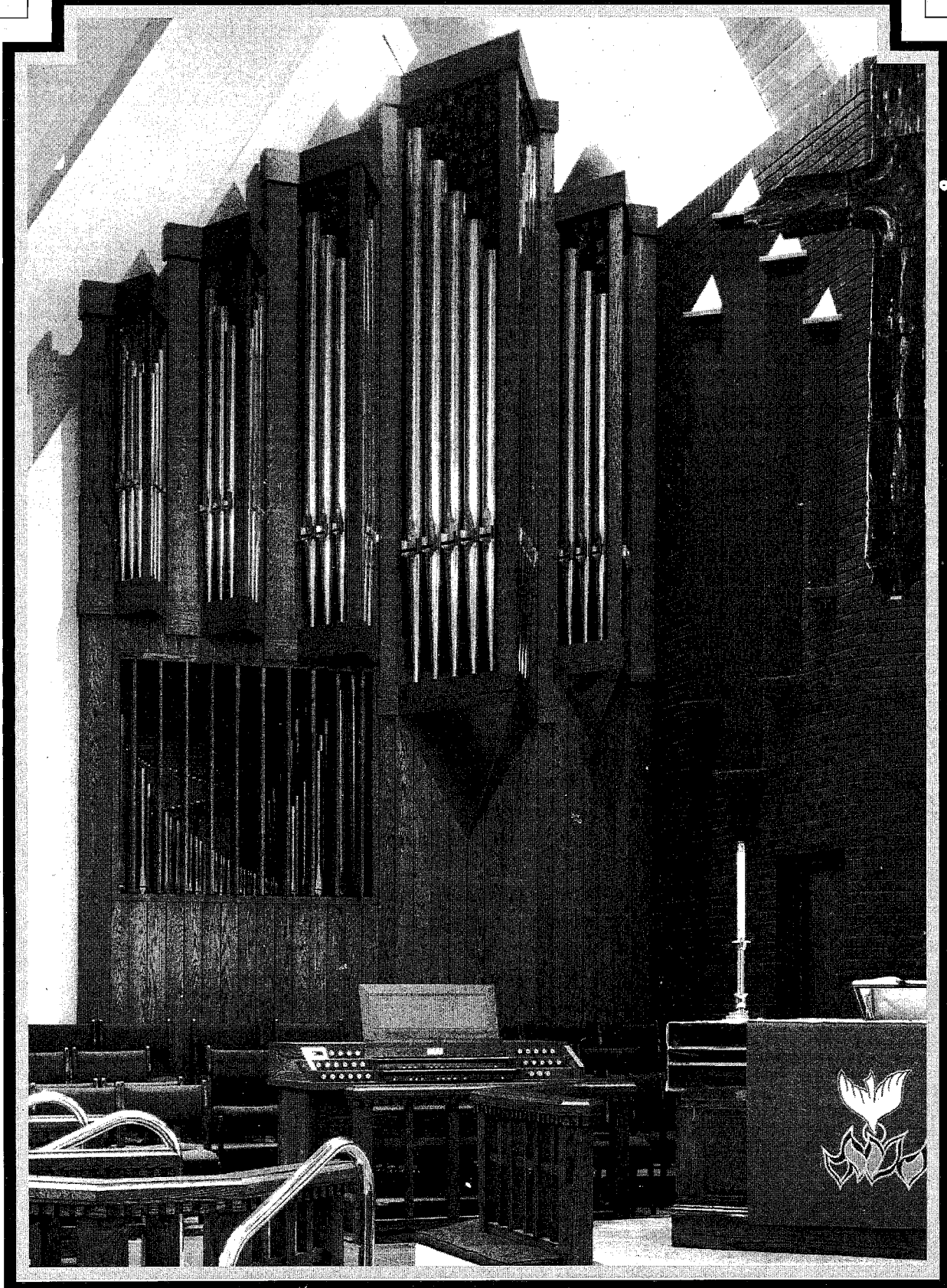


THE DIAPASON

OCTOBER, 1997



Good Shepherd Lutheran Church, Columbia, SC
Specification on page 23

Letters to the Editor

Brahms

The recent article on Brahms' op. 122 (May, pp. 13-17) and the letter it provoked (August, p. 2) prompt this letter.

Nineteenth-century performance practice is an area of increased interest and research in recent years. When one is preparing to interpret Brahms' works, one would do best to seek out more complete and accurate information than has been generally available from most organ traditions of the middle of the 20th century, since these, as is being discovered, in many cases represent significant divergences from actual 19th-century practice.

For example: both the article and the letter recommend the use of celeste stops for Brahms, citing the presence of strings and undulating ranks in German romantic organs, as well as the use of massed strings in Brahms' orchestral works. True, romantic German organs abounded in string stops; in fact, Germans were pioneers in the development of organ string tone. However, celestes were actually rather exceptional, and often of extremely soft tone; string ranks were thus most normally heard without undulation. Similarly, tremulants were rare, and even frowned upon in some quarters as tasteless devices in the same category as bird- and storm-effects.¹

It is helpful to know that in Germany, 19th-century string playing still used vibrato in a restrained manner, very much as it was used in the Baroque era. Vibrato was used on particular long notes as an ornament, not continuously as became the practice in the 20th century after the example of Kreisler. Violinist Joseph Joachim (1831-1907), friend to Brahms and advisor on his string orchestration, demonstrated this restrained approach to vibrato in a recording made in 1903.² It was claimed that Helmholtz had demonstrated that Joachim's playing in just intonation was more accurate than any other violinist's.³ This obviously would not have been possible had he been using a strong, continuous vibrato.

(The Franco-Belgian violin school, however, used a faster, more continuous vibrato. It is then understandable that undulating stops were much more standard equipment in French 19th-century organs. The Voix celeste and Unda maris were normally both found on most all medium-to-large Cavaillé-Coll organs from that builder's middle period on. This is clearly in contrast to German practice.)

Thus the letter's claim that had Brahms (or for that matter, Bach) had many celestes, he certainly would have used them, is certainly questionable. Just because some modern American organist might find a vibrant multitude of undulating ranks beautiful doesn't mean that a German musician of another century would. Tastes vary greatly between eras, countries, and of course individuals. Organ celestes were certainly not unknown to either Bach or Brahms; it appears, however, that these were not high-priority items in their aesthetics.

Also, the recommendation to use the swell-pedal to effect gradual crescendi and decrescendi should be taken with caution. Many romantic German organs had no swell-box. Those that did often had only a hitch-down pedal allowing open and closed positions only; the swell seems to have been intended primarily as an echo-device (the Ladegast organ at Schwerin Cathedral, so important to Liszt and Reubek, had its swell-box controllable by a drawknob labeled "Echozug").⁴ The primary means of dynamic control in German organs at this time was the changing of stops.⁵

As to rubato, one should understand what an overall concern romantic musicians had for continuity in sound. Romantic rubato should apply especially at the level of the entire phrase, not merely individual notes or small groups of notes. Once the continuity of phrase

is established, only then can details of note-by-note rubato take their subordinate place in context.

Thus, for example, one should be cautious in applying Spelman's advice as cited in the article concerning op. 122 no. 10. Undue emphasis on the "melodic notes" which he marks (fig. 9) could too easily destroy the phrase continuity (and one should not ignore the bassline, which is in fact a direct anticipation of the chorale melody; its larger continuity is a stronger guiding factor here). Similarly, the multiple ritardandi and breath-marks recommended for no. 11 (fig. 4) risk obscuring the sense of one phrase, simply extended/prolonged by the two echoes. I find that maintaining the larger phrase sense here (i.e. one phrase instead of three) is more effective.

In their eagerness to rediscover Romantic music, too many organists in recent years have not been careful enough to ascertain which are actual Romantic performance practices, and which are later 20th-century inventions; the results are not merely inauthentic, but frequently unmusical. The broken-up, constant note-by-note lingering and fussing over details which is the current "romantic" fashion stands in stark contrast to what one hears in performances by the great musicians of the romantic era, as heard in recordings from early in this century, in which there is far more continuity. It is my hope that more complete research, coupled with more open ears and cultivated taste, will make more organists aware of a truly musical, genuinely romantic playing style.

Timothy Tikker
Charleston, South Carolina

Notes

1. Robert Parkins, "Rediscovering the German Romantic Organ," *THE DIAPASON*, March 1989, p. 13.
2. Article on "Vibrato," *The New Grove*, vol. 19, p. 698. The article's author, Robert Donington, describes the recording as demonstrating a very slight, continuous vibrato, with a stronger vibrato used only ornamentally. My own and others' observation on hearing this recording was that the "continuous vibrato" was negligible.
3. Article on "Joachim, Joseph," *The New Grove*, vol. 9, p. 653.
4. Hermann J. Busch, "The Organ of Merseburg Cathedral and the Organ Works of Franz Liszt," *The Organ Yearbook 1990*, vol. 21, p. 83; see p. 84 for a photo of the type of pedal which also operated the swell shades.
5. Robert Parkins, op. cit.

The author responds:

I wish to thank Mr. Tikker for raising some interesting questions, and of course I am in complete agreement with the hope he expressed in his final sentence. However, I wonder how germane the specific characteristics of late 19th-century German organs are to the challenge of playing Brahms' chorale preludes.

Brahms was *not* an organist. True, he played the organ to some extent in the 1850s when he wrote the four early compositions, *but this was over four decades before Op. 122 was composed*. Is there any evidence that he ever touched the instrument again, let alone played it on a regular basis? However, Brahms the *composer* turned to the organ in 1896 for his final work, likely a memorial to the recently deceased Clara Schumann, a close lifelong friend who was strongly associated with his earlier organ phase.

If the composer had been César Franck, who was primarily an organist and composer for the organ, then organ details would be more relevant: his organ, its stoplist and sounds, his registrations, the console controls, and the tradition and performance practices associated with Franck. But there are no similar connections between Brahms and the organ. So whether late 19th-century German organs had tremulants or continuously variable swell boxes or string celestes is, I feel, largely irrelevant. Brahms neither wrote specifically for, nor performed Op. 122, on those organs.

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CONTENTS

FEATURES

House of Hope Organ Institute
by William A. Wojnar 14

An Interview with Marilyn Mason—50 years of
teaching at the University of Michigan, Part 1
by Dennis Schmidt 16

Toward accurate data collection and temperature
control for pipe organ tuning
by Herbert L. Huestis 21

LETTERS TO THE EDITOR

NEWS

Here & There 2, 3, 4, 6

Appointments 3

Nunc Dimittis 6

Harpsichord News 6

Carillon News 6, 7, 8

REVIEWS

Music for Voices and Organ 8

Book Reviews 10

New Recordings 12

New Organ Music 13

New Handbell Music 13

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Carillon

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When I began to study the chorale preludes with the late Samuel Swartz, he quipped: "Ah, piano music for the organ." And in a way it's true. This music, which works so well on the organ, is also delightful when played on the piano and equally lovely in orchestral transcription. So it is in the larger context of Brahms' compositions that we need to look for interpretation cues: the pervading warmth, the rich blend of dark colors, his beloved massed cellos and violas, the inner melodies, the implied expressivity, etc.

Mr. Tikker attempts to demonstrate that, because vibrato was restrained in 19th-century German string playing, the use of string celestes when playing Brahms on the organ is not appropriate. Orchestral strings are characteristically warm: imagine the sound of a string quartet as compared to a woodwind quintet. When multiple violinists join together to play a first violin line, the inherent slight intonation differences do indeed create a subtle celesting *whether they are using vibrato or not*. Even in this era of cloning, having a first violin section composed of a dozen "Joachims" all playing *exactly* in tune with each other as they depress their strings to create the sequence of pitches in the music is an impossibility. To this add the second violins, the violas, the cellos and basses. All are striving for the exact pitch, but the impossibility of everyone achieving it on each and every note is one reason music for strings is so rich, warm, and beloved.

If contemporary organists choose appropriate celestes to achieve richness

and warmth in the quieter chorales (nos. 5, 6, 8, 11), and if they use the swell box for tasteful crescendi and decrescendi, they are well within the larger context of Brahms' aesthetic. And as I pointed out, one doesn't have to play these works the same way each and every time.

Joseph Horning

Here & There

The St. Thomas Choir of Men and Boys, under the direction of Gerre Hancock, has announced its 1997-98 series of Tuesday evening concerts. The season opened on September 16 with a concert by the Choir of King's College, Cambridge, conducted by Stephen Cleobury, and continues 10/28 Fauré *Requiem*, Poulenc *Mass in G* and *Concerto in G Minor*; 12/16 and 12/18 Handel's *Messiah*; 2/10/98 Thomanerchor Leipzig under the direction of Georg Christoph Biller; and 3/31 Bach's *St. John Passion*. For information: 212/757-7013, ext 329.

All Saints' Episcopal Church, Beverly Hills, CA, has announced its 1997-98 season of music events. The season began on September 21 with Chamber Music in the Chapel, and continues 10/5 Edward Murray; 11/2 The Angels of God, music of Finzi, Hurford and Shephard; 11/30 procession with carols; 12/7 Los Angeles Mozart

Orchestra Chamber Players; 12/14 Handel's *Messiah* (Part I); 1/18/98 chamber music; 2/1 Craig Phillips; 3/1 Gregorian chant and music for Lent; 4/19 Los Angeles Mozart Orchestra Chamber Players; 4/26 Handel's *Messiah* (Parts II and III); 5/21 music of Howells and Finzi; 6/7 chamber music; and 8/6 Festival Choral Eucharist. For information: 310/275-2910.

Presbyterian Homes, Evanston, IL, has announced its fall series of organ recitals. The Monday noontime series began on September 22 with Steven Wente, and continues 10/27 Elizabeth Naegele, and 11/24 Richard Hoskins; Thursday evening 10/9 Douglas Reed; and Saturday afternoon 11/8 Vladimir Koshouba. For information: 847/492-2915.

Good Shepherd Roman Catholic Church, Brooklyn, NY, has announced its fall concert series: 10/5 Iris Dreke, flute; 10/12 Yelena Kvaes, violin; 10/19 Dorinda Gay, trumpet; 10/26 Michael Kaminski, organ; 11/2 Pastiche Woodwind Quartet; 11/9 Etan Vocal Quartet; 11/16 Rebecca Pechefsky, harpsichord; 11/23 Cynthia Powell, organ; 11/30 Glenn Mohr Chorale; 12/7 Kingsborough Community College Chorus and Orchestra; 12/14 Handel's *Messiah* (Part I). For information: 718/998-2800.

The Church of the Covenant, Cleveland, OH, has announced its 1997-98 series of music events: 10/6 Tom Trenney; 10/14 Thomas Trotter; 11/1 *Phantom of the Opera* silent film accompanied by Todd Wilson; 11/9 Parry, *Songs of Farewell*; 2/2/98 Todd Wilson; 2/17 Chanticleer; 3/23 Bach's Birthday Concert; 4/20 Tom Trenney and Todd Wilson with brass; and 5/4 Honegger, *King David*. For information: 216/421-0482.

Lindenwood Christian Church, Memphis, TN, has announced its 1997-98 concert series: 10/12 Baroque by Candlelight; 11/14 John Bayless, pianist; 12/6 & 7 Christmas Spectacular; 2/3/98 American Boychoir; 3/20 "Pops" concert; 4/10 Rutter *Requiem*; 4/12 Rutter *Gloria*; 5/8 Anders Paulsson, soprano saxophone, with organist Chris Nemeč. For information: 901/458-1652.

Trinity Episcopal Church, Santa Barbara, CA, has announced its 1997-98 music series: 10/12 young artists; 11/2 David A. Gell; 11/30, 12/7, 12/14, 12/21 Advent organ recitals; 12/19 carol sing; 2/1/98 new music for the church; 3/1 Santa Barbara Boys Choir; 3/20 Bach birthday concert; 4/5 vocal concert; 5/3 Our Lady of Sorrows early music ensemble; 6/7 spring concert; 8/1 10th annual Old Spanish Days' Fiesta concert. For information: 805/965-7419.

Duke University Chapel, Durham, NC, has announced its 1997-98 series of organ recitals: 10/26 Robert Parkins, dedication of the new Brombaugh organ; 11/16 Janice Beck; 1/25/98 David Arcus; 2/15 August Humer; 3/8 Daniel Roth. For information: ph 919/660-3315; fax 919/660-3301.

Northern Arizona University has issued a call for performances, papers, and presentations of all kinds for a meeting on William Grant Still and his world, scheduled for June 1998. The meeting is a follow-up to celebrations of Still's centennial in 1995. Deadline for proposals is December 1. For information: Dr. Catherine Parsons Smith, University of Nevada, Dept of Music-226, Reno, NV 89557-0049; fax 702/784-6896.

The College of the Holy Cross, Worcester, MA, is offering a full tuition undergraduate scholarship, renewable on a yearly basis, beginning in the fall of 1998 for an Organ Scholar. It is expected that the recipient will assist the College Organist in all aspects of the chapel music program, which features a 1985 4-manual, 50-stop Taylor & Boody organ. The awardee will also be expect-

ed to major in music, take voice lessons and study organ privately for four years, and have a career goal in church music and/or organ. A detailed resume and repertoire list should be sent to Professor James David Christie, Dept of Music, College of the Holy Cross, Worcester, MA 01610. After formal application to the college and receipt of all materials, Prof. Christie will contact the applicant. For a catalog, application forms and financial aid information, write directly to the Admissions Dept., and inform that department of the intention to apply for the organ scholar position for the class of 2002. Deadline for applications is February 15, 1998.



Tower Brass, Fourth Presbyterian Church

Fourth Presbyterian Church, Chicago, IL, has announced the formation of a full-time resident brass ensemble. Tower Brass was created primarily to provide music for worship services. They will play regularly on the second Sunday of each month as well as Christmas Eve, Palm Sunday and Easter. Their inaugural concert takes place on October 26 at 3 pm, with John W.W. Sherer, organist and director of music at Fourth Church, at the organ. The founding members of the new brass ensemble perform with the Chicago Symphony Orchestra, Lyric Opera of Chicago, the Grant Park Symphony Orchestra, and the Ravinia Festival Orchestra.



Memphis AGO performers (front to back and left to right): Katrine Aho, Karen Strawhecker, Jeannie Kienzle, Michelle Cronk, Eva McPeters, Phil Brown, John David Peterson, Jane Gamble, Debra Smith, Ray Peebles, Jim Thrash, David Kienzle, Lamar King, and David Ramsey

The Memphis AGO chapter presented a concert of "Double Stops" featuring performers on two organs on June 8 at the First Baptist Church, Memphis, TN. Performers included David Ramsey and Jane Gamble, Ray Peebles and Phil Brown, John David Peterson and Debra Smith, Katrine Aho and Karen Strawhecker, Jim Thrash and Eva McPeters, Lamar King and Michelle Cronk, and David and Jeannie Kienzle. The concert featured a 4-manual, 83-rank Wicks pipe organ and a 3-manual Allen MDS electronic furnished by Church Organs of Memphis.



Philip Barnes, Martin Wick, Sister Hiltrudis, Richard Shaw, Sally Herman, Robert Ray, and Father James Telthorst

William Partridge, Dean of the **St. Louis AGO chapter**, has announced the annual Guild Award Winners: religious leader, Father James Telthorst, Pastor of St. Louis Cathedral; choir director of the year, Philip Barnes, director of the St. Louis Chamber Chorus; educator of the year, Sally Herman,

assistant professor at the University of Missouri; artisan of the year, Sister Hiltrudis of St. Mary's Convent; advocate of the year, Richard Shaw, M.D.; composer of the year, Robert Ray, director of the In-Unison Chorus; and the Avis Blewett Award went to Martin Wick, president, Wicks Organ Company.

Appointments



Lynn Trapp

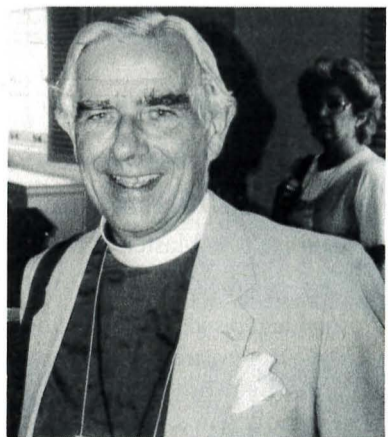
Lynn Trapp has been appointed director of worship and music, and head of the music department at St. Olaf Catholic Church, Minneapolis, MN, where he directs all aspects of worship, is principal organist, and conducts the St. Olaf parish choir, a professional ensemble "The Trapp Singers," and the combined choirs including the Schola Cantorum and Contemporary Ensemble. He oversees the ministry of an orchestra in residence, and serves as its conductor in performance with the St. Olaf Choir; directs the program year and noontime music series, and administers the liturgy broadcast on television and radio from St. Olaf; and is an educator in liturgy and music, and member of the archdiocesan worship committee. He is also composer in residence at St. Louis Cathedral, St. Louis, MO, and his organ and choral music is represented by several publishers. Dr. Trapp is a member of the Liturgical Organists Consortium, a performing group of five Catholic organists who serve as recitalists/clinicians in the U.S. and Europe, especially at conventions of the National Association of Pastoral Musicians. The Consortium is under sponsorship of World Library Publications and NPM. Trapp is a recent DMA graduate from the University of Kansas, where he studied with James Higdon and Michael Bauer, after beginning doctoral study with the late Russell Saunders at the Eastman School of Music. He received the MMus in music and liturgy from the University of Notre Dame, where he studied with Craig Cramer, and the BMus at Southern Illinois University at Carbondale as a student of Marianne Webb.

Here & There



Chuyoung Chun, Stuart Forster, and Carol Williams

Yale graduate students **Chuyoung Chun, Stuart Forster, and Carol Williams** travelled to the Musikhochschule in Lübeck in June in a new exchange program organized by **Thomas Murray and Martin Haselböck**, organ professors at their respective schools. The visit included a shared recital on the Marcussen organ in the concert hall of the Hochschule, and travel to Hamburg, Berlin, Dresden, Leipzig, Naumburg, and Merseburg. In October of 1996, **Ai Yoshida, Irénée Peyrot, and Eckhard Bürger** made a similar visit to Yale, where they received coaching from Thomas Murray, played a shared recital at Woolsey Hall, and visited noted Boston churches. Travel grants were provided by the Yale Institute of Sacred Music and the Lübeck Musikhochschule.



Bishop Timothy Dudley-Smith

The Rt. Rev. **Timothy Dudley-Smith** of Salisbury, England, was awarded an honorary degree on July 15 at the 75th annual convention of The Hymn Society in the United States and Canada, held in Savannah, GA. He was named a Fellow of The Hymn Society with authority to add, after his name,

the initials F.H.S. This award was in honor of his "Distinguished Services to Hymnody" and was bestowed upon the Bishop in recognition of his 37 years as an active hymnwriter of international acclaim. Prior to this, only two other residents of the United Kingdom have been so honored by the North American society: Fred Pratt Green and Erik Routley. Four volumes of Dudley-Smith's hymn texts have been published and are available from Hope Publishing Company (Carol Stream, IL 630/665-3200) in the United States and Canada, or from Stainer & Bell Ltd., London, England, for the United Kingdom. Now retired as an active churchman, Dudley-Smith continues his avocation as one of the premier hymnwriters of the 20th century.



Jeremy Filsell

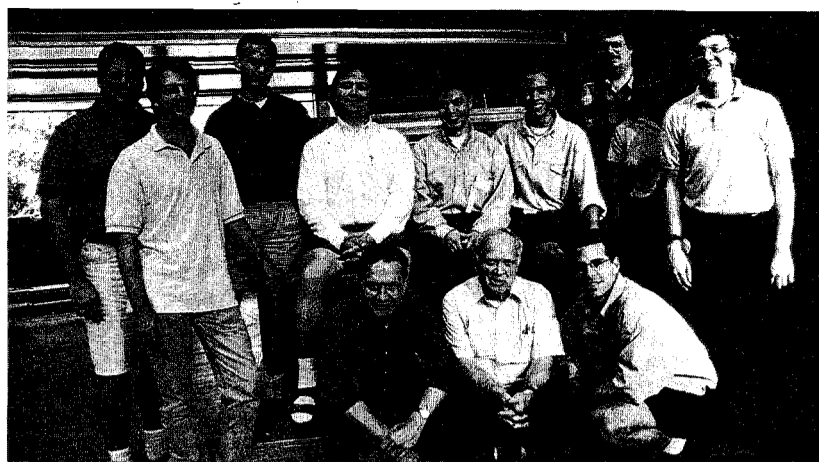
English concert organist and pianist **Jeremy Filsell** has joined the roster of Phillip Truckenbrod Concert Artists. He has a discography of a dozen CD recordings on Guild and other labels on both organ and piano, and maintains a performance career on both instruments throughout Europe and in North America. As an organist he has served the music programs at Ely Cathedral and two London churches, St. Luke's in Chelsea and St. Peter's at Eaton Square, as well as singing as a lay clerk at Guildford Cathedral while studying at the Royal College of Music. At the age of 12 Filsell made his debut as a pianist,

appearing on BBC TV, and by age 19 as a student of Nicolas Kynaston he had earned his Fellowship in the Royal College of Organists, winning all of the major RCO playing prizes in the process and being awarded the Silver Medal of the Worshipful Company of Musicians. He was an organ scholar at Keble College, Oxford University, and later studied piano performance under David Parkhouse and Hilary McNamara at the Royal College of Music. He was a prize winner in the 1993 St. Alban's International Organ Competition. Filsell has performed as an orchestral soloist and recitalist in major halls throughout England, and has twice toured in the United States. His most recent CD on the Guild label is a disc of the complete solo piano music of Eugène Goossens.



David Hatt, Teal Johnson, and Christoph Tietze

On June 29, a festival of the works of the late **David N. Johnson** was held at St. Mary's Cathedral in San Francisco. The performers were **Christoph Tietze**, organist and music director of the cathedral, and **David Hatt**, organist of Hillcrest Congregational Church in Pleasant Hill, CA. The festival coincided with what would have been Johnson's 75th birthday and included several unpublished works graciously provided by his daughter, **Teal Johnson**, who is a member of St. Mary's Cathedral



Interlochen Alumni after a master class with Gerre Hancock: back, l to r, Michael D'Oyly, Chris Lanave, Sam Bauer, Scott Van Ornum, Scott Hanoian, Lee Wright, Richard Perry, Heidi Kohne, and John Burkwall; front, l to r, Gerre Hancock, Robert Murphy, Daniel Bara.

Choir. Notable among the unpublished works is a cycle of 12 processions in all major keys. Each one contains a da capo, which when omitted provides a modulation to the next tune. Christoph Tietze has been music director at St. Mary's Cathedral since 1991. David Hatt is represented by Artist Recitals.

Interlochen Arts Camp and Academy alumni returned to campus for an extended weekend last July with guest artist **Gerre Hancock**. The organ reunion marked the launch of the Life-long Learning program at Interlochen. The series offers alumni the chance to reunite with old friends, while returning to the Interlochen campus for master classes and workshops. During his stay at Interlochen, Hancock held seminars with piano and organ classes in addition to the organ reunion weekend. He also performed a concert as part of the Interlochen Arts Festival. For information: 616/276-7200

At the invitation of the Czech Republic's Ministry of Culture, **Dan Locklair** returned to Prague and Jihlava for performances of his choral works at the 40th International Czech Festival of Choral Art, June 27-29. In 1992 Locklair became the first American composer to be invited to speak and hear his music performed at this festival. Chamber music by the composer was featured at Summerfest 97 in Kansas City, MO, on July 26 and 27 in a pair of concerts entitled "Glitterati." Vatican Radio in Rome, Italy, interviewed Locklair in July as part of a feature radio program on his music.

Chédeville. Their instruments are a 17th-century "Mersenne" harpsichord built by Willard Martin, and an original hurdy-gurdy built by Jean Louvet in 1747. Jennifer Paul's honors include First Prize of the Erwin Bodky International Competition and a prize from the Festival van Vlaanderen Brugge International Harpsichord Competition. She has performed at Carnegie Recital Hall, the Sydney Opera House, and Town Hall in Hong Kong. Curtis Berak is well-known as a performer in feature films including *The Three Musketeers*, *The Tie that Binds*, *The Craft*, and *Newsies*, and is also a harpsichord builder.



Paul Bisaccia



Vincent Stringer

Continuing to expand the scope of its roster, **Phillip Truckenbrod Concert Artists** has announced the representation of American pianist **Paul Bisaccia** and American bass-baritone **Vincent Stringer**. In addition to Mr. Bisaccia's work as a recitalist and soloist, and Mr. Stringer's *lieder* recitals with another accompanist, the two artists combine for a program of songs from American musical theatre. A protégé of the Brazilian pianist Luiz de Moura Castro, Paul Bisaccia is currently featured in a PBS television special, performing the music of George Gershwin. He made his European debut at age 17 and has performed widely in Europe and South America, as well as in the United States, where much of his work has been for church concert series. Vincent Stringer, a founder of the New England Spiritual Ensemble, made his professional debut with the New England Bach Festival as bass soloist in the Bach B-Minor Mass. He has been featured on public television's "News Hour" performing Schubert's *Die Winterreise*. He performs regularly here and abroad, and next summer will be a featured artist at Expo '98 in Lisbon, Portugal.



HarpsiGurdy: Jennifer S. Paul and Curtis Berak

HarpsiGurdy, a unique duo of harpsichordist **Jennifer S. Paul** and hurdy-gurdy performer **Curtis Berak**, began a five-week tour of Ireland last month. Eighteen concerts were scheduled throughout Northern Ireland and the Republic of Ireland, including performances at Glenveagh Castle, the Clotworthy Arts Centre, and Cahir Castle. HarpsiGurdy is presenting several works written for their special ensemble, including works by Michel Corrette, Philibert DeLavigne, and Esprit

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The Chenaults



James David Christie



Michael Corzine



Matt Curlee
Grand Prix de Chartres



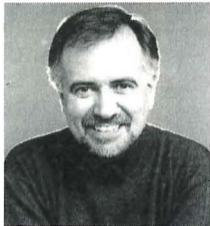
Lynne Davis



Jesse Eschbach



Stephen Farr



Jon Gillock



Jeremy Filsell



Vincent Stringer
Bass-Baritone



Paul Bisaccia



Robert Glasgow



Stephen Hamilton



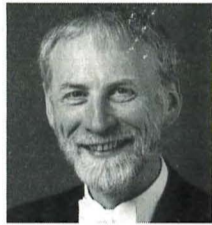
Kin Heindel



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



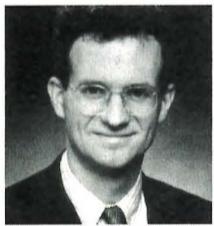
Andrew Lumsden



Boston Brass with organist Christina Fischer



Haig Mardirosian



Bruce Neswick



Katharine Pardee



Mary Preston



McNeil Robinson



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► Here & There

Indiana University Press has announced the publication of the book, *Early Keyboard Instruments in European Museums*, by **Edward L. Kottick** and **George Lucktenberg**. The book is a guide to instrument collections in 47 museums located in 35 cities in 16 countries. More than 100 photos show the many contrasting styles. In addition to thorough descriptions of the instruments in each collection, the authors provide essential information on each museum and a short description of the city in which it is located; 304 pp., \$35.00; for information: 800/842-6796.

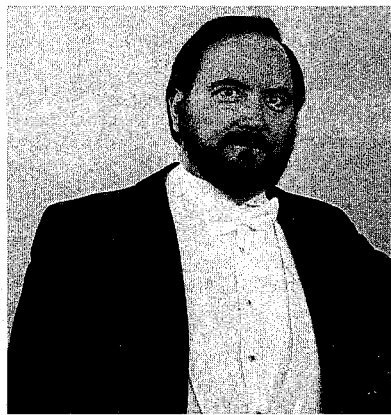
Éditions Chantaine has announced the release of transcriptions of two improvisations by Pierre Cochereau. *Cantem toto la Gloria* is transcribed by David Briggs (EC 120), and *Berceuse à la mémoire de Louis Vierne* is transcribed by Frédéric Blanc (EC 119). For information: Éditions Chantaine, 7, avenue Henri-Paris, B-7500 Tournai, Belgium; ph 32-69-22 88 04; fax 32-69-22 87 18; for a list of retailers: www.angelfire.com/oh/chantaine

First Presbyterian Church of Goldsboro, NC, has commissioned a new pipe organ. The chosen design is 3-manuals, 48-ranks to be built by **Goulding & Wood** of Indianapolis, IN, and is scheduled for completion by Christmas 1998.

Nunc Dimittis

Nicholas Danby, English organist and teacher, died from cancer in London on June 15 at the age of 61. He was born on July 19, 1935. He was educated at the Beaumont School and studied organ with Ralph Downes at the Royal College of Music. He also studied with Guy Weitz, and in 1967 succeeded Weitz as organist of Farm Street Church. For 20 years he appeared regularly at the Royal Festival Hall, eventually becoming curator-organist there. He maintained a busy international schedule right up to his last months. His recordings of the 1970s and 1980s, of music ranging from Schlick to Brahms, reflected his expertise in German repertoire, and more recent CDs of Buxtehude, Bach, and Franck were recorded on historic instruments. He headed the organ department of the Guild School of Music 1967-77, became a professor at the Royal College of Music in 1967, and was head of organ studies at the

Royal Academy of Music 1989-90. At the time of his death he was a professor at both royal schools. One of his projects was the ongoing collaboration between the church music and organ department of the Royal Academy of Music and the Benedictine Abbey of Neresheim in southern Germany.



Thomas Kuras

Thomas M. Kuras died on July 26 of lung cancer at his home in Birmingham, MI. He was 46. Director of Music at St. Joseph Church, Detroit, he was also the founder and artistic director of Chamberworks and of the Detroit Philomusica Chorus. Born in Detroit, he was educated at the University of Detroit High School, the Palestrina Institute of the Archdiocese of Detroit, and Wayne State University. He left college without a degree, but went on to pass the examinations to become a Fellow of the AGO. He began his church music career at age 12, serving at St. Alphonsus Catholic Church in Dearborn, MI, and later at Detroit's Roman Catholic Cathedral of the Blessed Sacrament. Since 1974 he had served as director of music at St. Joseph. Kuras performed twice for the 1977 joint conventions of the OHS and AGO (regional) in Detroit, and played for the 1995 OHS convention in Detroit. Also a skilled composer, several of his choral works are available on CDs by the Detroit-based double quartet Musicke's Pleasure. As artistic director of Chamberworks, he presented programs featuring his collection of keyboard instruments—two harpsichords, a fortepiano, and a chamber organ. The Philomusica Chorus, a semi-professional group founded over 25 years ago, regularly presented two choral concerts each year, as well as occasionally performing for services at St. Joseph Church. Funeral services for Mr. Kuras were held at St. Joseph Church on July 30.

Harpsichord News

by Larry Palmer



Christopher Stembridge

Christopher Stembridge plays Willard Martin's new Clavicimbalum Universale at Beloit College

A featured program for the Midwestern Historical Keyboard Society's 13th annual Conclave was the April 11 recital by Christopher Stembridge on Willard Martin's keyboard instrument containing 19 notes to the octave. We are indebted to Professor Max Yount of Beloit's Music Department for a transcription of remarks Stembridge made to introduce his recital.

Several instruments similar to Martin's creation existed in Italy from the mid-16th century until they went out of fashion before the middle of the 17th. It is actually quite simple: at the front is a perfectly ordinary 12-note keyboard tuned in meantone (that is to say the chromatic notes would be c-sharp, e-flat, f-sharp, g-sharp, and b-flat). The extra notes are placed behind the regular keys to give d-flat, d-sharp, g-flat, a-flat, and a-sharp. This allows for playing two distinct types of semitones—chromatic and diatonic.

The chromatic semitone (such as f to f-sharp) is slightly smaller: about two-fifths of a tone. The diatonic semitone is larger: it's three-fifths of a tone. Because there is only the diatonic semitone available where two "white keys" are adjacent (such as b to c or e to f) small extra white keys are added to play b-sharp and e-sharp.

Such an instrument allowed one to play in all keys, to transpose for singers, and to accompany instrumentalists who came from different regions, where pitch might be completely different (there was no "pitch standard" until well into the 20th-century!).

To demonstrate this colorful instrument (researched and built by Martin in an amazingly short three-month time period), Mr. Stembridge played these pieces:

Luzzaschi: *Itene mie querele* (Madrigale appropriato al cimbalo cromatico con passaggi dal Cristoforo detta il Sugherano); Gesualdo: *Gagliarda*; Macque: *Prima Stravaganza*, *Seconda Stravaganza*; Mayone: *Toccatas IV and V* (1609); Trabaci: *Gagliarda cromatica "La Trabbacina"*; *Consonanze Stravaganti*; Marenzio: *O fere stelle* (Madrigale passaggiato dal Sugherano); Gianpietro del Buono: *Sonata stravagante sopra Ae Maris Stella* (1641); Girolamo Frescobaldi: *Cento Partite sopra Pasacagli* (1637).

Publications

Matthew Dirst: "Bach's French overtures and the politics of overdotting," *Early Music*, February 1997, presents good sense and good writing style. Ido Abravaya: "A French overture revisited" (in the same issue) traces the history of the overdotting controversy once again.

News items for this column are always welcome. Direct them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275.

Carillon News

by Brian Swager

Profile: Gouda, The Netherlands

Known to most Americans perhaps because of its market for the famous cheeses supplied by some 1500 farms in the province of South Holland, the city of Gouda warrants a visit for many of its other typically Dutch characteristics. Indeed, the scales in the 1688 Weigh House (*Waag*) are still used for the cheese market every Thursday morning. The City Hall is a magnificent Gothic edifice from 1450. There really are windmills in the area, as Gouda is a gateway to the Krimpenerwaard Polder. And although modern Dutch people vehemently claim that clogs (*klompen*) are a thing of the past, I did spy some-one clumping along there.

More notable, however, is the Church of St. John (St. Janskerk) of which someone is known to have said, "Twenty-seven minutes from The Hague lies a tremendous Dutch people with a town around it, by name Gouda." Most of 64 remarkable stained-glass windows in the church date from the days of the Dutch war for freedom in the sixteenth century. Its 53-stop organ



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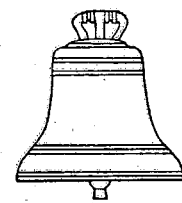
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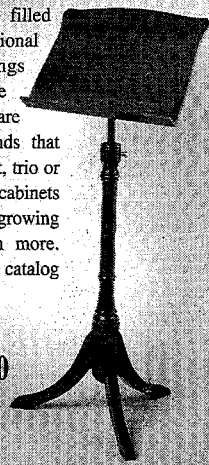
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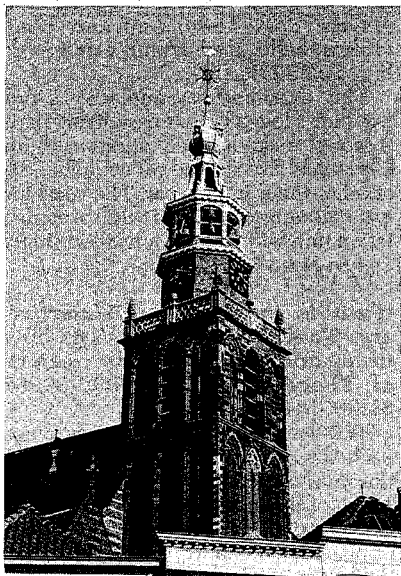
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St. Janskerk, Gouda, The Netherlands

was completed in 1736 by Jean François Moreau.

In 1676 the City Fathers of Gouda ordered a carillon for the St. Janskerk from the famous bellfounder Pieter Hemony of Amsterdam. A small, light-weight instrument, there were 37 bells from a ±1750-pound bourdon sounding F-sharp. It replaced an 18-bell instrument by the Utrecht founder Thomas Both. A 1966 restoration included the expansion to four octaves. At that time it was noted that as a result of air pollution and the ensuing corrosion, the pitch of the Hemony bells had fallen, and the treble bells had been affected considerably more than those in the bass range. Sixteen of the Hemony bells were retained, 33 new bells were made, and a tolling bell made in 1605 by H. Wege-waert was included in the ensemble. The 50-bell carillon now transposes up a fourth and is tuned in meantone temperament.

The Gouda carillon represents an important chapter in the history of the

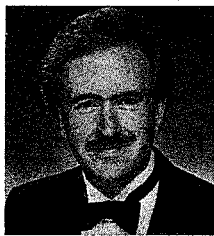
carillon. When the City Fathers, in 1675, decided to maintain the prestige of their city by acquiring a Hemony carillon just as other prominent Dutch cities were doing, they engaged the services of Quirinus Gerbrandt van Blankenburg (1654-1740) as an advisor. While regarded as an expert on organs and carillons, his advice was expensive, as his recommendation that the bass octave be fully chromatic raised the price of the carillon 30%. The C-sharp and D-sharp, two very heavy and hence expensive bells, were considered superfluous in that day and age. Van Blankenburg wrote a treatise, "The Necessity of C-sharp and D-sharp in the Bass of Bells," which is unfortunately no longer extant. Pieter Hemony did not see the need for these bells, and retorted with a treatise entitled "The Unnecessity and Uselessness of C-sharp and D-sharp in the bass of bells. Demonstrated through various recommendations by experienced organists and bell players, compiled by Mr. Pieter Hemony, Bell-

founder of the City of Amsterdam." Quirinus must have spoken quite convincingly, as despite the thorough arguments assembled by Hemony, Blankenburg's recommendation was sanctioned. Hence, the Gouda carillon was the first fully chromatic carillon and the only Hemony carillon with a complete bass octave.

Boudewijn Zwart and Henry Groen are the municipal co-carillonneurs of Gouda. They play weekly, Thursdays from 10 to 11 am, and Saturdays from 12:30 to 1:30 pm. A special summer series on Monday evenings at 8:15 during July and August features both Groen and Zwart as well as guest carillonneurs from The Netherlands and abroad

Profile: Haarlem, The Netherlands

The Church of St. Bavo (or *Grote Kerk*) in Haarlem is well known to organists for the imposing instrument constructed by Dutch organbuilder Christian Müller and sculptor Jan van Logteren in 1738. In the 255-foot tower



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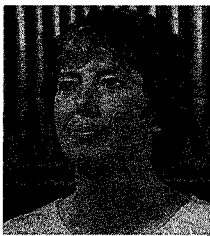
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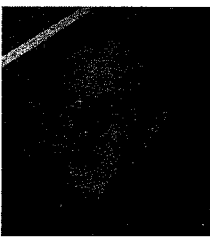
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of the church hangs a four-octave carillon.

In 1661 the city acquired a 32-bell carillon from the famous Amsterdam bellfounder François Hemony; it was installed in the tower of the St. Bavo Church by Juriaan Sprakel of Zutphen. Three additional bells were supplied by Pieter Hemony in 1670. As part of a 1926 restoration, Gillett & Johnston recast a few of the bells, and a new Mechelen-standard console was installed. In the 1963-69 restoration, the ten bass bells from the original Hemony carillon were retained while the 25 treble bells were replaced with 37 new bells cast by the Eijsbouts firm but made with the original Hemony profiles. The current four-octave instrument uses the original 4110-pound bourdon which sounds E-flat and is keyed to C. It is tuned to meantone temperament.

As early as 1579 there had been a bell instrument in another tower in Haarlem, that of the Onze Lieve Vrouw, or Bake-nesser, Church. Perhaps it was the poor quality or tuning of the old bells that led the city to order a second Hemony carillon for this tower back in 1661 when the instrument for St. Bavo was being purchased. But alas, following political upheaval and economic crisis, the Bake-nesser instrument was sold in 1809. In 1972, however, the Bake-nesser tower began to sing again. The François and Pieter Hemony bells that had been retired from the St. Bavo carillon were installed along with a 17th-century style Dutch console (with historic "Hollands pedaal," or organ-style pedals hinged under the bench). Also, a historic *broek* system transmission action was installed rather than the modern "tumbler" type.

Bernard Winsemius is the municipal carillonneur and plays both the St. Bavo carillon and the Bake-nesser carillon. The St. Bavo carillon is played weekly, Monday afternoons at 2:30, and Fridays at noon. It is possible for a limited number of people to climb the tower with the carillonneur for these performances; inquire at (023) 532-4399. A special summer series on Tuesday evenings



St. Bavo Tower, Haarlem, The Netherlands

from 7:15 to 8:05 (usually preceding organ recitals) from late June through August features Winsemius as well as guest carillonneurs from The Netherlands and abroad. The Bake-nesser Church carillon is played on Fridays from 11:30 am until noon.

Music for Voices and Organ

by James McCray

Christmas and Epiphany music

On December 24, 1818, finding the organ out of order at St. Nicholas Church, Oberdorf, the curate, Joseph Mohr, asks Franz Xaver Gruber to write a Weihnachtslied for voices and guitar. The result was "Stille Nacht" (Silent Night), sung that night at Midnight Mass.

Norman Lebrecht

To paraphrase E. M. Forester, Christmas (he said America) is like life

because "you can usually find in it what you look for." To most church musicians it both twinkles and appears as dirty snow. That blessed season often becomes a love/hate relationship. For me writing this column in mid-June, Christmas appears as a joyous island floating in the hazy distance, but I know that by mid-December it will become a thrashing machine in a Stephen King novel.

Most want Christmas to be similar to the magical pleistocene era of the movies *Miracle on Thirty-fourth Street* or Frank Capra's *It's a Wonderful Life*. We want it all to work out right, but that generally is not the case. Yes, Christmas may be twinkly, but Epiphany often is the dirty snow of bills arriving, broken toys, and the realization that winter weather continues for several months. Now that's life!

The seasonal music tends to be one of the enduring qualities. The same music returns each year. Composers and arrangers breathe new life into the familiar tunes and texts.

As church musicians we generally will not surprise the congregation with our choices. If anything, this season will be highly predictable with expected music. Yet, why not include something that refreshes? Including a work such as Pinkham's simple *Evergreen* which offers numerous accompanimental options and an electronic tape of gentle twinkling sounds may, in fact, massage not bruise the ears. Adding repertoire from other world cultures will bring new perspectives. Or, having the choir perform an old style work (Renaissance, Baroque, etc.) in a language other than English will express the universality of Christmas.

Consider expanding the Forester paraphrase so that this year your singers and congregation not only find "what they are looking for," but also something which is unexpected. Give your church some musical gifts this year. Remember that an out-of-tune organ resulted in "Silent Night, Holy Night" which has inspired millions for over 150 years.

Hacia Belen va un Borrico (Towards Bethlehem goes a donkey), Michael Mendoza. SATB unaccompanied, Alliance Music Publications, AMP 0136, \$1.30 (M).

Mendoza's setting is based on a Spanish melody. Only the Spanish text is provided for performance but there is a pronunciation guide in the preface. The music moves through several keys, has mixed meter, and is structured primarily in parallel thirds. The last section is built on an ostinato pattern on the word "Maria."

Dadme Albricias, Ben Allaway. SATB, harp or piano, flute, and percussion, Santa Barbara Music Publishing, SBMP 134, \$1.25 (M-).

This is from Allaway's *Tres Villancicos de Navidad* (Three Christmas Villancicos) and is set in Castilian Spanish which is the only performing text; there is a very useful pronunciation guide in the preface and beneath the text in the score. The instrumental parts are available separately (SBMP 134.2 and 134.3). The music is light, rhythmic, and easy to perform. Delightful!

Before the Paling of the Stars, Leo Nestor. SATB unaccompanied, E.C. Schirmer Music Co, #5097, no price given (M+).

Warm harmonies with mild dissonance in a chordal texture are used throughout. There is some soprano divisi. The music has a gentle spirit and, while not difficult, will require some careful tuning. Beautiful and sensitive setting of the Rossetti text.

Ave Regina Coelorum, Michael Haydn (1737-1806). Soprano solo, 2 violins, cello, and organ, Carus-Verlag, 50.350/03 (M).

This charming soprano solo is only five pages long and has easy string parts; it would make a lovely addition to any Christmas Eve service yet could be used at other times in the year. The vocal line has coloratura passages with ornamentation and will require a trained singer. Only a Latin text is given.

'Twas in the Moon of Wintertime, arr. Noel Goemanne. SATB, flute, drum, and piano, Jackman Universe of Theodore Presser, 392-00909, \$1.30 (M-).

The familiar melody is maintained; each stanza receives a new setting and the music changes keys and tempos. Much of the choral music is in unison or two parts with the flute playing a busy obbligato line above. Easy music and useful for youth choir.

Evergreen, Daniel Pinkham. Unison with diverse accompaniment and optional electronic tape, E.C. Schirmer Music, #2962, no price given (E).

The ethereal unison line has a limited vocal range and floats above an ostinato accompaniment that could be played in various combinations of piano, harp harpsichord, guitar, autoharp, handbells, glockenspiel, and celesta; their music only amounts to four chords which recur throughout. The electronic tape adds gentle sounds which "contribute an atmosphere of tiny sparks of light from the candles on the tree." This serene song will mesmerize the congregation and is highly recommended.

A Christmas Hymn, Opus 109a, John Gardner. SATB and organ, Oxford University Press, X215, no price given (M).

Gardner's chord patterns produce surprising shifts. The organ is accompanimental, often doubling the choral lines which are syllabic. Both Latin and English performing versions are given. At times there is a jazz-like quality to the harmony which adds to its attractiveness. Interesting music.

Sing softly, for there He Sleeps, Vijay Singh. SATB unaccompanied, National Music Pub., CH-96, no price given (M).

Using a calm 6/8 meter, the somewhat repetitive music unfolds in warm harmonies. There is an opening and closing textless area which frames the setting. The music has a modal, folk-like character.

Nun treten wir ins neue Jahr (Now as we enter this new year), Johann Michael Bach (1648-1694). SATB double choir with basso continuo, Carus-Verlag, 30.613/01, no price given (M+).

J.M. Bach was relative of J.S. Bach and the father of his first wife. This first edition of the motet is edited with German and English performing text, although the women may want to write it in below their part since the English only appears under the bass part. This four-minute motet is rhythmic; it could be performed by equal or unequal mixed choirs; and the editor suggests the option of doubling either with additional instruments.

The Word Became in Jesus, Robert Kreutz. G.I.A. Publications, G-4299, \$1.10 (M-).

Kreutz died last year and this was one of his last compositions. There are three stanzas, each with a different choral setting of the same melody. The organ provides a quiet background. At times the music moves through a rapid series of chromatic changes. Lovely setting.

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Music for Handbells and Organ

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Book Reviews

The Vicar's Gift: The Organ Attributed to Christopher Shrider in the Parish Church of St. Mary the Virgin, Finedon, Northamptonshire, by John L.M. Bolton. Kettering, Northamptonshire: Organotes Publishing, 1996. xiii + 94 pages, 37 b/w photographs, illustrations. Paper covers. £9.00 post free. Available from the publisher, Kettering, Northants., NN15 6LX, Great Britain.

Books on the organ exhibit a wide variety of approaches: some are broadly historical, dealing with the evolution of the organ through the centuries;¹ those on organ building and construction are quite technical;² and others chronicle events surrounding the installation of the organs of a particular region.³ On the other hand, studies of individual instruments are seldom produced in book form, chiefly because their publication costs cannot be supported by their anticipated limited readership.⁴ About 70 years ago, the organ in the 14th-century English village church at Finedon, Northamptonshire, was the subject of an article in the British journal, *The Organ*.⁵ The present book provides a more comprehensive account of the 16-stop, 3-manual (without pedals) instrument, presumably installed in 1717 by Christopher Shrider (Schriider, Schreider, d. 1754). This German immigrant worked for a while as a foreman and successor of his father-in-law, Bernard ("Father") Smith (1630-1708), the builder responsible for organs in the Chapel Royal, the Temple Church, Westminster Abbey, and St. Paul's Cathedral, among others.

The story of the Finedon organ unfolds in 12 chapters: a brief geographical introduction, a description of the parish church, the 17th-century historical context (the Reformation, the destruction of organs, Bernard Schmidt

(Smith), 17th-century European and British organs, music and composers, church history, the social context), the early history of the Finedon organ, the 1872 and subsequent restorations, the present specification (21 stops, 3 manuals and pedals), tonal notes (design, stops, pipework, location), technical notes (layout, windchests, reservoir, action, console, case), Shrider and his successors who worked on the instrument, the vicars of Finedon (beginning with the Rev. Dr. Sir John Dolben who presented the organ to the church and commissioned William Croft to compose an anthem for its opening), and Finedon organists (24 named, from the first, who later served at the Chapel under Croft, to the present, who is the author of this book). A concluding chapter on the future of the Finedon organ speculates on the nature of the next restoration of this 280-year-old instrument. Two appendices, one describing a comparable 21-stop, 2-manual instrument in France, and another providing pipe schedules and markings, complete the work.

A prominent aspect of this book is a recurrent dilemma of organ preservation: restoration (the repair of the instrument to its original state, without modifications) or renovation (the rebuilding, alteration, or enlargement of the instrument to a state incompatible with its original design or to completely modern standards). In his foreword to the book, Canon Hilary Davidson, Organ Adviser to the Peterborough Diocese, comments on the thoughtless revision of Victorian instruments, in which grandiose ideals of church councils (and some organists) overcame the intentions of the original builder. John Bolton refers to this judgment in his preface, referring to "the wilful destruction of our past" by "improvements" and the desire to "modernize" (xiii). The Finedon organ has undergone both types of repair: the 1872 "restoration" was actually a

"rebuilding, enlargement, and updating" that could be described as "well-meaning Victorian vandalism" (25). Noel Mander's 1960 restoration, which, apart from new manual keyboards and the replacement of the blower, retained the tracker action and the existing tonal design, was more "sensitive" (27). Bolton closes the question—and the book—in a slightly ambiguous way: while noting the tonal inadequacies of the Finedon instrument on present-day criteria, he rejects a restoration to its original 1717 state as resulting in "a false historic curiosity" (68). He also discards the option of rebuilding the organ to current standards of tonal and technical design, which would remove an antique organ from the British heritage scene. His hesitant compromise is this: "Perhaps, in the end, the organ should be restored as it is, without any tonal or mechanical changes. After all, the organ does serve adequately for the church service, and is surely both 'unique' and 'beautiful'" (70).

Considering its relatively short length, this book contains an immense amount of information about the Finedon organ, and it consolidates data from many diverse sources; for these reasons the industrious author is to be commended. Even so, this valiant attempt at completeness suffers from a number of inadequacies in content, style, and physical appearance. For example, the chapter on the historical context includes the specifications of four 17th-century European organs, but their relevance to the Finedon instrument is not apparent. A highly oversimplified, 29-line survey of 17th- and 18th-century music muddles together the major figures of German, Italian, and French social: an equally terse overview of the music-text name-drops royalty, writers, an architect, and a scientist within the space of five lines. An inept and irrelevant attempt to attach subjective, metaphorical descriptions to the sounds of the 21 stops ("sweet," "smooth," "round," "pungent," "lively," "strident," and the like) is fraught with interpretative problems, but the Finedon organ can be heard on sound recordings.⁷ The concluding chapter on the future of the Finedon organ includes an inexplicable reference to the 1962 tonal upgrading of a 45-stop, late 19th-century organ in Toronto, Canada, as a model for restoration.

The meticulous documentation is evidenced by 156 footnotes, citing books

on British organ history, organ construction, music journals, pamphlets, parish records, and unpublished material, which appear on most of the pages of the main text. Nevertheless, sometimes they occupy more space than the descriptive content; a system of endnotes would have been preferable to reduce the page clutter. Moreover, the sequential numbering of the notes is interrupted and restarted in chapters 6 and 10 without explanation, perhaps reflecting unidentified divisions in the organization of the text. In general, there are numerous awkward and infelicitous grammatical constructions throughout. While there are several neatly drawn sectional plans of the instrument (the author is an architect as well as a former organ builder) and 37 monochrome photographs, several of the 29 photos by the author are of indifferent quality. Finally, the typography, page layout, and overall design are purely functional and unimaginative; the magazine-style, center-stapled binding is unserviceable.

The cumulative inadequacies of this production probably reflect the uncertain beginnings of a fledgling publisher (apparently a project of the author) working on a low budget. Canon Davidson's hope, in his foreword, that "many will attempt similar histories of the organs that they either play or care for" is an appropriate blessing on this engaging but imperfect contribution to local organ history. But these prospective authors would be well advised to seek professional editorial and design assistance in their projects, to avoid the kind of shortcomings found in this book.

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

Notes

1. For example, Peter Williams, *A New History of the Organ From the Greeks to the Present Day* (London, Faber & Faber, 1980).
2. Poul-Gerhard Andersen, *Organ Building and Design*, trans. Joanne Curmett (London: George Allen and Unwin, 1969); William Leslie Sumner, *The Organ: Its Evolution, Principles of Construction and Use*, 4th ed. (New York: John Martin's Press, 1973); Herbert Norman and H. John Norman, *The Organ Today* (Newton Abbot: David & Charles, 1980).
3. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: University of Indiana Press, 1975); Cecil Clutton and Austin Niland, *The British Organ* (London: B.T. Batsford, 1963); Barbara Owen, *The Organ in New England* (Raleigh: The Sunbury Press, 1979); Graeme D. Rushworth, *Historic Organs of New South Wales: The Instruments, Their Makers and Players 1791-1940* (Sydney, NSW: Hale & Iremonger, 1988).
4. John Maidment and Thomas Heywood, *The Organs and Organists of St. John's Anglican Church, Toorak, Melbourne* (forthcoming).
5. Andrew Freeman, "The Organ at Finedon Church, Northants," *The Organ* 6 (July 1926).
6. There is speculation that the organ may have been acquired from another church or that it was constructed by Bernard Smith, but the evidence is inconclusive.
7. *18th Century Organs in England*, Sceptre Records, long-playing recording SALR 1213; *The Historic Organ of St. Mary the Virgin, Finedon*, Mirabilis Records, Stentor label, compact disc MMSCD 1, (28n).

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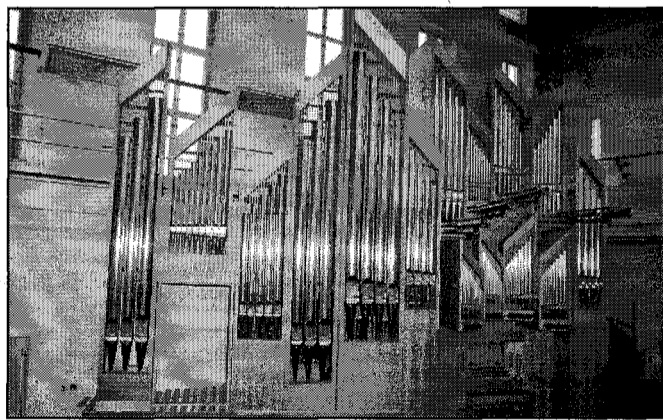
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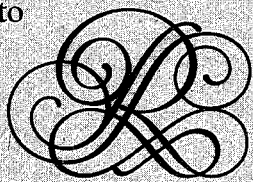
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New Recordings

Olivier Messiaen. *Livre du Saint Sacrement*. Played by Susan Landale on the organ of St. Ouen in Rouen. Accord 204 862 (2 CD's). No price given. Available from Allegro, Portland, OR, 503/257-8480.

Susan Landale's interpretation, recorded in 1994, of Messiaen's last and biggest statement for organ shows an obvious love for and identification with the huge work, and bears an individual stamp. There is power, movement, immediacy, the full range of dynamics, and much excitement. Astonishingly though, the performance (at 102 minutes indicated in the accompanying booklet) shaves some 27 minutes off Jennifer Bate's recording at La Trinité, and is 15 minutes shorter than the Hans-Ola Ericsson version (also recorded there).

Particularly successful are the livelier movements. The appearance of the Risen Christ to Mary Magdalene (movement 11) conveys a palpable sense of the drama of the piece, from the mists of dawn through to her excitement at recognizing Jesus standing before her. Landale's sense of forward motion is especially apt for the second half of the movement where the ideas take on a symbolic nature, and have a fragmentary musical effect. The birdsongs throughout are stylish and sparkling—the manual toccata in the Communion (movement 15) is for this reviewer the summit of the entire performance: with grace and virtuosity, Landale sets loose an ecstatic chorus of birds in a sun-splashed forest, easily evoking the joy that Messiaen attributes to the Christian receiving the body of Christ. "The Resurrected Ones and the Light of Life" (No. 7) and the closing *sortie* (No. 18) are well paced and vibrant.

The relatively brief performance duration gives a clue to what is missing, however—time in the movements which center in timelessness. *Des canyons aux étoiles*, the orchestral work of the early 1970's, saw Messiaen introduce the desert landscape into his music, symbolic of the soul alone before God. Here silence is almost as important as events in sound. In "Manna and the Bread of Life" (No. 6 of *Saint Sacrement*), stillness is the piece: fragmentary, open-ended elements seem only to direct the sense of waiting. Landale tries to link them, rather than letting the huge acoustic of the church work as the canvas. The sense of awe in "The Hidden God" (No. 3) loses in the hurried rendering of the "chords of adoration" (Messiaen). By hastening the long phrases too much, she tends to make the naive delights of "Prayer after Communion" (No. 16) almost trivial.

Her sense of rubato is almost pianistic, and projects well the freedom that Messiaen sought (the surging waves of "The Two Walls of Water" (No. 13) are memorable), yet at times it takes away from the individuality of musical ideas

in which rhythm is the most important element. The monodies of No. 6, and especially the craggy rhythms of "Act of Faith" (No. 4) and "The Presence Multiplied" (No. 17) seem weakened by too much liberty.

The instrument is Cavallé-Coll's final masterpiece (IV/64) in St. Ouen of Rouen. Built in a case dating from 1630, and inaugurated in 1890 by Widor, it is one of the few remaining Cavallé-Coll organs still in its original state. Legendary for its depth, brilliance and grandeur of ensemble, it serves Messiaen's extensive color demands well, given that there is only one mutation (a Quint 2 $\frac{1}{2}$ ' on the Récit). The most obvious departure is an 8' and 2' substitution for his 16' and 2 $\frac{1}{2}$ ' directions (in Nos. 2 and 16); otherwise an ample reed battery and fierce mixtures make up for the absence of individual ranks. A breathtaking and distant Voix Eolienne replaces the more usual, but hearty Gambe-Céleste combination in the "Prayer before Communion" (No. XIV). In its position behind the player, the Positif contributes strikingly to the feeling of perspective in the Communion movement (No. 15) mentioned earlier: the birds of this manual, in the foreground, sound much closer to the listener than those of the Récit, an effect even more enhanced than at La Trinité. The organ is absolutely hair-raising in the big movements where Messiaen demands power: "The Resurrection of Christ" (No. 10), and especially the *sortie* (No. 18) have an impact in sonority that is elemental. The depths of "Darkness" (No. 9) take on an unusually intense weight, too.

This is an important recording by a lifelong Messiaen devotee. The organ is stupendous, there is a generous sense of the room, and editing is clean. Notes on the music are by the performer, in both French and English. But why is there virtually no information about the organ in the booklet?

—David Palmer
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La Musique d'orgue Italienne, Vol. I: "La Renaissance". Played by Massimo Nasetti. Syrius SYR 141304. Available from Organ Historical Society, \$15.98, 804/353-9226.

This fine anthology (77 $\frac{1}{2}$ min.) includes five pieces by Frescobaldi (*Toccata nona*, *Partite II sopra l'Aria di Monicha*, *Recercar dopo il Credo*, *Toccata per l'Elevazione*, and *Capriccio sopra la Girolmetta*) and 19 pieces, all fairly short, by Andrea Antico, Marcantonio Cavazzoni, Jacobo Fogliano, Girolamo Cavazzoni, Andrea Gabrieli, Claudio Merulo, Giovanni Gabrieli, Girolamo Diruta, Adriano Banchieri, Giovanni Maria Trabaci, and Tarquino Merula. One wishes that recordings of this kind included proper identification of the compositions; frankly, "Ricerca" by Jacobo Fogliano, for example, is not much help. It may be mentioned that the selections by Frescobaldi take

up almost one-third of the playing time.

In terms of date, the composers heard here range from Fogliano (1468–1548) to Merula (1590–1665). I think one might quarrel with the umbrella designation "Renaissance" here and with the corresponding term "Baroque" as used for Vol. 2 of the series (see following review). However, Nasetti has put together a fascinating and varied program, certainly representative of the time period chosen. A few of the pieces have not, to my knowledge, been recorded previously, at least not on CD.

Each listener will have his own favorites. Leaving Frescobaldi aside, I found G. Cavazzoni's short liturgical pieces, G. Gabrieli's *Canzon prima detta 'La Spiritata'*, and the virtually unknown *Capriccio cromatico* by Merula most interesting. Banchieri seems to have been an unpredictable composer; *Fantasia seconda* is a sparkling little work, while the (relatively) more played *Battaglia* is embarrassingly naive and empty.

Nasetti, born in 1960, studied in Turin and Milan and then with Langlais in Paris. He has performed all over the world, although I do not think he is very well known in North America. At present he holds the position of choirmaster at the cathedral in Turin as well as other performing and teaching positions in the area. On the basis of his playing here, Nasetti can claim to be a successor to the older generation of celebrated Italian organists specializing in early Italian keyboard works. His phrasing is impeccable, his choice of tempi convincing, and his registrations both suitable and varied. The range of sounds that he produces from the essentially small organ is impressive.

The organ used is a one-manual of 14 stops or half-stops built in 1981 by Gustavo Zanin in the Cathedral of Santa Maria Maggiore in Spilimbergo. The record company is guilty of somewhat misleading advertising, for the cover speaks of an historic 16th-century instrument. Actually Zanin built an organ based on the plans of Bernardino Vicentino, a famous early Italian builder. The instrument is in a Vicentino case dating from 1524. The notes do not indicate whether Zanin worked from a stoplist or whether detailed information about scales and so on was available. The organ, which consists of a principal chorus, two flutes, and two reeds (Voce Umana and Cornamusa) works extremely well in this music, although it lacks the sweetness characteristic of the best early Italian organs. The reeds are characterized by a very nasal twang.

Nasetti provides useful notes about the composers and early Italian organ music; they are given in French and English translation as well as in Italian. One would appreciate more information about the organ, however.

While this disk is certainly based on scholarship, it is also an enjoyable introduction to music that is still too often neglected. Highly recommended!

La Musique d'orgue Italienne, Vol. II: "La Baroque". Played by Massimo Nasetti. Syrius 141305. Available from Organ Historical Society, \$15.98, 804/353-9226.

This generous anthology (over 78 min.) includes 7^{ème} *Toccata* (Michelangelo Rossi); *Canzon a tre* (Francesco Cavalli); *Introduzione e Pastorale* and *Toccata VI* (Bernardo Pasquini); *Ricer-*

care X (Fabrizio Fontana); *Ballo della Battaglia* (Brenardo Storace); *Toccata XI* (Alessandro Scarlatti); *Sonata K 287* (Domenico Scarlatti); *Canzona in sol minore, All'Elevazione*, and *Al Post Comunio* (Domenico Zipoli); *Sonata in do minore* (Giovanni Battista Pescetti); "Allegro," "Largo," and "Allegro e spiritoso" (Baldassare Galuppi); *Sonata all'offertorio* (Giovanni-Battista Martini); and *Sonata in Fa Maggiore* (Allegro) (Giovanni-Battista Pergolesi).

This is the second volume in a planned five-volume survey of Italian organ music; two further volumes, not played by Nasetti, are available at present. Nasetti has put together a consistently interesting program, avoiding the few well-worn pieces from this period and the tedium that can result from too many basically similar and often facile keyboard sonatas. The composers range in date from Rossi (born in the 1590's) to Pergolesi (born 1710) and Galuppi (died 1785). A few of the composers can hardly be called "baroque."

Pasquini's *Toccata VI* is clearly heavily indebted to Frescobaldi, but it is considerably showier, while A. Scarlatti's *Toccata XI* is actually a three-movement sonata with virtuosic, if rather empty, outer movements and a fine middle movement. Storace's battle piece is comparatively well known. It makes good use of the organ's *Tromboncini*, but it seems naive and pale compared to contemporary examples from both the Iberian peninsula and parts of Germany and Austria.

Zipoli, known for some short pieces not included here, is often called the last early Italian composer of music intended specifically for the organ; the examples of his work included here are clearly in galant style and scarcely suggest their liturgical purpose. More interesting is Pescetti's three-movement sonata, written at a time when most sonatas were still one-movement works. This piece would be a welcome addition to many recital programs.

D. Scarlatti's K 287 sonata is probably one of the few that were actually written for organ, and Nasetti's performance is certainly effective. The selections by Galuppi and Pergolesi are, as one might expect, delightful, sparkling works that were almost certainly conceived for harpsichord. Martini was often referred to as "learned," and his offertory sonata consists primarily of a lively fugue on a strikingly angular subject.

Nasetti's playing is once again notable for careful phrasing and articulation. He allows himself some freedom in tempi, perhaps more than some experts would approve. His registrations are suitable and varied; once or twice I felt that he was perhaps trying a little too hard to find different registrations.

The organ used for this disk is a one-manual (plus 18-note pedal) of 13 stops, one of them a half-stop. The instrument, in the parish church of Santa Maria Maggiore in Dardago, was probably built by Gaetano Callido in 1780; Gustavo and Francesco Zanin restored it in 1994. It is a good, typical Italian organ of its period, with clear unforced sound and a surprisingly full pleno.

Nasetti's notes on the music and composers (in French, Italian, and English) are excellent, but considerably more information about the organ would be welcome. One amusing note: the reader is likely to assume that the excellent photograph of Nasetti shows him at the console of the organ used in the recording. Perhaps, but exactly the same photograph is also used in Vol. II! As in the first volume, there is no indication of printed sources for the music. Since most of it is not really easily available, many organists would appreciate that kind of information.

The recording and performance are both first-rate and the music is very appealing, probably more immediately so than some of the earlier works in Vol. I. The disk can be recommended both to specialists and to those who would simply like to hear some out-of-the-ordinary repertory.

—W.G. Marigold
Urbana, IL

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New Organ Music

Bach, P. D. Q. *Little Pickle Book (Pöckelbüchlein) for Organ, at least. Tastefully edited by Professor Peter Schickele. Bryn Mawr: Theodore Presser Company, 1996. 19 pp. Separate Dill Piccolo part included. \$15.00. (1. Toccata et Fuga Obnoxia, 2. Chorale Prelude: Ave Maria et Agnus Dei, 3. Fantasia sopra "Fräulein Maria Mack," 4. Lullaby and Good Night.)*

Bach, P. D. Q. *Sonata da Circo (Circus Sonata) for Organ or Whatever. Whipped into shape by Professor Peter Schickele. Bryn Mawr: Theodore Presser Company, 1996. 13 pp. \$12.50. (1. Spiel Vorspiel, 2. Entrada Grande, 3. Smokski, the Russian Bear, 4. Toccata Ecdysiastica.)*

The world is indeed deeply indebted to Professor Peter Schickele for his untiring efforts in digging up the lost works of Bach's vapid scion. One must wonder what motivates the good Professor. In the case of the *Little Pickle Book*, Schickele's motivation was money, specifically a commission from Dennis James, whose definitive recordings of the works can be found on the album *P. D. Q. Bach: The Short-Tempered Clavier and other Dysfunctional Works for Keyboard* (Telarc). However, Schickele's efforts in discovering the *Sonata da Circo* are surely altruistic. Indeed, Schickele's efforts are truly his gift to the world, a world which must have treated him very unkindly at some point in the past.

The *Little Pickle Book* was written for theatre organ and a unison choir of dill piccolos. Historic examples of the dill piccolo unfortunately do not exist. However, modern dill piccolos can occasionally be found. They are usually made of green plastic and are pickle-shaped. Despite its name which would imply a rather acetous tone, Schickele reports that the dill piccolo produces smooth, mellifluous tones, though limited to five pitches (c#, d#, e, f, f#). Schickele includes several alternative possibilities as substitutes for those who are unable to find a dill piccolo, including recorders and tuned bottles. Schickele was also so kind as to include a percussion part for those performances on organs which do not have all of the percussion effects which Bach calls for. Schickele also suggests that a purely organic performance is possible, however a second organist is needed to play the pickle part on a separate manual (and presumably to act as a shield for the first organist in the event that members of the audience begin to throw objects at the performers).

The *Little Pickle Book* shows the influence that J. S. Bach had on this, the last and least of his twenty-one children. The first piece in the set, the *Toccata et Fuga Obnoxia*, was obviously inspired by the famous D-minor work of his father. (One would note that in his commentary on the D-minor Toccata, Peter Williams questions J. S. Bach's authorship of the work. We suggest that, if Williams would examine both of these works more closely using DNA analysis, all questions of paternity in this case would be cleared up.) The remaining three pieces in the set are all based on various cantus firmi. Number two uses the ancient hymn *Ave Maria et Agnus Dei* (loosely translated in modern hymnals as *Mary had a Little Lamb*).

The *Sonata da Circo* is a unique form in the history of music. Sonatas were a popular form of entertainment in the Baroque era, particularly the *sonata da chiesa* (church sonata) and the *sonata da camera* (photographic sonata). The *Sonata da Circo* moves this popular form to the venue of the circus, specifically the small family circus run by the twin brothers Kirkus and Dirkus Berserkus (if Schickele is to be believed). The fact that no other examples of this form are to be found attests to the genius of P. D. Q. Bach. Unlike lesser composers (for instance, Beethoven, whose unsuccessful

attempts to perfect the symphony were continued, also unsuccessfully, by later composers), P. D. Q. brought this form to perfection in his first (and only known) attempt. The fact that no other composer has attempted to write in this form shows that they all regarded this work as perfectly consummated. No review of this work would be complete without mention that it is not (technically speaking) a work for organ. It was originally written for the standard callopio and would probably sound best on that instrument with all of its idiotsyncrasies. However, the work is playable on the organ.

No self-respecting music library would be complete without these two works. You owe it to yourself to go out and buy them both to put on a shelf in your music library. And we all are eternally indebted to Professor Schickele for bringing these works to light. Keep up the good work, Pete!

—Jon B. Holland, DMA
Sherwood, OR

New Handbell Music

Variations on a Quiet Theme, Raymond Haan. Van Ness Press, Inc. (Genevox, a division of GMG),

#3197-17 (no price), for 4 octaves of handbells (M-).

This gentle theme makes use of syn-copation as it moves through the seven short variations. Variation No. 6 takes on a forte and fortissimo dynamic, while the other six maintain the spirit of the title. The melody is in the minor mode until the last chord, and contains hints of an old nursery rhyme. This original piece in variation form is a nice change of pace for the handbell repertoire.

On Christmas night (Sussex Carol), arr. Cynthia Dobrinski. Agape (Hope), No. 1871, \$2.75, 3-5 octaves (M), AGEHR level 3.

This old English tune fairly sparkles with animated effects in the introductory material, which hints at the carol and reappears as interlude/modulatory material. The rest is solid fare with the tune in the foreground throughout.

Away in a manger, arr. Mary Albing. AMSI, HB-22, \$2.25, three octaves (E+).

This arrangement features a gentle and flowing eighth-note pattern set against the 19th-century American tune played on a C instrument. On the second statement, the bells play the setting by William J. Kirkpatrick with the C instrument superimposing both tunes above. A wonderful duo.

Bourrée for Bells No. 1, J.S. Bach, arr. Sharon Elery Rogers. Theodore Presser Co. 114-40768, \$2.00, for 3-5 octaves (M-).

This Bourrée is from Bach's *Partita in B-minor for Solo Violin*, S. 1002, and is in the key of G-minor. Some special effects include mallets, plucking, table dampening, and more. Recommended.

Bourrée for Bells No. 2, J.S. Bach, arr. Sharon Elery Rogers. Theodore Presser Co. 114-40440, \$2.00, for 3-5 octaves (M-).

This Bourrée is transcribed from Bach's *Suite No. 3 in C-major for Solo Cello*, S. 1009. The arrangement is succinct and effective. Although elaborate in structure, it should be managed well by most choirs.

All Thanks and Praise, Sharon Elery Rogers. Theodore Presser Co. 114-40760, \$2.00, for 2-3 octaves (E).

Based on *Darwell's 148th*, this setting opens with fanfare material which is repeated a step higher on the second statement where the melody is rung in half notes to a percussive accompaniment. The same opening material brings the work to an enthusiastic close. Recommended for the smaller choir.

—Leon Nelson

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Stopped Diapason
Gamba
Principal
Harmonic Flute
Nasard
Fifteenth
Recorder
Tierce
Furniture
Trumpet
Tremulant

SWELL
Chimney Flute
Salicional
Voix Celeste
Principal
Open Flute
Flageolet
Larigot
Mixture
Bassoon
Hautboy
Cremona
Tremulant
Sub Octave

PEDAL
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House of Hope Organ Institute

William A. Wojnar

The House of Hope Presbyterian Church, St. Paul, Minnesota, presented an Organ Institute on the organ works of Dieterich Buxtehude October 13-15, 1996. The institute was held in conjunction with the upcoming publication of a new edition of Buxtehude's organ works by the Broude Trust. Presenters for the House of Hope Institute included Christoph Wolff, general editor of the Broude edition, Buxtehude scholar and author Kerala Snyder and organist James David Christie. The institute included concerts, lectures, panel discussions and master classes, all of which were held at the church. The church's 1979 Fisk gallery organ provided a grand setting for discussion and demonstration of the organ works during the master classes. The institute focused primarily upon compositions which will appear in Volume 15 of *Dieterich Buxtehude: The Collected Works*, scheduled to appear in print later this year. This volume of the Broude edition, entitled *Free Organ Works with Pedal*, is edited by Michael Belotti, author of *Die freien Orgelwerke Dieterich Buxtehudes* (New York: P. Lang, 1995). Throughout the institute, a wide variety of presentations afforded rich opportunities for conference participants to experience the music in concert as well as to learn from three experts who continue to be involved in the most recent Buxtehude studies.

At the church's Sunday morning services preceding the conference, House of Hope organist Nancy Lancaster, coordinator and host of the conference, performed a number of Buxtehude's organ compositions. Ms. Lancaster's prelude included a number of chorale-based works, and her postlude consisted of the Praeludium in C major (BuxWV 137). In addition, the services included a number of distinguished choral works sung by the House of Hope Choir under the direction of Thomas Lancaster, co-host of the institute. On both Sunday and Monday, conference participants were also provided with opportunities to hear the church's carillon.

On Sunday afternoon, the institute officially began with an all-Buxtehude recital by James David Christie. Christie's varied program was arranged in a symmetrical manner. The recital began with the Praeludium in D minor (BuxWV 140) and concluded with the Passacaglia in D minor (BuxWV 161). The innermost portions of the recital

featured multi-movement settings of liturgical music: the chorale fantasy on *Te Deum Laudamus* (BuxWV 218) and the *Magnificat primi toni* (BuxWV 203). Prior to Christie's performance of several single-movement chorale preludes, organist Nancy Lancaster accompanied the singing of each chorale by the audience, employing the 1878 Joseph Merklin organ in the chancel. In addition, presenter Kerala Snyder provided informative verbal program notes during the recital.

On Sunday evening Christoph Wolff presented a comprehensive overview of the extant manuscript sources for Buxtehude's organ output, primarily focusing on the free organ works. Dr. Wolff discussed the publication of the works in a number of past editions as well as their specific appearance in the new Broude edition. Wolff's lecture was primarily concerned with the transmission of the large-scale preludia with obbligato pedal. In his discussion of the manuscript transmission of Buxtehude's organ works, Wolff emphasized two major branches of transmission. The first branch was the "Erfurt-Thuringian" Buxtehude tradition, whereby organ works were transmitted in manuscripts from the time of Johann Pachelbel through Bach's later pupils and well into the nineteenth century. The second branch of transmission, the so-called "Berlin" tradition, involved manuscript transmission of Buxtehude works which had been passed from Werckmeister to Forkel to Zelter.

Wolff's presentation continued with discussion of source materials as used in the previous Buxtehude editions of Spitta, Seiffert, Hedar and Beckmann. From Seiffert on, editors increasingly tended to rely on a variety of sources. Thus Beckmann's edition had attempted to assemble a composite version of each piece based on a combination of manuscripts rather than any single version actually surviving in the extant sources. Consequently the Beckmann edition presented reconstructed versions of many pieces which had never been transmitted by any single source, an editorial practice which in recent years has met with controversy.

Wolff explained the general editorial policies for the new Broude edition. Rather than presenting Beckmann's type of reconstructed pieces, the Broude edition will print each piece as it appears in what is considered the most appropriate version in a single manuscript source, selected from among the various extant materials. The Broude edition then presents supplementary editorial information concerning variant readings of a given piece. Sources consulted for the new edition include additional eighteenth-century manuscripts which have surfaced as recently as the 1980s. Furthermore, the Broude edi-

tion intends to provide the organist with a more accurate transmission of the two-staff score notation as found in many of the eighteenth-century sources for the pedaliter works, allowing the organist to decide whether or not to employ the pedal at various points.

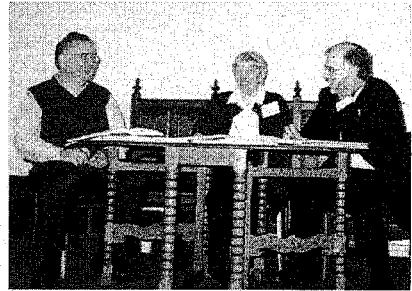
In his discussion of the Buxtehude sources, Wolff mentioned those Buxtehude manuscripts which are chiefly in score notation, mostly from middle-German sources in Thuringia and Saxony, including manuscript copies by J.S. Bach and Johann Gottfried Walther. On the other hand, the Buxtehude manuscript sources in tablature notation primarily stem from northern European sources. Wolff then proposed three basic chronological "layers" for Buxtehude's organ works: 1) pieces dating from Buxtehude's years in Helsingör, 2) works possibly dating up to the 1680s at Lübeck and 3) works dating from the 1680s on, as evidenced by the composer's employment of certain textures and fugal techniques.

On Monday morning, the institute's sessions began with a panel discussion by presenters Wolff, Snyder and Christie. As an example of editorial procedures in the new Buxtehude edition, the panel examined specific aspects of the Praeludium in G minor, BuxWV 149. Professors Wolff and Christie discussed notational practices in the earliest tablature manuscripts of the piece and the compromises inherent in the transcription of tablature notation into score for modern use, including metrical considerations, rhythmic notation, and possibilities of variance in tablature indication of octave register as well as accidentals. A number of manuscript variants for the first section of the piece were discussed, and institute participants were provided with a publisher's proof of the complete composition, allowing a preview of what the new edition will print for BuxWV 149. The panel's discussion of this piece provided a helpful overview of similar editorial considerations for the remainder of Buxtehude's free organ works as well.

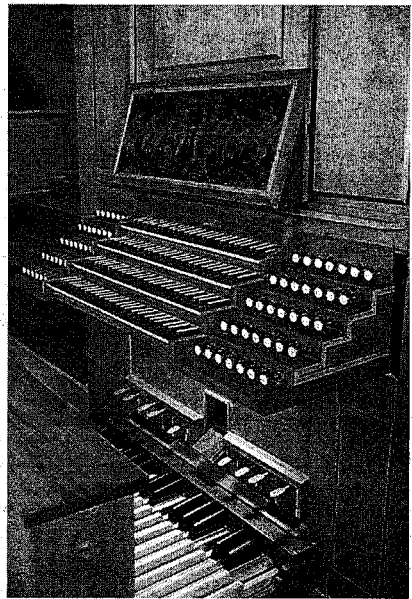
The panel discussion continued by briefly addressing additional topics pertinent to Buxtehude's organ works. The possibility of transposition of various preludia by Buxtehude was raised but mostly refuted by the panel, with Dr. Snyder indicating that tablature sources from the time rarely present different transpositions of a piece. Thus the Praeludium in F# minor (BuxWV 146) is almost certainly in its original key, and consequently the harmonic style of the piece would have taxed the temperaments currently in use. With respect to Buxtehude's occasional use of more complex keys and harmonic progressions, the panel discussed the intriguing possibility that large principal ranks on the larger organs in Buxtehude's time may have still been in meantone or some other earlier temperament. At the same time, however, the flute and reed stops on these same instruments, being easier to retune, could have been in some form of a later tuning more towards equal temperament. The panel mentioned further considerations relating to organs of Buxtehude's time, including 1) the standard use of large church organs for continuo accompaniment in the seventeenth and eighteenth centuries, 2) the possible use of reeds in continuo playing (e.g. the regal), and 3) the enlargement of many church balconies to accommodate increasingly larger organs with a substantial number



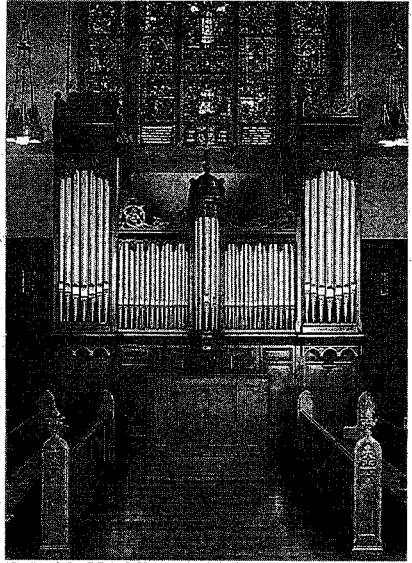
Christoph Wolff, Dean Billmeyer, and James David Christie



James David Christie, Kerala Snyder, and Christoph Wolff



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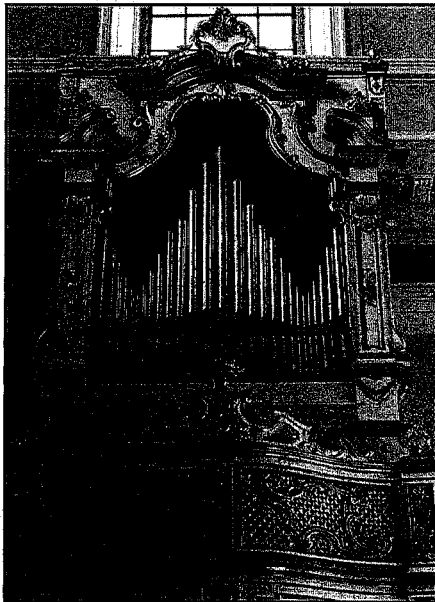


Joseph Merklin organ

of coloristic stops.

At the next presentation, Kerala Snyder delivered a lecture which highlighted additional developments in Buxtehude research since the appearance of

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her book, *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer Books, 1987), some ten years ago. Snyder also mentioned a number of recent dissertations and articles, in German and in English, relevant to the composer and his output. Citing such recent studies as well as those sources closer to Buxtehude's own era, Snyder emphasized the need for a broader understanding of the *stylus fantasticus* in musical composition, including its meanings in regard to the composition of logical structures and learned counterpoint as well as its more well-known sense of improvisatory freedom in compositional style and in performance. Snyder suggested that present understanding of the meaning of the term *stylus fantasticus* can rely too much on Mattheson's eighteenth-century discussion of the term in a more sensual and surface context. The term had originated with Kircher in the seventeenth century, and Mattheson remarked only much later that fugues must be excluded from the *stylus fantasticus*, leaving Mattheson's specific interpretation open to some question.

Dr. Snyder continued with information regarding recent recordings of Buxtehude works, citing those of the organ works by Harald Vogel as well as recordings of vocal works under the supervision of Ton Koopman. In discussing her own current research, Snyder announced the recent return to Lübeck of the city's archival materials dating from 1685 on, after having been retained in Moscow for many years. The resurfacing of such materials has thus permitted her to expand the scope of her ongoing archival studies. Snyder also cited recent significant organ restoration projects relevant to Buxtehude's era, including the 1993 restoration of the Schnitger organ in St. Jakobi, Hamburg, by Ahrens. Of equal significance is a project at the University of Göteborg involving the construction of a new organ to be modeled after a design by Schnitger for the Lübeck *Dom* during Buxtehude's lifetime.

The Monday morning sessions concluded with various remarks by the

three presenters concerning registration and other performance considerations in the Buxtehude organ works. Professor Wolff pointed out that no evidence is to be found indicating the use of a prelude to explore all of an organ's stops, although he suggested that distinct coloristic registrations are more appropriate to Buxtehude's chorale preludes. Thus the organist should most appropriately employ some form of *organo pleno* for Buxtehude's free works, including the prelude, toccatas and ostinato works, generally avoiding sudden drastic changes in tone color or dynamic level.

Wolff continued the morning's previous consideration of the concept of *stylus fantasticus*, relating the term to the composition of the instrumental fantasia from the sixteenth century on. He maintained that the principal characteristic of such compositions in the *stylus fantasticus* was that they did not involve the use of preexistent materials but stemmed from the composer's imagination, which could include carefully-constructed imitative sections. Thus the term *stylus fantasticus*, as it was first used by Kircher, may be applied to instrumental music which presents sections of contrasting styles as well as to virtuosic improvisatory passages. According to Wolff, Kircher had discussed a style of composition while Mattheson, at a later date, described a style of performance.

The House of Hope Institute also included an extensive series of workshops and masterclasses, conducted at the Fisk organ by presenters Wolff and Christie. Selected participants performed a variety of Buxtehude works. These sessions provided a most helpful opportunity for further consideration of aspects of interpretation and performance practices which had been discussed in the lectures. Wolff and Christie provided illuminating insights on each piece performed, including remarks concerning extant manuscript variants, interpretation, registration, possible use of various divisions of the organ, and possibilities for use of pedal in the prelude. In particular, Wolff

and Christie addressed the optional use of pedal in fugal sections of the prelude as opposed to the more idiomatic and obligatory use of pedal in various less strictly-written passages.

The workshops and masterclasses included discussion of additional performance considerations related to Buxtehude's free works. In a number of instances, Wolff encouraged the articulation of groups of notes by the organist in a manner similar to procedures employed in the performance of Italian string music of the time. He also discussed possibilities for the execution of arpeggiando passages in Buxtehude's prelude, particularly where such arpeggios may be only partially notated by the composer, as in mm. 107-112 of the Praeludium in E minor (BuxWV 142). In considering further aspects of performance, Wolff presented information on Agricola's transmission of a number of Buxtehude organ works, suggesting that the Agricola manuscript copies of Buxtehude's organ works may reflect J.S. Bach's performing practices for the same. In discussing these source materials, Wolff offered remarks concerning specific pieces in the new Broude edition which reflect manuscript versions differing from those published in Beckmann's edition. In general, Wolff encouraged a variety of performance possibilities for Buxtehude's organ works rather than a single inflexible approach.

Dr. Christie's remarks during the institute's masterclasses frequently focused on the further refinement of the organist's musical and technical approach to the pieces. For example, he encouraged rhythmic vitality in the performance of the Buxtehude chaconnes, citing the origin of the pieces in the Spanish dance. Christie proposed that such rhythmic energy be employed in the performance of J.S. Bach's Pasa-caglia as well. As a general approach, Christie stressed the need for continuity of a basic tempo or "heartbeat" from one section to another in Buxtehude's pedaliter prelude, and he demonstrated how such continuity should be carried out in the performance of various

pieces. Christie's quick wit and vitality as lecturer and performer complemented his thorough knowledge of the literature at hand, and he urged organists to be sensitive to Buxtehude's own sense of humor at various points in the prelude as well.

In addition to thorough discussion of the Buxtehude organ works, the House of Hope institute provided a fine opportunity for participants to hear a less-frequently performed (though historically significant) portion of Buxtehude's output. On Monday evening the House of Hope presented a concert of vocal works and chamber music by Buxtehude under the direction of Thomas Lancaster, director of the House of Hope Choir. Four fine vocalists provided solo as well as ensemble performances, accompanied by an ensemble of violins, violas, viola da gamba, church bass and theorbo (bass lute), with James David Christie on harpsichord and organ.

The program included vocal works by Buxtehude in Latin as well as in German: *Alles was ihr tut* (BuxWV 4), *O dulcis Jesu* (BuxWV 83), *Ich bin wie eine Blume zu Saron* (BuxWV 45), *Jubilate Domino* (BuxWV 64), *Quem ad modum desiderat cervus* (BuxWV 92), *Klag-Lied: Muss der Tod denn auch entbinden* (BuxWV 76) and *Du Lebensfürst, Herr Jesu Christ* (BuxWV 22). In addition, the instrumentalists performed Buxtehude's Sonata in B-flat major, Op. 1, No. 4 (BuxWV 255) for violin, viola da gamba and harpsichord. Before each selection, Kerala Snyder supplied helpful verbal program notes. At all times the performances were musically exciting, technically superb and emotionally moving.

Throughout its lectures, masterclasses and concerts, participants in the House of Hope Institute encountered illuminating presentations of the highest caliber. At all times, presenters Wolff, Snyder and Christie offered valuable insights and observations informed by their own thorough scholarship. Nancy and Thomas Lancaster are to be highly commended for their most cordial and well-organized hosting of this timely and significant conference. ■

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An interview with Marilyn Mason

50 years of teaching at The University of Michigan, Part 1

Dennis Schmidt

In 1997, Marilyn Mason celebrates her 50th year of teaching at the University of Michigan. This interview with her was conducted by Dennis Schmidt on July 8, 9, and 10, 1997, in Ann Arbor, Michigan.

Q: You've had a long career here at the University of Michigan. What were the early influences in your musical training?

A: My mother was probably the most important influence in my life. She was an organist, and there was never a moment that I ever thought I would do anything else than be an organist. We were members of the First Presbyterian Church in Alva, Oklahoma. She would take me to church, usually on Saturdays, when she practiced. I was probably 9 or 10, so young that I couldn't reach the pedals. I remember sitting on the bench and swinging my feet back and forth. She played and I would watch and listen (one of the best ways to learn anything is to watch and listen—be attentive). So then she would let me play, and I would play melodies and chords as I didn't have any music. I remember one time I called, "This melody is nice, but the right hand is not loud enough—the accompaniment is too loud." She simply said, "Change hands," and it worked very nicely. A simple thing like that could very often help. She was always encouraging to me. She made everything easy for me—my practicing, going to my lessons. Mother would often pay me to practice the piano at home—she put a dime on the bass notes, and after 10 minutes, I had enough to go swimming. I spent a lot of time watching the clock.

I had several special teachers during those early days in Alva. One was Hazel Montfort. She was my high school piano teacher. Later my parents sent me to an inspiring teacher at Oklahoma State University, Frank Whiteside, who had studied at Juilliard. I feel he gave me a solid foundation in piano. I think for all of us as organists we can only advance as far as our piano technique, because the piano is an important basis of good technique.

The reason I came to Michigan was that my father had graduated from the Law School at the University of Michigan in 1911. He always loved Ann Arbor. He said, "You must go there now because you're ready and there's a very fine teacher there, Palmer Christian." And so, to begin my junior year in college, I came to Ann Arbor, September, 1944. I remember one of my first impressions (of course, I was all alone) was when I came from the house where I was renting a room at 1348 Wilnot Street, and walked over to North University and down to State Street, and it was a thrill to see Hill Auditorium because I knew the organ was there. To see State Street at seven o'clock on a September evening was something special. That's one of the first things I remember about Ann Arbor—State Street.

Then, later that week, I was told to go to Hill Auditorium to meet the professor. So, I went in one of the back doors, as we always do at Hill Auditorium. I walked down to his office which was near the double doors of the stage over which there is a plaque honoring Henry Simmons Frieze in whose memory the organ is named. Frieze was a professor of Latin who loved music and who did

The interview was conducted on July 8, 9, and 10, 1997, by Dennis Schmidt, who received the Master's degree in 1976 and the DMA degree in 1978 as a student of Marilyn Mason. Dr. Schmidt is currently Executive Director of the Bach Festival of Philadelphia and Director of Music and Organist at St. Stephen's Lutheran Church in Wilmington, Delaware.



Marilyn Mason after a graduation ceremony at Hill Auditorium in 1996

so much for music in Ann Arbor. Palmer Christian's studio was right behind the double doors of the stage. He was sitting at his desk. I went around the corner, and I saw this handsome man (at that time he was about 63, I think). As he stood, he seemed so tall that he would never stop getting up. He welcomed me and guided me out those double doors onto the stage. With a wave of his hand in a grand gesture, he said "And this is my private studio." That was thrilling. Then he played the *Fantaisie in A Major* of Franck, which was beautiful. Hill Auditorium was quite different from the way it is now: first of all, there were wooden seats and no rugs of any kind, so the acoustics were splendid. Now we have padding on the seats, almost five thousand seats—there are carpets in the aisles, too—so it's different, but that was a thrilling time.

So in 1944 I started as a junior. Louise Cuyler was one of my teachers—she was wonderful. I had other theory teachers who were also excellent, including John Lowell. Otto Stahl was on the staff as one of the registrars, and he was good to me. Our School of Music building was located on Maynard Street near the Nickels Arcade. One day a lady came to the information desk and asked a new secretary, "Do you have an Otto Stahl here?" The secretary responded, "No, you can just park anywhere."

I began practicing at the Congregational Church which is near the Maynard Street Music building, and where I am now the organist. I can hardly walk into that church without thinking about those early days.

Q: That was the first time you were in Ann Arbor when you came in September of 1944, and you came on your own?

A: Yes. My father had written to Palmer Christian to reserve a place on his teaching schedule; I came by myself. All along those years, my father had said, "You practice, and we'll pay the bills." I was fortunate that I was blessed in that way. For many students now we have to find a way for them to help them pay their bills. We try to make it easier for them.

I played the Master's recital on Sunday, February 14, 1947, and Palmer Christian died on that next Wednesday. It's very difficult even now to think about it. He was so wonderful. He had a heart condition, but nobody knew how very serious. He had an aneurysm that Wednesday evening and he was gone. The person who was especially nice to me at that time was Louise Cuyler. She came to me and told me, "We'll talk about this, and I'll tell you about the earlier days with him." She took me to the funeral.

Q: Were there other organ teachers here at that time?

A: At that time he was the only Professor, and he had a charming young assistant, Frieda Vogan. She had finished her Master's and was beginning to teach some students. She was married to Charles Vogan, one of the early PhD's in musicology from Michigan. He earned his degree in the early fifties.

Q: Can you tell us anything about Palmer Christian's background?

A: Some. He was born in Kankakee, Illinois, and studied organ at the American Conservatory in Chicago with Clarence Dickinson and theory with Arthur Olaf Anderson. Although he studied, he was still a self-made musician, as so many good musicians are. He learned many things on his own. He was always ahead of others: for example, he introduced me to the works of Messiaen in 1944. Nobody had been playing Messiaen. One of the biggest things in his teaching was the sense of registration. That was one of the best things that he passed on to me—the feeling for the registration, the balancing of the organ sounds. He'd take the Viola and maybe another Gamba and mix it with the Principal—something you never learn really in theoretical registration—but by using more 8-foot stops the sound had more of a foundation and richness. He loved the Hill organ. That's before the organ was changed. It was an E.M. Skinner and there were beautiful solo stops, a Flauto Mirabilis, which we still have today; there was a French Horn; there was even an attachment for a piano. A piano was up in the organ loft, but Dr. Christian never used that—he laughed at it. But it had been put on the organ at one time. But he was, in his day, a purist. He didn't like transcriptions of any kind. He mostly played the works of Franck, Liszt, Bach and Reger.

Q: Do you know how many years he was here at Michigan?

A: He came in 1924 as University Organist until his death so that would be 23 years.

Q: Did he study in Europe?

A: He studied in Leipzig with Karl Straube for a year and in Paris with Guilmant for a year. Although he didn't say much about Guilmant, he did meet Widor, and he compared the two: Guilmant was polished and elegant in his appearance, whereas Widor was "rough-and-ready," casual, upbeat—not the typical Frenchman. But Guilmant had this very fine sense of registration, too—that's one thing that he passed on to Palmer Christian.

Q: Do you think you model your teaching after any of your teachers?

A: No, I don't really think I do. But, on the other hand, I try to bring out the best of each individual, and I don't know



Marilyn Mason at the E.M. Skinner console, Hill Auditorium, c. 1960

but that Dr. Christian didn't do the same—bring out the best and not try to make one person sound like another, or even to make them sound like me, because each person is different. Therefore, my approach is a little different with each student and the problems are solved in a little different way. Every person is special. As far as that goes, each one thinks he's the most important person, so we must look at it like that.

Q: Are there any other students who were here at the time that you were here that are currently teaching?

A: There was a wonderful organist, Kathryn Loew, killed in a tragic auto accident two years ago. She taught in Kalamazoo. She was married to Cornelius Loew, who was the Dean of Men there. There was another student who had just returned from the Navy, William MacGowan, who now lives in Florida. He studied that last year; I remember that he often practiced Handel Concerto Op. 4 No. 4. Lorraine Zeeuw Jones played the Bach Prelude and Fugue in D Major just brilliantly. Other fine organists were Linda Peltz Copland, Elise Cambon, presently organist of the Cathedral in New Orleans, and Jim Chapman. In that last class there were just eight or nine of us.

We had three practice organs on the third floor of the Maynard Street Music building, plus the Austin at the Congregational Church. We had to make do. But at the beginning I received a key to Hill Auditorium, so that I could practice anytime. I would often come over at 3:30 or 4:30 in the morning to practice, and it was wonderful.

Q: Would you talk about your study with Nadia Boulanger?

A: She was very good to me in her own special way. I had already played the Roger-Ducasse *Pastorale* which was written in 1909 for her. She told us that she and Roger-Ducasse were in Guilmant's class of improvisation at the Conservatoire. Guilmant assigned them to bring their own themes, so the theme of the *Pastorale* was brought to the class by Roger-Ducasse. After the class, Boulanger said to Roger-Ducasse: "That would make a good organ piece." So he wrote the *Pastorale* and dedicated it to her. It is, to my knowledge, the only piece he ever wrote for the organ.

Q: When did you study with Nadia Boulanger?

A: I studied with her in the summer of 1948. It was a class in analysis. Her idea of analysis was to take the fugues of the *Well-Tempered Clavier Book II*. Our class of 16–18 would divide into four sections and sing the whole fugue. That was a wonderful way to hear the way the voices moved. She transposed easily. She told us she was able to do this by

using the moveable "Do". She said a very good way to learn this was to use very elementary piano pieces and learn to put a different clef on each part. That's hard to do when you're used to just reading the C clef for the right hand. She talked a little about the interpretation of the fugues themselves. I discussed the Roger-Ducasse *Pastorale* with her, because I wanted to know more about it. One time when she came to Ann Arbor, I played it for her at Hill Auditorium, and she gave me some very good suggestions about it and what she thought about it. She was a very demanding kind of person (even though these were her later years), but she loved chocolate, so we would always buy chocolate and bring it to her.

Q: Was she able to give individual attention in the class?

A: No, these were group lessons. I had never studied composition with her, although there were some students there who did. One of my reasons for attending Fontainebleau was to study with Duruflé. Donald Wilkins from Pittsburgh, Edgar Hilliar from Bronxville, and I took lessons from Duruflé. Each of us had individual appointments. I would go in for lessons at St. Etienne du Mont. My lessons were in the chapel, because the large organ was being redone. It had been damaged in the war. Our recent Historic Tour visited this beautiful church.

Q: Did you study works of Duruflé or other composers?

A: My aim was to study some of his works, so he told me to learn the "Scherzo." I played that for him quite a bit. He showed me the cuts in the "Tocatta," although I never played very much of that *Suite*, because this was a small organ. But I had told him that one of my goals was to finish learning the rest of the Bach Trio Sonatas. I had learned various movements through college. He said that would be fine, and he would help me with the phrasing and articulation on certain selected movements.

That summer of 1948, I completed all six Trio Sonatas, and was happy that I did. Then, in 1979-80, when I started to redo all of my pedaling, I had to go back over that music and change the pedaling, throw out the heels and play mostly with toes—they fit so much better for the articulation and the rhythm. I always admired Duruflé. I sat close and would look at his head and his face, and he was so gentle. He was charming to me.

Q: You did your doctoral study at Union Seminary?

A: Yes. I had already requested permission from Dr. Earl V. Moore, Dean of the School of Music, who really encouraged me, especially after Palmer Christian died. Two or three weeks after his death, the University had a memorial service for him. Dr. Moore asked several of us to play. The console was turned around so one could not see the players; there was a bank of flowers in front of the console. After the service was over, I went back to the small green room behind the stage. There was Dr. Moore weeping, "I've lost the best friend I ever had." Dr. Moore had hired him. Dr. Moore was the second Dean, having been a protégé of "Dad" Stanley, our first Director. Earl Moore was very hard headed—if you asked him if you could do something and he said, "No," that was it! Or if he said, "Yes," that was it! He was never in the middle. Dr. Christian was just the opposite and flexible. He would say, "We might be able to do it." I think I was more like that, because sometimes if you say "No" you lose out on everything, whereas if you hold back a little, things might work out better. But Dr. Moore was a guiding light of this school. He told me, "You're a woman, and you're going to continue teaching." By this time I was married to Richard Kemp Brown, who was then an instructor in electrical engineering. Dr. Moore said, "You need to go to Union. You need to have that degree, and we want you to have that education." So he arranged for me to have a leave of one year. So in 1950-51, I had the 9-month

leave to go to school there and study. The courses that fascinated me most were the Biblical Studies. I had a wonderful course in the Psalms with Samuel Terrien, one in New Testament history, and one in Old Testament history. I attended Riverside Church. Virgil Fox was the organist there at the time. There were splendid opportunities to visit the churches of New York City. That helped a lot to establish my church music background. I kept going back in summers until I finally earned my degree in 1954. Those were the days when there was only one Doctorate of Music anywhere, and that was at Union Theological Seminary.

Q: But you didn't do organ study there?

A: Not really. I had to play four recitals, and I coached with Hugh Porter. He heard some of the music. It was repertory that I had learned on my own or with Dr. Christian. I played those recitals at James Chapel.

Q: Do you remember what you played in your Master's or Doctoral recitals?

A: At my Master's recital at Michigan on February 14, 1947, I played the Bach *Passacaglia* and the Sowerby *Pageant*. That kept my love of Sowerby going all these years.

Q: Had you met Sowerby?

A: Not at that point, but later I did meet him. He came to Ann Arbor to visit Joe and Ferol Brinkman. Joe was a pianist whom Sowerby had known in Chicago. Sowerby came usually in the summer, and occasionally he would be willing to come to my studio after 1964 and listen to my students play. One student whom he heard play was Weston Brown, who impressed Sowerby by playing his C Major Toccata. Bob Town played for Sowerby, too. There were several, and it was such a nice occasion. Previous to that, I had already known Sowerby, because both he and I had the invitation to go to Westminster Abbey, so the summer of 1956 Sowerby came to

Ann Arbor and we practiced the tempos of the *Classic Concerto*, which I played at Westminster Abbey in 1957. Playing that *Concerto* was challenging. Searle Wright conducted Bingham's *Connecticut Suite* and Sowerby conducted his *Classic Concerto* and Handel's *Concerto in F Major*. It was a thrill to practice there, because I was all alone. Several nights they took me in at 8:00 after the Abbey was locked, saying to me, "Yes, you can practice, but don't steal the 'Stone of Scone!'"

Q: You were the first American woman organist to play at Westminster Abbey. What was it like for a woman to have a career such as you did in the late forties and early fifties? Were there many women organists on the scene at this time?

A: The only other women were Claire Coci and Catharine Crozier. I suppose the three of us were the main women organists. Claire Coci had been playing a lot of recitals, she was with Henry Colbert Management. I went with Colbert and Lillian Murtaugh in 1952, and I started to play a few more recitals. Palmer Christian told me he had heard Catharine Crozier play and told me how wonderful she was and that we must have her come here to play. Other organists that he admired very much were Arthur Poister and Carl Weinrich. Palmer Christian had very "catholic" tastes—he wasn't swayed by any particular movement. He just loved music!

Q: But there weren't other women teaching at prominent universities?

A: Mildred Andrews was starting to establish herself at the University of Oklahoma at this time. But there weren't all that many that I can remember.

Q: When did you actually begin teaching at Michigan?

A: I was a teaching fellow in 1946. But I began as an Instructor in 1947 at \$2,800. per year.

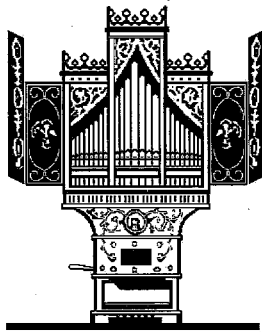
Q: Do you remember how many stu-

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dents you had?

A: I didn't have all that many, probably fewer than eight or nine. I inherited some of Palmer Christian's students after he died. In 1947, the men were coming back from the war, so many of the students that I had were older than I. I can still see some of them. One of my early students was Donald Button. He was a wonderful young man. Not an organ major, but very eager to learn and very helpful. Another student was Lee Pelton, who currently has a church position in the area. I really have not kept a record, as I should have, of every single student. It has been interesting to learn that the organ department has graduated 600 students in the Bachelor's and Master's degree, and 111 in the A. Mus. D. program.

Q: But both of these former students have been on some of your tours.

A: Yes, we have had many of our former Michigan students with us on the tours: Thomas Marshall, Dennis Schmidt, Ann Cancilla, Howard and Marie Mehler, Dan Dillingham, Gordon Atkinson, Marwood Goetz, Ruth Sharpe, Anita Werling, Michele Johns, James Kibbie, Dale Shoemaker, Jeanne Abel, Evelyn Lim, Kathleen Dow, James Abington, Joe Galema, Marilyn Candler, Karen Phipps, Mary L. Richards, Gale Kramer, Mary Ida Yost, Mary Jane Mann, Sarah Albright, Rebecca Sawyer, Ed Dagnes, Bea Chang, Larry Schou, Christine Clewell, Carol Teti, James Bain, Debbie Friauff, Tim Huth, Larry Schou, Alan Knight, Erven Thoma, Ted Tibbs, James Darling and others, of course. It's a good recommendation when they keep returning, isn't it—to a tour or to a conference!

Q: I think it is, and they're still learning from you, as everyone does. When did you first become interested in commissioned works? Were there many commissions of new music when you started?

A: There were commissioned works, but not necessarily for the organ. I became interested in 1947 because as a teacher and performer, I realized there was a dearth of new music for our instrument. About the very first commission: I was walking across the "Diag" and I met Edmund Haines. He asked, "Where are you going?" I replied, "I'm going to practice at Hill Auditorium." Then I said, "I wish that you would write an organ piece." He said, "No, I couldn't, because I don't know anything about the organ." I said, "Well it's about time you find out, so let's go over and play." I remember playing the Bach *Fantasy in G Minor* for him, and he was intrigued. He was a composer who had trained at Eastman, and he was teaching composition here. Right then and there I commissioned him, and his piece was a suite called *Three Pieces for Organ*. That Suite won the American Guild of Organists composition award in 1948.

Q: Because of that success, you kept going?

A: That's right. That's what started it. Every year I tried to do one more piece. Now I have about sixty, and they're still going. One of the most successful is the *Flourish and Chorale* by Michael McCabe. We're using that piece as the required composition for the hymn-playing competition at the 37th Conference on Organ Music in October. I kept going because I knew there was such a dearth of contemporary organ music.

Q: Have you put any requirements on the people who have written compositions for you?

A: No, not at all! The only requirement is that I would like to play the premiere. I always let them publish it.

Q: You've had many recordings over the years. One of your recordings is of Dupré's *Stations of the Cross*.

A: I love the Dupré *Stations of the Cross* and I really had success with that music. In life we tend to seek out the things that we cannot only do well but that will also serve us well and this is true



Marilyn Mason with Claribel Baird at a Hill Auditorium performance of Dupré's *Stations of the Cross*

of the repertoire we choose to learn. People wanted to hear the "Stations" during Lent, and so I began collecting slides of the Stations at various Cathedrals and bookstores in Europe. I made a unique collection, over 100 slides, devoted to these various Stations, many of the portraying the descent from the cross and Jesus being nailed to the cross. My colleague Clarabel Baird, Professor of Speech here at the university, would read the poems of Claudel in alternation with the music of Dupré.

I had the opportunity to visit with Dupré when he inaugurated the organ at Ford Auditorium. Previously, I had been in the tribune of St. Sulpice on various occasions and heard him play.

Q: Would you tell us about your study with Arnold Schoenberg?

A: In 1949 I was going to be in California to visit my grandmother who lived in Monrovia. We had a friend named Warren Langlie. He was a student of Schoenberg, and he told Schoenberg that there was this woman organist who was playing his *Variations on a Recitative*. Schoenberg told him, "I'd be glad to hear her, because I don't know of anyone who has played my piece—I'd like to hear it."

Q: When did he write it?

A: He wrote it in 1941 as a commission from H.W. Gray. There was no particular organist in mind. The general editor was William Strickland, who was a very good organist himself and smart enough to realize that they should be commissioning Schoenberg. They had already commissioned Copland, who wrote a short piece. Henry Cowell had also written a piece, and others had also written music. None of them had the dimensions of this Schoenberg piece. The Schoenberg is interesting because it is his only work for organ, and it's his longest solo work for any instrument, although he wrote many short pieces for piano. It came in his "variation" period. These variations are written on a theme of 36 notes which he himself devised (not 12-tone, but with a chromatic feeling). In the lessons which I had with him, he analyzed the piece and pointed out the important things. I had already worked on the piece so that I could play it. But one of the things which he showed me was that the *cantus*, or the theme, is present in every single variation untransposed. The rhythms and the placement of the notes vary so much that it is sometimes hard to follow (sometimes in the soprano, sometimes in the pedal, etc.). Schoenberg didn't know very much about the organ or even the compass of the keys, because there are two or three times where it goes too low in the pedals and too high in the hands. That is playable by using 4-foot stops. He did not like the edition of H.W. Gray. Weinrich changed the registration in this *cantus* in every bar. Schoenberg said, "I've given the theme; I don't want the theme changed before you even hear it!" We went to the First Baptist Church in Los Angeles and I played it for him, and he said it was the first time he had heard it played. Later he told Gerhard

Krapf that he was very pleased to have heard the piece played. It may have been the only time he heard it, because he died a few years later. He was a fascinating person.

Q: You recorded this piece, right?

A: Yes.

Q: Were you the first person to record it?

A: Yes. I recorded it for Esoteric Records in 1951 and later for Columbia Records in 1966 in Philharmonic Hall, New York. The Aeolian-Skinner organ there has been moved to the Crystal Cathedral, Garden Grove, California, and combined with the Ruffatti organ which was already there.

Q: When did you become affiliated with an artist manager?

A: I started with Bernard LaBerge in 1952. He was an interesting man. He had a splendid assistant, Lillian Murtaugh. When he started to retire, she took the responsibility of management. He assigned a lot of concerts to me. But many concerts came by way of referrals or return trips to places I had already played.

Q: Was that the only organ management company at that time?

A: As far as I know. When Lillian Murtaugh died, Clyde Holloway and I both played at the memorial service at the Riverside Church. Then I continued with Karen McFarlane until 1986. She has done a wonderful job in bringing organists and organ music to the public.

Q: Did the management introduce you to some international opportunities?

A: Sometimes.

Q: What brought you to your recital in Westminster Abbey?

A: The AGO planned the first International Congress of Organists. It was in 1957, with the idea of convening one every ten years. The committee invited organists from various parts of the nation. Bob Baker was invited, I was invited, Searle Wright and John Huston were invited. The committee asked what we would want to play, and we came up with the plan to do the Sowerby *Concerto* with Sowerby conducting and the *Connecticut Suite* (because Seth Bingham was present) which Searle Wright conducted, a Handel concerto which Sowerby conducted, and in the middle I played the Schoenberg "Variations." I had played them in 1950 at the National AGO Convention in Boston, which brought a degree of notice to me at the age of 25.

Q: You have played at many national AGO conventions, right?

A: Yes, in Philadelphia, Colorado, Detroit, Minneapolis and others.

Q: But Boston was the first?

A: Yes. I played the Schoenberg "Variations" at Jordan Hall. I had really practiced that music. The organ left something to be desired, but it was all right. That was quite an occasion, because

backstage, just as I started to go on (I was playing from memory), here came Power Biggs with a score in his hand, saying, "Leo and I will be listening." I said, "ooh. . ." But I went on. What the heck, I couldn't worry about that. And you just have to stay focused—that's important.

Q: Please talk about your visits to Egypt.

A: We have a dear friend and colleague, James Harris. Dr. Harris, formerly chair of Orthodontics at the University, is a world renowned Egyptologist; his picture is in one of the offices in the Cairo Museum. He arranged my first two visits.

I have been to Egypt three different times—once in 1970, again in 1977 and again in 1995. One time when I played, I almost had to tune the entire organ. As I got off the plane on that second visit in 1977, they said to me, "Can you tune the organ?" And I said, "Well, I'll try." I was pretty sure that whatever I'd do, I wouldn't ruin it. It was mostly the reeds that needed attention.

Q: What kind of organ was it?

A: Rieger-Kloss. I got a ladder and climbed up into the case—and I got 'em! Sometimes you can do a lot more than you think you can if you have to do it. There were just a few wild notes, but the climate was very hot and dry.

Q: Where was the organ located?

A: Sayyid Darwish Concert Hall. The Hall is near the pyramids. Before I could practice, I had to tune. While I was up in the case, they called and asked if I wanted anything to drink, and offered me tea, coffee or Coke. I said I would like some tea. Then they asked if I wanted anything to eat, and I said yes. "Did I like bananas?" In Egypt, one person tells another to do something and they pass it right down the line (there are about seven people involved in any decision). So I saw three or four of them leave the hall. They came back in carrying a big stalk of bananas that they had just cut from a tree. I wish I'd had a picture of that. That was fun. I really enjoyed being there. Most of my audience were Europeans. Egyptians didn't know too much about organ music. However, there's quite a European community in Cairo. In 1995 I played at All Saints Cathedral where there's a small but very nice English organ and beautiful acoustics. I also played in Alexandria at St. Mark's School.

Q: You also played in South America?

A: My South American visits always came in the first two weeks in January which is their summer there. At the University of Michigan, our semester would end in December and then we would have a two-week break. The Dean gave me permission to go on these trips. I went five times from 1970–1975. I had the best time because I taught the organ at a summer school in Curitiba, Brazil. My students were nuns, priests, or Catholic organists who wished to play more, or simply begin to play. It was often on a very elementary level. They did want copies of small chorale preludes of Buxtehude and Walther. They took them and a Pergolesi Sonata for two or three days, copied them by hand, and returned them. This was a summer school offering refresher courses. The organs that I played there were German organs built by Walcker. They had beautiful sounds because of the resonance of the buildings.

Q: Tell us about places in Europe which had special importance.

A: I played in Westminster Abbey twice after that first occasion—in 1963 and again in 1966. In 1966 it was so interesting because they were celebrating being conquered (commemorating the Norman invasion of 1066). They always gave us plenty of practice time at the Abbey. It was quite a nice occasion to be locked in the Abbey and be the only person there—the only American for a while.

Q: Continental Europe?

A: One of the early recitals I remember playing was in Groningen, Holland in the Oude Kerk on a Schnitger organ. It was in 1950 and the organ was very difficult to play. I remember thinking, "This is tracker action—I'm going to have to work on this." On that trip I also played in Lueneberg, where Bach was a student. The Schnitger there has a magnificent case. Our tours have been back there several times. I played at Notre Dame in Paris three times, and liked it very much. An advantage of being an organist is being able to go into these places ahead of time and get a drop on everything that's happening—not coming in at the last minute.

Q: Any concerts in the Orient?

A: Yes, I played in Seoul in 1994. There is a five-manual Klais in the Sae-Jong Concert Hall. Two consoles have been built: one attached to the case in the right balcony, and a second which is positioned in the middle of the stage. This was the occasion of the annual convention of organists and was held at Yonsei University. My former student, Tong-Soon Kwak, is chair of the church music department there. I am proud of her and the fine teaching she is doing.

I played in Australia in 1977: in Perth at the University and in Sydney. It was amazing to experience this huge country.

Travel to these instruments is so important, because, no matter how much we read, we don't really know these organs until we experience them. We need to touch the keys. It makes one appreciate all the people who have gone ahead and done so much to make the organs beautiful.

Q: How has the University of Michigan changed over the years, and how has organ teaching changed?

A: I think the University has changed. There is more paperwork than there used to be, as well as meetings and obligations. On the other hand, the one thing that hasn't changed is the independence that the administration has always given us in the School of Music. We are assigned what to do and then we're on our own. There isn't anyone around to check if you went to your class or if your obligations were fulfilled. I've never had any dean or administrator say, "You have to do this" or "You have to do that." So, in that sense it hasn't changed, but the paperwork and duties have multiplied.

Another thing that has dramatically changed is the cost for students to attend. We need more scholarships. Costs have risen; everything is so much more. The students can't do it on their own.

One thing that hasn't changed is the literature. There's a certain core of literature that we are obligated to teach our students: the works of Bach and the German Baroque composers, the early music, the French Baroque (Couperin, de Grigny), and the music of the nineteenth and twentieth centuries. Those things don't change. Of course, the way that we're looking at them has changed, because much has been discovered since 1950—books on performance practice, Fenner Douglas' splendid contributions, and Peter Williams' great books on the works of Bach. We have to keep learning and to keep teaching ourselves. We must be *au courant*.

Q: By bringing people to your Institutes in the summer and your Conferences in the fall, you not only keep the people who come informed but it also keeps the organ department active and informed about what everybody else is talking about.

A: That's right. It's very important to be relevant. As we say, *à la page*—on the page.

Q: You said when you were here as a student there were about 8 students. By the 1970's there were over 60 in the organ department.

A: There have been as many as 65.

Q: Was there a time that the depart-

ment really grew—both students and teachers?

A: I had been appointed an instructor in organ for the next year after I graduated before Palmer Christian died. When he died, several interim people came. Charles Peaker from Toronto came every other week in 1948-49. Carl Weinrich and Alexander McCurdy also came to teach. There were some very nice times I had getting acquainted with these people. About 1950, Robert Noehren was appointed associate professor. He had been here some years before working with Palmer Christian, and Dr. Moore had admired him. So there were the two of us. We didn't really have departments then in the School of Music. In the 60's we started to develop the doctoral program. That's where Dr. Moore had such vision—that, as performers, we had to keep up with the Ph.D. people. He was thinking, "All of us have to have our union card." So he met with Howard Hanson and, with the various committees, they devised a doctoral program for performers. An anecdotal story records the trouble deciding on a name. Musical Arts Degree would mean M.A.D. after your name. At the beginning, they were going to call it Doctoris of Arts-Musicus, but D.A.M. wasn't good either. So finally they came up with Artium Musicarum Doctor—A.Mus.D. Our first doctoral students

were accepted in the late 50's—Gordon and Grady Wilson and Jack Carruth. All three graduated in 1962.

Q: And there were no other DMA programs anywhere else in the country?

A: To my knowledge, just at Eastman and Michigan. Gordon & Grady Wilson were our first graduates. They were identical twins. I was one of the few people who could tell the difference of their voices on the phone. They made such a hit around here. Louise Cuyler adored them.

Gordon was first, and he was very interested in contemporary music. He played the Sowerby *Symphony* magnificently from memory for one of his dissertation recitals. I remember teaching him the Passacaglia and saying, "This piece is made up of various sections—30 in the first part and 30 more later. Look up at this arch here in Hill Auditorium and see the various segments of the arch. They're each individual segments, and yet they make a whole." Finally the night came and Gordon played the Sowerby *Symphony* magnificently. Some of us spoke to him after the program and said, "Gordon, what were you thinking of?" Gordon said, "I just walked out there and said, 'Where's that arch? Where's that arch?'"

These organists were required to memorize three major recitals, as all of

our Organ Performance candidates do. The whole project of memorizing music is a big, big thing; often people don't have enough patience to memorize. You have to have patience. You have to have a plan but you also must have some consistency. Your memory is not like a bucket, but rather like the ocean—you'll never fill it. You have to pay attention carefully and fingering is one of the keys. It's the strategy of the hand. The visual aspect is necessary and another aspect is simply the sound: the ear is a necessary factor in co-ordinating memorization in the fingers, head and, hopefully, the heart for the inspiration.

Q: Tell us about your tours.

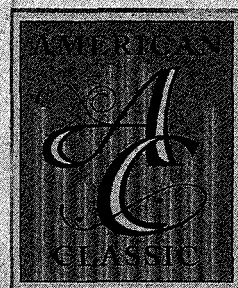
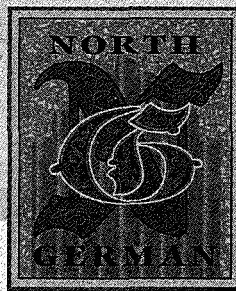
A: My first husband, Richard K. Brown, and I had a sabbatical in 1963 in Spain. I had not been there. The first place we went was to a cathedral. I had enough Spanish to say to someone there, "May I play the organ?" The man look at me in disbelief. I said, "Here's my program and my resumé." He said, "You can't play here! First, the organist must give permission and he's gone for 3 weeks." Then, the next place I asked, and they said, "The organist is sick and he can't come to the church," or "The key has been misplaced." Right then we knew we had to find a way to see these organs when we came back, and the only way to do it would be to play them in

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public! Later I was invited by Walter Supper to join a tour of Spain with the German group, "Gesellschaft der Orgelfreunde." They asked if I would like to play. They assigned me to a large Romantic organ in Zaragoza. It was a large instrument, so I knew I could play the Reger *Ein feste' burg* because I knew there would be Lutherans. Here was a Protestant woman playing Reger in a Catholic land. That Spanish trip, first with my husband and then later to see and play all the organs on the first tour which had been arranged for many months—all the arrangements had been made—were the foundation. So I realized that the only way to do this would be a tour. One of my first tours was to Spain in 1979, where we played several recitals. It is wonderful to walk into the cathedral and be welcomed instead of rejected.

One of our very first tours was with Marijim Thoene and her husband traveling in a van in France. Dr. Thoene's French is wonderful and he introduced us to the pâtés of France.

What I like about our tours is that there's a theme and we have a plan. We know in advance what instruments we're going to see and play. Believe me, to touch the keys is an important aspect, but listening is just as important—hearing and memorizing these tones. I remember once we were up in the Hofkirche gallery in Dresden and I said, "You must memorize the tone of this Principal 8-foot. This Principal is one of the most beautiful sounds you'll ever hear." We have a fine Principal on the Fisk organ, too. This register may be the true test of the good organ builder—to build a beautiful Principal.

On the bus when we start our trip for the day, we have morning devotions whenever possible. That is one important aspect of our bonding together. Different people have helped with this. It used to be that we had devotions in the lobby of the hotel before we got on the bus. But everybody was so excited to get on the bus, and if somebody was late



Marilyn Mason with Alberto Ginastera at the occasion of the Ann Arbor premiere of his only organ work

you had to wait. Each of us must remember that God is ready for us any time we want to speak. He listens all the time and he supports us. I've felt this support so much in my own life.

Now we're planning our 36th tour. What I love about the tours is that my students of different decades are meeting each other. You see, in the doctoral program we have 111 graduates. I know today where most of them are.

Q: What is the future of the organ as a performing instrument, the organist as a viable career option, and organ building?

A: I'm very pleased with the many beautiful instruments that are being built at this time. I was recently consultant for a fine mechanical-action organ in Monroe, Michigan built by Walker. Last year I was consultant for an organ built by an important builder in Michigan, David Wigton. The organs don't have to be big to be good. It's thrilling because some of the best organ building is happening today. Further, it's not only important to build organs—you need people to play them.

Yes, I think organ building has advanced. It's out of the "squeaky, chuffy" period. I look for things to keep getting better.

There's so many good things being

done to teach young people about the organ through the AGO's Pipe Organ Encounters and with other efforts. That is getting young people interested in a way that they've never experienced. Trying to inspire people to play is a missionary effort for all of us.

There must be continued research and study in organ playing. For those who play and to whom music is important, there's just no other way.

Q: What about the invasion of a more popular style of music into the church which means that the organ is less a foundation for the music of the church?

A: I would like to hope that certain churches will never give up the organ—the mainstream, the really core churches. Your Lutheran churches, my Congregational, Methodists, Presbyterians, Protestant churches will never give it up, so we just have to hope for the best.

There is a shortage of organists now for two reasons. First there's not enough pay to justify the time: the time in becoming proficient, and the time required on the job. Second, we're dealing with a microwave generation that wants everything yesterday or instantly. Sometimes, they don't have patience.

Q: Do you think people who are waiting for an organist because there's a shortage will wait for a good one?

A: I've told churches to take whatever they can get and chain them to the bench! To define what is a good organist is all relative. To me a good organist is someone who can play the hymns and the literature musically. Also, they must show up—be dependable. I don't know but what that isn't just as important as the musicality—dependability and flexibility, being able to get along and knowing that if you're a church musician the church comes first (not your own wishes).

Q: You've certainly taken an active role in finding positions for your students while they're students and also after they graduate.

A: That's my responsibility. It is twofold: teaching them and helping them to plan their future. If I'm not responsible for them, what is my teaching worth? That's a very important aspect. I'm sure there are a lot of teachers who may not wish to do that, but I think if you teach a student then you certainly expect to help them further. Perhaps they will be placed in a situation where they can send more students back to you!

Q: I know there have been many of your students who have been able to go from one position to another because of letters that you have written in their behalf.

A: Yes, I'm always glad to write another letter for anybody that I've taught. I'm proud of every single student I've ever taught. Now that I have a computer and e-mail, I'm always available, anytime and instantly! (Yes, the microwave generation!)

Q: So you see a vital future for the organ in the 21st century?

A: Yes. I don't think anyone's going to destroy those beautiful instruments that are already available. I'd like to see it be a very vital part of a congregation and a part of the musical picture along with other performers, just like the flute and the violin. The organ is such a magnificent instrument. What other instrument is so marvelously devised? It's certainly the greatest instrument ever conceived by man. What's so marvelous about the organ is that there are so many ways to approach it—to play it and perform but also to build it.

The old builders had certain standards—for Silbermann the principal was the beautiful sound and the flutes, but for other builders the mixtures or the reeds were important.

Q: Every organ is different. Even if you have the same stoplist it sounds different in different rooms. Each presents different challenges.

A: Exactly. I'm often asked which is

the best organ you've ever played, and I always say the one I'm playing at the time. You must make it sound as if it's the best organ you've ever played. You can't get off the bench and say, "I'm sorry the E-flat stuck" or "there isn't any c-sharp in the pedal." Just don't say that—just play the best you can.

Q: But are there special instruments that you've played . . . certain ones that you like a lot?

A: I love the Müller organ at St. Bavo in Haarlem. That's one of the great organs in the world, I believe—one that Mozart and Handel played. Of course I enjoy the Wilhelm organ that I play in my own church. It's beautiful. It has so much going for it, it almost plays itself. Historic organs can really teach you if you listen to them, if you let them speak to you. They can tell you about touch, balance, style—all of those things can be opened to you if you listen with an open mind.

Q: How do you balance all the elements of your busy life—your continuing study, your sense of humor, your compassion for others, your support for former students and your strong spiritual life?

A: As much as possible, to do one thing at a time—but not too long, otherwise the psyche gets tired. Further, one of the most important parts of any project is deciding what the goal is and then deciding how we're going to get there. Too often we're aimless and let ourselves be moved along by the tide, whereas we should choose where we're going, take hold of it and plan how to get there. "What is our project?"—then, "Now, how best can we do that?" Another thing is to always be flexible. If you're not flexible and you don't bend, you may miss a lot. People enjoy others who are flexible.

My life has been made easier with the aid of the computer. I can type a good letter and have it sent in much less time than previously. It has helped to organize my programs and files, maybe even my thoughts!

The Lord watches over us all, so we want to always bring Him into things and give him full credit and realize that we are here for some special reason. I had a very dear friend named Lucile Conger, 90 years old, and I asked her, "What is the most important thing of all?" Without any hesitation, she said, "kindness." I got to thinking that was a wonderful answer. Love is important, but kindness is love in action. It's just like the Bible—you can't be kind without being a fairly good person yourself. It's always easy to be kind to people who are kind to you, but it's really hard to go the second step and be kind and be gracious even to those who don't agree with you. Everybody has a little sign on him, and it says: "I'm very important." So to me their philosophy is also very important. That's the way I balance the things I do each day.

Q: But you don't have to think of all that in the morning?

A: No.

Q: You just go!

A: I'm an organist. I do one page at a time.

Q: At the minute you decide the next direction?

A: That's right—but I've had my goal in mind. The first goal today was the lunch, the next goal was the schedule. I find with our Institutes the groundwork is completed. After that, I can enjoy the Institute. There have been splendid lectures by Ralph Kneeream and Improvisation lessons with Searle Wright this week during our 19th Institute.

Q: I think most people would be overwhelmed with just one or two of the things you've done today. You just switch from one to the other, to my amazement.

A: It's General 3 without the reeds!

This interview with Marilyn Mason will be continued next month.

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Toward Accurate Data Collection and Temperature Control for Pipe Organ Tuning—An Empirical Solution to an "Intuitive" Problem

Herbert L. Huestis

A look into the future

Suppose it's the year 2025, and all other things being equal, organists still play for church services, organs still go out of tune and organ tuners still put them back in tune. One morning the tuner calls an organist bright and early and says,

We've got your tuning scheduled for this morning, but our temperature recorder shows that the heat didn't come on last night—we thought you'd better check that out first. We've got an on-line connection to your organ loft, so when things settle down and temperatures equalize, we'll come and do the tuning.

No mess. No fuss. No payment for a "tuning call" when the Swell was 10 degrees off. Stuff of the future? Well, maybe. But the technology is here. Now.

The most exciting feature of a computerized recording thermometer is that it can monitor temperatures throughout a typical organ installation and transmit them in real-time over a phone line to your organ technician's office. Not only that, but when the tuner is working in the organ chamber, his helper can monitor ongoing temperatures right at the console! If things start getting too cold or too warm, the assistant can alert the tuner. By the same token, if the temperature wanders off the norm for any other division of the organ, he can take action before it is too late to tune properly.

All this is done with a temperature recording unit that monitors digital probes throughout the organ and records those observations every hour (or less), like clockwork. And at the touch of a button, those temperatures are transmitted to a console display unit, as they are actually sensed by each probe.

Meanwhile, back at the office, the tuner can dial up the phone number for that organ and instantly monitor each temperature probe and all the data observations that have been made. A quick trip through the office computer yields a 24-hour graph that shows temperatures every hour for every day in a format that displays trends instantly.

That's a taste of the future! The good news is that this technology is functional now, and is 100% available! To get a grasp of how important this is, let's take a look at some background issues that affect the tuning of every organ, and see what some authorities in the field have to say about tuning and temperature.

Statement of the problem

There is considerable documentation of the importance of temperature control for the tuning of pipe organs. This subject has been treated by the author in two articles which appeared in this journal: "Shedding Light on Heat: How to Tune the Organ with a Thermometer," *THE DIAPASON*, June 1990, pp. 12-13, and "Tuning for Yourself: Are Ye Able?" *THE DIAPASON*, November 1990, p. 13.

Other authors who have devoted attention to this issue are Hans Klotz and Poul-Gerhard Andersen. Klotz makes these observations regarding the tuning of flue and reed pipes in his *Organ Handbook*:

Two pipes that sound exactly in tune at a temperature of 50 degrees Fahrenheit will differ considerably in pitch at a temperature of 65 degrees; the labial pipes will

sound higher than the lingual pipe. At a temperature of 35 degrees, the lingual pipe will sound higher than the labial pipe, which by now has dropped in pitch.

He goes on to say that the organist must be able to touch up the reeds, since it is easier to adjust the tuning of three lingual stops than to change the tuning of 15 labial stops.¹

Poul Gerhard Andersen explains this phenomenon further in his book, *Organ Building and Design*:

... The wave length and consequently the tuning are largely dependent on the temperature of the air. When the temperature rises, the specific gravity of the air is decreasing, and consequently the wave length for tones with fixed frequencies increases. In organ pipes, the wave length is determined by the length of the pipe and is thereby invariable, and therefore the pitch must rise when the air in the pipe body is heated. During the heating the pipe itself certainly expands in a counteraction, but this expansion is so infinitesimal that it is negligible.

In practice this relation is not partic-

ularly disturbing, because the pitch of all flue pipes rises proportionally, so that the reciprocal tuning of the flue pipes is not upset. The circumstances are different concerning the reeds. He goes on,

When an organ goes out of tune, the trouble is very seldom in the pipes. . . In most cases, the cause is to be found in decidedly external circumstances. The difficulty may be the resonating bodies' well-known and unavoidable dependence on the specific gravity of the air. With flue pipes, this means that the pitch will rise and fall with the temperature. For instance, a flue pipe tuned to A=435 cycles at 15 degrees C. will have a pitch of approximately 440 cycles when the air is heated to 22 degrees C.

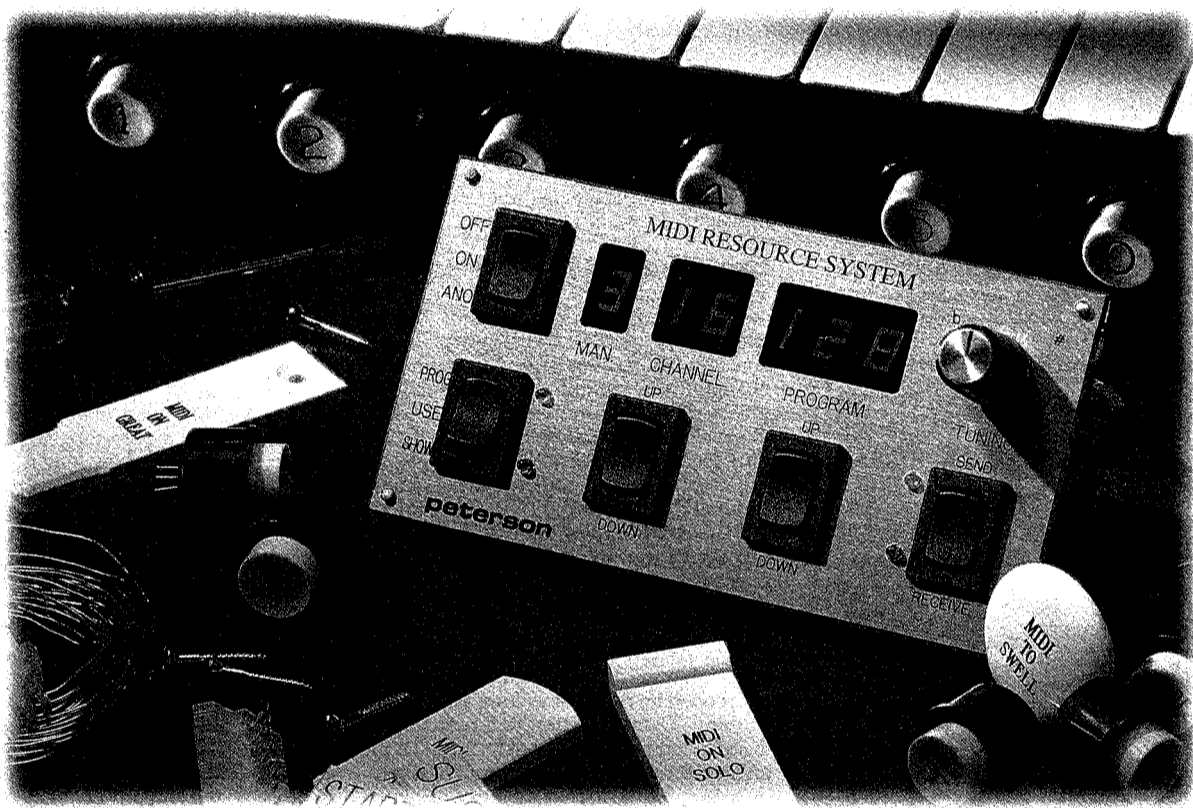
Similarly, the reeds with proportionately shorter resonators are least affected by temperature. This is due to the reduced influence of the resonating body on the reed tone. It is easily understood that changes in temperature can create multiple difficulties for the interrelation of flue work and reeds and the interaction of the various Werks. All organs—irrespective of their quality—are susceptible to these difficulties associated with certain external

conditions.

It would be foolish to become impatient with an organ whose tuning is temporarily unbalanced due to temperature fluctuations. This condition will correct itself when the normal temperature is restored. In such a situation, it is not only fruitless but also injurious to undertake large or small corrections in tuning, not to mention a complete tuning of the flue work. The organ ought to be tuned at a time when a uniform temperature prevails, that is when the church heating is not on. The flue work should be tuned only once during the year, and even then, the organ builder should do no more than absolutely necessary.

Anderson makes a unique observation that should be carefully considered:

A good tuner must occasionally protest against request for tuning "out of season." To maintain a check on these conditions, a thermometer may be installed in each Werk of the organ. Thermometers will reveal the temperature changes which may be responsible for faulty tuning, and the necessary adjustments can then be made.



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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.

Here we can see that the study and remediation of temperature-induced tuning problems relies on the collection of adequate data. Any organ tuner who tries to obtain relevant observations of temperature at specific times will tell you that this information may be simple in concept, yet extremely hard to get and often unreliable.

What is needed to study temperature variations is a good idea of trends and most specifically, the time it takes a given heating system to permeate the organ area after it is turned on. Modern heating systems are often controlled by digital time switches which are locked into their heating cycles at installation—adjustments may be frustratingly difficult to make, especially if an experimental approach is needed.

Physical layout and tuning variation

Physical layout of any organ can cause tuning variations due to differences in temperature. Significant differences may be induced by types of heating or air conditioning, particularly in the case of forced air heating and cooling systems.

The physical structure of both tracker and electric action organs can include divisions located at different levels in a building so that the highest divisions are always several degrees warmer than those at floor level. Temperature variations are usually encountered when two main divisions of an organ are placed on either side of a chancel. They are intensified when differing environmental conditions affect each side of the room—for example a boiler room may be under the floor of one chamber while the walls of another chamber may be uninsulated. The possibilities for physical variation seem endless, particularly in organs with electric action and widely separated divisions.

Monitoring temperature variation

The first step to correcting excessive temperature variation is to monitor

temperatures in all areas of the organ by making systematic observations. This kind of data collection may be logged manually or gathered by an electronic temperature monitor that returns data "on demand" and faithfully records it at regular intervals.

It goes without saying that accuracy is important and that a means must be obtained to transmit that data to a recording device and even to the organ console. Permanent sensors may be built into the organ and may be connected through its internal wiring system.

Description of digital data recording devices

The digital temperature recording devices used by the author include systems designed by Graham Blowes of Melbourne, Australia and Brian Lane of Tacoma, Washington. These are monitors which may be computerized for various applications. In concept, they are similar to indoor/outdoor temperature sensors, but are much more accurate. These digital sensors are based on Dallas Semiconductor temperature sensors which are clever electronic devices, each identified by its unique ROM (read only memory) number. Each recording device has a repertoire of 11 commands. This electronic architecture enables these sensors to be daisy-chained and "called up," according to their unique identification number.

Temperature readings may be displayed by an LED "black box" at the console, as shown in Figure 1. Hourly readings are recorded on a computer disk and monitored via a telephone connection. Results of that temperature log are then translated into a database which yields a graph showing trends over time. Temperature observations for a typical Sunday in June are shown in Figure 2.

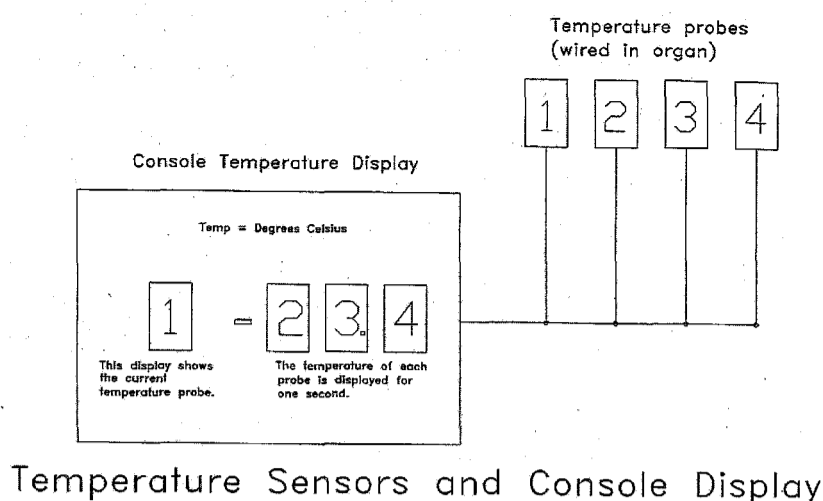
Computerized temperature recorder

A computerized recording device measures only 13" square by 3" deep, and may be mounted vertically or horizontally. It is designed to monitor changing temperatures once per hour, unless it is programmed for a lesser interval. It can log temperatures in up to four locations within the organ area. It can compare the organ area to the main room and measure the time for heating or air conditioning to stabilize with respect to the organ. The temperature probes may be placed up to 200 feet apart, and may be wired through the organ cable.

This recording thermometer is normally configured to record temperatures once an hour for as long as it is left running. Data is written to a removable diskette and simultaneously "archived" on an internal hard disk. Output is saved in a text file that may be read by any word processor. There is no monitor, keyboard or any other "computer" equipment. Data may be immediately transmitted by telephone line for analysis.

This instrument is like a mini weather station, designed to answer questions like: Exactly how long in advance should the heat be turned on, so the organ will come up to an equal temperature with the rest of the room?

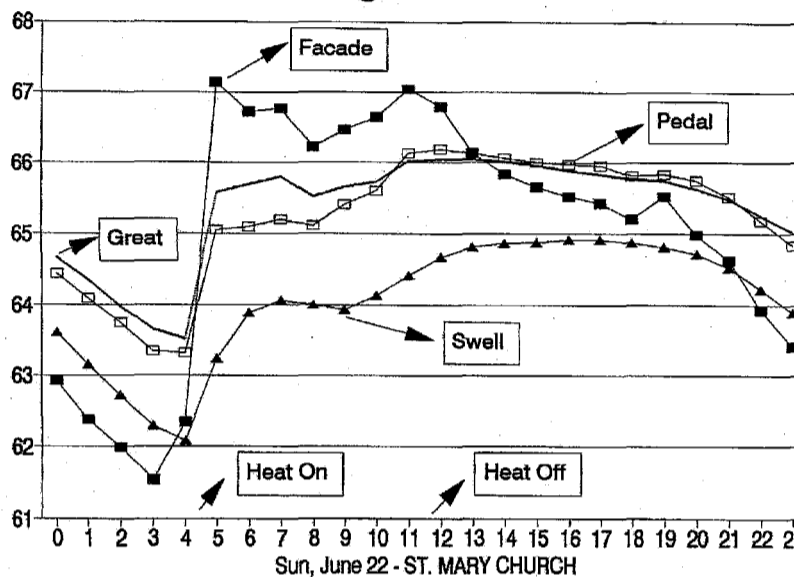
The same rules apply to air conditioning, only more so. Cold waves from an air conditioner tend to "layer" their way through an organ chamber, causing almost every stop in the organ to be a



Temperature Sensors and Console Display

Figure 1.

Figure 2.



different temperature! Yet churches are very reluctant to turn on air conditioning any earlier than is absolutely necessary. Data from a recording thermometer can show exactly how long it takes to equalize temperatures in a given space.

Examples

Figure 2 shows a typical heating cycle in a temperate season. These figures would be more dramatic with a winter example. It shows heat switching on at 4:00 a.m. and switching off between 11:00 a.m. and noon. Even though temperature differences are relatively small, the graph clearly shows trends that are influenced by heating cycles in this church. This graph shows that the facade of the organ changes rapidly when heat comes on and that the interior of the Swell division increases in temperature much more slowly than other parts of the organ.

Instant gratification

Figure 1 shows a console readout with four temperature probes. This display module provides an immediate reading of temperatures that are being monitored by the recording thermometer. When the organist presses a button, the display shows the actual temperature at each location. Given the gymnastics that are often required to monitor temperature fluctuations in organ

chambers, this is a valuable tool for assessing the effect of heating or air conditioning cycles as they take place.

Combining intuitive and empirical approaches to problem solving

An effective problem solving approach to temperature variation combines intuitive solutions with empirical trend analysis. A solution to a typical problem would include consultation among building engineers, trustees, musicians and organ maintenance personnel. For the study of difficult problems, data may be transmitted by a dedicated telephone line for immediate analysis to see if various solutions are effective. Charts may be drawn up and returned by facsimile. This makes effective problem solving possible in situations that have been heretofore more intuitive than empirical.

Conclusion

The technology exists for computerized analysis of temperature variation in pipe organ installations. The author has demonstrated that it is feasible to use computerized recording and display devices to study temperature equalization in organ areas. Costs are reasonable, given the alternatives of guesswork and hit-and-miss approaches.

For more information, contact the author: Herbert L. Huestis, 1574 Gulf Rd., #1502, Point Roberts, WA 98281; 604/946-3952; fax 604/946-5739.

Notes

1. Blowes, Graham. "Digi-Temp monitors eight temperatures." *Silicon Chip*. January 1997, p. 80.
2. Klotz, Hans. *The Organ Handbook*. St. Louis: Concordia Publishing House, 1969.
3. Anderson, Poul-Gerhard. *Organ Building and Design*. Tr. Joanne Curnutt. London: Allen and Unwin, Ltd., 1969.

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New Organs



Cover

Andover Organ Company, Methuen, MA, has built a new organ, opus 105, for Good Shepherd Lutheran Church, Columbia, SC, which began plans for a new sanctuary in 1991. The organ was designed in consultation with Dr. Edmund Shay, the church's organist and choirmaster for 14 years and professor of music at Columbia College. Dr. Shay also played the dedication recital. The case design by Donald H. Olson reflects the lines of the new building. The projecting towers have the same angle as the roof line and the windows in the peaks. The polished copper crowns and bases of these towers also follow this angle. Case pipes of polished tin include the Great 8' Open Diapason and the Pedal 8' Principal. The red oak case is stained to match woodwork in the church, and the detached console is of matching red oak with cherry for contrast. Keyboards are bone and ebony; pedalboard has maple naturals and walnut sharps. Drawknobs are of cocobolo and pear woods with bone engraved labels. Tonal design and finishing are by Robert J. Reich, president of the Andover Organ Company. Mechanical design is by Benjamin Mague. Key action is mechanical with the exception of the Pedal 16' Double Open Diapason and the bass of the 16' Bourdon, located over the sacristy because of space limitations. Stop action employs electric solenoids, and solid state combination action provides eight levels of memory. Compass 58/32.

GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 4' Octave
- 4' Flute (prep)
- 2' Fifteenth
- Mixture II-IV
- Cornet III (prep)
- 8' Trumpet
- Zimbelstern

SWELL

- 8' Violin Diapason
- 8' Celeste (prep)
- 8' Gedeckt
- 4' Principal Flute
- 2' Octavin
- Mixture II
- 16' Bass Clarinet (prep)
- 8' Trompette (prep)
- 8' Hautboy
- Tremolo

PEDAL

- 16' Double Open Diapason
- 16' Subbass
- 16' Bourdon (Gt)
- 8' Principalbass
- 4' Choralbass (prep)
- 16' Trombone
- 8' Trumpet

Charles W. McManis, Woodbury, CT, assisted in the completion of a 10-year organ project for St. Mark's Presbyterian Church, Altamonte Springs, FL. Vision, patience, and a cooperative congregation eventually gave St. Mark's organist/choirmaster, Fred Mauk, a 19-rank organ assembled under his supervision over a 10-year period. Phase I undertaken in 1986-87 involved purchase of a discarded 1949 Moller, opus 7795, in South Carolina, its releathering, purchase of a 3-manual console and combination action plus four ranks of reed pipes from a Florida church, and a Cymbelstern. Fred Mauk (and friends) installed it in a chamber having tone openings on two sides, with space for later additions in the contemporary-style sanctuary.

Phase II, 1990-94, consisted of the purchase of a new 4-stop Positive chest built by Organ Supply Industries, a new Peterson relay, purchase and installation of 4' Principal and 1 1/2' Larigot pipes (rescaled from Dulciana and Aeoline ranks), and installation of 8' Gedeckt and Krummhorn ranks on the exposed Positive chest.

Phase III in 1996 involved casework design and pipe layout by Charles McManis with construction by Organ Supply Industries and pipework by A.R. Schopp's Sons. A 16' Principal, 85 pipes, consists of 1-8 "Haskell" basses, pipes 1-49 displayed in the facade, the center flat of polished zinc with flanking flats of polished tin, and pipes 50-85 behind an acoustically transparent grill. This phase also included installing new chests and pipes, solid state relay and replacement of old Moller pneumatic switches with solid state units, and re-engraving stopkeys for the new stoplist.

Phase III-A, 1997, included final voicing and tonal finishing by Charles McManis. Manual windpressure 3 inches; pedal pressures 3 and 4 inches.

GREAT

- 8' Principal (new)
- 8' Spitzprincipal (new)
- 8' Melodia (Moller)
- 8' Dulciana (Moller)
- 4' Octave (ext)
- 4' Flute (ext)
- 4' Dulciana (ext)
- 2' Octave (Pos 2')
- 1 1/2' Mixture III (new)

SWELL

- 16' Gedeckt (Moller)
- 8' Gedeckt (Moller)
- 8' Salicional (Moller)
- 8' Vox Celeste (Moller)
- 4' Principal (new)
- 4' Flute (ext)
- 2 1/2' Nazard (ext)
- 2' Gedeckt (ext)
- 3/8' Scharf III (Gt Mix fr TC)
- 16' Basson (Stinkens)
- 8' Trumpet (Stinkens)

POSITIV

- 8' Gedeckt (St. Diap.)
- 4' Prestant (new)
- 4' Koppelflote (ext)
- 2' Principal (ext)
- 1 1/2' Larigot (new)
- 8' Krummhorn (Stinkens)

PEDAL

- 16' Principal (Schopp)
- 16' Bourdon (Pilcher)
- 16' Lieblich Gedeckt (Moller)
- 8' Principal (ext)
- 8' Bourdon (ext)
- 8' Gedeckt (ext)
- 4' Octave (ext)
- 4' Flute (Melodia)
- 16' Bombarde (Stinkens)
- 16' Fagot (Stinkens)
- 8' Trumpet (Stinkens)
- 8' Hautbois (Moller)
- 4' Clarion (Stinkens)
- 4' Hautbois (Stinkens)

Couplers

- Sw/Sw 16 U-O 4
- Sw/Gt 16 8 4
- Sw/Pos 8 4
- Sw/Ped 8 4
- Pos/Ped 8
- Gt/Ped 8



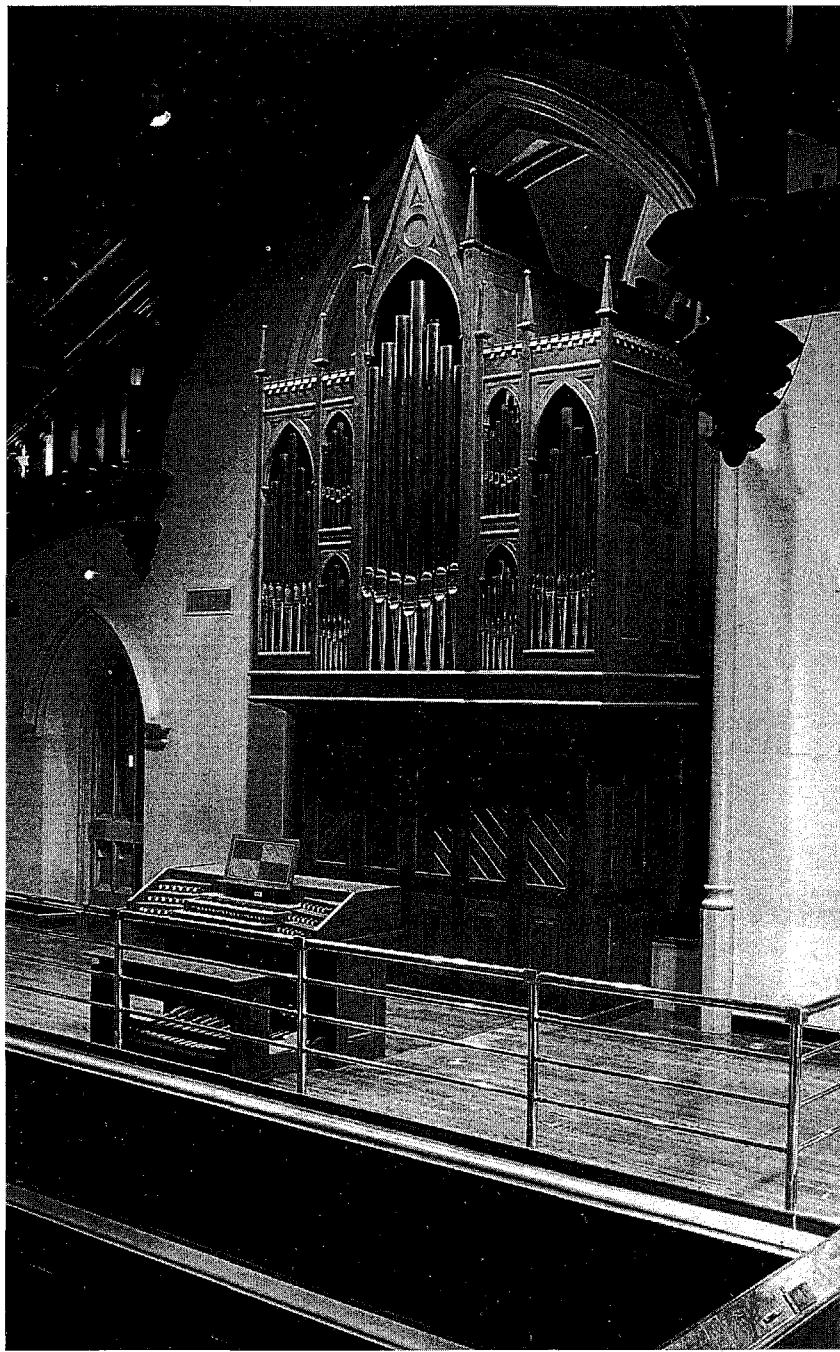
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The Noack Organ Company, Georgetown, MA, has completed a new organ for Second Presbyterian Church, Richmond, VA. The church originally housed a "large and handsome" Henry Erben organ, built in 1861, which in 1901 made way for a 26-stop Hook & Hastings organ. In 1954 the church acquired a 28-stop Casavant organ. Thoroughly rebuilt, it will be installed at Grace Presbyterian Church in Springfield, VA.

Noack's opus #130 was designed to accompany a varied choral program, lead congregational singing, and perform a broad range of organ literature. Only minor changes to improve the acoustics of the building were possible, and even after enlarging the choir loft, space for the organ was available essentially only in the tower room behind the choir loft. By placing the Great forward, essentially within the main space of the church, with the Swell slightly higher behind the Great, and providing the lower case front with sound openings, it was possible to project the sound into the room and make it easy for the choir to hear the organ. The large pedal stops are placed behind the main case on 4 1/2" wind pressure, as opposed to 3 1/2" for the manuals. Compass 58/32.

The two-manual console is detached, but wooden trackers and careful design provide a light and responsive action. The manuals have bone-covered naturals and ebony sharps. The electric stop action incorporates SSL combination action with 25 pistons each on eight levels, controlled by a rotary knob. Winding incorporates a static reservoir near the blower in a separate room, two large reservoirs for the manuals and bass chest respectively, and wooden ducting. The tremulant is of the old French *tremblant doux* type, with automatic shut-offs for the wipers. The large swellbox is made of 1 1/2" thick poplar and two layers of 3/4" hardwood plywood. The case is of white oak. Pipework is of 20% and 70% tin with wooden pipes of ash. The Open 16' consists of recycled pipes. Temperament is Valotti. Dedication recitals were played by Bruce Stevens on February 2, 1997, and Cherry Rhodes on May 4, 1997. Music director of the church is John Guthmiller; organist is Bruce Stevens. (Photos by William T. Van Pelt III.)



GREAT

- 16' Bourdon
- 8' Diapason
- 8' Gemshorn
- 8' Chimney Flute
- 4' Octave
- 4' Harmonic Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- 1 1/2' Mixture IV
- 8' Trumpet
- Sw/Gt

SWELL

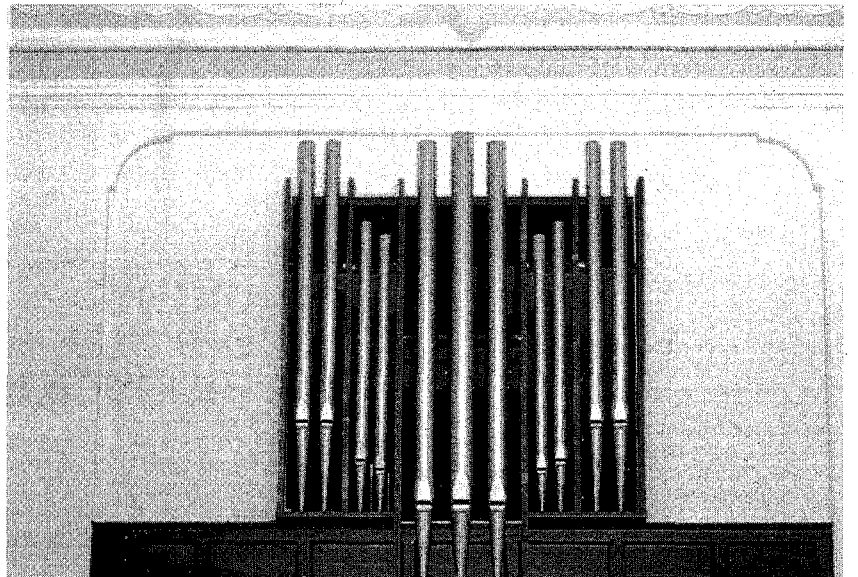
- 8' Diapason
- 8' Gedeckt
- 8' Bell Gamba
- 8' Celeste (TC)
- 4' Octave
- 4' Recorder
- 2' Gemshorn
- Sesquialtera II
- 2' Mixture IV
- 16' Bassoon
- 8' Cornopean
- 8' Oboe

PEDAL

- 16' Open Bass
- 16' Stopt Bass
- 8' Diapason
- 8' Gedeckt
- 4' Choral Bass
- 16' Trombone
- 8' Trumpet (Gt)
- Gt/Ped
- Sw/Ped

Faucher Organ Co., Biddeford, ME, has built a new organ for Second Congregational Church, Biddeford, ME. The firm's opus #14, of 13 ranks, replaces an ailing Estey organ. The church was convinced to change its

plans for an electronic replacement, and instead to contract for a combination pipe/digital instrument. The core sounds of the organ (principals and flutes) are all from pipework. The Walker digital voices provide the Pedal basses in addition to the reeds, celeste, and chimes. Full MIDI compatibility is included. The organ is screened by the existing facade which was modified to provide better tonal egress. Some of the Estey pipework was rebuilt and revoiced to conform to the new tonal plan. Solid-state circuitry is employed throughout for switching, coupling, and multi-level combination action. The crew included Lawrence Ouellette, shop foreman; Steve Leighton, console and installation; Chris Clemens, shop assistant; and Robert Faucher, tonal finishing. Rev. Peg Slater is the pastor of the church.



GREAT

- 16' Violone
- 8' Principal
- 8' Rohrflute
- 8' Viol
- 8' Viol Celeste
- 4' Octave
- 4' Rohrgedeckt
- 2 1/2' Twelfth
- 2' Fifteenth
- 2' Piccolo
- 1 1/2' Tierce
- 1 1/2' Mixture IV
- 8' Trumpet
- Chimes
- Gt super
- Sw
- Sw super
- MIDI

SWELL

- 8' Stopped Diapason
- 8' Viol
- 8' Viol Celeste
- 4' Principal
- 4' Gedeckt
- 2 1/2' Nazard
- 2' Flautino
- 1 1/2' Quintflute
- 1' Fife
- 8' Sesquialtera II
- 8' Trumpet
- 8' Oboe
- Sw sub
- Sw super
- Tremolo
- MIDI

PEDAL

- 32' Bourdon
- 16' Subbass
- 16' Violone
- 8' Principal
- 8' Bourdon
- 5 1/2' Quintbass
- 4' Choralbass
- 4' Flute
- 2 1/2' Mixture IV
- 16' Posaune
- 8' Trumpet
- 4' Clarion
- Gt
- Sw
- MIDI

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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 OCTOBER
Gillian Weir; Church of the Holy Trinity, New York, NY 8 pm

16 OCTOBER
István Ruppert; St Paul's Chapel, Columbia University, New York, NY noon
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm (also October 17)

17 OCTOBER
*Festival Organ, Opening Concert; Trinity Church, Copley Square, Boston, MA 8 pm
Choral Concert; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm
Mary Preston, with orchestra; Covenant Presbyterian, Charlotte, NC 7:30 pm
Stewart Foster; Cathedral of St Paul, Detroit, MI 7:30 pm
Huw Lewis, workshop; First Congregational, Charlevoix, MI 10 am
Todd Wilson; North Christian Church, Columbus, IN 8 pm
Thomas Murray; St Anthony Catholic Church, Milwaukee, WI 7:30 pm
Hye-Jean Choi; Fourth Presbyterian, Chicago, IL 12:10 pm
Chicago Children's Choir; Fourth Presbyterian, Chicago, IL 8 pm

18 OCTOBER
Festival Organ Exhibit; Boston Public Library, Boston, MA (through December 31)
Richard Cleary, lecture; Boston Public Library, Boston, MA 6 pm
Martin Jean; St Peter's Lutheran, New York, NY 1 pm
Thomas Trotter; Nassau Presbyterian, Princeton, NJ 7:30 pm
Richard Morgan; St Peter's Episcopal, Morristown, NJ 7:30 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm
Huw Lewis, workshop; First Congregational, Charlevoix, MI 10 am
Todd Wilson, masterclass; Indiana University, Bloomington, IN 9-11 am
His Majesty's Clerkes; Grace Lutheran, River Forest, IL 8 pm

19 OCTOBER
Todd & Anne Wilson; St John's Episcopal, Stamford, CT 4 pm
Joyce Jones; South Church, New Britain, CT 7:30 pm
Samuel Springer; St Thomas Church, New York, NY 5:15 pm
Dorinda Gay; Good Shepherd Catholic, Brooklyn, NY 6 pm
Sesquicentennial Vespers; Plymouth Church of the Pilgrims, Brooklyn, NY 5 pm
David Lamb; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Kit Stout, with ensemble; Our Lady of Pompeii, Vineland, NJ 3 pm
Peter Conte; Longwood Gardens, Kennett Square, PA 2:30 pm
Thomas Trotter; Ursinus College, Col legeville, PA 4 pm
Philip Scriven; St Luke's Episcopal, Lebanon, PA 7:30 pm
Jared Jacobsen; Calvary Episcopal, Pitts burgh, PA 7:30 pm
Hymn Festival; Grace Lutheran, Lancaster, PA 4 pm
Carl Gilmer; Church of the Holy Cross, Tryon, NC 4 pm
Karel Paukert; Cleveland Museum, Cleve land, OH 2 pm
Stewart Foster; Broad Street Presbyterian, Columbus, OH 4 pm
G. Dene Barnard, with choir; First Congrega tional, Columbus, OH 8 pm
Andrew Fletcher; Edgebrook Community Church, Chicago, IL 2:30 pm
Paul Manz, Hymn Festival; First Presbyterian, Arlington Heights, IL 4 pm
Susan Duer, fortepiano; Christ Church Cathedral, New Orleans, LA 4 pm

20 OCTOBER
Stephen Hamilton; Church of the Holy Trini ty, New York, NY 8 pm

21 OCTOBER
Larry Long; St Luke's Chapel, Medical Uni versity, Charleston, SC noon
Douglas Major; All SS Episcopal, Atlanta, GA 7:30 pm
Peter Stoltzfus; First United Methodist, Baton Rouge, LA 7:30 pm

22 OCTOBER
Frederick Swann; West Center Congrega tional, Bronxville, NY 8 pm
Stephen Hamilton; Church of the Holy Trini ty, New York, NY 8 pm
Peter Stoltzfus, workshop; First United Methodist, Baton Rouge, LA 9 am

24 OCTOBER
Peter Conte; Brick Presbyterian Church, New York, NY 7 pm
Frederick Swann; First Presbyterian, Glens Falls, NY 8 pm
Charles Tompkins; University of South Car oline, Columbia, SC 8 pm
Marvin Mills; Trinity Episcopal, St Augustine, FL 7 pm
Luc Ponet; Fourth Presbyterian, Chicago, IL 12:10 pm

25 OCTOBER
Festival Organ Forum; St Paul's Cathedral, Boston, MA 1-4:30 pm
The Early Music Players; St Peter's Episco pal, Morristown, NJ 8 pm
Thomas Murray, masterclass; Trinity Luther an, Hagerstown, MD 10 am
His Majesty's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm
Chicago Choral Artists, with orchestra; Grace Episcopal, Oak Park, IL 7:30 pm

26 OCTOBER
Alan Lewis; St Thomas Church, New York, NY 5:15 pm
Michael Kaminski; Good Shepherd Catholic, Brooklyn, NY 6 pm
Thomas Reuter; Cadet Chapel, West Point, NY 3:30 pm
Christoph Albrecht; St Stephen's Episcopal, Millburn, NJ 4 pm
Michael Farris; First Unitarian, Wilmington, DE 7 pm
Heather Hinton; St Michael's & All Angels, Baltimore, MD 3 pm
Thomas Murray; Trinity Lutheran, Hager stown, MD 3 pm
+Robert Parkins; Duke University, Durham, NC 2:30, 5 pm
Cj Sambach; The Village Chapel, Pinehurst, NC 4 pm
Karel Paukert; Cleveland Museum, Cleve land, OH 2 pm
Stephen Schnurr; St Mary of the Lake, Miller (Gary), IN 3 pm
John Sherer, with brass; Fourth Presbyter ian, Chicago, IL 7:30 pm
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm
Chicago Choral Artists, with orchestra; Holy Family Church, Chicago, IL 4 pm
Anita Werling; First English Lutheran, Peoria, IL 3 pm

27 OCTOBER
Elizabeth Naegele; Presbyterian Homes, Evanston, IL 1:30 pm

28 OCTOBER
Choral Concert, with orchestra; St Thomas Church, New York, NY 7:30 pm
Ken Courtney; St Luke's Chapel, Medical University, Charleston, SC noon
Frederick Swann; Pilgrim United Church of Christ, Fond du Lac, WI 7:30 pm

31 OCTOBER
Peter Krasinski; Old South Church, Boston, MA 8 pm
Keith Toth; Church of St Mary the Virgin, New York, NY 5:30 pm
David Messineo; Plymouth Church of the Pil grims, Brooklyn Heights, NY 8 pm
+John Scott; St Paul's School Chapel, Con cord, NH 8 pm
Pierre Pincemaille; Clayton College, Mor row, GA 8:15 pm
Bruce Glenny; Fourth Presbyterian, Chica go, IL 12:10 pm

1 NOVEMBER
Gunther Schuller, lecture; Boston Public Library, Boston, MA 1 pm
Meet the Organ Builder; Boston Public Library, Boston, MA 2:30 pm
Todd Wilson (*Phantom of the Opera*); Church of the Covenant, Cleveland, OH 8 pm

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2 NOVEMBER
Laurence Libin, lecture; Fogg Museum, Cambridge, MA 1:30 pm
Pamela Ruiter-Feenstra & Michael Barone; Busch Hall, Cambridge, MA 3 pm
Susan Armstrong, with harp; First Religious Society, Newburyport, MA 4 pm
Richard Peek; St Thomas Church, New York, NY 5:45 pm
John Scott; St Stephen's Episcopal, Wilkes Barre, PA 4, 7 pm
Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm
Cj Sambach; Emmmanuel Lutheran, Pottstown, PA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Gayle Sarber; North United Methodist, Indianapolis, IN 4 pm
Stewart Foster; Bethel Lutheran, Madison, WI 4, 7 pm
Robert Glasgow; Independent Presbyterian, Birmingham, AL 4 pm

3 NOVEMBER
Choral Concert; Cathedral of St Paul, St Paul, MN 8 pm
Robert Glasgow, masterclass; Independent Presbyterian, Birmingham, AL 7 pm

4 NOVEMBER
Debbie Bagwell; St Luke's Chapel, Medical University, Charleston, SC noon

6 NOVEMBER
Mark Bani; St Paul's Chapel, Columbia University, New York, NY noon
Cj Sambach; Mt Tabor Lutheran, West Columbia, SC 7 pm
Alan Morrison; First United Methodist, Toms River, NJ 8 pm

7 NOVEMBER
Joan Lippincott; St John's Episcopal, Niantic, CT 8 pm
Bruce Neswick, hymn festival; Thalia Lynn Baptist Church, Virginia Beach, VA 7:30 pm
Gillian Weir; Christ Church, Pensacola, FL 8 pm

***Martha Stiehl**, with orchestra; Uihlein Hall, Milwaukee, WI (also November 8, 9)
The New Oratorio Singers; Divine Word Chapel, Northbrook, IL 7:30 pm
Orlando Consort; Rockefeller Chapel, Chicago, IL 8 pm

8 NOVEMBER
Marilyn Keiser, workshop; St John's Lutheran, Allentown, PA 10 am
Bruce Neswick, choral workshop; Thalia Lynn Baptist Church, Virginia Beach, VA 10 am
Vladimir Koshouba; Presbyterian, Homes, Evanston, IL 3 pm

9 NOVEMBER
The Bruce Katz Band; Berklee Performance Center, Boston, MA 7:30 pm
Daniel Lamoureux; St Peter's Catholic Church, Cambridge, MA 3 pm
David Higgs; St Paul's Chapel, Columbia University, New York, NY 2 pm
Edwin Rieke; St Thomas Church, New York, NY 5:15 pm
The Etan Vocal Quartet; Good Shepherd Roman Catholic, Brooklyn, NY 6 pm
Elizabeth & Raymond Chenault; Pine Street Presbyterian, Harrisburg, PA 4 pm
Marilyn Keiser; St John's Lutheran, Allentown, PA 4 pm

*American Choral & Organ Music to ca. 1875; Grace Lutheran, Lancaster, PA 4 pm
William Picher; National Cathedral, Washington, DC 5 pm
Matt Curlee; Greene Mem United Methodist, Roanoke, VA 4 pm
Larry Ferrari; Kirk of Dunedin, Dunedin, FL 8 pm (also November 14)
Parry, *Songs of Farewell*; Church of the Covenant, Cleveland, OH 10 am
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
The New Oratorio Singers; Divine Word Chapel, Northbrook, IL 7 pm
Anita Werling, with mezzo-soprano; First Presbyterian, Macomb, IL 4 pm
Marilyn Biery; Cathedral of St Paul, St Paul, MN 3:30 pm
Stewart Foster; House of Hope, St Paul, MN 4 pm
Nicolas Kynaston; Independent Presbyterian, Birmingham, AL 4 pm
Gillian Weir; Christ Church Cathedral, New Orleans, LA 4 pm

11 NOVEMBER
Stewart Foster; First (Scots) Presbyterian, Charleston, SC 7:30 pm

14 NOVEMBER
Tom Hazelton & Michael Barone; Babson Hall, Wellesley, MA 8 pm
Viva Voce Woodwind Ensemble; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm
Christopher Young; Binghamton University, Binghamton, NY 8:15 pm
John Weaver; St Paul's Episcopal, Chestnut Hill, Philadelphia, PA 8 pm

Matt Curlee; Peachtree Road. United Methodist, Atlanta, GA 7:30 pm
David Craighead; Christian Theological Seminary, Indianapolis, IN 7:30 pm
Handel, *Judas Maccabaeus*, with orchestra; Bethel College, St Paul, MN 8 pm
John Bayless; piano; Lindenwood Christian Church, Memphis, TN 7:30 pm

15 NOVEMBER
John Butt & Michael Barone; Old West Church, Boston, MA 8 pm
American Boychoir, with Newark Boys Chorus; New Jersey Performing Arts Center, Newark, NJ
Larry Ferrari; Kirk of Dunedin, Dunedin, FL 2 pm
Netherlands Chamber Choir; Spivey Hall, Morrow, GA 8:15 pm
David Craighead, masterclass; Trinity Episcopal, Indianapolis, IN 10 am

16 NOVEMBER
Stewart Foster; Memorial Church, Cambridge, MA 4 pm
Nicolas Kynaston; Trinity College, Hartford, CT 3 pm
Mark King; St Thomas Church, New York, NY 5:15 pm

Rebecca Pechefsky, harpsichord; Good Shepherd Roman Catholic, Brooklyn, NY 6 pm
Karl Moyer; St Luke's Episcopal, Lebanon, PA 7:30 pm
Wesley Parrott; Ursinus College, Collegeville, PA 4 pm
***Heather Hinton**; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Vladimir Koshouba; Old Presbyterian Meeting House, Alexandria, VA 4:30 pm
Janice Beck; Duke University, Durham, NC 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Musica Trinitatis; Trinity Episcopal, Ft Wayne, IN 5 pm
Jerome Butera; Park Ridge Community Church (UCC), Park Ridge, IL 3 pm
Matt Curlee; Independent Presbyterian, Birmingham, AL 4 pm

17 NOVEMBER
Nicolas Kynaston, masterclass; Church of St Patrick & St Anthony, Hartford, CT 7 pm

18 NOVEMBER
Peter Stoltzfus; Trinity Church on the Green, New Haven, CT 8 pm
Stephen Hamilton, with orchestra; Church of the Holy Trinity, New York, NY 8 pm
Timothy Tikker; St Luke's Chapel, Medical University, Charleston, SC noon

20 NOVEMBER
John Connor; St Paul's Chapel, Columbia University, New York, NY noon

21 NOVEMBER
Katharine Pardee; All SS Cathedral, Albany, NY 7:30 pm

23 NOVEMBER
Thomas Trotter; Woolsey Hall, New Haven, CT 8 pm
The Woodland Scholars; Immanuel Congregational, Hartford, CT 4 pm
Joy Schroeder; St Thomas Church, New York, NY 5:15 pm
Cynthia Powell; Good Shepherd Roman Catholic, Brooklyn, NY 6 pm
Farrell Goehring; Cathedral of All SS, Albany, NY 4 pm

Shelly Moorman-Stahlman; Lebanon Valley College, Annville, PA 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Choral Concert; First Congregational, Columbus, OH 4 pm
American Boychoir; Broad St Presbyterian; Columbus, OH
Cj Sambach; Christ Church-Cranbrook, Bloomfield Hills, MI 4 pm
Rudolf Zuiderveld; Illinois College, Jacksonville, IL 8 pm
Heather Hinton; Independent Presbyterian, Birmingham, AL 4 pm
Lesley Dolinger, soprano, & **Cedric Bridges**, tenor; Christ Church Cathedral, New Orleans, LA 4 pm

24 NOVEMBER
Richard Hoskins; Presbyterian Homes, Evanston, IL 1:30 pm

25 NOVEMBER
Julia Barlow; St Luke's Chapel, Medical University, Charleston, SC noon

30 NOVEMBER
Kevin Clarke; St Thomas Church, New York, NY 5:15 pm
The Glenn Mohr Chorale; Good Shepherd Roman Catholic, Brooklyn, NY 6 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

UNITED STATES
West Of The Mississippi

17 OCTOBER
Delores Bruch; St Mary's Catholic Church, Iowa City, IA 8 pm
Michael Farris; Trinity Cathedral, Portland, OR 7:30 pm

18 OCTOBER
Argento, *The Shoemakers' Holiday*; Ted Mann Concert Hall, Minneapolis, MN 8 pm

19 OCTOBER
Dietrich Wagler; Christ the King Lutheran, Houston, TX 5 pm
Aaron Miller; Trinity Lutheran, Lynnwood, WA 7 pm
American Boychoir; First Presbyterian, Seattle, WA
Gerre Hancock; Trinity Cathedral, Portland, OR 10 am, 5 pm
Elna Johnson; St Mary's Cathedral, San Francisco, CA 3:30 pm
Praise Symphony Orchestra of Orange County; Lake Avenue Church, Pasadena, CA 7:30 pm
Marilyn Keiser; First Congregational, Los Angeles, CA 4 pm

20 OCTOBER
Huw Lewis; Grand Avenue United Methodist Temple, Kansas City, MO 8 pm

21 OCTOBER
Marilyn Keiser; Stanford University, Palo Alto, CA 8 pm

25 OCTOBER
American Boychoir; Cathedral of St John, Spokane, WA

26 OCTOBER
Texas Boys Choir; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
American Boychoir; Central United Protestant Church, Richland, WA
Jonathan Hall; St Mary's Cathedral, San Francisco, CA 3:30 pm

27 OCTOBER
American Boychoir; Holy Spirit Episcopal, Missoula, MT

28 OCTOBER
Massimo Nasetti; Wichita University, Wichita, KS

30 OCTOBER
American Boychoir; Flathead High School, Kalispell, MT

31 OCTOBER
Jeff Weiler; Century II Civic Center, Wichita, KS 8 pm
*Halloweeh Monster Concerts; University of Houston, Houston, TX 7, 9 pm

1 NOVEMBER
Clark Wilson; Century II Civic Center, Wichita, KS 11 am
Lyn Larsen; Century II Civic Center, Wichita, KS 8 pm
American Boychoir; Washington Performing Arts Center, Olympia, Washington

2 NOVEMBER
Dvorak, *Stabat Mater*, with orchestra; Central Presbyterian, Kansas City, MO 2 pm
American Boychoir; Lutheran Fine Arts Center, Salem, OR
Fauré, *Requiem*; St Mary's Cathedral, San Francisco, CA 3:30 pm
Heather Hinton; First Congregational, Fresno, CA 3 pm
David Gell, with choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Choral Concert; All SS Episcopal, Beverly Hills, CA 5 pm

4 NOVEMBER
Carlene Neihart; Mid-America Nazarene University, Olathe, KS 7:30 pm

5 NOVEMBER
American Boychoir; Ginger Rogers Theater, Medford, OR

6 NOVEMBER
American Boychoir; College of the Siskiyous, Weed, CA

7 NOVEMBER
Frederick Swann; Central United Methodist, Stockton, CA 8 pm

8 NOVEMBER
Leipzig Academic Orchestra; Christ the King Lutheran, Houston, TX 8 pm
Thomas Murray, masterclass; First United Methodist, Bellevue, WA 10 am

9 NOVEMBER
Carlene Neihart; St Andrew's Episcopal, Kansas City, MO 6 pm
Thomas Murray; Bellevue First United Methodist, Bellevue, WA 3 pm (also November 10, 8 pm)

Rev. William Vaughan; St Mary's Cathedral, San Francisco, CA 3:30 pm
American Boychoir; Valley Christian Center, Dublin, CA
Robert Plimpton; Lake Avenue Church, Pasadena, CA 6 pm

10 NOVEMBER
Thomas Murray, masterclass; Bellevue First United Methodist, Bellevue, WA 10 am

12 NOVEMBER
Wayne Kallstrom; University of Nebraska, Omaha, NE 7:30 pm

14 NOVEMBER
Todd & Anne Wilson; Augustana Lutheran, Denver, CO 7:30 pm

15 NOVEMBER
Peter Hallock, lecture; St Mark's Episcopal, Berkeley, CA

16 NOVEMBER
Diane Meredith Belcher; St Joseph's Church, Fayetteville, AR 4 pm
+Carlene Neihart; First Christian Church, Olathe, KS 4 pm
Todd and Anne Wilson; University of Texas, Austin, TX 4 pm
New England Spiritual Ensemble; Highland Park Presbyterian, Dallas, TX 7 pm
Mary Preston; Christ the King Lutheran, Houston, TX 5 pm
Jeanette Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
+Bruce Neswick; First Church of Christ, Scientist, LaMesa, CA 7 pm

23 NOVEMBER
Texas Christian University Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Mark Wickens; Arizona State University, Tempe, AZ 2:30 pm
Archdiocesan Choir Festival; St Mary's Cathedral, San Francisco, CA 3:30 pm
Festival of Thanksgiving; Lake Avenue Church, Pasadena, CA 6 pm

30 NOVEMBER
California Baroque Ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm
Procession with Carols; All SS Episcopal, Beverly Hills, CA 5 pm

INTERNATIONAL

17 OCTOBER
Gillian Weir; West End CR Church, Edmonton, Alberta, Canada 8 pm

18 OCTOBER
Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm
Massimo Nasetti; Basilique N.D. du Cap, Cap-de-la-Madeleine, Québec, Canada

19 OCTOBER
International Organ Week; Brussels, Belgium (through October 25)

20 OCTOBER
American Boychoir; St Paul's Anglican, Nanaimo, British Columbia, Canada
Gillian Weir; Jack Singer Concert Hall, Calgary, Alberta, Canada

22 OCTOBER
American Boychoir; Our Lady of Good Counsel, Surrey, British Columbia, Canada

24 OCTOBER
Robert Glasgow; St Paul's Anglican, Toronto, Ontario 8 pm

25 OCTOBER
Robert Glasgow, masterclass; St Paul's Anglican, Toronto, Ontario, Canada 10 am
Pipes Over Calgary; Jack Singer Concert Hall, Calgary, Alberta, Canada 8 pm

26 OCTOBER
Massimo Nasetti; Maison des Fraires Maristes, Iberville, Québec, Canada
Frederick Swann; Westminster United Church, Winnipeg, Manitoba, Canada 8 pm

27 OCTOBER
Christopher Hill, lecture; St Paul's Cathedral, London, England 6:15 pm

29 OCTOBER
John Scott; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm

2 NOVEMBER
Jennifer Bate; Konzerthaus, Vienna, Austria 11 am

5 NOVEMBER
Kim Redford; Notre Dame de France, London, England 7:45 pm

8 NOVEMBER
Pipes Over Calgary; Jack Singer Concert Hall, Calgary, Alberta, Canada

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10 NOVEMBER
Rt Rev Kenneth Stevenson, lecture; St Paul's Cathedral, London, England 6:15 pm

12 NOVEMBER
Fauré, *Requiem*; St Paul's Cathedral, London, England 7:30 pm

19 NOVEMBER
St Cecilia Festival Service; St Paul's Cathedral, London, England 11 am

23 NOVEMBER
Marilyn Keiser; College Heights Seventh-Day Adventist, Lacombe, Alberta, Canada 7 pm

26 NOVEMBER
Elgar, *The Dream of Gerontius*; St Paul's Cathedral, London, England 7:30 pm

Organ Recitals

DAVID BURTON BROWN, Emmanuel Lutheran Church, Southfield, MI, June 15: *Prelude and Fugue in c*, S. 546, Bach; *We all believe in one true God*, Scheidemann; *Tocatta and Fugue in D minor/major*, op. 59, Reger; *Scherzo*, Glick; *Hymne d'actions de grâces "Te Deum"*, Langlais; *Second Sonata in D*, Guilman.

CHARLES CALLAHAN, Notre Dame de France, Leicester Square, London, England, June 4: "Resurrection" (*Symphonie Passion*), *Angelus*, Dupré; *Divertissement; Stele pour un enfant defunt*, Vierne; *Fantaisie*, Saint-Saëns; *Marche Religieuse*, Gounod; *Passacaglia et Thema Fugatum*, Bach; *Fantasy for flute stops*, Sowerby; *Salve Regina*, *Adoro Te Devote*, Callahan; *Marcia Eroica*, Stanford.

LOREN ROBERT CARLE, St. James United Church, Montréal, Québec, Canada, June 3: *Choral varié sur le thème du "Veni Creator"*, Duruflé; *Praeludium in g*, BuxWV 149, Buxtehude; *Allegro (Concerto del Sigr. Meck)*, Walther; *Adagio (Trio Sonata No. 1 in E-flat)*, S. 525, Bach; *Psalm Prelude*, Set 1, op. 32, no. 1, Howells; *Hymne d'actions de grâces "Te Deum"*, Langlais.

DEE ANN CROSSLEY and NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, June 15: *Duet for Organ*; *Allegro*, Wesley; *Variations on an Original Theme*, op. 55, Cabena; *Paeon for Organ Duet*, Paulus; *Sonata in G*, Pfeyll; *Sonata in F*, Piazza; *Dialogue Monastique*, Purvis; *Concerto in a*, Krebs; *Rhapsody*, Hakim.

HUW LEWIS, Christ Episcopal Church, Little Rock, AR, June 17: *Where are all the merry shepherds going?*, Balbastre; *Tocatta in e*, Bruhns; *Chorale and Fugue on "O sorrow deep"*, Brahms; *Tocatta (Adagio et Fugue)*, Bach; *Fantasy in A*, Franck; *Prelude and Fugue on BACH*, Liszt.

JOAN LIPPINCOTT, First Church of Christ Congregational, Pittsfield, MA, June, 23: *Concerto in a*, S. 1065, *Allein Gott in der Höh sei Ehr*, S. 662, 664, Bach; *Fantaisie in f*, K. 608, Mozart; *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"*, op. 4, Duruflé.

THIERRY MECHLER, The Boston Avenue Church, Tulsa, OK, May 4: *Pange lingua*, de Grigny; *Prelude and Fugue in e*, S. 548, *An Wasserflüssen Babylon*, S. 653, Bach; *Improvisation on "Victimae paschali laudes"*, Tournemire; *Postlude pour l'Office des Complies, Litanies*, Alain; *Prélude et Fugue sur le nom d'Alain*, Duruflé; *Improvisation*.

ALAN MORRISON, Zion Lutheran Church, Sandusky, OH, April 6: *Tocatta in F*, S. 540, *Concerto in d* (Vivaldi), Bach; *Andante sostenuto (Symphonie gothique)*, Widor; *Scherzo*, op. 2, Duruflé; *Fête*, Langlais; *Passacaglia on a theme by Dunstable*, Weaver; *Aria*, Callahan; *Pageant*, Sowerby.

KAREL PAUKERT, Museum of Art, Cleveland, OH, April 13: *Sonata III*, Hindemith; *Cinq Interludes*, Jolivet; *Fantasy and Fugue in g*, Bach.

RICHARD PEEK, Thornwell Home and School for Children, Clinton, SC, May 4: *Pièce d'Orgue*, S. 572, Bach; *Flötenuhr*, Haydn; *Prelude on "Dix"*, Brandon; *Gigue*, Peek; *Scherzetto*, Vierne; *Adagio, Tocatta (Symphonie V)*, Widor.

SYLVIE POIRIER, St. James United Church, Montréal, Québec, Canada, June 17: *Concerto in a*, S. 593, Bach; *Herzlich* *tut*

mich verlangen, op. 122, no. 10, Brahms; *Prelude and Fugue in E*, BuxWV 141, Buxtehude; *Preludio, Arioso, Canzonetta (Twelve Characteristic Pieces)*, op. 156, Rheinberger; *Tocatta (Suite)*, Duruflé.

CHRISTA RAKICH, University of St. Thomas, St. Paul, MN, April 21: *Batalha de 5 Tono*, Conceição; *Vater unser im Himmelreich*, Böhm; *Trio Sonata No. 2 in c*, S. 526, Bach; *Praeludium in e*, Bruhns; *Prelude and Fugue in d*, op. 16, no. 3, C. Schumann; *Nocturne, Tailleferre; Sonata in c on the 94th Psalm*, Reubke.

KATHLEEN SCHEIDE, Ascension Lutheran Church, Ventura, CA, April 11: *Komm, heiliger Geist, Herre Gott*, Bach; *Sonata in D*, Mozart/Best; *Tocatta, Fugue and Hymn on "Ave maris stella"*, Peeters; *Variations on "Amazing Grace"*, Scheide; *Deux Danses a Agni Yavishita*, Alain; *Prelude in D-flat, Concert Variations on Old Hundred*, Paine.

ROBERT A. SCHILLING, North United Methodist Church, Indianapolis, IN, June 8: *Chaconne in g*, Couperin; *Trio Sonata No. 2 in c*, S. 526, Bach; *Sonata No. 7 in F*, K. 224, *Sonata No. 10 in D*, K. 245, Mozart; *My heart abounds with pleasure, My Jesus leadeth me immortal joy to see*, Brahms; *Steal away to Jesus, My Lord what a morning*, Haan; *Variations on "America"*, Ives; *Partita on "Marching to Zion"*, Spong; *Variations on "The gift of love"*, Barton; *Fantaisie and Fugue in B-flat*, Boëly.

JOHN W.W. SHERER, Fourth Presbyterian Church, Chicago, IL, June 8: *Alle Menschen müssen sterben*, S. 643, *Fantasia and Fugue in g*, S. 542, Bach; *Adagio for Strings*, Barber; *Rubrics*, Locklair; *Symphonie VI*, Widor.

FREDERICK SWANN, Miami Beach Community Church, Miami, FL, February 16: *Bells of Riverside*, Bingham; *Prelude on Psalm 34:6*, Howells; *Tuba Tune*, Cocker; *Choral in b*, Franck; *Tocatta and Fugue in d*, S. 565, Bach; *Tocatta on Old 100th*, Hebble; *Jesu dulcis memoria*, Davies; *Tocatta for Flutes*, Stanley; *Fantasia and Fugue in G*, Parry.

REBECCA GROOM TE VELDE, First Presbyterian Church, Stillwater, OK, May 9: *Sonata No. 3 in A*, Mendelssohn; *Allein Gott in her Höh sei Ehr*, S. 662, *Tocatta in d*, S. 565, Bach; *Variations on "Wondrous Love"*, Barber; *Trumpet Tune*, Swann; *Danse Modale, te Velde*; *Final (Symphonie No. 5)*, Vierne.

WILLIAM VANDERTUIN, Grace Anglican Church, Brantford, Ontario, May 6: *Balletto del Granduca*, Sweelinck; *Concerto in F*, Albinoni; *Aria in d*, Stanley; *Arrival of the Queen of Sheba*, Handel; *Sonata No. 2*, Mendelssohn. May 13: *March on a theme by Handel*, Guilman; *Chant de May*, Jongen; *Cantilena (Sonata No. 11)*, Rheinberger; *Menuet*, Boccherini; *Final (Sonata No. 2)*, Guilman. May 20: *Sonata da Camera*, Handel; *Allegretto (Sonata No. 4)*, Mendelssohn; *Sheep may safely graze*, Bach; *Variations on "Vater unser" (Sonata No. 6)*, Mendelssohn. May 27: *Gavotte*, Wesley; *Cantabile (Symphony No. 5)*, Widor; *Pasticcio*, Langlais; *Andantino*, Franck; *Tocatta in f*, Grison.

GILLIAN WEIR, Illinois College, Jacksonville, IL, April 25: *Lo Ballo dell'Intorcia*, Valente; *Sonata in C*, S. 255, Scarlatti; *Noël: Quand le Sauveur*, Dandrieu; *Fantasia in f*, S. 608, Mozart; *Trio Sonata in C, Tocatta in F*, Bach; *Les Bergers, Les Anges, Dieu parmi nous (La Nativité)*, Messiaen; *Scherzo*, Duruflé; *Salamanca*, Bovet; *Tocatta in D-flat*, Jongen.

MICHAEL WESTWOOD, St. James United Church, Montréal, Québec, Canada, June 10: *Voluntary No. 5 in G*, Walond; *Tocatta and Fugue in d*, S. 565, Bach; *Herzliebster Jesu, Schmücke dich o liebe Seele*, Brahms; *Prelude and Fugue in G*, Mendelssohn; *Pièce héroïque*, Franck; *Aria*, Peeters; *Processional*, Mathias.

TODD & ANNE WILSON, Trinity United Methodist Church, Evansville, IN, June 23: *Adagio and Fugue in c*, K. 546, 426, Mozart; *Fantasia in f*, op. 103, Schubert; *Variations on a Theme of Paganini*, T. Wilson; *Paeon*, Paulus; *Larghetto (Concerto No. 2 in f)*, Chopin; *Suite from Carmen*, Bizet, arr. Biery.

WILLIAM WOJNAR, United Presbyterian Church, Jamestown, ND, April 27: *Processional March*, Harris; *Christ lag in Todesbanden*, Quehl, Scheidemann; *Tocatta and Fugue in d*, S. 538, Bach; *Sonata in D*, Wq 70/5, CPE Bach; *Chant de Paix*, Langlais; *Choral No. 1 in E*, Franck.

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Wicks 4-rank pipe organ, complete, in case-work. Wicks 7-rank pipe organ, complete. Call 248/471-1515; fax 248/471-9968.

Three 2MP pipe organs: 7-rank Moeller, 10-rank Reuter, 15-rank Hillgreen/Lane. Available as is, rebuilt, with or without additions. Delivery and/or installation available. FAX 972/263-1059 for information.

Möller #7781, 2-manual, 3-rank; new Ventus (1992) blower. \$9,000 or best offer. 713/662-2706. Houston, TX.

1901 Bates & Culley, 2-10 ranks. Approx 12' 6" w x 14' 4" h x 5' 7" d. Free standing oak case-work. Asking \$5,000 as is, where is. Quality restoration available. Ca. 1902 Bernard Mudler Tracker, 2-9 ranks 61/27. Approx 7' 8" w x 12' 4" h x 6' d. Free standing white oak case-work. Asking \$5,000 as is, where is. Quality restoration available. Ca. 1871 E. & G.G. Hook #591, 2/10 stops. Approx. 100" w x 74" d x 15' t. Professionally renovated and set up in our shop. Installation available for all the above. For more information on all the above contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 Voice or 610/970-9297 Fax or PMurphy129@aol.com Email.

Roderer tracker (1971); eight stops, two manuals and pedal. Pedalboard 32 notes AGO. 94" high, 80" wide. Perfect condition, suitable for home, school, or chapel. Phone: Richard Enright 847/674-8312.

1892 J.W. Steere & Son tracker, 2-19 stops. Professionally restored. Approx. 15' w x 20' h x 13' d. Purchase price \$23,000, installation price \$50,000 FOB PA. Classic elegance for the cost of an electric substitute. Video available. For more information contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 Voice or 610/970-9297 Fax or PMurphy129@aol.com Email.

PIPE ORGANS FOR SALE

1932 Aeolian Skinner Duo-Art, opus 899 Player Organ; 11 stops with chimes and harp. Two manuals with pedal. Ideal residential organ. Recently re-leathered, pipework in mint condition. Organ is crated and currently in storage. Buyer moves. \$30,000 OBO. Contact for specification and dimensions. Direct inquiries to Patricia Schrock, Holy Trinity Church, 3513 N St. NW, Washington, DC 20007. 202/337-2840, ext. 115. FAX 202/337-9048.

3-rank, 23-stop Moller practice organ, AGO-standard, detached console with 6 general pistons. Excellent condition. \$9,500. Call 615/274-6400 or FAX 615/274-2022.

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Paul Ott tracker, 1969: 8 stops, 2-man. (56 notes)/AGO ped, suitable for home or small worship space; dim. 10' w x 8' h x 5' d. For details: Gober Organs, Inc. 416/588-0064; FAX 588-0660.

1869 E. & G.G. Hook Opus #505, 2 manuals, 16 stops, 17 ranks. Approx. 12' w x 17' h x 10' d. Completely restored including restencilled facade. Instrument can be seen. For more information contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 Voice or 610/970-9297 Fax or PMurphy129@aol.com Email.

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3/30 1870 Koehnken & Grimm rebuilt with DE chests; playable in Clarkston, MI. Asking \$30,000. For details REPLY BOX OC-2, THE DIAPASON.

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Allen Model 8350, 3-manual, drawknobs, 102 ranks, State Trumpet, "Gospel tremos," 1700-watt audio system, \$39,500; 973/728-1675 after 6 pm EST.

Rodgers Model 990, 3-manual, drawknobs, State Trumpet, eight-channel audio system, excellent condition \$8,900; 973/728-1675 after 6 pm EST.

Allen digital computer organ, Model 603: large 2-manual, 40 stops plus computer cards and speakers; 2-level memory, excellent condition. Our Lady of Mercy Church, Plainville, CT. 860/747-6825.

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Save Big \$\$. Great values, trades welcome. Allen ADC221, self-contained, abridged, 32 pedals, oak, \$6,950. Baldwin C-360, new, dealer left over, drawknob, 2-manual, \$24,500. Rodgers 840, 3-manual, 8 speakers w/antiphonal, pipe ready, \$22,500. Rodgers 850, 2-manual, drawknob, complete external speaker complement, \$12,900. Rodgers 740, 2-manual, oak cabinet, stop tab, pipe ready, with speakers, \$14,500. Nationwide delivery available. Keyboard Exchange International, 8651 Portside Ct, Orlando, FL 32817. Tel/Fax 407/671-2272. e-mail B3World@aol.com

MISCELLANEOUS FOR SALE

Pipe chests, 2-8 stop, 2-5 stop, 1-1 stop; 1,200 pipes; pneumatic shutter actuators; misc. wood parts from Pels organ. 630/469-6221.

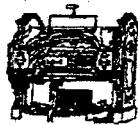
1921 Skinner Organ Co. chassis and parts: Op. 324, Westfield-built; Pitman chests: Gt 3s, Sw/Gt duplex 9s + Sw 3s, So 6s; Ped Major Bass unit w/chests; chest structures and bearers; static reservoir; 4m DK console from 1909, Op. 165; Spencer 7-1/2 HP blower 6" + 10" WP; asking \$6,000 OBO for lot. Send SASE to C&D, Inc., P.O. Box 360, Southampton, MA 01073-0360 for details & terms; phone/fax 413/586-7600.

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Clearance of used pipes and parts. Send SASE for list to: Julian Bulley, 1376 Harvard Blvd., Dayton, OH 45406.

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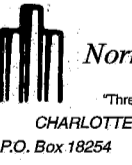
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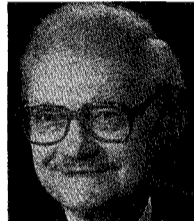
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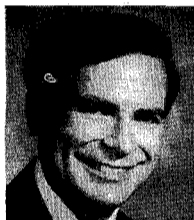
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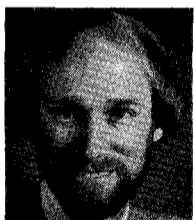
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