ at First Presbyterian Church of Stamford, Connecticut. This greater New York City area church is often called the "fish" church, with an exterior in the shape of a fish, and it has become an architectural tourist attraction for New England.

The CD takes its title from the title of the final movement of the 5-movement *Liturgical Suite* by Dan Locklair, *Rubrics*. For me, the Locklair piece is hands down the most interesting of the disc. From the opening glissando to the ending clusters, with some delicate and delicious moments sandwiched in between, *Rubrics* is highly original, with moods ranging from tranquility to hilarity, and, in this day and age where anything goes, it should prove functional. And Marilyn Keiser pulls this work, and all its moods, off with great aplomb! Therefore the sub-title "Marilyn Keiser performs" is well taken.

Co-starring in the performance with Ms. Keiser are supporting players from the ranks of Visser-Rowland's 70 plus-rank organ. The most notable cameo appearances come from the *Trompette en chamade* in the *Spanischewerk* division. It is robust and a real "horn-a-plenty." Other co-stars which deserve mention in the Locklair *Rubrics* are the handbells (the booklet fails to state the identity of the phantom handbell ringer) and a tastefully understated zymbelstern. The grand *en chamade* reed re-appears in Ms. Keiser's bravura performance of Alec Wyton's *Fanfare*. Some of my vintage will recall that this *Fanfare* was written decades ago in order to demonstrate the State Trumpet at New York City's Cathedral of St. John the Divine. The recording, with a wider-than-average stereo image and superbly engineered by John Proffitt of Houston's KUHF-FM radio, captures the organ at what appears to be a close, but not uncomfortably close, range.

If one were to find any shortcoming in the recording, it would likely be in the Sowerby and Howells tracks, as these can so easily sound as much mechanical as lyrical. Although finely rendered, to my ears, the long phrases in these works still cry out for a grander shape and deeper expressiveness. This notwithstanding, the solid sound of the Visser-Rowland organ, with winding which appears to be more stable than many trackers these days, and Dr. Keiser's verve with the recent compositions of Locklair, Wyton and Ferguson, make this album for me an enjoyable and mostly modern smorgasbord.

The English Connection—Organist Frederick Hohman. Noel Mander organ (1969) of the Winston Churchill Memorial and Library in the United States. Pro Organo CD 7029 [DDD] 76:35. Program: *Handel, Organ Concerto in F major, Op. 4/#4 transcribed by W. T. Best; Blow, 'A Vers for the Double Organ,' and 'A Voluntary for ye Single Organ' in D major; Walond, Voluntary in G major; Arne, Flute Solo; Mendelssohn, Sonate in A major,*



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Op. 65/#3; Purcell, *Trumpet Tune*; Clarke, *Trumpet Voluntary*; Bach, *Trio Sonata in D minor*, BWV 527, and *Prelude and Fugue in E-flat major*, BWV 552. \$15 postpaid. Available from Pro Organo Direct Sales, P.O. Box 6494, South Bend, IN 46660-6494; tel. 1-800/336-2224; fax 219/271-9191.

This is the premiere CD of the only North American installation (1969) by noted (now retired) English craftsman Noel Mander. (Noel's son, John, now carries on the Mander tradition with many recent U.S. installations.) This disc's lofty aim is to commemorate the 25th anniversary of the dedication of The Winston Churchill Memorial and Library in the United States. It honors Churchill well, and it is good music, too. It is my introduction to this historic landmark. Central to the Memorial is a reconstructed Christopher Wren church, St. Mary, Aldermanbury, which was transplanted from central London to Fulton, Missouri, during the 1960s and restored to all its original opulence. Sir Winston saw it as honoring that special relationship between English-speaking peoples, and noting Handel, Mendelssohn and Bach all present here, Dr. Hohman's program also illustrates special musical relationships among the English and between English and German cultures.

The appearance of this disc follows my acquaintance with Frederick Hohman's symphonic organ albums of Lemare and the like and I was curious as to why he should embark upon this music. Most artists tend to excel at one specialty while forsaking others. To my delight, it appears that Dr. Hohman breathes the same excitement into this music as he does into his symphonic transcriptions, and he does it here without the aid of engaged Swell shutters. Even the potentially tiresome John Blow works prove engaging.

Handel's concerto arranged by Best, famed mid 19th-century Liverpool organist, is likely also a premiere recording. Best's work is a real find—more interesting to my ear than the popular Dupré arrangement, as he provides more pedal notes and overall detail, not to mention the first movement cadenza. When the 4' flute is drawn alone in the *Andante maestoso*, it is a chance to hear vintage pipework (circa 1770 as noted in the booklet specification). Throughout the program the combinations of registration are varied; however, I would have welcomed greater use of the reeds, which Hohman appears to have shunned in favor of the flues.

This disc, as well as the Marilyn Keiser CD issued concurrently by Pro Organo (CD7025—"The people respond—Amen!"), includes Mendelssohn's *A major sonata* on a tracker organ. I cannot help but compare the two. In doing so I am reminded of the long, sometimes raging, debate over the proper interpretation of Mendelssohn; that is, the classic versus the romantic approach. Neither style is necessarily more correct, as both artists play convincingly. Dr. Keiser's rendition seems rooted in the classical discipline, while Hohman's is freer, so romantic that at times the barline gets little more than lip service.

The traditional English works take on a noble air in this setting. The aggressive mounted cornet resounds cheerfully in the Clarke and Purcell tracks. Hohman's no-nonsense Bach reminds me of the approach so well illustrated by Marie-Claire Alain's 1960s Bach LPs. Aside from the historical perspective, *The English Connection* is a fine entree into the English baroque and a tribute to Noel Mander's work. As for organist Hohman, here's hoping he makes more frequent detours from the symphonic highway into this equally rich and poignant country road.

—Bernard Durman

Vivaldi: *The Four Seasons*, Opus 8, nos. 1-4; *Flute Concerto in D*, "Il Gardellino," RV 428; *Harpichord Concerto in A*, RV 780. The Connecticut Early Music Festival Ensemble, Igor Kipnis, harpsi-

chordist and director. Chesky CD78 (compact disc).

The Virtuoso Scarlatti. 15 Sonatas for harpsichord. Igor Kipnis, harpsichord. Chesky CD75 (compact disc). *Mozart on the 1793 Fortepiano*. Igor Kipnis, 1793 fortepiano (Graebner Brothers, Dresden). Music & Arts CD660 (compact disc).

Early keyboard specialist Igor Kipnis scores a hat trick with this delightful trio of recent CD releases. Each disc is dedicated to the work of one composer, and all are well-served by this multi-faceted and always interesting performer.

The Four Seasons has always been Vivaldi's most popular work. It contains marvelous music, but it presents a challenge to performers who try to say something new, or who try to present the work in a new light in order to keep it fresh. As might be expected, Kipnis himself provides the "novelty" in the present performance. The continuo is far more prominent than in most recordings, and the artist has gone to great lengths to realize a florid, relatively intricate harpsichord accompaniment. In fact, many will find the harpsichord too prominent, and the realization too "busy." I found these additions to be fun and interesting, although repeated hearings weakens the effect considerably. Added bonuses on this attractive Vivaldi collection include the popular "Goldfinch" concerto, featuring a beautiful baroque flute performance by John Solum, and a "harpsichord" concerto (actually a reconstruction by Kipnis from a concerto for violin and cello). It should be added that all of the instruments employed are either historic or historical replicas, and that all of the participants contribute fine performances.

With the two remaining recordings, we enter the realm of history's greatest keyboard masters. Scarlatti's remarkable keyboard music—some 550 sonatas of infinite variety and ingenuity—stands in stark contrast to Mozart's sublime music for piano, yet both have created treasures for the ages. And, the instruments used for the recordings add another dimension of interest to the projects. With Scarlatti, Kipnis has chosen to utilize not one but five modern harpsichords built by Hubbard & Broekman, each based on models from different regional schools of historic harpsichord construction: English, French, Flemish, German, and Italian. All are vividly recorded, and it is interesting to be able to compare the sound of all of these instruments on one recording, even though they may not be equally appropriate for the literature. My one quibble is that the disc contains too many very familiar works. "The Virtuoso Scarlatti" need not automatically become "The Familiar Scarlatti," and dozens—hundreds—of unfamiliar but equally interesting sonatas could as easily have been included.

For the Music & Arts label, Kipnis demonstrates his affinity for Mozart's music in a 75-minute program which includes both popular major works and smaller unfamiliar gems. Another star of this production is the Graebner fortepiano. The sound of this instrument, so different from the modern concert grand, is ideally suited to the music. Kipnis has recorded some of this music before on the harpsichord; certainly a historically viable choice. Yet, this music is best realized on the newer instrument, where subtleties of Mozart's style, unattainable on the baroque instrument, can be brought to life. If you've not heard Mozart's music performed on an appropriate piano, this disc would be a great place to start.

—David Kelzenberg
Iowa City, IA

César Franck. Joris Verdin (harmonicium) & Jos Van Immerseel (piano). Ricercar RIC 075057. Available from The Organ Literature Foundation: \$23.00 + \$3.00 postage; 45 Norfolk Rd., Braintree, MA 02184-5918; 617/848-1388.

At first glance, this unusual release doesn't arouse a terrific amount of interest. Granted, the instruments used are

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period pieces: an Erard piano of 1850 and an Alexandre harmonium from the mid-1860s, restored by Patrick Collon in 1985/86. But an hour's worth of harmonium music, tempered by the odd piano appearance here and there?

Wrong! This is an important addition to any music library, and a must-buy for all Franck enthusiasts and players.

Why? Well, for many reasons, the most compelling of which is to possess a recording of some intriguing music, intelligently and persuasively performed. In addition to a version of the *Prélude, Fugue et Variation* for harmonium and piano (of which more later) and an arrangement of the *G-minor Andantino* for the same forces by Albert Renaud, we are treated to a few early Franck works for harmonium, plus a selection of pieces from *L'Organiste*, written at the very end of his life.

Although the organ version of the *Prélude, Fugue et Variation* has often been thought to precede that for harmonium and piano, it has been suggested of late (notably by musicologists Kurt Lueders and Joël-Marie Fauquet) that the present arrangement may indeed be the original one. It certainly is idiomatic, and merits repeated hearings.

The other harmonium works are, for the most part, drawn from the collection of sixty-three pieces written by Franck at the very end of his life; of these, the vast majority (fifty-nine) were issued posthumously under the intriguing title *L'Organiste* in 1891. Each is a perfect example not only of Franck's compositional craft but also his complete understanding of the *Orgue-Expressif* and its musical capabilities. An earlier work and two unpublished pieces fill out the picture, together with a pleasing *Danse lente* for piano, written in 1888 for the souvenir album of a journal.

Those who have tried to play a harmonium will tell you that it isn't all that easy! As Joël-Marie Fauquet opines, it may well be that the harmonium has received much of its bad press simply because it is difficult to master the instrument. (Might it be, then, that many hold the *organ* in low esteem because they have encountered it in boring recitals, or heard it mangled, pushed and pulled through religious services by well-meaning but inept organists?) Joris Verdin's playing is in a completely different league. Subtle, musical and tasteful, it eschews the lurching dynamic surges which induce motion-sickness rather than convey a sense of true expressiveness.

Hardly a snip at \$23.00, but worth every cent. The recorded sound is fine, the presentation classy. Fauquet's essay

is splendid, as too is Patrick Collon's brief but informative history of the *Orgue-Expressif* or, as it has been known since 1842, the harmonium.

Not for everybody, this one—but *Franckistes* will find it a highly profitable and stimulating investment.

—Mark Buxton
Toronto, Ontario

Music for Voices and Organ

by James McCray

Christmas, Part I: In praise of Mary

Ave Maria, gratia plena, Dominus tecum,
benedicta tu in mulieribus, et
benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei, ora pro nobis
peccatoribus, nunc et in hora mortis
nostrae. Amen.

Mary, the mother of Jesus, has a special place in both liturgy and music. From the beginning, her specialness was emphasized as she was told of her role by Gabriel, who was one of only three angels whose names are mentioned in Scripture. Later, while pregnant, she visited Elizabeth and sang what Billy Graham calls, "one of the sweetest songs known to literature. In it she makes evident that she has grasped what the angel told her." This ultimately became known as the *Magnificat* and has endured as vital and inspiring poetry which has received thousands of musical settings.

Mary is a constant. She was there at both the birth and death of Christ. From the annunciation through the crucifixion, her involvement is commemorated in diverse ways. She is seen holding the Christ child at birth and the broken body at death.

Mary's position in the general Protestant Church is not as elevated as in the Catholic Church. The Church of England employs the *Magnificat* as a universal evening message; in the 20th century alone there have been about 1000 settings of this text by British composers.

Some of the important texts associated with Mary include the following: Alma Redemptoris Mater; Angelus; Ave Maria; Ave Maris Stella, Ave Regina Caelorum, Magnificat, Regina Caeli, Salve Regina, and Stabat Mater. The lily is the principal flower associated with her as an emblem of her purity. The Middle Ages produced many legends surrounding her such as those in *Golden*

Legend and Miracles of the Blessed Virgin by John Herolt (d. 1648).

This month's reviews of choral music feature settings in praise of Mary. She is a central figure in the New Testament and someone whose place has been celebrated in music by composers for almost 2000 years. There are many days in the church year when she is remembered, such as March 25th at 2nd Vespers of the Annunciation B.V.M., as well as during the Advent and Christmas seasons.

Sancta Maria, Mater Dei, K. 273, Wolfgang Mozart (1756–1791). SATB and strings (or organ), Novello, No. 29 0555 08 (Theodore Presser Co.) \$2.35 (M).

This charming motet has been edited by Judith Blezzard; the string parts are available on rental. Mozart's accompaniment is a full support for the choir parts which move homophonically. Only a Latin text is given for performance. Comfortable ranges and a duration of 3'30".

Magnificat and Nunc Dimittis (Washington), David Hogan. SATB and organ, E.C. Schirmer, No. 4641, \$1.95 (M+).

Hogan, a professor at the American Conservatory in Paris, treats the text with warm, gentle harmonies and a lilt-ing organ theme that returns throughout the setting. The organ part is soloistic, but not difficult. There is some choral divisi that is balanced with unison phrases. The texts are in English. The Gloria Patri settings are the same for both movements. Lovely, attractive music, and highly recommended.

I Sing of a Maiden, Michael Emery. SATB unaccompanied, Paraclete Press, PPM09409, \$1.60 (M).

This 15th-century text is treated with mild dissonances, homophonic texture, and interesting harmonies. The music calmly flows in connected phrases. There are some repeated phrase ideas in this slow and sustained setting.

Ave Maria, Gracia Dei Plena, Randall Giles. Unaccompanied SA with Soprano solo, Paraclete Press, PPM09411, \$.80 (E).

The solo sings the single verse and then joins the SA choir on Burden II. The first Burden is sung alone. The work is macaronic with the choir in Latin and soloist in English. The music is austere and quiet.

Blessed be that Maid Mary, arr. John Sanders. SATB with T or Bar solo, Roger Dean Publishing Co.,

15/1128, \$.95 (M).

Each of the five stanzas of this carol is treated differently (solo, tutti, descant, etc.); the tune is retained throughout. The harmony is traditional. Both Latin and English texts are incorporated by G.R. Woodward who draws on a variety of textual sources. The sounds are comfortable and should appeal to singers and audience.

Ave Maria in F, Anton Bruckner (1824–1896). SATB and organ with cello, Carus-Verlag, CV 40.141/40 (Mark Foster Music Co.), \$1.00 (M+).

Bruckner wrote two settings of this text. This one (1856) is more contrapuntal and harmonically interesting than the other, which is more frequently performed. There are brief solo areas and full vocal ranges for the choir. Very dramatic.

Magnificat and Nunc Dimittis, Conrad Susa. 5–8 part SATB and organ, E.C. Schirmer, No. 4173, \$4.95 (M+).

The organ writing is extensive, very busy, and soloistic; it is an equal partner with the choir. The music features changing meters, some counterpoint, and shifting dramatic gestures. The Gloria Patri has dancing rhythmic outbursts which echo among the voices, and is very effective. Excellent music that has been recorded by Gerre Hancock on Argo CD No. 425800-2.

In Assumpta Beata Maria, Luca Marenzio (1553–1599). SATB unaccompanied, Theodore Presser Co., 312-41625, \$1.25 (M).

This Marian motet is very contrapuntal. Both Latin and English performing versions are given by the editor James Cox. There are several sections which change pulse/tempo. This motet is an antiphon for the August 16 Feast of the Assumption of the Blessed Virgin Mary.

Ave Maria, William Maul. SATB unaccompanied, E.C. Schirmer, No. 4831, no price given (M).

Both Latin and English versions are given. The music moves quickly with a mixture of syllabic and melismatic singing. The rhythms and phrases dance along in 9/8 and 6/8 meters. This is a happy setting of this text.

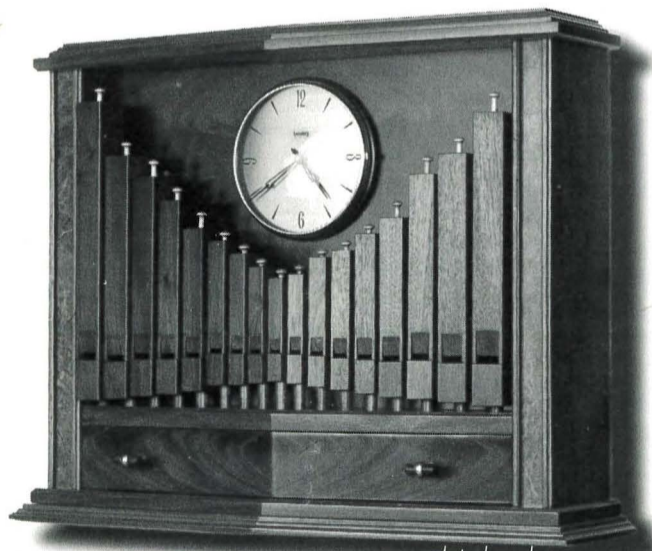
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Silent Night, arr. Katherine Jordahl Larson. Augsburg Fortress, #11-

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10526, \$2.25, for 4 octaves of handbells (E+).

Here are two verses of this seasonal favorite with an established arpeggio pattern throughout, with the melody on top for the first verse in D major, the second with the melody mid-range in the key of G major. Nothing unusual or abstract about this music, just a lovely, flowing rendition from beginning to end.

Good King Wenceslas, arr. Barbara B. Kinyon. Agape (a division of Hope Publishing company), #1705, for 2-3 octaves of handbells (M-).

This arrangement begins with a single melody line and expands into a full, chordal presentation of the "Gentle Mary" tune. The piece should be fairly easy to learn, with the quarter-note pattern giving a march-like feeling right to the ending crescendo. Begins in the key of G, ends in C major.

Infant Holy, Infant Lowly, arr. Cynthia Dobrinski. Agape (Hope), #1703, \$2.50, for 3-5 octaves of handbells and optional flute (M+).

The arranger has provided a wonderful, lush setting of this beautiful traditional Polish carol. The texture is thick and chordal, in the keys of F major and E^b major, with a little "play" on the melodic line from time to time, and a hint throughout of "Away in a Manger." The bass bells have the melody for a time in octaves against a descending and ascending pattern of harmonic thirds and fifths. There is plenty in this arrangement to keep the players busy and interested. Highly recommended. The flute part is provided separately on the back cover.

Were You There On That Christmas Night?, Natalie Sleeth, arr. for handbells by Martha Lynn Thompson. Agape (Hope), #1701, \$2.50, for 3-5 octaves of handbells (M-).

It is noted under the title that this arrangement can be performed with choral octavo CF 190 *Were You There On That Christmas Night?*, 2-part, so it is apparent that Ms. Sleeth's original choral arrangement was used for this particular setting. Judging from the context of the bell arrangement it appears that both settings offer a flowing, lilting melodic line in a waltz time. The Christmas text is printed on the inside cover; the arrangement offers an array of original material. Nice holiday fare.

—Leon Nelson

New Organ Music

New partitas

John Eggert, Variations on Wondrous Love. Concordia 97-6165, \$8.50.

John Eggert's setting of *Wondrous Love* includes seven variations on this well-known and loved hymn tune. Each variation employs a distinct compositional technique such as ostinato, trio and ritornello. Eggert's imaginative writing enhances this haunting tune, an effect which is heightened by excellent suggestions for colorful registration. The variation entitled *leggero* is a delightful arpeggiated setting of the tune, reminiscent of a similar section in Bach's C minor Passacaglia. The prelude, ostinato, and ritornello variations are also quite effective. The finale is somewhat monotonous; this set of variations is worthy of a more vibrant closing. Overall, Eggert's effort is highly creative and brings new life to the established variation form. Technical demands are minimal, yet the piece is rewarding to play.

William James Ross, Partite on a Methodist Hymn—Azmon. The Riverrun Music Press, no price given.

This set of variations on *Azmon* was commissioned for the 1986 International Organ Performance Competition at

the University of Michigan and is dedicated to Marilyn Mason, in honor of her fortieth anniversary of teaching there. With the exception of the fifth variation which is a quiet interlude, each of the seven variations is intended to portray a stanza of the hymn, a plan which in the composer's words "was suggested by the powerful imagery of Wesley's text." Harmonically, the work is centered on A major, with a hierarchical system used to determine the frequency with which each pitch-class appears. The pitch "A" appears most frequently, the remaining pitches of the A major scale are second in importance, and the pitches of the chromatic scale are used least frequently. The hymn tune is heard in its original form in each variation, providing an anchor for the listener, which contributes greatly to the coherence of the work. Technically, the piece is quite demanding due to the many accidentals and complex rhythms.

Easy service music

Austin C. Lovelace, Two Preludes:

Partita on Hamburg, Toccata on Engelberg. Selah 160-724, \$6.50.

The setting of *Hamburg* consists of three short variations, while the toccata includes the melody *Engelberg* twice, first above the toccata figuration and then in the pedal. Each of the pieces is three pages in length, and they are printed with a fold-out third page, making page-turns unnecessary. It would be nice if more publishers would adopt this idea.

David Lasky, Prelude on Abbot's Leigh. Randall M. Egan #EO-277, \$3.95.

This prelude consists of two versets. The first presents the melody as a solo against a chromatic background of strings; a five-measure transition builds to a full plenum for the grandiose second verset.

Robert Powell, Thine the Praise, Volume I. Concordia 97-6247, \$7.50.

Organ meditations on five hymn tunes by Carl Schalk, including settings of the popular hymns *Thine the Amen*, *Thine*

the Praise and *God of the Sparrow*, *God of the Whale*.

Donald Rotermund, Seven Hymn Preludes, Set 3. Concordia 97-6243, \$7.50.

These short preludes are intended for use as introductions to hymns. The highlights of the collection are the sprightly prelude on *Fang dein Werk* and the lively setting of *Munich*. Other tunes included are *St. Crispin*, *Deus tuorum militum*, *Gott sei dank*, *Ich singe dir*, and *Malduyn*. Instrumental parts are included for several of the preludes to provide an alternative to playing the melody on a solo stop.

Melvin Rotermund, Six Hymn Preludes. Concordia 97-6190, \$7.50.

This collection includes settings of *Unser Herrscher*, *Down Ampney*, *Es ist das Heil*, *Lord Revive Us*, *Little Flock*, and *St. Clement*. An alternate harmonization is provided for both *St. Clement* and *Down Ampney*.

—Marcia Van Oyen Wilmette, IL



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The Influence of Christopher Tye's Anthems

Jerry Ulrich

The amount of musical influence any given composer actually exerts on contemporaries and subsequent generations is difficult to measure. In sixteenth-century England, it is often equally problematic to determine conclusive dates for composers' lives and specific works. The questions "Who influenced whom?" and "Who was the innovator and who was the copyist?" continually perplex musicologists and historians in the Tudor area. Substantial losses of valuable manuscripts and records from this period make it impossible to establish a reliable chronological *Werke* for minor composers such as Christopher Tye.

Nevertheless, several factors provide a clear indication of the influence that Christopher Tye's music exerted, both during his lifetime, and for many years after his death. The first and most obvious evidence of Tye's musical influence is the number of copied and printed sources which contain music attributed to him. Most of the major manuscript sources of sixteenth-century English music include at least one composition by Tye.¹ "O God, be merciful" is included anonymously in the "Wanley" part books (c. 1546-49). The "Lumley" (c. 1548-52), "Gyffard" (c. 1553-58), and "Mulliner" (c. 1560) part-book collections all contain works assigned to Tye. The only printed collection of Tye's music introduced during his lifetime was the *Actes of the Apostles* (1553). Although it is one of his least successful works, its unusual character and educational purpose probably account for its publication and popularity during Tye's lifetime.

Tye's music is also copied into several manuscripts which are dated after his death. The Baldwin MS (c. 1590-1610) and "Chirk Castle" part books (c. 1625) both contain anthems by Tye. Two of the seven surviving part books of the Barnard MSS (c. 1625) include Tye pieces. The popular Gostling MSS (c. 1675) and early eighteenth-century

Tudway MSS (c. 1715-20) also contain selections by Tye.

Several collections of music which include representative works were published posthumously. In 1641, the Reverend John Barnard published *The First Book of Selected Church Musick, consisting of Services and Anthems* . . . This was the first printed collection of English anthems, and it was widely used by many choirs.² It contains four compositions by Tye. *The Divine Services and Anthems usually sung in the Cathedrals and Collegiate Choirs in the Church of England* was printed by James Clifford in 1663. This collection includes four anthems by Tye.³ William Boyce's *Cathedral Music* contains both *partes* of "I will exalt thee" as two separate anthems. Boyce also includes a brief summary of Tye's life in "A succinct Account of the Several Authors, whose works are contained in this volume."⁴

John Page includes music by Tye in his *Harmonica Sacra*, published in 1800. "From the depth" appears in Volume III of this collection.⁵ All these early manuscript and printed collections indicate Tye's music was readily available for study and performance both during and after his lifetime.

Several early writers and historians mention Tye, and frequently praise his musical skill. The Baldwin MS (Royal Music Library, 24.D.2) ends with a poem written by John Baldwin dated 1591 which names Tye among " . . . the best makers and skilfulst in musicke, the science to sett forthe . . ."⁶

In the Samuel Rowley play *When You See me, You Know Me* (1605), Tye plays an integral role in the education of Edward VI. In Nan Cooke Carpenter's analysis of this work, she states: " . . . Christopher Tye, one of England's most distinguished musicians, takes an active part in the play."⁷ In 1636, Charles Butler printed *The Principles of Musik in Singing and Setting* . . . In the book, Butler attempts to provide models for student composers by recommending works they should examine and copy. He advises the reader to " . . . heedfully examin, observ, and imitate the Artificial woorks of the best Authors."⁸ Butler includes Dr. Tye among the list of composers' names. One of the best known sources for this period is the *Morley Plain and Easy Introduction to Practical Music*. Dr. Tye is included in a list of " . . . our

Christopher Tye, Christ Rising

Musical score for "Christ Rising" by Christopher Tye. The score is for six voices: Soprano 1, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are "Christ rising again". The music is in a 4/4 time signature and a key signature of one flat (B-flat major/D minor).

English Doctors of Music."⁹

Tye's achievements are referred to by Thomas Fuller (1608-61) in *The History of the Worthies of England* (1662).

Musik, which received a grievous wound in England at the dissolution of Abbeys, was much beholding to him (Tye) for her recovery; such his excellent skill and piety, that he kept it up in credit at Court and in all Cathedrals during his life.¹⁰

The historian Anthony à Wood (1632-95), who was born, educated, and died at Oxford, sketched the careers of prominent Oxford University men in his *Athenae Oxonienses*. The second half of each volume lists important candidates and graduates of Oxford by year, often with comments included. Tye is listed as receiving his Doctorate in 1548 and also is mentioned as being "much in renown for his admirable skill in the Theoretical and Practical part of Music."¹¹ Both Burney and Hawkins praise Tye for his musical compositions.

Hawkins mentions it in his *History of the Science and Practice of Music*.

In Dr. Boyce's collection of cathedral music lately published, vol. II is an anthem of this great musician, "I will exalt thee," a most perfect model for composition in the church style, whether we regard the melody or the harmony, the expression or the contrivance, or, in a word, the general effect of the whole.¹²

Sir Charles Burney is even more eloquent in his praise of the same anthem:

. . . the late worthy Dr. Boyce has given an admirable example of his (Tye's) abilities in the anthem for four voices, "I will exalt thee, O Lord" inserted in the second volume of his excellent *Collection of Cathedral Music*, by *English Masters*. There is hardly any instance to be found in the productions of the composers for the church during his time, of a piece so constantly and regularly in any one key as this is in the key of C minor, and its relatives; the harmony is pure and grateful; the time and melody, though not so marked and accented as in those of the best compositions of the present century, are free from pedantry, and the difficulties of complicated measures, which this composer had the merit of being one of the first to abandon.¹³

Another indication of Tye's success as a composer is his academic distinction

through the attainment of degrees in music.

There were, however, two honors that the composers of the day printed after their names with such regularity as to show how much they valued them. One was the degree of either Bachelor or Doctor of Music from Oxford or Cambridge.¹⁴

Although these degrees were not always accurate barometers of musical skill, various applicants were, at times, refused such degrees. Most importantly, Tye's academic achievements show that his status among his colleagues was well above average.

Another tribute to Tye is the number of musicians whose works resemble his and reflect his musical style. In several instances, compositions by Thomas Weelkes appear to be modeled after specific musical ideas contained in Tye's anthems.¹⁵ (See examples.) Weelkes imitates the perpetual motion figure of Tye's "My trust, O Lord" in his "Alleluia" and Service "for Trebles." In the Weelkes verse anthem "Give ear, O Lord," he uses a figure of imitation that resembles Tye's "I lift my heart to thee."¹⁶ A comparison of settings of the text "Christ rising" by Tye, Tallis and Byrd show a clear evolution of musical style from the former to the latter. Particularly the more advanced five- and six-part anthems of Tye show marked similarities to English compositions of the early seventeenth century.

A less obvious, but important sign of Tye's influence is his ability to write music within the confines of the new liturgical and musical requirements of his day. In this way, he helped satisfy officials who demanded word clarity, and he assisted in salvaging polyphonic music in the English Church. John Bum-pus writes: "Englishmen owe much to Christopher Tye for having restored church music after it had been almost ruined by the dissolution of the monasteries."¹⁷ Morrison Boyd decries the state of music at this time by saying: "Probably very few parish churches in Elizabethan times sang any music except Psalms."¹⁸ He also quotes the sixteenth-century writer Bossewell: "Musicke . . . is almost banished in this Realme."¹⁹ If the situation was as bad as these statements suggest, Tye very likely may have

Jerry Ulrich is currently serving as Director of Choral Activities and Associate Professor of Music at Ashland University in Ashland, Ohio. He received the Bachelor of Music degree from Eastern Illinois University, the Master of Music degree from Southern Methodist University, and the Doctor of Musical Arts degree in Choral Conducting from the University of Cincinnati College-Conservatory of Music. His early training included four years as a member of the Atlanta Symphony Orchestra Chorus and Chamber Chorus, under the direction of Robert Shaw. Dr. Ulrich has served as choral director and administrator in the Fulton County School System in Atlanta. Choirs under his direction at Ashland University have toured Europe, and make regular tours of the United States. During the 1990-91 academic year, he was Visiting Fulbright Lecturer in Academic Studies at the Royal Scottish Academy of Music and Drama in Glasgow, Scotland. Dr. Ulrich is active as a clinician, festival conductor, and adjudicator for high school, church, and community choruses. He has several published articles in state and national journals.

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Thomas Weelkes, Hosanna to the Son of David

played an important role in composing music which was acceptable to the authorities.

Perhaps Tye's most important contribution was his influence in the formal design and development of a new genre, the English anthem.

Christopher Tye (c. 1499–c. 1572) served as organist of Ely Cathedral from about 1540 and made notable contributions to the new form of the anthem . . . Tye was among the first composers of the time in whose works differences between Roman Catholic and Anglican styles can be discerned.²⁰

Most historians who comment on the early history of the anthem agree that Tye was a primary influence on its formal design. Bumpus says: "Chronologically speaking, Tye and Tallis have usually been considered as heading the list of composers for the reformed Liturgy."²¹ The 1910 *Grove's Dictionary* says:

Tye occupies an important place in the history of English Church Music . . . He is called "The Father of the Anthem," and it is most likely that it was he who gave the model which was accepted by Edwardian and early Elizabethan Church composers.²²

Without a doubt, Tye figures formatively in the group of composers who developed this new form.

Finally, Tye's influence as a composer is evident in the number of his anthems which appear sporadically in modern collections and in publishers' catalogs. Many pieces from the *Actes* have been adapted and are listed as "anthems" in modern publications. The inclusion of all Tye's English church music in the *Early English Church Music* collection is commendable. It is hoped this will spur more publishers to print his works in octavo form, resulting in more performances of Tye's music. In summary, a comment by Peter Le Huray is apropos: ". . . Tye was more forward-looking than any of his contemporaries. For this reason, if for no other, his music deserves wider recognition."²³

Notes

1. The subsequent listing of copied and printed sources, both during and after Tye's lifetime, is by no means an exhaustive source list for Tye's music, but instead is an overview of the most important primary source material which mentions his name and contains English compositions attributed to him. For a more comprehensive list of sources for the English anthems, the reader should consult Volume 19 of *The Early English Church Music* series (London: Stainer & Bell, 1963–), *Christopher Tye* (pp. 317–20) edited by John Morehen.

2. Morrison Comegys Boyd, *Elizabethan Music and Musical Criticism*, 2nd ed. (Westport, Connecticut: Greenwood Press, 1962), p. 63.

3. Frank L. Harrison, gen. ed., *Early English Church Music*, 30 vols. (London: Stainer & Bell,

1963–) vol. 19: *Christopher Tye: English Sacred Music*, ed. by John Morehen, p. 320.

4. William Boyce, *Cathedral Music*, 2nd ed., 3 vols. (London: n.p., 1788), vol. 2, p. 10.

5. Morehen, *Christopher Tye*, 19:320.

6. Boyd, *Elizabethan Music*, p. 310.

7. Nan Cooke Carpenter, "Christopher Tye and the Musical Dialogue in Samuel Rowley's *When You See Me, You Know Me*," *Journal of Research in Music Education* 8 (Fall 1960): 85.

8. Boyd, *Elizabethan Music*, p. 247.

9. Thomas Morley, *A Plain and Easy Introduction to Practical Music*, 2nd ed., edited by R. Alec Harman (New York: W. W. Norton & Co., 1963), p. 123.

10. Boyd, *Elizabethan Music*, p. 71.

11. *Ibid.*, p. 318.

12. Sir John Hawkins, *A General History of the Science and Practice of Music* (London: Novello, 1853), p. 455.

13. Charles Burney, *A General History of Music from the Earliest Ages to the Present Period*, 4 vols. (London: Payne & Son, 1789), 3:10–11.

14. Boyd, *Elizabethan Music*, p. 272.

15. The opening of Tye's "Christ rising" and Weelkes' "Hosanna to the Son of David" begin in almost identical fashion. The Weelkes anthem was written almost sixty years after the Tye anthem. See examples.

16. Peter Le Huray, *Music and the Reformation in England: 1549–1660* (Cambridge: Cambridge Univ. Press, 1978), pp. 201–203.

17. John S. Bumpus, *A History of English Cathedral Music: 1549–1889* (London: T. Werner Laurie, 1908; reprint ed., London: Gregg International Publishers, 1972), p. 35.

18. Boyd, *Elizabethan Music*, p. 62.

19. *Ibid.*

20. Homer Ulrich, *A Survey of Choral Music* (New York: Harcourt, Brace Jovanovich, 1973), p. 30.

21. Bumpus, *A History*, p. 22.

22. *Grove's Dictionary of Music and Musicians*, 1910 ed., s. v. "Tye, Christopher," by G. E. P. Arkwright.

23. Le Huray, *Music and the Reformation*, p. 205.

dral Music: 1549–1889. London: T. Werner Laurie, 1908; reprint ed., London: Gregg International Publishers, 1972.

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An Index to the Organ and Harmonium Works of Franz Liszt, part 1

William H. Bates

The following material originally appeared as the Appendix to the author's review-article "The Organ Works of Franz Liszt: A Review of the Haselböck Edition" (Journal of the American Liszt Society 28 [July-December 1990]:42-68). Appreciation is extended to both JALS and its editor, Michael Saffle, for permission to issue this updated material.

This index lists the organ and harmonium works of Franz Liszt as found in modern editions prepared by Karl Straube, Sándor Margittay, and Martin Haselböck (see SE, ME, and HE below).¹ The pieces have been grouped into six categories according to their medium of performance. The titles of the compositions reflect the most authentic sources in the following descending order of authenticity: Liszt originated or corrected print; autograph manuscript of a work not printed during Liszt's lifetime; Liszt approved or corrected print or manuscript by someone else; posthumous publication. Works are alphabetized under the first word in each title. Where appropriate, each title is followed within parentheses by an alternate title placed within quotes. For the performance medium, square brackets enclose any instrument(s) mentioned in a printed version but not in an autograph source. Dates of composition (arrangement, etc.) and publication are based on information supplied by Raabe, Searle, and Haselböck; as needed, supporting documentation is given in the endnotes.

Symbols:

- * = unique or original composition by Liszt
- ** = arrangement or transcription by Liszt of one of his own compositions
- + = composer-approved/edited arrangement or transcription by someone else of a work by Liszt
- ++ = arrangement or transcription by Liszt of another composer's work
- ** = questionable or unproven attribution to Liszt of either the original composition or the arrangement/transcription

Abbreviations:

- ERM = *New Grove Early Romantic Masters*, vol. I, ed. Nicholas Temperley, Gerald Abraham, and Humphrey Searle, with Sharon Winkhofer (New York: W. W. Norton, 1985)
- HE/Haselböck = Franz Liszt, *Sämtliche Orgelwerke* ("The Complete Works for Organ"), 9 vols. to date (UE 17833-17891), ed. Martin Haselböck (Vienna: Universal Edition, 1985-)
- LMW = Franz Liszt, *Musikalische Werke*, ed. Ferruccio Busoni, Peter Raabe, et al. (Leipzig: Breitkopf und Härtel, 1907-36)
- ME/Margittay = Ferenc [Franz] Liszt, *Összes organaművei* ("Complete Organ Works"), 4 vols., ed. Sándor Margittay (Budapest and London: Editio Musica Budapest and Boosey & Hawkes, 1971-73)
- NLE = New Liszt Edition (*Franz Liszt: Neue Ausgabe sämtlicher Werke*. Budapest: Editio Musica Budapest)
- R/Raabe = Raabe, Peter. *Franz Liszt*, vol. 2 (Stuttgart, 1931; reprint ed., Tutzing: Hans Schneider, 1968)
- S/Searle = Searle, Humphrey (catalog of Liszt's works revised by Sharon Winkhofer in ERM, pp. 322-68)
- SE/Straube = Franz Liszt, *Orgelkompositionen, Neue Ausgabe*, 2 vols. (EP 3628a, 3628b), ed. Karl Straube (Leipzig: C. F. Peters, [1917]). The first volume of this set originally appeared as a single volume (*Orgelkompositionen* [EP 3084], ed. Karl Straube [Leipzig: C. F. Peters, c1903]). Straube's two-volume edition has been republished by Kalmus (nos. 3615-3616).
- TAO = Martin Haselböck, "Liszt's Organ Works," *The American Organist* 20/7 (July 1986), pp. 56-63

A. WORKS FOR SOLO ORGAN (OR HARMONIUM, PEDALFLÜGEL, PIANO)

Composition	S	R	SE	ME	HE
**A magyarok Istene ("Ungarn's Gott") ² MEDIUM: organ or harmonium DATE: 1881 PUBLISHED: 1882	674	399	—	III:94	VI:11
Ad nos, ad salutarem undam — see Fantasie und Fuge über den Choral "Ad nos, ad salutarem undam"					

Composition	S	R	SE	ME	HE
**Adagio ("Consolation No. 4 in D-flat Major") ³ MEDIUM: organ DATE: 1848 or after PUBLISHED: 1867	759	—	II:73	II:30	IV:38
++Adagio aus der 4. Sonate für Violine von Seb. Bach ⁴ MEDIUM: organ, harmonium, or pedalfügel DATE: 1864? (HE: mm. 61-62 presumably added to Gottschalg MS after 1869 publication) PUBLISHED: 1869	661	403	—	IV:63	VII:9
Agnus Dei — see <i>Missa pro organo and Requiem für die Orgel</i>					
++Agnus Dei della Messa da Requiem di G. Verdi ⁵ MEDIUM: organ, harmonium, or piano DATE: 1877 PUBLISHED: 1879-1882?	437	270	—	IV:83	VII:37
**Am Grabe Richard Wagner's ⁶ MEDIUM: organ or harmonium DATE: 1883 PUBLISHED: unpub. (in ME)	267	387	—	IV:2	VI:26
++Andante "Aus tiefer Noth schrei ich zu dir" von Seb. Bach ⁷ MEDIUM: organ [or harmonium, pedalfügel] DATE: 1860-1861? PUBLISHED: 1869	660/2	402/2	—	IV:52	VII:13
Andante maestoso — see <i>Slavimo slavno slaveni!</i>					
+Andante religioso ⁸ MEDIUM: organ DATE: 1861? PUBLISHED: 1861? and 1869?	261a	—	—	I:56	IV:51
Aus tiefer Noth schrei ich zu dir — see <i>Andante "Aus tiefer Noth schrei ich zu dir" von Seb. Bach</i>					
Ave Maria — see <i>Rosario ... Ave Maria</i>					
+Ave Maria (I; "Gebet [Ave Maria]") ⁹ MEDIUM: organ DATE: 1853 or after PUBLISHED: n.d.	—	—	—	II:76	IV:46
Ave Maria (II) — see <i>Missa pro organo (Offertorium) as well as under Categories "B" and "E"</i>					
++Ave Maria von Arcadelt ¹⁰ MEDIUM: organ DATE: 1860-1863? PUBLISHED: 1865	659	401	I:45	I:72	III:11
Ave maris stella — see <i>Zwei Kirchenhymnen as well as listings under Categories "B" and "E"</i>					
Ave verum — see also <i>Evocation à la Chapelle Sixtine</i>					
++Ave verum von W. A. Mozart ¹¹ MEDIUM: organ or harmonium DATE: 1886 [Liszt's last organ piece] PUBLISHED: n.d.	—	—	—	IV:72	VII:21
Benedictus — see <i>Missa pro organo and Requiem für die Orgel</i>					

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Composition	S	R	SE	ME	HE
Cantico [del Sol] di San Francesco — see San Francesco as well as under Category "E"					
⁺⁺ Chor der jüngern Pilger: "Der Gnade Heil" [aus Richard Wagners "Tannhäuser"] (setting I) ¹² MEDIUM: organ [or harmonium, pedalfügel] DATE: 1860 PUBLISHED: 1862	676/1	407/1	—	IV:91	VII:40
⁺⁺ Chor der jüngern Pilger "Der Gnade Heil" [aus Richard Wagners "Tannhäuser"] (setting II) ¹³ MEDIUM: organ [or harmonium, pedalfügel] DATE: 1862 PUBLISHED: 1862	676/2	407/2	—	IV:86	VII:46
*[Choräle für Kardinal Hohenlohe] ¹⁴ Vexilla regis Crux ave benedicta Jesu Christe O Roma nobilis Meine Seel' erhebt den Herrn O Haupt voll Blut und Wunden O Traurigkeit Nun ruhen alle Wälder Was Gott tut, das ist wohlgetan Wer nur den lieben Gott MEDIUM: [see note] DATE: 1878-1881? PUBLISHED: unpub. [see note]	(50)	(72)	—	—	V:48 V:49 V:50 V:52 V:53 V:54 V:55 V:56 V:57 V:58
Consolation No. 4 in D-flat Major — see Adagio					
^{**} Consolation [No. 5 in E Major] ¹⁵ MEDIUM: organ DATE: c1870? PUBLISHED: 1870?	—	—	—	II:34	IV:40
Consolation No. 6 in E Major — see Tröstung					
Credo — see Missa pro organo					
Crucifixus — see Variationen über ... "Weinen, Klagen, Sorgen, Sagen ..."					
Crux ave benedicta — see Choräle für Kardinal Hohenlohe					
Dante Symphony — see Einleitung, Fuge und Magnificat aus der Symphonie zu Dante's "Divina commedia"					
*Der Choral "Nun danket alle Gott" ¹⁶ MEDIUM: organ DATE: 1883 PUBLISHED: 1884?	(61)	(408)	—	II:22	VI:28
*Der Papst-Hymnus ("Pio IX Hymnus") ¹⁷ MEDIUM: organ DATE: 1863? PUBLISHED: 1865	261	391/1	I:41	III:100	III:18
^{**} Die Glocken des Straßburger Münsters ... Preludio für Orgel ("Excelsior! ... Preludio für Orgel") ¹⁸ MEDIUM: organ DATE: 1874 or after PUBLISHED: n.d.	666	393	—	IV:4	VI:1
Die Todten Oration — see Les Morts — Oraison					
Dies Irae — see Requiem für die Orgel					
Ein feste Burg — see Kirchliche Fest-Ouverture über den Choral "Ein feste Burg ist unser Gott"					
⁺ Einleitung, Fuge und Magnificat aus der Symphonie zu Dante's "Divina commedia" ¹⁹ MEDIUM: organ, harmonium, or pedalfügel DATE: 1860 PUBLISHED: 1869?	—	—	—	II:38	IV:16

Composition	S	R	SE	ME	HE
⁺⁺ Einleitung und Fuge aus Seb. Bachs Motette "Ich hatte viel Bekümmerniss" (from BWV 21; three alternate endings = HE VII:52-55) ²⁰ MEDIUM: organ [or harmonium, pedalfügel] DATE: 1860 PUBLISHED: 1869	660/1	402/1	—	IV:56	VII:1
⁺ Einleitung zur Legende der heiligen Elisabeth ²¹ MEDIUM: organ DATE: 1862-1870? PUBLISHED: 1870?	—	—	—	II:52	IV:29
⁺⁺ Evocation à la Chapelle Sixtine. Miserere von Allegri und Ave verum corpus von Mozart ²² MEDIUM: organ DATE: 1862 PUBLISHED: 1865	658	400	I:23	II:62	II:19
Excelsior! ... Preludio für Orgel — see Die Glocken des Straßburger Münsters ... Preludio für Orgel					
*Fantasie und Fuge über den Choral "Ad nos, ad salutarem undam" ²³ MEDIUM: organ or pedalfügel DATE: 1850 PUBLISHED: 1852	259	380	II:4	I:2	I:1
Gebet — see also Ave Maria (I)					
*Gebet ²⁴ MEDIUM: organ or harmonium [or piano, pedalfügel] DATE: 1879 PUBLISHED: 1884	265	386	—	III:98	VI:5
Gloria — see Missa pro organo					
Graduale — see Missa pro organo					
Ich hatte viel Bekümmerniss — see Einleitung und Fuge aus Seb. Bachs Motette "Ich hatte viel Bekümmerniss"					
^{**} In domum Domini ibimus. Präludium für Orgel ("Zum Haus des Herrn ziehen wir!") ²⁵ MEDIUM: organ DATE: c1884 PUBLISHED: posth. (1908)	671	395	—	III:44	VI:34
^{**} In festo transfigurationis Domini nostri Jesu Christi (reconstruction) ²⁶ MEDIUM: organ DATE: 1880 PUBLISHED: unpub.	—	—	—	—	VI:70
*Introitus ²⁷ MEDIUM: organ DATE: 1884 PUBLISHED: 1887	268/1	390/1	I:56	II:88	VI:38
Jesu Christe — see Choräle für Kardinal Hohenlohe					
⁺⁺ Kirchliche Fest-Ouverture über den Choral "Ein feste Burg ist unser Gott" von Otto Nicolai ²⁸ MEDIUM: organ or pedalfügel DATE: 1852 PUBLISHED: 1852	675	406	—	IV:73	VII:23
Kreuzandachten — see Via crucis					
Kyrie — see Missa pro organo					
Legende der heiligen Elisabeth — see Einleitung zur ... Elisabeth					
^{**} Les Morts — Oraison / Die Todten — Oration ("Trauerode") ²⁹ MEDIUM: organ DATE: 1860? PUBLISHED: posth. (1890)	268/2	390/2	I:59	III:80	III:2
Litanei — see Ora pro nobis. Litanei					

Meine Seel' erhebt den Herrn — see
Choräle für Kardinal Hohenlohe

This article will be continued in the October issue.

Notes

1. Not mentioned in any of these editions are three works that are presumed lost (see the Liszt works list in *ERM*): S. 758 ("The Organ," a symphonic poem "after Herder"), S. 760 (organ setting of *Cantico del sol di San Francesco* [based on S. 4]), and S. 767 (*Excelsior!* [based on the prelude to S. 6] for one voice and organ).
2. Date: 1881 (Haselböck), c1881 (Searle), 1884 (*TAO*, p. 62). This is an organ setting of Liszt's song *A magyarok Istene—Ungarns Gott* (S. 339). The work is also known in two versions for piano (S. 543 and S. 543a) as well as one for brass and woodwinds (S. 381a).
3. The *Adagio* is an setting of *Consolation* No. 4 for piano (S. 172/4, which Searle indicates was composed in 1848). The setting's only direct connection with Liszt is the composer attribution ("Adagio von Dr. Franz Liszt") in the first edition, a "Jubilee Album" (published in 1867 according to S. 677) for Liszt's friend Johann Gottlob Töpfer, organist in Weimar and writer on the organ (among Töpfer's pupils were Alexander Winterberger and Alexander W. Gottschalg, both of whom also had close ties to Liszt). Searle, who is the only source to give a date of composition or publication, lists the setting as a "doubtful" work.
4. Arranged by Liszt in collaboration with Alexander W. Gottschalg.
5. Publication: 1879 (Searle), c1882 (*TAO*, p. 63). According to Michael Saffle (personal letter to the writer), Liszt's setting of Verdi's *Agnus Dei* was published in two separate editions: one for organ or harmonium (Ricordi L. 46138 L.) and the other with simultaneous notation for piano or organ/harmonium (Ricordi k. 48542-48767 k.).
6. The genesis of *Am Grabe Richard Wagner's* is unclear. Evidently the work is based on material from Liszt's *Die Glocken des Straßburger Münsters* (S. 6; see also the other organ setting, S. 666). The autograph manuscript of *Am Grabe Richard Wagner's*, dated 22 May 1883, is constituted as follows: 1) piano version (S. 202); 2) version for string quartet, piano, and harp "ad libitum" (S. 135); and 3) organ or harmonium version (S. 267), which "is notated in fragments on two pages" (Haselböck VI:[viii]). The fragmentary condition as well as the placement of the organ-harmonium version in this source suggests that it may have been taken from either the piano or ensemble setting.
7. Date: 1860 (Searle), 1860/61? (Haselböck). Publication: 1869 (Haselböck).
8. Date: 1861 (Haselböck), 1862 or after (*TAO*, p. 59). Publication: c1861 for the first version (appeared in *Jubelalbum für die Orgel der Herrn Dr. Johann Schneider* [Leipzig: Klinckschardt, c1861?]) and c1869 for the "corrected" version (published in Vol. 8 of Gottschalg's *Repertorium* series [see HE]). *Andante religioso* is a setting of the "Andante" in Liszt's first symphonic poem (*Ce qu'on entend sur la montagne*, S. 95) prepared by A. W. Gottschalg.
9. *Ave Maria* (I) is evidently based on the composer's A-major choral setting with organ (S. 20/2). According to Haselböck (IV:[vii]), Gottschalg's manuscript copy, with emendations by Liszt, gives the title "Gebet (Ave Maria)," whereas the printed source gives "Ave Maria." Evidently neither Searle or Raabe was aware of the organ setting.
10. Date: 1862 (Searle), 1863 (Haselböck). Based on the second part ("Ave Maria") of Liszt's *Alleluja et Ave Maria* ("d'Arcadelt"; S. 183). The "Ave Maria" section of the choral work evidently uses material from a setting of "Ave Maria" by Pierre-Louis Dietsch (1808-1865), which in turn borrows from the chanson "Nous voyons que les hommes" by Jacques [= Jacob] Arcadelt (see Jacob Arcadelt, *Opera omnia*, ed. Albert Seay [*Corpus mensurabilis musicae*, Series 31], Vol. VII/1, No. 44; for information about the Arcadelt-Dietsch connection, see Emile Haraszi, "Pierre-Louis Dietsch und seine Opfer," *Die Musikforschung* 8/1 [January-March 1955], pp. 39-58, especially pp. 47-53).
11. Evidently neither Searle or Raabe was aware of Liszt's keyboard setting of W. A. Mozart's *Ave verum corpus* (K. 618). See also Liszt's *Evocation à la Chapelle Sixtine* (S. 658).
12. Publication: 1862 (Haselböck). This work is a transcription of the chorus "Beglückt darf nun dich, o Heimat" from act III, scene 1, of Richard Wagner's *Tannhäuser*. According to Haselböck (VII:[ix]), this setting is a revision by Liszt of a transcription prepared by A. W. Gottschalg. Liszt also prepared another transcription of the chorus (S. 676/2). See also the piano setting for two hands (S. 443).
13. Publication: 1862 (Haselböck), 1864 (Searle). See also the other setting for organ (S. 676/1) as well as the one for piano (S. 443).
14. Date: 1878-79? (Searle), before 1881 (Haselböck). Publication: unpublished (but see source A in HE-V:[vii]), which is an undated lithograph of seven of the twelve works enumerated below.
- The collective title given here has been supplied by Haselböck. These ten keyboard settings of chorale and hymn melodies as well as two other settings (*Nun danket alle Gott* and *O Lamm Gottes*) present a number of editorial and scholarly challenges. First, each of the six original sources of the twelve compositions mentioned by Haselböck (V:[vii]) holds at least one of the pieces, but none holds all twelve of the keyboard chorale/hymn settings Liszt may have written for Cardinal Gustav Hohenlohe-Schillingsfürst (1823-1896). Second, the sources do not prescribe a given order (compare the order in the Haselböck edition with that in *NLE* 1/10). Third, the original sources listed by Haselböck indicate the following performance media: 1) piano only — *Meine Seel' erhebt den Herrn* (one source, with the other indicating nothing) and *O Lamm Gottes* (two sources); 2) organ or piano — *Crux ave benedicta* (one source), *Jesu Christe, pro nobis crucifixe* (one source), *Nun danket* (one source, with the other indicating nothing), *Nun ruhen alle Wälder* (one source, with the other indicating nothing), *O Haupt voll Blut und Wunden* (one source, with the other indicating nothing), and *O Traurigkeit, o Herzeleid* (one source, with the other indicating nothing); 3) separate organ and piano versions — *Vexilla regis* (one source). In the original sources the three other keyboard settings (*O Roma nobilis*, *Was Gott tut, das ist wohlgetan*, and *Wer nur den lieben Gott lässt walten*) evidently have no indication of performance medium. Haselböck (V:[vii]) rightly excludes *Nun danket* and *O Lamm Gottes* because "their extended bass range and the octaves in the left hand suggest that they belong more to the piano repertoire." Not mentioned by Haselböck are manuscripts in the private collection of Friedrich Schnapp of Eschenberg and a manuscript listed in a 1975 Stargardt auction catalog (see *ERM*, S. 50).
- Searle lists eight of the ten chorale/hymn settings in the Haselböck edition (i.e., all but *Meine Seel'* and *O Roma*) as sacred choral works under the collective title "Zwölf alter deutsche geistliche Weisen" (S. 50, where two choral/organ settings—*Es segne uns Gott* [S. 50/1] and *Gott sei uns gnädig* [S. 50/2]—are also included). Raabe, on the other hand, catalogs as piano works seven of the ten pieces

(S. 50/3-7, S. 50/10, and *Meine Seel'*) as well as *Es segne uns Gott* (or a version thereof; see R. 72, where these works are listed under the title "8 alter deutsche geistliche Weisen"). Raabe does not mention *O Roma* but suggests that *Gott sei uns gnädig* (listed under R. 507 as a choral work) as well as four other settings (*Crux benedicta*, *Jesu Christe, Nun danket*, and *Vexilla regis*) are related to but were published separately from the "eight".

According to Searle, Liszt added three of the chorale/hymn settings (*Crux benedicta*, *O Haupt voll Blut*, and *Vexilla regis*) to his *Via crucis* for voices and organ/piano (see S. 53). See also the separate piano version of *Vexilla regis* (no separate Searle number?; modern edition in *NLE* 1/10, pp. 97-98).

Haselböck excludes from his edition the four-part settings of responses that Liszt wrote for Cardinal Hohenlohe.

15. Date: c1870? (Gottschalg may have prepared this setting just before its publication [see below]). Publication: c1870? (published in Vol. 22 [Schuberth no. 1710, c1870?] of Gottschalg's *Repertorium* series along with *Einleitung* . . . *Elisabeth, Offertorium aus der Ungarischen Krönungsmesse*, and *Tu es Petrus*; later published in the Schuberth anthology "1031" [see HE]); if the second version of Liszt's *Prelude and Fugue on B-A-C-H* [Schuberth no. 1713] appeared in 1870 and Vol. 7 of Gottschalg's *Repertorium* appeared around 1869 [see HE-IV:(vii)], then a publication date of c1870 seems likely). *Consolation* (in E Major) is an organ setting by Alexander W. Gottschalg of Liszt's *Consolation* No. 5 for piano (S. 172/5); presumably the composer approved its publication.

16. Publication: 1884 (Raabe and Searle), n.d. (Haselböck). Haselböck (VI:[viii-ix]) suggests that the vocal and instrumental parts of *Nun danket* may be spurious and, therefore, that the work originated as a composition for organ only (see also Haselböck's forthcoming comments in Vol. X). Margittay (II:116) indicates the following: "According to Gottschalg the orchestration was a later addition, retaining the original organ part: 'Die Blasinstrumente von Prof. Dr. Neumann später dazugesetzt worden' [the wind instruments were added later by Prof. Dr. Neumann]."

17. Date: 1863 (*TAO*, p. 60), 1863? (Searle and Haselböck). According to Margittay (ME-III:99), Liszt originally captioned this composition "Pio IX Hymnus" but changed the title before the work's publication. Liszt prepared a choral setting of *Der Papst-Hymnus* entitled "Tu es Petrus," which he included in the oratorio *Christus* (S. 3). See also *Tu es Petrus* (S. 664) and *Dall'alma Roma* (S. 36, listed under "E") as well as settings of the original work for orchestra (S. 361) and for piano (S. 530 and S. 625).

18. Date: after 1874 (Searle and Haselböck, presumably based on the composition date of S. 6 [see below]). This work is a setting of the prelude to Liszt's *Die Glocken des Straßburger Münsters* (S. 6, composed in 1874). The first edition of the organ version bears the title given here. According to Haselböck (VI:[viii]), however, the manuscript copy of the piece has the caption "Excelsior" (deleted in pen) and, below that, "Preludio — für Orgel." Furthermore, the following note (in the hand of A. W. Gottschalg?) appears at the bottom of the first page of the MS: "Liszt Preludio Glocken des Straßburger Münsters / f. Orgel." In his edition Haselböck lists the title as "Excelsior! Preludio für Orgel." Not included in the Straube, Margittay, or Haselböck editions is a setting of the prelude (entitled "Excelsior!") for solo voice and organ (S. 767), which Searle believes is of doubtful authenticity. See also two piano settings of the prelude (S. 500 and S. 580). The original *Am Grabe Richard Wagner's* (S. 135) is evidently based on *Die Glocken des Straßburger Münsters* (S. 6).

19. According to Haselböck (*TAO*, p. 58) and Margittay (II:37), the organ setting of Liszt's *Dante* symphony (S. 109) was prepared by A. W. Gottschalg on 14 February 1860; evidently Gottschalg's MS has numerous emendations, additions and revisions in Liszt's hand" (Haselböck IV:[vii]). Neither Searle nor Raabe assigns a separate catalog number to the organ setting. Also existing is a two-piano version of the symphony (S. 648).

20. Publication: 1869 (Haselböck).

21. Date: after completion of the oratorio in 1862 but before the setting's publication (see below). Publication: c1870 (see the note to *Consolation* [no. 5 in E Major]). This organ setting of the introduction to Liszt's oratorio *Die Legende von der heiligen Elisabeth* (S. 2) was prepared by Karl Müller-Hartung and presumably approved by Liszt for publication (Haselböck [*TAO*, p. 59] indicates that "Liszt endorsed [Müller-Hartung's] alterations fully"). There also exist four-hand piano settings (S. 578) of four pieces from this oratorio.

22. *Evocation à la Chapelle Sixtine* is a coupling of settings of Gregorio Allegri's *Miserere* and W. A. Mozart's *Ave verum corpus* (K. 618; see also Liszt's separate organ setting of *Ave verum corpus*). Liszt also prepared a setting of *Evocation* for orchestra (S. 360) as well as two for piano (S. 461 and S. 633).

23. Winklehofer (*ERM*, p. 302) indicates that this work may have been revised in the 1870s. No copy of such a revision is known, however.

24. Publication: 1884 (Haselböck). Liszt used *Gebet* as the basis for the "Graduale" in *Missa pro organo* (S. 264).

25. Date: c1884 (Haselböck). Liszt's *In domum Domini ibimus* for organ is a setting of the prelude to his same-titled work for mixed chorus, organ, brass, and drums (S. 57). The organ setting was first published posthumously with the ascription "Zum Haus des Herrn ziehen wir!", a title Liszt included parenthetically in one of two autograph MSS (see the preface to Haselböck VI). The title given in the Haselböck edition (as also here) is a composite of those given in one MS (H-Bn, Ms. mus. 7068/2b, "In domum Domini ibimus") and in the first edition ("Zum Haus . . . Präludium für Orgel"). See also a setting for piano (S. 505), which in both autograph MSS Liszt notated simultaneously with the organ version.

26. According to Haselböck (VI:[ix]), "All that Franz Liszt wrote out of the organ version of the piano work [S. 188] dating from 1880 was the first eight bars, with the designation 'für Orgel.' In view of the continuity of the writing and the similarity with the piano version, this first complete realization for organ appears entirely legitimate."

27. *Introitus* was published posthumously along with the organ version of *Les Morts — Oraison* (as *Trauerode*) under the corporate title *Zwei Vortragsstücke für Orgel* (S. 268). Haselböck rightly restores the original independence of the two pieces. See also *Les Morts — Oraison* (S. 268/2). For a facsimile of the first page of the autograph MS see Margittay II:XIII.

28. This work is a setting of Otto Nicolai's *Kirchliche Fest-Ouverture über den Choral "Ein feste Burg ist unser Gott"* (Op. 31) for choir, organ, and orchestra, which was premiered in 1844.

29. Date: 1860 (Haselböck), 1870 (Searle). *Les Morts — Oraison*, which in the autograph MS also has the Germanized title "Die Todten — Oration," was printed posthumously (as *Trauerode*) along with *Introitus* under the corporate title *Zwei Vortragsstücke für Orgel* (S. 268). Haselböck rightly restores the original independence of the two pieces. (See also *Introitus*, S. 268/1.) The organ setting of *Les Morts — Oraison* is based on the first, second, third, and seventh sections of "Les Morts," the first movement of *Trois odes funèbres* for orchestra (S. 112). Two settings for piano (S. 516 and S. 601) of "Les Morts" also exist.

New Organs



Cover

The Andover Organ Company, Lawrence, MA, has completed its Opus 104 for Old Dominion University, Norfolk, VA. The organ is to be used as a teaching and practice instrument in a small lecture hall in the University's new Fine Arts building. The design of the instrument was meant to make a small number of stops fulfill the requirements of a much larger instrument, and to play the entire range of the organ literature.

Because the organ was to be located in a relatively small room, the 8' Dulciana was selected instead of an Open Diapason. The Dulciana is scaled large for a string as was the custom of 19th-century American builders. It gives the organ a string sound as well as serving as a light Principal sound. The Cremona was placed on the Great so that it will serve as a foil to the broken Cornet on the Swell. The Swell reed, an Oboe, is suited to romantic literature. The Pedal consists of two mechanical unit stops. The Flute stops begin at 16' pitch

as a stopped wood. It blends into a tapered metal flute which through variable voicing and scaling provides a Principal tone for the 4' range. The 8' works for trios and the 4' can be used as a Pedal solo stop. The Reed appears at both 16' and 8' pitches. A coupling manual permanently combining the Great and Swell was provided to give the students a three-manual capability and flexibility. Compass 58/32.

The solid oak case uses walnut for trim moldings. The pipe shades are carved walnut by carver David Calvo. The stop knobs are of rosewood and the labels are of bone. The manual keys are of bone and ebony. The pedalboard has walnut sharps and maple naturals. The case design was by Donald H. Olson, the mechanical design was by Benjamin Mague, and the tonal design was by Robert J. Reich in consultation with Dr. James Kosnik, Chairman of the Music Department, and Dr. Lee Tepley, Professor of Music of Old Dominion University.

GREAT

- 8' Dulciana
- 8' Stopped Diapason
- 4' Octave
- 2' Fifteenth
- II Mixture
- 8' Cremona

SWELL (Enclosed)

- 8' Gedeckt
- 4' Chimney Flute
- 2 2/3' Nazard
- 2' Recorder
- 1 3/5' Tierce
- 8' Hautboy

PEDAL

- 16' Subbass
- 8' Flutebass (12 pipes)
- 4' Choralbass (12 pipes)
- 16' Bassoon
- 8' Bassoon (12 pipes)

Paul Jernigan and assistant Shawn Sanders, Houston, TX, have completed a two-year major mechanical and tonal

GREAT

- 16' Diapason (2nd)
- 8' First Diapason
- 8' Second Diapason
- 8' Gamba
- 8' Bourdon*
- 8' Gemshorn
- 4' Octave+
- 4' Gedeckt*
- 2' Fifteenth+
- III Mixture+
- 8' Harmonic Trumpet*
- Tremolo

SWELL

- 16' Gedeckt
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste
- 8' Aeoline
- 4' Harmonic Flute
- 2' Flautino
- 8' Orchestral Oboe
- 8' French Horn
- 8' Vox Humana
- Tremolo

CHOIR

- 8' English Diapason
- 8' Concert Flute
- 8' Flute Celeste
- 8' Dulciana
- 4' Flute d'Amour
- 2 2/3' Nazard+
- 2' Blockflute+
- 1 3/5' Tierce+
- 8' Clarinet
- Tremolo

ECHO

- 8' Fern Flute
- 8' Vox Seraphique
- 8' Vox Angelique
- 8' Vox Aetheria
- 4' Flute
- 8' Vox Humana
- Tremolo

PEDAL

- 16' Open Diapason
- 16' Violone (Gt 2nd)
- 16' Bourdon
- 16' Lieblich Gedeckt (Sw)
- 10 2/3' Quint (Pd Bourdon)
- 8' Bassflute (Pd Open)
- 8' Diapason (Gt 2nd)
- 8' Bourdon (Pd Bourdon)
- 4' Octave (Gt 2nd)
- 16' Posaune+ (Ext Gt)
- 8' Trompette* (Gt)

*Substitution
+Addition

renewal of Pilcher Opus 1089 (1928) at St. Mary's Cathedral Basilica, Galveston, TX. Much of the instrument was dismantled, cleaned and lacquered with selective releathering and rewiring. The chamber was cleaned and sealed. The Echo division, silent for many years, was again brought into speech. Pipework was cleaned, regulated, fitted with tuning slides, and missing and destroyed trebles were replaced. Previous modifications were made more compatible visually, tonally, and mechanically with the original design. John A. Brown, contractor and director of a similar 1992 project at Sacred Heart CoCathedral, Houston, joined this project in 1993. Armand Martin and Julia Webster are the organists. Reverend J. Williams Bosworth is priest in charge. The organ project is concurrent with other renovations being made in this 1847 building, the oldest church building in Galveston.



AIO-1994-INDY

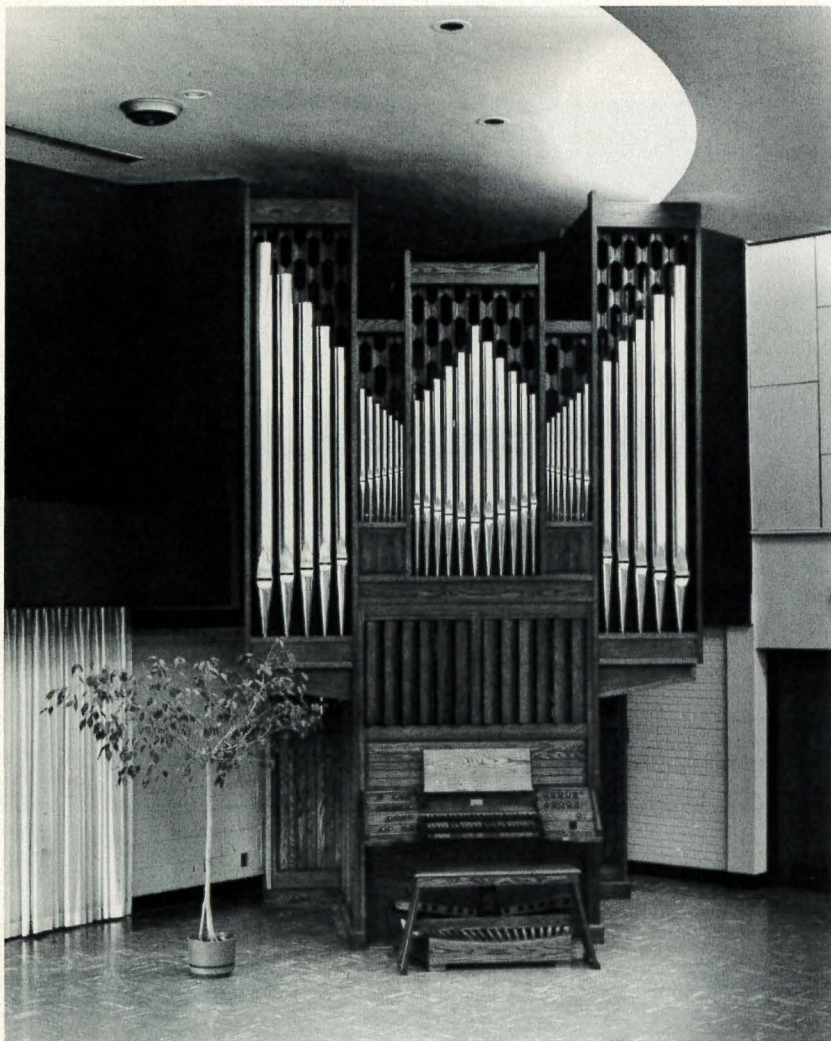
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Gabriel Kney & Co., Ltd., London, Ontario, has built a new organ for Lenoir-Rhyne College in Hickory, NC. The specification for this recital and teaching instrument was developed by Larry Lowder, Head of the Organ Department, and Gabriel Kney. The two-manual, mechanical-action instrument of 23 stops is located in the recital hall of the College and was dedicated on April 9, 1994, with a recital by Marilyn Keiser. The program included music by Bach, Mendelssohn, Locklair, Howells and Duruflé.

The casework is made of Appalachian red oak. The keyboards are made of ebony wood for the naturals and rosewood with bone covering for the sharps. Wind is supplied by three bellows, one for each division. Wind pressure for the Great is 52 mm, Swell 48 mm and Pedal 65 mm. The installation was made possible through a gift by Thomas Reese in memory of Myrtle Suttlemyre Reese.

GREAT	
8'	Principal
8'	Rohrflöte
4'	Octave
4'	Spitzflöte
2 ² / ₃ '	Nasat
2'	Blockflöte
1 ³ / ₅ '	Terzflöte
2'	Mixture III
8'	Trompette
	Tremulant
SWELL	
8'	Gedeckflöte
8'	Gamba T.C.
8'	Celeste (from T.C.)
4'	Offenflöte
2'	Principal
1 ³ / ₅ '	Terz
1 ¹ / ₃ '	Quint
8'	Rohrschalmey
PEDAL	
16'	Subbass
8'	Principal
8'	Bassflöte
4'	Choralbass
16'	Basson
8'	Trompette

Marceau & Associates, Portland, OR, has built an organ for Augustana Lutheran Church, also of Portland. Opus III, completed in 1988, is an enlargement of a 1951 Reuter organ of two manuals and pedal with 11 ranks. Included in the new pipework is the 8' Principal facade of flamed copper. A new 3-manual console was added to accommodate the new Choir division, which is patterned after American Choir divisions of the 19th century, and is also under expression. Some pipework and the choir windchest are of recycled materials. All recycled pipework was thoroughly reworked and revoiced to blend with the existing Reuter pipes as well as the new pipes. The choir windchest was completely releathered. The new pipes were from Stinkens of Holland, the console was by Organ Supply Industries, and the new solid state switching system was provided by Solid State Logic. An Antiphonal Organ (including a separate 1-manual and pedal console) as well as the low 12 pipes of the 16' Prestant are planned for future addition. The dedicatory recital was played by Glenn Ludtke.

GREAT	
16'	Prestant (1-12 prep)†
8'	Principal* (new pipes facade)
8'	Rohrflöte†
4'	Octave*
2'	Super Octave*
1 ¹ / ₃ '	Mixture III-IV†
8'	Trompette (Sw)†
CHOIR	
8'	Geigen Principal*
8'	Unda Maris, GG (tuned flat)@
8'	Melodia*
4'	Flöte Harmonique@
2'	Octavin@
8'	Clarinet@
	Tremulant
ANTIPHONAL (PREP)	
8'	Principal
8'	Bourdon
4'	Octave
4'	Bourdon
2'	Super Octave
1 ¹ / ₃ '	Mixture IV
8'	Trompette en chamade
SWELL	
16'	Lieblich Gedeckt (ext)*
8'	Holzgedeckt*
8'	Salicional*
8'	Voix Celeste, TC*
4'	Principal†
4'	Gedeckt Flöte (ext)
2 ² / ₃ '	Sesquialtera II, TC@
2'	Piccolo (ext)*
8'	Trompette†
8'	Oboe*
4'	Clarion (ext)
	Tremulant

* Pipework from 1951 Reuter
@ Recycled pipework
† New pipework from Stinkens

PEDAL	
32'	Resultant
16'	Prestant (Gt)†
16'	Subbass (encl, Choir)*
16'	Lieblich Gedeckt (Sw)*
16'	Bourdon (Ant)
8'	Principal (Gt)†
8'	Gedecktbass (ext)*
4'	Choralbass (Gt)†
4'	Flötebass (ext)@
16'	Bombarde (Sw, ext)†
8'	Trompette (Sw)†
4'	Clarion (Sw)†

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, • = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 SEPTEMBER

Kevin Birch, with flute; St John's Catholic, Bangor, ME 7:30 pm

16 SEPTEMBER

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

Marianne Webb; Southern Illinois Univ, Carbondale, IL 8 pm

17 SEPTEMBER

Marilyn Keiser, workshop; Christ Church Cathedral, New Orleans, LA 10 am

18 SEPTEMBER

Thomas Murray; St John's Episcopal, Stamford, CT 4 pm

Susan Armstrong; Round Lake Auditorium, Round Lake, NY 2:30 pm

David Fuller; SUNY, Buffalo, NY 5 pm

Gentlemen of St John's College; St Mark's Episcopal, Philadelphia, PA 8 pm

Richard Heschke; Mt Calvary Evangelical Lutheran, Lancaster, PA 3 pm

John Walker; First Methodist, Sharon, PA 4 pm

Anne Wilson & Tom Trenney; First Church, Congregational, Painesville, OH 4 pm

Elizabeth & Raymond Chenault; United Methodist, Tucker, GA 7:30 pm

Peter Stadtmuller, with baritone; Presbyterian Church, La Porte, IN 4 pm

Herman Taylor; Eastern Illinois Univ, Charleston, IL 3 pm

Marilyn Keiser, Christ Church Cathedral, New Orleans, LA 4 pm

19 SEPTEMBER

David & Marian Craighead; Ardmore Presbyterian, Ardmore, PA 8 pm

21 SEPTEMBER

William Porter; Memorial Music Hall, Methuen, MA 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

22 SEPTEMBER

Mary Monroe, with trumpet; St Paul's Chapel, New York, NY noon

23 SEPTEMBER

Etienne Gagnon; Trinity Church, Boston, MA 12:15 pm

Richard Proulx, workshop; St Matthias Church, Milwaukee, WI 6 pm

Evening of Spirituals; Lindenwood Christian Church, Memphis, TN 7:30 pm

Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 SEPTEMBER

Bach Festival Benefit Concert; St Paul's Episcopal, Philadelphia, PA 8 pm

Church Music Workshop; Zion Lutheran, Indiana, PA 10 am

25 SEPTEMBER

*Choral Concert; Cathedral Church of St Paul, Worcester, MA 4 pm

Choir of Emmanuel College, Cambridge; Christ Church, Oyster Bay, NY 4 pm

Margaret Evans; Zion Lutheran, Indiana, PA 4 pm

Donald Sutherland; Immanuel Church on the Hill, Alexandria, VA 7:30 pm

Calvert Johnson, organ & harpsichord; Cleveland Museum, Cleveland, OH 2 pm

Todd Wilson; Gray Chapel, Ohio Wesleyan Univ, Delaware, OH 3:15 pm

Tom Bara; Central United Methodist, Lansing, MI 4 pm

Hymn Festival; St Anthony's Church, Milwaukee, WI 2:30 pm

27 SEPTEMBER

Leonard Champa; Irvine Auditorium, Philadelphia, PA 12:05 pm

David Craighead; Church of the Epiphany, Washington, DC 7:30 pm

Stanislas Deriemaeker; Univ of Evansville, Evansville, IN 8 pm

28 SEPTEMBER

Colin Andrews & Janette Fishell; Memorial Music Hall, Methuen, MA 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Stanislas Deriemaeker, masterclass; Univ of Evansville, Evansville, IN 9 am

29 SEPTEMBER

Choral Concert; Grace Church, Utica, NY 7 pm

National Choral Training Conference; American Boychoir School, Princeton, NJ (through Oct 2)

30 SEPTEMBER

Glenn Kime; Trinity Church, Boston, MA 12:15 pm

Bach Concert; St Martin-in-the-Fields Episcopal, Philadelphia, PA 8 pm

Frederick Swann; Mississippi Blvd Christian, Memphis, TN 7:30 pm

1 OCTOBER

John Weaver; St Peter's Lutheran, New York, NY 1 pm

Joan Lippincott; St Peter's Lutheran, New York, NY 4 pm

Britten, St Nicolas, with orchestra; Christ Church, Westerly, RI 8 pm

2 OCTOBER

Choral Concert, with ensemble; King's Chapel, Boston, MA 5 pm

Susan Nagel; Church of the Advent, Boston, MA 5:30 pm

James David Christie; Memorial Music Hall, Methuen, MA 3 pm

Cj Sambach; St John's Episcopal, Salem, NJ 4 pm

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

David Herman; Newark United Methodist Church, Newark, DE 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Jory Vinikour, harpsichord; Cleveland Museum, Cleveland, OH 3:30 pm

Larry Long; Central United Methodist, Lansing, MI 4 pm

James Johnson; Cathedral Basilica of the Assumption, Covington, KY 3 pm

William Zeigenfuss, with brass; Christ Church Cathedral, New Orleans, LA 4 pm

4 OCTOBER

Guy Bovet; Ripon College, Ripon, WI 7:30 pm

5 OCTOBER

Frederick Backhaus; Christ Church, Oyster Bay, NY noon

Stephen Hamilton; Church of the Holy Trinity, New York, NY 8 pm

Samuel Carabetta; St John's Church, Washington, DC 12:10 pm

6 OCTOBER

E. Wayne Bradford; St Paul's Chapel, New York, NY noon

7 OCTOBER

Mark Brombaugh; Trinity Church, Boston, MA 12:15 pm

Gerre Hancock; Christ Lutheran, Allentown, PA 8 pm

Herman Taylor; North Carolina School of the Arts, Winston-Salem, NC 8:15 pm

Iain Quinn; First United Methodist, Brevard, NC 7:30 pm

Elizabeth & Raymond Chenault; Riverside Baptist, Jacksonville, FL 8 pm

8 OCTOBER

Cj Sambach; Third Christian Reformed, Kalamazoo, MI 7 pm

Church Music Symposium; St Mary's Priory, Nauvoo, IL 12:30-5 pm; 6:30 festival

John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

9 OCTOBER

Nicolas Kynaston; Trinity College, Hartford, CT 3 pm

Stanislas Deriemaeker; St Thomas Church, New York, NY 5:15 pm

Mary Fenwick; St Matthew Lutheran, Hanover, PA 4 pm

John Brock; Duke Univ, Durham, NC 5 pm

Alexander Fiseisky; Cleveland Museum, Cleveland, OH 2 pm

John Weaver; Westminster Presbyterian, Dayton, OH 4 pm

Organ Conference; Univ of Michigan, Ann Arbor, MI (through October 12)

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Byron L. Blackmore; Our Savior's Lutheran,
La Crosse, WI 4 pm
Church Music Workshop; Lindenwood Christ-
ian Church, Memphis, TN 9 am
Choral Concert; Cathedral Church of the
Advent, Birmingham, AL 5 pm

10 OCTOBER

John Weaver, workshop; Westminster Pres-
byterian, Dayton, OH 1:15, 2:45 pm
Frederick Hohman, lecture-recital; First Pres-
byterian, Franklin, IN 4 pm
Marilyn Keiser, recital/demonstration; First
Christian Church, Columbus, IN 7:30 pm

11 OCTOBER

Nicolas Kynaston; Princeton Univ, Princeton,
NJ 8 pm

12 OCTOBER

Peter Stadtmueller; First Congregational,
Winchester, MA 7:30 pm
Frank Crosio; Christ Church, Oyster Bay, NY
noon
Susan Marchant; St John's Church, Wash-
ington, DC 12:10 pm
John Gibbons, harpsichord; Cleveland
Museum, Cleveland, OH 7:45 pm
Douglas Reed; Univ of Evansville, Evansville,
IN 12:15 pm

13 OCTOBER

David Higgs, masterclass; Emory Univ,
Atlanta, GA 2:30 pm

14 OCTOBER

Brian Jones; Trinity Church, Boston, MA
12:15 pm
Bach Cello Recital; St Martin-in-the-Fields
Episcopal, Philadelphia, PA 8 pm
Nicolas Kynaston; St Luke's Lutheran, Silver
Spring, MD 7:30 pm
David Higgs; Emory Univ, Atlanta, GA 8 pm
Choral Concert; Lindenwood Christian
Church, Memphis, TN 7 pm
Frederick Swann; St Paul's United Church of
Christ, Belleville, IL 7:30 pm

16 OCTOBER

Elizabeth & Raymond Chenault; Rye Pres-
byterian, Rye, NY 4 pm
Justin Bischof; St Thomas Church, New
York, NY 5:15 pm
Peter DuBois; St Paul's Cathedral, Buffalo,
NY 4:30 pm
American Boychoir; Trinity Cathedral, Tren-
ton, NJ
Gillian Weir; Christ Lutheran, Washington,
DC 4 pm
+Steven Cooksey; Strasburg Presbyterian,
Strasburg, VA 7:30 pm
***James Good**; First United Methodist Church,
Elizabeth City, NC 4 pm
Stanislas Deriemaeker; Cleveland Museum,
Cleveland, OH 7:45 pm
Marilyn Keiser; Monroe Street United
Methodist, Toledo, OH 3 pm
Frederick Swann; Gay Street United
Methodist, Mt Vernon, OH 2:30 pm
Nicolas Kynaston; First Congregational,
Columbus, OH 8 pm
Todd Säger; Central United Methodist, Lansing,
MI 4 pm
Lynne Davis; First Presbyterian, Three
Rivers, MI 4 pm
Carol Doran, lecture-workshop; St Matthias
Church, Milwaukee, WI 3 pm
Gerre Hancock; St Paul's Episcopal,
Marinette, WI 4 pm
Joan Lippincott; East Congregational
Church, Grand Rapids, MI 3 pm

18 OCTOBER

Andrew Lumsden; Harvard Univ, Cam-
bridge, MA 7:30 pm
Marilyn Keiser; Christ Church Cathedral,
New Orleans, LA 4 pm

19 OCTOBER

Dennis Grannon; Christ Church, Oyster Bay,
NY noon

20 OCTOBER

David Bower; St Paul's Chapel, New York, NY
noon

21 OCTOBER

Haskell Thomson; Trinity Church, Boston,
MA 12:15 pm

Robert Glasgow; Church of the Advent,
Boston, MA 8 pm

Andrew Lumsden; Grace Church Episcopal,
Utica, NY 8 pm

Cj Sambach; Calvary Baptist, Roanoke, VA
7:30 pm

Willis Bodine Chorale; Memorial Auditorium,
Univ of Florida, Gainesville, FL 8 pm

Nicolas Kynaston; Cathedral of St Paul,
Detroit, MI 8 pm

22 OCTOBER

Willis Bodine Chorale; Queen of Peace
Catholic Church, Ocala, FL 8 pm

David Craighead, masterclass; First Presby-
terian, Evansville, IN 9 am

23 OCTOBER

Kenneth Starr; Memorial Music Hall,
Methuen, MA 3 pm

Nicolas Kynaston; Univ of Syracuse, Syra-
cuse, NY 4 pm

Dennis James; Bardaoun Opera House,
Poughkeepsie, NY 5 pm

Judith Hancock; St Thomas Church, New
York, NY 5:15 pm

Justin Hartz; Longwood Gardens, Kennet
Square, PA 2:30 pm

Pierce Getz; Allegheny Lutheran,
Alleghenyville, PA 7 pm

Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm

John Walker; John Knox Presbyterian,
Youngstown, OH 4 pm

David Craighead; First Presbyterian, Evans-
ville, IN 3 pm

Delores Bruch; First United Methodist, Ham-
mond, LA 3 pm

Thomas Trotter; Christ Church Cathedral,
New Orleans, LA 4 pm

25 OCTOBER

Freda Schemberg; Irvine Auditorium,
Philadelphia, PA 12:05 pm

26 OCTOBER

Elizabeth & Raymond Chenault; Rye Pres-
byterian, Rye, NY 4 pm

Kathy Prinz, with flutes; Christ Church, Oys-
ter Bay, NY noon

Dudley Oakes; St John's Church, Washing-
ton, DC 12:10 pm

28 OCTOBER

Peter Stoltzfus; Trinity Church, Boston, MA
12:15 pm

Thomas Trotter; Christ Church, Westerly, RI
8 pm

Randy Mullin; Girard College, Philadelphia,
PA 8 pm

Anita Werling; First Presbyterian, Macomb,
IL 8 pm

O Lux Beata Recorder Consort; Cathedral
Church of the Advent, Birmingham, AL 12:30
pm

29 OCTOBER

American Boychoir; St Wenceslaus Parish,
Chicago, IL

30 OCTOBER

Gillian Weir; South Church, New Britain, CT 4
pm

James Johnson; First Presbyterian, Pots-
dam, NY 3 pm

Gerard Gillen; St Thomas Church, New York,
NY 5:15 pm

Pierce Getz; Trinity United Church of Christ,
Telford, PA 7 pm

Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm

American Boychoir; St Elizabeth Seton
Church, Naperville, IL

UNITED STATES**West of the Mississippi**

16 SEPTEMBER

Herndon Spillman; Brentwood Baptist, Hous-
ton, TX 8 pm

18 SEPTEMBER

Delores Bruch; First Lutheran, Manchester,
IA 2 pm

Christoph Tietze, with soprano; St Mary's
Cathedral, San Francisco, CA 3:30 pm

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24 SEPTEMBER
Ronald McKean, improvisation masterclass; Wichita State Univ, Wichita, KS 9:30 am

25 SEPTEMBER
Sally Fletcher; St. Mary's Cathedral, San Francisco, CA 3:30 pm

26 SEPTEMBER
Elizabeth & Raymond Chenault; First Presbyterian, Midland, TX 7:30 pm

27 SEPTEMBER
Ronald McKean; Wichita State Univ, Wichita, KS 7:30 pm

1 OCTOBER
David Higgs; Fine Arts Concert Hall, Univ of Wyoming, Laramie, WY 8 pm

2 OCTOBER
Guy Bovet; St Stephen's Episcopal, Seattle, WA 4 pm
Elna Johnson; St Mary's Cathedral, San Francisco, CA 3:30 pm
Cherry Rhodes; Los Altos United Methodist, Long Beach, CA 7 pm

3 OCTOBER
Michael Farris; Glendale United Methodist, Glendale, CA 8:15 pm

7 OCTOBER
Marilyn Keiser; St John's Cathedral, Denver, CO 8 pm
Alexander Fiseisky; Crystal Cathedral, Garden Grove, CA 8:15 pm

9 OCTOBER
Herman Taylor; First Congregational, Waterloo, IA 3 pm
Charles Rus; St Mary's Cathedral, San Francisco, CA 3:30 pm

10 OCTOBER
Eunyoung Kim; Caruth Auditorium, Dallas, TX 8:15 pm

14 OCTOBER
Jonathan Biggers; St Mark's Cathedral, Seattle, WA 8 pm
Robert Anderson; First Congregational, Los Angeles, CA 8 pm

15 OCTOBER
Jesse Eschbach, workshop; First Presbyterian, Tulsa, OK 10 am

16 OCTOBER
Jesse Eschbach; First Presbyterian, Tulsa, OK 5 pm
Glen Frank; St Mary's Cathedral, San Francisco, CA 3:30 pm
Treochoy Male Choir of Wales; Grace Cathedral, San Francisco, CA 5 pm

17 OCTOBER
Michael Farris; Central United Methodist, Kansas City, MO 8 pm

23 OCTOBER
Stephen Hamilton; Pilgrim Congregational, Duluth, MN 4 pm
George Embloom; St Mary's Cathedral, San Francisco, CA 3:30 pm

25 OCTOBER
Thomas Trotter; Wichita State Univ, Wichita, KS 7:30 pm

26 OCTOBER
Thomas Trotter; Wichita State Univ, Wichita, KS 10:30 am

29 OCTOBER
Huw Lewis, workshop; Univ of Northern Iowa, Cedar Falls, IA 10:30 am
John Renke; St Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

16 SEPTEMBER
Endre Kovacs; Reformed Church, Uster, Switzerland 8 pm

17 SEPTEMBER
Guy Bovet; Collégiale St-Martin, St-Remy, France 5:30 pm

18 SEPTEMBER
Gillian Weir; The Gasteig, Munich, Germany 11 am
Gerard Skinner; St Giles Cripplegate, London 4 pm

21 SEPTEMBER
Ian Tracey; The Priory Church, Christchurch, Dorset, England 7:30 pm

24 SEPTEMBER
Paul Stubbings; Clifton Cathedral, England 7:30 pm
David Burton Brown; St Anna's Kirche, Augsburg, Germany 8 pm

25 SEPTEMBER
Catherine Ennis; St Giles Cripplegate, London 4 pm
David Burton Brown; Marienkirche, Heidenheim, Germany 6 pm
Kim Heindel; St Philippus & Jakobus Kirche, Schleiden, Germany 5 pm

27 SEPTEMBER
Iain Quinn; Fairfield Halls, Croydon, England

29 SEPTEMBER
David Burton Brown; Emmauskirche, Nürnberg, Germany 8 pm

1 OCTOBER
David Burton Brown; Christuskirche, Heidelberg, Germany 7 pm
Alison Howell; Clifton Cathedral, England 7:30 pm

2 OCTOBER
David Burton Brown; Ulm Munster, Ulm, Germany 11 am

5 OCTOBER
David Burton Brown; Christuskirche, Hamburg, Germany 8 pm
Gillian Weir; St Simon Zelotes, London, England 7:30 pm
John Radford; Wilton Parish Church, Salisbury, England 7:30 pm

9 OCTOBER
Kim Heindel; Kirche Frieden Christi, Munich, Germany 6 pm

15 OCTOBER
Ian Tracey; Liverpool Cathedral, England 3 pm

22 OCTOBER
Roy Massey; Priory Church, Christchurch, Dorset, England 7:30 pm

25 OCTOBER
Andrew Lumsden; St Andrew's Presbyterian, Stratford, Ontario 7:30 pm

Organ Recitals

DANIEL LAMOUREUX, Trinity Church, Boston, MA, June 10: Suite from *Music for the Royal Fireworks*: Overture, Bourée, The Peace, The Rejoicing, Minuets I and II, Handel; *Scherzo*, Gigout; *Prélude, Andante and Toccata*, Fleury.

ARDYTH LOHUIS, with Robert Murray, violin, First (Scots) Presbyterian Church, Charleston, SC, June 1: *Overture, Abendlied, Gigue*, op. 150, Rheinberger; *The Battle of Prague*, Kotzwar, arr. Murray/Lohuis; *Ballade*, Sowerby; *Variations on "Slane"*, op. 87, Bender; *Contemplazione*, Ravanello; *Fantasia Appassionata: Saltarella*, op. 35, Vieuxtemps.

DIANNE M. MAYNARD, Methuen Memorial Music Hall, Methuen, MA, June 22: *Prelude and Fugue in g*, WoO 10, Brahms; *Andante with variations in D*, Mendelssohn; *Variations on Unter der Linden grüne*, Sweelinck; *Liebster Jesu, wir sind hier*, S. 730, 731, *Prelude and*

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CARLENE NEIHART, St. Peter's Cathedral, St. Petersburg, FL, March 9: *Fantasia, Langlais; Wenn wir in höchsten Nöthen sein, Toccata in F, Bach; Impromptu, Vieme; Introduction and Fugue (Ad nos ad salutarem undam), Liszt.*

CHRIS NEMEC, with Scott Moore, trumpet, and wind ensemble, Stanley Friedman, conductor, Lindenwood Christian Church, Memphis, TN, May 29: *Octet, Stravinsky; Pavane (Rhythmic Suite), Elmore; Concerto, Arturian; Clair de Lune, op. 72, no. 2, Karg-Elert; Trumpet Tune, German; Suite from Carmen, Bizet, arr. Moore/Nemec.*

NANCY YOST OLSON, Christ United Methodist Church, Rochester, MN, July 5: *Concert Variations on "The Star Spangled Banner," Buck; Affirmation on "Trust in Jesus," Verset on "Landas," Spong; Marche Héroïque, Brewer; Variations on "America," Ives.*

KAREL PAUKERT, Museum of Art, Cleveland, OH, May 25: *Echo, Scronx; Sonata in A, Soler; Partita on "Veni Creator Spiritus," Verschraegen; Postlude for the Office of Compline, Second Fantasia, Alain; Adagio, Allegro (Concerto in a), Vivaldi/Bach.*

SYLVIE POIRIER & PHILIP CROZIER, All Saints Church, Worcester, MA, March 13: *Sonata in d, op. 30, Merkel; Prelude and Fugue in C, Albrechtsberger; Sinfonietta, Bédard; Suite Montréalaise, op. 93, Jackson; A fancy for two to play, Tomkins; Toccata Française (sur le nom de "HELMUT"), Bölling.*

IAIN QUINN, Cathedral of the Madeleine, Salt Lake City, UT, February 15: *Prelude and Fugue in G, S. 541, Bach; Sonata No. 3, Mendelssohn; Moto di gioia, Howard (U.S. première); Prière, Franck; Sonata, Josephs (U.S. première); Chorale No. 3, Franck.*

LAWRENCE RITCHEY, Young United Church, Winnipeg, Manitoba, Canada, March 20: *Retrospect, Robertsbridge Fragment; Der Summer, Die Süß Nachtigall, Buxheimer Orgelbuch; Alma Redemptoris Mater, du Fay; Ave Jerarchia, Lublin Tablature; Aria detta, Frescobaldi; Sonata de 1 tono, Lidon; March, Lefebure-Wély; Idyll, MacDowell; Prelude and Fugue, Jiráek; Allegro giocoso, Saint-Saëns; Fugue on the name BACH, Schumann; Prelude and Fugue in c, Mendelssohn; Sonata IV in F, CPE Bach; Fantasia and Fugue in g, S. 542, Bach; improvisation on a submitted theme.*

STEPHEN ROBERTS, Methuen Memorial Music Hall, Methuen, MA, June 15: *Pièce Héroïque, Franck; Concerto in a, S. 593, Vivaldi/Bach; Deuxième Fantaisie, Alain; Impromptu, Vieme; Sonata in B-flat, Mendelssohn; Sonata in c on the 94th Psalm, Reubke.*

DANIEL ROTH, First Presbyterian Church, Saginaw, MI, March 4: *Prelude and Fugue in E-*

flat, S. 552, Bach; Chorale (Symphonie Romane), Intermezzo (Symphonie VI), Widor; Prelude and Fugue in e, Mendelssohn/Best; Redemption, Franck/Roth; Scherzo (Symphonie II), Vieme; Le Jardin Suspendu, Alain; Final Te Deum, Roth.

STEPHEN RUMPF, Grace Church, Newark, NJ, May 22: *Toccata Settima, Rossi; Praeludium in D, BuxWV 139, Buxtehude; Veni Creator Spiritus, de Grigny; Prelude and Fugue in G, S. 541, Bach; Sonata No. 5 in c, op. 80, Guilman.*

KAREN HANSON SANDE, Christ United Methodist Church, Rochester, MN, July 19: *Toccata in F, Bach; Built on the rock, O Jesu Christ thou fount of grace, Janacek; Introduction and Passacaglia, Reger.*

MARILYN SCHEMPP, First United Methodist Church, Sioux Falls, SD, June 22: *Prelude in E-flat, S. 552, Allein Gott in der Höhe sei Ehr., S. 676, 677, Fugue in E-flat, S. 552, Bach.*

DENNIS SCHMIDT, St. Stephen's Lutheran Church, Wilmington, DE, March 4: *Suite du Deuxième Ton, Clerambault; Adagio and Rondo, K. 617, Mozart; O man thy grievous sin bemoan, S. 622, Toccata and Fugue in d, S. 538, Bach; Choral No. 1 in E, Franck; Offertorio and Elevazione, Zipoli; What a friend we have in Jesus, Bolcom; Toccata, Mushel.*

STEPHEN SCHNURR, Christ United Methodist Church, Rochester, MN, June 21: *Sonata in E-flat, op. 65, Parker.*

JOHN A. SCHULTZ, Christ United Methodist Church, Rochester, MN, June 28: *Sonata in G, Concerto V in F, A Musical Clock, Royal Fireworks Music, Handel.*

EDWARD M. SCHRAMM, First United Methodist Church, Sioux Falls, SD, July 27: *O God our help in ages past, Croft; Praeludium in E, BuxWV 141, Buxtehude; Allegro (Deuxième Symphonie), Vieme.*

BRUCE SHEWITZ, Museum of Art, Cleveland, OH, May 4: *Kyrie, Gloria, Offertoire (Messe pour les couvents), Couperin.*

GENE PAUL STRAYER, Washington National Cathedral, Washington, DC, January 2: *Noël suisse, grand jeu et duo, Noël sur les flûtes, Grand jeu et duo, d'Aquin; Symphonie gothique, Widor.*

LARRY SMITH, St. Andrews Episcopal Church, Kansas City, MO, May 16: *Toccata, Guillou; Fantasia, op. 101, Saint-Saëns; Praeludium, Benedictus, Intermezzo, op. 59, nos. 1, 9, 3, Reger; Skizzen für den Pedal-Flügel, op. 58, nos. 1-4, Schumann; Deuxième Symphonie, op. 26, Dupré.*

FREDERICK SWANN, St. Luke's Episcopal Church, Kalamazoo, MI, April 30: *Toccata in d, op. 59, no. 5, Reger; Prelude on Psalm 34:6, Howells; Fantasia and Fugue in g, S. 542, Bach; Berceuse, Scherzetto, Vieme; Chorale in a, Franck; Fantasy, Choral and Toccata on "Veni, Emmanuel," Arnold; Jesus,*

lead on, Karg-Elert; Andante in F, K. 616, Mozart; Fantasia and Fugue in G, Parry.

STEPHEN THARP, Northwestern University, Evanston, IL, April 6: *Grand Dialogue in C, Marchand; Sonata No. 2 in c, S. 526, Bach; Komm, heiliger Geist, Herre Gott, Tunder; Variations (Symphony No. 8), Widor; Prélude et Danse Fuguée, Litaize.*

THOMAS TROTTER, Church of St. Ignatius Loyola, New York, NY, February 9: *Prelude and Fugue in D, Buxtehude; Andante et Allegro, K. 594, Mozart; Les eaux de la Grace, Joie et Clarté, Messiaen; Symphonie V: 1st movement, Widor; Variations on "America," Ives; Three Canons, Schumann; Scherzo (Midsummer Night's Dream), Mendelssohn; Ride of the Walkyries, Wagner.*

WILLIAM VANDERTUIN, Grace Anglican Church, Brantford, Ontario, February 13: *Sonata No. 1 in c, Rheinberger; Vater unser, Buxtehude; Jesu, joy of man's desiring, Bach; Allegro, Cantabile (Symphony No. 6), Widor; Toccata in F, Grison; Air in d, Stanley; Now thank we all, Asma.*

GILLIAN WEIR, Spencerville Seventh-day Adventist Church, Silver Spring, MD, April 23: *Te Deum, Demessieux; Aria detto Balletto, Frescobaldi; Introduction, Passacaglia and Fugue, Willan; Variations on a Noël, Dupré; Andante (String Quartet), Debussy/Guilman; Salamanca, Bovet; Scherzo Symphonique, Guilman.*

BRIAN WILLIAMS, with Thomas Hiner, oboe, First United Methodist Church, Sioux Falls, SD, July 13: *Toccata and Fugue in F, S. 540, Allein Gott in der Höhe sei Ehr., S. 664, Bach; Rhapsodie for Oboe and Organ, op. 166, Rheinberger; Scherzo, op. 41, Lighton; Toccata, op. 59, Reger.*

TODD & ANNE WILSON, Riverside Baptist Church, Jacksonville, FL, February 25: *The Ride of the Valkyries, Wagner; Concerto No. 3 in G, Soler; The Alexander Variations, Hampton; Grand-Choer Dialogue, Gigout; Vocalise, Rachmaninoff; Suite from Carmen, Bizet.*

STEVEN WOODSELL, First Presbyterian Church, Wilmington, NC, March 14: *Allegro (Symphony VI), Widor; Chromatic Fantasy, Sweelinck; Nun komm der Heiden Heiland, Herr Jesu Christ dich zu uns wend, Alle Menschen müssen sterben, Prelude and Fugue in e, Bach; Prière, Franck; Sweet Sixteenths, Albright; Allegro (Symphony V), Widor.*

RUDOLF ZUIDERVELD, Fourth Presbyterian Church, Chicago, IL, April 24: *Prelude and Fugue in G, S. 541, Bach; De Stille zingt u toe, o Here, Matter; Choral No. 1 in E, Franck; Fanfares to the Tongues of Fire, King; Adagio in E, Bridge; Variations on a Noël, Dupré.*

GARY & ELAINE ZWICKY, with orchestra, Eastern Illinois University, Charleston, IL, April 4: *Variations on an Easter Theme, Rutter; Dialog for Organ and Piano, Sowerby; Rhapsodie Espagnole, Ravel; Ragtime, Callahan; Concerto in g, Poulenc; The Ride of the Valkyrs, Wagner/Dickinson/Lockwood.*

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CLASSIFIED ADVERTISING

Classified Advertising Rates
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PIPE ORGANS FOR SALE

1869 Hook, 3-manual, 27 stops, chests, pipework, and console chassis. (Chicago area) 708/782-5303.

2M, 10-rank organ with old slider chests fitted with electropneumatic action. Sw 8'8"8'4", Gt 8'8"8'4", Pd 16". Complete; presently in storage. Call Kurt, 708/576-0853.

Pipe organ, for small church or home; 2 manuals and pedals, 16 stops, 6 ranks. Good condition. \$10,000 Can. o.b.o. 4725 W. 4th Ave., Vancouver, B.C., Canada V6T 1C3. 604/224-5093.

2M, 4-rank Kilgen, 16' Flute, 8' Diapason, 8' Salicional, 8' Dulciana; complete or parts. 816/279-4700 or 816/446-2082.

2/11 Tellers with D.E. chests and new leather elsewhere (all flue ranks). Must sell. Asking \$8,000. 313/994-5144.

Two pipe organs: Estey Residence, Kilgen Petite Ensemble; have blowers, no consoles, new tremolos. Hundreds of miscellaneous parts and magnets. \$900. 215/986-3531.

1857 Ferris & Stuart chapel organ (1/4); pedal may be added; approximate dimensions 8'x5'x3'. 1868 J.H. & C.S. Odell (1/7), completely intact and original; dimensions 12'x9'x5'. 1921 J.H. & C.S. Odell house organ (11/12), includes original player machine with 150 rolls; exceptionally well preserved and very unique; currently being restored. These organs are available in restored condition only. Photos and details available upon request. Please contact the Organ Clearing House at 603/827-3055.

PIPE ORGANS FOR SALE

1901 Bates & Culley Tracker 2—10 ranks. Complete free standing instrument w/oak casework and facade. 12' 6" w x 14' 4" h x 9' d. Cost—\$60,000 plus installation. Or for sale un-restored, negotiable. **1895 Hook & Hastings tracker 2**—21 ranks w/prep. pedal. Complete free standing instrument w/casework and facade. 14' W x 17'H x 14' D. Cost—\$95,000 plus installation. Patrick J. Murphy & Associates Inc., 300 Old Reading Pike, Suite 1-D, Stowe, PA 19464. 610/970-9817.

German positive, 3 stops; in Milwaukee area. Contact John West 510/937-2914.

Practice organ, two manuals, three-rank, new blower; Diapason, Flute, String. \$12,500. REPLY BOX AU-1, THE DIAPASON.

1-manual, 1-rank tracker positive, 8' oak Gedeckt. Excellent condition. Brother Mark, 2301 US Highway 421 South, Harlan, KY 40831. 606/573-6311.

2-manual, 7-rank, 19-stop, all-enclosed, D.E. chests, built in 1993 by Douglas Rodgers of Salem, Ohio; new Principal and Mixture, revoiced strings and flute, oak case and console; available Fall, 1994. Trinity Church, Covington, KY. 606/431-1786.

3M Moller: drawknob console, chimes, completely re-leathered, well maintained, and in excellent condition in all departments. New reeds, mixtures, and other flue ranks. Contact: 714/497-8583.

2M, 10R unit organ. Instrument is under construction. Ideal for small church/chapel. Pipework will be scaled, built, and voiced accordingly. REPLY BOX JN-1, THE DIAPASON.

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3MP, 12-rank Mason & Hamlin. 2MP, 16-rank Vocalion. Pipetops: 9, 10, 11-rank Estey. Perfect for church or home. Why commute to practice? Specs: \$1 and SASE. Also one-manual instruments. Seek reeds and portable organs. Phoenix Reed Organ Resurrection, HC 33 Box 28, Townshend, VT 05353.

1891 Lehr one-manual reed organ with mirror. \$500 OBO. Call or write Alliance Antiques, 319 E. Main, Alliance, OH 44601; 216/821-0606.

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Hammonds B-3/C-3 wanted. Top cash paid. Nationwide pick up. Dealer needs these organs for small churches, etc. Let's find a good home for your instrument. We pay by cashier's check before organ leaves your home/church. Call now or send pictures to: Keyboard Exchange International, 8651 Portside Ct., Orlando, FL 32817; 407/671-0730; fax 407/671-2272. (Not ready to sell yet? Save this ad.)

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Baldwin organ 10-A for trade; any old two-rank-plus unit organ, any condition. 615/386-0050.

MISCELLANEOUS FOR SALE


Echo division, 1922 Casavant, complete; includes Gedeckt 8', Muted Viol 8', Viol Celeste 8', Orch. Oboe 8', Vox Humana 8', Chimes, chest, blower, shades. \$5,000. 313/994-5144.

3-rank and single rank Barton unit chests, very good condition, \$100 per rank. Aeolian unit flute with chests \$300. Aeolian roll player, no cabinet (not Duo-Art) \$200. Blowers: 3/4 H.P. 3-1/2"; 3/4 H.P. 5"; \$100 each. Deagan electric Chimes with underkey contacts and walnut cover for exposed mounting, like new, \$700. 313/994-5144.

2-manual, electric/part pneumatic, white/walnut trim console, 39 tabs, swell and cresc. pedals, \$1,000 o.b.o.; located in Phillipsburg, NJ. Call 610/258-4842.


1959 Drawknob console (Reisner) 2 man, remote combo, Ped & Swell unit relays \$750; 16 Bourdon (44 pipes) \$400; bottom pipes of Wood Open (8 pipes) \$200; 2 Swell systems \$250; 2 unit chests, \$100 ea; 2 Estey reservoirs, \$50 ea; 8 Melodia, 4 Trans Flute (wood) Estey \$60 ea; Viola Pomposa 73 pipes \$500; 8 Aeoline Cel 49 pipes \$75; Peterson Cath. tubular Chimes (20 notes) \$600. All in Sacramento, CA. 916/442-5943 offers.

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M.P. Moller parts on 3-3/4" wp: 8' capped Oboe, mint condition \$1500; 21-note brass Chimes w/action \$600; 8' Diapason, 44sc, \$400; 8' TC Sallcional & 8' TC Celeste \$325; 16' Bourdon, 97 notes, #5sc, w/chest from 8'C \$500; 16' Pedal Bourdon, #2sc, 44 notes w/chest, \$400; reservoirs: 48"x30" \$175; 30"x18" \$150; 16"x14" \$100; 2 sets of 8 dark oak finished shades w/frames & action \$350 ea. Bass offsets: 16-note \$125, 11-note \$100; 8' Austin Diapason, 43sc, \$250; 2-manual keyboard \$175; 10-stage Wurlitzer shades w/action & frame 85"x90" \$400; 5-rank Pitman chest \$325; rectifier \$64; rebuilt reservoir 30"x48" \$225. 609/641-9422 after 4 pm.

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MISCELLANEOUS FOR SALE

Aeolian-Skinner 16' Quintadena, 61 notes, 4" WP, \$2500; Aeolian-Skinner 8' Quintadena, 61 notes, 4" WP, \$1200; Midmer Oboe 8', 61 notes, zinc/spotted metal, large scale, \$1400; Moller French Horn 8', 61 notes, \$1500; Mixture III, 1' pitch, 61 notes, spotted metal, new, unvoiced, \$1600. All ranks complete and in excellent condition. Call 212/643-0825.

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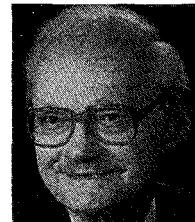
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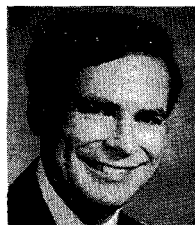
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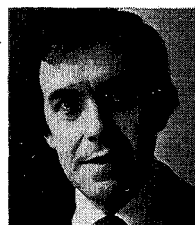
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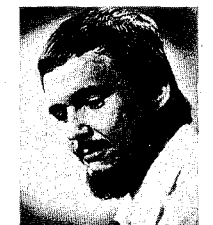
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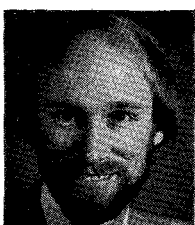
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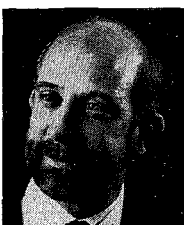
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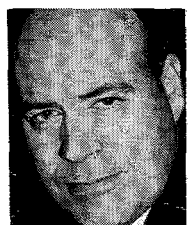
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