

# THE DIAPASON

DECEMBER, 1997



Episcopal Church of the Epiphany, Atlanta, GA  
Specification on page 19



## Here & There

The 13th annual Advent Organ Series takes place this season at **Trinity Episcopal Church**, Santa Barbara, CA. The series began on November 30 with David Gell; and continues 12/7 Mahlon Balderston, 12/14 Ray Urvin, and 12/21 Emma Lou Diemer. For information: 805/687-0189.

**Grace Episcopal Church**, Silver Spring, MD, has announced its 1997-98 Music of Grace series: 12/7, Advent lessons and music; 1/4, 1/5, Susa, *The Wise Women*; 2/8, oboe and trumpet recital; 5/8, "showtime" concert. For information: 301/585-3515.

**The Bach Society**, Christ the King Lutheran Church, Houston, TX, has announced its schedule: 12/7, *Schütz Christmas Story*, *Bach Magnificat*; 1/11, Robert Jones; 2/4, St. Thomas Choir, Leipzig, Germany; 2/22, Kerll/*Bach Sanctus in D*, *Bach Cantata 18*; 3/29, *Bach Cantata 8*; 4/19, Rudolf Meyer; 5/10, music of the cantors of St. Thomas, Leipzig. For information: 713/523-2864.

**The Plymouth Music Series** presents Welcome Christmas! on December 7, 13, and 14 at Plymouth Congregational Church, Minneapolis, MN. The concert will feature the U.S. premiere of British composer Ian Kellam's cantata *The Jolly Shepard*, along with works of Handel, Britten, Mendelssohn, Brahms, Willcocks, Grier, and Rutter. For information: 612/870-0943.

The world premiere of **Douglas Coombe's Requiem**, for chorus and orchestra, takes place December 14 at Daylesford Abbey, Paoli, PA, sung by **The Mastersingers Chorale**, Robert Reilly, Music Director. The Requiem was commissioned by the chorale in 1996. About 70 minutes long, it is scored for SATB soloists, SATB chorus, and chamber orchestra. Following the premiere, performance materials will be available from Theodore Presser Co., Bryn Mawr, PA. For information: 610/525-3636.

**St. Anne of the Sunset Church**, San Francisco, has announced its concert series: 12/14, Archdiocesan Priests Choir Christmas concert; 12/28, congregational carol sing; 2/22, David Hagerty; 3/15, Simon Berry; 4/19, James Aylward; 5/14, the Golden Gate Boys Choir and Bell Ringers; 6/14, R. Jay Williamson; and 7/13, Richard Davis and the choirs of St. Anne's Church. For information: 415/665-1600.

**The 42nd International Competition for Organ Improvisation** takes place July 7-10, 1998, in Haarlem, The Netherlands. From the initial round of tape recordings, 10 contestants will be selected. Preliminary rounds take place July 7 and 8; four finalists will be chosen for the final round on July 9. The competition takes place on the Christian Müller organ at St. Bavo Church. The deadline for applications and cassette tapes is December 25. For information: Stichting Internationaal Orgelconcours, Mrs. E.L.S. Hendrikse, secretary, Postbus 3333, 2001 DH Haarlem, The Netherlands; ph 023 516 05 74; fax 023 516 05 76.

**The Cathedral of St. Paul** (St. Paul, MN) has announced its music series: January 11, James Callahan (works of de Grigny, Bach, Rheinberger, and the performer's *Requiem*); 2/8, James Biery (Bach, Dupré); 2/21, Archdiocesan Children's Choir Festival; 3/8, James Biery (Franck, Bach); 4/19, University of Minnesota Brass Choir; 5/1, Minnetonka Chamber Choir; 5/10, Marilyn & James Biery, organ duet recital. For information: 612/228-1766.

**The University of St. Thomas** (St. Paul, MN) has announced a full scholar-

ship in organ. A public recital will be used to select the winner of the scholarship, who will hold the title of Asmuth Distinguished Organ Scholar. In return for the scholarship, valued at about \$18,000 annually, the scholar will serve as organist for weekly Sunday liturgies, and will accompany the university's Liturgical Choir at rehearsals, special events, concerts, and tours. The scholarship is underwritten by Robert Asmuth, a 1943 graduate of St. Thomas. Ten years ago Asmuth donated the Gabriel Kney organ in the university's Chapel of St. Thomas Aquinas. The competition recital will take place on April 19. For information: Dr. James Callahan, professor of music at St. Thomas, 612/962-5856.

**The East Carolina University School of Music** has announced the establishment of the Grover and Jessie Rodgers Scholarship in Church Music, made possible by an endowment bequeathed to the School of Music by the late Tillie Rodgers, a former non-degree organ student of Professor Janette Fishell. The Rodgers Scholarship is a one year, renewable award in the amount of \$2,000, which may be granted to either undergraduate or graduate students majoring in Church Music. For information: Dr. Janette Fishell, East Carolina University School of Music, Greenville, NC 27858-4353; ph 919/328-1261; web site <http://www.music.ecu.edu>



Wells Cathedral Choir (photo Tony Bolton)

The choir of men and boys from **Wells Cathedral**, under the direction of **Malcolm Archer**, will make a North American performance tour in April 2000 through the agency of Phillip Truckenbrod Concert Artists. The choir, consisting of 18 boy choristers and 12 men, or vicars choral, traces its origin to sometime prior to the construction of the present cathedral which was begun in 1180. In the 14th century the bishop built the Vicar's Close, a medieval street connecting to the cathedral, to house all of the organists and men of the choir. The choir sings daily services at the cathedral, and also regularly broadcasts, records, and performs on tour, with recent visits to Italy, Holland, France, Germany, Singapore, New Zealand, and Brazil. The choristers are students at the Cathedral Choir School, located in the Vicar's Close.

**The Chamber Singers of Holy Name Cathedral**, Chicago, IL, presented a concert on November 10 to commemorate the first anniversary of the death of Joseph Cardinal Bernardin. The concert, entitled Music of Consolation, featured the premiere of *The Prayer of St. Francis*, commissioned for the event from Richard Proulx. Also included on the program was the motet *Fürchte dich nicht* by Brahms, Howells' *Requiem*, and other works of Distler, Leighton, Poulenc, and Harris. Matthew Walsh is Cathedral Music Director.

**The Albert Schweitzer Organ Festival/USA** is a new program of the

## THE DIAPASON

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BRIAN SWAGER  
Carillon

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Harold Robles, Laurie Allen, and David Spicer at Albert Schweitzer Organ Festival



Harold Robles, Kimberlee Austin, and David Spicer at Albert Schweitzer Organ Festival

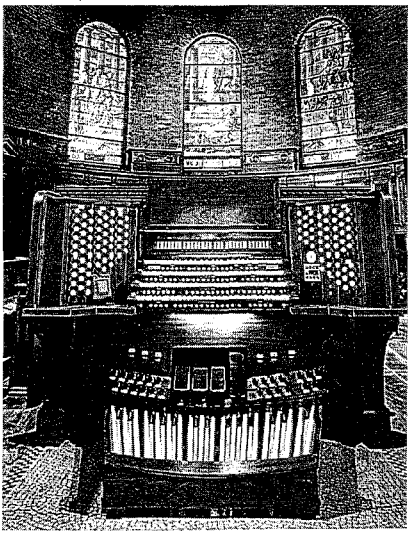
Albert Schweitzer Institute for the Humanities based in Wallingford, CT. The Festival is sponsoring an organ playing competition on September 4-6, 1998 for currently enrolled high school and college (pre-baccalaureate) students. Details of the competition and an application form can be received from: The Albert Schweitzer Organ Festival/USA, c/o First Church of Christ, 250 Main Street, Wethersfield, CT 06109; 860/563-7759.

An inaugural concert for the Festival was held at First Church of Christ in Wethersfield on September 7. The 90-minute multimedia presentation includ-

ed seven compositions of Bach as well as a choral anthem. Organists participating included: Christa Rakich, Ezequiel Menendez, Ellen Barton Hunt, Ralph Valentine, Catherine Rodland, Ronald Ebrecht, and David Spicer. John Rose concluded the concert with a performance of Widor's *Toccata* from the Fifth Organ Symphony.

**Columbia University** inaugurated the new console for the Aeolian-Skinner organ in its St. Paul's Chapel with a recital on November 9 by David Higgs. The new console was built by Robert M. Turner of Hacienda Heights, CA, and





Turner console at St. Paul's Chapel, Columbia University

installed by John L. Randolph of Leonia, NJ. It preserves the appearance of the original 1938 console, while fully incorporating additions made to the organ in 1962 and 1979: four manuals, 114 drawknobs, 132 pistons and toe studs, 30 coupler tablets, and a solid-state multi-level combination system. The exterior case is made of American walnut, stop jambs and key cheeks of Honduras mahogany, and manual keys are covered with ivory from 20,000-year-old mastodon tusks. The installation of the new console marks the final stage in the restoration of the organ, which contains 94 ranks and 5,348 pipes. George Stauffer has been director of chapel music and organist since 1977; Mary Monroe is associate organist; and Esther Shin is organ scholar. For information: 212/854-1540.

## Appointments



Rulon Christiansen

**Rulon Christiansen** has been appointed Director of Music (Choirmaster and Organist) of the Cathedral Church of St. Mark (Episcopal) in Salt Lake City, UT, where he conducts four choirs including two handbell choirs, plans music and liturgy for Sunday worship, and administers a concert series. He formerly served as Director of Music and Organist at the Episcopal Church of the Good Shepherd in Ogden, UT. His recently released CD recording, *Souvenir*, features solo piano works of Louis Vierne (Arkay Records AR6149). Dr. Christiansen earned his BA and MM degrees at Brigham Young University, where he studied with J.J. Keeler, and the DMA and Performer's Certificate as a pupil of Russell Saunders at the Eastman School of Music. He studied privately in France with Gaston Litaize and André Fleury, and has concertized in France, England, Switzerland and the United States. This season he is scheduled to perform concerts in Buenos Aires and Rawson, Argentina, and is on the roster of Artist Recitals.

**Kevin McKelvie** has been appointed Director of Music/Organist at the First United Methodist Church of Evanston, IL, where he conducts the Chancel and Youth choirs and coordinates the music



Kevin McKelvie

program which includes two children's choirs and a handbell choir. He will also lead plans to rebuild the church's 4-manual, 75-rank Austin organ. In addition to his church duties, McKelvie is a member of the Lyric Opera of Chicago Chorus as well as the Grant Park Music Festival Chorus and the Chicago Symphony Chorus. He was for 11 years music director and conductor of the McHenry County Youth Orchestra. He is a graduate of Northwestern University, where he earned the MM in conducting with John Paynter and the BM in organ with Grigg Fountain.

**James Vester** has joined the sales team of Brodt Music Company of Charlotte, NC. Vester is the former owner of Vester Music Company of Nashville, TN, and has over 47 years of experience in the music retail trade. He will reside in Charlotte, having lived in Nashville all of his life.



Chiemi Watanabe

**Chiemi Watanabe** has been appointed Organist at Floral Heights United Methodist Church, Wichita Falls, TX, where she will play a 3-manual, 45-rank Moller organ (1971). Her duties also include directing a youth choir and handbell choirs. She leaves her post as organist of All Saints' Episcopal Church, Wichita Falls.

## Here & There



John Ayer

Under the direction of **John Ayer**, the Memphis Chamber Choir and Memphis Boychoir, along with the Memphis Pro Arte Chamber Orchestra, have just released their seventh CD recording entitled *Sing Lullaby*. Recorded by Pro Organo, the album features music of Archer, Ayer, Britten,



Memphis Chamber Choir and Memphis Boychoir

Buxtehude, Dupré, Friedell, Guest, Hoiby, MacKinnon, Near, Pearsall, Peebles, Pettman, Rowley, Shaw, Sowerby, Walton, Warlock, and Willcocks. For information: Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224.



Myrtle Groom

**Myrtle Groom** retired at the end of August as Organist-Director of Music at First Congregational Church, Bellevue, WA. During her 19-year tenure there, she presided at the church's III/37 Casavant organ. The church observed her retirement in September with a dinner in her honor, at which time a number of tributes were given, including instrumental music by two members of the choir, a selection by the church choir, and a generous gift. Prior to this position, Ms. Groom served for seven years as Organist and Choir Director of Pilgrim Congregational Church in Seattle, where she played a historic three-manual Hook & Hastings organ. A graduate of Wheaton College (IL) Conservatory of Music, she previously served churches in Ripley, MS, and Ottawa, KS.



James E. Gruber, president, International Organ Supply

**International Organ Supply** was founded on October 1, 1997. Its purpose is to offer to organbuilders products of quality and value in an increasingly competitive market. **Jim Gruber**, company founder and president, has over 25 years of experience in both

organ supply and organbuilding industries. Initially the product line will include both metal and wood flue pipes, tuning sleeves of a superior material, and voicing tools and supplies. For further information: International Organ Supply, P.O. Box 401, Riverside, IL 60546; ph 800/660-6360; fax 708/447-0702; <http://www.interorg.com>



Judith Hancock

**Judith Hancock** has returned to her position as Associate Organist of St. Thomas Church, Fifth Avenue, in New York City, where she works with Patrick Allen, also Associate Organist, and her husband, Gerre Hancock, Organist and Master of the Choristers. Ms. Hancock has most recently served as Organist and Director of Music at St. James Episcopal Church, New York City, and at the Church of St. James the Less in Scarsdale, NY. She concertizes under the management of Karen McFarlane Artists, Cleveland, OH.



Martin Haselböck

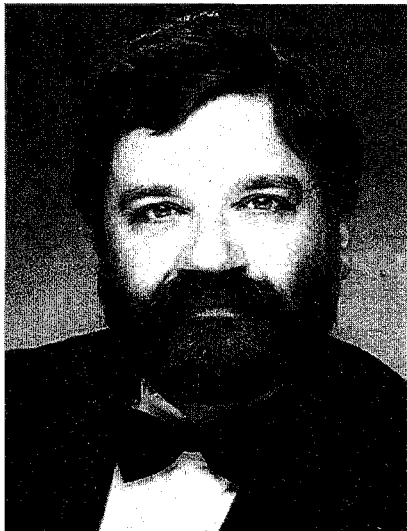
On October 20, the Chancellor of Austria awarded **Martin Haselböck** the Austrian Honor Cross for Science and Art, the highest possible distinction for an artist in his native Austria. As organist, harpsichordist, and conductor, Haselböck has appeared with orchestras throughout the world, has made over 50 solo recordings and more than a dozen as a conductor. In Vienna he is Titulaire of St. Augustine's Church as well as Court Organist at the Vienna Court Chapel. Since 1986 he has been Professor of Organ at the Musikhochschule in Lübeck, Germany.



Heather Hinton

1996 NYACOP winner **Heather Hinton** has spent the fall semester as Affiliate Artist in Organ and Acting Uni-

versity Organist at Cornell University, Ithaca, NY. Her duties have included teaching university students as well as playing for Sunday services at Sage Chapel, and have been in addition to her recital tours which are part of the NYACOP first prize. Since September 1996, Ms. Hinton has performed two dozen recitals across the US, from Cambridge, MA to San Francisco. A doctoral candidate at the Eastman School of Music, she studies with David Higgs.

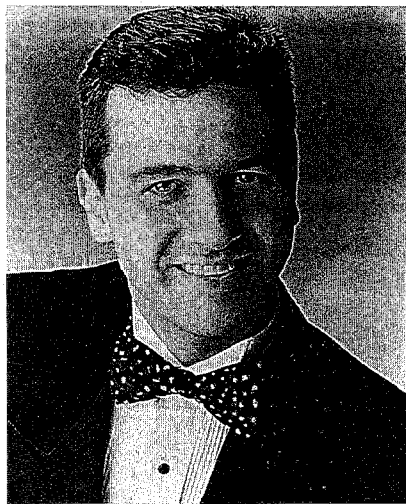


Boyd Jones

Boyd Jones has been selected as one of two featured performers for the 1998 National Convention of the Music Teachers National Association, March 28-April 1, 1998 in Nashville, TN. The other featured recitalist will be Viennese pianist Paul Badura-Skoda. Jones will perform on a 4-manual Schantz organ at First Baptist Church, Nashville, and will conduct a masterclass. For information on the convention: MTNA, Carew Tower, 441 Vine St., Suite 505, Cincinnati, OH 45202-2814.

Joseph Martin is featured on a new piano recording, *A Christmas Tapestry*, on the GlorySound label (ND5007). The program includes 15 carols in arrangements by the performer. For information: Shawnee Press, Delaware Water Gap, PA 18327.

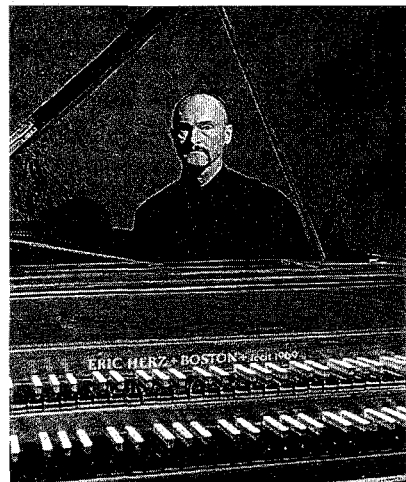
Alan Morrison recently gave the American premiere of *Organ Dances* for organ, string orchestra and percussion by English composer Bob Chilcott. The performance was conducted by John French at Ursinus College, and the program also included Poulenc's *Organ Concerto*. Morrison is also performing two more premieres this season. Composer Brent Weaver was commissioned by the Georgia Music Teachers Association to write a piece for their annual fall convention. *Between Mother and Son* (based on a book and subtitled "a ballet for piano and organ soli") was composed for the occasion and performed by Alan Morrison and his mother, concert pianist



Alan Morrison

Jeannine Romer Morrison, in Spivey Hall, Atlanta. Eric Sessler, presently a doctoral candidate at the Juilliard School, was commissioned by the Heefner Organ Recital Series at Ursinus College to write a piece for solo organ. This piece, of unknown form, will be premiered by Morrison on March 29, 1998. Alan Morrison is represented by Karen McFarlane Artists, and records for Gothic Records, ACA Digital Recordings (Albany Records), and DTR.

*Spirit of God Unleashed: The Music of Richard Proulx* is a newly released CD retrospective of choral music sung by The Cathedral Singers and Friends, conducted by the composer. The recording is one of the benefit projects designed to reduce a huge medical debt resulting from Richard Proulx's four-month hospital stay following quadruple bypass surgery. CD \$15.95, cassette \$9.95; phone 800/997-8739 (or in Chicago 708/594-8753); mail orders: New Life Foundation, P.O. Box 37, Bedford Park, IL 60499-0037.



Robert Edward Smith

Harpsichordist Robert Edward Smith has been added to the roster of Phillip Truckenbrod Concert Artists. Following a New York debut in 1971, he

began a series of national and international tours arranged by the Truckenbrod agency by whom he was represented in the 1970s and '80s. On tour in the U.S., he frequently travels with his own nine-foot Eric Herz harpsichord. He returned to New York to become the first performer to offer the complete harpsichord works of François Couperin in recital. He has recorded on the Towerhill and Wild Boar labels, and is also known as a composer with four major music publishers. Smith teaches harpsichord at both the Hartt School of Music and Trinity College in Hartford, and is also Composer-in-residence for the Trinity College Chapel.

*This is Our Song* is the title of the first CD recording by the 130-voice Senior Choir of the Bryn Mawr Presbyterian Church. The program ranges from popular spirituals to works of Fauré, Bruckner, and Persichetti, under the direction of Jeffrey Brillhart, accompanied on the church's 98-rank Rieger organ. Available for \$16 plus \$2 shipping: Fine Arts Dept., Bryn Mawr Presbyterian Church, 625 Montgomery Ave., Bryn Mawr, PA 19010; web site <http://members.aol.com/arts/bmpc/BMPC.html>

JAV Recordings has announced the release of two new recordings. *An Ashmont Premiere* (JAV 100) features Michael Kleinschmidt playing the Fisk opus 103 (III/52) at All Saints', Ashmont, Boston. The program includes works of Bach, Dupré, Saint-Saëns, Widor, and Vierne. *Great Organ Builders of America: A Retrospective, Vol. 1* (JAV 101) features Peter Stoltzfus playing the Aeolian-Skinner opus 927 (1935, III/78) at Trinity Church on the Green, New Haven, CT, in works of Widor, Bach, Daquin, Sowerby, Franck, and Vierne. For information: 1-888/572-2242.

St. Joseph's Press has announced its first publication, *Christmas Carol Preludes*, by the late Thomas M. Kuras (see Nunc Dimittis, October, p. 6). The collection includes nine chorale preludes on well-known carols; 33 pp., \$10 plus \$1 postage; St. Joseph's Press, P.O. Box 43232, Detroit, MI 48226; 313/824-9503.

Musical America will celebrate its 100th anniversary with the publication of its 1998 *International Directory of the Performing Arts*. In addition to its annual tributes to leading musicians and ensembles, overviews of important events in the worlds of music and dance, and over 13,000 listings of performing arts organizations, the 1998 Directory will feature a retrospective of the musicians and events that shaped this century. For information: 609/371-7700.

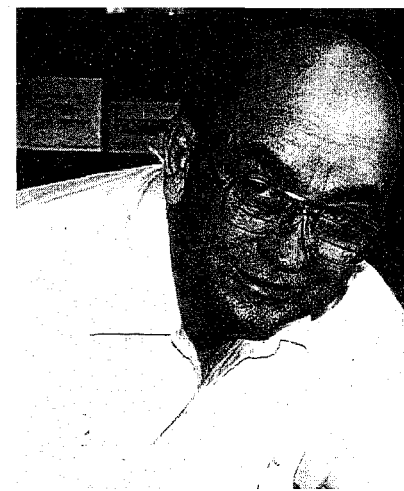
Genesis Direct has acquired Fanfare Enterprises and its catalog business *The Music Stand*. The catalog, created in 1982 by Marty and Carolyn Singer,

features gifts related to the performing arts. For information: 201/867-2800.

A.E. Schlueter Pipe Organ Company, Lithonia, GA, has completed the following projects this year: Friendship Baptist Church, Aiken, SC, rebuild of 1926 Hillgreen-Lane (opus 866) II/8; First Baptist Church, Quitman, GA, new console and major rebuilding III/26; First Baptist Church, Brunswick, GA, rebuild of console and tonal additions III/35; St. Mark's Episcopal Church, Gastonia, NC, new console and 12 ranks of additions III/29 (Aeolian-Skinner opus 1054); First United Methodist Church, Lithonia, GA, rebuild of 1955 Reuter (opus 1164) II/7; First Presbyterian Church, Milledgeville, GA, rebuild of 1956 Moller (opus 8498) II/13; and Episcopal Church of the Incarnation, Atlanta, GA, rebuild of 1939 Pilcher (opus 1905) II/18. For information: 770/482-4845.

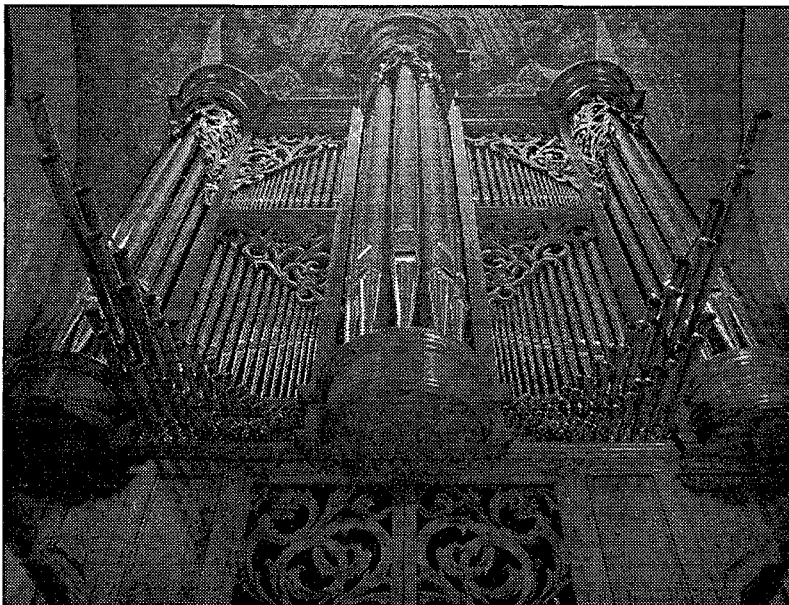
Classic Organ & Sound Co., Mt. Prospect, has installed an Ahlborn-Galanti electronic organ at St. Jerome's Catholic Church, Chicago, IL. The equipment used included 10 Crown power amps, 16 Yamaha loudspeakers with 15" drivers, and four Bag End 18" subwoofers. The installation utilized an unused confessional to conceal the rack of amplifiers and subwoofers. The church boasts the longest sanctuary in the Chicago Archdiocese.

## Nunc Dimittis



Gene Rinke

Gene Rinke died of a heart attack on August 1. He was employed by the Reuter Organ Company since 1949, and had served in the armed services from 1951-53. Mr. Rinke was a reed voicer for 19 years and a console technician for 26 years. From 1980-92 he served as foreman in the console department. He is survived by his wife of 42 years, Agnes Dahlem-Rinke, a son and four daughters. Mr. Rinke was active in his local church and a charter member of the local Knights of Columbus.



## Asmuth Distinguished Organ Scholarship

University of St. Thomas, St. Paul, Minn.

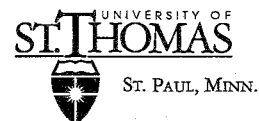
**A full-tuition scholarship, including room and board, with the possibility for renewal for students who plan to embark on a career in liturgical music.**

**Duties** of the recipient include serving as organist for all weekly Sunday liturgies during the academic year and as accompanist for all Liturgical Choir rehearsals, concerts, special events and tours.

**Audition requirements:** Auditions will take place on Sunday, April 19, 1998. **Organ:** 20 to 25 minutes of music, including: a major work by J.S. Bach, a 19th century work, a 20th century work, and two hymns selected from a required list. **Piano:** Improvise an accompaniment for a given melody with chord symbols and sight reading.

For a complete list of requirements and an application form, contact Dr. James Callahan, (612) 962-5856, e-mail: [jpcallahan@stthomas.edu](mailto:jpcallahan@stthomas.edu).

Deadline for application is **Monday, April 6, 1998.**







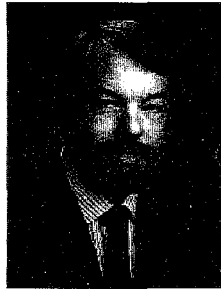
David Briggs



The Chenaults



James David Christie



Michael Corzine



Matt Curlee  
Grand Prix de Chartres



Lynne Davis



Jesse Eschbach



Stephen Farr



Jeremy Filsell



Robert Glasgow



Stephen Hamilton



Richard Heschke



David Hurd



Nicolas Kynaston



Laughton & O'Meara  
Trumpet & Organ



Huw Lewis



Haig Mardirosian



Bruce Neswick



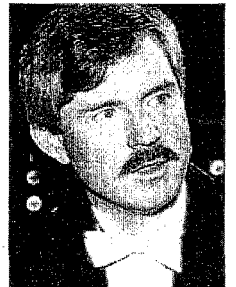
Katharine Pardee



Mary Preston



McNeil Robinson



John Rose



John Scott



Herndon Spillman



Carole Terry



John Walker



Jane Watts



Marianne Webb



John Scott Whiteley

*English Choirs on Tour*  
**Eton College**  
*March 1998*  
**Christ Church Cathedral, Oxford**  
*April 1999*  
**Wells Cathedral**  
*April 2000*  
**Trinity College, Cambridge**  
*September 2000*

*Special Offerings*  
**New England Spiritual Ensemble**  
*Traditional American Negro Spirituals*

**Paul Bisaccia, Pianist**  
*All Gershwin/Ragtime Lullabies*  
*Waltzes Rare & Familiar*

**Vincent Dion Stringer, Bass-Baritone**  
*Lieder/Songs of the American Stage*  
*American Art Songs & Negro Spirituals*

**Boston Brass with Christina Fischer**

**Robert Edward Smith**  
*Harpichord in the Grand Manner*

**PHILLIP TRUCKENBROD**  
**CONCERT ARTISTS**  
 PO Box 331060 • W. Hartford CT 06133-1060  
 Phone (860) 560-7800 • (860) 560-7788 Fax  
 Phillip Truckenbrod • Raymond Albright  
 Charles Miller



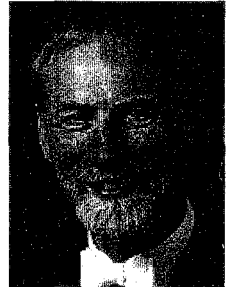
Stewart Wayne Foster  
Dallas International  
Organ Competition



Jon Gillock



Kim Heindel



Christopher Herrick



Martin Jean



Kei Koito



Andrew Lumsden

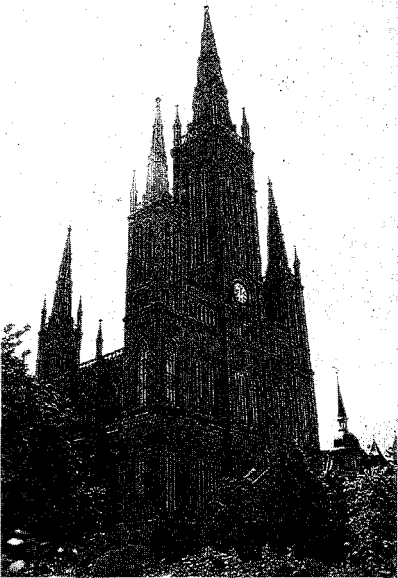


Jean-Pierre Leguay



## Carillon News

by Brian Swager



Market Church, Wiesbaden, Germany

### Profile: Wiesbaden, Germany

The Evangelical Lutheran Market Church in Wiesbaden, Germany, was built in 1853-1862 as the "Cathedral of Hessen-Nassau." In neo-gothic style and with a three-nave basilica form, the church was built of brick with red sandstone steeples, with Schinkel's Werder church in Berlin as a model. The architect was Carl Boos. The center steeple is 300 feet high, while the side narthex steeples are 190 feet and the sanctuary steeples are 240 feet.

The Grand Organ was built in 1863 by E.F. Walcker. It was rebuilt and enlarged in 1929, 1938, 1970, and 1982 by Walcker, Sauer, Oberlinger. The Choir organ was built in 1970 by Oberlinger. Both organs can be played from one four-manual console, thereby controlling the total of 125 ranks.

The carillon in the center steeple of the Marktkirche of Wiesbaden was built by the Royal Eijsbouts Bellfoundry in Asten, The Netherlands, in 1986. Four of the five swinging bells cast by the Rincker bellfoundry in 1962 were integrated into the new carillon which consists primarily of 45 new Eijsbouts bells. The bourdon sounds C and weighs nearly 4800 pounds; the lightest bell is 28 pounds. The Wiesbaden carillon is one of only about 30 such instruments in Germany.

Hans Uwe Hielscher is organist and carillonneur of the church, and Thomas

Frank is assistant carillonneur. The carillon is played every Saturday at noon, during the weekly market. Visits to see the keyboard room and the bells may be arranged through either carillonneur at (0611) 30.34.30.



Carillon Beach

### Profile: Carillon Beach

Carillon Beach is a gated community in Panama City Beach, a coastal city in Florida's panhandle. The focal point and namesake of the community is a carillon that hangs in a 50-foot tower that stands just one block from the Gulf of Mexico. The carillon, installed in 1993, is the fourth in the state of Florida, following those at Bok Tower Gardens in Lake Wales, the University of Florida in Gainesville, and the Episcopal Church of the Ascension in Clearwater. Carillon Beach is still being developed and will have over 300 homes.

The 35 bells were cast by the Petit & Fritsen Bellfoundry in Aarle-Rixtel, The Netherlands. The tower and carillon were designed by Richard M. Watson of Meeks, Watson & Company of Georgetown, Ohio, following sketches prepared by Carillon Beach architect Lloyd Vogt. The clappers, bell fittings, action, electric control equipment and tower steel were fabricated by the Verdin Company of Cincinnati, Ohio. Petit & Fritsen made the electric strikers, and Meeks, Watson & Co. built the manual playing console. All bells are playable from the manual playing console with batons for hands and feet. Fourteen of the bells can be programmed by an automatic playing system which also sounds the Westminster quarters and the hour strike.

With a bourdon sounding middle C and weighing only 583 pounds, the instrument transposes up an octave

which results in a light, clear sound suited to the relatively low placement of the bells in a smaller, open tower. The three-octave range is chromatic with the exception of the two lowest semitones (C<sup>#</sup> and D<sup>#</sup>). The carillon is owned by the Carillon Beach Institute. Beverly Buchanan was appointed Resident Carillonneur on August 1, 1996. She plays one or two concerts weekly and on some holidays. Tours are given following concerts and by appointment. Visitors are welcome to call 904/234-5600 to ascertain concert times and arrange for a tour.

## Music for Voices and Organ

by James McCray

### The Mass

The Mass is the greatest blasphemy of God and the highest idolatry upon earth; an abomination the like of which has never been in Christendom since the time of the Apostles.

Martin Luther  
Table Talk

Luther's comments on the Mass (above) will certainly strike a discordant note with readers, just as they did nearly five centuries ago! Yet, this ceremony has continued to inspire composers for nearly two thousand years. The texts have undergone little transformation since being adopted into the church liturgy. They did not spring into existence all at once, but rather evolved through the early centuries.

Recent changes have resulted in a noticeably lower standard in the quality of the music. For most trained musicians the current folk/pop styles in tandem with guitars, recorded music, etc. simply do not equate well with the glorious settings of Josquin, Palestrina, Mozart and others. Much of today's literature tends to be informal with an emphasis on appealing to those whose musical background is limited.

The Mass should unite. The common language of the church was Latin. People traveling in any country could attend a service and feel "at home." Yet, today, when international travel is far easier than in the past, the church has insisted on using the vernacular, thus reducing communication with visitors from foreign lands. Although I am a Protestant and work in a Protestant church as a music director, I have insisted that Latin be used on those works where it

was intended. To sing a Mozart *Agnus Dei* in English is, to me, a step in the wrong direction. Printing text translations in the bulletin helps congregations with the details, and the Latin, somehow, provides the mood. I have long felt that attendance at a service should elevate people, not keep them at the "street" level. Modern settings in which the composer set an English text should be sung in English.

The church has an extended history of supporting and encouraging the arts. The beautiful paintings, architecture, and music which stem from the church are an enduring tribute to its vision. As directors we should find ways of enhancing and encouraging that vision of quality.

*Kyrie Eleison* (Greek) or *Agnus Dei* (Latin) are not exclusive rites of the Catholic church and are, in fact, a natural part of many Protestant services. So, whether Catholic or Protestant, choir directors can employ those texts and settings in their original language and give the congregation a true sense of continuity in their religion.

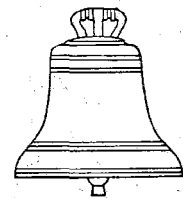
The reviews this month focus on complete mass settings from diverse periods and musical styles. They should be of interest to directors in both Protestant and Catholic churches.

**Missa "Descendit Angelus Domini," Giovanni da Palestrina (1525-94). SATB unaccompanied, Paraclete Press, PPM 099401, \$7.20 (M+).**

Edited by Mary Berry, a pupil of Thurston Dart and Nadia Boulanger, this edition contains all five basic movements. There is a keyboard reduction for rehearsal use. It is a scholarly edition, employing *musica ficta* and other standard practices including notated intonations for the appropriate mass movements.

**Missa Nova, Donald Hunt. SATB and organ, Novello, #29 0600 (Theodore Presser Co.), \$3.90 (D-); also available for treble voices (SSA) and organ, #29 0593.**

Hunt points out that the Gloria, Sanctus, Benedictus and Agnus Dei movements are from The Order of Holy Communion Rite A of the Church of England. As with many modern settings, the Credo has been omitted. All texts are in English and the keyboard plays a vital role in the music. Mixed



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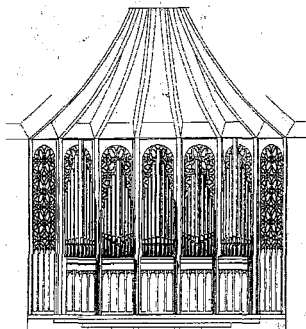
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- 8' Bourdon

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meters such as 7/8 and 5/4 are used throughout. The music is mildly dissonant. The organ has a soloistic character.

**Mass for the City, Richard Proulx.** SATB, congregation and organ with optional trumpets, trombones, and timpani, G.I.A. G-3644, \$2.25 (E).

This brief mass setting omits the Credo but includes several acclamations ("Christ has died"). There are two sets of brass parts; in addition to those mentioned above, there is a version for four horns and timpani and all instrumental music is published separately. Each of the movements is quite short with the congregational line printed above the basic choral score. The music is simple, syllabic, and entirely in English. Very useful setting.

**Solemn Mass (for Pentecost), Emile Paladilhe (1844-1926).** SATB, S or T solo, and organ, Mark Foster Music Co., MF 2070, no price given (M+).

Paladilhe was a late 19th-century French composer who wrote operas, but is best remembered for his church music. This 1889 setting is contemporary with that of Widor. This edition by Ronald Huntington uses organ alone instead of the original which had an optional string quartet (or orchestra). Using full Victorian Romanticism as its harmonic basis, this extended setting has all five movements. There are optional solos marked for SATB, and the editor has provided both Latin and English texts for performance.

**Mass for All Saints, Hayes Biggs.** SATB unaccompanied, C.F. Peters Corp., No. 67612, \$5.00 (D).

This sophisticated Latin mass does not have a Credo movement. The mass was a prize winner in an international composition contest held in Switzerland; its composer points out that his weekly performance of great choral literature/chants at a New York church has greatly influenced his approach to

composing. The melismatic contrapuntal lines which weave their way through the movements have a chant character even though they are very chromatic and create dissonant modern harmonies. The music is very sensitive, rhythmically active, and uses full voice ranges with divisi. This will require an advanced choir.

**Mass of the Holy Trinity, Bruce Saylor.** SATB, congregation, and keyboard with optional parts for brass, oboe, and strings, E.C. Schirmer, No. 4225, no price given (E).

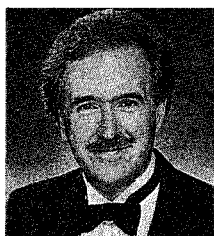
This practical setting fits Rite II of the *Book of Common Prayer* and includes all movements and various prayers and fractions of texts for service use. The I.C.E.T. texts are employed, and all movements are quite brief. To accomplish this in the longer Credo movement Saylor has set the words in comodo style with each phrase assigned to one organ chord (per measure). The congregation sings the note F through-

out, but the choir alternates between chords (doubled by organ) and that same unison. The music is simple and useful for any type of church choir.

**Missa Brevis in D, KV 194 (186h), Wolfgang Mozart (1756-91).** SATB, SATB soli, small orchestra with organ, Breitkopf, No. 8607, no price given (M+).

Of the many Missa Brevis settings by Mozart this is one of the most consistently musical. Its joyous Kyrie is almost a lively dance. As with many masses from his Salzburg period there are three optional trombones which play the lower parts to assist the choir. This 20-minute setting will require experienced soloists from the choir; the string parts, while busy, are not difficult. Highly recommended for concert or church use.

**The Missa Akademeia, Bruce Prince-Joseph.** Mixed choir, soloists,



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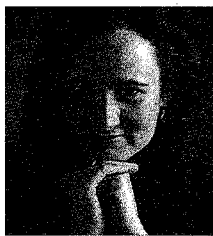
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Milwaukee, Wisconsin



and organ, *St. Mary's Press* (Kansas City, Mo.) (M-).

Here is an unusual version which employs texts in Greek, Hebrew, Latin and English! The performance structure is organized into two groups: I, baritone, boy soprano, female soprano; II, unison mixed choir, unison male choir, unison female choir, and congregation. The music contains Sprechstimme, careful organ registrations, and sophisticated harmonies. This is a fascinating approach to a mass setting which truly draws on its universality. The music is not difficult and could be adjusted easily so that not all forces would be needed. A fresh viewpoint that merits attention from church directors.

**A Celtic Eucharist, Martin White. SATB and organ, Oxford University Press, No. S620, no price given (M).**

Designed for the English rite this short setting has ICET texts with easy music for the choir and organ. There is no Credo, but White provides other incidental service music. The music is constructed so that it provides no performance problems yet has an attractive quality for adults. The choir parts are on two staves with limited vocal ranges.

## Book Reviews

**Hommage à Langlais, edited by Marilyn Mason. Ann Arbor: The University of Michigan School of Music, 1996; 143 pages, paperback, \$25.00, available from the University of Michigan School of Music, Ann Arbor, Michigan 48109-2085.**

*Hommage à Langlais* is a festschrift published for the 36th Annual Conference on Organ Music held at the University of Michigan in October, 1996. The book, which was distributed to conference attendees, also contains the schedule for the conference events. The fourteen papers which comprise this eclectic collection were authored by friends and/or students of Langlais, many of whom were presenters at the 1996 organ conference. In addition to the requisite biographical overview of the great composer's life, brief personal remembrances are given by Janice Beck, Catharine Crozier, Fred Tulan, and Marguerite Long Thal. Marie-Louise Langlais contributes an essay titled "Jean Langlais and the United States: a love story," which chronicles Langlais' experiences on concert tours. The essay is peppered with excerpts from Langlais' diary, many of which are quite amusing. Jan Overduin's recollections of improvisation lessons with Langlais include detailed notes he took during those lessons, and offers insight into Langlais' approach to various musical forms when he improvised.

Three of the submissions deal with specific compositions by Langlais: Robert Sutherland Lord's excellent article on the "Suite Médiévale" in the context of the low mass; Marilyn Mason's

analysis and commentary on the "Minia-ture," complete with a reprint of the manuscript; and Margarete Thomsen's detailed analysis of Langlais' derivation of motivic material from the chant in the "Hymne d'Actions de Grâces: Te Deum." Kathleen Thomerson provides a list of errata for published works by Langlais which expands upon her previously published lists. Ann Labounsky chronicles the Sainte-Clotilde tradition, an elite succession of organists identified with Franck, Tournemire, Langlais, and Pierre Cogen, although there have been seven titular organists in the history of Sainte Clotilde Basilica. Laurence Jenkins' article, "César Franck and Camille Saint-Saëns—Friends or Foes?" has a more conjectural bent than the rest of the collection, recounting melodramatic episodes from the composers' lives. Although entertaining, it is of dubious historical accuracy and limited scholarly value. By contrast, diligent scholarship and insightful suggestion characterize Timothy Tikker's article on the interpretation of Tournemire's organ works. He discusses rubato and registration in considerable depth, and demonstrates a thorough understanding of the uniqueness of Tournemire's approach to the organ, and of the French style in general. His well-crafted prose is precise and detailed without being dry, and is enjoyable to read. This article alone renders the collection worth purchasing.

Adding to the wealth of contributions she has already made to the organ world, Marilyn Mason has done a great service by arranging for the publication of this volume. It is a compact yet comprehensive collection of writings on the life and work of Langlais and some of his contemporaries. Potentially a collector's item, *Hommage à Langlais* is a commendable contribution to the literature.

—Marcia Van Oyen, AAGO  
Glenview Community Church  
Glenview, Illinois

## New Recordings

**James Kibbie. Merrily on Hill—Christmas Organ Music from Hill Auditorium. Prestant Records PR-1004, DDD, total time 58:57. \$15 plus \$2 shipping; Prestant Records, 3957 Avon Ct., Ann Arbor, MI 48105; 800/627-8907 or 313/663-8496.**

*I saw three ships come sailing in, Bush, arr. Peart; Pastoral Dance on "On Christmas Night," Milford; Rhapsody on Noëls, Gigout; Noël: Grand Jeu et Duo, d'Aquin; Variations on a Noël, Dupré; Greensleeves, Purvis; Four French Couplets on "Angels we have heard on high," Visser; Offertory for Midnight Mass, Franck; In dulci júbilo, BWV 729 and 608, Bach; Chorale-Improvisation on "In dulci júbilo," Karg-Elert.*

When an exceptional recording comes along, one must sit up and take

notice. James Kibbie's *Merrily on Hill* is just such a recording!

This would make the perfect gift for every organist-colleague on your Christmas list. (But be sure to order one for yourself in case you are not on someone else's list!) The programming is eclectic and thoroughly enjoyable, the playing is exquisite, the organ is sumptuous, and the engineering of the disc is first rate throughout. Unlike many Christmas recordings which might be listened to once or twice and then consigned to the shelf, *Merrily on Hill* will continue to please on repeated hearings throughout the year. From the buoyant and sparkling performance of the opening "I saw three ships" (skillfully arranged for organ by Leslie Peart from the Bush choral setting) to the thunderous close of the Karg-Elert, player, instrument and repertoire combine for a rarefied musical experience.

James Kibbie, well-known as associate professor of organ at the University of Michigan, has distinguished himself as a formidable player in many different repertoires. One notes his Buxtehude recordings and research, his superb all-Alain recital at the 1986 AGO national convention, his elegant recital at the 1995 OHS convention, to name but a few highlights. He proves himself an "all-round" player on this disc, serving up stylish performances of French classic, Bach, 19th-century French, and contemporary repertoire. He makes the selections sound thoroughly convincing on the Hill Auditorium organ, which itself makes a powerful case for the American Classic organ. A wonderful example of its style, the Hill organ includes several ranks dating from the 1893 Farrand & Votey op. 700 of its origin, a rank (or two?) from the 1913 Hutching rebuild, more from the 1927 E.M. Skinner, and the landmark 1955 work by Aeolian-Skinner under Donald G. Harrison. Later renovations were carried out by Samuel Koontz in 1985, Nelson Barden in 1990, and Jerroll Adams in 1995. The organ has never sounded better, and university curator Adams also deserves applause for its careful tuning on this recording.

Among the many pleasures on this CD are the Milford "Pastorale Dance," the Gigout "Rhapsody" (with wonderful appearances by several Solo division stops: Tuba Mirabilis, Corno di Bassetto, among others); an authentically registered and ornamented d'Aquin Noël; a reading of the Dupré "Noël Variations" to rank among the best; a ravishing rendering of Purvis's "Greensleeves" replete with massed celestes and solo stops; and a celebratory "In dulci júbilo" by Karg-Elert.

Congratulations and thank you, James Kibbie, for a superb recording of enduring Christmas favorites. Highly recommended.

—Jerome Butera

**The Organs of Cambridge Vol. III. St. John's College, King's College. Played by James Martin (St. John's) and David Goode (King's). OxRecs OXCD-60. Available from the**

**Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9266; \$14.98.**

The recording (about 70 min.) is evenly divided between the two instruments. It includes: *Prelude and Fugue in G* (BWV 541), J.S. Bach; *L'Ascension*, Messiaen; *Serenade*, D. Bourgeois; *Paeon*, Howells; *Allegretto*, Whitlock; "Le Monde dans l'attente du Sauveur" (first movement of *Symphonie-Passion*, Op. 23), Dupré—all played at St. John's; *Alleluys*, Preston; *Prelude & Fugue in G minor*, Op. 7, Dupré; *Chorale No. 1 in E major*, Franck; and *Symphony No. 6 in B major*, Op. 59 (Finale), Vierne—all played at King's.

OxRecs is producing three miniseries devoted to the organs of Oxford, Cambridge, and Eton College. Eton (2 CDs) is probably complete, but the others may prove to be two fairly lengthy series; if the plan is to include all the interesting organs in both cities, this is a major project.

St. John's is better known for its choir than for its organ, although the instrument is, in fact, quite impressive. Mander built the present organ in the years after 1987, using considerable older pipework by two builders: Hill, Norman and Beard, and Harrison. It is a four-manual tracker of 69 stops (about 80 ranks). Mander seems to have brightened up the sound somewhat, but this remains essentially a good example of the typical English cathedral organ.

James Martin, a former Organ Scholar at St. John's, is a neat, polished, and stylish player, perhaps just a little dull. Most of the music he has chosen works well on the organ. This is not my idea of a good instrument for Bach, but Martin's standard interpretation comes off in the same way it would on a good Austin or E.M. Skinner. The organ's flutes are very suitable for the Messiaen piece. Many of Dupré's compositions were connected to Anglo-Saxon organs—the piece heard here was first performed on the admittedly French-influenced but still very English Willis at Westminster Cathedral—and I don't think that the composer would even have objected to the powerful tuba emphasizing a left-hand part! Whitlock's *Allegretto* sounds curiously muffled and remote; possibly the microphone placement is at fault. Derek Bourgeois' *Serenade* (1968), popular in Britain, offers a nice collection of solo voices and a subtly-managed crescendo. This is a delightful "light" work that would enliven many a recital. Howells' *Paeon* brings out the best in both the organ and the player, and the English chorus reeds and the magnificent Trompeta Real are perfect for this show piece.

Most organists have undoubtedly heard the King's College organ, at least on TV. Harrison and Harrison built the present organ in 1934, using a great deal of older pipework, and the same firm has made some modifications in the ensuing years. It is a four-manual of 79 stops; actually there are 65 independent stops, since several are duplexed, and some 84 ranks. Thanks in part to its location and the chapel's famous

► page 10

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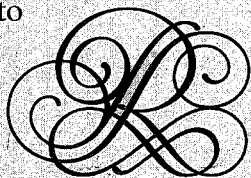




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Photography by Richard Williams Photography.



► page 8: New Recordings

acoustics, the instrument sounds magnificent and is a must-hear for every organist, even those who may not be lovers of English cathedral organs!

David Goode is a past Organ Scholar at King's and the winner of some prestigious prizes from the Royal College of Organists. He combines brilliant technique with careful attention to phrasing; I particularly enjoyed his reading of the Franck *Chorale No. 1* and the exciting rendition of the Vierne "Finale."

*Alleluys* may have been written with this organ in mind, for Simon Preston is a former Organ Scholar at King's. At any rate, they sound wonderful on it; the fine reeds and the chapel's acoustics go perfectly together. While one may wish that some major English works had been included instead, all of the French pieces heard here come off well. The Franck "Chorale" at King's sounds more "French" than one might expect, although the Harrison reeds are probably a little too smooth. Some fine string tone is heard in the Dupré prelude, and the pedal organ is extremely effective in the brilliant performance of the Vierne "Finale."

The performers and the organ-builders have combined to produce an accompanying booklet that is one of the best I have seen for a while. Anyone who likes rich, sumptuous organ tone will want this recording. Good, if rather standard repertory, good performances, and organs that rank with the best of their class.

—W. G. Marigold  
Urbana, IL

**From the Heartland.** Peter Sykes, Organist. Titanic CD Ti-181, DDD, total playing time 73:02. Available from Titanic Records, P.O. Box 204, Somerville, MA 02144-0204. No price given.

Look no further for a disc that offers fine playing, varied repertoire, excellent and contrasting instruments, as well as wonderfully complete and interesting liner notes—this is it. Here organist Peter Sykes, an expert in the area of early music, plays a program of music ranging from Buxtehude to the American composer James Woodman on two Nordlie organs in South Dakota.

The 30-rank, 1981 opus 4 organ at Brandon Lutheran Church in Brandon features a temperament after Kirnberger, flexible wind, totally mechanical action, and vigorous pipe speech. All of this blends beautifully with the repertoire chosen for the first half of the disc: Buxtehude's F Major Toccata (BuxVW 156), Bruhns' *Nun komm, der Heiden Heiland*, and Woodman's *Four Versets and Canzona*. Sykes has a superb feel for baroque music. While employing early keyboard techniques, his approach is never fussy, but marked with grace, musicality, and especially breath, that quality lacking in so much organ playing. The Woodman work, commissioned for the 1990 AGO National Convention and suitable for smaller instru-

ments, is an uncomplicated and pleasing piece in the Lydian mode, and was a fine choice to showcase the beautiful flutes of the organ.

The second half of the program is played on the 1990 opus 22 of 53 ranks at First United Methodist Church, Sioux Falls. While the two instruments are obviously related in many respects, the larger Sioux Falls organ, with its more stable wind pressure, milder Valtotti tuning system (c. 1730), and electric-mechanical stop action, provides the perfect vehicle for Brahms' *Prelude and Fugue in G Minor*, Bach's "Schübler" Chorales and the *Fantasia and Fugue in C Minor* (BWV 537), and Heiller's *Nun komm, der Heiden Heiland*. The more orchestral Brahms is marked by an often fiery, sometimes grand sweep appropriate to the style, and the chorales also display an instrumental approach to registration and phrasing necessary to successfully realize these transcriptions. The Heiller partita, a written-out improvisation dating from 1972 (but more in the style of his music from the 1940s), provides a variety of fascinating approaches to the chorale, at times lush, at others stark.

The liner notes contain pictures, biographical information, complete stop lists, good program notes and a lagniappe in the form of a guide to registrations used. The only drawback to this disc is one common to so many American productions: lack of a reverberant room. That aside, this CD is highly recommended, both for the integrity of performance, organs and production, and for the fact that probably so few will hear these instruments in person.

—David Christiansen, DMA  
Edison Park Lutheran Church  
Chicago, IL

## New Organ Music

### Music for Piano and Organ

What a delight it is to play duets! Round up a willing and able colleague, congregational member, or student, and have some fun. The selections described below are stylistically diverse but all would be suitable for service or recital use. All could be played with a piano-organ combination (the first two selections are specifically written for such), although the Händel sonata would be better served with two organs or an organ and harpsichord.

**Joe Utterback: A Quiet Meditation on Psalm 63.** Jazzmuze 1996-119. \$10; second copy included (M+).

This is a contemplative setting of Psalm 63; it does not include a quotation of the psalm text, so one is left to surmise what the textual inspiration may have been. (The psalm expresses the seeking and longing of a soul for God, and praise of God.) After an introduction that treats a short melodic motif, the piece revolves around a simple, rather haunting tune, which recurs in

melodically, modally, and harmonically varied guises. This lovely work is not difficult but requires sensitive playing. Suggestions for registrations are given.

**Don Phillips: Seasons. Piano-organ duets for special occasions. Genevox #3190-02. No price given; single copy (M).**

This volume contains six duets, each treating two or more hymn tunes. As the volume title suggests, the duets are seasonal. *In Praise of the Savior* combines "Man of Sorrows," "What a Name" with "Crown Him with Many Crowns." *Meditation on the Cross of Christ* links "Were You There," "When I Survey the Wondrous Cross," and "Jesus, Keep Me Near the Cross." A *Celebration of the Resurrection* pairs "Low in the Grave He Lay" and "Christ the Lord Is Risen Today." A *Salute to America* blends "America the Beautiful" and "Mine Eyes Have Seen the Glory." A *Thanksgiving Trilogy* consists of "We Gather Together," "Come, Ye Thankful People, Come," and "Now Thank We All Our God." *Christmas Praise* combines "Good Christian, Men, Rejoice," and "He Is Born."

In these settings, the organ part usually plays the hymn tune, with a simple chordal accompaniment; the muscular piano part embellishes the tune, supported by a broken-chord accompaniment. As the piece progresses, the piano part builds (full chords in both hands, and/or octaves in the left hand); most of the settings close with full chords, and full organ. The style tends toward the theatrical, with rich harmonies, modulations to lowered mediant or submediant keys, and devices such as dotted figures and triplets to provide excitement in transitional passages. The writing is of medium difficulty; the organ part contains registration suggestions and assumes a three-manual instrument. These duets would make rousing preludes, postludes, or program pieces, and are likely to be crowd pleasers.

**Georg Friedrich Händel: Sonata G-dur, HWV 579, für zwei Tasteninstrumente. Edition Breitkopf 8067; no price given; second copy included (M-).**

Editor Martin Lutz has arranged this single-movement, concerto-like sonata, originally for two-manual harpsichord, into a setting for two separate keyboard instruments. This cheery piece alternates a simple three-measure theme with sixteenth-note figuration. Other than some multi-measure trills (in the primo part only), the sonata presents no great technical difficulties. Both performers and listeners will find this work enjoyable—it would make a charming prelude or serve well in a recital (this would be a fun student-teacher selection!).

—Joyce Johnson Robinson

### Music for solo organ

**Berceuse Paraphrase, George Baker. H.T. FitzSimons Company F0635.**

Written for John Stregé and the Rosales organ at Trinity Episcopal Cathedral, Portland, Oregon, this lovely piece is a setting of both the American and English tunes for "Away in a manger." Mr. Baker has here so clothed the disparaged American tune—the one we were always discouraged from using—with sophisticated harmonies that we come away with a vastly improved attitude toward it. When he combines it and the English tune toward the end we are further confirmed in our impression of the composer as a very clever man indeed. What results is a six-minute work that reveals the composer's Francophilia and sounds like something Duruflé might have improvised on Christmas Eve. Highly recommended.

**Resurrection (Vita Lux Hominum), David Carlson. Gentry Publications JG0711.**

This impressive one-movement piece is dedicated to Fred Tulan, who gave its first performance at Westminster Abbey. The composer treats his principal theme, stated at the outset, with invention and a true interest in exploiting the possibilities presented by writing for the organ. I would describe the writing as lyrical (an abundance of lengthy cross-bar slurs conveys this impression well) and highly chromatic. The work seems to have been written with a large, orchestral organ in mind, and, indeed, the suggested registrations call for a four-manual instrument. I do feel, however, that the piece, with all of its structural logic, could be successfully adapted to a smaller organ.

—Bruce Neswick  
St. Albans School  
Washington, DC

**Chaconne, André Campra, arr. Richard Peek. Concordia Publishing House 97-6475. \$5.00.**

There is no information given as to the origin of this piece, but it appears to be a transcription of a work for chamber orchestra. Following the usual pattern of a chaconne, it consists of a repeating bass line (or repeating harmonies) with variations on top. Sometimes the texture seems too thin for the suggested registration of full organ, the suggested tempo and the non-legato articulation. Suitable for weddings or church processions, where it might serve as an alternative to Pachelbel's *Canon*.

**Eight Chorale Preludes, Robert Powell. Thomas House Publications (Intrada Group) 100499541, no price listed.**

Included are uncomplicated settings of eight standard hymn tunes. Care has been taken to express each hymn's style and original text in the arrangements. "While shepherds watched their flocks by night" includes a "shepherd's pipe" obbligato, and the Pastoral on "He leadeth me" is set in a pleasant 6/8 meter. The Agincourt Hymn captures the majesty of the original.

—Dennis Schmidt, DMA  
The Bach Festival of Philadelphia

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# 19th Organ and Church Music Institute

The University of Michigan

The 19th Organ and Church Music Institute took place July 1-10 at the University of Michigan, with the themes "Music of Bach and his circle," "19th-century French composers," and "Improvisation." It was an international event with students coming from the United States, Canada, Korea, and Japan; institute faculty were from the U.S., Canada, and Germany.

Sessions on improvisation were presented by Michele Johns, Searle Wright, and Jan Overduin. Other lectures were given by Felix Friedrich (Krebs), Jan Overduin (Bach's *Orgelbüchlein*), Ralph Kneeream (Franck), Robert Glasgow (Widor and Vierne), Thomas Marshall (Accompanying), Timothy Huth ("A working primer for the musician"), and Daniel Misteravich (legal obligations of the organist and the employer). Steven McLean spoke of how the body stores emotions and tensions, and how through touch and breathing we can manage stress. Julie Nagel, psychologist, spoke of performance anxiety and related matters.

In conjunction with the Institute, four Ann Arbor Summer Festival recitals were performed on the Marilyn Mason Organ in Blanche Anderson Moore Hall at the School of Music: June 22, Ann Arbor Boychoir, Thomas Strode, conductor, Marilyn Mason, organist (The concert followed the recent recording of Pachelbel's *Magnificats* by the choir and Dr. Mason.); June 29, ensemble concert with organist James Kibbie and a string ensemble led by Thomas Marshall (conducting from the harpsichord). The program included Bach's Prelude and Fugue in C (S. 547), Handel's Concerto No. 4, and four chorale preludes on "Lobe den Herren" by Larry Visser. July 6, Felix Friedrich, organist of the Altenburg Castle Church, Altenburg, Germany, played works of Krebs, Kellner, J.C. Bach, Kittel, and J.S. Bach (from the recently discovered "Rudorff" collection). July 13, Jan Overduin performed works of Claude le Jeune, Volker Brautigam, and Barrie Cabena, along with an improvisation on the hymn-tune "St Anne." Other recitals included: July 2, Thomas Marshall played works of Kerll, Frescobaldi, Kindermann, and the Albrechtsberger Prelude and Fugue for two players, assisted by Dovie Fields. On July 10 a recital featured current and former students of Marilyn Mason: Jir Shin Boey, Wayne Barr, Eunyoung Kim, and Dennis Schmidt, performing works of Bruhns and Bach.

—Marilyn Mason

On Tuesday, July 8, Searle Wright supplied improvised accompaniment for two delightful vintage silent films (Laurel & Hardy's "Putting Pants on Philip" and Gloria Swanson's "Teddy at the Throttle") at the Michigan Theatre, a grandiose old-style theatre in downtown Ann Arbor. Wright's live accompaniment skillfully served the action on screen. His uncanny control of the organ and all its resources (13-rank Barton) was featured as well in an Overture—a medley of popular songs by Cole Porter, Duke Ellington and others—and again in an Interlude between the films.

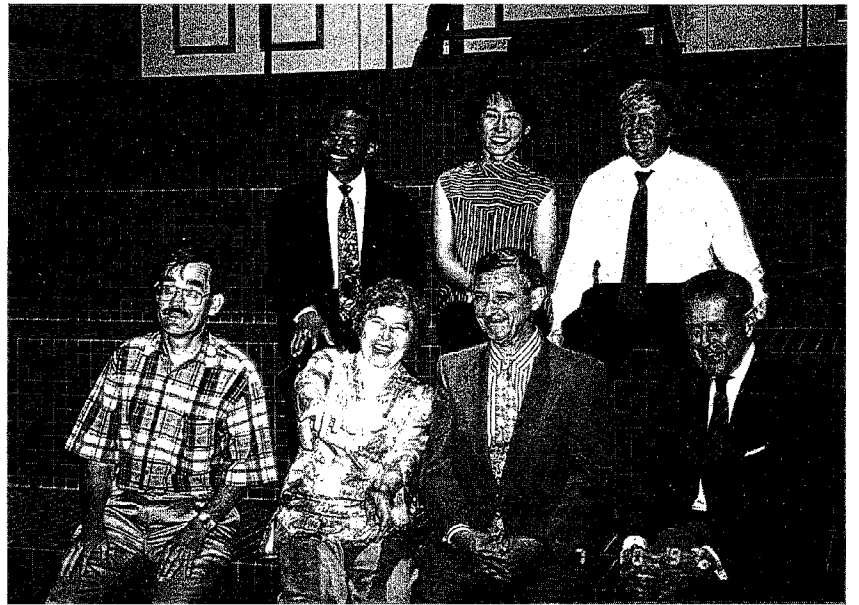
On Wednesday, July 9, the Detroit Chorale, an 18-member ensemble conducted by W. James Abbington Jr., presented a concert at Blanche Anderson Moore Hall, accompanied by Scott VanOrnum, organ, and Lydia Cleaver, harp. The program included Handel's Chandos Anthem No. 4, "O Sing unto the Lord," Mendelssohn's "Hear my prayer," Fauré's "Cantique de Jean Racine," and works by Black composers R. Nathanael Dett, Wendell P. Whalum, Roland M. Carter, John W. Work III, and William L. Dawson.

—Jan Overduin

The featured topic of the second week of the Institute was improvisation. Jan Overduin of Waterloo, Ontario, presented three two-hour long morning sessions which concentrated on a practical approach to putting improvisation together. Drawing on his forthcoming book, *Making Music* (Oxford University Press), he used many examples from actual compositions as models for improvisations that organists can create using themes or hymn tunes as a basis.

Searle Wright offered another kind of improvisation workshop. Using a hand-out entitled "Outline of an approach to improvisation," he described five basic elements to improvisation: form, rhythm, melody, harmony, and personality. He also stressed that improvisation deals with expanding or elaborating basic ideas, making clear and concise statements, thinking about what will make a statement, and thinking about formal balances. Most of all, one must practice and experiment to learn to improvise well.

—Dennis Schmidt



Front (l to r): Jan Overduin, Marilyn Mason, Ralph Kneeream, Searle Wright; back row: Wayne Barr, Eunyoung Kim, Dennis Schmidt

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# Purcell's Tercentenary in Print: Recent Books – II

James B. Hartman

**Henry Purcell: The Origin and Development of His Musical Style**, by Martin Adams. Cambridge: Cambridge University Press, 1995. xiii + 388 pages. \$59.95.

**Purcell Studies**, edited by Curtis Price. Cambridge: Cambridge University Press, 1995. xii + 305 pages. \$64.95.

**The Purcell Companion**, edited by Michael Burden. Portland, OR: Amadeus Press, 1995. xiii + 504 pages, 16 b/w illustrations. \$39.95 hardcover plus \$6.50 s&h, \$19.95 papercover plus \$4.50 s&h. Available from the publisher, 133 S.W. Second Ave., Portland, OR 97204-3527.

**Performing the Music of Henry Purcell**, edited by Michael Burden. Oxford: Clarendon Press, 1996. xvii + 302 pages. \$85.00.

The books under review here comprise a second group of works published in recognition of the 300th anniversary of the death of Henry Purcell in 1695. Those in the first group—*Henry Purcell* by Robert King, *Purcell Remembered* by Michael Burden, *Henry Purcell* by Peter Holman—that were reviewed in the November issue of this journal (pp. 15–17), are general in outlook: they present the historical background of Purcell's time, provide a picture of his life from scattered sources, and establish a credible context for his compositional genres. The books now to be discussed, which include three collections of essays, are more closely focussed: they deal with specific aspects of the development of Purcell's musical style and performance practices, then and now. All of these works contribute much to deepening our appreciation of this 17th-century master from these diverse viewpoints, ranging from the social and musical setting in which he worked to the opinions of critics and musicians across the centuries.

Martin Adams is at Trinity College, Dublin; his first book, *Henry Purcell, The Origin and Development of His Musical Style*, is a comprehensive exploration and analysis of Purcell's musical style. Unlike Peter Holman's study, which often discusses the same compositional genres within the broader context of Purcell's musical world, Martin Adams deals more closely with the influences of other composers, both within England and abroad, on Purcell's compositional development, particularly in the newly emerging ode and English opera. His declared intention is to demonstrate that, in spite of surface changes in Purcell's style during his lifetime, "he was a deeply conservative composer who had to struggle to recon-

cile the tide of the times—which he helped so strongly on its way, and which he identified primarily with Italian music—with the compositional priorities of his early music" (p. ix). In spite of the complex web of both native and foreign influences surrounding Purcell, Adams aims to identify those distinctively Purcellian musical traits common to the composer's output in diverse genres.

The evidence for these claims is presented in two separate but interdependent sections. Part One, "Stylistic development and influences," covers Purcell's lifespan in five chapters: his early years at court and home around 1680; the years of experiment between 1680 and 1685; the three-year period of progress, synthesis, and consolidation from 1685; the time of public recognition between 1689 and 1691; and the concluding period from 1692 to 1695, when Purcell was at the height of his compositional powers and public reputation. Part Two, "Analytical and generic studies," retraces Purcell's compositional life in greater depth and selectivity in ten chronologically ordered chapters dealing with the main genres: instrumental music, sacred music, independent songs, odes, and dramatic music. Considerable attention is devoted to identifying specific English and continental stylistic influences. Throughout the book, Adams notes Purcell's struggles to retain certain traditional stylistic elements while attempting to expand their expressive possibilities into new forms. Even so, he remarks on facets of Purcell's inherent conservatism, "not in the sense of being old-fashioned, but in that he seems to have been dissatisfied by modern developments which abandoned that polyphonic and motivic rigour characteristic of those earlier styles which interested him" (p. 14).

The primary influences on the eighteen-year-old Purcell, as a precocious composer at the Chapel Royal, were the compositional models of his contemporaries, particularly John Blow and Matthew Locke; his later songs and odes exhibited indebtedness to Blow, and some of his instrumental pieces to his mentor, Locke. In Purcell's early experimental years, his vocal works evidenced the development of techniques suitable to the English language and the amalgamation of complex polyphony with modern structural methods; in later years he exceeded any of his predecessors in the development of musico-dramatic contexts in his operas.

As for continental influences, although Purcell may have encountered North European sonata manuscripts, and a number of Germanic composers were active in London in the 1690s, there is little indication of any direct

dependency on German sources. Purcell's adoption of French models, on the other hand, is more evident in his songs, in his treatment of the instrumental chaconne, and in the stylistic features of other more elaborate works, such as *Dido and Aeneas*, *King Arthur*, *The Fairy Queen*, and *Dioclesian*. In spite of the prevalence of French practices, the more innovative Italian style appealed both to Locke and Purcell.

The extent and significance of Purcell's fondness for Italianate style can be appreciated by the fact that Adams refers to this matter in about one quarter of the pages of his book. In the introduction to the 1683 *Sonata's of III Parts: Two Violins and Bass: To the Organ or Harpsichord*, a highlight of his experimental period, Purcell wrote that their dominant inspiration was the attempt to achieve "a just imitation of the most fam'd Italian masters." The reference may have been to any number of Italian composers, perhaps including Corelli, but particularly the works of Lelio Colista (1629–1680), whose compositional characteristics Adams compares with Purcell's in search of evidence of the tension between the latter's conservative and modern tendencies. Adams later identifies similar Italianate tendencies both in Purcell's instrumental music and in his vocal music, where specific techniques were adapted to forceful expressive and dramatic ends; they are to be found in such diverse contexts as operatic aspects of *Dido and Aeneas*, the musical processes of most movements of *King Arthur*, instrumental sonatas in *The Fairy Queen* and elsewhere, trumpet-style pieces from Italian sonatas in *Dioclesian*, choral and orchestral textures of the odes, and in the vocal and instrumental idioms of his music for the drama.

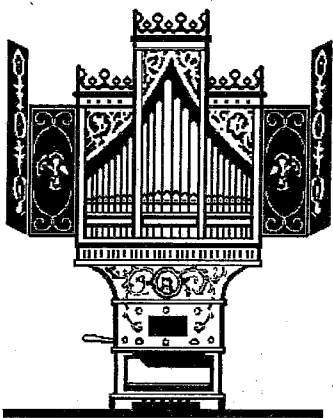
Adams' enthusiasm for Purcell's music is not confined to the master's most well-known works, but covers less-familiar pieces as well. At the same time, his even-handed treatment also notes occasional weaknesses and shortcomings, such as structural lapses, lack of organic unity and connectedness in large-scale processes, overpredictable repetition techniques, unfocussed internal cross-relations, surface flamboyance, and other misjudgments. Nevertheless, Adams makes a convincing case for Purcell's brilliant imagination, resourceful technique, and wide range of expressiveness that have contributed to his unparalleled reputation for mastery of text and music. This book, with its 151 musical examples and select bibliography of 116 references, is an invaluable companion in the search for a deeper understanding of the stylistic and expressive revelations of Purcell's extraordinary musical genius.

In 1959, a collection of nine essays edited by Imogen Holst was published in recognition of the tercentenary of Purcell's birth; they dealt with some of the practical problems of editing Purcell's works for performance, and three appendices considered the manuscripts, their location, and their authenticity as autographs.<sup>1</sup> *Purcell Studies*, a new collection of twelve specially commissioned essays, edited by Curtis Price, now principal of the Royal Academy of Music, London, is intended to complement the earlier collection. The majority of the essays incorporate recent research on Purcell's compositional techniques through a study of his manuscripts; other more specialized articles explore the relationship between Purcell and John Blow, and examine Purcell's court odes, performance practice, and the anatomy and subsequent revivals of *King Arthur*.

The articles dealing specifically with manuscript-related topics (Robert Thompson, Robert Shay, Rebecca Herissone, Curtis Price, Peter Holman) are a music historian's delight, with their meticulous consideration of dating and chronology, handwriting, ink color, paper quality and watermarks, and other physical evidence. In general, they attempt to ascertain the practical function of autograph manuscripts in Purcell's working life by reconstructing the compositional evolution of his score-books, along with his treatment of literary texts, revision techniques, and changes in musical language from the early to the later works. The discovery in 1993 of an autograph manuscript of Purcell's keyboard music generates speculation about the teaching function of the haphazard remainder of similar pieces, some of which might have been arranged from orchestral sources. Another newly discovered autograph score of an anthem by the temperamental cathedral musician Daniel Roseingrave raises questions as to why Purcell would have copied out, for teaching purposes, this interesting but imperfect work.

There is a topical affinity between one essay dealing specifically with Purcell's relations with John Blow (Bruce Wood), another analyzing Purcell's odes (Ian Spink), and a third connecting Purcell, Blow, and the English court ode (Martin Adams). Although the fact of the long relationship between Purcell and Blow is generally accepted, the essays in this book provide a deeper understanding of common structural links in their respective works, perhaps the closest between Blow's *Venus and Adonis* and Purcell's *Dido and Aeneas*. Their mutual interest in Italian music, similar orchestral techniques, and other

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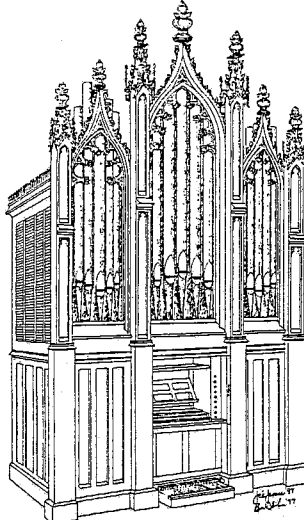


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imitative affinities point to a mutual and friendly rivalry in the interchange of musical ideas, although Purcell was the bolder innovator of the two. The particular consideration of Purcell's odes deals with poetic and literary models, the welcome songs, birthday odes, the St. Cecilia odes, and other miscellaneous odes. Taken together, although they contain much of Purcell's best music, the stilted and bombastic verses of the welcome songs and birthday odes in particular are full of political as well as classical allusions, and they often served as propaganda tools for monarchical legitimacy. It is claimed that the mutual influence between Blow and Purcell emerges most clearly in the court odes, which was a recognized poetic genre in England by the 1660s. The discussion of their respective musical treatments of these text-sensitive and flamboyant entertainments indicates that while Blow's technically imaginative search for new stylistic methods was a stimulus for Purcell, the latter's command of formal and stylistic elements accounted for his lead as a technical innovator by 1683.

Two paired articles deal with the elusive problem of the relation between musical time and expressiveness. The first (A. Margaret Laurie), which considers the matter of continuity and tempo in Purcell's vocal works, deals with the linking of movements through the logical succession of keys, common pulse, and transitional tempos. A possible connection between music and technology is behind the speculation that Purcell's fascination with new developments in clock- and watch-making in the 1670s might explain the introduction of clock timings into performance instructions—perhaps intended only for beginners—of some collections of pieces. Even so, Purcell did offer some explanations of time words, such as "quick," "brisk," and "slow," to supplement given time signatures and to clarify his intentions. The complementary essay (Katherine Rohrer) on poetic metre, musical metre, and dance types in Purcell's vocal works seeks to demonstrate that his choice of particular musical metrical frameworks was dictated by poetic stresses in opening lines of the text. Moreover, his choices of rhythmic outlines often relied on contemporary French dance models, and many compositional decisions were highly rule-bound responses to various verse types. Nevertheless, Purcell's genius lay in his ability to transform these conventional forms into highly expressive works uniting text and music.

The two concluding essays on *King Arthur* deal with the anatomy of this work and its 18th-century adaptations, respectively. The first (Andrew Pincock) deals with the collaboration between two foremost figures of the time: Dryden the dramatic poet and Purcell the composer. Tantalizing but unresolved questions about the dramatic opera concern the date of the original draft of the 1691 production, ambiguous satirical or allegorical allusions to royalty, subsequent revisions, mismatches between the poet's libretto and Purcell's compositional style, and the authenticity of both the text and the setting of some of the songs. The second article (Ellen T. Harris), after touching on parallels with Shakespeare's *Tempest*, analyzes several of the opera's later revivals, particularly the one in 1770 by the poet David Garrick and the composer Thomas Arne, a collaboration that was not without tensions regarding both the text and the music, disputes that perhaps reflected changing contemporary taste. Later revivals were marked by compressions, cuts, additions, and other "improvements," all of which fuel the contemporary controversy between coexisting revisionist and authentic viewpoints on the preservation of the original works.

Prelude and postlude: while Curtis Price shares the frustration of other Purcell scholars who have lamented the lack of direct information concerning the personality of the man himself, in an opening introduction he speculates that

"a more general appreciation of his music will not arrive until that personality is better fixed in the public imagination" (p. 1). His tentative personality reconstruction of Purcell, derived both from those who knew him and from emerging knowledge about his compositional habits, points to a proud man, confident of his talent, sometimes brooding and irritable, who may have had a certain contempt for the inability of a tune-loving public to fully appreciate the subtleties of his music. The author of a concluding afterword (Janet Snowman) on the origin of a small watercolor portrait of the young Purcell, dating from the 18th century and now in the collection of the Royal Academy of Music, London, wisely avoids drawing any psychological character inferences from the picture, whose exact origin remains unknown.

The twelve essays in this book (including one by its compiler) are arranged in a sequential grouping of topics, proceeding from the general to the specific, that supplies a desirable continuity seldom achieved in edited collections of articles. While there is some overlapping content, this has been allowed to exist in the interest of completeness and internal coherence within the individual pieces. At the same time, the coverage of all of Purcell's major compositional genres adds to this over-

all survey of recent research on his work, a valuable supplement to the first such collection devised by Imogen Holst almost forty years ago.

\* \* \* \* \*

**Michael Burden**, Lecturer in Music at New College, Oxford, and director of the New Chamber Opera, has written widely on 17th- and 18th-century music and 20th-century musical theater. His compilation of selections from original sources, *Purcell Remembered*, was discussed in the preceding series of reviews about the composer. *The Purcell Companion*, a collection of articles by contributors of diverse backgrounds—university lecturers, scholars, music directors, editors, musicologists, radio producers—united in their interest and expertise in Purcell, cover all aspects of his work. The eleven essays are arranged in five divisions that deal with introductory matters, background issues, church and chamber compositions, the theater, and performance practice.

The introductory essay on the Purcell phenomenon (Andrew Pincock) explains how Purcell acquired his reputation in his own lifetime and how his successors preserved it, particularly through such societies as the Purcell Club (1836), the Musical Antiquarian

Society (1840), the Purcell Society (1876, still going strong), the work of biographers, notable performances, the marketing techniques of today's recording industry, and increasingly specialized musicological studies, as well as the tercentenary celebrations of 1959 and 1995.

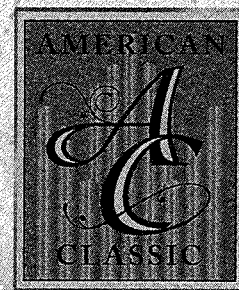
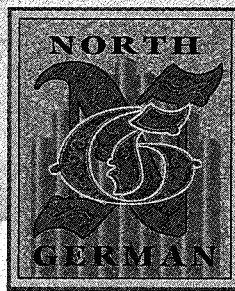
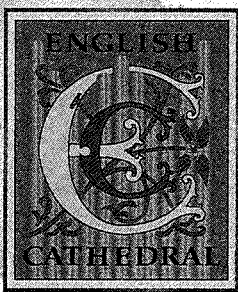
The first of the three background essays (Jonathan P. Wainwright) deals with Purcell and the English Baroque, and advocates a recognition of the interconnections between the political, religious, and literary trends of the time. The recurrent question of foreign influences on Purcell is summarized in the judgment that Purcell's heterogeneous and versatile musical style is a synthesis of English (Matthew Locke, in particular), French, and Italian elements. A complementary essay (Graham Dixon) on Purcell's Italianate circle does not consider specific musical influences, but notes the publication of Italian music in London, the presence of Italian musicians and composers living in London, visiting Italian singers, and the approval of the literary figure Samuel Pepys, all of which could be taken as indicators of public taste. Even Purcell's reference to the unidentified "fam'd Italian masters" in his introduction to his *Sonnata's of III Parts* might be understood as a marketing ploy catering to the current vogue for Italian music. The concluding essay

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(Michael Burden) in the background series looks at Purcell's contemporaries: indigenous English composers of the time from the forgotten (Henry Cooke, William Child, Pelham Humphrey) to the remembered (Matthew Locke, John Blow), along with other minor composers and singers who performed in Purcell's works. There is even some speculation about Purcell's sociable drinking pals, for whom the published texts of the composer's bawdy catches had a certain risqué appeal.

The article on Purcell's music for the church (Eric Van Tassel)—the longest in the book: 99 pages and 26 musical examples—considers the various genres (full anthem, full-verse anthem, verse anthem, symphony anthem, and concerted anthem) and their chronological phases. Taken together, the analysis of these types is an intricate exploration into Purcell's transformation of musical language through the use of dramatic devices, linking of chorus movements, symbolism, word painting, imagery, the shaping of vocal lines, imitation and pictorial gestures, stylistic integration, and other richly expressive techniques through which Purcell transformed commonplace texts into works of artistic imagination unequalled in English church music. In a similar fashion, the reappraisal of Purcell's odes (Bruce Wood) attempts to provide a full picture of Purcell's musical development in this long-neglected genre. The poetic hack-work, feeble doggerel, and general poverty of the literary texts—one was written by a school pupil—have detracted from an appreciation of the musical qualities of the court odes, which include sumptuous orchestral writing, resourceful tonal plans, and assured counterpoint. Yet, *Hail! Bright Cecilia!* remains the grandest of 17th-century English odes; the less exalted *Come Ye Sons of Art Away* is no less fine in its musical illumination of ideas in the text.

Purcell's creative vitality in the odes perhaps exceeds that in his anthems.

The assessment of the little-known genre of consort music (Peter Holman) reveals different traditions, problems, and ambiguities, beginning with the term itself. Examples discussed here include overtures, chaconnes, pavans, fantasias, trio sonatas, and ayres, all of which are examined with respect to their scoring, musical language, harmonic style, and formal patterns. Remarks on the early history of these forms are supplemented by accounts of the role of the chamber organ and the introduction of the violin. The lack of success of the sonatas in their day is attributed to their serious contrapuntal nature, intended more for the player than the listener; the breezy, tuneful *Ayres for the Theatre*, on the other hand, gained popular status as they were reshuffled for later concert use.

The first of two essays on the theater (Edward A. Langhans) reconstructs the social context in which Purcell's music was performed by describing the two public London theaters and the varied audiences that attended the spectacles staged there. Detailed descriptions are given of their architectural features, the placement of musicians, illumination, audience behavior, stage design, scenery, and other elaborate technical mechanisms that contributed to the world of visual make-believe. The account of Purcell's theater music (Roger Savage) covers his career at the playhouse that occupied the last five years of his life, during which he was involved in the production of 40 shows at Drury Lane and Dorset Garden. His ayres and songs served small-scale pre-luding and interluding functions, while the overtures performed a framing or mood-mirroring function. The description of the interplay of ceremonies, masques, and magic in these musical spectacles, often involving supernatural elements and sacred rites, is supplemented by a close examination of *Dido and Aeneas*, in which Purcell contributed graphic musical sequences in support of these dramatic aspects. The connections in subject and treatment between this opera and Purcell's other dramatic works are also outlined in some detail.

Purcell in performance is the subject of the two concluding essays. The first (Andrew Parrott) focusses on several critical issues, with reliance on performing materials: keyboard tuning systems and their implication for continuo performance, the harpsichord and the viol as continuo instruments, theorbo-lutes and guitars, orchestras on the French model, expressive vibrato, woodwinds, pitch, and aspects of vocal resources and performance, all of which contribute to a greater understanding of the craftsmanship involved. The second essay (Roger Savage) returns to *Dido and Aeneas* through a consideration of a variety of production problems that confront present-day conductors, designers, and choreographers, for example: programming the short piece, the appropriate performing edition, the connection with Virgil's *Aeneid*, visual decor, the chorus, portrayal of the dramatic characters and main events, and unification of visual and musical stylistic elements. It is recommended that the attempt should be to produce a memorable event for contemporary audiences, not copies of an unknowable first performance at a boarding school for girls in 1689.

Like the preceding collection of essays edited by Curtis Price, the unity of Michael Burden's compilation is aided by the topical grouping of the essays. While the general reader will find the exacting level of detailed analysis difficult to assimilate, and even specialists and researchers may not want to attempt a cover-to-cover encounter with this book, the essays will repay repeated consultation in areas of particular interest. The editor's comprehensive bibliography of 284 items is an added scholarly bonus, and 16 black-and-white illustrations provide visual enrichment.

Michael Burden's third contribution to the recognition of Purcell's tercentenary is another edited collection, but with a different origin and focus. As he explains in the preface, the fifteen constituent essays originated from a conference on the topic "Performing the Music of Henry Purcell," held in Exeter College, Oxford, in 1993. In this case it was the idea of a collection of essays that produced the conference, not the other way around. Even so, this collection does not represent the complete conference proceedings, for some of the papers presented have been omitted and others have been added. The result is a wide-ranging compilation of articles on diverse subjects, some of which do not focus directly on Purcell's music, but enlighten the reader on relatively obscure but nevertheless fascinating aspects of the social-cultural environment of the composer's time. Among the practical skills of the scholars responsible for these essays are those of violin maker, organ builder, choirmaster, musical director, stage designer, tutor of dramatic art, and stage producer—all of which add an aspect of authoritative, hands-on experience to their academic presentations.

The book is divided into two parts: eight essays on "Performing the Music" and seven on "Staging the Operas." An opening essay (Peter Holman) considers the evidence in existing Oxford manuscripts for reconstructing the conditions of the performance of Restoration music for voices and instruments; although the Oxford ode was a standardized type of composition, the scoring practice appears to have been quite diverse. A discussion of the features of the English organ in Purcell's lifetime (Dominic Gwynn) focuses on sounds and stops (the reception of imitative sounds), layout (location and casing of the main divisions), compass (ranging from 49 to 52 notes), and pitch (low and high, including the preferences of Robert Dallam, Thomas and Renatus Harris, and Bernard Smith). Violin-making in England is the topic of an essay (John Dilworth) that touches on both Italian and English design and construction practices in a time when "English violin making dragged itself from the dark ages to the renaissance during the short lifetime of Purcell" (p. 48).

The essays in the remainder of the first section deal with matters of historical performance. The discussion of Purcell's "Ekotick" trumpet notes (Peter Downey) reveals how the performance of nonharmonic pitches was assisted by the invention of a telescopic slide mechanism. An attempted reconstruction of the first performance of Purcell's music for the funeral of Queen Mary (Bruce Wood) confronts a number of problems relating to the choral music, the march, the drummers and what they played, instrumental textures, and the organization of the burial. An analysis of keyboard ornamentation (H. Diack Johnstone) subjects the influential "Rules for Graces," published in the third (1699) edition of Purcell's keyboard collection, to close analysis. Two complementary essays relating to vocal matters conclude the section on performance: the first, on Purcell's stage singers (Olive Baldwin and Thelma Wilson), yields insights into both the teaching and performance of singing at the time, with detailed references to leading personalities and their activities in the field; the second (Timothy Morris) focusses on voice ranges, voice types, and pitch in Purcell's concerted works, but shuns conclusive pronouncements in the face of inadequate evidence.

The first essay in the second part of the book that deals with staging the operas (Michael Burden) confronts the issue of dramatic integration (or its lack) by documenting varieties of "debauchery" ("corruption, debasement, or contamination of the original work") of past performances that departed from the original texts. The relentless attack examines instrumental arrangements,

rearrangements of scenes and scores, extraneous music, costume designs, and various illogical versions; the condemnation extends even to the productions of such major Purcellian protagonists as Charles Villiers Stanford, Gustav Holst, Ralph Vaughan Williams, Constant Lambert, and Benjamin Britten. Next, a departure into the nonmusical world of allegory (Andrew R. Watling) provides a useful background for understanding topical or political allusions found in 17th-century dramatic texts and how audiences of that time might have unlocked their hidden meanings (specific reference is made to *Dido and Aeneas*). The place of dancing and the types of dance music also receives scholarly attention (Richard Semmens), with particular consideration of the French influence and the linking of music and choreography. The question of what Purcell's operas may actually have looked like is addressed in a discourse on costume and etiquette (Ruth-Eva Ronen) that describes wardrobe fashions of the time and the way people behaved. In the absence of other surviving evidence, the assembled recollections of two of Purcell's contemporaries, the lawyer-critic Roger North and the singer-actress Charlotte Butler, are suggestive of the reception accorded Purcell's stage works (Roger Savage). In particular, a reconstruction of the performance of Purcell's *Dioclesian* (Julia and Frans Muller) provides technical information about the scenery and staging of the production. The concluding essay (Lionel Sawkins) speculates on the question of a plausible shivering tempo in the music Purcell wrote for the Frost Scene in *King Arthur*, described by an 18th-century critic as "that exquisite piece called the freezing piece of musick."

Four appendices include a catalogue of surviving original parts of Restoration concerted music at Oxford, a list of 34 English viol- and violin-makers working in London in the second half of the 17th century, a documentary list of Purcell's stage singers, and a list of dances in Purcell's operas. Twenty-eight black-and-white plates relate exclusively to the staging of dramatic productions of the time.

This collection of essays, like the other two anthologies, has its own distinctive qualities: impeccable scholarship on the part of the authors, logical selection and organization by the editor, and much fascinating content for the readers, generalists and specialists alike. While there is little actual duplication of content among the three edited collections, there is enough subtle reinforcement on certain topics to provide a sense of literary *déjà vu* for readers who have both the interest and persistence to explore all of them.

The concluding remarks of the Introduction to *Performing the Music of Henry Purcell* provide a fitting conclusion to this series of books, along with a speculation on the future of Purcell studies and performances:

There are many hopeful signs that the Purcell tercentenary will not just have been an exploitation of the things we know best about the composer. . . .

This collection of performance studies represents not a final stage but a continuing process of exploration of Purcell's music and its present-day realization. It would be boring indeed if we ever reached a conclusion about these endlessly fascinating subjects. Every new performance must go on creating a different idea of the music, and Purcell's compositions, with their inexhaustible possibilities, will make us rise to the challenge.<sup>2</sup>

In short, in Shakespeare's phrase, "Whereof what's past is prologue."<sup>3</sup> ■

#### Notes

1. Imogen Holst, ed., *Henry Purcell, 1659-1695: Essays on his Music* (London: Oxford University Press, 1959). Topics include a homage to Purcell, continuo realization in the songs, *Dido and Aeneas*, Purcell's librettist, English music and drama, the Chapel Royal, organ works, performance today, handwriting, autographs, earlier performance practice, and the Nanki Music Library collection.

2. Nicholas Kenyon, in *Performing the Music of Henry Purcell*, 5-6.

3. *The Tempest*, II, i, 261.

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# OHS National Convention

Portland, Oregon

Joseph Fitzer

The Organ Historical Society held its forty-second annual convention in Portland, Oregon, from Sunday, July 13, through Saturday, July 19. Here are, first, a kind of organ travelogue and, secondly, some broader considerations evoked by the organs and the playing.

Convention headquarters was the Best Western Rose Garden Hotel, across the Willamette River from downtown Portland. Accommodations were certainly adequate, as was transportation. So was the food, when we finally got it. Future convention leaders really must insist to caterers who are seemingly geared for bar mitzvahs and weddings that there be four food-serving lines, and if possible a single seating. Only in this way can 200 OHS convention-goers keep to their tight schedule of organ demonstrations and bus rides, and possibly have the chance of a short walk before the next scheduled activity. It is also worth noting that as the OHS ages so do its members; it is cruel to keep the oldest of them standing a long time in line. Because of a disagreement between the hotel and the convention leadership, the exhibits and evening social hour had to be transferred to the shop of organ-builder Richard Bond, with a shuttle bus. Later the René Marceau shop was opened for a social hour as well, but it appeared that the need of using the after-hours bus resulted in lower attendance. In general, the painstaking, thoughtful southern hospitality of the 1989 New Orleans and 1993 Louisville conventions remains an ideal well worth keeping in mind. But on to the music.



Derrick, Felgemaker & Co., Westminster Presbyterian, Portland, OR

## Sunday

The convention opened at 3 pm on Sunday the 13th, with Michael Barnes playing the 1870 Derrick-Felgemaker "portable organ," which has a diapason and a dulciana to tenor F, a stopped diapason bass that is always on, a manual super coupler, and a 17-note pedal coupler. It was played at Westminster Presbyterian Church, Portland, although Mr. Barnes owns the instrument. He was assisted by Susan McBerry, soprano.

The next event was Karl Mansfield's demonstration of the 1887 Cole & Woodberry at St. Andrew's Lutheran Church, Vancouver, Washington. (Vancouver is across the Columbia River from the Portland area. Portland is at the meeting of the tributary Willamette and the "really big" Columbia.) This

Joseph Fitzer holds a Ph.D. from the Divinity School of the University of Chicago. His articles have appeared in *THE DIAPASON*, *The American Organist*, and other journals; and he has served as organist and choirmaster in New York, Amherst, and the Chicago area.

II/23 instrument was rebuilt in 1996 by Jeremy Cooper of Concord, New Hampshire; it was relocated through The Organ Clearing House, as were many of the instruments heard at this convention.

It is noteworthy, indeed, that only two of the old instruments we heard at the Portland convention are in their original locations. It may well be that, as more old churches close, relocation is the shape of the future.<sup>1</sup> It seems that there was an original stock of tracker organs set up during the later 19th century, but that few of these remain.<sup>2</sup> The earlier stock of tracker organs yielded in time to electro-pneumatic instruments of varying merit and to the ubiquitous electronic substitutes. These, evidently, are yielding in turn to new tracker organs as well as to a significant number of old

trackers transplanted from points east.

The third Sunday event was a program of Reform synagogue music presented by John Strege, organist and choral director, with Judith Schiff, soloist, and a vocal quartet, at Congregation Beth Israel, Portland, using a 1928 Reuter organ with five divisions, one of them a floating string division.

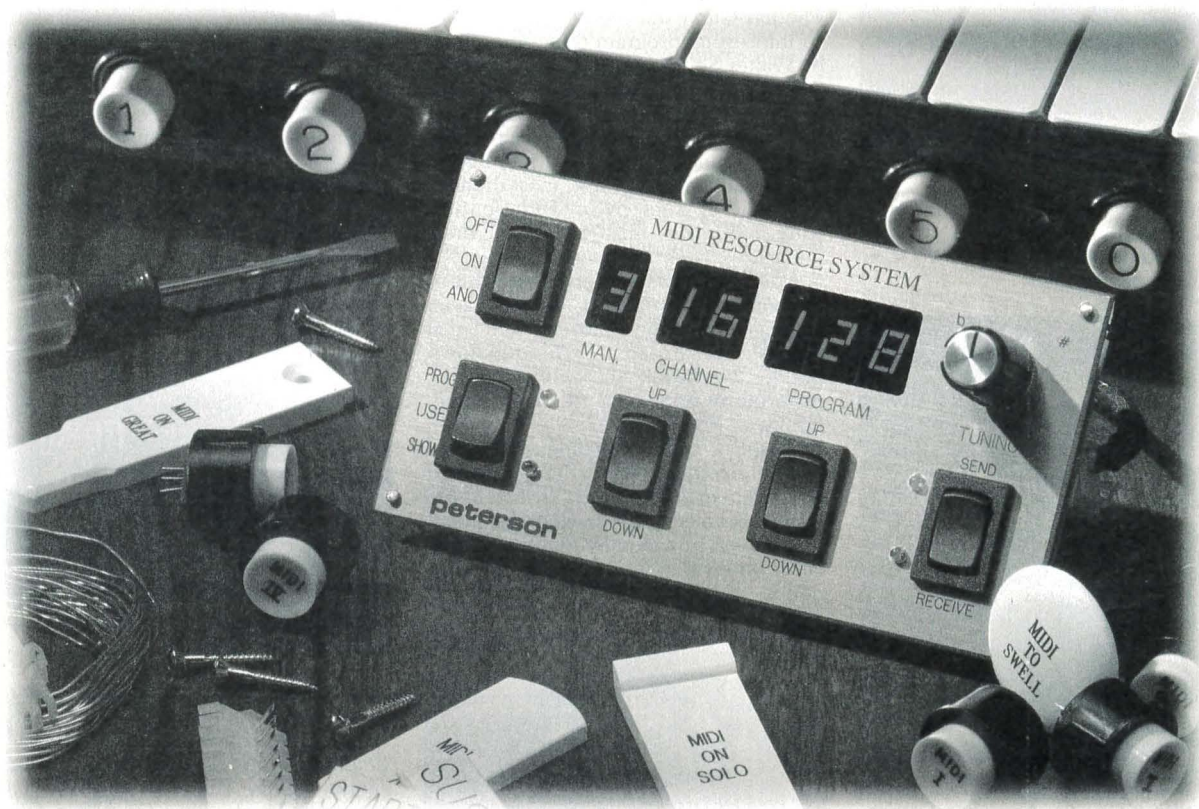
On Sunday evening, Douglas Cleveland presented a recital of French romantic and post-romantic music, including the entire second symphony of Louis Vierne, at Trinity Episcopal Cathedral. The instrument there is a 1928 III/89 of Manuel Rosales; one local organ enthusiast described it as being a true "magnet" for the organ art in the Portland area. Because of previously set travel plans I was unable to arrive in Portland before late Sunday evening; but I heard that Sunday's happenings were something for the builders, rebuilders, movers, singers and players—and their local fans—to be justifiably proud of.<sup>3</sup>



Rosales Organ Builders, Trinity Episcopal Cathedral, Portland

## Monday

Monday the 14th began with a lecture on the organ history of the Pacific Northwest by David Dahl, professor of music and university organist, Pacific



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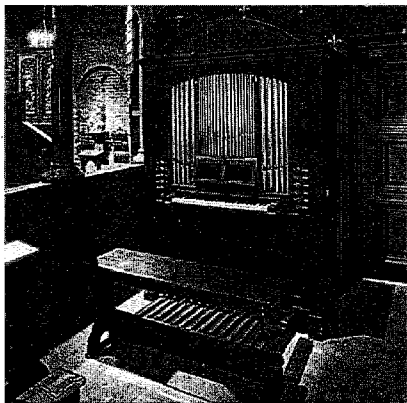
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Lutheran University, and director of music at Christ Episcopal Church, both in Tacoma, Washington. He emphasized the importance of the installation, in 1965, of a large Flentrop organ in St. Mark's Cathedral, Seattle, under the leadership of then organist Peter Hallock. This, along with other, 'smaller European instruments gave impetus to local builders to begin using north German models, and ultimately, according to Professor Dahl, to a climate of opinion wherein the first choice of the educated northwest organist will be a tracker organ. Organ "reform"—the term is deliberately used—is primarily a reform back to the northern 17th or 18th centuries.

The next two presentations provided examples for Dahl's lecture. The first was at St. Mark's Cathedral (Anglican Church in America) in Portland where we heard a III/44 by Werner Bosch of Kassel, Germany. We are particular indebted to Mark Brombaugh, who at the last minute substituted for the ailing Delbert Saman. Mr. Brombaugh also



unknown builder, Dutch, c. 1790 (?), Cathedral Parish of St. Mark, Portland

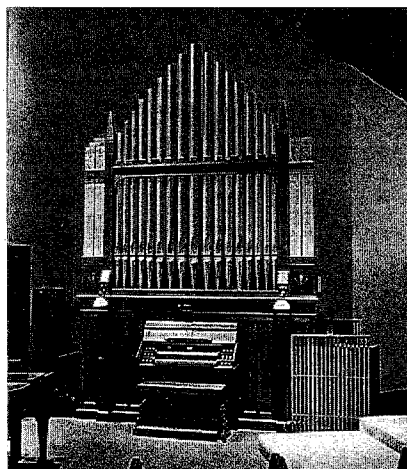
showed off a thoroughly charming Dutch chamber organ from around 1790, restored with new casework in 1982 by Frans Bosman.



Paul Fritts & Co., St. Andrew's Lutheran Church, Beaverton

Then we moved on to Beaverton, Oregon, and St. Andrew's Lutheran Church, where William Porter (professor at The New England Conservatory) gave a fine short program on an excellent 1994 instrument (II/20) by Tacoma Builder Paul Fritts. One sensed here a thoughtful and successful adaptation of the baroque model, designed for the large, hard-surfaced European church, to a not-so-large and rather dry American room. Professor Porter improvised, and played Bruhns and Buxtehude *expressively*, in a manner suggesting improvisation. One assumes improvisations listed in a program are pieces not written down (as opposed to made up on the spot); that, too, is doubtless authentic baroque practice. There are beyond question countless baroque masterpieces known now to the angels alone, but Professor Porter's pieces, known to us, too, were enthusiastically applauded.

On Monday afternoon James Hammann of New Orleans gave (handsomely as always) an all-Mendelssohn program on the 1890 II/13 Kilgen at St. Pius X Catholic Church, Portland,



Geo. Kilgen & Son, St. Pius X Roman

which organ was moved to its present location in 1985 by Bond Pipe Organs. This small but refined instrument (2 1/2' and 2' but no mixture) suited the Mendelssohn very well. On other occasions OHS audiences have heard Dr. Hammann play elaborate numbers; they would have been out of place here, so he offered the short Mendelssohn pieces instead.

Next came the demonstration of a similar instrument in St. Thomas Moore Catholic Church, Portland. In this case Bond in 1982 somewhat altered a 1914 Kilgen, but was constrained by the congregation to locate it in a thoroughly unsuitable place, a sort of organ cave behind the main altar. Portland organist Thomas Curry did the best he could in an interesting program of period pieces by Walter Spinney and Wenham Smith. But the sound fall-off from cave to nave was most regrettable; one hopes the owners will sacrifice some nave pews to better sound. Smith's variations on *Beecher*, one of the finest, most dramatic variation sets by a 19th-century American, thus lost much of their impact.<sup>4</sup>

After St. Thomas More's we went to St. Patrick's, Portland, where Dean Applegate first played briefly on a small English organ (c. 1875, unknown builder, two whole and two half ranks), restored by Bond. But the main attraction was Mr. Applegate's Cantores in Ecclesia, a choir of women, girls and boys who under his direction performed a program of 20th-century British music for treble voices. An excellent accompaniment was provided by Douglas Cleveland, who was asked to do this on short notice.



Martin Ott, St. Mary's, Cathedral of the Immaculate Conception, Portland

The final event of this busy day was also a kind of double-header, if not triple-header. In St. Mary's Catholic Cathedral Bruce Neswick played first the 1996 II/19 Martin Ott organ in the chancel and then the III/41 Los Angeles Art Organ (Murray Harris) instrument in the rear gallery. The latter organ seemed to be a kind of conventioneer, too, having migrated here from San Francisco, where it was heard in the 1988 OHS convention. It was rebuilt in 1996 with some additions by Bond, and Mr. Neswick's choice of (among other things) Brahms's Prelude and Fugue in A minor was particularly apt for showing it off. As a closer, this artist and Oakland organist and composer Ronald McKean

improvised a passacaglia using both organs.

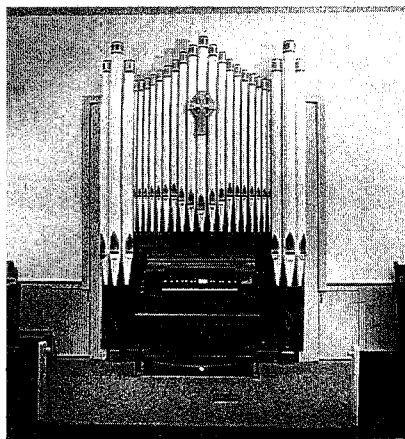
## Tuesday

Tuesday, July 15, began with a lecture on OHS-sponsored European organ tours by executive director William Van Pelt. Then we went to All Saints Episcopal Church, Portland, where we heard Cheryl Drewes, the incumbent organist, give one of the most musically satisfying demonstrations of the convention—and on one of the most satisfying instruments. The Bond firm enhanced



Geo. Jardine & Son, All Saints Episcopal, Portland

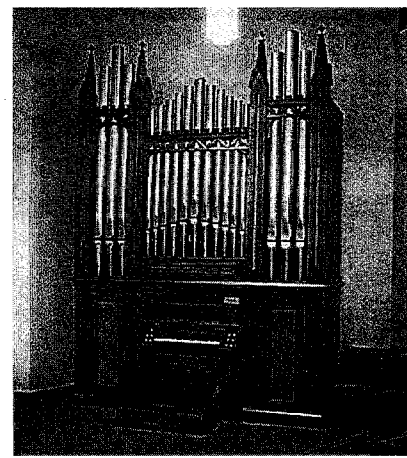
an 1892 Jardine organ, adding, subtracting and moving assorted ranks (now II/15); the result is dramatic, well suited to the room. Some observers did wonder a bit at Bond's penchant for enameling organ pipes white: they tend to remind one of objects not normally associated with the organ.



Hinners Organ Co., Aurora Presbyterian Church, Aurora, OR

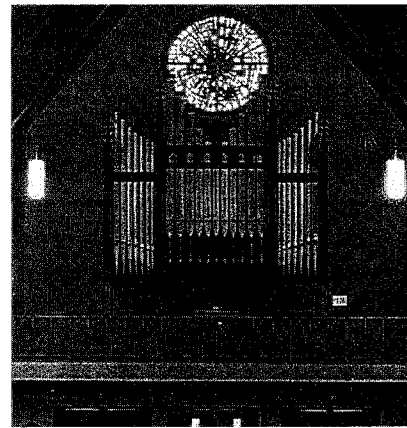
Oh happy day: the next presentation was also one of the musically most satisfying of the convention—David Dahl's demonstration of a five-rank, divided single-manual Hinners of 1915. This was in the Presbyterian Church in Aurora, south of Portland. In repertory ranging from Francisco Peraza (d. 1598) to Haydn, Dahl made skillful use of the divided keyboard. The church's pastor, Mary Sue Evers, made a very telling point about getting people to play it: if they got a decent though small pipe organ they stood a much better chance of getting a credible musician for their worship. After hearing the Hinners we heard an excellent lecture on the Hinners firm by Allison Alcorn-Oppedahl. Her remarks had the considerable merit not only of discussing the Hinners instruments, but of incorporating many more social-science reflections than remarks by organ historians usually do. Hinners organs were cannily marketed to a market that *came* (the small, usually rural church) and then *went*.

After an ice-cream social and a longish bus ride to Vancouver, Washington, we next heard Marilyn Kay Stulken ably demonstrate a one-manual, eight-rank Moline organ of 1879. Since this organ did not have a divided keyboard, Ms. Stulken made very creative use of a stop-puller assistant; her selections ranged from John Redford to Johannes Brahms, and this little 8-4-2' instrument handled them remarkably



Moline Organ Co., The Church of the Good Shepherd, Vancouver, WA

well, provided one overlooked some problems of tuning temperament. The final event of the day was also in Vancouver, at St. Luke's Episcopal Church,



W.K. Adams' Sons, St. Luke's Episcopal Church, Vancouver, WA

where Paul Klemme played organ solo numbers and accompanied trumpeter Gerald Webster on a II/17 W. K. Adams' Sons (Providence, RI, 1890), rebuilt and modified by Bond (1985).

## Wednesday

Wednesday, July 16, opened with the annual meeting of the Society, presided over by outgoing president Kristin Farmer. We were encouraged to hear that the OHS is in good financial shape, but reminded—friends of the OHS, take note—that a substantial and necessary part of the Society's income comes from book, score and CD catalogue sales. The OHS now has a web page. When the ballots had been counted Barbara Owen emerged as the new president, with Scot Huntington as vice-president, and Michael Barone, Lois Regestein and Peter Sykes as new board members. Michael Barone, producer of the public radio series *Pipedreams*, also received the Distinguished Service Award. The 1997 Biggs fellows (recipients of an award designed to aid in attending a first OHS convention) were Joseph McCabe of Buffalo and Nicole Bensoussan of San Diego, both of whom are seventeen. Next year's convention will be in Denver (June 21-27), and that of 1999 in Montréal.

After the meeting we went to Holy Cross Lutheran Church, Portland, to hear an 1885 II/12 instrument, builder unknown, rebuilt with additions by Bond. Perhaps because of excessive carpeting and its location under an arch, it sounded rather thin. Where there seems to be a problem with the marriage of a relocated organ—or any organ—and its church the listener must, of course, take into consideration that the OHS are often an SRO crowd of sound-absorbers. The scheduled demonstrator, William Schuster, was detained, and while we awaited his arrival David Dahl accompanied an impromptu hymn-sing. Mr. Schuster's billing of four slight pieces by André Fleury as "An Organ Symphony" rather stretched a label. (It should be noted in passing that Fleury composed two *real* symphonies.)

Next stop was St. Ignatius Catholic Church, also in Portland, where Timo-



thy and Nancy Le Roi Nickel presented a duet program on a (now) II/17 from around 1880, builder unknown, rebuilt in 1901 by Kilgen and rebuilt again in 1982 by Bond, with notable additions. The duet players did well, but they might wish to consider whether what is executed as a duet actually sounds like a duet, that is, with two real musical contributors in it. In piano duet-playing this is more readily evident, but the many levels of organ pitch tend to produce many notes but not necessarily the impression of two executants.<sup>5</sup> Alas, our players were assigned a gallery organ, and part of the fun of duets is seeing them done.



**Henry Pilcher's Sons, Milwaukie Presbyterian Church, Milwaukie, OR**

Next came Grant Edwards's demonstration of the instrument in the Presbyterian Church at Milwaukie, an 1898 Pilcher rebuilt to II/13 by Bond in 1992. It is, in its present reincarnation, a handsome instrument, placed in the corner of a kind of liturgical stage in a fairly reverberant room. Mr. Edwards made it reverberate, but he and other players might consider that the repertory the "little American organ" does least convincingly is the French baroque.

The afternoon ended with a roller-skating session at the Oaks Roller Rink, Portland, while Don Feely played the four-manual 1926 Wurlitzer, formerly in the Broadway Theater, Portland. But the Wurlitzer is out in the middle of the rink with no swell boxes. Here once more is an instance of an equivocal situation for the player, listener and reviewer. We have to be grateful the thing was done at all, that is, the organ preserved, and yet we can easily think of cogent reasons for doing things differently.

After supper came what many at the convention considered its finest event, the recital by Peter Sykes (Longy School, Cambridge, and New England Conservatory, Boston) on the 1883 Hook & Hastings II/20 located in the Old Church concert hall, Portland, and restored by the Bond firm. Player and organ were superb. The first half of the program consisted of C. P. E. Bach's Sonata 6, Mozart's K. 594 Fantasia, a "Canzonetta" by G. W. Chadwick, and Lemmens's "Fanfare." After an intermission came Mendelssohn's Sonata 6, two short chorale-preludes of J. S. Bach, and a rousing rendering by all of J. S. Bach's harmonization of "Jesus, Priceless Treasure." For the Old Church Society, Inc., Delbert Saman accepted an OHS Historic Organ Plaque. Not least in this instrument's attractions is the fine restoration of its front pipes in brilliant red, green, blue and gold. It is worth noting, too, that Sykes followed the old OHS custom of providing a handout listing the registrations used. Before this recital people were recalling with pleasure his 1987 recital in Newburyport; now, no doubt, they will also fondly remember this one.<sup>6</sup>

#### Thursday

Thursday, July 17, started with a demonstration by James Holloway at St. Paul's Lutheran Church, Castle Rock, Washington. The instrument is in the *orgue de chœur*, or chancel, manner, built in 1990 by Frans Bosman, II/15 with additions prepared for. The 8' foundations together were delightfully clear. As for the tutti, all this organ needs is a "French" room; the whole

ensemble (at least to this listener) tended to split into its elements, though again one must consider the acoustical effect of an SRO crowd.



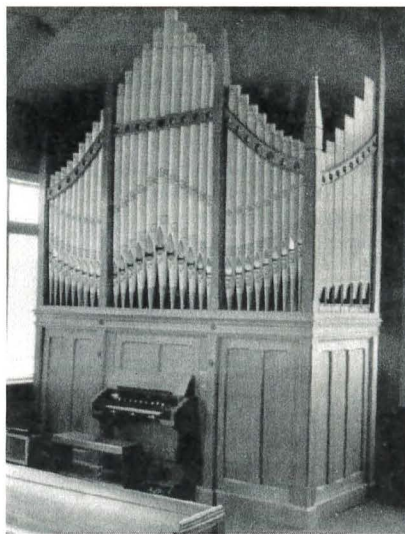
**Lancashire-Marshall Organ Co., Church of the Epiphany, Episcopal, Chehalis, WA**

The next demonstration was by James Denman, at Epiphany Episcopal Church, Chehalis, Washington. The organ was a II/10 Lancashire-Marshall of 1895, renovated in 1979 by the late Randall McCarty. In the same town we



**Koehnken & Grimm, St. John's Lutheran Church, Chehalis, WA**

heard an 1890 Koehnken & Grimm, II/12, restored by Huestis & Associates and S. L. Huntington & Co. in 1993. The demonstrator was Joseph Adam. The silver pipes stenciled in crimson and dark green and the butternut casework were particularly handsome.



**Hilborne L. Roosevelt, Our Saviour's Lutheran Church, Cathlamet, Puget Island, WA**

After lunch we traveled to Cathlamet, Puget Island, where in Our Saviour's Lutheran Church Jane Edge ably demonstrated a fine I/9 Roosevelt of 1895 relocated from Katonah, New York. Her program included one of Mozart's church sonatas, K. 336, in which she was assisted by violinists Anne Edge and Phyllis Kessel and cellist Mary Flotree. Her program also included a community rendition of "Roll On, Columbia," one of the songs the Bonneville Power Authority hired Woody Guthrie to write in 1941 to popularize their dam.<sup>7</sup>

After returning to Portland we next heard a truly magnificent instrument, a 1916 E. M. Skinner IV/49, built for the Portland Civic Auditorium, restored in 1971-75 by the late David Bruce Newman, and now located in an auditorium at the Alpenrose Dairy. After a prayer and the singing of the national anthem we saw a short Laurel and Hardy silent film, quietly accompanied by Paul Quarino. Then came supper as guests of the dairy, and then a recital by Minneapolis organist Robert Vickery. In a series of mostly short pieces Vickery showed off a great variety of lovely Skinner sounds. Since this was an evening recital one could have wished for musically more developed numbers. Opening the chamber-access doors for the closer, a slight Firmin Swinnen toccata, seemed in poor taste; Skinner certainly did not aim for the threshold of pain with sheer loudness. We can hope that this fine instrument, created for a site significantly larger than its present home, will some day find a more suitable one.

#### Friday

On Friday, July 18, the first demonstration was by Charles Rus of San Francisco, using the 1904 II/13 Möller in the First Christian Church, Albany, Oregon. With its elegantly curving woodwork, this little organ is one of the most attractive pipe-fence organs I have seen. Mr. Rus' selections were well chosen to show off the instrument and very well played; they included a Buxtehude prelude (*pace* temperament!) and what one listener called an attractive example of "90s American light," *Three Pieces* by Craig Phillips, total though dissonant, lively, thinly scored.

We next visited St. Mary's Catholic Church, Corvallis, Oregon, which has an 1892 II/20 Jardine rebuilt and altered by Bond in 1986. The demonstrator was Portland organist Paul Wood Cunningham. Also in Corvallis we heard another Portland organist, Lanny Collins, play a program of *Orgelbüchlein* chorales on the robust II/28 Noack installed in 1980 in the First United Methodist Church. Quite robust as well



**Richard L. Bond, Willamette University, Salem, OR**

is the 1996 II/27 Bond in Cone Chapel (a large classroom, really) at Willamette University, Salem, Oregon, which was demonstrated by Marian Ruhl Metson.

One the way back to Portland we stopped at St. Anne's Chapel, Marylhurst College, where Tamara Still demonstrated a fine large Bozeman instrument, built in the French romantic style in 1994, III/37 with additional ranks prepared for, incorporating many ranks from a 1901 Hutchings-Votey. Back in Portland we were treated to another of the especially satisfying musical happenings of the convention, a demonstration by Michigan artist Mary Ann Crugher Balduf of an 1851 Henry Erben organ, which is in the "Chapel



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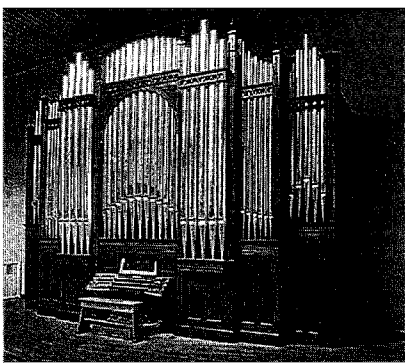
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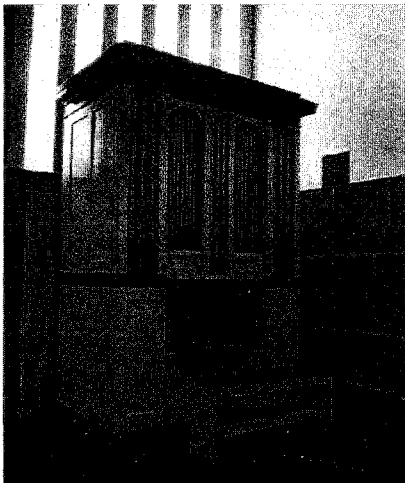
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George Bozeman, Jr. & Co., Marylhurst College, Marylhurst, OR



Henry Erben, First Presbyterian Church, Portland

Hall" of the First Presbyterian Church and appears to have been in Portland since some time in the 1860s. With expert, split-second assistance from stop-puller Brian Buehler, Ms. Balduf used the one manual and six ranks with great imagination.

Friday ended with a program of recently composed works, including some of his own, performed by Ronald McKean on the 1996 II/37 Bond instru-

ment (incorporating many pipes from an 1881 John Bergstrom) in Holy Rosary Catholic Church, Portland. The rich plenum includes a seven-rank mixture on the great—this in a high-ceilinged, reverberant hall. This instrument and the one in All Saints Episcopal Church were among the favorite Bond instruments heard. The presence in the pews of little plainsong hymnals (*Liber Cantualis*) suggested the possibility of *alternatim* literature involving the whole assembly, but that was not to be. Too bad, since so much baroque organ music (and Boëly, too) was meant to be used that way.

### Saturday

The last day of the convention, Saturday, July 19, started off pleasantly with Will Headlee's demonstration of the 1913 II/18 Hinners in St. Charles Church, Portland. The attractive and reverberant room let shine what elsewhere might have been a rather bland instrument.<sup>8</sup> Next we took a longish trip south to Mt. Angel Benedictine Monastery, in a striking hilltop setting, where of course we sang *Engelberg* and where Beverly Ratajak demonstrated two instruments. The 1966 II/16, built by Martin Ott for the monks' choir, was meant to accompany their sung office, which we heard it do, but its sound does not carry well into the nave. This is doubtless why the abbey has commissioned the Ott firm to begin, in 1998, a three-manual tracker in the rear gallery. Also heard was a delightful little three-rank instrument, now in a meeting hall, built in 1896 by one Joseph Speldrich, a dairy farmer working for the monastery. After a stop at the Eola Hills Winery we heard Barbara Baird of the University of Oregon, Eugene, demonstrate the 1972 Ahrend IV/51 in Beall Concert Hall at the University. The temperament is Werckmeister III, which gave Sweelinck's "Est-ce Mars" variations rather more sprightliness than they often get. One wished Boyvin's suite in the first tone had been alternated with a sung (or failing in that, a played in unison) *Magnificat* or *Gloria*, which would have presented the integral musical form.

Concluding the convention was the John Brombaugh instrument in Central Lutheran Church, Eugene, III/51, 1976, but altered by the builder in 1983, 1989 and 1992. The demonstrator was Margaret Evans of Southern Oregon State College, Ashland. The day ended with a round of applause for convention chairman Cliff Fairley and his colleagues, including program chairman Tim Drewes.

The Portland convention differed somewhat from many earlier OHS conventions. To be sure, the Pacific Northwest, like other large sections of the United States and Canada, simply does not have that many old organs. Given our national inclination to discard organs perceived as old, if they had fewer to start with, they now have even fewer left. Thus the 1997 convention heard, it appears, just about all the old organs—still in the original site, or transplanted—in the geographic area selected for the convention. Of particular note and a cause for celebration is how these old organs are loved and cared for; I did not hear a single organ that was not, it seemed, in a good state of repair. Many of the thirty-nine organs heard, however, were actually quite new instruments, or instruments that had been not restored precisely but rebuilt, so that even if this latter class of instruments contains more or less of old components, they are effectively new instruments.<sup>9</sup> What we encountered in Portland, one might say, is along with organs an organ *idea*, an idea that has always figured in OHS concerns but that figured here more prominently. It is that

tracker organs, often with a north German flavor, are the *good* organs, no matter what their age. One wonders if for some folks they are good for you like Saabs, Birkenstocks and benignly fertilized vegetables: when you get them *you* will be reformed.

The choice of organs to be heard in the Portland area inescapably tended to impress on the auditor, reformed or not, how tonally different organ-reform organs are from the area's stock of unaltered old American organs. As to choice of organs, we were led to wonder further how many admirable instruments might exist in the Portland area that are old, more or less, but just not trackers and/or in some manner baroque in-tonal design. Of the thirty-nine instruments heard there were only three non-trackers, the 1928 Reuter, the denuded 1926 Wurlitzer, and, most importantly, the 1916 E. M. Skinner. Of course, if the number of unaltered old organs, whatever their type, were to be the criterion for holding an OHS convention in a certain area, and if that number were pegged to the level of the Northeast, then no convention would ever be held in Portland or other areas lightly endowed with old organs. That would not be good either for these areas or for the OHS at large. However, when a convention is held in such an area it would be well to aim for the greatest conceptual clarity attainable, and recognize that *organ reform* is not good organs *tout court*, but an idea, or complex of ideas, about what makes a good organ, and about which there remains some disagreement.<sup>10</sup>

The juxtaposition of truly old American with organ reform organs, the greater number of them being small to medium-sized two-manual instruments, leads to two further considerations.

First, one of the strengths of the Portland convention was that it offered the possibility of hearing baroque literature in other than equal temperament. Naturally, it sounds much better that way. Might we go a step further and ponder whether pre-equal-temperament literature sounds *wrong* played in equal temperament?<sup>11</sup> I do not propose to answer that question, but several strategies come to mind. Might churches in a community or a denominational administrative area agree informally to offer different temperaments and literature? Or maybe the wave of the future laps on the shores of Cathlamet, where an interesting group of people with a one-manual instrument are considering installing another one-manual instrument: what if the second one were to be tuned in mean-tone? Some of the organists we heard seemed to think that "full organ" meant using most or all of the stops (and especially in passages where it wasn't needed, the 16' pedal reed). But might not a medium-sized organ, dedicated to the *disciplined* player, include alternatively tuned ensembles? In one of those *tutti frutti* OHS programs designed to show the prospective electronic-substitute buyer that a little American organ from 1895 really can play all manner of music, Sweelinck sounds "all right," but with a certain wistfulness one recognizes that he sounds much better out of equal temperament. The other side of this thought is that 19th-century instruments are better employed in doing 19th-century and later music, with judicious selections from the 18th century.

Secondly, a staple of OHS demonstrations—and properly so—is the program made of short pieces, miniatures. It shows off the possibilities of the instrument, and does it fast. Hearing a week-long succession of such demonstrations, necessary as they may be, does get you thinking. Specifically, is there a danger that a procedure for a quick demonstration might become a musical ideal, the

notion that organ music consists of miniatures, either versets or dance-movements, or fantasias put together from short-winded expositions? As anyone familiar with the problems of the opera composer knows, whereas under driving emotion words contract, music expands. Music is naturally expansive, both in opera and in music history generally. In other words, the so-called symphonic organ and the invention of various sorts of playing aids resulted from a real musical felt need, and not from the invasion of the organ world by wicked engineers. One hopes that future convention leaders and players, particularly those entrusted with the longer, evening recitals, will show us more instruments and literature characterized by a certain expansiveness.<sup>12</sup> (The Cleveland and Sykes recitals set a worthy example.) To be avoided is the impression that the OHS fancies little instruments that do little snippets of music, and do them sometimes in tunings that would make the composers wince. Such an impression would, of course, belie the actual breadth of outlook found in the OHS, which is thus a good reason for taking care not to create it. The organs are the stars, yes, but they shine brightest in a heaven of clear musical thinking. One of the best achievements of the Portland convention is that it stimulated thinking about the organ art. ■

### Notes

1. Transplanted organs, often, are not spared the paradox that now affects so many old, now restored objects: all cleaned up and placed in rather antiseptic surroundings, they lose what Edith Wharton called the "rich low murmur of the past." *Fast and Loose & The Buccaneers*, ed. V. H. Winner (University Press of Virginia, 1993), p. 369.
2. In 1870 prosperous Portland had some 10,000 inhabitants. Cf. Judy Jewell, *Compass American Guides: Oregon* (Oakland, 1996), p. 42.
3. For the instruments see remarks by Barbara Owen and Alan Laufman in "OHS to Visit the 'City of Roses,'" *The Tracker* XL: 1 (1997), pp. 6-7; and also Lee Garrett, "American Organ Reform in Retrospect," part II, *The American Organist* XXXI: 8 (August, 1997), pp. 74-75. For the convention programs of July 13 see "Dulciana's Diary," first autumn, 1997, issue of *The Stopt Diapason* (newsletter of the Chicago Chapter of the OHS).
4. My copy is found in W. E. Ashmall, ed., *The Organist's Journal*, vol. I (New York, 1889-90), pp. 53-60. The title page lists Smith as active at Henry Ward Beecher's Plymouth Church in Brooklyn and carries the dedication, "To the memory of a Great and Good Man." Beecher had died in 1887. Variation 8 is entitled "Funeral March on the death of a hero." So Smith took an upbeat view of Beecher's legal problems.
5. Robert Cundick's *Three Pieces* (Concordia, 1991) are a model of the kind of texture I have in mind.
6. Hook & Hastings installed five organs in Portland between 1872 and 1886. This is the only one left. There are those, this writer included, who think the Hook & Hastings instruments of this time (and a little before and after) are the finest of all American work.
7. Jewell, *op. cit.*, p. 224.
8. The church furnishings here were turned sideways, so that the altar is now on what was formerly the "gospel," or left side of the nave. It would not always work, but this is certainly a thoughtful way of getting more of the congregation closer to the altar while leaving the organ in place. (In this case, however, an organ was relocated from another church to the space originally provided for a pipe organ.) In sum, this rethinking of the nave makes it a theatre as opposed to a pseudo-medieval hall.
9. Alas, two objects cannot occupy the same space at the same time, so 19th-century aeolines yield their chest space to upperwork. Still, there has from time to time been some debate as to whether aeoline-like ranks served as overtone-making "blending" stops and as such are integral to various registration combinations. In this view they are not just for giving pitch to the choir and additional piquancy to ministerial prayers.
10. Garrett, *op. cit.*, p. 77, wisely comments, "The important thing is that builders from both traditions [tracker and electric action] are talking to each other in a fashion not known 30 years ago." In time this more ample, generous reading of organ history will doubtless become more widely accepted.
11. In time the organ with a 17th-century stop list and a 19th-century tuning may well be seen as a kind of compromise, just as some now view the more or less baroque stop list played with an electric action.
12. I do not mean recitalists should yet again infect their graduation recital on the OHS, as has occurred from time to time in previous years; if they are going to expand something, let it be their repertory.

SCHMICKER

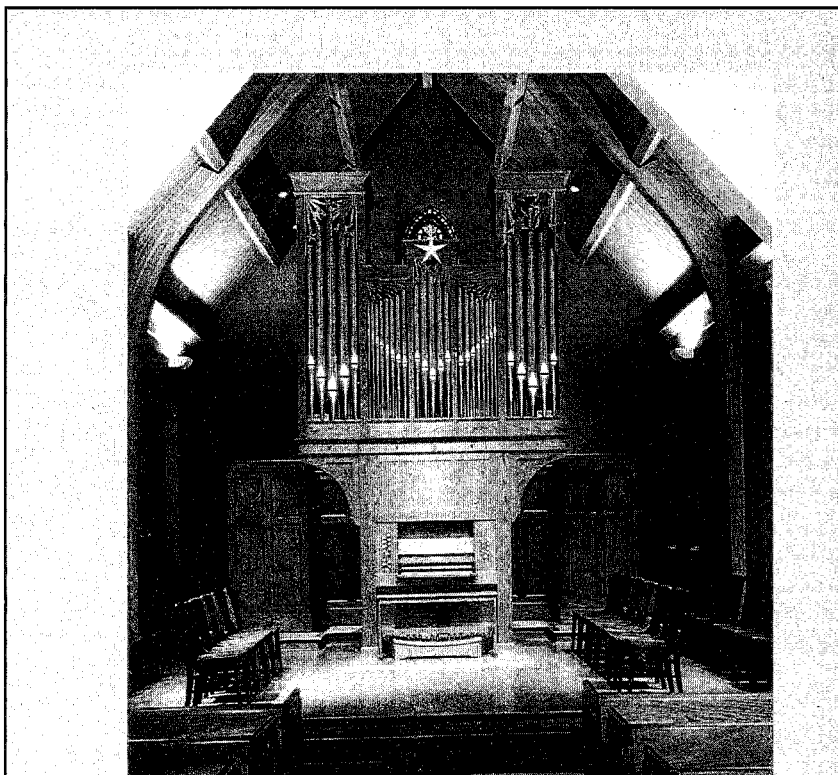
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# New Organs



## Cover

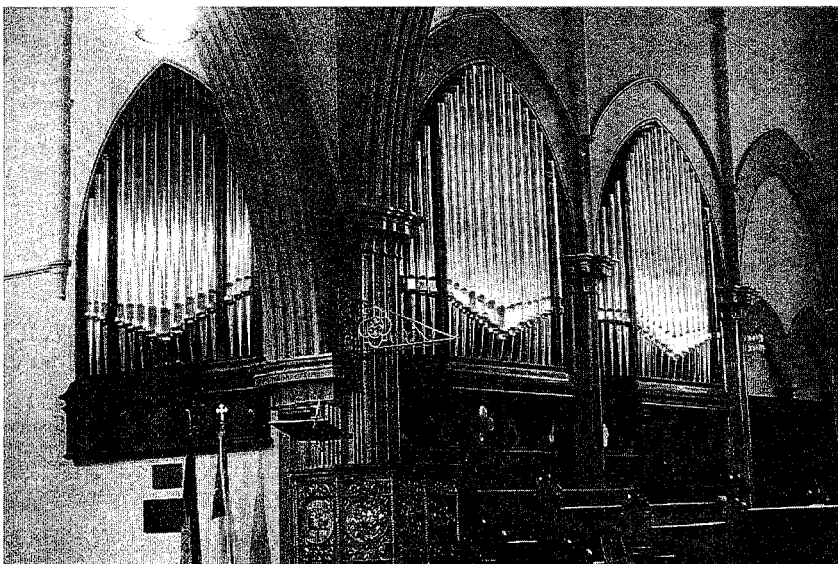
**Bedient Organ Company**, Lincoln, NE, has built a new organ for the Episcopal Church of the Epiphany, Atlanta, GA. The firm's opus 54 comprises 14 stops, 16 ranks, and 849 pipes on two manuals and pedal. Key action is mechanical, stop action is electric. Manual/pedal compass is 58/30. The case is made of oak, and the pipe shades are of red gum. The organ was installed in April 1997 and the dedication took place in October. Organist of the church is Patrick Hagen; the pastor is The Rev. Clayborne Jones. This instrument replaces Bedient opus 39, which was placed temporarily at Epiphany Church in 1994. Opus 39 has been installed at St. Anne's Episcopal Church, Winston-Salem, NC.

<b>GREAT</b>	
8'	Principal
8'	Rohrflöte
4'	Octave
2'	Octave
	Mixture II-III
<b>SWELL</b>	
8'	Viole de Gambe
8'	Gedackt
8'	Voix celeste
4'	Spitzflöte
2'	Flute
	Cornet II
8'	Trumpet
<b>PEDAL</b>	
16'	Subbass
8'	Flute
	Gt/Ped
	Sw/Ped



**Berghaus Organ Company**, Bellwood, IL, has built a new organ for Ascension of Our Lord Parish, Oakbrook Terrace, IL. The instrument is a hybrid slider windchest and unit organ. The Great Principal chorus, Sesquialtera, and 8' Gedackt (from tenor G#) are on a slider windchest, while the Swell and Pedal registers are on all-electric windchests for conservative unification and borrowing. The exposed pipework of the Great is above the Swell; in front of these divisions are the 44 pipes of the 8'-4' Principal of the Pedal; the low 12 pipes of the 16' Subbass are on the sides. The organ is completely self-contained, with the blower located inside the case, and was kept as compact as possible: 11'6" wide, 4'4" deep (plus 18" passageway for tuning access), 14'10" high. In all there are 11 registers, 14 ranks, and 825 pipes. Director of music is Galen Shriner.

<b>GREAT</b>	
8'	Principal
8'	Gedackt
4'	Octave
4'	Gemshorn (Sw)
	Sesquialtera II (c)
2'	Super Octave
8'	Fagott (Sw)
	Tremulant
<b>SWELL</b>	
8'	Rohrflöte
8'	Gemshorn
8'	Celeste (c)
4'	Principal
4'	Rohrflöte
2'	Gemshorn
1'	Rohrflöte
8'	Fagott
	Tremulant
<b>PEDAL</b>	
16'	Subbass (Gt)
8'	Principal
8'	Rohrflöte (Sw)
4'	Octave
16'	Fagott (Sw)
8'	Fagott (Sw)
4'	Fagott (Sw)



**Marceau & Associates**, Portland, OR, has built a new organ for Trinity Parish Church, Seattle, WA. The organ utilizes elements from the church's 1903 Kimball organ. A new three-manual tiered drawknob console was built in 1989, and new electro-pneumatic slider windchests and a new winding system were installed in 1991. The new organ's facade includes polished pipes with varying foot lengths and columns with appropriate finials to match existing woodwork. The organ now totals 56 ranks and 3,104 pipes. Each division contains complete Principal choruses, including Mixtures. Both the Great and

Positiv feature an 8' Principal. All manual divisions have mutations. Independent reeds are found in every division, including a 32' Posaune in the Pedal. There are four ranks of strings, a unison and separate celeste rank on both Swell and Positiv. Members of the Marceau staff included René Marceau, Mary Marceau, Mark Dahlberg, Joe O'Donnell, Tom Krisinski, Dan Wolken, David Hall, Ted Roggenbock, Todd Margolis, Rand Benfiet, and Mark Jones. Mark Olson is organist and choirmaster of the parish; Joseph Adam played the dedication recital.

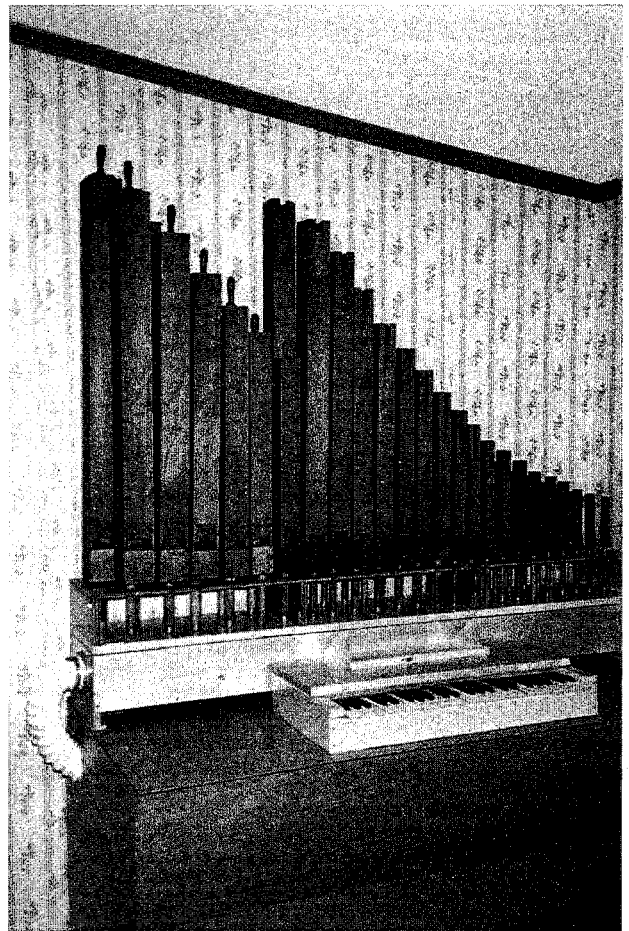
<b>GREAT</b>		<b>POSITIV</b>	
16'	Pommer (prep)	8'	Prinzipal (prep)
8'	Prinzipal	8'	Gedackt
8'	Rohrflöte	8'	Gemshorn
8'	Flute Harmonique (prep)	8'	Gemshorn Celeste, TC
4'	Oktave	4'	Spitzoktave
4'	Koppelflöte	4'	Spillflöte
2'	Oktave	2 3/4'	Sesquialtera II
2 1/2'	Cornet III, TC (prep)	2'	Oktave
1 1/2'	Mixture III-V	2'	Lochgedeckt
8'	Trompette (prep)	1 1/2'	Larigot
	Chimes	1'	Cymbel IV (prep)
	Zimbelstern	8'	Krummhorn
<b>SWELL</b>		<b>PEDAL</b>	
16'	Lieblich Gedackt (ext)	32'	Resultant
8'	Holzgedackt	16'	Prinzipal
8'	Salizional	16'	Subbass
8'	Voix Celeste, TC (prep)	16'	Lieblich Gedackt (Sw)
4'	Prinzipal	8'	Oktavebass (prep)
4'	Nachthorn	8'	Openbass (ext)
2 1/2'	Nasat	8'	Gedacktbass (ext)
2'	Waldflöte	8'	Holzgedackt (Sw)
1 1/2'	Terz	4'	Choralbass (prep)
2'	Fourniture IV (prep)	2 3/4'	Mixture III (prep)
16'	Fagott (prep)	32'	Posaune
8'	Trompette	16'	Bombarde (prep)
8'	Cor Anglais	16'	Fagott (Sw)
8'	Hautbois (prep)	8'	Trompette (prep)
4'	Hautbois (prep)	4'	Clairon (prep)
	Tremulant (to all manual divisions)		



**Faucher Organ Company**, Biddeford, ME, has built a new organ for First Church Congregational, Rochester, NH. The 24-rank organ is the firm's opus 18, and their third pipe/digital project. The main principal and flute choirs come solely from pipework. Walker digital ranks make up the strings, reeds, and larger pedal stops. The organ is equipped with multi-level combination action, transposer, MIDI, solid-state switching, and electro-mechanical chests; the console is moveable. The

facade was retained from the church's previous organ, and includes the basses of the 8' Principal. Directing the woodshop's operations was Lawrence Ouellette. Steve Leighton was in charge of the console building and general installation. Robert Faucher handled the design and tonal finishing. Other personnel included Andrew Cyr, Ryan Norfleet, and Ronald Goulet. Kevin Lindsay is the firm's northeast representative. David Wold is the church's director of music.

GREAT	SWELL	PEDAL
16' Violone	16' Violone	32' Violone
8' Principal	8' Stopped Diapason	16' Subbass
8' Bourdon	8' Viol	8' Diapason
8' Viol	8' Viol Celeste	8' Bourdon
8' Viol Celeste	4' Principal	8' Violoncello
4' Octave	4' Gedeckt	5 1/2' Quintbass
4' Gedeckt	4' Violina	4' Choralbass
2' Fifteenth	2 1/2' Nazard	4' Flute
2 1/2' Sesquialtera II	2' Octavin	2 1/2' Mixture IV
1 1/2' Mixture III	1 3/4' Tierce	16' Posaune
16' Bassoon	1 1/2' Quintflute	8' Bombarde
8' Trumpet	16' Bassoon	4' Clarion
4' Clarion	8' Trumpet	Gt/Ped
Chimes	8' Oboe	Sw/Ped
Sw/Gt 16-8-4	4' Chalumeau	MIDI
MIDI	Tremolo	
	MIDI	



**Dale T. Stanton**, of Lake City, MI, has built a one-manual, one-rank tafel organ. Organist Stanton, a member of the Cherry Capitol AGO chapter, had never built an organ, but dreamed of having a small organ that could be assembled from a kit. Not finding such a kit on the market, he built his own instrument in his back yard tool shed.

Encouraged by Archie White (White Blower Mfg. Co., Lansing, MI), Stanton began building a tubular pneumatic windchest out of poplar and pine, and utilizing 1/4" neoprene tubing in place of traditional lead tubing. White donated a used keyboard which Stanton shortened to 48 notes (F to e3). From White, Stanton purchased a 1/2 HP blower and an 80-year-old Estey Melodia. A used reservoir was purchased from John Lyon of Eastpointe, MI.

Stanton and his wife Beth designed the toe board of the windchest using simple shelf paper. Friends James and Ray VanWieren of McBain, MI, provided tools, expertise and help in drilling the holes for the rack board, toe board, and pouch boards, as well as building a

wood enclosure for the blower unit.

Stanton hand-made each of the pallets for the two 24-note pouch boards, utilizing pneumatic leather for the pouches and felt and valve leather for the pallets. These and other supplies such as springs, eye wire, and fibre washers were purchased from Organ Supply Industries.

The windchest and keyboard are set on top of a wood enclosure framed with simple furring strips and covered with 1/4" clear varnished plywood, which also houses the blower and reservoir. The entire unit measures 64" long, 30" deep, and 82" from the floor to the tallest pipe.

Stanton holds the BMus in organ/church music from Wayne State University, Detroit. He serves as Minister of Music at First Congregational UCC, Cadillac, MI, and is the Michigan representative for the Levsen Organ Company, Buffalo, IA.

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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 DECEMBER

Handel, *Messiah*; Trinity Church, New York, NY 1 pm

### 16 DECEMBER

The Virgin Consort; Church of the Holy Family, New York, NY 8 pm

### 17 DECEMBER

Choral Concert; St Bartholomew's, New York, NY 7:30 pm

### 19 DECEMBER

American Boychoir; Trinity Cathedral, Trenton, NJ  
Singing Boys of Pennsylvania; Holy Trinity Episcopal, Philadelphia, PA 4, 7:30 pm

### 20 DECEMBER

Singing Boys of Pennsylvania; Christ Episcopal, Ridley Park, PA 7:30 pm  
Chicago a cappella; First Congregational, Evanston, IL 8 pm  
His Majesty's Clerkes; St Procopius Abbey, Lisle, IL 8 pm

### 21 DECEMBER

Candlelight Carol Service; Trinity Church, Boston, MA 4, 7 pm  
Lessons & Carols; South Church, New Britain, CT 4 pm  
Lessons & Carols; Holy Trinity Episcopal, New York, NY 4 pm  
Pageant of the Holy Nativity; St Bartholomew's, New York, NY 5 pm  
American Boychoir; Richardson Auditorium, Princeton, NJ  
Singing Boys of Pennsylvania; Easton Area High School, Easton, PA 7 pm  
Lessons & Carols; Emmanuel Church, Chestertown, MD 10:30 am  
**Elizabeth & Raymond Chenault**; Spivey Hall, Morrow, GA 3 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Pinkham, *Christmas Cantata*; Fourth Presbyterian, Chicago, IL 8:30, 11 am  
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm  
**Samuel Soria**; Holy Name Cathedral, Chicago, IL 3:30 pm  
Cathedral Chamber Singers; Holy Name Cathedral, Chicago, IL 4 pm  
Chicago a cappella; Unity Temple, Oak Park, IL 3 pm

### 23 DECEMBER

Lessons & Carols; St Peter's Episcopal, Morristown, NJ 5:30 pm

### 24 DECEMBER

**Christopher Babcock**; Church of St Mary the Virgin, New York, NY 9:30 pm  
**Preston Smith**; St Andrew's, Episcopal, Tampa, FL 7:30 pm

### 28 DECEMBER

Singing Boys of Pennsylvania; St Paul Lutheran, Auburn, PA 10:30 am  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Lessons & Carols; St Luke's Episcopal, Evanston, IL 5 pm

### 31 DECEMBER

Lessons & Carols; Church of the Advent, Boston, MA 6 pm  
**Cj Sambach**; Trinity United Methodist, Merchantville, NJ 9 pm

### 1 JANUARY

Organ Sing-alongs; Longwood Gardens, Kennett Square, PA 1:30, 2:30, 3:30, 4:30, 7, 8 pm (also January 2, 3, 4)

### 4 JANUARY

Susa, *The Wise Women*; Grace Church, Silver Spring, MD 7 pm (also January 5, 7 pm)

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Millikin University Choir, with brass; Fourth Presbyterian, Chicago, IL 3 pm  
Feast of Lights; Cathedral Church of the Advent, Birmingham, AL 5 pm

### 6 JANUARY

**Phillip Steinhaus**; Church of St Mary the Virgin, New York, NY 5:30 pm

### 7 JANUARY

Singing Boys of Pennsylvania; Germantown United Methodist, Germantown, TN 7 pm

### 9 JANUARY

**Todd Wilson**; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

### 10 JANUARY

**Gerre Hancock**, workshop; Myers Park United Methodist, Charlotte, NC

### 11 JANUARY

**Gerre Hancock**; Myers Park United Methodist, Charlotte, NC 4 pm  
**Marilyn Keiser**; Church of the Epiphany, Atlanta, GA 8 pm  
**Matt Curlee**; St Paul's Episcopal, Augusta, GA 4 pm  
**Susan Hegberg**; Cleveland Museum, Cleveland, OH 2 pm  
Choral Concert; St Paul's Episcopal, Akron, OH 4 pm  
**James Callahan**; Cathedral of St Paul, St Paul, MN 3:30 pm  
**Hyeon Jeong**; Christ Church Cathedral, New Orleans, LA 4 pm

### 12 JANUARY

Ensemble Gailiai; Church of the Holy Family, New York, NY 8 pm  
**Joan Lippincott**, masterclass; Cathedral of St Philip, Atlanta, GA 7:30 pm

### 13 JANUARY

**Joan Lippincott**; Cathedral of St Philip, Atlanta, GA 8 pm  
Early Music Concert; St Paul's Episcopal, Augusta, GA noon

### 15 JANUARY

**Terry Charles**; The Kirk of Dunedin, Dunedin, FL 8 pm (also January 16, 8 pm, January 17, 2 pm)

### 18 JANUARY

**Anita Greenlee**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Stewart Foster**; Church of the Redeemer, Baltimore, MD 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Elizabeth & Raymond Chenault**; Weidner Center, Green Bay, WI 2 pm

### 21 JANUARY

American Boychoir, with Israel Philharmonic; Avery Fisher Hall, New York, NY

### 23 JANUARY

**Barry Norris**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

### 24 JANUARY

American Boychoir; Houghton College, Houghton, NY

### 25 JANUARY

Choral Art Society; St Stephen's Episcopal, Cohasset, MA 3 pm  
**Stephen Black**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**David Arcus**; Duke University, Durham, NC 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Bryan Mitnaul**; St Paul's Episcopal, Akron, OH 8 pm  
**Virginus Barkauskas**; St Mary of the Lake, Gary, IN 3 pm  
**William Aylesworth**; Medinah Temple, Chicago, IL 3 pm

### 30 JANUARY

**Robert Glasgow**, Central Michigan University, Mt Pleasant, MI 8 pm  
American Boychoir; St Peter in Chains Cathedral, Cincinnati, OH  
The King's Noyse; University of Chicago, Chicago, IL 8 pm

### 31 JANUARY

**Robert Glasgow**, masterclass; Central Michigan University, Mt Pleasant, MI 10 am  
American Boychoir; Christ Church Cathedral, Lexington, KY  
**Martin Jean**, masterclass; Northwestern University, Evanston, IL 10 am  
**Bruce Neswick**, workshop; First United Methodist, Carbondale, IL 9:30 am

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### UNITED STATES West Of The Mississippi

15 DECEMBER  
Topeka Festival Singers; Grace Cathedral,  
Topeka, KS 8 pm (also December 16)

20 DECEMBER  
David Higgs; Davies Symphony Hall, San  
Francisco, CA 2 pm (also December 21, 7 pm)

21 DECEMBER  
Lessons & Carols; Westminster Presbyterian,  
Lincoln, NE 4 pm  
Christoph Tietze; St Mary's Cathedral, San  
Francisco, CA 3:30 pm  
Emma Lou Diemer; Trinity Episcopal, Santa  
Barbara, CA  
Sing-along Messiah; Lake Avenue Church,  
Pasadena, CA 6 pm

28 DECEMBER  
Lessons & Carols; Grace Cathedral, Topeka,  
KS 9:30 am  
David Hatt; St Mary's Cathedral, San Fran-  
cisco, CA 3:30 pm  
Carol Sing; St Anne of the Sunset, San Fran-  
cisco, CA 4 pm

31 DECEMBER  
Concert of Praise; Lake Avenue Church,  
Pasadena, CA 7:30 pm

10 JANUARY  
Singing Boys of Pennsylvania; Village Con-  
cert Hall, Hot Springs, AR 4 pm

11 JANUARY  
Singing Boys of Pennsylvania; Norton County  
High School Auditorium, Norton, KS 3 pm  
Robert Jones; Christ the King Lutheran,  
Houston, TX 5 pm  
John West; St James Episcopal, Los Ange-  
les, CA 4:30, 5:30 pm

12 JANUARY  
Singing Boys of Pennsylvania; Christ the King  
Catholic, Oklahoma City, OK 7 pm

13 JANUARY  
Singing Boys of Pennsylvania; Lindsay High  
School Auditorium, Lindsay, OK 7:30 pm

14 JANUARY  
Singing Boys of Pennsylvania; First Christian  
Church, Waxahachie, TX 7:30 pm

16 JANUARY  
Singing Boys of Pennsylvania; St Dunstan  
Episcopal, Houston, TX 7:30 pm

17 JANUARY  
Singing Boys of Pennsylvania; St Paul Luthera-  
n, Austin, TX 7 pm

18 JANUARY  
Texas Wind Symphony; St Stephen Presby-  
terian, Ft Worth, TX 7:30 pm  
Singing Boys of Pennsylvania; First United  
Methodist, Corpus Christi, TX 4 pm  
Robert Clark; Arizona State University,  
Tempe, AZ 2:30, 5:00 pm  
Chamber Music Concert; All SS Episcopal,  
Beverly Hills, CA 5 pm

19 JANUARY  
Singing Boys of Pennsylvania; Zion Lutheran,  
Houston, TX 7 pm

23 JANUARY  
Marilyn Keiser; St Mark's Cathedral, Seattle,  
WA 8 pm

Richard Elliott, with orchestra; Abravanel  
Hall, Salt Lake City, UT, 8 pm (also Jan 24)

25 JANUARY  
Diane Bish; Lake Ave Church, Pasadena,  
CA 4 pm

26 JANUARY  
David Higgs, lecture-demonstration; Hendrix  
College, Conway, AR 10 am  
Boulder Bach Festival; St John's Cathedral,  
Denver, CO 7:30 pm

27 JANUARY  
David Higgs; Hendrix College, Conway, AR  
7:30 pm

### INTERNATIONAL

16 JANUARY  
American Boychoir; St John's Church, Hamil-  
ton, Bermuda (also January 17, 19)

## Organ Recitals

LEE AFDAHL, Christ United Methodist  
Church, Rochester, MN, July 1: *Sortie*,  
Lefebure-Wely; *Toccata and Fugue in C*,  
Bach; *The Balboa Park Organ Suite*,  
Burkhardt.

JAMES E. BARRETT, Boise State Uni-  
versity, Boise, ID, September 26: *Carnival  
Suite*, Crandall; *Sonata*, Elias; *Sonata de  
Clarines*, Soler; *Sonata Pastoril*, Albero;  
*Sonata on the First Tone*, Lidon; *Fantasia in  
E-flat*, Saint-Saens; *Fantasia and Fugue on  
"My Lord, what a morning"*, Simpson; *I love  
thee, my Lord*, Shearing; *Fuga in g*,  
*Cantabile in E-flat*, *Fuga in g*, Marcello;  
*Praeludium und Doppelfuge in f*, Krebs.

JAMES BIERY, Cathedral of St. Paul, St.  
Paul, MN, September 14: *Fête*, Langlais;  
*Sonata No. 1 in f*, Mendelssohn; *Trio Sonata  
No. 1 in E-flat*, S. 525, Bach; *Rose Window*,  
*Toccata: Tu es petra*, Mulet.

JAMES BROWN, Holy Name Cathedral,  
Chicago, IL, July 13: *Toccata in d*, Buxte-  
hude; *Sur "La, Mi, Re"*, anon; *Jesus Christus,  
unser Heiland*, Tunder; *Fantasia in c*, S. 562,  
*Wachet auf, ruft uns die Stimme*, S. 645,  
*Pasacaglia in c*, S. 582, Bach.

STEPHEN CLEOBURY, Church of the  
Redeemer, Sarasota, FL, September 20:  
*Paeon*, Howells; *Adagio in e*, Bridge; *Fugue  
on a theme of Corelli*, S. 579, Bach; *Partita*,  
Mathias; *Paeon*, Leighton; *Andante in F*,  
Mozart; *Eventide*, Parry; *Allegro maestoso  
(Sonata in G)*, Elgar.

PHILIP CROZIER, Pfarrkirche St. Peter,  
Zingsheim, Germany, July 4: *Concerto No. 2  
in g*, Camidge; *Schmücke dich, o liebe Seele*,  
*Herzliebster Jesu, Es ist ein Ros' entsprun-  
gen*, Brahms; *Fantasia in c*, S. 562, Bach;  
*Lied*, *Idylle mélancolique*, *Scherzetto*,  
Viene; *Suite*, Tuma; *Partita "O God du  
frommer Gott"*, S. 767, Bach.

KATHLEEN A. CUSTER, North United  
Methodist Church, Indianapolis, IN, August  
24: *Prelude and Fugue in E*, Lübeck; *Prelude*,  
*Fugue et Variation*, Franck; *Concerto in B-*

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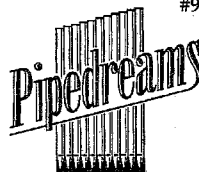
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flat, Handel; *Psalm Prelude*, op. 32, no. 1, Howells; *Berceuse*, Vierne; *Prelude and Fugue in C*, S. 553, Bach; *Six Short Preludes and Intermezzos*, op. 9, Schroeder.

FRANK FERKO, Holy Name Cathedral, Chicago, IL, August 17: *The Hildegard Organ Cycle*: Nos. I, II, III, IV, IX, X, Ferko.

KURT-LUDWIG FORG, St. James United Church, Montréal, Québec, August 26: *Fantasia und Fuge über BACH*, Píkethy; *Ronde française*, Boëllmann; *Paraphrase du Psaume 136* (Super flumina Babylonis), Saint-Martin; *Prelude et Fughetta*, op. 41, Roussel; *Concert Piece*, op. 52a, Peeters.

MARSHA FOXGROVER, Lake Avenue Church, Pasadena, CA, July 20: *Intermezzo* (Symphony No. 6), Widor; *Prelude and Fugue in C*, S. 547, Bach; *Schmücke dich, o liebe Seele*, Brahms; *Were you there*, Sowerby; *What a friend we have in Jesus*, Bolcom; *A Spiritual Pair: Diptych for Organ*, Locklair; *"Sunmit" (Timpanogos)*, op. 65, Gates; *Dieu parmi nous*, Messiaen.

GEORGE GREGORY, Christ United Methodist Church, Rochester, MN, June 3: *Toccata in e*, Pachelbel; *Vater unser im Himmelreich*, Bach; *Te Deum*, Kirk; *Chant de paix*, *Chant héroïque*, Langlais; *Prelude and Fanfare*, Jacob; *Three Preludes*, Nielsen; *Now thank we all our God*, Karg-Elert.

WACLAW GOLONKA, Cleveland Museum of Art, Cleveland, OH, August 13: *Prelude and Fugue in c*, op. 37, Mendelssohn; *Concerto in d*, S. 596, Bach; *Fantasia*, op. 13, no. 3, Nowowiejski; *Prelude and Fugue on BACH*, Liszt; *Introduction and Fugue on a Russian theme*, Wagenaar; *Scherzo* (Symphony No. 6), Vierne; *Valse mignonne*, op. 142, Karg-Elert; *Sortie*, Lefébure-Wély.

SUSAN GOODSON, St. Mary's Catholic Church, Appleton, WI, August 6: *Offertory*, *Pastorale*, Zipoli; *Adagio* (Fantasia in C), Franck; *Scherzetto*, *Andantino*, Vierne; *Praeludium Circulare*, *Adagio*, *Finale* (Symphony No. 2), Widor.

JONATHAN HALL, Holy Name Cathedral, Chicago, IL, July 20: *Prelude and Fugue in a*, S. 543, Bach; *The Fountain*, Delamarter; *Onder een linde groen*, Sweelinck; *Cantabile* (Symphony No. 6), Widor; *Prelude and Fugue in E-flat*, Bach; *Toccata*, Hampton.

T. WOOLARD HARRIS, St. James United Church, Montréal, Québec, August 12: *The Emperor's Fanfare*, Soler/Biggs; *Master Tallis' Testament*, Howells; *Now thank we all our God*, Karg-Elert; *Communion* (Triptyque), Vierne; *Partita on "Jesus, priceless treasure"*, Walther; *Toccata* (Symphony No. 5), Widor.

DAVID HATT & CHRISTOPH TIETZE, St. Mary's Cathedral, San Francisco, CA, June 29: *Trumpet Tune in D*, Three Hymn Settings; *O Jesulein süß*, *Variations on "Stutgart"*, *Rhosymedre*; *Postlude on "Now thank we all our God"*, *Wondrous Love*, *Divinum mysterium*, *Cycle of Processionals*, David N. Johnson.

RICHARD HOSKINS, Holy Name Cathedral, Chicago, IL, June 29: *Kyrie*, *Gott heiliger Geist*, S. 671, *Allein Gott in der Höh sei Ehr*, S. 663, *Toccata*, *Adagio and Fugue in C*, S. 564, *Allein Gott in der Höh sei Ehr*, S. 662, *Fuga pro Organo Pleno*, S. 552, Bach.

SARAH MAHLER HUGHES, Ripon College, Ripon, WI, September 14: *Pasacaglia in d*, BuxWV 161, *Prelude in f-sharp*, BuxWV 146, *Buxtehude*; *Canzona in G*, Tunder; *Wie schön leuchtet der Morgenstern*, BuxWV 223, *Buxtehude*; *Prelude in e*, Bruhns; *Allein Gott in der Höh sei Ehr*, S. 662, 664, *Pasacaglia in c*, S. 582, Bach.

KELVIN KANGAS, Young United Church, Winnipeg, Manitoba, August 13: *Schmücke dich, o liebe Seele*, S. 654, *Pasacaglia und Fuge*, S. 582, Bach; *Andante*, K. 616, Mozart; *Intermezzo* (Sonata No. 6), Rheinberger; *Grande Offertorio*, Donizetti.

PATRICIA LUNDEEN, with James Hoch, saxophone, Christ United Methodist Church, Rochester, MN, July 8: *Music for a short subject*, DeBlasio; *Variations: O what glory it shall be for the children of God*, Slogedal; *De profundis*, *Song of peace*, Langlais; *jubilation*, Hoch.

GEORGE MATTHEW, Jr., Christ United Methodist Church, Rochester, MN, July 15: *Fugue in a*, Manning; *From the long room of the sea*, DeLamarier; *Donkey Dance*, Elmore; *Toccata for Organ*, Boyle.

ELIZABETH MELCHER, St. Paul's Parish, Washington, DC, July 2: *Praeludium in G*, Bruhns; *Prière*, Jongen; *Choral in E*, Franck; *Scherzo* (Suite), Alain; *Allegro vivace* (Symphony No. 5), Widor; *Concert Etude for Pedals Alone*, Weaver; *Pageant*, Sowerby.

DON MENZIES, Young United Church, Winnipeg, Manitoba, August 27: *Emperor's Fanfare*, Soler; *Fantasia in G*, Bach; *Fugue on the name BACH*, Schumann; *Suite in D*, Stanley; *"Prière à Notre Dame"* (Gothic Suite), Boëllmann; *Gavotte* (Symphony IV), Boyce; *Festive Trumpet Tune*, German.

THOMAS MURRAY, Yale University, New Haven, CT, September 14: *Sonata No. 13 in E-flat*, op. 61, Rheinberger; *O Lamm Gottes unschuldig*, S. 656, *Kommt du nun, Jesu, vom Himmel herunter*, S. 650, *Wir glauben all' an einen Gott*, S. 680, Bach; *The Severn Suite*, op. 87, Elgar, transcr. Murray; *Clair de lune*, *Carillon de Westminster*, Vierne.

CARLENE NEIHART, Washington National Cathedral, Washington, DC, June 15: *Tu es petra*, Mulet; *Trumpet Tune*, Boyce; *Flute Solo*, Arne; *Praeludium in d*, Pachelbel; *Adagio*, Fiocco; *Toccata in F*, Bach; *A lovely rose is blooming*, Brahms; *Litanies*, Alain; *Ave Maria von Arcadelt*, *Fantasy and Fugue on BACH*, Liszt.

BRUCE NESWICK, University of St. Thomas, St. Paul, MN, June 10: *Toccata in E*, Bach; *Diptyque*, Messiaen; *Orgelsonate*, Distler; *Toccata on Fortunatus*, Neswick; *Te Deum laudamus*, Hurd; *Prelude and Fugue in A-flat*, Dupré; *Improvisation on a submitted theme*.

JOHN OBETZ, Wichita State University, Wichita, KS, September 30: *Introduction and Passacaglia*, Reger; *An Wasserflüssen Babylon*, S. 653, *In dir ist Freude*, S. 615, *Pièce d'Orgue*, S. 572, Bach; *Sonata in c*, Mendelssohn; *Views from the Oldest House*, Rorem; *Lo, how a rose, In quiet joy, Praise God from whom all blessings flow*, Kemner; *L'Ascension*, Messiaen.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, June 14: *Partita sopra la folia de Spagna*, Pasquini; *Toccata in C*, Seixas; *Concerto in G*, Bach; *Fantasy in f*, K. 608, Mozart; *Imromptu*, Vierne; *Postlude pour l'Office de Complies*, Alain; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

RICHARD PEEK, Covenant Presbyterian Church, Charlotte, NC, August 14: *Sonata in f*, *Minuetto in F*, Seixas; *Toccata in F*, S. 540, *Meine Seele erhebt den Herren*, S. 648, *Fugue in F*, S. 540, Bach; *Rondo Ostinato*, Peek; *Chromatic Study on BACH*, Piston; *Choral III in a*, Franck.

SYLVIE POIRIER & PHILIP CROZIER, Erlöserkirche, Hamburg, Germany, June 29: *Duet for Organ*, Wesley; *A Verse*, Carleton; *Prelude and Fugue in C*, Albrechtsberger; *Orgel-Fantasia für zwei Spieler*, op. 12, Labor; *Canon Two in One*, Cooke;

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LAWRENCE RITCHEY, Young United Church, Winnipeg, Manitoba, August 20: *Salve Regina*, Holzheimer; *Te Deum laudamus*, Buxtehude; *Jesu Christus, unser Heiland*, Tunder; *Prelude and Fugue in e*, Bruhns.

JOHN A. SCHULTZ, Christ United Methodist Church, Rochester, MN, July 22: *Eleven Chorale Preludes*, op. 122, Brahms.

ROBERT E. SCOGGIN & MICHAEL BARONE, Christ United Methodist Church, Rochester, MN, June 17: *Prelude and Fugue in e (Sonata No. 7)*, Martini; *Intermezzo, Scherzoso (Sonata No. 8)*, Rheinberger; *Rex: The King of Instruments*, Burton; *Improvisation on "Ar hyd y nos"*, Hancock; *Toccata on "Engelberg"*, Lovelace.

JAMES STREUFERT, Christ United Methodist Church, Rochester, MN, July 29: *Trumpet Tune*, Boyce; *Passacaglia*, Buxtehude; *Allegro (Trio Sonata No. 1)*, Bach; *Suite: O morning star, how fair and bright*, Pelz; *Adagio*, Beethoven; *Carillon Sortie*, Mulet.

JOHN SHERER, Holy Name Cathedral, Chicago, IL, June 15: *Fantasia and Fugue in g*, S. 542, Bach; *Adagio (Symphony VI)*, Widor; *Rubrics*, Locklair.

FREDERICK SWANN, Christ Church Cathedral, New Orleans, LA, March 16: *Bells of Riverside*, Bingham; *Prelude on*

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ROBERT TEWES, Christ United Methodist Church, Rochester, MN, June 10: *Fanfare on an Original Theme*, *The Shepherd's Pipe*, Martin; *Praeludium and Fugue in g*, Buxtehude; *Christ is Risen*, Tambling; *Postlude on "Vreuchten"*, Marsh.

STEPHEN THARP & JUSTIN H. BISCHOF, St. Paul's Cathedral, London, England, August 24: *Paeon for Organ Duet*, Paulus; *Toccata Delectatione*, op. 5, no. 35, Leidel; *Improvisation*, Bischof; "The Great Gate at Kiev" (*Pictures at an Exhibition*), Mussorgsky/arr. Bischof & Tharp.

GARY VERKADE, Holy Name Cathedral, Chicago, IL, July 6: *In Nomine; Ut, re, mi, fa, sol, la; Salve Regina*, Bull; *Deux Fresques symphoniques sacrées*, Tournemire.

MATTHEW WALSH & SAMUEL SORIA, with Christine Callan, mezzo-soprano, Holy Name Cathedral, Chicago, IL, June 22: *Litanies, Postlude pour l'Office de Complies*, Alain; *Chant Héroïque, Trois Prières*, Langlais; *Ave Verum*, Vierne; *Aria, Final (Symphony VI)*, Vierne.

BRUCE WHEATCROFT, St. James United Church, Montréal, Québec, July 8: *Chaconne*, L. Couperin; *Toccata and Fugue in D*, op. 59, nos. 5 & 6, Reger; *Variations sur un thème de Clement Jannequin*, *Le jardin suspendu*, *Litanies*, Alain; *Intermezzo*, Morris; *Fantasia on Ad Coenam agni*, Willan; *Chorale No. 3 in a*, Franck.

WALTER W. WHITEHOUSE, Rockefeller Memorial Chapel, University of Chicago, Chicago, IL, August 24: *Prelude and Fugue in D*, BuxWV 139, Buxtehude; *Adagio in g*, Albinoni, arr. Giazotto; *Allegro maestoso (Sonata in G)*, Elgar; *In Alabama*, Lester; *Gloria-Finale (Antiphons on the Magnificat)*, Dupré.

TODD WILSON, Balboa Park, San Diego, CA, August 25: *Pageant*, Sowerby; *Voluntary in F (A Fancy)*, Stanley; *Tuba Tune in D*, Lang; *Londonderry Air*, arr. Lemare; *Choral No. 1 in E*, Franck; *Variations de Concert*, Bonnet; *Roulade*, Bingham; *There is a happy land, I love Thee, my Lord*, Shearing; *Fantasy on themes from "Carmen"*, Lemare.

MAX YOUNT, St. Nikolai Church, Burg auf Fehmarn, Germany, July 9: *Fantasia und Fuge über "Ein Dankied sei dem Herrn"*, Sanders; *Praeludium organàra*, Károlyi; *Pange lingua*, David; *O Traurigkeit, o Herzeleid*, Brahms; *Sonata III, S. 527, Passacaglia und Fuge, S. 582*, Bach.

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**8' Regal**, 56-note, tracker action, oak case. \$6,000. Hermitage, P.O. Box 704, Wallins Creek, KY 40873.

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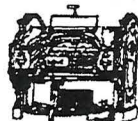
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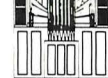
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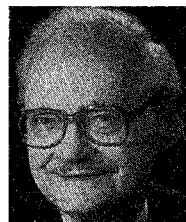
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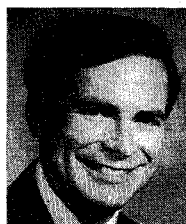
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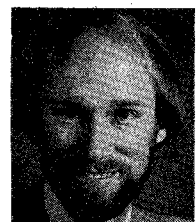
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