

# THE DIAPASON

JULY, 1997



The Church of the Holy Apostles, New York, NY  
Specification on page 19

# Letters to the Editor

## Glatter-Götz interview

The interview with Christoph Glatter-Götz ("Rieger-Orgelbau: the first 150 years"), February issue, pp. 15-18, is excellent reading stuff. People not familiar with the history of Rieger should be very pleased. The company's philosophy in regard to social questions is highly commendable. There are many good and interesting thoughts in this interview, but since Christoph Glatter-Götz shoots some arrows here and there, some of them have to be fired back.

Over and over again we have heard unimaginative organ builders oppose an historic approach to their craft—I mean those who would not know where to look for inspiration in an historical masterpiece. Unable to copy their betters, they keep copying themselves. But it is surprising to hear such sentiments from a scion of the house of Rieger, from whom one would expect a more subtle understanding of creativity.

When we think about it, we realize that almost nobody actually makes copies in organ building, but we can say that there is as much creativity in recreating historical styles as there may be in building "contemporary" organs. The accent of creativity is just on different levels. For example, the Taylor & Boody organ at St. Thomas Church in New York will most likely not receive the Pulitzer Prize for contemporary architecture, but it is an incomparable piece of craftsmanship and it would certainly deserve a Pulitzer Prize as an outstanding organ.

Other statements with which I cannot agree are of a similar nature. The fact that Rieger returned to equal temperament for their organs does not prove anything. Equal temperament may make the organ builder's work simpler than trying to find the most appropriate temperament for the character of each instrument. What interest is there to listen to one of Sweelinck's chromatic fantasias in equal temperament? Likewise, it is simpler to provide an organ with stable wind. It may be naive to think that achieving a stable wind costs the builder more than making it flexible, but frankly, there is no challenge involved in stabilizing the wind nowadays. Giving the wind just the right amount of flexibility is a lot more difficult and expensive to achieve. However, like unequal temperament, flexible wind makes the organ a more expressive instrument. It draws the organist into a deeper relationship with his instrument and makes him a better musician.

Hellmuth Wolff  
Laval, Québec

## Christoph Glatter-Götz replies

I should be very sorry if my remarks give the impression of being implicit statements of such arrogant nature as Timothy Tikker perceived them [June "Letters"]. Although even after reading the article again I cannot quite follow this perception. I apologize if I gave reason to such interpretation. I also did not mean to "shoot arrows," other than that any opinion might be in opposition with other opinions, which I think is quite alright.

I don't really see any conflict between my statements and those Timothy Tikker quotes. As Hellmuth Wolff puts it very well: "The accent of creativity is just on different levels." But why, if it is not an issue in general, do almost all of them refer to not being copying? Of course we all seek our inspiration in historic examples. Whether the result is more or less historically oriented is a matter of taste. By pointing out my view I didn't mean to criticize anybody else. Perhaps this did not come through clear enough in the article.

But one last word to my good friend Hellmuth Wolff, with whose letter I am basically sympathetic: To say that "an instrument with flexible wind makes the organist a better musician" is

somewhat generous, too.

Christoph Glatter-Götz  
Rieger-Orgelbau  
Schwarzach, Austria

## Information sought

Information is sought concerning George Frederick Austen, A. Theodore Sangar, and L. Davies Bewes, three former organists at All Saints Cathedral, Halifax, Nova Scotia, who served from 1910-1915, 1915-1921, and 1942-1945, respectively. Sangar and Bewes are known to have later moved to the United States. Any information would be gratefully received by Dr. J. F. Burchill, 5732 College St., Halifax, Nova Scotia, Canada B3H 1X3.

J. F. Burchill  
Halifax, Nova Scotia

## Powell Weaver

I read with interest the review of Frederick Hohman's recording on the 1912 E.M. Skinner organ at Grand Avenue Methodist Temple in Kansas City (THE DIAPASON, May 1997, p. 10). Having grown up in that area and having studied with Powell Weaver, who was the organist there for many years, I recall with pleasant memories Weaver's unique musical personality and splendid talent both as an organist and a composer. Weaver presided over a fine choir with the best soloists in the city. At the evening services, he usually presented a short organ recital which was quite a draw. Earlier in Weaver's career, he studied composition with Respighi and organ with Pietro Yon at the Vatican in Rome. After leaving Grand Avenue Temple in 1938, he went to the First Baptist Church on Linwood Blvd., where he presided over a large four-manual Austin organ, and where I had the pleasure of substituting for him a number of times.

When I moved to First Methodist Church in Tulsa, we sponsored Weaver in a concert. With him at the organ and me at the piano, we played his fine piece for organ and piano, *Exultation*. I believe his last published work was the suite for organ, *Copper Country Sketches*. The three movements were dedicated to Carl Weinrich, myself, and Edna S. Billings, then music director at Grace and Holy Trinity Cathedral in Kansas City.

Mr. Hohman has done us all a great favor by producing this fine recording on a fine historic E.M. Skinner organ.

Gordon Young  
Detroit, MI

## AGO regional booklets

Some years back, you were kind enough to run a "Most Wanted List of Periodicals" for the American Organ Archives of the Organ Historical Society in THE DIAPASON. That venture was quite successful, and a number of readers contributed materials we were unable to get from any other venue.

I am trying to assemble a collection of convention booklets for our major organ-related organizations. No one has anywhere near a complete set, and no library besides the AOA has attempted to catalog them. We currently have about two-thirds of the regional booklets, and all but two of the national booklets. Would readers be willing to help us again with the list below? Please send any materials to me at the American Organ Archives, Talbott Library, Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540. All booklets are cataloged in OCLC, and all contributions will be acknowledged. Thank you.

Stephen L. Pinel, Archivist  
American Organ Archives

## AGO Regional Booklets Needed

1995: Nashville, TN; Kansas City, MO  
1985: Lincoln, NE; Little Rock, AR; Salt Lake City, UT  
1981: Chico, CA; Ft Worth, TX; Milwaukee, WI; Toledo, OH; Walla Walla, WA

# THE DIAPASON

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## CONTENTS

### FEATURES

- The First Triennial Dallas International Organ Competition by Charles S. Brown 12
- From Trompeta to Ophicleide: An Introduction to Historic Reed Shallots by Herbert L. Huestis 14
- Interpretive Suggestions for Modern Czech Organ Works, Part 1 by Earl Holt 16

### LETTERS TO THE EDITOR

### NEWS

- Here & There 2, 3, 4, 6
- Appointments 3
- Nunc Dimittis 6
- Harpsichord News 6
- Carillon Concert Calendar 6

### REVIEWS

- Music for Voices and Organ 8
- New Recordings 10
- New Organ Music 12

### NEW ORGANS

### CALENDAR

### ORGAN RECITALS

### CLASSIFIED ADVERTISING

- 21
- 23
- 25

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1977: Spokane, WA  
1973: Waterville, ME  
1971: Charlotte, NC; Oklahoma City, OK; Providence, RI  
1969: Chattanooga, TN; Ft Worth, TX; San Diego, CA  
1967: Albuquerque, NM; Chicago, IL; New Orleans, LA; Salt Lake City, UT; Utica, NY  
1965: Akron, OH; Ann Arbor, MI; Denver, CO; Providence, RI; Riverside, CA; St. Louis, MO; Tulsa, OK  
1963: Grand Rapids, MI; Hastings, NE; Ithaca, NY; Nashville, TN; Rochester, MN  
1961: Baltimore, MD; Charlotte, NC; Evanston, IL; Idaho Falls, ID; Memphis, TN; Oklahoma City, OK; Portland, ME; Toledo, OH; Wichita, KS  
1959: Asbury Park, NJ; Cincinnati, OH; Indianapolis, IN; Kansas City, MO; Lincoln, NE; Little Rock, AR; Sacramento, CA; Salt Lake City, UT; Williamsport, PA

and 8/28 Kola Owolabi. For information: Bruce Wheatcroft, 514/842-9991.

**Holy Name Cathedral**, Chicago, IL, is presenting its second annual Summer Sundays Organ Series this season. The series began in June (6/15 John Sherer, 6/22 Andrea Handley, 6/29 Richard Hoskins) and continues through August 24: 7/6 Gary Verkade, 7/13 James Brown, 7/20 Jonathan Hall, 7/27 Elizabeth Naegele, 8/3 Wayne Wrembelski, 8/17 Frank Ferko, and 8/24 David Hatt. For information: 312/664-6963.

The Summer Recital Series, sponsored by **Friends of the Kotschmar Organ**, takes place at Portland City Hall, Portland, ME. The series began in June and continues on July 1 with Frederick Hohman, 7/8 Robert MacDonald, 7/15 Harold Stover, 7/22 Berj Zamkochian, 7/29 Walt Strony, 8/5 John Weaver, 8/12 Michael Stairs, 8/19 Gordon Turk, and 8/26 Alan Morrison. For information: 207/729-4512.

The sixth annual **DeKalb International Choral Festival** takes place July 9-13 at various locations throughout the metro-Atlanta area, featuring Moses Hogan and his Chorale. The four-day event will showcase three international choirs and one dance group including the Taipei Chorus Han-S from Taiwan; Meitenu Koris Riga from Latvia; and the Chamber Choir Nevo and the Kazam Dance Ensemble from St. Petersburg, Russia. Also joining the fes-

## Here & There

**The Church of St. Andrew and St. Paul**, Montréal, Québec, is presenting a series of summer organ recitals on Thursdays from 12:15-1:00 pm: July 3 Noëlla Genest, 7/10 Michael Capon, 7/17 Julie Shantz, 7/24 Willis Noble with flutist Karen Anderson, 7/31 John Stephenson, 8/7 Sunyi Shin, 8/14 Claude Bernier, 8/21 Gisèle Guibord,

tival are the Nebraska Children's Choir and Atlanta participants Harmony, the Gwinnett Festival Singers, the Decatur Civic Chorus, the Gwinnett Choral Guild, the DeKalb Choral Guild, and the Stone Mountain Barbershop Chorus. For information: 404/378-2525.

**The choir of St. Michael's Episcopal Church**, Barrington, IL, is in residence at Norwich Cathedral (England) the week of July 13. The choir, under the direction of minister of music David Whitehouse, is singing daily evensong at the cathedral and holy eucharist on July 19.

**The First Congregational Church of Orwell, VT** will present Peter Sykes in its 14th annual organ concert on July 27. The program will feature the church's historic Hook organ in works of Mendelssohn, Woodman, Vierne, Lemmens, and Bach. For information: 802/948-2117.

**Christ Church Cathedral**, Hartford, CT, will present the Chapel Choir of Abbey Gate College, Chester, England, in concert on August 4. The 40-voice choir has performed in several English cathedrals and has recently recorded a CD featuring the Fauré *Requiem* and other works. Director of the group is Steward Smith; organist is Philip Rushforth. For information: 860/527-7231.

**Master Schola**, a music conference for choirmasters and organists, takes place August 5-11 at the Community of Jesus in Orleans, MA. The conference will focus on the study of sacred works of Brahms, Schubert, and Mendelssohn. Faculty will include George Guest, Columba Kelly, Bruce Neswick, and Dorothy Richardson. Dr. Guest will conduct the *Gloriae Dei Cantores* and Master Schola Orchestra in Schubert's *Mass in E-flat* and Brahms' *Ein Deutsches Requiem* on August 10. For information: 508/255-3999.

**The Calgary Organ Academy's International Summer School** takes place August 8-15 at Mount Royal College Conservatory. The program is run under the direction of the Calgary Organ Festival's artistic director Simon Preston and academy instructor Terence Fullerton, organist for the Calgary Philharmonic Orchestra. Guest instructors include David Higgs (Eastman School of Music) and Sarah Baldock (Tonbridge School, Kent, England). The schedule includes individual and group instruction and masterclasses, as well as faculty and student recitals. For information: 403/240-6821, 403/240-8939.

**The sixth annual International Organ Academy in Rouen and its Area** takes place August 17-22, sponsored by the association Le Puy Musical. The schedule includes classes in interpretation and performance practice, practice opportunities on various instruments, lectures and discussions, daily noontime recitals, concerts, and organ tours in Rouen and the surrounding area. Faculty includes Georges Lartigau, Kurt Lueders, Ton Van Eck, and Joris Verdin. For information: Le Puy Musical, 1, rue Eugène Dutuit, F-76000 Rouen, France; ph 02 35 71 09 09.

**The Fúrio Franceschini Organ Composition Competition** is being sponsored by the Art Institute of Universidade do Estado de São Paulo. The competition is open to composers of any age and nationality. Prizes will be awarded on November 1: first prize R\$1000,00, second prize R\$500,00, and third prize R\$300,00. Deadline for applications and manuscripts is August 31. For information: Fúrio Franceschini Organ Composition Competition, Instituto de Artes/UNESP - ARE - Assessoria de Relações Externas, Rua Dom Luis Lasagna, 400 - Ipiranga, CEP 04266-030, São Paulo, Brazil; ph/fax 55-11-2105830.

**The Luxembourg International Masterclass** takes place September 3-14. Organ professor is Lorenzo Ghielmi, with courses on 16th- and 17th-century Italian music (Frescobaldi), German music (Muffat, Böhm, Bruhns), and Bach. Sessions take place at the Luxembourg Conservatory (Westenfelder, 1985, III/52), Église St-Jean (Westenfelder, 1978, III/41), and Église St-Michel (Westenfelder, 1971, III/25). For information: Conservatoire de Musique, c/o Mme Andrée Scharz, 33, rue Charles Martel, L-2134 Luxembourg; ph 22 67 98.

**The Organ Historical Society** invites applications for funds to use its American Organ Archives housed in Talbott Library, Westminster Choir College of Rider University, Princeton, NJ. Grants of up to \$1,000 are to help defray expenses of travel and housing connected with using the collection. The program seeks to encourage research in subjects dealing with American organists, organ composers, and especially organ builders. Some European subjects may be considered if there is a strong American connection. The Archives contains literature and primary material on American organ history, including complete runs of many 19th-century American music periodicals, foreign journals, the business records of numerous American organ builders, and the memorabilia of a number of American organ enthusiasts of this century. Applications should include an outline of the proposed research, including types of materials to be used, along with a curriculum vitae. Deadline for applications is January 1, 1998; awards will be announced by February 15. For information: William Hays, 443 W. 50th St., #2W, New York, NY 10019-6507; e-mail <smkg04a@prodigy.com>.

**Duquesne University**, Pittsburgh, PA, and **Westminster College**, New Wilmington, PA, have joined efforts to create an educational program in sacred music. The ecumenical collaboration calls for faculty sharing, resource sharing, joint programming, and the development of enrollment pipelines, technological applications to sacred music, and a network of local church assistance. Faculty includes Ann Labounsky, Douglas Starr, John Walker, David Craighead, Janet Kane, and Fred Moleck. The joint faculty will also co-produce an on-going series of educational symposia. Duquesne's facilities include the Boys Town Collection, and the private collections of Jean Langlais and Richard Proulx. For information: 412/396-6124.

**The Lancaster AGO chapter** (Lancaster, PA) presented a concert of the organ music of Brahms on April 20 at Grace Lutheran Church, Lancaster. Performers included Sharon Bitner, Linda Gerlitzki, Pierce Getz, Daryl Hollinger, Roger Kurtz, Patricia Martin, Frank McConnell, Mark Mummert, and Peter Omundsen.

On April 13, **Trinity Episcopal Church**, Iowa City, IA, presented "Music of St. Paul's," a festival evensong benefitting the ongoing renovation of St. Paul's Cathedral, London. The choir, under the direction of music director Robert Triplett, performed music by composers associated with St. Paul's, including Jeremiah Clarke, William Boyce, Maurice Greene, John Stainer, Herbert Howells, Adrian Batten, and G.F. Handel. Guest organist was Delbert Disselhorst. In 1994, the Lord Mayor of London launched a \$15 million campaign to restore St. Paul's 300-year-old structure. Trinity's evensong raised over \$1,000, surpassing its goal of \$500.

**J.S. Bach's *Orgelbüchlein*** was performed in a concert on February 9, co-sponsored by St. Andrew's Episcopal Church, Champaign, IL, and the East Central Illinois AGO chapter. Performers included Muriel Black, Linda Buzard, Lynn Hanson, Michael Keeley,

Paul Lillie, Gordon Marigold, Scott Montgomery, Roberta Richardson, and Wanda Wienke.

## Appointments

**Gordon and Barbara Betenbaugh** were appointed last October as Organists and Choirmasters at First Presbyterian Church in Lynchburg, VA. The church has a large graded choir program and concert series. The Chancel Choir recently sang a concert which included the *Vierne Solemn Mass in C#-minor* at Bruton Parish, Colonial Williamsburg, and is scheduled to sing at National Presbyterian Church and Washington National Cathedral, next season. The Betenbaughs commissioned Michael Burkhardt to write a duet organ piece for their appointment, entitled *Lobe den Herren, Variations for Organ Duet*. They also direct Cantate, the Children's Choir of Central Virginia, and the adult arm of that choir, The Cantate Singers. Mrs. Betenbaugh is also accompanist at Randolph-Macon Women's College, a free-lance accompanist in the area, and a composer of children's anthems. The couple leaves a similar position after 12 years at St. Andrew's Presbyterian Church in Beaumont, TX, where Mr. Betenbaugh founded Kantorei, a semi-professional chamber choir, and was co-founder and director of the Southeast Texas Boy Choir.



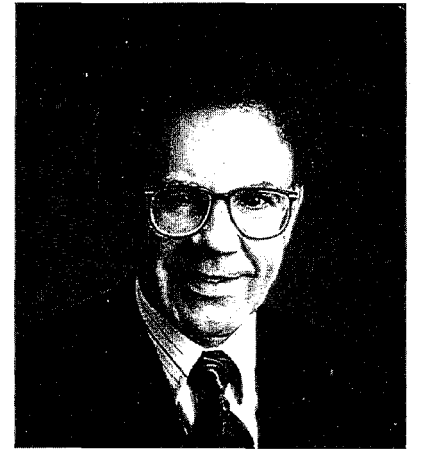
Martin Jean

**Martin Jean** has been appointed Associate Professor of Organ at The Institute of Sacred Music and the Yale School of Music. He joins Thomas Murray, who is chairman of the organ department and university organist, and Gerre Hancock, who teaches improvisation in the School of Music on a regular basis. Martin Jean is an active recitalist and clinician whose awards include first place in the Grand Prix de Chartres in 1986 and First Prize at the 1992 AGO Young Artists Competition. He comes to Yale from Valparaiso University, where has been Associate Professor, Kruse Organ Fellow, University Organist, and Director of Chapel Music. His duties at Yale will include the teaching of organ, and designing a course in church music, which will be coordinated with the Yale Divinity School. He is on the management roster of Phillip Truckenbrod Concert Artists.

**Timothy Sharp** has been appointed coordinator of church music at Belmont University, Nashville, TN. The appointment fills a new position created to oversee a new Master of Music in Church Music degree program. Sharp received the DMA and MCM degrees in choral conducting at the Southern Baptist Theological Seminary in Louisville, KY. He completed the BMus in church music and voice at Belmont University in 1976. In addition, he studied conducting at the Aspen Music School, musicology at Harvard University, and conducting in Belgium through a Rotary scholarship. He has chaired music departments and taught at Taylor

University in Indiana and The King's College in New York. Sharp is the author of *Precision Conducting: The Seven Disciplines of the Masterful Conductor*, and is co-author of *Up Front! Becoming the Complete Choral Conductor*, and his articles appear frequently in *Choral Journal*, *Creator*, *The Church Musician*, *Music Revelation*, and other publications. His compositions appear under a number of imprints, and he serves as consultant with the Hanssler Classic choral recording label.

## Here & There



Byron Blackmore

**Byron L. Blackmore** was honored in festival worship services and a special program and farewell reception on April 20 at Our Savior's Lutheran Church, La Crosse, WI, upon his retirement, culminating 32 years of music ministry as organist-choirmaster at the church. Blackmore began his tenure in La Crosse in 1965, coming to Our Savior's after five years as music director and organist at Grace United Methodist Church, Decatur, IL. He also taught organ on the adjunct music faculty at the University of Wisconsin, La Crosse. In May, Mr. Blackmore and his wife Mary Lou moved to their new home in Sun City West, AZ, where he is serving as organist-choirmaster at First Presbyterian Church.



**Catharine Crozier** receives roses after one of three organ vespers recitals she performed on the Marcussen organ at Wichita State University of March 5, 12, and 19. Her programs featured the *Three Chorals*, *Pièce Héroïque*, and *Prélude, Fugue and Variation of Franck*, along with works of Clérambault, Bach, Widor, Jongen, Brown, Alain, Maliengreau, and Messiaen. Following her residency, Miss Crozier recorded the Franck works for *Delos International*, with John Eargle, a former student of Crozier at the Eastman School of Music, as recording engineer.

**Arthur Carkeek** was honored at a service on March 2 at St. Andrews Episcopal Church, Greencastle, IN. Former students, colleagues, and friends from throughout the country gathered for the tribute. Host Rector William Wieland welcomed the assemblage and conferred the title *organist emeritus* on Mr. Carkeek; former student Rev. Sue Reid delivered the dedicatory homily; and organist-director Charlotte Dudley led a festive service of traditional hymnody and Taizé choruses. Carkeek served as organist at St. Andrews from 1980 to 1996, and was professor of music at DePauw University 1950-1988.

**George Damp** is featured on a new recording, *Brombaugh Op. 33*, on the Calcante label (CD015). Recorded on the Brombaugh organ at Lawrence University, Appleton, WI, where Damp is university organist and chair of the department of music history and historical keyboards, the program includes works of Alain, Muffat, de Grigny, Scheidemann, Bach, Brahms, Mendelssohn, Below, and Franck. For information: Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850-6303; ph/fax 607/273-3675.



**Carla Edwards**

**Carla Edwards** is featured on a new recording, *Carla Edwards & Friends*, on the Calcante label (CD013). Recorded on the Hellmuth Wolff op. 32 organ at Christ Church Cathedral, Indianapolis, IN, Edwards is joined by Paula Engerer, oboe and English horn; Marcia Roberts, mezzo-soprano; Harriet Thompson, harp; and Eric Edberg, cello, in works of Ott, Sowerby, Milhaud, Grandjany, Dupré, and Reger. For information: Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850-6303; ph/fax 607/273-3675.



**Michael Gailit**

**Michael Gailit** presented a series of recitals from May 23-June 20 featuring the complete organ works of Mendelssohn and the toccatas and trio sonatas of J.S. Bach. The concerts were performed on the organs at St. Augustine Church, Vienna, Austria, on May 23, 30, June 6, 13, and 20.

**Dan Locklair's** *Windows of Comfort* (Two Organbooks) received its premiere on April 13 at First Presbyterian Church, Topeka, KS, performed by **Marie Rubis Bauer**. The work was commissioned by the church in honor of its ten historic windows by Louis Comfort Tiffany. The all-Locklair concert also featured the premiere of his choral and organ work *Create in Me a Clean Heart*. *Windows of Comfort* is published as two volumes by e.c. kerby, Ltd (Ricordi). Locklair was composer-in-residence for the 28th annual Phi Mu Alpha Sinfonia/Appalachian State University Contemporary Music Festival, April 21-25, in Boone, NC.



**Andrew J. Peters**

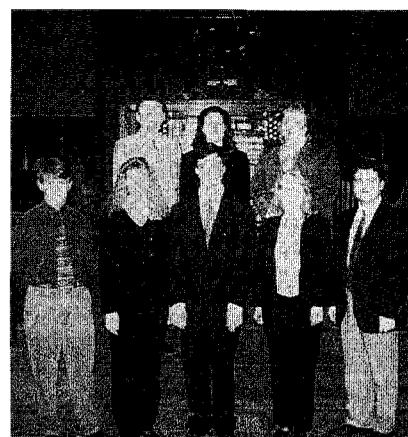
**Andrew J. Peters**, a junior at St. Olaf College in Northfield, MN, was first place winner of the Twin Cities

AGO Organ Competition held on April 13 at Hennepin Avenue United Methodist Church, Minneapolis. He was awarded the \$1,000 Curtis C. Goodson Memorial Award by the Minneapolis Schubert Club. Peters performed on May 9 at the Incarnation Chapel of Luther Seminary in a recital which included all of the Schubert Club's student scholarship competition winners. Second prize of \$400 went to Karin Rooney, also a junior at St. Olaf College. Both studied with Douglas Cleveland while their teacher John Ferguson was on sabbatical. Competition judges were Michael Barone, James Callahan, and Sharon Fallingstad.

**Joan Ringerwole** presented a concert on April 27 at Hope College, Holland, MI, co-sponsored by the Holland Area AGO chapter and the college. The recital was presented in memory of **Martha Tibbe**, who was a founding member of the chapter. Ms. Tibbe was also Dr. Ringerwole's first classroom music teacher at the Hudsonville Christian Grade School. Upon Mrs. Tibbe's death, her husband John donated her library of organ music to Dordt College. The recital included works of Mathias, Krapf, Bolcom, de Wolf, Dickinson, Mendelssohn, Vierne, and Bonnet. Ringerwole is professor of music at Dordt College in Sioux Center, IA, and organist at First Christian Reformed Church.

**Bonnie Runia**, a Dordt College junior from Melvin, IA, won the organ competition sponsored by the National Federation of Music Clubs. As winner of the state, regional and national rounds, Runia has been awarded more than \$2500. She is a student of Joan Ringerwole.

*Steal Away* and *Little David, Play on Your Harp*, two spirituals in jazz styles for organ by **Joe Utterback**, were commissioned by the choirs of the First Presbyterian Church of New Bern, NC, to commemorate **Vance Harper Jones'** "twenty years of service to the glory of God" as organist of the New Bern church. The compositions, presented to Jones in May as part of a bell choir festival and recognition ceremony, have been published by Jazzmuze, Inc. Utterback, an ASCAP composer whose jazz-influenced compositions have been performed throughout the United States and in 41 foreign countries in 1996, is Director of Music and Organist at the First Congregational Church in Stanford, CT.



**25th annual undergraduate organ competition, First Presbyterian Church, Ottumwa, IA; front row: Christopher Berry, Rose Van Mersbergen, Andrew Peters, Christy Galvin, and Jeremy Tarrant; back row: William Ness, Cindy Lindeen-Martin, and Marjorie Ness.**

The **25th annual Undergraduate Organ Competition** took place March 14-16 at First Presbyterian Church, Ottumwa, IA. The gala weekend began with a program about the pipe organ for area 6th-grade elementary students. The three guest artists for the weekend—Cindy Lindeen-Martin of Eau Claire, WI, William Ness and Marjorie Ness of Clinton, MA—have previously served as directors of music for the church. They played a joint recital Friday evening, performing works of Bach, Durufé, Rheinberger, and Alain. On Saturday the three guests presented a workshop for area organists, sponsored by the AGO and hosted by First Lutheran Church of Ottumwa. The competition finals were held on Sunday afternoon. First place winner was Jeremy Tarrant, a senior at the University of Michigan and a student of James Kibbie. He will return to Ottumwa in the fall to present his winner's recital. Second place went to Christopher Berry, a senior at the University of North Texas, studying with Jesse Eschbach. Receiving honorable mention were finalists Rose Van Mersbergen, Andrew Peters, and Christy Galvin. Denise and Mark Mathias are Co-Ministers of Music at First Presbyterian Church.

**Oregon Catholic Press** has announced the publication of the *Celtic Mass* by Christopher Walker. The mass is based on the composer's popular "Celtic Alleluia" gospel acclamation. For information: Oregon Catholic Press, 5536 NE Hassalo, Portland, OR 97213.

**Warner Bros. Publications** has released *The Organist's Companion Index*, a guide to the contents of nearly 20 years (1978-96) of *The Organist's Companion*, a bi-monthly publication of classic and new organ works. Listings in the index are alphabetical by title, composer, and hymn tune name. Available for \$10.95; subscriptions to the *Companion* cost \$23.95 per year. For information: 1-800/628-1528, ext 214 or 215.

**Greenwood Press** has announced the release of *A Mozart Diary: A Chronological Reconstruction of the Composer's Life, 1761-1791*, compiled by Peter Dimond. Based on a variety of biographical sources, the book presents an account of the composer's day-to-day life: professional, domestic, and social; \$65, 248 pp.; for information: 800/225-5800.

**Gloriae Dei Cantores** made its fifth North American tour last February, which included 12 performances in Florida, Tennessee, Arkansas, West Virginia, North and South Carolina, and Maryland. Concerts featured works of Mendelssohn, Sviridov, Glinka, Near, and Mathias, as well as Gregorian chant. Plans include a recording of sacred works by Rubbra, a return to Russia and Europe in the spring of 1998, and a tour of the Southwest United States in the Fall of 1998. For information: 508/255-3999.

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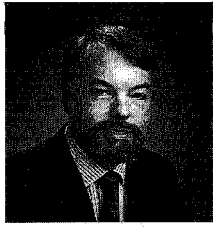
David Briggs



The Chenaults



James David Christie



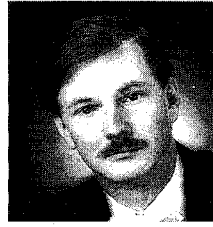
Michael Corzine



Matt Curlee  
Grand Prix de Chartres



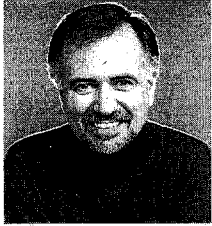
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Jesse Eschbach



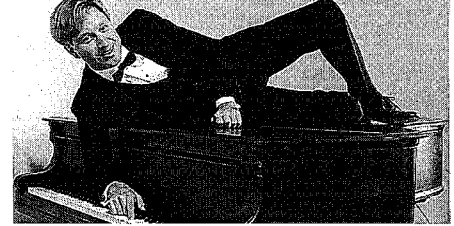
Stephen Farr



Jon Gillock



Concerto delle Donne



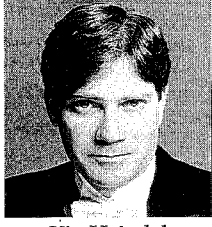
Paul Bisaccia



Robert Glasgow



Stephen Hamilton



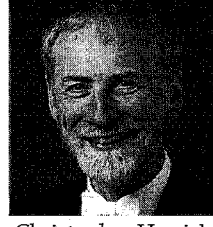
Kin Heindel



Oxford Cathedral Choir 1999



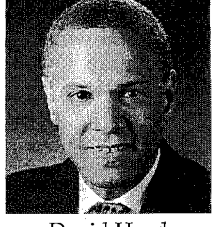
Eton College Choir 1998



Christopher Herrick



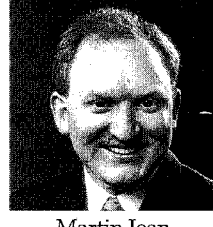
Richard Heschke



David Hurd



New England Spiritual Ensemble



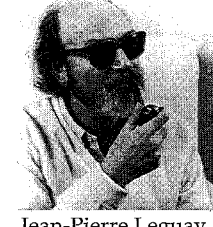
Martin Jean



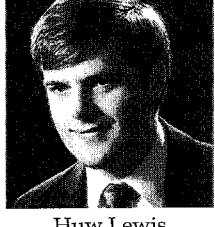
Kei Koito



Nicolas Kynaston



Jean-Pierre Leguay



Huw Lewis



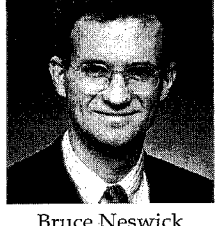
Andrew Lumsden



Boston Brass with organist Christina Fischer



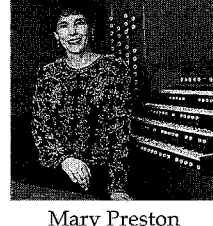
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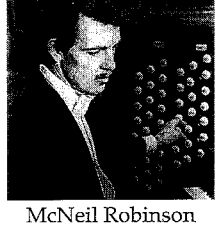
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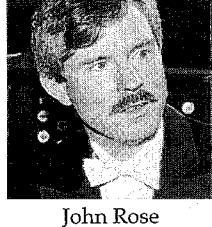
Katharine Pardee



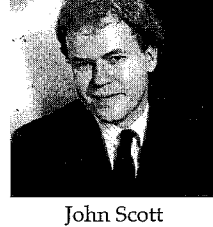
Mary Preston



McNeil Robinson



John Rose



John Scott

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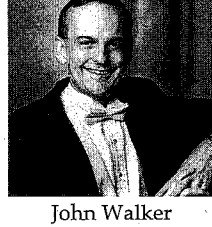
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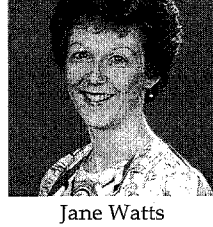
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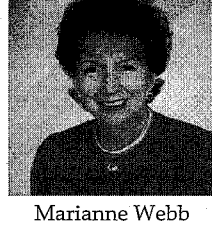
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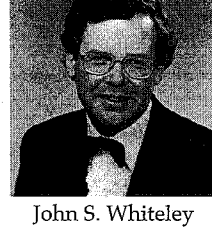
John Walker



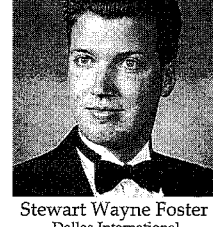
Jane Watts



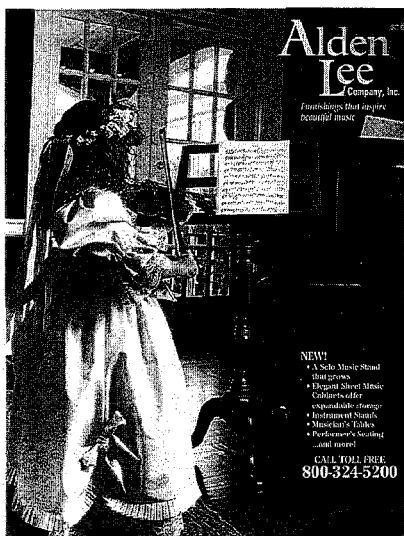
Marianne Webb



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Alden Lee catalog

Alden Lee Company, Inc., has released its new catalog of music accessories and furniture. The catalog includes solid hardwood music stands, sheet music cabinets, instrument stands and racks, footrests, musicians' tables, performers' seating, and other music furnishings. Featured in the catalog are solid hardwood music stands in Queen Anne and Regency styles. With additional yokes and desks, the basic solo stand converts into a duet, trio, or quartet configuration. For a free catalog, call 1-800/324-5200

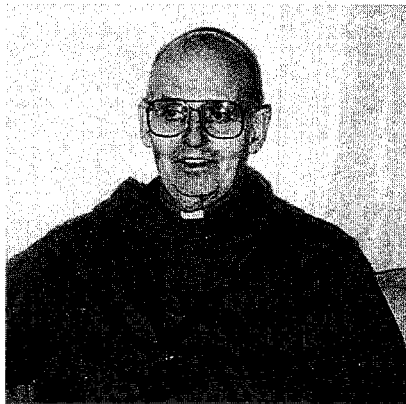
Dover Publications has announced the release of its new catalog. The catalog lists over 550 music scores and books, including organ works of Vierne, Liszt, Widor, Franck, Reger, Bach, Sweelinck, Pachelbel, Couperin, and others. For information: Dover Publications, 31 E. Second St., Mineola, NY 11501; 516/294-7000.

Santa Barbara Music Publishing Co. has released a 73-minute sampler CD featuring 23 of the publisher's pieces performed by several choirs. Available for \$5.95; for information: 805/962-5800.

## Nunc Dimittis

Ellen Jane Lorenz Porter died last December 31, 1996, in Dayton, OH, after a short illness. She was 89. Composer, teacher, editor and partner in Lorenz Publishing Company, she was a graduate of Wellesley College and stud-

ied in Paris with Nadia Boulanger. When she returned to Dayton, she worked at Lorenz until her retirement in 1967, becoming an authority on handbell music and hymnology. After retiring she earned her master's degree at Wittenberg University and, at age 71, was awarded her Ph.D. in Sacred Music from United Graduate School.



Brother Donald Newman-Endicott

Brother Donald Newman-Endicott, OSB, died on March 24 in Chicago, IL, at the age of 63. Born in Villa Ridge, IL, he attended St. Joseph's Academy, Cairo, IL; St. Maur's Priory-Seminary, South Union, KY; and received the BA in Liturgical Music from St. Ambrose College, Davenport, IA. He also studied piano at the University of Wisconsin-Madison; Miami University, Oxford, OH; received the MMus at Chicago Musical College (Roosevelt University); organ study with Padre Jose Mancha in Segovia, Spain; at McGill University, Montréal, Québec; and at the American Conservatory of Music in Chicago. He held a number of organist/music director positions, including those at St. Alphonsus Church, Immaculate Conception Church, St. Peter & St. Paul Church, St. Mel-Holy Ghost, and St. Philip Benizi Church, in Chicago; St. Stephen's Cathedral, Owensboro, KY; Our Lady of Grace, St. Petersburg, FL; St. Ann Parish, Naples, FL; and St. Vito Parish, Mamaroneck, NY. Brother Donald retired in 1980 due to poor health, but continued to work part time in music ministry, and served as a piano and organ consultant representing the Levensen Organ Company in the Chicago area. Near the end of his ministry he lived at St. Andrew's House in Chicago. A solemn requiem mass was celebrated on May 6 at St. Paul's-by-the-Lake, Chicago.

## Harpichord News

by Larry Palmer

### Nunc Dimittis

Hugh Percival Henry Gough died at his home in New York City on April 14 at age 81. Born in Heptonstall, Yorkshire, England, on 31 January 1916, Gough studied clavichord with Arnold Dolmetsch before World War II and worked with the early instrument pioneer as a volunteer apprentice on weekends. After war service, Gough established his own workshop in London, where he constructed various types and styles of early keyboard instruments including Silbermann's exotic cembal d'amour (a type of clavichord), and 19th-century Viennese fortepianos. In 1958 Gough spent six months at the Hubbard and Dowd shop in Massachusetts. In autumn 1959 he set up his studio in New York City, where he worked for the rest of his career.

Gough eschewed publicity about his instruments; thus, save for those friends and professionals who knew him, he remained a relatively-unknown figure in the harpsichord world. During the latter part of his career, Gough turned away from plucked keyboard instruments to devote himself to the gentler clavichords and lutes. In his 1969 book *The Modern Harpsichord: 20th-Century Instruments and their Makers*, Wolfgang Zuckermann closes his section on Hugh Gough with Gough's "recent" words, "I've been purified; I have nothing whatever to do with harpsichords. When are you going to be purified?"

## 1997 Carillon Concert Calendar

### Albany, NY

Albany City Hall  
Amy Heebner, Pieter Blonk, Charles Semowich, Sept 2, 12 pm  
Amy Heebner, Sept 3, 12 pm  
Carillon and brass, Sept 3, 6 pm  
Pieter Blonk, Sept 4, 12 pm  
Charles Semowich, Sept 5, 12 pm  
Margo Halsted, Sept 7, 2 pm

### Alfred, NY

Alfred University, Davis Memorial Carillon  
Tuesdays at 7 pm  
Gloria Werblow, July 1  
Todd Fair, July 8  
John Widmann, July 15  
Sally Slade Warner, July 22  
Karel Keldermans, July 29

### Allendale, MI

Grand Valley State University, Sundays at 8 pm

Todd Fair, July 6  
Peter Langberg, July 13  
Arie Abbenes, July 20  
Adrian Gebrueers, July 27  
Barbara Kindschi, Aug 3  
Julianne Vanden Wyngaard, Aug 10  
Wylie Crawford, Aug 17  
Margo Halsted, Aug 24

### Ann Arbor, MI

University of Michigan, Lurie Tower, Mondays at 7 pm

Jeff Davis, July 7  
Peter Langberg, July 14  
Arie Abbenes, July 21  
Adrian Gebrueers, July 28

### Arlington, VA

Netherlands Carillon, May & September, 2 & 4 pm; June, July, August 6-8 pm

Edward Nassor, July 4  
Todd Fair, July 5  
Edward Nassor, July 12  
Ulla Laage, July 19  
Peter Langberg, July 26  
Robert Byrnes, Aug 9  
William Lyon-Vaiden, Aug 23  
David Breneman, Aug 30  
Edward Nassor, Sept. 1  
Robin Austin, Sept. 6  
Edward Nassor, Sept. 20  
John Widmann, Sept. 27

### Bloomfield Hills, MI

Christ Church Cranbrook, Sundays at 4:00 pm, July 6-Aug 31

### Bloomfield Hills, MI

Kirk-in-the-Hills Presbyterian, Sundays at 10 am and noon:

Jeff Davis, July 6  
Peter Langberg, July 13  
Arie Abbenes, July 20  
Adrian Gebrueers, July 27  
50th Anniversary, Sept. 7

### Chicago, IL

University of Chicago, Rockefeller Chapel, Sundays at 6 pm

Richard Siegel, July 6  
Lisa Lonie, July 13  
George Matthew, Jr., July 20  
Thomas Reif, July 27  
Dennis Curry, Aug 3  
Adrian Gebrueers, Aug 10  
John Gouwens, Aug 17  
Wylie Crawford, Aug 24

### Cohasset, MA

Saint Stephen's Church, Sundays at 6 pm

Ann-Kirstine Christiansen, July 6  
Ulla Laage, July 13  
Carlo van Uft, July 20  
Liesbeth Janssens, July 27  
Herbert Colvin, Aug 3  
Karel Keldermans, Aug 10  
David W. Johnson, Aug 17  
Daniel Kehoe, Aug 24  
Sally Slade Warner, Aug 31

### Corpus Christi, TX

First Baptist Church, Fridays at 8 pm

Loyd Lott, July 4, July 18

### Culver, IN

Culver Military Academy, Memorial Chapel, Sundays at 4 pm, July 5, 12, 19, 26, Aug 2, 30, Oct 11

John Gouwens

### Danbury, CT

St. James Episcopal, Wednesdays at 12:30 pm

Ann-Kirstine Christiansen, July 2  
Marietta Douglas, July 9  
Liesbeth Janssens, July 16  
Peter Langberg, July 23  
Lisa Lonie, July 30

### Detroit, MI

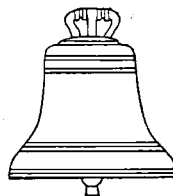
Jefferson Avenue Presbyterian, Sundays at 11:45 am

Richard Giszczak, July 6  
Beverly Buchanan, Aug 3

### East Lansing, MI

Michigan State University, Saturdays at 4 pm

Jeff Davis, July 5  
Peter Langberg, July 12  
Arie Abbenes, July 19  
Adrian Gebrueers, July 26



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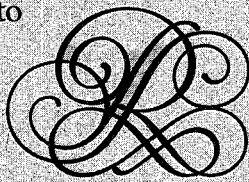




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Photography by Richard Williams Photography.

first about the birth; the other two relate comments about the passion and resurrection. The middle verse modulates with the same bold melody that has an early American spirit. The keyboard is on two staves and is accompanimental.

**O Come Now, Holy Spirit, John Amner (1579-1641).** SAB unaccompanied, G.I.A. Publications, G-4012, \$1.00 (M-).

This early motet is contrapuntal throughout and has some high baritone notes. The opening section is repeated; it and the last section end with an alleluia area, and Amner refers to this work as an "Alleluia motet." Excellent music.

**Let Us with a Gladsome Mind, John Bertalot.** SAB, organ, and two optional trumpets, Augsburg Fortress Publishing, 11-10754, \$1.75 (M+).

Bertalot's arrangement of this hymn tune offers considerable variety and interest. It is expanded through modulations, instrumental interludes, and development of the tune/harmony. The trumpets offer a fanfare quality and their music is included at the end for both C and B<sup>b</sup> trumpets. This is a fine festive setting for SAB choirs.

**Come, I Pray Thee, Charles Callahan.** SAB and organ, Randall Egan Publisher, EC-237, no price given (M-).

Beautiful, sensitive SAB writing makes this a sure winner for any small choir. The warm organ chords provide a rich background for the voices which have homophonic and contrapuntal textures. This gentle anthem closes with a quiet Amen. Highly recommended.

**Somerset Anthem Books for SAB Choir, Vol. III, Holy Spirit, Ronald Arnatt, editor.** SAB and organ, E.C. Schirmer Music Co., #5139, no price given (M/M+).

This wonderful collection contains nine useful anthems by the following composers: Jane Marshall, John Carter, Daniel Pinkham, Austin Lovelace, David C. Isele, Frank Ferko, and Ronald Arnatt. This third set of SAB works focuses on music for services "that invoke the Holy Spirit, Pentecost, and Confirmation." Each is well crafted with an interesting organ accompaniment. Pinkham's setting, for example, has a rugged, rhythmic motive that is used consistently throughout. In Jane Marshall's anthem the choir has a free, unmeasured section that creates chaos on the text "a lost, aimless, sightless people." Here is a valuable tool for the small church choir without a solid tenor section. Excellent music and highly recommended.

**Come Eat this Bread, Robert Lau.** SAB and keyboard, Coronet of Theodore Presser Co., 392-42063, \$1.15 (E).

This communion anthem has four short sections with the main theme used in each except the third which continues

the mood and shape of the melody, but in a modified version. The keyboard is a flowing accompaniment. The music is lyric, warm, and immediately attractive. Very useful.

**Open to Me Gates of Justice (Aperite Mihi Portas Justitiae), Dietrich Buxtehude (1637-1707).** SAB, keyboard and two optional violins, Bourne Co., B239103-368, \$1.75 (M).

Taken from Buxtehude's original little cantata for ATB solo voices, this 13-page setting of Psalm 118 has very easy choral and instrumental parts. Most singing is homophonic; both Latin and English versions are given for performance. The violin parts are included at the end; their music is simple and primarily short interlude phrases between the singing areas.

**The Harvest of Justice, John Karl Hirten.** SAB and organ, Chantry Music of Augsburg Fortress, #12-105, \$1.40 (M).

The organ, on three staves, provides a busy background as the right and left hands rapidly alternate ostinato lines. The choral writing is imitative and contrapuntal. Distinctive writing that is not difficult but has tricky moments. Only one statement of the James 3:18 text is used throughout. Interesting and effective writing.

**Alleluia, Alleluia!, Georg Philipp Telemann (1681-1741).** SAB, keyboard, and optional flute, Carl Fischer Inc., CM8451, \$1.30 (E).

In this arrangement, editor Liebergen has changed the violin parts to flutes and added an alternate text. The music is syllabic and very easy.

**O Lamb of God, I Come, Raymond Haan.** SAB and organ, Concordia Publishing House, 98-3179, \$1.00 (M-).

This well-crafted anthem has sensitive vocal lines and an accompaniment that both supports the singing and remains independent, and includes registration suggestions. The music has a quiet mood and is very appealing for singers and listeners.

## New Recordings

**Spirited Fantasies—Organ Works of Frank Speller as performed by the composer.** The Visser-Rowland Organ at Bates Recital Hall, the University of Texas at Austin. All compositions are by Frank Speller: *Symphonic Fantasy for Brass and Organ*; *Scottish Suite*; *Advent Song*; *Prelude on "O Come, O Come Emmanuel"*; *Six Preludes on Diverse Hymns*: Kingsfold, Deirdre, Herzliebster Jesu, Der am Kreuz, Liebster Jesu, wir sind hier/The Call; *Holy, Holy, Holy*; *Toccata "The Glory of the Holy Spirit"*; *Fantasy, "Veni Creator Spiritus"*/Down Ampney. Available from: Pro Organo

Direct, PO Box 8338, South Bend, IN 46660-8338; 800/336-2224. \$15.00.

Frank Speller has enjoyed a fulfilling career as professor of organ and harpsichord at the University of Texas at Austin. This latest in a series of recent CD recordings features his original compositions (all but 4 of which are yet unpublished at the date of release), as performed by the composer in the university concert hall setting familiar to him. The disc reveals once more that Speller is an imaginative composer blessed with tremendous cerebral skill. At its most contrapuntal, his writing contains a 20th-century version of the same dense complexities as found in the thickest writings of Sweelinck and Bach, yet the drama in his work is at times as maniacal as the most enraged movements from Louis Vierne. Put these two elements together, and you have an idea of how the extroverted parts of Speller's organ music can impress the listener. His bold works from this CD anthology are forceful, with plenty of detail. As I listened to the more sedate passages of his music, and through reading the refreshing and somewhat personal tone of the liner notes, also authored by the composer, I soon realized that the composer's ability in conveying strength and power is equalled by his sensitivity in the more sedate passages and movements.

The program is highlighted by the opening *Symphonic Fantasy on "A Mighty Fortress"* where he is joined by 2 trumpets and 2 trombones, and the 3-movement *Scottish Suite* for organ solo. These are superb concert works, but the disc contains many shorter, hymn-tune based solos which follow should be of interest to any organist seeking new selections which stimulate rather than pacify the mind. Even though it has the obvious practical use for worship, his *Advent Song*, sung by soprano Ginny Clark, has a haunting theme which would make it also suitable for the classical recitalist's repertoire.

This new disc, well engineered by producer John Gladney Proffitt, shows that the strikingly-beautiful 4-manual, 5,315-pipe Visser-Rowland organ at Bates Recital Hall is just as solid and responsive as it was when, some 10 years ago, it was featured in an earlier Pro Organo release (CD 7009 *Everyone Dance*), where Cherry Rhodes performed organ works of Calvin Hampton. In a fashion similar to Cherry Rhodes' approach, Frank Speller exploits the wide variety of mutations available on the instrument and all its other many attributes to full advantage in his 65-minute anthology. The composer's performances, his music, and his liner notes combine to provide a deep and thorough look into the music and the person behind the music.

—Bernard Durman

**Nicolas Kynaston plays Bach Organ Works at Amorbach.** Innovative Music Productions Ltd. MCD 90. Available from Phillip Truckenbrod Concert Artists, P.O. Box 331060, W. Hartford, CT 06133-1060. No price given.

This is not part of yet another recording of the organ works of Bach, but simply a well-put-together 77-minute Bach recital that juxtaposes big works and chorale preludes. The contents include: *Concerto in D minor* (BWV 596); *Ich ruf zu dir* (BWV 639); *Passacaglia & Fugue in C minor* (BWV 582); *Nun freut euch, lieben Christen g'mein* (BWV 755); *Prelude & Fugue in E flat* (BWV 552); *Liebster Jesu, wir sind hier* (BWV 731); *Fantasy & Fugue in C minor* (BWV 537); *Herzlich tut mich verlangen* (BWV 727); *Chromatic Fan-*

*tasy & Fugue in D minor* (Max Reger's transcription of BWV 903).

Kynaston was something of a child prodigy and became organist of Westminster Cathedral in 1960 at the age of 19. I do not believe that he has held any church position for many years, but he is known all over the world as a performer and teacher. He is a superb performer, with an amazing technique and with an unfailing sense for rhythm, phrasing, and articulation. He has performed repeatedly on many historic German organs, and this recording benefits, I think, from his complete familiarity with such instruments.

All of the performances here are excellent. The interpretations are fairly standard, but some individual touches deserve mention. The slow movement of the D-minor concerto features some very lovely flutes, but is rather surprisingly Romantic in effect. "Nun freut euch" is played as fast as I have ever heard it, but the clarity and attention to articulation are remarkable.

Kynaston's performance of the "St. Anne" Fugue is a little unusual. The first and third sections are both taken at quite a deliberate speed, while the middle section is done quickly and with a "sharp" registration.

The performance of the passacaglia and fugue is interesting. Kynaston adds stops very slowly—an unusual number of the variations are relatively soft—but the overall build-up is extremely effective. At a few points the pedal is, for my taste, a little too weak. This is unquestionably the performer's choice, for there is plenty of pedal power available. Reger's famous transcription is played as Reger, not Bach, and it makes use of some of the later additions to the original specification.

A great deal has been written in Germany, by the late Franz Böskens, Ernst Fritz Schmid, and others, about the Amorbach organ and its builders, Johann Philipp and Johann Heinrich Stumm. It was completed in 1782 and altered several times during the 19th and early 20th centuries by Steinmeyer. The compass was extended in 1868, but in general Steinmeyer treated the old stops with surprising reverence, although some newer voices were added. The same firm carried out an amazingly sensitive renovation in 1932-1934, and a complete restoration was done jointly by Steinmeyer and Klais in 1981-1982. The original specification (III/46) is intact, while a fourth manual (Schwellwerk) contains all the later additions, including a 12-16 rank mixture! The sound is splendid, particularly the principal choruses and the solo flutes. Full organ is noteworthy for a noticeably mild, sweet tone, although there is plenty of power. The chorus reeds supplement, but do not dominate full organ; Kynaston makes little use of the solo reed stops. This seems a little surprising, since I know from hearing them live that they are first-rate.

The liner notes, by David Gammie, are apparently intended for a wide, non-specialist public; the description of the history of the organ is a little sketchy. The Amorbach organ benefits from excellent acoustics, and even old recordings of it are impressive. The engineering here is superb. As the notes mention, it may be too good; one can occasionally hear birds twittering and the sound of the quarter-hour chimes of the nearby parish church. I did not find this disturbing, however.

I have not enjoyed many Bach recordings as much as this. Very highly recommended!

—W. G. Marigold  
Urbana, IL

## New Organ Music

### Hymn Settings

Austin Lovelace, *Toccata on "A Mighty Fortress."* Augsburg Fortress, 11-10399, \$5.00.

The combination of angular figura-

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tion (3+3+2) played on the requisite bright plenum, pedal melody played in long notes on big reeds, and a swift tempo (quarter = 160) make this toccata mighty indeed. In the middle section of the piece the melody continues in the pedal, but now is juxtaposed with another phrase of the melody played on a solo reed, creating an effective tension. A shift from the original toccata figuration for the manuals to eighth-note triplets contributes to the heightened energy. One might surmise that in this section Lovelace intends to suggest the struggle between the powers of good and evil as portrayed in the hymn text. A return to the opening patterns followed by a *maestoso* coda bring this toccata to a majestic close. A flashy, bravura piece but technically within the grasp of most organists.

**Calvin Hampton, Voluntary or Postlude on "Engelberg."** Wayne Leupold Editions, WL 700006, \$9.00.

Calvin Hampton composed this setting of "Engelberg" as a postlude for the final service of the New York City Chapter AGO's workshop in 1983. In a unanimous gesture, he offered copies of his new work to all the participants as a souvenir. The piece is in the form of a prelude and fugue. A fanfare-like motif serves as the thematic material for the prelude, which functions as a grand introduction to the fugue. The prelude ends on a half-cadence in much the same way the tune "Engelberg" does, with the last phrase of the hymn tune appearing in the pedal, creating a smooth transition into the fugal exposition. The ingenious fugue subject is based on the opening notes of the first and second phrases of "Engelberg" and the melody of its closing "Alleluia." Following the exposition and a short developmental section, the hymn tune finally appears in its entirety in the soprano. The texture grows in intensity and complexity, including a return of the fanfare motif from the prelude, crescendoing to full organ for a triumphant finish. A masterfully composed work and although technically challenging, well worth the effort.

**Alfred Fedak, Festival Prelude on "Hyfydol."** Selah Publishing Co., 160-654, \$4.25.

Fedak effectively capitalizes on the dance-like character of the tune "Hyfydol" by introducing a lilting motif in the opening measures which gives the piece the feeling of a grand waltz. The first two phrases of the hymn tune appear as a solo line by turns in the tenor and soprano registers, while the second half of the melody is set as the soprano of a fuller texture. The left hand requires dexterity and agility to negotiate quick alternations between playing above and below the right hand, but technical demands in the pedal are minimal. The pedal part is primarily slow-moving and present for just half of the piece. Fedak's suggested registration of coupled plena on a two-manual organ is lackluster; the use of solo colors and the addition of reeds for the last section of the piece would really make it festive, even on a small instrument. A very appealing offering from Fedak, artistically presented on heavy stock by Selah.

**John Behnke, Partita on "I Want to Walk as a Child of the Light."** Concordia, 97-6595, \$7.50.

The three movements of this partita—entitled theme, cantabile, and fantasia—presumably parallel the three stanzas of the Epiphany hymn "I Want to Walk as a Child of the Light." The first movement is a straightforward, almost child-like setting of the unembellished hymn tune. The cantabile is pensive and prayerful, with the melody played on a 4' stop in the pedal against a background of strings, giving a feeling of timelessness. The joyful fantasia sparkles with brilliant sixteenth-note figuration for the manuals while the tune dances in the pedal. Although the three movements are quite dissimilar, the piece is given cohesiveness via

metronome markings which render the melody's tempo consistent throughout. If this hymn is unfamiliar to your congregation, Behnke's partita is an excellent means of introducing both the melody and the character of the text.

**Charles Callahan, Partita on "Nicaea."** Morning Star, MSM-10-709, \$8.00.

The gem of this partita is the fourth movement, entitled "Interlude," in which Callahan ventures into the realm of the orchestral organ. Set in F# major, this variation consists of broken chords played on a harp stop, the melody singing on celestes (or vox 8' or french horn), and tolling chimes, all supported by the softest pedal stops. Played as intended, the effect is beautifully ethereal and a delightful change of pace. The remaining variations—prelude, chorale, trio, adagio, and toccata—are readily identifiable as Callahan's, especially the prelude with its characteristically lush harmonic progressions.

Marcia Van Oyen, AAGO  
Glenview Community Church  
Glenview, IL

**Creator Spirit, A Drama for Organ, Paul Fisher. Editions Chantaine EC 102.**

**The Fire and the Rose, A Suite for**

**Organ, Paul Fisher. Editions Chantaine EC 101.**

Paul Fisher's 1996 piece *Creator Spirit* is composed of a sectionalised extended introduction that is followed by a vigorous *moto perpetuo* dance. The harmonic language is contemporary, but not persistently strident, and the piece is moderately difficult. The dance movement would make a stunning Pentecost postlude and the entire piece is highly recommended for recitals.

Fisher's *The Fire and the Rose* is a moderately easy six-movement suite. Although no program is indicated in the score, it appears that each of the movements is intended to portray events associated with the life and death of Christ. Movements 2, 5, and 6 would make fine Lenten preludes, and the entire work would serve as a fine introduction to contemporary harmonies and textures for undergraduate students.

**Débout sur le Soleil, Sur le Miserere de Jacques Leclerc, Jean-Louis Florentz. Leduc AL 28.229. \$51.75.**

This large-scale tone-poem is the 1995 product of Jean-Louis Florentz, a student of Messiaen and currently professor of ethnomusicology at the Conservatoire at Lyons. The very specific registration requirements for unusual stops, such as mutations at 6 $\frac{1}{2}$ ', 3 $\frac{1}{2}$ ' and 4 $\frac{1}{2}$ ', will severely restrict potential per-

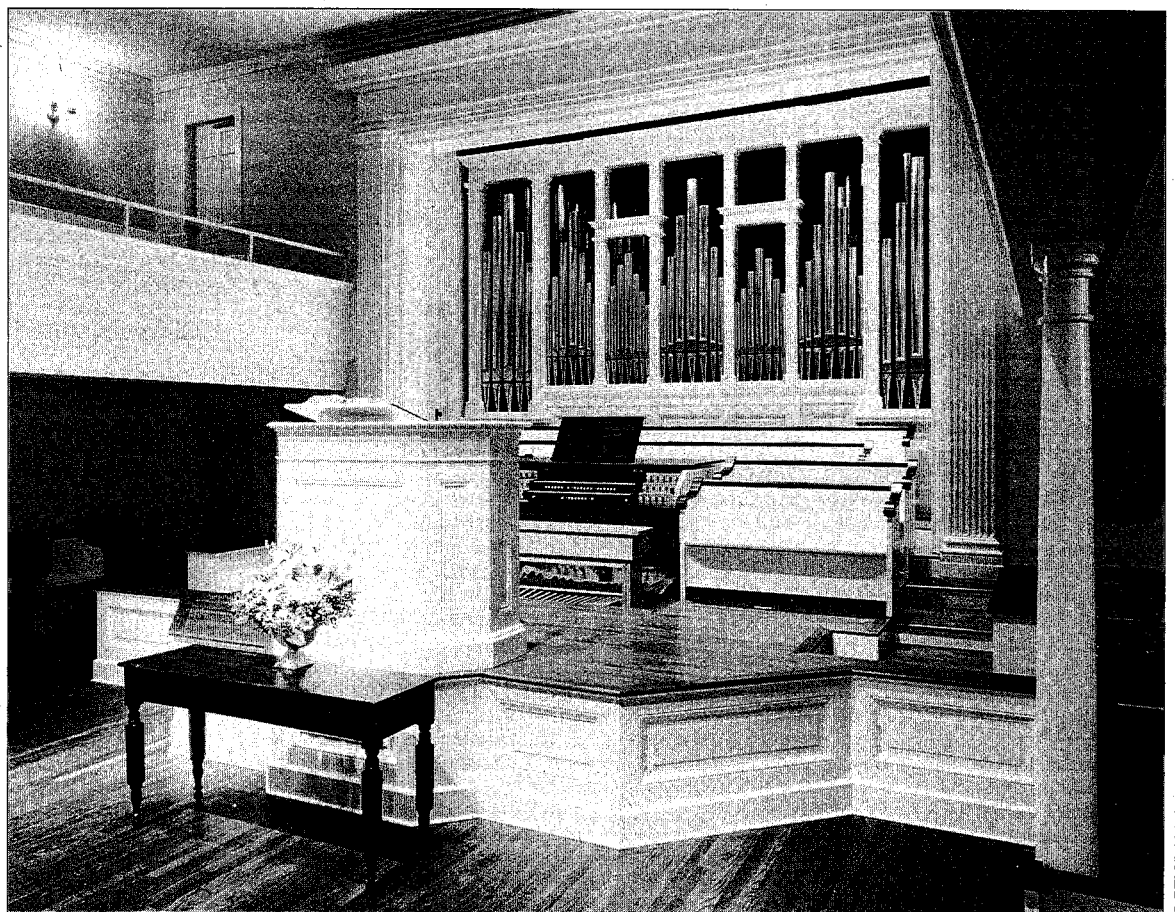
formances, as will the technically daunting demands on the performer, such as strings of parallel fifths at breakneck tempo. The notation itself is similarly thorny with the performer being required to simultaneously read from eight staves at one point.

**Sonata à deux, Gaston Litaize. Schott ED 8053. \$19.95.**

This sonata for organ duet (4 hands and two feet at a single instrument) was commissioned by Elizabeth and Raymond Chenault in 1991 and is the last completed composition of Litaize. It comprises three movements: a fantasia on the plainchant *Victimae paschali laudes*; a very sustained interlude; and a concluding movement that recalls the rumba rhythm of his *Prelude et Danse Fugée* and *Arches*. The rhythmic energy in the outer movements is crisp and propulsive, and the harmonic language is fundamentally diatonic with color achieved through the use of added tones, higher number chords, and a few polychords. This work represents a major addition to the organ four-hand literature and should be accessible to most performers and audiences. It is moderately difficult.

—Warren Apple  
First United Methodist Church  
Salisbury, NC

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# The First Triennial Dallas International Organ Competition

Charles S. Brown

On April 7, 1997, at 6:00 p.m., the first Triennial Dallas International Organ Competition began with three 30-minute recitals by James Diaz of Indianapolis; Christian Schmitt-Engelstadt of Rhein, Germany; and Neil Cockburn of Dundee, Scotland. The competition continued at 8:00 that same evening with recitals by Tobias Frankenreiter of Ellwangen, Germany; Jeremy Bruns of Shreveport, Louisiana; and John Schwandt of Appleton, Wisconsin. The next night, Junko Ito of Tokyo, Japan; S. Wayne Foster of Melbourne, Florida; Erik Suter of Chicago; Holger Gehring of Ludwigsburg, Germany; Kenneth Cowan of Thorold, Ontario; and Yuichiro Shiina of Tokyo performed.

Each of the recitals consisted of a Buxtehude free work (either the great F Major Toccata or the great E Minor Prelude), a Bach trio sonata (either No. 2 or No. 6), and the first movement of Dupré's *Second Symphony*. The organ was the three-manual, 51-stop C. B. Fisk, Op. 101, in the Caruth Auditorium of Southern Methodist University's Meadows School of the Arts.

The twelve competitors, ranging in age from twenty-two to twenty-nine, had been chosen at screening auditions held in Stuttgart, Germany (January 7-11, 1997), Dallas (January 20-23), and Gifu, Japan (January 27-31). At that time, each had played Couperin's *Tierce en taille* (from the *Gloria* for the parish- es), Bach's *Prelude and Fugue in G Major* (S. 541), the trio on *Allein Gott* (A Major) from Bach's Eighteen Chorales, Brahms' A-flat Minor Fugue, and the Messiaen *Transports de joie*.

On April 10, 1997, Yuichiro Shiina, Kenneth Cowan, Christian Schmitt-Engelstadt, James Diaz, Holger Gehring, and Wayne Foster advanced to the semi-finals and played hour-long recitals (two a day for three days) on the Lay Family Organ (C. B. Fisk, Opus 100) in the Meyerson Symphony Center. Each program consisted of De Grigny's *Ave Maris Stella*, Bach's *Jesus Christus, unser Heiland* (4/4) and *Allein Gott in der Höh' sei Ehr'* (tenor cantus) from the Eighteen Chorales, Persichetti's *Shimah b'koli*, and one of three 19th-century German works: the Reubke *Sonata*, Reger's *Wachet auf*, or the Reger *Second Sonata*.

Late in the evening on April 12, Yuichiro Shiina, Holger Gehring, and Wayne Foster were named finalists and, on April 15, 1997, in the Meyerson Symphony Center, each played a Bach work for solo organ followed by William Bolcom's *Humoresk* for organ and orchestra with the Dallas Symphony Orchestra under associate conductor Keri-Lynn Wilson. For the Bach work, assigned by lot, Mr. Shiina performed the *Toccata, Adagio and Fugue*, Mr. Gehring the *Fantasy and Fugue in G Minor*, and Mr. Foster the great *E Minor Prelude and Fugue*. After hearing the three performances of the Bolcom, jurors Robert Anderson, Marie-Claire Alain, Gillian Weir, Hans Fagius, Ludger Lohmann, Martin Haselböck, and Tsuguo Hiroso retired to rank the finalists, while Mary Preston, Dallas Symphony Association organist and curator of the Fisk organ, Opus 100, played Dupré's *Evocation Symphony*.

Evocation. A calling forth. What was all this calling forth from me? Why after twelve years of avoiding organ recitals and organists' conventions, was I sitting riveted to my chair, listening to organ playing for parts of eight days?

Charles S. Brown is a former organ faculty member at the University of North Texas, Denton, and formerly organist/choirmaster at St. John's Episcopal Church, Dallas. His first two plays with organ music, *Mon Cousin* (music of Bach and Walther) and *Queen of Hearts* (music of Bach, Handel, Haydn, and others), were premiered in Dallas in March and November of 1996. One of his current performance projects is Il Dottore's Magic Music Pipe and Puppet Show.



S. Wayne Foster

When the competition began, it was my intention to sample a few of the preliminary recitals, then choose the one or two semifinal programs that interested me most and, perhaps, if I were in the mood, take in the finals.

I heard the first three recitals on April 7, but not the next three. On April 8, I sat through five performances of the Dupré as well as assorted Buxtehudes and Bachs, decided I would listen to Mr. Shiina's Buxtehude (the F Major Toccata), then leave, to beat the crowd, you understand.

But I didn't leave. I heard every note Mr. Shiina played, and every note was a revelation. The organ could sing after all. The organ was a wind instrument after all. A Buxtehude prelude could be connected into a whole. The pedal part in the slow movement of a Bach trio sonata could be smoothly elegant as well as sensitively articulate. Every statement in a sequence could sound as if it had caught light from a different source. A prickly 20th-century piece could begin assertively, grow in intensity, and arrive at the last chord in a dramatic yet satisfying resolution of ten minutes of turmoil. The organ could be played as if it were an extension of the organist and the organist an extension of the music.

I made up my mind. This deep-bowing young man from Japan, a young man from a very young organ culture, should win. It would be the Zen thing to have happen. Mu.

But Mr. Shiina did not win. Wayne Foster did.

On April 15, 1997, at approximately 10:00 p.m., Stewart Wayne Foster of Melbourne, Florida (and Stetson University and the L'École Normale Supérieure de Musique de Paris and the University of North Texas) won the first Triennial Dallas International Organ Competition. As he should have. The jury made the correct decision, and that is another story.

In his preliminary recital, Mr. Foster played the Buxtehude E Minor properly, with appropriate registrations, but with a tendency to fussiness and more formal disjunction than the piece deserves. The sixth trio sonata was similarly detail-conscious—until the last



Yuichiro Shiina

movement, that is. In the middle of the Allegro, Mr. Foster stopped playing around with the piece and started playing it. Or better, he started letting it play him. One particular trill did it, and I thought: Wayne Foster will go far in this competition. His Dupré told me he would go very far. The *Preludio* was assertive, even overplayed, the sections carved in such high relief that the entire piece became intelligible to someone who did not know it. A singular achievement.

This was going to be an interesting competition.

A contest between a natural musician and a natural showman or perhaps, so as not to prejudice my judgment against Mr. Foster before all the rounds had been played, a contest between a musician/showman and a showman/musician.

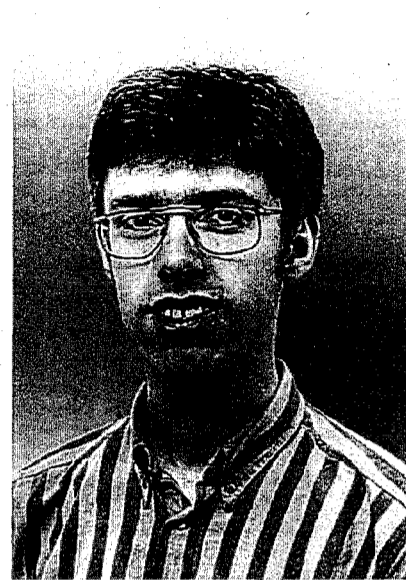
And, if either Mr. Shiina or Mr. Foster should stumble, there were others already on the field, ready to take his place. Mr. Diaz' proficiency and professionalism or Mr. Schmitt-Engelstadt's brute drive or Mr. Gehring's intriguing musical choices might push one of them to the front. But, for now, it was a duel, and the duelling ground would be the Fisk Op. 100.

The organ for the preliminary round, Op. 101 in Caruth Auditorium, is a kindly instrument, gentle, honest but forgiving; it doesn't bite either the hand or the ear. It seems well suited to study and teaching but is not particularly interesting for virtuoso displays. In other words, a good source of fiber but not a feast.

The Meyerson organ, on the other hand, is *sui generis*; it presents challenges and temptations in degrees most organists never face: the pedal is heavy rather than clear, powerful reeds dominate the ensemble, the principal choruses glitter rather than bind, the full organ thresholds pain, and there are problems of balance which only long familiarity with the instrument or a second pair of ears can resolve.

The battlefield was set, the weapons drawn. Mr. Shiina played first, Mr. Foster last.

In De Grigny and in Reger's *Wachet auf*, Mr. Shiina handled the organ aggressively but conservatively. He took no chances with the registrations. He shaped the music beautifully. No note was out of place. But in *Allein Gott*, the accompaniment was too loud for the solo line and, in *Shimah b'koli*, Mr. Shiina seemed to be at a loss how to treat Persichetti's twelve-tone idiom, musically, registrationally, and temperamentally.



Holger Gehring

Mr. Foster's semi-final performance was virtually faultless. (If anything, it was too smooth.) His *grand jeux* were clear; he sounded as if he, or someone, had considered how to make *Jesus Christus, unser Heiland* more than a sight-reading exercise; he gave us a true *tierce en taille* in *Allein Gott*; and he chose to play the Reger *Second Sonata*, the only contestant to do so, and played it well. But, as in the preliminary round, it was his sympathy for and assured approach to a twentieth-century work, this time the Persichetti, as well as his almost unbelievably flawless handling of the Fisk Op. 101, that made his performance memorable.

Advantage, Mr. Foster.

When the final round started on April 15, I was uncomfortable. During the preliminaries and the semi-finals (4:30 and 6:30 p.m. on spring weekend days), I had been able to sit where I liked or as far away from other people as I liked; just me and the performer, if I liked. The finals, however, were almost sold-out. I felt crowded and hyper-sensitive to any restlessness my imagination might project onto the large number of non-organists sitting around me.

After hearing three Bach works played almost throughout on unrelieved plenums, I was even more uncomfortable. How could we expect to win new audiences for the organ this way? Wouldn't all these organ-concert neophytes go away thinking "how dull"?

Mr. Shiina maintained the same bel canto touch in the *Toccata, Adagio and Fugue* he had displayed on April 8 and April 10, but I found myself tiring of such perfect roundness when the music called for more contrast, more brio, some electricity. Mr. Foster sustained the same polished, stylistically accurate, technically fluent, and registrationally superior effect he had shown earlier—there were no missteps I could detect—but my attention wandered: each section of the E Minor had the same expressive posture as the others; the whole lacked growth or at least variety. So far, a lackluster evening.

Score, tied.

After intermission, Mr. Shiina and the orchestra began the first reading of the Bolcom, another piece I did not know. Immediately, I was disappointed the competition committee had chosen to balance "authentic" Bach with a colorless work that had a merely obligato organ part, a part I was obliged to strain to pick out from the egregious orchestral texture. I dreaded hearing *Humoresk* twice more.

When Mr. Foster and the orchestra began the third reading of the Bolcom,

surprise! I. was attracted to it, then amused, then delighted, then pleased and pleased and pleased again. The piece swung, the organ sounded snazzy, the rhythms were jazzy, the textures gassy, it ended with flair. A real crowd-strummer. A winner. Worth every two bits of the \$25,000.00 first prize, as well as the audience prize of \$5,000.00, an appearance with the Dallas Symphony Orchestra in a future season playing a commissioned work by Samuel Adler, and representation by a major organists' management agency (Phillip Truckenbrod).

Mr. Shiina took home the second place medal and \$10,000.00, and a fitting and honorable second place it was. I admired, and what's left in me of the little boy envied, Mr. Foster's achievement. But I was, and am, grateful to Mr. Shiina for letting me hear on three different evenings a way of playing the organ that from first touch to last was pure music, pure singing, a way of touching the organ that, if I were to play or teach again, I would use as a touchstone.

Two young men and two young stories.

But there was a third story that undergirded, passacaglia-like, The First Triennial Dallas International Organ Competition from its inception several years ago on into its assuredly successful future. The story of a man, an organist and teacher, who has labored on the playing fields of Dallas, Texas, and Southern Methodist University since 1960. The story of Robert Anderson.

On the face of it, the Dallas International Organ Competition is the work of high-profile movers and shakers: Eugene Bonelli, president of the Symphony Association; George Schrader, former Dallas City Manager; H. Ward Lay, whose family and businesses gave the Meyerson organ and much of the money for the competition and its prizes; and the executives of such powerhouses as Frito Lay, Inc., the Dallas Foundation and American Airlines. But at heart, the competition is, I suspect, Robert Anderson's creation and largely

the result of his unremitting and dedicated nurturing. Dallas owes a number of fine organists and fine organs (especially the two Fisks) to Bob Anderson's imagination, his perseverance, his intensity, and his zeal for excellence. Now Dallas, and the world, owes him even more.

There were, of course, other stories being written during the competition. One, expanded at length in *The Dallas Morning News*, concerned contestant Jeremy Bruns, a home-town boy from the small home-town of Muleshoe in west Texas, who had arrived at the competition by way of Texas Tech University, the Eastman School of Music, and First United Methodist Church of Shreveport, Louisiana, with the unstinting encouragement of his family, teachers, and friends. For him, as with all the other contestants, the competition will be a part of the way their stories continue, with some, perhaps, ultimately playing a more important part than in the stories of Yuichiro Shiina, Wayne Foster, and Robert Anderson.

For example, James Diaz is a formidable technician, in his white tie and tails the perfect picture of a concert artist, but, please, more involvement with, less detachment from, the music. I want to experience your immediate experience of what you are playing. I am not interested in a matter-of-fact recital of the music's attributes.

Christian Schmitt-Engelstadt plays with fire, with wild hares sprung from his imagination, but, please, be their master, not their slave, or they will overwhelm what you play.

Kenneth Cowan has chutzpa. He played the Bach trio sonata and the Reger *Wachet auf* from memory. A lapse in the Reger aside (and it is insignificant in the non-competitive scheme of things), please let me enjoy those moments in the music, and they are many, that are not hard-driven, not percussive.

Holger Gehring is an accomplished player, whatever that gray phrase means. He was an appropriate choice as a finalist (and the third-prize winner of

\$5,000.00) because he sustained a high level of accuracy and made distinctive interpretive decisions throughout the competition. But, please, Mr. Gehring, don't let eccentricities and quirks render your performance willful instead of purposeful. Any desired effect has its own interior logic, its own natural processes, and, as anything else, fails when burdened with a whim.

Driving home after hearing the first three contestants on April 7, I recalled Antonin Artaud's admonition to actors: be like "victims burnt at the stake, signaling through the flames" (*The Theater and Its Double*). I recalled it again driving home from the finals.

Artaud was a madman. He explored the dramatic arts from a lunatic cell. But how much we can learn from madmen. And how fascinating it is to watch an immolation, where the writhings of the immolated are clearly communicated to the audience at the instant they are happening.

The intensity of a competition has something of the auto-da-fé about it. Even for the listener, it burns in a way a recital does not. All that is missing, all that was missing in Dallas in April, 1997, is a way of playing the organ in which the performer's inside is consistently on the outside and that inside-on-the-outside is consistently on fire, with the unmistakably costly gestures of fire.

Artaud's sacrifice is probably too much to ask of young musicians who will require many kinds of experiences over many years in order to mine and store the fuel for their own musical fires. But that is the mountain-peak ideal, the volcano, as it were, toward which The First Triennial Dallas International Organ Competition points and toward which it has pointed me. That is where the competition becomes part of my own story, and perhaps part of your story, too.

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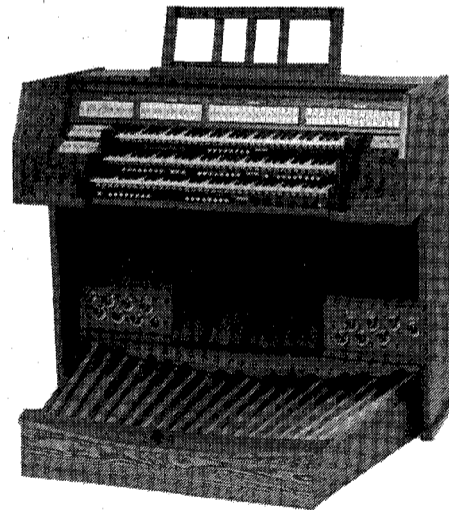
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OPEN FLUTE	4'	RAUSCHPFEIFE	IV	SESQUIALTER	II	SALICIONAL	4'
TWELFTH	2 2/3'	BOMBARDE	32'	CYMBAL	III	FLUTE TWELFTH	2 2/3'
SUPEROCTAVE	2'	CONTRA TRUMPET	16'	REGAL	8'	OCTAVE	2'
CONICAL FLUTE	2'	TRUMPET	8'	TREMULANT		WALDFLUTE	2'
CORNET	IV	CLARION	4'			TIERCE	1 3/5'
MIXTURE	VII			<b>COUPLERS</b>		NAZARD	1 1/3'
CONTRA TRUMPET	16'	<b>ACCESSOIRES</b>		POSITIF TO GREAT		OCTAVE	1'
TRUMPET	8'	CHORUS		SWELL TO GREAT		SCHARFF	III
VOX HUMANA	8'	INTONATION	2	SWELL TO POSITIF		FAGOTTO	16'
TREMULANT		WERCKMEISTER		POSITIF TO PEDAL		FESTIVAL TRUMPET	8'
		AUT. BASS		GREAT TO PEDAL		CROMORNE	8'
<b>EXTRA VOICES</b>		AUT. SOLO		SWELL TO PEDAL		OBOE	8'
CHIMES		TRANSPOSER		MIDI POSITIF	1	SCHALMEI	4'
HARPSICORD		PITCH		MIDI GREAT	2	TREMULANT	
STRINGS		PRESETS		MIDI SWELL	3		
GOSPELORGAN				MIDI PEDAL	4		

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## PERFECTION in SOUND and CRAFTSMANSHIP

# From Trompeta to Ophicleide: An Introduction to Historic Reed Shallots

Herbert L. Huestis

One of the most fascinating essays to which Charles Brenton Fisk penned his name carried the unassuming title, "How Certain Musical Differences between the Historic Organs of Germany and France were Achieved by Differences in Construction."<sup>1</sup> In this paper, Fisk leads the reader on a tour of national organ styles, which is a "must-read" for any serious student of reed making.

Fisk's monograph, presented at a symposium entitled "L'Orgue à notre époque," focused on the differences among reed shallots endemic to various national styles of organ building. He started with a quick primer on how reeds work.

Organ reed pipes consist of two parts, the motor and the resonator. The motor contains the block, shallot, tongue and tuning wire and corresponds to the mouthpiece and embouchure of an orchestral wind instrument. The resonator corresponds to the "horn" held in the players hands . . . Indeed, the tremendous variety of tone possible in organ trumpet stops is largely owing to differing designs of motor, especially since the resonator always has the same shape, namely that of an inverted cone.

With a simplicity that belied his genius, he elaborated on different shallot styles in such a way that the whole subject came alive. Students of the art of reed voicing must sink their teeth into this entire text to follow this magnificent description of the "all out" racket of renaissance reeds, the fire of French *Trompettes* and the pulsating throb of German *Posaunen*.

Fisk knew that the key to the incredible variety of reed tone lies in the size and shape of the shallot, more than any other element of the reed pipe, and that these differences must be fully understood to appreciate the finer points of reed voicing.

Of course, reed stops achieve a huge range of tone and effect with changes in resonator shape as well—but differences in shallot type affect each resonator shape in a predictable way. Differing shallot styles work their magic on any resonator shape, be it a conical Trumpet, double-conical Oboe, or cylindrical Dulcian or Clarinet. Resonators are fairly easy to visualize because of their striking similarities to orchestral or early renaissance instrumental counterparts. But shallots remain much more of a mystery—one that was artfully examined by Fisk as he looked at the shallot in various ways. In his analysis of shallot styles, he concentrated on these points:

1. Essential elements of organ building.
2. National trends in the use of materials.
3. Characteristics of renaissance, French and German shallots.
4. Influence of reed pipes at the note channel.

Charles Fisk used his comprehensive knowledge of reed making to achieve tremendous variety and musical effect in his own organs. A delightful detail is found in his notes on pipe scaling sheets for Opus 85 in the Memorial Church of Stanford University. Although he never heard this organ, he clearly indicated his intentions for the reeds with these instructions for the Great 8' Trumpet. Beside a drawing of the Clicquot style shallots to be used to make these pipes he wrote: "This has to be a real carnivore."<sup>2</sup> He couldn't get much clearer than that!

The history of the reed shallot follows an interesting continuum—of closure of

the shallot face and increasing of wind pressures to compensate for that closure. Renaissance shallots, speaking on relatively low wind pressure, were wide and shallow with thin tongues that vibrated easily. This arrangement gave reed sounds that were incisive and robust—just the thing for the military and ecclesiastical pageantry of the time.

When these shallots found their way to Germany, they were changed to make the drum-like trumpets of the German organs. They were extremely powerful, but so very different in sound; they pulsed the entire flue work of the organ like drums, rather than the blazing Spanish and French trumpets.

When "Father" Bernard Smith came to England in the late 17th century, he brought German shallots with him. With them, he laid the foundation of English reed making that culminated with the appearance of William Hill and Henry Willis in the 18th and 19th centuries. Hill's development of powerful organ reeds came when western civilization was in the throes of the industrial revolution. It is not surprising that Hill got invaluable experience by making railroad signals! Nicholas Thistlethwaite comments:

Whether Hill's experiments with organ reeds suggested the possibility of the signaling device, or whether the signaling device was the inspiration for the "Grand Ophicleide" will never be known.<sup>3</sup>

Hill did much to expand the reed department of the English organ. By the 1840's he established his own style of reed voicing with the careful deployment of trumpets, trombones, cornopeans and horns. Hill created the Cornopean organ stop imitating an early form of valved cornet, which appeared during the 1830s. Thistlethwaite continues:

Smoothness and sonority seem to have been the principal objectives of all Hill's innovations among the reeds (Thistlethwaite, 1990).

Hill's eventual development of the high-pressure reed was the culmination of a series of experiments involved with amplifying reed tone, and through it the power of the whole organ (Edmonds and Thistlethwaite, 1976). These experiments include increasing the scale of resonators and shallots, and attempting to improve regularity and promptness of speech.

Henry Willis followed Hill by making more radical changes in reeds in the nineteenth century. He introduced weights in the bass to control the vibration and torque of the tongue, and hooded trumpets to focus the tone. Willis also adopted the practice of using harmonic or double length resonators to give more power to treble notes.

The shallots of these national schools of organ building progressed from the thin-walled, shallow and parallel construction of Spanish and French reeds to the wide and heavily plated German type and on to the tapered and closed English examples. This progression was accompanied by an increase in wind pressure which permitted more and more closure to the face of the shallot, and an increase of both fundamental tone and harmonic development.

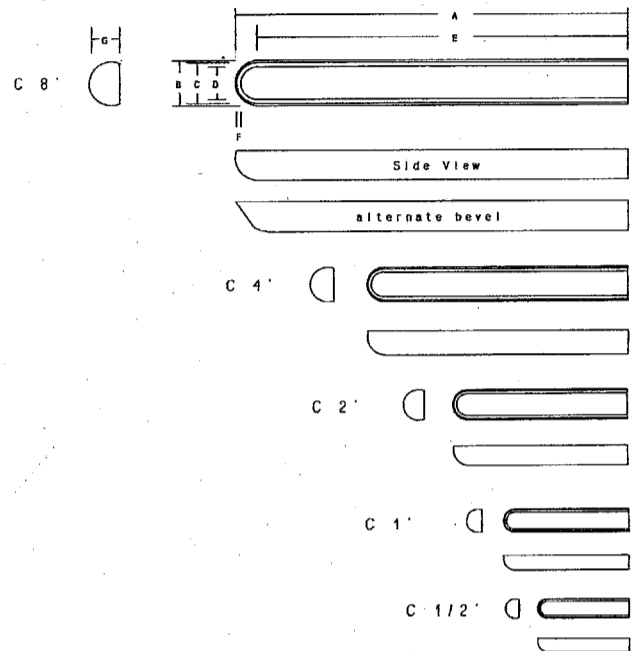
These are generalizations, but they serve as a means to illustrate the changes that took place in some three hundred years of organ building. The North American continent inherited its

eclecticism from all of these schools of organ building. No one understood this better than Charles Fisk:

It's a curious turn of fate that brings scholarly interest in the organ to its present state. That the love of Bach's music should bring us to study antique Dutch

and German organs—most of which Bach never heard—and that a still-alive tradition resting squarely on Cavallé-Coll should indirectly fill us with yearning for the French Classic Organ—these are quirks of musical history we can only marvel at. And that all this overlies some two centuries of English domination of New World organ practice? Curious indeed!

Illustration 1: Clicquot Shallots

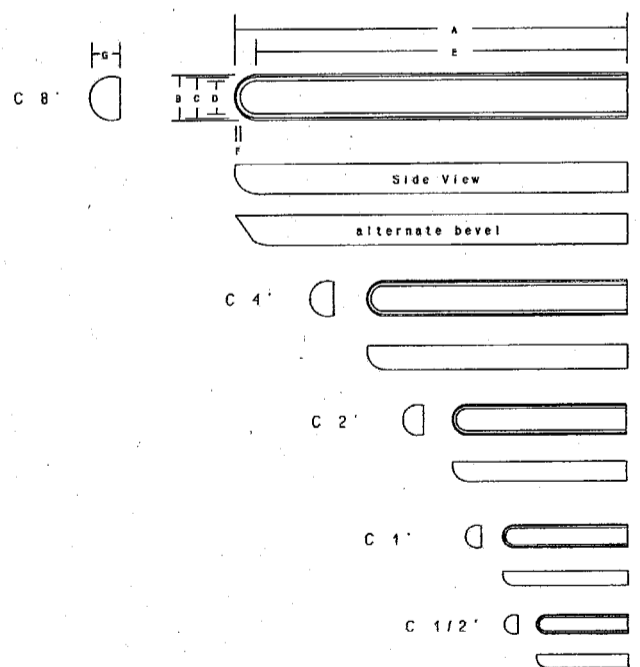


(not to scale)

Clicquot Shallots - Trumpet

	A shallot length	B diameter	C face width	D slot width	E slot length	F base thickness	G face to back
C 1 >>	116.5	14.8	12.5	10.0	114.5	1.5	9.1
C 13 >>	77.0	10.5	9.5	6.8	75.0	1.0	7.2
C 25 >>	51.5	9.1	8.5	5.9	49.2	1.0	6.0
C 37 >>	37.0	6.8	6.7	4.2	35.5	.8	4.5
C 49 >>	27.0	5.5	5.5	4.0	26.0	.8	3.9

Illustration 2: Dom Bedos Shallots



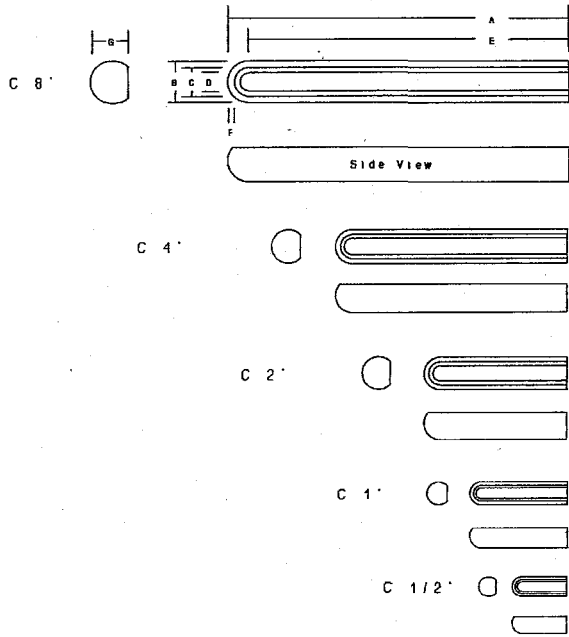
(not to scale)

Dom Bedos Shallots - Trumpet

	A shallot length	B diameter	C face width	D slot width	E slot length	F base thickness	G face to back
C 1 >>	117.0	13.5	13.5	10.5	115.5	1.5	11.3
C 13 >>	77.0	10.8	10.8	7.8	75.5	1.5	7.5
C 25 >>	51.0	8.5	8.5	6.5	50.0	1.0	5.9
C 37 >>	37.0	6.5	6.5	4.5	36.0	1.0	4.5
C 49 >>	27.0	5.8	5.8	4.2	26.2	.8	4.0

Herbert L. Huestis, Ph.D., is a graduate of the Eastman School of Music, where he studied with David Craighead. He is a pipe organ technician in British Columbia and Washington State, where he specializes in restoring and renovating vintage reed stops.

Illustration 3: Bertounèche Shallots

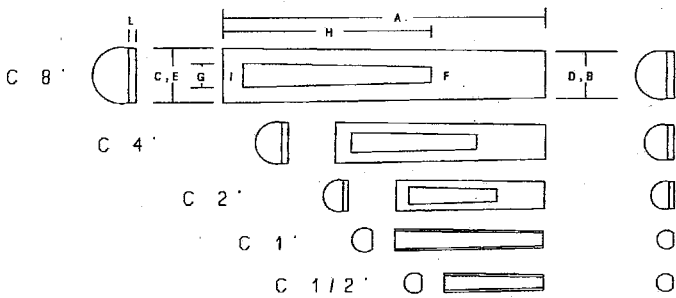


(not to scale)

Bertounèche Shallots - Trumpet

	A shallot length	B diameter	C face width	D slot width	E slot length	F base thickness	G face to back
C 1 >>	98.0	12.8	8.6	7.6	94.7	1.0	10.4
C 13 >>	66.0	9.9	6.9	5.5	64.2	1.0	8.3
C 25 >>	41.0	8.5	6.7	4.3	38.6	1.0	7.8
C 37 >>	28.0	7.0	4.7	4.8	26.2	1.0	5.9
C 49 >>	15.0	5.9	4.1	4.0	14.0	1.0	4.9

Illustration 4: Schnitger Shallots

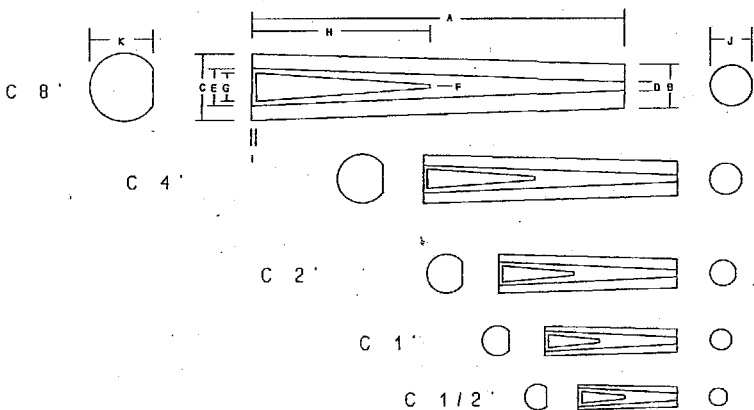


(not to scale)

Schnitger Shallots - Trumpet

note	A shallot length	B diameter top	C diameter bottom	D face top	E face bottom	F slot top	G slot bottom	H slot length	I base thickness	J face/bk top	K face/bk bottom	L face thickness
C 1 >>	128.5	19.5	22.5	19.5	22.5	6.5	10.0	75.0	8.0	12.5	14.5	3.0
C 13 >>	84.0	14.0	16.5	14.0	16.5	6.0	8.0	50.0	6.5	9.2	10.5	2.5
C 25 >>	59.0	11.0	12.5	11.0	12.5	5.0	7.0	35.0	5.0	7.2	8.0	2.0
C 37 >>	59.0	7.0	9.0	5.5	7.5	5.5	7.5	59.0	0.0	6.5	8.0	0.0
C 49 >>	39.5	6.5	8.0	4.5	6.0	4.5	6.0	35.0	0.0	6.0	7.0	0.0

Illustration 5: Willis Shallots



(not to scale)

Willis Shallots - Trumpet

note	A shallot length	B diameter top	C diameter bottom	D face top	E face bottom	F slot top	G slot bottom	H slot length	I base thickness	J face/bk top	K face/bk bottom
C 1 >>	103.0	12.5	18.6	2.5	10.6	1.0	8.0	48.0	1.2	11.4	17.5
C 13 >>	70.0	9.7	13.7	2.0	7.8	1.0	5.5	29.5	1.1	8.6	12.6
C 25 >>	49.2	8.0	10.8	2.0	6.5	1.0	4.5	19.7	1.1	6.9	9.7
C 37 >>	36.5	6.6	8.3	2.0	5.7	1.0	3.6	14.0	1.1	5.6	7.3
C 49 >>	27.3	5.7	7.0	2.0	5.4	1.0	3.2	11.8	1.1	4.7	6.0

Beneath, of course, lies one simple fact: we North Americans are musical omnivores, eclecticists. If anything sounds good—or sounded good once upon a time—we want to be able to hear it.

With the foregoing in mind, here are illustrations of the technical details of five styles of shallots and typical measurements for an 8' Trumpet with shallots of each style. Characteristics such as tongue thickness and resonator scales will be set aside, with attention focused only on the construction of each type of shallot. These examples progress from parallel and open styles, to tapered and closed types. Of special interest are the "progressive" shallots, which feature a closed bass and open treble. These progressive types may be found as a variant of all the closed types—including Arp Schnitger in Germany, Henry Willis in England, and the E. and G. G. Hook organs in America.

Notes:

1. Fisk, Charles. "How Certain Musical Differences between the Historic organs of Germany and France Were Achieved by Differences in Construction." *L'Orgue à notre époque*. Ed. Donald Mackey. Montréal: McGill University, 1981.
2. Thistlethwaite, Nicholas. *The Making of the Victorian Organ*. Cambridge: Cambridge University Press, 1990.
3. Ambrosino, Johathan E., ed. *Memorial Church, Stanford University*. American Institute of Organbuilders Organ Documentation Series, Volume 2, No. 2. Houston: American Institute of Organbuilders, 1995.
4. Edwards, Lynn, ed. *The Historical Organ in America*. Easthampton: The Westfield Center for Early Keyboard Studies, 1992.

List of Illustrations:

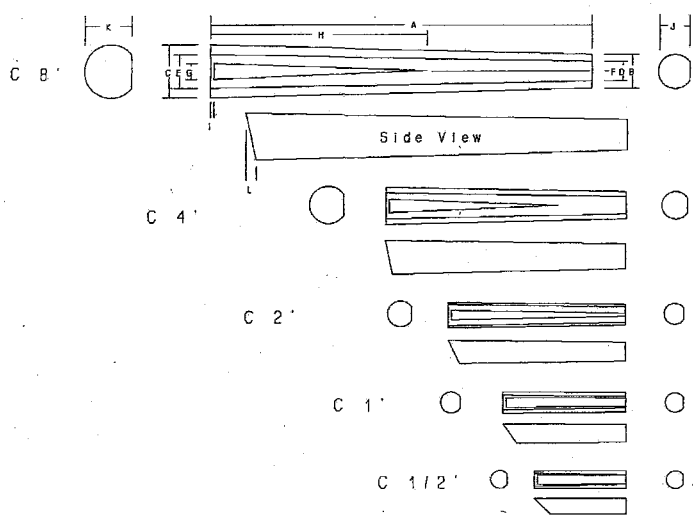
The illustrations provide examples of six types of shallots. The measurements given are intended to be representative of each style as it might be employed in a Trumpet stop. Scaling information has been obtained from a variety of sources including John Brombaugh, Bradley Rule, and examples of pipe organs of Paul Fritts, Charles Fisk, and Fritz Noak given in *The Historical Organ in America*, edited by Lynn Edwards of the Westfield Center (1992).

These illustrations provide a graphic depiction of each shallot type. The measurements are given in spreadsheet form for each 'C' of the stop.

The drawings shown here were made using *AutoCad LT 2.0* (Autodesk, 1995) and *Word Perfect 5.2 for Windows* (WordPerfect Corp., 1992). In some cases, the shallot models were automated using *AutoCad* script procedures or *Generic CADD 6* batch processing (Autodesk, 1993). This enabled the author to start with measurements in a spreadsheet and convert them to AutoCad drawing files without drawing each shallot individually.

The AutoCad illustrations were then combined with spreadsheet data using *Word Perfect 5.2 for Windows*. Importing AutoCad graphics (.DXF) files in a word processor makes it possible to obtain an illustrated scaling sheet that is useful with a variety of measurements and data. In this application, the AutoCad drawing is "not to scale," and is intended as an illustration of the relevant characteristics for each shallot type.

Illustration 6: Hook Shallots



(not to scale)

Hook Shallots - Trumpet

note	A shallot length	B diameter top	C diameter bottom	D face top	E face bottom	F slot top	G slot bottom	H slot length	I base thickness	J face/back top	K face/back bottom	L degrees of bevel
C 1 >>	116.5	18.5	16.5	6.0	18.5	0.1	5.8	65.8	1.8	9.6	14.6	12.8
C 13 >>	79.5	8.5	11.5	5.5	8.8	0.1	4.2	51.5	1.8	7.8	18.5	12.8
C 25 >>	54.8	6.5	8.8	4.8	6.7	1.8	3.8	53.8	1.8	5.9	7.3	25.8
C 37 >>	37.5	6.8	6.5	3.5	4.5	2.5	3.8	36.5	1.8	5.5	5.9	35.8
C 49 >>	28.8	5.5	5.5	3.8	4.8	2.5	3.8	27.8	1.8	5.8	5.8	45.8

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During the two decades between the world wars, Prague was a mecca for European avant-garde musicians. Composers who were not performing organists nevertheless began to compose for organ as a secular concert instrument, their interest in the organ being an outgrowth of late nineteenth-century Czech orchestral tradition, as developed in the works of Bedřich Smetana and Antonín Dvořák.<sup>1</sup> Czech composition teachers of the period—Leos Janáček, Vítězslav Novák, and Josef Suk—were influential promoters of the use of the organ in orchestral and choral compositions.<sup>2</sup> In particular, the short organ passacaglia in Janáček's 1927 *Glagolitic Mass* had a major impact on renewed interest in organ composition by Czech composers. The organist and composer Bedřich Wiedermann (1883–1951) was a highly influential performance teacher who trained most Czech organists of the period.<sup>3</sup>

Subjugated by the Soviet Union after World War II, Czechoslovakia became a socialist state in 1948; Czech arts organizations were systematically dismantled by the Communist government. Music was subject to the Doctrine of Socialist Realism, whose tenets dictated socialist content and readily comprehensible language, to achieve the ideological goals of the government. Late Romantic and folk styles were encouraged; Western avant-garde styles were deemed morally decadent. In addition, the atheistic stance of the Czech government made artistic association with the Church a liability, as summarized in *The New Grove*: "Along with the musical societies and their network, the function of church music in the life of society was destroyed."<sup>4</sup>

Despite the restrictions, Czech composers sought renewed international contact in the early 1960s, and were allowed to attend international music festivals. Active organ composers of this period were Petr Eben, Karel Janáček, Miloslav Kabeláč, Otmar Mácha, Karel Reiner, Klement Slavický, and Milos Sokola. The Czech government, reflecting the Soviet Union's relaxation in the enforcement of the socialist realism doctrine, began to encourage the composition of contemporary organ music by providing state subsidies, encouraging composition and interpretation competitions, and allowing international publication and dissemination of the most successful works. Nevertheless, the official atheism of the communist party government undoubtedly influenced the composition of secular organ compositions by its continuing authority to prevent publication of liturgical works. Historian Marilou Kratzenstein writes:

With the exception of Eben, none of these [composers] has written extensively for the organ, but each has written at least one or two very fine works. All of them, excepting Kabeláč, have relied heavily on folk melodies and rhythms and have worked in a style which is an outgrowth of post-Romanticism. In general, Czech organ compositions are meant for concert, not liturgical, use. They are often virtuosic pieces, often symphonic, and can best be realized on an organ which is able to accommodate Romantic literature.<sup>5</sup>

Since the end of the Soviet Union's domination of eastern Europe in the late 1980s, and the Soviet Union's subsequent disintegration in 1991, Czechoslovakia has separated into two autonomous regions, the Czech Republic and Slovakia, in 1993.

An important outlet for international

distribution of Czech organ works during the last two decades has been Pantón's series, *Nuove Composizioni per Organo*, a six-volume set of contemporary organ works. The pieces included in the set were all prize-winning compositions at the annual Prague Spring International Music Festival.<sup>6</sup> Of the four Czech works selected for this article, three are published in the sixth volume of *Nuove Composizioni*.

Editors of the fourth, fifth, and sixth volumes stated Pantón's editorial policy toward registration data in the respective prefaces. The editor of the fourth volume, Alena Veselá, writes:

In revising this miscellany I first of all respected the registration data of the composers. As far as an author has not written his composition with a completely real conception of sound, I thought it right to leave inventive freedom to the interpreter and not to add registration suggestions of my own.<sup>7</sup>

Otomar Kvech, the composer of *Pražské Panorama*, one of the selected works in this article, served as editor of the fifth volume of *Nuove Composizioni*. In its preface, he writes:

All these compositions require a modern instrument with rich possibilities of registration. Their scores contain only such registration data that have been mentioned in the authors' manuscripts. An interpreter may use all his creative freedom in application [of] the rich scale of colour possibilities of [the] organ.<sup>8</sup>

In volume six, editor Václav Rabas comments further on registration, and the desired instrument:

Having revised the particular works I therefore respected composers' datas [sic] of manuals and registration that however are mostly general. For this reason it is above all the task of every interpreter to register and interpret the work in a creative way, according to his possibilities and possibilities of particular instrument. As far as an indication of manuals is mentioned, the organ under discussion is a three-manual instrument, the type most common today.

- I. manual—great organ
- II. manual—choir organ
- III. manual—swell organ<sup>9</sup>

This article surveys four selected secular organ works by modern Czech composers and compiles relevant performance information in an attempt to make the compositions more comprehensible and accessible to recitalists, teachers, and students.

### *Fantasia* by Jozka Matej

#### Background

Jozka Matej, born in Brusperk, Moravia in 1922, had his first music studies with Frantisek Mita Hradil in Ostrava at the Masaryk Institute of Music and Singing. He then studied organ with J.B. Krajs and composition with Emil Hlobil and Zdenek Hula at the Prague Conservatory from 1942 to 1947. Further composition study was with Jaroslav Řidky at the Prague Academy of Musical Arts from 1947 to 1951. He taught courses in music for drama students at the academy from 1952 to 1954, but retired from teaching to become a full-time composer.<sup>10</sup>

Matej has composed two symphonies,

Table 1.—Structural Elements in *Fantasia*

Section	Mm.	Tempo	Dynamic Range	Meter Changes
1	1–47	$\text{♩} = 58\text{--}80$	<i>mf-fff</i>	4/2, 2/2, 3/2, 2/2
2	48–93	$\text{♩} = 80\text{--}96$	<i>pp-ff</i>	4/4
3	94–143	$\text{♩} = 63\text{--}72$	<i>p-fff</i>	2/2
4	144–176	$\text{♩} = 84\text{--}108$	<i>ppp-mf</i>	4/4, 5/4, 4/4, 5/4, 4/4
5	177–235	$\text{♩} = 58\text{--}72$	<i>mf-fff</i>	4/2, 2/2, 3/2, 2/2, 4/4, 3/2, 2/2

Table 2.—Registration Suggestions for *Fantasia*

Dynamic	Great	Choir	Swell	Pedal
<i>ppp</i>	...	...	8' String	16' Flute
<i>pp</i>	8' Flute	8' Flute	8', 4' Strings	16', 8' Flutes
<i>p</i>	...	8', 4' Flutes	8', 4' Flutes	16', 8' Flutes
<i>mp</i>	8', 4' Princ.	8', 4', 2' Flutes	...	16', 8' Princ.
<i>mf</i>	8', 4', 2' Princ.	8', 4' Princ.	...	16', 8', 4' Princ.
<i>f</i>	8' plenum, Mixture	8' plenum, Mixture	...	16', 8', 4' Princ., Mixture
<i>ff</i>	16' plenum, Mix. & Reeds	...	...	16', 8', 4' Princ., Mix. & Reeds
<i>fff</i>	Tutti	...	...	32' reed plenum with couplers

orchestral and chamber works, a fully orchestrated cantata, and widely known educational music for winds. His composition is heavily influenced by Moravian folk music of his native Lach region. Liner notes to a recording of the *Concerto for Trumpet, French Horn, and Trombone* describe Matej as "experienced in all types of music, with a firm, definitely established niche in Czech music."<sup>11</sup>

Besides the work selected for this article, *Fantasia* (Fantasy), no other organ works of Matej were found. The premiere of *Fantasia* took place at the Prague Spring International Music Festival in 1984.<sup>12</sup>

#### Structure

Mid-twentieth-century Czech composers often used the names of traditional polyphonic forms, including the chaconne, toccata, and fantasy, as carriers for their works.<sup>13</sup> Such titles usually bear only a superficial relation to formal structure, however, and might have been arbitrarily selected for their ability to earn government imprimatur as secular works appropriate for publication.

*Fantasia* exhibits a modern harmonic idiom, as other arbitrarily titled modern Czech works do. The work is comprised of five continuous sections, delineated by rhythm, tempo, and dynamic changes. The main rhythmic figure in sections 1, 3, and 5 contains continuous, four-voice triplets. Sections 2 and 4 have simple beats, primarily, although a few supertriplets occur in section 4. Passages at the ends of sections 2 and 4 are related motivically, but the two sections begin differently: section 2 begins contrapuntally, with two rhythmically imitative voices, whereas section 4 (*religioso*) begins as a four-voice, atonal chorale.

Matej uses simple meter, despite the extended sections of triplets that could be more easily scored in compound meter. Sections 1, 3, and 5 are in 2/2 meter, except for a few measures of 3/2 and 4/2 in sections 1 and 5. Sections 2 and 4 are in 4/4 meter, except for two measures of 5/4 in section 4.

Tempo changes also occur between sections. Sections 1, 3, and 5 are fast, and sections 2 and 4 are comparatively slower. Within each section, however, the tempo does vary slightly. Sharp dynamic changes occur between sec-

tions, except between sections 2 and 3, where the change is from *pp* to *p*. Table 1 is a structural outline of the piece.

#### Registration

The score is marked for a three-manual organ, although a two-manual instrument is adequate. The manual compass is E<sup>b</sup> to f<sup>'''</sup>, and the pedal compass is C<sup>♯</sup> to c', so the work is accessible on virtually any instrument. Expressive divisions are not required. The frequent dynamic changes can be made by an adjustable combination action or with the help of a console assistant. The numerous stop changes make it difficult for the performer to handle registration and maintain continuity at the same time.

The score names only one specific stop—a 16' Pedal Bombarde in m. 35. All other registration changes are indicated by numerous dynamic markings that range from *ppp* to *fff*, a practice that permits the performer considerable freedom in stop selection. Table 2 presents registration suggestions based on the dynamic markings indicated for each manual in the score.

#### Interpretation

The most difficult interpretive challenge in *Fantasia* is to accommodate the constant rhythmic change that creates the *molto drammatico* character of the work. Changes in tempo, for example, occur thirty-eight times. Most of the changes in tempo within each of the five main sections are small, *subito* adjustments of four to six beats per minute. Larger tempo changes occur between the five main sections. A note at the beginning of the score addresses tempo: "Resulting tempo will be dependent on possibilities of particular instruments. Only the quick passages can be slowed down, however by not more than 4 speeds of [the] metronome."<sup>14</sup> Exactly what constitutes a "quick passage" is unclear, but the fastest tempos occur in the first, third, and fifth sections of the work (mm. 1–47, 94–143, and 177–235).

Besides changing tempo frequently, Matej uses arrows of varying lengths to indicate gradual accelerandos ( —————> ) and gradual ritardandos ( <————— ). While the use of such arrows is not unique, they occur ubiquitously, effectively eliminating the per-

Earl Holt is a graduate of Elon College, the University of Michigan, and Arizona State University, where he recently completed the D.M.A. degree in organ performance with Robert Clark. Dr. Holt served on the music faculty of San Jacinto College North in Houston from 1982–90, and is currently a full-time Visiting Assistant Professor of Music Theory at ASU. His article, "Interpretive Suggestions for Four American Organ Works," appeared in the August and September 1995 issues of THE DIAPASON; and his article, "Interpretive Suggestions for Modern Swedish Organ Works," appeared in the January and February 1996 issues of THE DIAPASON.



Table 3.—Structural Outline of *Improvviso*

Section	Tempo	Mm.	Material
1	<i>J.</i> = 80	1–31	Gradual piling up of single notes into clusters
2	<i>J.</i> = 80	32–74	Scherzo (1–5 voices), with frequent manual trills
		75–137	Short melodic and rhythmic canons, quatuorlets over triple pedal point
		138–74	Scherzo (1–5 voices), with manual trills in mm. 165–72
3	<i>J.</i> = 80	175–241	Trio
4	<i>J.</i> = 80	242–68	Scherzo, often over pedal trill
		269–80	Chords (6–8 voices) moving in dotted half notes
		281–88	Gradual piling up of single notes into clusters
		289–335	Pedal solo, with ossia in mm. 319–35
		336–77	Scherzo (1–7 voices)
		378–400	Gradual piling up of single notes into a final cluster

ception of a regular pulse in many passages. Besides the ritardando arrows, allargando and ritardando markings occur at the ends of many phrases. Although distorted by the various compositional techniques presented above, the rhythmic pulse should reflect the composer's choice of meter: the half note gets the beat in sections 1, 3, and 5, and the quarter note gets the beat in sections 2 and 4, as shown in Table 1.

Matej precisely marks articulation, too. Slurs indicate phrasing, and accents (agogic and dynamic) are used liberally. Staccato articulation is not marked anywhere in the score, although some passages must be played detached, either for acoustic clarity or because of fingering in dense textures. Traditional Italian terms are used at tempo changes and might also suggest the character of the articulation—*sostenuto*, *amabile*, *giocoso*, *agitato*, *pesante*, *leggierissimo*, and *marcato*, for example.

Optional cuts, or *vide* passages, occur at mm. 42, 62–93, and 218. The cuts at mm. 42 and 218 are, in each case, a single chord held for four beats. Although the long chords serve as cadences, their omission creates a heightened dramatic effect, and those two cuts are recommended. The long optional cut in mm. 62–93, however, would reduce the second section of the work from forty-six to only fourteen measures, leaving it significantly shorter than, and thus out of balance with, the other four sections. Such a large cut is recommended only if time considerations are paramount.

No commercial recordings of *Fantasia* were found. The performance time is nine minutes and thirty seconds, if no optional cuts are made.

### *Improvviso* by Jirí Dvoráček Background

Jirí Dvoráček was born in 1928 in Vamberk, eastern Bohemia. He studied organ at the Prague Conservatory from 1943 to 1947. After graduation, and two years as an organist and music teacher, he began studies in composition with Jaroslav Rídký and Václav Dobiáš at the Prague Academy of Musical Arts from 1949 to 1953. In 1953 Dvoráček was appointed as a professor of composition at the academy, and he became head of the composition department in 1979. The Czech government named him an Artist of Merit in 1983. He also served as president of the Union of Czech Composers and Concert Artists from 1987 to 1989.<sup>15</sup>

Dvoráček has composed a large number of works for orchestra, chamber ensemble, piano, and voice. His vocal works often have patriotic or political themes. For example, *Male Chords*, sung often at Czech public concerts, was composed in 1955 for the tenth-anniversary celebration of the World War II liberation of Czechoslovakia. Another work, *From the Diary of a Prisoner* (1960) for mixed choir, is set to Vietnamese poems by Ho Chi Minh.<sup>16</sup> The chamber music and instrumental music form the largest body of

Dvoráček's works. Although his compositions require modern performance techniques, most are tonally based; even his dodecaphonic compositions are constructed to avoid atonality.<sup>17</sup>

Besides the work selected for this article, *Improvviso* (1982), Dvoráček has composed a *Sonata for Organ* (1979), performed at the Prague Spring

International Music Festival in 1980, and *Violin and Organ Play* (1984). The premiere of *Improvviso* took place in the Prague Rudolfinum by organist Milan Slechta on March 19, 1983.<sup>18</sup>

### Structure

*Improvviso* (Improvisation), as the title suggests, is a free work. Dvoráček writes: "By the title *Improvviso* I wanted to express spontaneity of the music development and non-complicated image in accordance with the thematic material."<sup>19</sup> The work, which lacks an identifiable formal structure, has four continuous sections that are delineated by tempo changes. Structural unity is primarily created by rhythm—the use of a constant metronomic pulse of eighty beats per minute—and by repetition of specific compositional techniques (gradually piling up notes into clusters, or the extensive use of trio texture, for example).

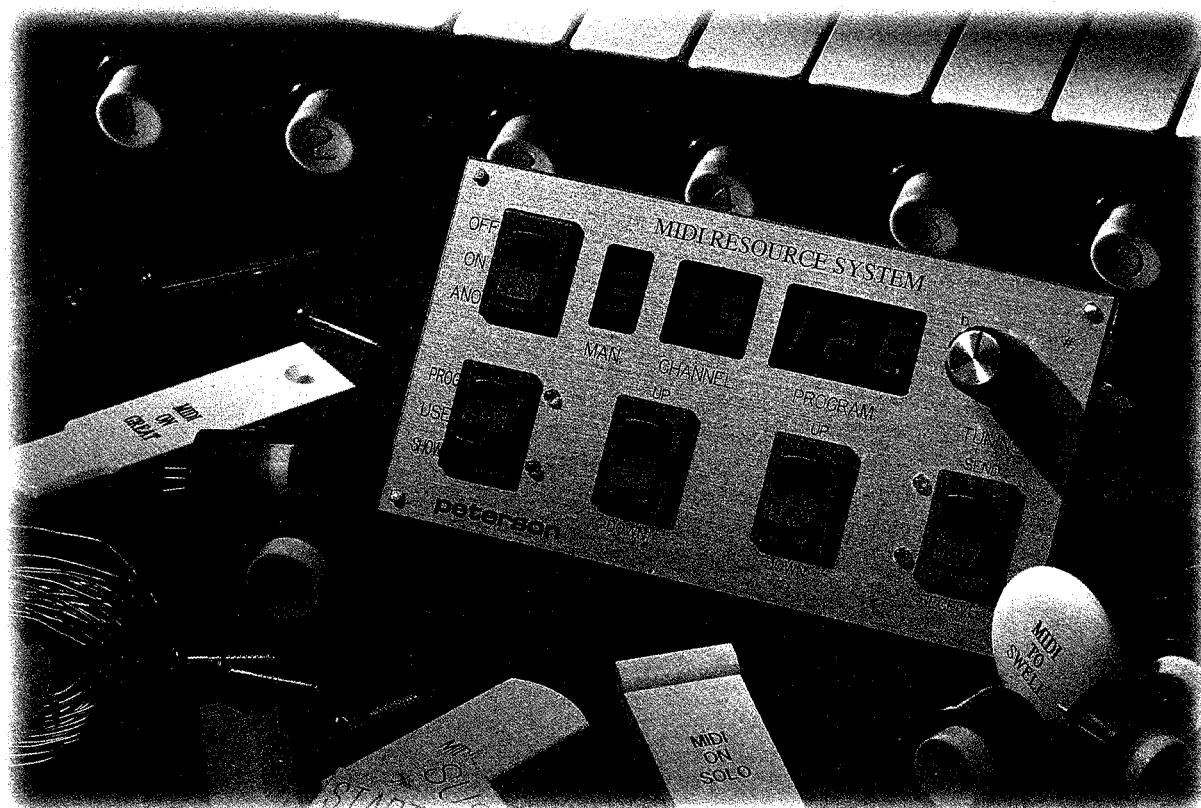
Compound meter occurs throughout the work—all 6/8, except for four measures of 9/8 (mm. 145 and 187–89). The basic pulse of eighty beats per minute applies to the dotted quarter note in sections 1 and 3, and to the dotted half note in sections 2 and 4. The tempo therefore doubles in sections 2 and 4, but nevertheless retains the basic pulse. There is no discernible tonal center in the work. Large chords are often based on intervals of a perfect fourth,

perfect fifth, or tritone. Table 3 is a structural outline of the work.

### Registration

*Improvviso* is written for a three-manual instrument, labeled I—Great, II—Choir, and III—Swell, although it can be played on two manuals, if quick stop changes are made. The manual compass for the work is C to b<sup>7</sup>. The pitches a<sup>7</sup> and b<sup>7</sup> occur only in the right-hand part in mm. 269–72, however. Those four measures could be played an octave lower, allowing the work to be performed on a 56-key instrument. The pedal compass is C to g<sup>2</sup>, requiring a 32-note pedal clavier. The highest pedal note, g<sup>2</sup>, only occurs in m. 315, but there does not appear to be an acceptable way to alter the pedal part to eliminate the g<sup>2</sup>.

No expression pedal markings occur in the score. The performer or a console assistant can make all stop changes; an assistant would be especially helpful if no adjustable combination action is available. The score lists no specific stops or traditional ensemble registrations. Stop changes are primarily indicated by numerous dynamic markings that range from *pp* to *ff*. Occasionally, though, an organ stop pitch designation is given. Table 4 presents registration suggestions based on organ stop pitch designations and dynamic markings in the score.



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Table 4.—Registration Suggestions for *Improvviso*

Pitch or Dynamic	Great	Choir	Swell	Pedal
8'	Principal	Flute	...	<i>pp</i> —Flutes <i>f</i> —Princ.
8', 4'	...	Flutes	...	...
4'	...	Flute	...	...
4', 2'	...	Flutes	...	...
<i>pp</i>	...	8' Flute	8' Strings	16', 8' Flutes
<i>p</i>	8' Princ.	8', 4' Flutes	8', 4' Flutes	...
<i>mf</i>	8', 4' Princ.	8', 4' Princ.	8', 4' Princ.	16', 8' Princ.
<i>poco f</i>	8', 4', 2' Princ.	...	...	16', 8', 4' Princ.
<i>f</i>	8' plenum, Mixture	8' plenum, Mixture	...	16', 8', 4' Princ., Mixture
<i>ff</i>	16' plenum, Mix. & Reeds	16' plenum, Mix. & Reeds	16' plenum, Mix. & Reeds	16', 8', 4' Princ., Mix. & Reeds
Tutti	...	...	...	16' reed plenum, with couplers (no 32' stops)

### Interpretation

The chief interpretive challenge for the performer of *Improvviso* is to maintain rhythmic pulse and dramatic intensity throughout. During passages with long note-values, constant internal counting of eighth notes will be necessary (mm. 269–81, for example).

Sections 2 and 4 are technically challenging because of trills in the manuals, and occasional pedal trills. All trills in the work begin on the principal note, as indicated by a footnote in the score.<sup>20</sup> The pedal solo in mm. 289–318 is marked *tutti*, but 32' stops should be omitted because of the fast tempo. The long trill at the end of the pedal solo (mm. 319–35) must be played by the right foot, because of the double-pedal part. If the performer cannot sustain the trill, however, the *ossia*—which has manual and pedal parts, but does not require the extended pedal trill—may be substituted. Pedal trills elsewhere must be played by a single foot, because the pedal part is so active and the feet are so far apart.

Not only do the bar lines in *Improvviso* serve as an organizational convenience but they also imply regular rhythmic accents on strong beats. Phrasing is meticulously indicated by slurs. Staccato dots (pp. 6, 8, 12, and 15) and agogic accents (pp. 5, 7, and 8) indicate articulation. The term *pesante* occurs in mm. 73, 288, and 385; besides emphasis on each note, Dvoráček also uses the term to imply a *ritardando*, since the following measures are marked *a tempo*.

Dynamic changes occur often and are carefully marked. The final dynamic marking in the work occurs in m. 282; because this *ff* dynamic lasts for 119 measures, however, the registration must not be overbearing.

Dvoráček confirms that there are no

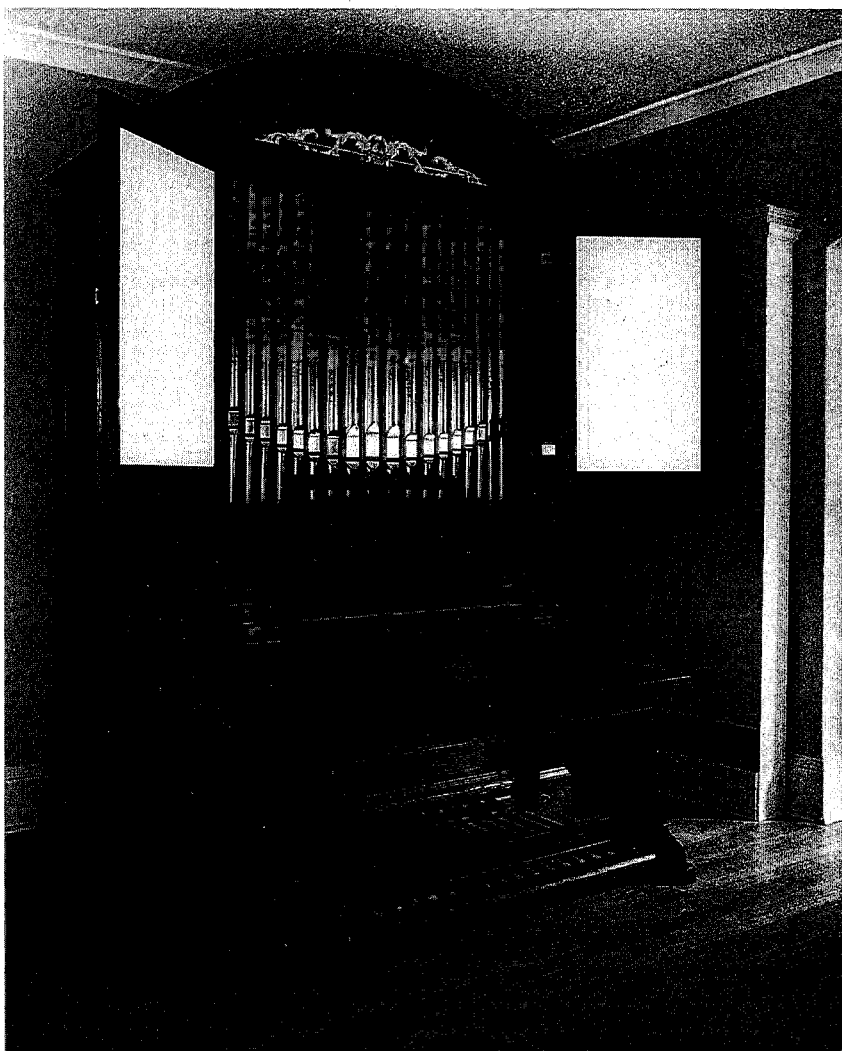
notation errors in the Panton score. He also writes that Panton produced a live recording of the first performance (stereo 81.11 0357).<sup>21</sup> The work has a performance time of six minutes.

### Notes

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10. Sadie, s.v. "Matej, Josef;" Cenek Gardavsky, ed., *Contemporary Czechoslovak Composers* (Prague: Panton, 1965), s.v. "Matej, Josef," by Cenek Gardavsky; Nicolas Slonimsky, ed., *Baker's Biographical Dictionary of Musicians*, 8th ed. (New York: Schirmer Books, 1992), s.v. "Matej, Josef."
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14. Josef Matej, *Fantasia*, ed. Václav Rabas, in *Nuove Composizioni per Organo*, vol. 6 (Prague: Panton, 1983), 2.
15. Gardavsky, s.v. "Dvoráček, Jiri;" Slonimsky, s.v. "Dvoráček, Jiri."
16. Gardavsky, s.v. "Dvoráček, Jiri."
17. Sadie, s.v. "Dvoráček, Jiri."
18. Jiri Dvoráček, *Improvviso*, ed. Václav Rabas, in *Nuove Composizioni per Organo*, vol. 6 (Prague: Panton, 1983); *Id.*, Letter to this writer, November 9, 1993.
19. Dvoráček, Letter to this writer, November 9, 1993.
20. Dvoráček, *Improvviso*, 4.
21. Dvoráček, Letter to this writer, November 9, 1993.

Part 2 of "Modern Czech Organ Works" will appear next month.

## New Organs



### Zuiderveld Residence Organ

T. S. Buhr of New Richmond, Wisconsin, has built an organ, his Opus 3, for the home of Rudy and Sharon Zuiderveld in Jacksonvillle, Illinois. An essentially new nine-stop organ was built using portions of a 19th-century American organ. Mr. Buhr made 400 new pipes and used 22 wood bass flute pipes from the previous organ, for a total of 422 pipes. The Dulciana 8' and Principal 2' are made of metal containing 23% tin; all other metal pipes are of 98% hammered lead. Metal Gedeckt pipes have soldered hats, and open metal pipes are cone tuned. The harmonic Traverse Flute 4' is made of maple. Five of the six manual stops are divided at middle c'. Manual stop knobs are located in three tiers at the left of the keyboard, split horizontally—bass for notes C to b, and treble for middle c' and above (a hidden stop prevents c' of the sesquialtera from sounding). The Dulciana is undivided, and its bass octave pipes are located in the sides of the case—these twelve wood pipes are open and employ Haskell basses for the lowest four notes.

The original balanced 61-note keyboard was retained, recovering the naturals with recycled ivory, and acting through a splayed backfall to a retabled "N" windchest, placed on a new internal frame. A new pedal board, with naturals covered with birds-eye maple and sharps with wenge, plays three unified stops through a horizontal roller board on the floor of the organ, leading to a vertical-pallet windchest inside the back of the case. The twelve lowest pipes of the Subbass 16' stand outside the instrument; six pipes are common with the manual Gedeckt, and Flute 4' treble pipes are open. The three pedal stops, manual coupler, tremulant, and wind stop knobs are located in three tiers at the right of the keyboard.

A removable, single-wedge reservoir, incorporating an internal regulator, is located behind the knee panel, and is

supplied with wind by a small external electric blower. A Schnitger-style "dog-tail" tremulant attached to a windtrunk allows for adjusting the speed of the tremolo, and a small concussion bellows on the manual chest assures stable wind.

The classic proportions of the original case, made of chestnut and finished in a warm brown color, was completed with a new Palladian arch and barrel roof, incorporating a painted and gilt acanthus leaf carving. Removable back panels are of sitka spruce. A new bench was created, reflecting architectural elements of the case design, with removable risers to adjust its height. The facade pipes, based on 18th-century Dutch cabinet-organ practice, have dual mouths: the gilt dummy fronts are in French style, while simple mouths speak inward. The gentle curvature of the facade mouths was achieved by interspersing Praestant 4' and Dulciana 8' pipes. Removable panel doors feature a quarter-sawn oak veneer exterior, and await decorative painting to be revealed when opened.

#### Manual (61 notes)

- 8' Dulciana (61 pipes, metal, 1-12 open wood)
- 8' Gedeckt (Bass 24 pipes, wood, Treble 37 pipes, metal)
- 4' Prestant (Bass 24 pipes, metal, Treble 37 pipes, metal)
- 4' Traverse Flute (Bass 24 pipes, 1-5 stopped wood, 6-19 open wood, Treble harmonic)
- 2' Principal (Bass 24 pipes, metal, Treble 37 pipes metal)
- 2 2/3' Quint (Treble 37 pipes, metal)
- 1 3/4' Tierce (Treble 32 pipes)

#### Pedal (30 notes)

- 16' Subbass (54 notes, 48 pipes)
- 8' Bourdon (ext)
- 4' Flute (ext)

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Tremulant  
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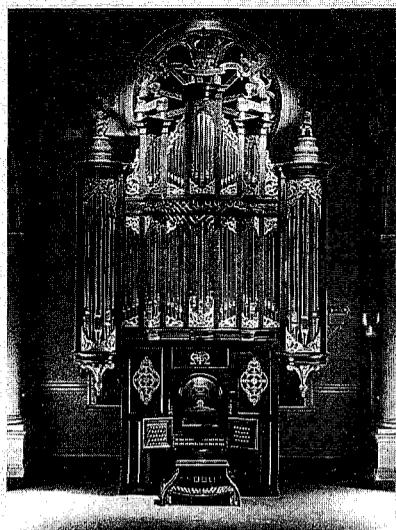
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### Cover

An organ built by **J.L. van den Heuvel**, Dordrecht, the Netherlands, has been installed at the Church of the Holy Apostles, New York, NY. Originally installed at Castle Shiloh, Fairview, TX, it was relocated by the Organ Clearing House, and revoiced by Rosales Organ Builders. When a fire destroyed the Church of the Holy Apostles in 1990, it also destroyed the church's Casavant organ. The parish entered into an agreement with Rosales Organ Builders for a new instrument. As the restoration of the building consumed available funds, it became apparent that the congregation could no longer afford the new organ. In an effort to make the best use of monies available, Rosales agreed to explore alternatives. In 1991, Joseph and Marla Mooibroek of Fairview, TX, commissioned J.L. van den Heuvel to build an organ for their home. The organ was installed in Castle Shiloh in 1994. In 1996 the Mooibroeks decided to sell their residence and organ.

Manuel Rosales examined the organ and notified Holy Apostles about its availability. The Organ Clearing House, Alan Laufman, executive director, moved the organ to its new home. After the two-month reassembly, Manuel Rosales revoiced the organ for its new environment. The organ is housed in a Dutch Baroque-style case with detailed sculpture and carvings. Tonally it is in early French romantic style. The Organ Clearing House staff, Alan Laufman, executive director, included Amory Atkin, Terence Atkin, William Dixon, Whitney Flecher, George Gibson, Richard Hamar, Scott Huntington, and Joshua Wood. Manuel Rosales was assisted by Peter Batchelder, Timothy Fink, and Scot Huntington. Donald Joyce is music director of the church. Compass is 61/32. The nave of the church is used each day for one of the parish's outreach programs—the Holy Apostles Soup Kitchen, which serves over 1,000 meals per day. Photo by Amy Reichman.

### GRAND ORGUE

- 16' Bourdon
- 8' Montre
- 8' Flûte a cheminée
- 8' Flûte harmonique
- 4' Prestant
- 2' Doublette
- Plein Jeu III-V
- Cornet IV (MC)
- 8' Trompette
- Tremblant
- Pos/G.O.
- Réc/G.O.

### RÉCIT

- 8' Flûte traversière
- 8' Viole de Gambe
- 8' Voix céleste
- 4' Flûte Octaviane
- 2' Octavin
- 8' Basson-Hautbois
- 8' Voix Humaine
- Tremulant

### POSITIF

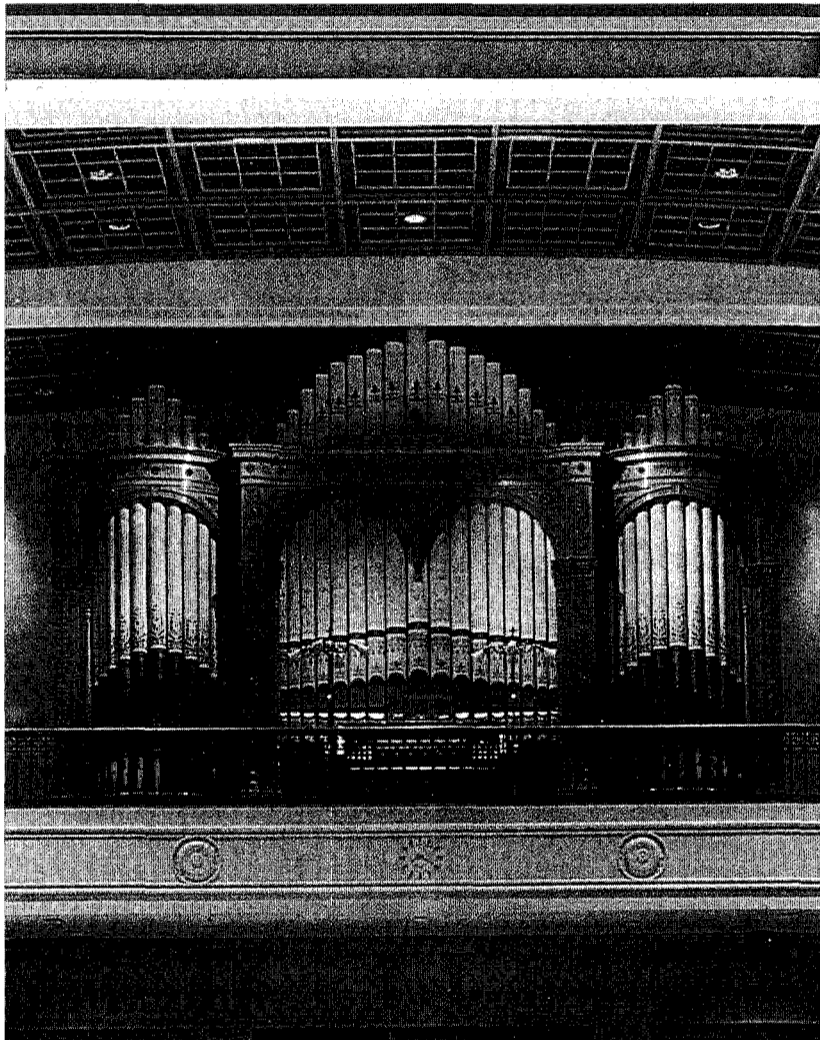
- 8' Bourdon
- 8' Salicional
- 8' Unda Maris
- 4' Flûte à fuseau
- 2 1/2' Nasard
- 2' Flageolet
- 1 1/2' Tierce
- 1' Piccolo
- 8' Clarinette
- 8' Trumpet Royal (horizontal)
- Tremulant
- Chimes
- Zimbelstern
- Réc/Pos

### PÉDAL

- 32' Bourdon (electronic)
- 16' Soubasse (1-24 G.O.)
- 8' Flûte
- 8' Violoncelle
- 16' Basson
- 4' Chalumeau
- G.O./Péd
- Pos/Péd
- Réc/Péd

**Bond Organ Builders, Inc.**, Portland, OR, has completed the restoration of the organ at St. Mary's Cathedral of the Immaculate Conception, also in Portland. The organ was originally built in 1904 by the Los Angeles Art Organ Co., opus 42, under the direction of Murray M. Harris, for Holy Cross Catholic Church in San Francisco. It was severely damaged in the 1906 earthquake. Falling debris largely destroyed the Great and Choir divisions; the original Fleming windchests for these divisions were replaced by new chests of the Spencer design. Repairs were carried out by a local firm using new pipes, windchests, and other parts supplied by Murray Harris. Some original stops survived, notably the Great 16' and 8' Diapasons, most of the 4' Octave, and the Doppel Flute, as well as the Choir Melodia. The Great Second Open Diapason was added at this time, and the Choir tremolo deleted. By the 1980s, the organ was in need of a complete restoration; nevertheless, it was heard at the 1988 OHS convention. The church was damaged again by the Loma Prieta earthquake of 1989, and the parish closed at that time. In 1995, the Archdiocese of Portland acquired the organ. Disassembly and removal from Holy Cross Church began in September, 1995. Smaller internal parts were carried by hand down a narrow staircase from the balcony. Windchests, pedal pipes, reservoir, etc., were too large to handle in this manner. A crane was erected outside the church, a hole was broken in the roof just large enough to allow the crane hook to pass into the building, and the large parts were lowered to the floor.

Restoration began with a thorough cleaning. All parts of the original patented electro-pneumatic action were retained and restored, including releathering. All pipes were washed and voiced for the new room. Damaged pipes were repaired, missing pipes replaced. Front casework and console were well preserved; it was necessary only to clean and repair scratches. Side casework was re-engineered to provide access to the mechanism inside and strengthened. The console mechanism was retained in its entirety, including 10 combination pedals. Stenciling on the facade pipes was copied, the pipes stripped, and new paint applied using the original design. After much deliberation, it was decided to add Mixtures to the Great and Swell, as well as a Pedal 16' Trombone. The additions were carried out after study of extant mixtures and trombones built by Murray Harris. 41 ranks, 37 stops.



### GREAT

- 16' Double Open Diapason
- 8' Open Diapason
- 8' Open Diapason (2nd)
- 8' Viola da Gamba
- 8' Viola d'Amour
- 8' Doppel Flute
- 4' Octave
- 2 1/2' Octave Quinte
- 2' Super Octave
- Mixture III-IV\*
- 8' Trumpet

### SWELL

- 16' Bourdon
- 8' Violin Diapason
- 8' Viol d'Orchestre
- 8' Aeoline
- 8' Voix Celeste
- 8' Stopped Diapason
- 4' Fugara
- 4' Harmonic Flute
- 2' Flautina
- Cornet IV\*
- 8' Oboe
- 8' Vox Humana
- Tremolo

### CHOIR

- 8' Geigen Principal
- 8' Dulciana
- 8' Melodia
- 4' Violina
- 4' Flute d'Amour
- 2' Harmonic Piccolo
- 8' Clarinet

### PEDAL

- 32' Resultant\*
- 16' Open Diapason (wood)
- 16' Bourdon
- 16' Lieblich Gedeckt (Sw)
- 8' Violoncello
- 8' Flute Stop'd
- 16' Trombone\*

\*additions by Bond



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**Berghaus Organ Company, Inc.**, Bellwood, IL, has built a new organ for Trinity Lutheran Church, Faribault, MN. The new organ comprises 23 ranks (1,263 pipes) on two manuals and pedal. Slider windchests are used for the Great, Swell, and Pedal divisions, with an all-electric action windchest for the Trompette stop. The movable oak console has keyboards of maple naturals and rosewood sharps. Stops and couplers are controlled by tilting tablets placed above the top keyboard. Preparations have been made for future installation of MIDI. The Swell division is located in wooden chambers to the left and under expression. Great division is to the right of the Swell, and the Pedal is housed in a chamber behind the Great.

- GREAT**  
 8' Principal  
 8' Rohrflöete  
 4' Octave  
 4' Spitzflöete  
 2 1/2' Nasat  
 2' Hohlflöete  
 1 1/2' Terz  
 IV Mixtur  
 8' Trompette  
 Tremulant  
 Chimes  
 Zimbelstern (prep)
- SWELL**  
 8' Gedackt  
 8' Vilola  
 8' Celeste  
 4' Spitzflöete  
 2' Principal  
 1 1/2' Quinte  
 III Scharf-Zimbel (prep)  
 8' Schalmel  
 Tremulant  
 8' Trompette
- PEDAL**  
 16' Subbass  
 8' Offenbass  
 4' Choralbass  
 II Rauschquinte (prep)  
 16' Still Posaune  
 8' Trompette  
 4' Trompette



**Temple Organs**, St. Joseph, MO, has rebuilt the 1968/1986 Wicks organ at West Hills Presbyterian Church, Omaha, NE. All original pipework was retained in new casework of oak trim over birch panels, painted to match the church walls. A new 3-manual console includes an Artisan control system, with preparation for future digital additions. The Principal, Octave, and Subbass form the facade. The low octave of the 16' Trumpet, by Killinger, was added as a donation by one of the church's organists, Dr. Ted Holyoke. Music director is Dwaine Price.

- SWELL**  
 16' Gedackt  
 8' Geigen Principal  
 8' Rohrgedeckt  
 8' Gemshorn  
 8' Gemshorn Celeste  
 4' Prestant  
 4' Bourdon  
 2 1/2' Quinte  
 2' Blockflöte  
 1 1/2' Tierce  
 Scharf III  
 16' Trompette  
 8' Trompette  
 8' Oboe  
 4' Clarion  
 Tremulant  
 Couplers

- Analysis**  
 16' Subbass (44 pipes)  
 16' Gedeckt (97)  
 8' Principal (61)  
 8' Geigen (73)  
 8' Gemshorn (61)  
 8' Gemshorn Celeste (77)  
 8' Bourdon (73)  
 4' Octave (73)  
 2 1/2' Twelfth (61)  
 16' Trompette (85)  
 8' Oboe (61)  
 Chimes (25 tubes)

- GREAT**  
 8' Principal  
 8' Bourdon  
 8' Gemshorn  
 4' Octave  
 2 1/2' Twelfth  
 2' Fifteenth  
 Mixture III  
 8' Trompette  
 Chimes  
 Couplers
- CHOIR**  
 Digital preparation  
 10 knobs  
 Couplers
- PEDAL**  
 16' Subbass  
 16' Lieblich Gedeckt  
 8' Principal  
 8' Pedalflöte  
 4' Choralbass  
 4' Rohrflöte  
 2' Super Octave  
 Mixture III  
 16' Trompette  
 8' Trompette  
 8' Fagotto  
 4' Clarion

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# Calendar

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

## UNITED STATES East Of The Mississippi

15 JULY  
**Harold Stover**; City Hall, Portland, ME 7:30 pm  
**John Corrie**; First Parish Church, Brunswick, ME 12:10 pm

16 JULY  
**Thomas Brown**; Mem Music Hall, Methuen, MA 8 pm  
**Elaine & Gary Zwicky**, piano; Union Chapel, Oak Bluffs, MA noon  
**Susan Armstrong**; Ocean Grove Auditorium, NJ 7:30 pm

17 JULY  
**Boyd Herforth**; Old Dutch Church, Kingston, NY 12:15 pm  
**Len Cross**; Renaissance Theater, Mansfield, OH 11:30 am  
**Gerre Hancock**; Recital Hall, Interlochen, MI 8 pm  
Ars Musica Chicago Workshops; St Mark's Episcopal, Evanston, IL (through July 20)

19 JULY  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

20 JULY  
**Jonathan Hall**; Holy Name Cathedral, Chicago, IL 4 pm

22 JULY  
**Berj Zamkochian**; City Hall, Portland, ME 7:30 pm  
**Kenneth Grinnell**; First Parish Church, Brunswick, ME 12:10 pm  
**Mickey Thomas Terry**; The Riverside Church, New York, NY 7 pm

23 JULY  
**Eileen Hunt**; Mem Music Hall, Methuen, MA 8 pm  
**Alexandra Turner**; Union Chapel, Oak Bluffs, MA noon

24 JULY  
**Harold Heeremans**; In Memoriam; Union Chapel, Oak Bluffs, MA 8 pm  
**Patricia Maimone**; Old Dutch Church, Kingston, NY 12:15 pm  
**Robert Parkins**; Trinity Church, Wall Street; New York, NY 1 pm  
**Jerry Lang**; Renaissance Theater, Mansfield, OH 11:30 am

25 JULY  
**Marilyn Keiser**; St Martin of Tours, Louisville, KY 7 pm

26 JULY  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

27 JULY  
**Peter Sykes**; First Congregational Church, Orwell, VT 7:30 pm  
**Elizabeth Naegele**; Holy Name Cathedral, Chicago, IL 4 pm

29 JULY  
**Walt Strony**; City Hall, Portland, ME 7:30 pm  
**Ray Cornils**; First Parish Church, Brunswick, ME 12:10 pm

30 JULY  
**Susan Ferré**; Mem Music Hall, Methuen, MA 8 pm

31 JULY  
**Sue Quinn**; Old Dutch Church, Kingston, NY 12:15 pm  
**Bob White**; Renaissance Theater, Mansfield, OH 11:30 am

2 AUGUST  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

3 AUGUST  
**Ralph Tilden**; Banner Elk Presbyterian, Banner Elk, NC 4 pm  
**Waclaw Golonka**; Cathedral of the Holy Angels, Gary, IN 3 pm  
**Wayne Wrembelski**; Holy Name Cathedral, Chicago, IL 4 pm

4 AUGUST  
Abbey Gate College Choir; Christ Church Cathedral, Hartford, CT 7:30 pm

5 AUGUST  
**John Weaver**; City Hall, Portland, ME 7:30 pm  
**Mark Thomas**; First Parish Church, Brunswick, ME 12:10 pm

6 AUGUST  
**Roberto Bertero**; Mem Music Hall, Methuen, MA 8 pm  
**John Whiteside**; Union Chapel, Oak Bluffs, MA noon  
**Frederick Swann**; Ocean Grove Auditorium, Ocean Grove, NJ 8 pm

7 AUGUST  
Schubertiad; Union Chapel, Oak Bluffs, MA 8 pm  
**James Lorenz**; Old Dutch Church, Kingston, NY 12:15 pm  
**Maggie Falcone**; Renaissance Theater, Mansfield, OH 11:30 am

9 AUGUST  
**Todd Wilson**, workshops; National City Christian, Washington, DC 10 am, 1:30 pm

10 AUGUST  
Gloriae Dei Cantores, with orchestra; Chapel of the Holy Paraclete, Orleans, MA 5 pm

12 AUGUST  
**Michael Stairs**; City Hall, Portland, ME 7:30 pm

13 AUGUST  
**Steven Young**; Mem Music Hall, Methuen, MA 8 pm  
**Richard Hill**; Union Chapel, Oak Bluffs, MA noon

14 AUGUST  
**Jean Hattersley**; Old Dutch Church, Kingston, NY 12:15 pm  
**Bill Morrison**; Renaissance Theater, Mansfield, OH 11:30 am

17 AUGUST  
**Heather Hinton**; First Presbyterian, Charleston, WV 4 pm  
**Frank Ferko**; Holy Name Cathedral, Chicago, IL 4 pm

19 AUGUST  
**Gordon Turk**; City Hall, Portland, ME 7:30 pm  
**Elaine & Gary Zwicky**, organ & piano; Union Chapel, Oak Bluffs, MA 8 pm

20 AUGUST  
**Erik Wm Suter**; Mem Music Hall, Methuen, MA 8 pm

21 AUGUST  
**Gillian Weir**; Alice Tully Hall, New York, NY 8 pm  
**Robert Palmatier**; Old Dutch Church, Kingston, NY 12:15 pm  
**Andy Walch**; Renaissance Theater, Mansfield, OH 11:30 am

24 AUGUST  
**Tom Hazleton**; Mem Music Hall, Methuen, MA 4 pm  
**Kathleen Custer**; North United Methodist, Indianapolis, IN 4, 7 pm  
**David Hatt**; Holy Name Cathedral, Chicago, IL 4 pm

25 AUGUST  
**Peter DuBois**; First Presbyterian, Glens Falls, NY 7:30 pm

26 AUGUST  
**Alan Morrison**; City Hall, Portland, ME 7:30 pm

27 AUGUST  
**Bruce Adami**; Mem Music Hall, Methuen, MA 8 pm  
**Peter Sykes**; First Congregational, Orwell, VT 7:30 pm

28 AUGUST  
**Howard Houghtaling & Rosemary Mancuso**; Old Dutch Church, Kingston, NY 12:15 pm

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Dick Jacoby; Renaissance Theater, Mansfield, OH 11:30 am

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

31 AUGUST  
King's College Choir; St Wenceslaus Church, Chicago, IL 7:30 pm

### UNITED STATES West Of The Mississippi

15 JULY  
George Matthew; Christ United Methodist, Rochester, MN 12:20 pm

16 JULY  
David Hurd; St Paul's United Methodist, Houston, TX 8:15 pm  
Gillian Weir; Central Union Church, Honolulu, HI 7:30 pm

17 JULY  
Ladd Thomas; Hymn festival; Kawaiahaeo Church, Honolulu, HI 7:30 pm

18 JULY  
Joan Lippincott; The Crystal Cathedral, Garden Grove, CA 8:15 pm  
David Higgs; Central Union Church, Honolulu, HI 7:30 pm  
Cherry Rhodes; St Andrew's Cathedral, Honolulu, HI 12:10 pm

20 JULY  
Roy Stegman; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Marsha Foxgrover; Lake Ave Church, Pasadena, CA 7 pm

21 JULY  
Carole Terry; Balboa Park, San Diego, CA 7:30 pm

22 JULY  
John Schultz; Christ United Methodist, Rochester, MN 12:20 pm

23 JULY  
Gerre Hancock; St John's Cathedral, Denver, CO 8 pm

24 JULY  
Gerre Hancock, workshops; Evergreen Conference, Winter Park, CO (through July 25)

27 JULY  
Lyle Settle; St Mary's Cathedral, San Francisco, CA 3:30 pm

28 JULY  
Martin Haselböck; Balboa Park, San Diego, CA 8 pm

29 JULY  
James Streufert; Christ United Methodist, Rochester, MN 12:20 pm

1 AUGUST  
Susan Landale; First United Methodist, Ft Collins, CO 7:30 pm

2 AUGUST  
Old Spanish Days' Fiesta Concert; Trinity Episcopal, Santa Barbara, CA 3 pm

3 AUGUST  
Roberto Bertrero; St Mary's Cathedral, San Francisco, CA 3:30 pm

4 AUGUST  
Dennis James; Balboa Park, San Diego, CA 8 pm

5 AUGUST  
Matthew Penning; Christ United Methodist, Rochester, MN 12:20 pm

10 AUGUST  
SMU-In-Taos Harpsichord Workshop; Ft Burgwin, NM (through August 16)  
John Hirten; St Mary's Cathedral, San Francisco, CA 3:30 pm

11 AUGUST  
Robert Plimpton; Balboa Park, San Diego, CA 8 pm

12 AUGUST  
Karen Hanson Sande; Christ United Methodist, Rochester, MN 12:20 pm

17 AUGUST  
Parma City Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Celebrant Singers; Lake Ave Church, Pasadena, CA 7 pm

18 AUGUST  
Lew Williams; Balboa Park, San Diego, CA 8 pm

19 AUGUST  
Merrill N. Davis III; Christ United Methodist, Rochester, MN 12:20 pm

24 AUGUST  
David Cherwien, Hymn Festival; Trinity Lutheran, Lynwood, WA 7 pm  
Paolo Butti; St Mary's Cathedral, San Francisco, CA 3:30 pm

25 AUGUST  
Todd Wilson; Balboa Park, San Diego, CA 8 pm

26 AUGUST  
Stephen Mastad; Christ United Methodist, Rochester, MN 12:20 pm

31 AUGUST  
William Mahrt; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Abendmusik; Trinity Episcopal, Santa Barbara, CA

### INTERNATIONAL

15 JULY  
Louis Allard; St James United Church, Montréal, Québec 12:30 pm

16 JULY  
Janice Beck; Jozef Gresak Organ Festival, Bardejov, Slovakia  
Philip Crozier & Sylvie Poirier; Cathédrale de Bordeaux, France 7:30 pm  
Andrew Reid; Westminster Cathedral, London, England 7:30 pm  
Southern Cathedrals Festival; Salisbury Cathedral, Salisbury, England (through July 20)  
Roy Massey; St Mary Redcliffe, Bristol, England

17 JULY  
Michel & Marie Andrée Morisset, trumpet & organ; All Souls Church, London, England 7:30 pm

Southern Cathedrals Festival; Salisbury Cathedral, Salisbury, England (through July 20)  
Julie Shantz; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

18 JULY  
James Johnson; Göteborg Cathedral, Göteborg, Sweden 12:00 pm

19 JULY  
Philip Crozier & Sylvie Poirier; Église St Denis, Amboise, France 8 pm  
Janice Beck; St Edmundsbury Cathedral, Bury St. Edmunds, England

20 JULY  
David Burton Brown; Reformationskirche; Nürnberg, Germany  
Shin-Young Jang; St Augustin, Vienna; Austria 11 am  
Philip Crozier & Sylvie Poirier; Église St Jean Bosco, Paris, France 4 pm  
Haydn, Nelson Mass, with orchestra; St Paul's Cathedral, London, England 11 am

22 JULY  
Janice Beck; All SS Collegiate Church, Maidstone, England  
Patrick Wedd; St James United Church, Montréal, Québec 12:30 pm

23 JULY  
Rupert Gough, with violin; Wells Cathedral, Wells, England 7:30 pm

24 JULY  
International Organ Competition; Lahti, Finland (through July 29)  
Daniel Roth; All Souls Church, London, England 7:30 pm  
Willis Noble, with flute; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

26 JULY  
David Burton Brown; St. Marienkirche, Rastatt, Germany  
John Belcher; Tewkesbury Abbey, England 7:30 pm

27 JULY  
David Burton Brown; Emmauskirche, Zeiskam, Germany  
Thomas Schmögner; St Augustin, Vienna, Austria 11 am  
Janice Beck; Westminster Abbey, London, England

29 JULY  
James O'Donnell, with orchestra; Westminster Cathedral, London, England 7:30 pm  
Graham Alsop; St Mary Redcliffe, Bristol, England  
Jean Ladouceur; St James United Church, Montréal, Québec 12:30 pm

30 JULY  
David Burton Brown; Stephanuskirche, Lindau, Germany

31 JULY  
Gerard Brooks; All Souls Church, London, England 7:30 pm  
John Stephenson; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

1 AUGUST  
**Gillian Weir**; St Leonhard, Basel, Switzerland  
 6:15 pm  
**Gillian Weir**; St Paulus, Basel, Switzerland  
 8:15 pm

2 AUGUST  
**David Higgs & Simon Preston**, masterclasses; Mount Royal College, Calgary, Alberta (through August 8)  
**David Burton Brown**; Aegedian Kirche, Lübeck, Germany

3 AUGUST  
**James Johnson**; Cathedral, Uppsala, Sweden 3 pm  
**Matthew Dirst**; Evangelische Stadtkirche, Karlsruhe, Germany 9 pm  
**Michael Gailit**; St Augustin, Vienna, Austria 11 am

5 AUGUST  
**Philip Crozier**; St James United Church, Montréal, Québec 12:30 pm

6 AUGUST  
**Carol Williams**; Southwell Minster, Nottinghamshire, England 7:30 pm

7 AUGUST  
**John Scott**; St Paul's Cathedral, London, England 6:30 pm  
**Sunyi Shin**; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

8 AUGUST  
**David Higgs**; Jack Singer Concert Hall, Calgary, Alberta noon

9 AUGUST  
**Carol Williams**; Ely Cathedral, Cambridgeshire, England 4:30 pm

10 AUGUST  
**Michael Gailit**; St Augustin, Vienna, Austria 11 am

11 AUGUST  
**Gillian Weir**; Cathedral Kirk, Hjørring, Denmark 8 pm

12 AUGUST  
**Gillian Weir**; Cathedral, Haderslev, Denmark 7:30 pm  
**David Goode**; Westminster Cathedral, London, England 7:30 pm  
**T. Woolard Harris**; St James United Church, Montréal, Québec 12:30 pm

14 AUGUST  
**Gillian Weir**; Tjaereborg Kirk, Esbjerg, Denmark 8 pm  
**Claude Bernier**; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

15 AUGUST  
**Christian Iwan**; St Augustin, Vienna, Austria 11 am

16 AUGUST  
**James Johnson**; Stadtkirche Maria Himmelfahrt, Landsberg, Germany noon  
**Christoph Lorenz**; St Stephen's, Bournemouth, England 7:30 pm

17 AUGUST  
**Michael Gailit**; St Augustin, Vienna, Austria 11 am

18 AUGUST  
 International Organweek; Vlaardingen, The Netherlands (through August 23)

**Gillian Weir**; Armagh Cathedral, masterclass; Northern Ireland 9 am (recital, 7:30 pm)  
**Frederick Swann**; St Paul Street United Church, St Catharines, Ontario

19 AUGUST  
**Frederick Swann**, workshop; Queen Street Baptist Church, St Catharines, Ontario 9 am  
**Sylvie Poirier & Philip Crozier**; St James United Church, Montréal, Québec 12:30 pm

21 AUGUST  
**Gisèle Guibord**; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

22 AUGUST  
**James Johnson**; Stadtkirche Zell am See, Austria 8 pm

24 AUGUST  
**Thomas Schmögen**; St Augustin, Vienna, Austria 11 am

25 AUGUST  
**David Leahy**; Liverpool Cathedral, Liverpool, England 11:15 am  
**Wijnand van de Pol**, masterclasses; S. Maria della Speranza, Battipaglia, Italy (through August 30)

26 AUGUST  
**Yves Castagnet**; Westminster Cathedral, London, England 7:30 pm  
**Kurt-Ludwig Forg**; St James United Church, Montréal, Québec 12:30 pm

27 AUGUST  
**Gillian Weir**; Harmony Hall, Matsumoto, Japan 6:45 pm  
**Kurt-Ludwig Forg**; Christ Church Cathedral, Montréal, Québec 12:30 pm  
 King's College Choir; St Michael's Cathedral, Bridgetown, Barbados 8 pm

28 AUGUST  
**Malcolm Archer**; Wells Cathedral, Wells, England 7:30 pm  
**Kola Owolabi**; Church of St Andrew & St Paul, Montréal, Québec 12:15 pm

29 AUGUST  
 King's College Choir; St Paul's Anglican, Toronto, Ontario 7:30 pm

30 AUGUST  
**Gillian Weir**; Aichi Art Center, Nagoya, Japan 2 pm  
**Geoffrey Morgan**; St Stephen's, Bournemouth, England 7:30 pm

## Organ Recitals

JAMES E. BARRETT, with Christopher Cook, trumpeter, Cathedral of Our Lady of Lourdes, Spokane, WA, February 19: *Suite in F*, L. Mozart; *Canzona in d*, S. 588, Bach; *Gott der Vater wohn uns bei*, Krebs; *Toccata*, Martini.

WILLIAM BATES, University of South Carolina, Columbia, SC, November 15 & 16: *Suite du deuxième ton* (selections), Lebègue; *Wenn wir in höchsten Nöten sein*, S. 641, Bach; *Der Tag, der ist so freudereich*, BuxWV 182, Buxtehude; *Amazing Grace*, Bates; *Fantasy and Fugue in g*, S. 542, Bach; *Fantasy in f*, K. 608, Mozart; *Scherzo*, op. 2, Durufle; *Zweite Sonate*, Schroeder.

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MARILYN BIERY & JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, March 2: *Fantasia in f*, K. 608, Mozart; *Three Gospel Scenes*, Biery; *Fugue in e for organ duet*, Schubert; *Fugue in a-flat minor*, O Welt, ich muss dich lassen, Brahms; *Le Tombeau de Couperin*, Ravel, arr. J. Biery.

DIANE BISH, Old South Church, Boston, MA, February 9: *Toccata on "Christ the Lord"*, Bish; *Five Flute Clocks*, Haydn; *Allegro (Symphony I)*, Widor; *Boleto de Concert*, Lefebvre; *Carillon de Westminster*, Vierne; *Finale (Concerto Gregoriano)*, Yon; *Les Follets*, Hasselmann; *Litanies*, Alain; *Improvisation on Nettleton and Duke Street*; *Nimrod (The Enigma Variations)*, Elgar; *Toccata (Symphony V)*, Widor.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, February 19: *Sonata No. 4 in d*, op. 61, Guilman; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns.

NANCY COOPER, University of Montana, January 31: *Joie et Clarté des Corps Glorieux*, Messiaen; *Partita on "Sei gegrüßet, Jesu gütig"*, Bach; *Variations on "Pop, goes the weasel"*, Hunter; *Les Eglises de Paris*, Desportes; *Reverie*, Still.

ROBERT DELCAMP & DOUGLAS O'NEILL, The University of the South, Seawee, TN, February 18: *Sonata in d*, op. 30, Merkel; *Presto (Sonata in F)*, Piazzola; *Andantino, Minué (Concerto No. 3 in G)*, Soler; *Martys: Dialogue on a Scottish Psalm-tune*, Leighton; *Hymne*, op. 78, Jongen; *Ballade*, op. 30, Dupré; *Ride of the Valkyries*, Wagner, a. Dickinson and Lockwood.

RAYMOND GARNER, First Baptist Church, Denver, CO, February 27: *Fantasia and Fugue in g*, Bach; *Fantasia in C*, Franck; *Adagio, Preludium (Sonata in c)*, op. 56), Guilman.

DAVID A. GELL, with Steven Gross, French horn, Trinity Episcopal Church, Santa Barbara, CA, March 2: *Sonata IV in c*, Pepusch; *Jesu, joy of man's desiring*, A mighty fortress is our God, Bach; *Aria*, Peeters; *De Profundis*, Read.

SUSAN GOODSON, with Gene Goodson, baritone, Algoma Boulevard United Methodist Church, Oshkosh, WI, February 26: *Cantabile*, Franck; *Dearest Jesus*, Schroeder; *Draw near, all ye people (Elijah)*, Mendelssohn; *Psalm Prelude*, op. 32, no. 1, Howells; *Prelude and Fugue in b*, S. 544, Bach.

GERRE HANCOCK, General Theological Seminary, New York, NY, March 5: *Veni Creator*, de Grigny; *Pièce d'Orgue*, S. 572, Bach; *Fantasia and Fugue on BACH*, Reger; *Improvisation on submitted themes: A Sonata*.

CHRISTOPHER HERRICK, Westminster Presbyterian Church, Winnipeg, Manitoba, Canada, February 2: *Trumpet Tune in F*, Johnson; *Finlandia*, Sibelius, arr. Fricker; *Fugue in g*, S. 578, Ricercare à 6 (*Musical Offering*, S. 1079b), *Allein Gott in der Höh sei Ehr*, S. 664, *Prelude and Fugue in d*, S. 549a, Bach; *Prelude and Fugue on BACH*, Liszt; *Moto Ostinato*, Eben; *Rakoczi March*, Berlioz, arr. Best; *Fantasia in f*, K. 594, Mozart; *Prelude and Fugue on the name of Alain*, op. 7, Duruflé; *Etude Symphonique*, Bossi.

HANS HIELSCHER, Los Altos United Methodist Church, Long Beach, CA, February 9: *Offertory on "O filii et filiae"*, op. 49, no. 2, Guilman; *Sonata No. 4 in a*, op. 98, Rheinberger; *Toccata, Melodia, and Fugue*, op. 129, nos. 1, 4, & 2, *Jesu, meine Freude*, *Es ist das Heil uns kommen her*, *Wer weiss, wie nahe mir mein Ende*, op. 67, Reger; *Sanctuary of the Heart*, Ketelbey; *Variations on an old Dutch folksong*, Kee.

DAVID HURD, General Theological Seminary, New York, NY, February 5: *Fantasia and Fugue in g*, S. 542, Bach; *Scherzo (Symphonie No. 1*, op. 10), Oldham; *Andante sostenuto*, Intermède et allegro con brio (*Sonata No. 8 in A*, op. 91), Guilman; *Hymn: Lively wind that woke creation (Holtkamp)*, On the name Maurice Duruflé, Hurd; *Fugue*, op. 12, Duruflé; *Evening Song, Toccata*, Hurd.

WILLIAM KUHLMAN, Cleveland Museum of Art, Cleveland, OH, February 23: *Prelude, Fugue and Chaconne*, BuxWV 136, Buxtehude; *Vater unser in Himmelsreich*, Böhm; *Wir glauben all' an einen Gott*, Krebs, Bach; *Was Gott tut, das ist wohlgetan*, Guilman; *Five pieces from Isaiah*, Monhardt; *Concert Variations on the Austrian Hymn*, Painé; *Variations on "St. Anne"*, Watson; *The peace may be exchanged (Rubrics)*, Locklair; *Rhumba*, Elmore.

NANCY LANCASTER, King of Glory Lutheran Church, Dallas, TX, February 28: *Prelude in c*, S. 546, Bach; *Komm, heiliger Geist, Herre Gott*, BuxWV 199, *Toccata in d*, BuxWV 155, Buxtehude; *Trio in F*, Krebs; *Tiento de medio registro de tiple*, Arauxo; *Batalla de 6 tono*, Jiménez; *Schmücke dich, o liebe Seele*, Cabena; *Fantasy on "Veni Emmanuel"*, Leighton; *Two Pieces*, Boulanger; *Chorale in E*, Franck.

ARDYTH LOHUIS, with Robert Murray, violin, West End Baptist Church, Petersburg, VA, February 16: *Sonate in D*, op. 15, Corrette; *Gib uns heute unser täglich Brot*, op. 71, Erb; *Partita*, Komarnitskii; *Arioso & Rondo patetico*, op. 40, Jensen; *Invocation*, op. 55, Beach; *Intermezzo*, Mathews; *An Eclectic Suite*, Whikehart.

JOSEPH O'DONNELL, Cathedral of Our Lady of Lourdes, Spokane, WA, February 26: *Warum betrübst du dich, mein Herz*, Scheidt; *Rhapsodie Gregorienne*, Langlais.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, February 9: *Ricer-care*, Cavazzoni; *Five dances from Intabulatura nova*, anon.; *Sonata in F*, Pergolesi; *Pastorale*, Pasquini; *Sinfonia*, Bergamo; *Sonata per l'Offertorio*, Petralii; *Sonata in G*, Bellini.

CHRISTA RAKICH, with Richard Cleary, scholar, and Michael Barone, narrator, Ginter Park Presbyterian Church, Richmond, VA, November 23: *Komm, Gott Schöpfer, heiliger Geist*, S. 667, Bach; *Nun bitten wir den heiligen Geist*, BuxWV 209, Buxtehude; *Toccata per l'elevation*, Frescobaldi; *Tierce en taille pour l'elevation*, Couperin; *In dulci jubilo*, S. 729, Bach; *Veni, Creator Spiritus*, Demessieux; *Herzlich tut mich verlangen*, O Welt, ich muss dich lassen, Brahms; *The Prodigal Son*, Biery; *Fairest Lord Jesus*, Woodman; *O Lamm Gottes*, S. 656, Bach.

NAOMI ROWLEY, Iowa State University, Ames, IA, December 9, 1996: *Prelude and Fugue in e*, Hesse; *Savior of the nations, come*, Bach; *Sonata No. 8 in E-flat*, *Sonata No. 6 in c*, Valieri; *Noel Anglais*; *Woodman; Tone Piece in F*, op. 22, no. 1, Gade.

PHILIP ALLEN SMITH, St. James' Episcopal Church, Los Angeles, CA, February 9: *Fanfare*, Wyton; *Prelude and Fugue in f*, S. 534, Bach; *Alleluys*, Preston; *A Prophecy*, Pinkham; *Cantabile*, *Finale (Symphonie VI)*, Widor.

FREDERICK SWANN, First Presbyterian Church, Lakeland, FL, February 9: *Bells of Riverside*, Bingham; *Prelude on Psalm 34:6*, Howells; *Tuba Tune*, Cocker; *Choral in b*, Franck; *Toccata and Fugue in d*, S. 565, Bach; *Toccata on Old 100th*, Hebble; *Jesu dulcis memoria*, Davies; *Toccata for Flutes*, Stanley; *Fantasia and Fugue in G*, Parry.

MARCIA VAN OYEN, Park Ridge Community Church, Park Ridge, IL, March 5: *Hymne d'actions de grâces "Te Deum"*, Langlais; *Canon in b*, op. 56, *Canon in B*, op. 56, *Sketch in D-flat*, op. 58, Schumann; *Deep River*, Utterback; *Choral III in a*, Franck.

HARALD VOGEL, organ and harpsichord, Christ the King Lutheran Church, Houston, TX, January 24: *Toccata per il Pedali*, *Canzona in D*, *Capriccio Cucu*, Kerll; *Praeludium in e*, BuxWV 143, *Praeludium in g*, Buxtehude; *Freu dich sehr, o meine Seele*, *Capriccio in D*, Böhm; *Toccata in e*, S. 914, *Allein Gott in der Höh sei Ehr*, S. 662, *Toccata and Fugue in F*, S. 540, Bach; *improvisation*.


JUDITH A. WEBB, University of Illinois, Urbana-Champaign, March 9: *Prelude and Fugue on BACH*, Liszt; *Revelations*, Pinkham; *Concerto in a*, S. 593, Bach; *Symphony No. 3*, Vierne.

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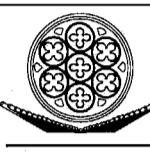
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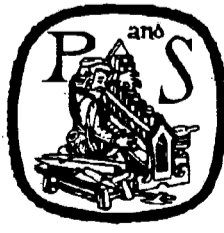
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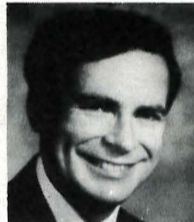
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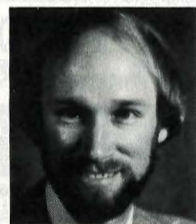
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