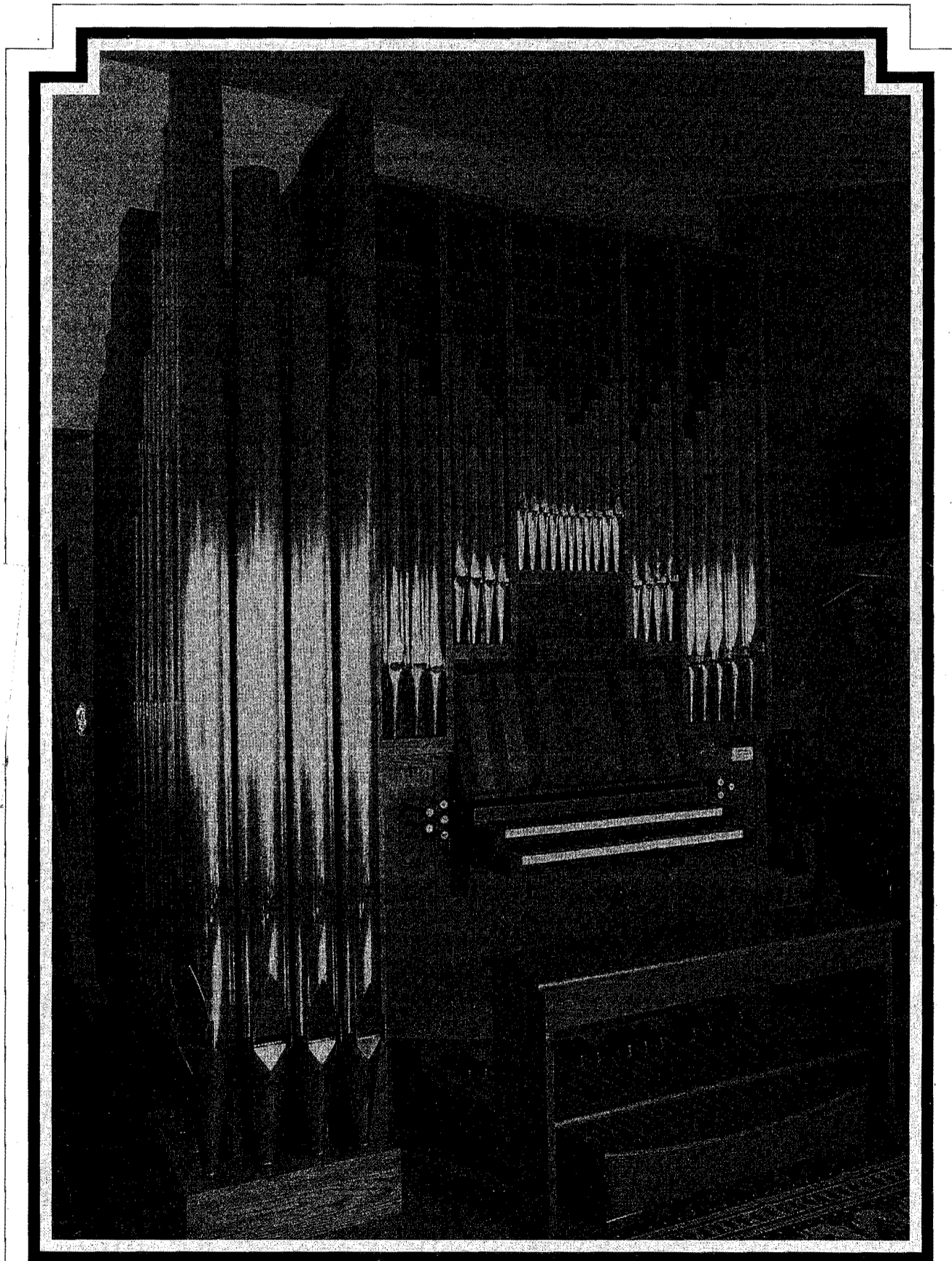


THE DIAPASON

MARCH, 1998



Michael David & Margaret Shell residence, Evanston, Illinois
Specification on page 16

Here & There

Fourth Presbyterian Church, Chicago, Illinois, continues its Friday noonday concert series: March 6, Jay Brooks; March 13, Philip Scriven; March 20, Todd Gresick; March 27, Roger Stanley; April 3, Stefan Engels and Alessio Bax, organ and piano duo. The Fourth Church Concert Series presents Todd Wilson on Friday, March 13 at 8 pm. For information: 312/787-2729, ext 600.

Holy Name Cathedral, Chicago, Illinois, will present two organ recitals this spring: March 16, Craig Cramer; and May 4, David Higgs. The Flentrop organ at the cathedral comprises four manuals, 71 stops, 117 ranks, and 5,558 pipes. For information: 312/664-6963.

Presbyterian Homes, Evanston, Illinois, continues its series of organ recitals on the Dobson organ in its Elliott Chapel: March 23, Roy Kehl; May 7, James Welch; May 18, William Aylesworth; and June 22, Jill Hunt. For information: 847/492-2915.

The Plymouth Music Series of Minnesota will present "American Originals," a concert of modern dance and choral music, on March 20 and 21 at Ted Mann Concert Hall in Minneapolis. The program will include *The Winged*, by Jon Magnussen; *Missa Brevis in Tempore Belli*, by Zoltan Kodály; and *Evening Songs*, by Antonin Dvorák. For information: 612/870-0943.

The ISCM (International Society for Contemporary Music) World Music Days will be held in Romania and Moldova, September 25–October 2, 1999. During the festival a symposium will be organized on the theme "Interculturality and identity in new music today." Concerts will take place in Bucharest, Cluj-Napoca, Timisoara, Chisinau, Iasi, and Bacau. Composers are invited to submit works to be performed during the festival. The deadline for entries is March 31, 1998: ISCM Romanian Section; c/o UCMR Calea Victoriei 141, sector 1; 70102 Bucharest, Romania; ph 40-1 650 2838; fax 40-1 210 7211.

The Music Series at South Church, New Britain, Connecticut, will present an organ recital by members of the Hartford AGO chapter on April 19 at 4 pm. The program will help celebrate the 25th anniversary of the church's Gress-Miles organ. Proceeds from the concert will aid the broadcast of the radio program *Pipedreams*. For information: 860/223-7555.

Illinois College, Jacksonville, Illinois, will present David Craighead in a recital and masterclass on April 24 and 25, respectively. For information: Dr. Rudolf Zuiderveld, Illinois College, Music Dept., Jacksonville, IL 62650.

The world premiere of Jean Langlais' Psalm 117: Praise the Lord, All Ye Nations will be performed on April 26 by the Los Angeles Master Chorale, conducted by Paul Salamunovich with organist Frederick Swann and three trumpet players. The work is edited by Marie-Louise Langlais and Fred Tulan. The anthem will also be performed in the presence of Mme Langlais as the concluding event for the AGO national convention in Denver. Subsequent performances are scheduled by Marilyn Mason at the University of Michigan and by Joyce Jones at Baylor University. The nine-minute work is published by H. T. FitzSimons (F-2320, \$5.00), and is available from the publisher at P.O. Box 570567, Tarzana, CA 91357-0567; ph 818/996-6181; fax 818/996-2043.

The 1998 Montreat Conference on Music and Worship takes place June 14–20 and 21–27, with the theme

"Worshiping with all your heart, mind & being." Workshop leaders include J. Melvin Butler, John Alexander, Marilyn Keiser, Carlton Young, Sue Ellen Page, and many others, with choirs for all ages and seminars on computers, handbells, organ playing, instrumental music, psalms, the liturgical year, visual arts, and other topics. For information: P.O. Box 969, Montreat, NC 28757; 704/669-2911.

In Tempore Organi takes place July 2–8, 9–12, and 13–18 in Arona and Bergoma, Italy. The first week is devoted to German Baroque repertoire, the second to the music of César Franck, and the third to Italian Renaissance and Baroque repertoire. Faculty includes Ludger Lohmann, Felix Friedrich, Lorenzo Chielmi, Lionel Rogg, Marie-Claire Alain, Luigi Ferdinando Tagliavini, and others. More than 10 historic and new organs will be featured. All courses and lectures are in English and Italian. For information: In Tempore Organi, c.p. 68, I-28041 Arona, Italy; ph/fax +39 331 969125; e-mail: concen-tus@omnimedia.it

The 38th International Haarlem Summer Academy for Organists takes place July 12–31. Held every second year, the Haarlem Academy is intended for organists who have completed their studies and who wish to study certain aspects of organ literature in greater detail. This year's schedule include courses on Bach, improvisation, old English music, Sweelinck, South German and Italian music, Franck, Bruhns and North German, Liszt and contemporary, Reger, and Mozart. Faculty includes Ewald Koorman, Piet Kee, Jos van der Kooy, Naji Hakim, Peter Planavsky, Margaret Phillips, Reitze Smits, Bernard Winsemius, Jean Boyer, Wolfgang Zerer, Zsigmond Szathmáry, Ludger Lohmann, and Thomas Trotter. Teaching organs include the 1738 Müller at St. Bavokerk, 1523 Van Covelan/1791 Hess at Nieuwe Kerk, 1875 Cavallé-Coll at Concertgebouw, 1968 Ahrend and Brunzema at Doopsgezinde Kerk, 1923 Adema at Kathedrale Basiliek St. Bavo, and 1871 Adema at Mozes & Aäron Kerk. Deadline for registration is June 1. For information: Stichting Internationaal Orgelconcours, Stadhuis, Mrs. E.L.S. Hendrikse, secretary, P.O. Box 3333, 2001 DH Haarlem, The Netherlands; ph (+31) 23 - 516 05 74 or 511 57 33; fax (+31) 23 - 516 05 76 or 511 57 43.

The Organ Historical Society is sponsoring a **European Organ Tour** in France, July 19–27. Tour leaders are Kurt Lueders and Bruce Stevens. The tour will travel from Northern France down through Paris and Rouen to Poitiers, Limoges, and Lyon, visiting some 25 organs by Daublaine/Mutin, Ducroquet, Merklin, Cavallé-Coll, Gonzalez, Boizard, Suret, Kern, and others. Deadline for reservations is April 1. For information: OHS, European Organ Tour '98, P.O. Box 26811, Richmond, VA 23261.

The Göteborg International Organ Academy takes place August 6–18, a biennial meeting for performers, musicologists, organ builders, students, and others. The schedule includes workshops, seminars, lectures, panel discussions, recitals, and services, and will focus on the following instruments: French symphonic organ by Verschuere, 1998; meantone organ by John Brombaugh, 1992; romantic English organ by Henry Willis, 1871; and reconstructed Gerstenberg pedal clavichord (John Barnes and Joel Speerstra, 1995). Faculty includes Jean Boyer, Hans Davidsson, Bengt Hambræus, Philippe Lefebvre, Ludger Lohmann, Kimberly Marshall, Jacques van Oortmerssen, Harald Vogel, Munetaka Yokota, and many others. Application

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CONTENTS

FEATURES

- A Transposable Temperament
by Thomas Donahue 12
- Recording the Organ
Part II: Microphone Placement
by Joseph Horning 13

NEWS

- Here & There 2, 3, 4
- Appointments 3
- Nunc Dimittis 6

REVIEWS

- Music for Voices and Organ 6
- Book Reviews 8
- New Recordings 10
- New Organ Music 11

NEW ORGANS 16

CALENDAR 17

ORGAN RECITALS 20

CLASSIFIED ADVERTISING 21

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BRIAN SWAGER
Carillon

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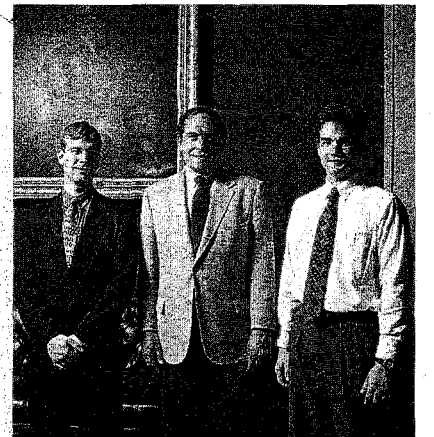
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deadline is May 1. For information: Göteborg University, Organ Academy, School of Music and Musicology, Box 5439, S-402 29 Göteborg, Sweden; ph +46-31 773 52 11; fax +46-31 773 52 00.

The XVI^e Concours International d'Orgue **Grand Prix de Chartres** takes place August 19–September 6. The competition is open to organists of all nationalities born after January 1, 1963. First prize for interpretation is 30,000 F; second prize for interpretation 20,000 F; audience prize of 10,000 F. Registrations close on April 15, and must include an audio cassette recording. Results of the pre-selection round will be announced on May 31. There follows two elimination rounds and a final round. Eliminations rounds will be held privately from August 19–September 1 at the Collège Ste-Marie d'Antony. Finals take place in public at Chartres Cathedral on September 6. The jury includes Philippe Lefebvre, Gilles Cantagrel, François Espinasse, René Saorgin, Martin Jean, Jon Laukvik, and David Titterington. For information: Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France; ph 33-1 45 48 31 74; fax 33-1 45 49 14 34.

The Concours Musica Antiqua Brugge 1997 has announced the results of its 12th organ competition. In the soloist division first prize went to Francis Jacob (France); second prize ex-aequo to Rie Hiroe (Japan) and Damien Simon (France); third prize to Wim

Winters (Belgium). In the two keyboard instruments division first prize was awarded to Edita Keglerova & Iva Vedralova (Tsjechië); second prize ex-aequo to Olivier Fortin & Karoline Leblanc (Canada) and Sebastien Guillet & Pascal Dubreuil (France); third prize to Debora Villani & Maurizio Stefania (Italy).



Erik Wm. Suter, Thomas Murray, Kenneth Cowan

Erik Wm. Suter has been chosen winner of the Clementine Tangeman Prize, awarded through live competition at Yale University. In the same competition, **Kenneth Cowan** was chosen winner of the Yale Institute of Sacred Music Prize. **Prof. Thomas Murray** was chairman of the event, in which six finalists were chosen from submitted

recordings. The Yale Organ Competition is open to organists age 24 or younger and is held in alternate years, offering two prizes of distinction: the Tangeman Prize to an organ student already enrolled at Yale and the Yale/ISM Prize to a non-Yale student. Live performance of specified repertoire on both the Beckerath organ in Dwight Memorial Chapel and on the Woolsey Hall Skinner organ is required of all contestants. Professors Wm. A. Little, David Fuller, and Martin Jean served as adjudicators. Mr. Suter completed his undergraduate course as a student of Haskell Thompson at Oberlin College; Mr. Cowan was a pupil of John Weaver at the Curtis Institute of Music.



John R. Watson at AIO convention

The 24th annual convention of **The American Institute of Organbuilders** was held October 5-9, 1997 in Colonial Williamsburg, Virginia, offering a variety of programming and fellowship opportunities. Among the multiple offerings of the week was a presentation by John R. Watson, Conservator of Musical Instruments at the Colonial Williamsburg Foundation. Watson, who is shown in the photo pointing out details of a windchest, led a discussion of restoration.

The **San Jose AGO chapter** held its fifth annual benefit concert on November 16, 1997 at the First United Methodist Church, Campbell, California. Performers included Larry Crummer, Douglas DeForeest, Gillian Flack, and David Hatt, playing works of Bach, Purvis, Titcomb, R.K. Biggs, Elgar, and Mulet. Proceeds from the concert benefited the San Jose Adult/Child Guidance Center.

The **Worcester AGO chapter** held its 16th annual "Fall Crawl" on October 13, 1997, with 147 people and three buses traveling to the Narragansett Bay area of Rhode Island. The schedule included Phillips Memorial Baptist Church, Cranston, Cavallé-Coll style 2-manual tracker built by Daniel Angerstein in 1985, demonstrated by Peter Krasinski; Westminster Unitarian Church, East Greenwich, 1992 Roche one-manual tracker, played by Richard Hill; Newport Congregational Church, 1866 E&GG Hook, played by Andrew Galuska and David Hagberg; St. Mary's Roman Catholic Church, Newport, 1958 Casavant, played by James Cassarino; St. George's Episcopal School, Middletown, 1963 Austin, played by James Wallace; and Belcourt Castle, 1864 Hook, played by Lois Toepfner. Tour conductor was Judith Ollikkala, who has arranged the last 10 Fall Crawls for the chapter.

Gloriae Dei Cantores performed 12 Christmas concerts with the Boston Pops Esplanade Orchestra on their 1997 Christmas tour of New England. The tour included six performances at Symphony Hall, Boston, as well as concerts in Maine, Rhode Island, New Hampshire, and Connecticut. Under the direction of Elizabeth Patterson, the choir will return to Moscow and St. Petersburg, Russia in April, and will also tour Helsinki, Finland, and Turin and Sicily,

Italy. Highlights of the tour will include a televised performance of the 10th Festival of Orthodox Church Music at Conservatory Hall, Moscow, and a concert in the newly renovated Church of Christ the Savior in Moscow. For information: 800/451-5006.

John-Paul Buzard, Pipe Organ Builders, of Champaign, Illinois, has announced the commissioning of a new organ for First United Methodist Church, Normal, Illinois. Dr. David Gehrenbeck, a parishioner at the church, is consultant for the project. The organ will be 31 straight speaking stops across three manuals and pedal, including a small Antiphonal Organ. The instrument is scheduled for completion by February of 2000, and will be the 22nd new organ built by the firm. For information: 217/352-1955.

Geddes Pipe Organs, of Austin, Texas, has recently completed the following projects: First United Methodist Church, Georgetown, additions; St. Mark's Episcopal Church, San Marcos, fire damage; St. Mary's Catholic Church, Victoria, rebuild and additions; Southwestern University, Georgetown, Perkins Chapel, console rebuild, pipe repairs and replacements; Calder Baptist Church, Beaumont, additions. Work in progress: Immanuel Lutheran, Pflugerville, rebuild and additions; Southwest Texas University, San Marcos, major repairs and pipe replacements. For information: 512/385-2710.

Appointments



Heather Hinton

Heather Hinton has been appointed interim Associate Organist of The Crystal Cathedral (January through July), succeeding Peter Baicchi. She will assist Frederick Swann in the many and varied organists' duties of the large and active congregation. The Sunday service is seen each week on TV by an estimated 35 million people in 165 countries around the world. Ms. Hinton will perform in several programs on the church concert series held in the Arboretum, and will play a solo recital on July 10, following her appearance at the AGO national convention in Denver. Winner of the 1996 AGO young artist competition, Ms. Hinton has appeared in recital in two dozen cities across the United States. Currently a doctoral candidate at The Eastman School of Music, she received her MMus from Eastman. Her bachelor's degree in music and French was earned at Wellesley College. Her organ teachers have included James David Christie, Russell Saunders, and David Higgs.

James E. Thomashower has been appointed executive director of the American Guild of Organists. He has more than 20 years of experience managing not-for-profit associations, and comes to the AGO from the National Society of Accountants, where he was executive vice president and chief administrative officer. In his previous position, Thomashower introduced new

member benefits, doubled royalty income, and successfully promoted the formation of a new educational institute. His diverse experience in the not-for-profit sector includes service for the Council on Licensure, Enforcement and Regulation; the Federation of Associations of Regulatory Boards; the American Institute of Aeronautics and Astronautics; and the Sierra Club.

Here & There

Harpichordist **Bradley Brookshire** has played the first two concerts in his series presenting the complete harpsichord works of J.S. Bach. The series began on October 14 at Weill Recital Hall at Carnegie Hall in New York City with a program featuring all six of Bach's French Suites, performed on a 1991 copy of a 1728 German harpsichord. The February 22 program included the Toccatas and Partitas. The survey will continue over the next three years. Brookshire teaches at SUNY Purchase, and is a founding member of the Bach-cantata series Bach Works. For information: 212/724-9315.

The late **Mark Buxton** is featured on a new recording, *In Memoriam Mark Buxton (1961-1996)*. The program includes works of Callahan, Widor, Grunewald, Salome, Ropartz, and Böellmann, along with improvisations by Buxton. All the pieces were recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Recording engineer is Eric Shepherd. Available for \$15 (including shipping); for information: 416/699-5387; e-mail: hannibal@direct.com

Robert Clark, Professor of Organ at Arizona State University, and **John David Peterson**, Professor of Organ and Church Music at the University of Memphis are featured on a new recording, *Orgelbüchlein & More Works by J.S. Bach*. In addition to the complete *Orgelbüchlein* (S. 599-624), the recording includes *Partita on "O Gott, du frommer Gott"* (S. 767), *Fughetta on "Vom Himmel hoch"* (S. 701), and *Canonic Variations on "Vom Himmel hoch"* (S. 769a), recorded on the Fritts organ at Arizona State University. Double CD, \$30; available from Calcante Recordings, Ltd., 209 Eastern Heights Dr., Ithaca, NY 14850; ph/fax 607/273-3446.



Peter Richard Conte

Peter Richard Conte has been added to the roster of American and European artists represented by Phillip Trückenbrod Concert Artists. Conte is Grand Court Organist of the Wanamaker Organ in the Philadelphia department store now owned by Lord & Taylor. When not touring, he performs on the six-manual, 29,000-pipe instrument twice daily, six days per week. He has been featured on National Public Radio and on ABC television's "Good Morning America." His compact disc "Orchestral Hors d'oeuvres" was recorded at Longwood Gardens. He is also recorded as a choral director, appearing on the Dorian and DTR labels with the profession-

al choir he directs as Organist/Choirmaster at St. Clement's Church, Philadelphia. Before going to St. Clement's, Conte held a similar position at the Washington Memorial Chapel, Valley Forge, where he founded and directed the Chapel Choir of Men and Boys. He toured with this choir in England, singing in residence at both St. Alban's and Peterborough Cathedrals. Conte holds the Performer's Certificate from Indiana University where he studied with Larry Smith and Robert Rayfield. He has also served as associate organist of the Cathedral of the Incarnation, Garden City, NY, while studying with Robert Kennedy.

James Johnson has published an organ arrangement of his "Key West Calypso," a selection from his musical comedy *Isle of Iniquity*. Available for \$5.00 postpaid from the composer at P.O. Box 4838, Key West, FL 33041; ph 305/292-1933, or from Malecki Music in Grand Rapids, Michigan, 800/253-9692. For information: <http://www.continuo.com/johnson>

K. Bryan Kirk, Director of Music and Organist for First Congregational Church of Darien, Connecticut, joined **Joe Utterback**, Director of Music and Organist of First Congregational Church of Stratford, in the premiere of Utterback's piano and organ duet *Skyscape*. The work was performed for the opening of the Rose Window Concerts, sponsored by the Stratford church. **Bill Todd**, organist of The Presbyterian Church on the Hill in Ocean, New Jersey, performed the premiere of Utterback's *Jazz-Influenced Voluntaries for Organ* for an Advent Lunch Time Out concert at the United Methodist Church of Red Bank, New Jersey. Based on 18th-century English voluntary styles, the new collection includes Flutedance, Sicilianabluess, Air on the Oboe Stop, Trumpet Tune, Cornet Voluntary, A Pizzzy Blues for Two Flutes, and Interlude-Amen. Both compositions have been published by Jazzmuzze, Inc., 732/747-5227.



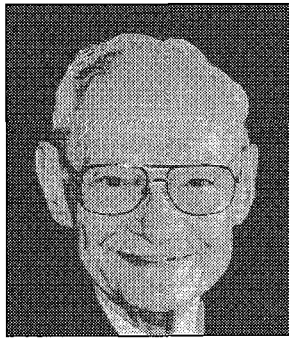
Volodymyr Koshuba

Ukrainian organist **Volodymyr Koshuba** will be available for concerts in the United States from mid-October through November 1998. He has concertized in eastern and western Europe, North and South America, and Japan. At age 24 he graduated as a pianist from the Kiev State Conservatory where he studied with Professor Kravtchenko. Returning to the conservatory for another five years, he studied organ with Prof. Kotlarevsky, followed by further study with Prof. Hugo Lepnurm, a pupil of Marcel Dupré. During this time he served as pianist with the Kiev State Philharmonic Orchestra. Since 1981 he has been organist of the Kiev Concert Hall of Organ and Chamber Music (formerly St. Nicholas Church). In 1988 he was awarded the title of Honored Artist of the Ukraine. For concert booking information, contact him directly at 011-380 44 277 8254, or call Wayne Earnest at Old Presbyterian Meeting House in Alexandria, Virginia, at 703/549-6670.

Jean-Pierre Leguay is featured on a new recording, *Musique pour Orgue à l'Abbaye Sainte Marie de la Pierre-qui-Vire*, on the Euromuses label (EURM

Illinois College

Jacksonville, Illinois



David Craighead

Ruth M. Bellatti Memorial

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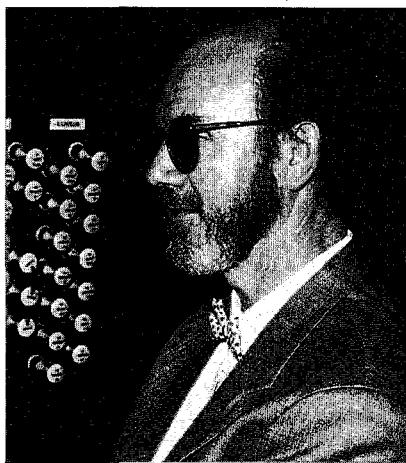
April 24, 1998 • 8:00 p.m.

MASTERCLASS

April 25, 1998 • 8:30 a.m.

Contact:

RUDOLF ZUIDERVELD
Music Dept., Illinois College
Jacksonville, Illinois 62650

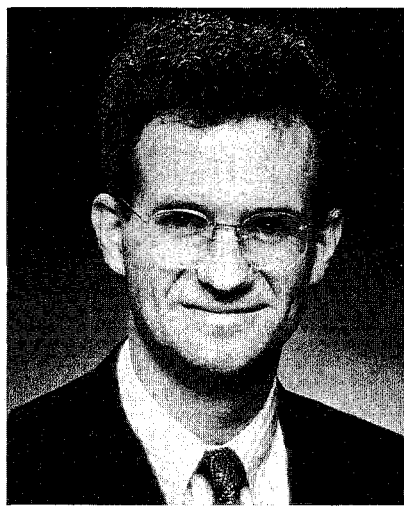


Jean-Pierre Leguay

2023). The program includes works of Titelouze, Couperin, Frescobaldi, Buxtehude, and Bach. For information: Euromuses, 17, rue Amiral Roussin, F 21000, Dijon, France; fax 80 30 61 52.

James McCray's new book, *Church Choir Director's Guide to Success*, has been published by Santa Barbara Music Publishing. This comprehensive guide provides over 200 tips on recruiting, retaining, and rehearsing singers for church choirs. Available for \$12.95 plus shipping from the publisher: Santa Barbara Music Publishing, 260 Loma Media Dr., Santa Barbara, CA 93103. Dr. McCray's choral reviews, "Music for Voices and Organ," appear monthly in THE DIAPASON.

Bruce Neswick recently performed in San Diego, dedicating a Martin Pasi tracker organ at First Church of Christ Scientist, La Mesa. In early November he played a Hymn Festival, "We Believe in One God," for the Tidewater AGO Chapter at Thalia Lynn Baptist Church, Virginia Beach. *Hearken to my voice, O Lord*, an anthem commissioned from Neswick by Augsburg Press, is to be included in a choral anthology sched-



Bruce Neswick

uled for publication this year. Paraclete Press has just published his *Fantasy on Adeste fideles*, and St. James' Press has released *A Liturgical Miscellany*, a collection of Neswick's hymn-tunes, descants, reharmonizations, and Anglican chants.



l to r: Rev. Nancy Charles Miller, former chaplain at Trinity College; former president James English, John Rose, College Chaplain Rt. Rev. Steven Charleston, and college President Evan Dobbelle

John Rose was honored for 20 years of service as College Organist at Trinity College, Hartford, Connecticut, at a reception in the college chapel in January. Mr. Rose began work at Trinity College in September, 1977. Many former students and chapel choir members from a several state area, and many of their children, joined Trinity faculty and administration officials at the reception. John Rose has served under four college presidents and three chaplains.



Kathleen Scheide and Claire Rottembourg

Kathleen Scheide, organist/harpsichordist, and **Claire Rottembourg**, recorders and flutes, announce the formation of the duo Musica Poetica. The ensemble made its debut September 27, 1997 at Temple Beth El, La Jolla, California, in a program of Renaissance, Baroque, and 20th-century music by Jewish composers and of carols and noels. Dr. Scheide was originally trained in early music at the New England Conservatory. Miss Rottembourg studied at the Conservatoire Supérieur National de Région de Paris and at the Sorbonne University. For information: Musica Poetica, 619/552-8710; e-mail: folie@aol.com

Carol Williams will play a concert of British organ music on the Austin organ at St. John's Church, West Hartford, Connecticut, on March 8 at 3 pm. For information: 203/865-1087. In January Ms. Williams returned to the UK for a short visit and played a recital on the Compton organ at Southampton's Guildhall.

Peterson Electro-Musical Products is sponsoring a campaign aimed at churches with aging pipe organs, promoting rebuilds as a viable and attractive option for congregations. The campaign will showcase recent organ rebuild projects. A web site now under construction (pipeorgans.com) will pool profiles of such projects from North American organ builders. Builders will also be given press releases on their recent rebuilds and other promotional tools from ALM Communications, a public relations firm engaged by Peterson. For information, contact Pat Bovenizer: pbovenizer@petersonemp.com

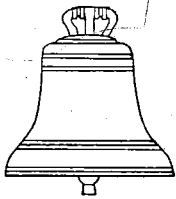
The Royal Canadian College of Organists, under license to EMI Music Canada, has released an archival recording, *Healey Willan at the Church of St. Mary Magdalen, Toronto*. These recordings were made between 1965 and 1967 by amateur recordist Stephen Smith, a member of the choir at the time. They have been digitally remastered and restored. Made during services at the church, they include choral works, improvisations, psalms and hymns. For information: RCO National Office, 112 St. Clair Avenue West, Suite 302, Toronto, Ontario M4V 2Y3 Canada; ph 416/929-6400; fax 416/929-0415.

The American Repertory Singers, under the direction of Leo Nestor, are featured on two new recordings on the Arsis label. CD 108, *Welcome Christemmas*, includes 18 selections by Sutcliffe, DeLong, Carter, Schuneman, Arnatt, Marshall, Dirksen, Nestor, Pinkham, and others, recorded at St. Patrick's Church in the City, Washington, DC. CD 107, *Daron Hagen, Silent Night*, includes nine Christmas selections by composer Hagen, sung by the choir and accompanied by cellist Robert La Rue. For information: Arsis Audio, 138 Ipswich St., Boston, MA 02215; 617/236-1935.

The German Karg-Elert Society has announced the release of a new recording, *Sigfried Karg-Elert: Sinfonische Choralbearbeitungen*, played by Johannes M. Michel at the IV/66 organ of St. Cornelius Church in Viersen, Germany. For information, contact the society at its new address: Oliver Hilmes, Executive Director, Karg-Elert Gesellschaft, Claudiusstrasse 12, 10557 Berlin, Germany; ph/fax 49-30 399 6218.

The Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy, presented in November, 1997 at Leipzig Mendelssohn-Festtage, plans to publish all of Mendelssohn's accessible compositions, letters and writings, along with other documents of his artistic output. Edited by the Sächsische Akademie der Wissenschaften zu Leipzig, the series is published by Breitkopf & Härtel. The editorial board includes Christian Martin Schmidt, Rudolf Elvers, Peter Ward Jones, Friedrich Krummacker, R. Larry Todd, and Ralf Wehner. For information on subscriptions to the edition, contact: Breitkopf & Härtel, Walkmühlstrasse 52, D-65195 Wiesbaden, Germany; ph 0611 45008-0; fax 0611 45008 59/60.

Jazzmuze, Inc., has issued its 1998 catalog. New listings include Joe Utterback's piano and organ duets *Skyscape* and *Visions*; *Piano Jazz Starter Set*; *Jazz-Influenced Voluntaries for Organ*; and Utterback's newest CD, *Blues & Ballads at the Movies* (Connoisseur Society). For information: ph 732/747-5227; fax 732/747-7822.



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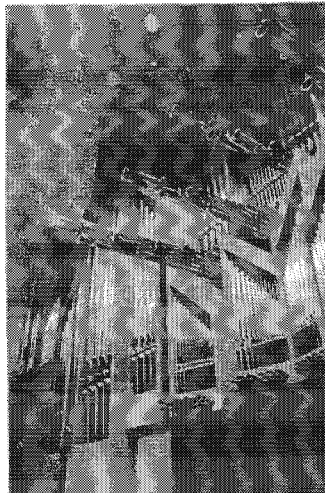
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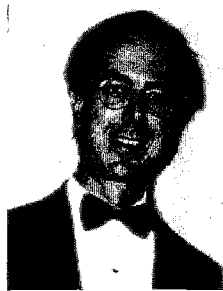
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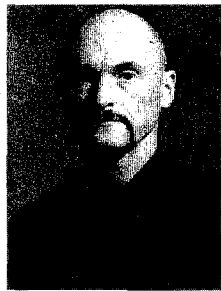
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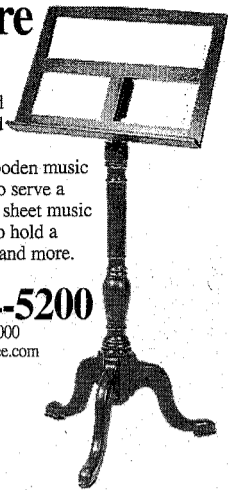
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Nunc Dimittis



Otto A. Altenburg

Otto Alexander Altenburg died on October 18, 1997, at the age of 72. He was a Navy veteran, a graduate of the Massachusetts Institute of Technology, and President of Altenburg Piano House in Elizabeth, New Jersey. The Altenburg Company is the oldest family-owned piano house in the U.S., and has remained in family hands since its founder made the first Altenburg piano in 1847. During his tenure as president, Mr. Altenburg expanded the house's operations to 11 showrooms, including one at Carnegie Hall in New York City. He continued to improve his own pianos while offering several lines of European and domestic instruments. Altenburg was also interested in pipe organs. He sponsored concerts to celebrate the openings of new houses of worship, and furnished organs to churches throughout the U.S. and abroad. He was an elder and trustee of the First Presbyterian Church in Elizabeth. Mr. Altenburg is survived by his wife Nancy, two sons, two daughters, a sister, and two grandchildren.

Mass in New York City's Central Park and the rosary service celebrated by Pope John Paul II in St. Patrick's Cathedral. Prior to his appointment to St. Patrick's, Mr. Caprio served as director of music and organist at the Church of St. John the Evangelist, Lambertville, NJ; the Church of the Resurrection, Rye, NY; St. Patrick's Pro-Cathedral, Newark; and Church of St. Philip the Apostle, Clifton, NJ. He was a graduate of the Manhattan School of Music and Rutgers University. In September of 1997, Caprio was inducted into the Knights of the Holy Sepulchre of Jerusalem.



Sister Lucilda Meyer, FSPA

Sister Lucilda Meyer, FSPA, 94, died on April 30, 1997 at Villa St. Joseph, La Crosse, Wisconsin. Sister Lucilda was born on September 30, 1902 on a farm south of Dedham, Iowa. She began piano lessons at age eight, walking two miles to the school for lessons. She entered St. Rose Convent on August 26, 1920, and continued studying music with visiting professors from La Crosse Teachers' College. She earned a Master's degree in piano from McPhail School of Music in Minneapolis. A second graduate degree in organ, theory and composition was earned from the Wisconsin Conservatory of Music in Milwaukee. In 1940 she was awarded the AAGO certificate. Sister Lucilda served as a music instructor and organist for 57 years. From 1952-1979 she was a member of the music faculty at Viterbo College of La Crosse. She retired to the Villa St. Joseph in 1979 where even in retirement she served as organist and choir director at the Villa and at St. Joseph Ridge Parish. Sister Lucilda was a charter member of the La Crosse AAGO chapter, and served as dean and secretary for many years.



John-Michael Caprio

John-Michael Caprio, Director of Music at St. Patrick's Cathedral, New York City, died on December 25, 1997. A native of Newark, New Jersey, Caprio was appointed to the cathedral in 1991. During his tenure he oversaw the restoration of the cathedral's historic Kilgen organs, and was conductor for several cathedral ensembles, including the Cathedral Choir, Chamber Singers, Schola, and Cathedral Singers. In 1976 he was appointed executive director of the Commission on Church Music of the Archdiocese of New York, and was also the founding director of the New York School of Liturgical Music. Mr. Caprio was also the founder and conductor emeritus of The Riverside Symphony, a professional chamber orchestra based in central New Jersey. In October 1995 he coordinated and conducted the music for both the Papal

Catherine Ritchey Miller died in Cary, North Carolina, on January 10 at age 93. A graduate of the University of Montana, she joined the AGO in 1930. She served as organ instructor and college organist at Peace College, Raleigh, North Carolina, for many years, retiring in 1973. Mrs. Miller served as organist at Edenton Street United Methodist Church, Raleigh, from 1948 to 1967, and at White Memorial Presbyterian Church, Raleigh, 1967-1971. In 1989 she was appointed organist emeritus at White Memorial, and in 1990 was made an honorary life member of the Central North Carolina AGO chapter. She is survived by her husband of 69 years, Dr. William D. (Ted) Miller, a sister, and a brother.

Music for Voices and Organ

by James McCray

Handbells with choirs

Bells, the music nighest bordering upon heaven.

Charles Lamb
Essays of Elia (1820-23)

For years, poets have found the topic of bells to be of interest. A little over one hundred years ago, W.B. Yeats intoned, "Gay bells or sad, they bring you memories of half-forgotten innocent old places." When handbells are rung in church, congregation members can be seen straining their necks to observe the performers as they effortlessly grab, ring, and return their assigned bells. As the glorious sounds emerge and float above them, the congregation sits quietly, enchanted by the tinambulation. Bell choirs are a fluid part of many worship services. Generally, they play once a month, and with each appearance they attract new disciples to their fascinating presentations. Handbell ensembles may consist of a few ringers using a limited number of bells, or a large, heterogeneously aged group who may only play one or two bells in each composition.

Handbells should not be limited to individual group solos—they need to be woven into other musical textures. Because of conflicting rehearsal schedules, bell groups and vocal choirs do not perform together as often as they should. When they do, the combination of sung text and tinkling bell sounds is an irresistible treat. Directors should find ways of having these two types of choirs perform together several times a year. Toward that goal, the music reviewed this month features music for these two combined groups, and some settings use limited bells which could be played by choir members. Coleridge pointed out in his *Frost at Midnight*, that "Bells, (are) the poor man's only music," but that can be amended to include bells with singers. Join the poets of the world, and let bells add color to their words because, as Thomas Hood said, "Bells are music's laughter."

Hymnworks, Karl Zinsmeister. A.M.S.I., HB-24, \$9.75 (E).

This set contains ten arrangements of hymn introductions, settings, and musical acclamations. The music is designed to enhance congregational singing through the addition of a bell choir. Hymns are from diverse seasons and most are very familiar tunes. Each hymn has separate suggestions for presentation/use. Bells required range from two to five octaves. This is a very useful collection that can be used with choirs and congregations. Highly recommended.

Let Your Light Shine, Craig Courtney. SA/TB, keyboard, and three octave handbells, Beckenhorst Press, Inc., BP 1414-2 (BP1414A for separate handbell part), \$1.30 (M).

The handbells are optional, but significantly add to the spirit of this anthem based on Matthew 5. Much of the choral music is in an SA/TB arrangement. The handbell music is busy with flowing chords in repeated patterns. The keyboard adds syncopation and plays with the bells at times. Choral parts are easy, syllabic, and on two staves.

My Heart Is Full Today (Psalm 111), Richard Proulx. Two-part choir, four handbells, triangle, tambourine, and keyboard. Concordia

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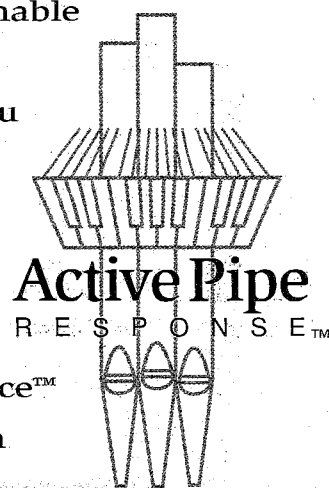
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Publishing House, 98-3361, \$1.50 (E).

The two parts are best sung by SA young voices. The score contains all instrumental parts which tend to be very repetitive and based on simple patterns; they provide a rhythmic and static harmonic background for the voices which sing in unison most of the time. Very celebrative.

Concertato on Hyfyrdol, arr. Hal Hopson. SATB, three or five handbells, congregation, and organ, H.W. Gray of Warner Bros., GCMR9602, \$1.40 (M).

The unison congregational part is on the back cover and may be reproduced for performance; the handbell part is also included separately in this score. There are three verses with the middle verse for four-part choir only. The tune always is prominently heard. Useful and simple enough for small choirs.

Genesis, The Seven Days, Gerald Kemner. SATB unaccompanied, handbells, Lawson-Gould Music Publishers, No. 52467, \$1.50 (D-).

Handbells have very limited use and may be played by choir members. This Genesis setting employs limited solos within the sections, mixed meters, some rhythmically free ostinato areas, and mild dissonances. The music was designed for an advanced high school choir but will be quite suitable for large church choirs. It is dramatic and also useful as concert repertoire.

Blessed Are They, Larry L. Fleming. SATB, handbells, congregation, optional instruments, and organ. Morning Star Music Pub., MSM-50-8106, \$1.25 (M-).

This setting is filled with short sections of various types which revolve through refrains and verses. The music is easy but seems complex because of the numerous sections. Especially useful for All Saints observances. Effective yet simple writing which has a sense of drama.

To This Table, Marc Robinson. SSATB and ten handbells, Neil Kjos Music Co., #8862, \$1.25 (M).

In this communion anthem, the bells have limited use and function as sustained chords which help with intonation concerns. The choral writing is syllabic and chant-like as it grows from unison into five parts.

A Song to the Lamb, Donald Pearson. SATB, four handbells, organ, and optional triangle, Selah Publishing Co., 410-841, \$1.35 (M-).

Pearson, an organist, has set the organ part on three staves with registrations; its busy duple rhythms contrast with the triple patterns of the choirs. There is a brief congregational part which may be reproduced and used. The handbells play simple repetitive patterns and add to the joyous character of the music. The short congregational pattern returns frequently between contrasting verse areas.

Arise, Your Light Has Come, David Danner. SATB, children's choir, brass, handbells, percussion, and organ, Genevox Music Group, 4172-82, no price given (M+).

This fifteen-page setting begins with a brass and percussion introduction that has a fanfare character. Then, the handbells provide a gentle background for the voices which quietly enter in a three-part women's setting. Next comes the men in a loud unison statement of the famous Nicolai tune, "Wachet Auf." With each new section the music changes direction as it winds around the chorale tune. The choral music is not difficult but will require a large choir. Very effective setting.

Three Festive Psalms, Koshe and Behnke. SATB and three octave handbells, Concordia Publishing House, 98-3365, \$1.25 (E).

The Psalms are 43, 63, and 103. Each is very brief, structured in unison chant style but with a strong antiphon in four parts. The handbells play clusters for the verses but have widely spaced rhythmic chords for the antiphon. Easy but charming music.

Book Reviews

Bach: The Orgelbüchlein, by Russell Stinson. New York: Schirmer Books, 1996. xv + 208 pages. \$35.00.

Russell Stinson is well known in Bach circles, not only on account of his writings on Bach's works in several scholarly journals but also for his recent books, *The Bach Manuscripts of Johann Peter Kellner and His Circle: A Case Study in Reception History* (Duke University Press, 1989) and the edited collection, *Bach Perspectives, Volume One* (University of Nebraska Press, 1995), both reviewed by the present writer in this journal (*THE DIAPASON*, June 1995 and February 1997, respectively). The latter work contained his article, "The Compositional History of Bach's *Orgelbüchlein* Reconsidered," which described the collection thus: "No other organ chorales—by Bach or anyone else—have been so frequently performed or written about, and none have been studied from a wider range of perspectives: philology, style criticism, biography, hymnology, and organology, to name but some." This assessment is echoed in the foreword to the present volume by George B. Stauffer, the series editor of *Monuments of Western Music*, a publication project devoted to the examination of works that have changed the course of Western music on account of their greatness: "In Stinson's monograph the *Orgelbüchlein* emerges as a masterpiece that set the stage for other masterpieces. For this reason, it must rank as a monument of Western music" (xiii).

The main objective of this first book-length study of the *Orgelbüchlein* is to show the "Little Organ Book" in a new light, from both historical and analytical

perspectives. Chapter 1, "The *Orgelbüchlein* Project," reminds us that the surviving 46 pieces are only part of Bach's more ambitious plan to create a comprehensive scheme of 164 chorales for various liturgical contexts. A reconsideration of recent scholarship on the genesis and dating of the collection, along with a comparison of the handwriting of the manuscripts, yields a revised three-phase chronology: early (1708-12), middle-early (1712-13) and middle-late (1715-16), and late (1716-17). The series early exhibited a so-called "*Orgelbüchlein*-type" of melody chorale, a stylistic entity characterized by placement of the unadorned chorale tune in the soprano, four-voice texture with obbligato pedal, same motives in alto and tenor, and pedal motives the same as alto and tenor or given its own. Bach's changing musical style is revealed in a shift away from compact design to more sophisticated and intricate compositional techniques in later stages. His eventual loss of interest in the project might have been due to the monotony of writing in the same preplanned form, exhaustion of the possibilities of the melody chorale, and the lack of later job-related incentives. In retrospect, the project appears to have had several closely interrelated purposes: a systematic compositional treatise, a pragmatic collection of liturgical music for different types of services, a didactic method for beginning organists, and a religious statement of divine and humanistic intent.

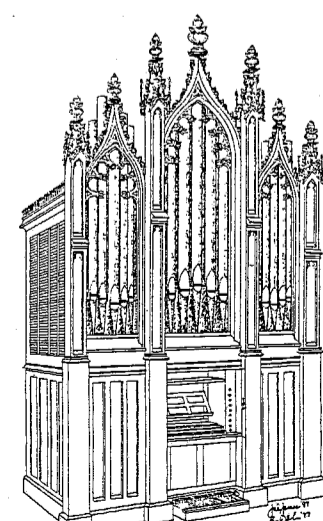
The question of how the collection evolved from its original conception to its final form has been relatively untouched by past commentators. Chapter 2, "Compositional Process," reconstructs the order of events from Bach's initial consideration of the harmonic implications of the chorale melody to the sequence he followed in notating the scores: entering the soprano first, then the bass, followed by the middle two voices and their implied harmonies. This process is illustrated in case studies of three different chorale types: "Wir Christenleut," BWV 612; "O Mensch, bewein dein Sünde gross," BWV 622; and "In dulci júbilo," BWV 608; which are among Bach's most popular and beloved chorales ("O Mensch" was a particular favorite of Widor). The extent of Bach's compositional revisions are indications of his constant pursuit of perfection.

Chapter 3, "The Music in its Historical Context," begins by considering the question of the significance of the *Orgelbüchlein*. Stinson concurs with other Bach commentators that the work's expressivity—how the accompaniment motives mirror the emotional content or theological symbolism of the chorale text—accounts for the enduring quality of these miniature masterpieces. The collection as a whole is both a culmination of previous artistic achievements and one of great innovation in its treatment of chorale types, old and new. Three types are discussed in detail: the melody chorale (a vocally inspired form with the tune in the uppermost voice,

without embellishment), the ornamental chorale (the hymn tune in the soprano, highly embellished), and the chorale canon (strict and systematic treatment of overlapping voices in time-honored practice). These categories provide the basis for the subsequent analysis of the individual compositions.

Chapters 4, 5, and 6 survey the 46 individual compositions in the three chronological phases: early (15), middle (23), and late (8), with attention to their distinguishing features and stylistic evolution. To convey the intricacies of Stinson's perceptive analysis of each of these pieces is beyond the scope of this review; therefore it will be sufficient to summarize his general approach in terms of the range of topics covered. Identifications of the particular chorale type and their general compositional style are common, along with questions of their derivation and speculation on Bach's reasons for particular compositional choices. General stylistic characteristics, both traditional and innovative, along with Bachian trademarks, idiomatic features, and resurfacing traits, are often identified, along with comparisons with other pieces in the collection or with related works such as the "Great Eighteen" or *Clavierübung III*. Prominent melodic, harmonic, and rhythmic characteristics are highlighted when they illuminate our understanding of phrasing, the construction of the vocal line, voice leading, embellishment, inner voice figuration, the use of chromaticism and dissonance, meter, motivic construction, and various aspects of unified design. Expressive and symbolic characteristics are linked to compositional features in discussions of textual-musical relationships in many cases. Consideration of performance problems relating to such matters as fingering, passagework, the use of manuals, pedal compass, and general level of difficulty also extends to questions of registration, taking into account the specifications of the organ in the Weimar court chapel where Bach performed. The views of other Bach specialists such as Albert Schweitzer,¹ Philipp Spitta,² Hermann Keller,³ and Peter Williams⁴—sometimes confirmed, sometimes disputed—frequently color discussions about the significance and interpretation of particular works.⁵

The concluding chapter 7, "Reception," begins with an account of the dissemination of Bach's works by a network of his pupils, colleagues, friends, and devotees during his lifetime, and after his death by his son C. P. E. Bach and his circle. In the 19th century Felix Mendelssohn promoted the collection both as performer in the 1830s and as editor of the first complete edition in 1845; he also influenced Robert Schumann's publication of two of the chorales around 1840. Transcriptions by Ferruccio Busoni and Max Reger also introduced the works to pianists and the general public. In the 20th century the fame of the collection developed worldwide, initially due to the efforts of Albert Schweitzer, then through later



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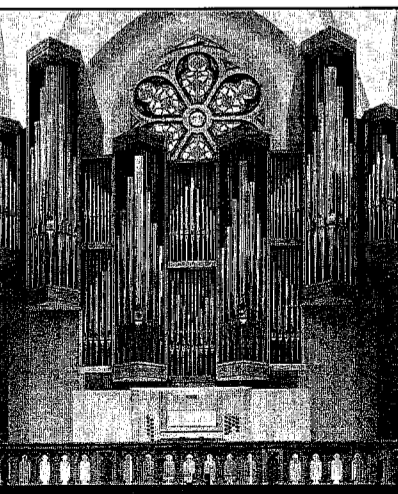
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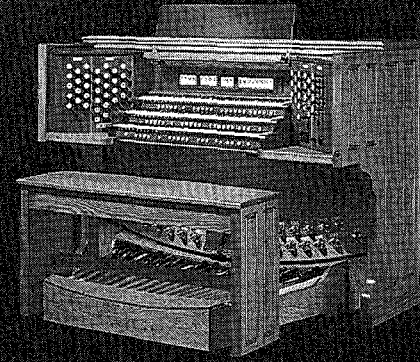
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editions by Albert Riemenschneider (1933) and Marcel Dupré (1940). Outside of organ circles the work served as a compositional model for members of the Second Viennese School: Arnold Schoenberg, Anton Webern, and Alban Berg. Leopold Stokowski's orchestral arrangements were long-time favorites with the general public. Although the popularity of the *Orgelbüchlein* rests on only a few pieces—"Ich ruf zu dir," "Das alte Jahr," "Durch Adams Fall," and "O Mensch," in particular—it remains the most frequently performed organ collection ever composed.

There are two appendices: one presents the score of "Ich ruf zu dir, Herr Jesu Christ," BWV Anh. 73, attributed to C. P. E. Bach; the other contains a list of 25 transcriptions of *Orgelbüchlein* chorales in a variety of instrumental settings, and a bibliography of 25 musical editions and 122 reference works.⁶

On account of its exemplary scholarship, attention to detail on many levels of analysis, and comprehensiveness of treatment, this book will be welcomed by a broad readership of performers, scholars, and listeners.

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

Notes

1. Albert Schweitzer, *J. S. Bach*, translated by Ernest Newman, 2 vols. (New York: Macmillan, 1925) First published 1905.

2. Philipp Spitta, *Johann Sebastian Bach: His Work and Influence on the Music of Germany, 1685-1750*, translated by Clara Bell and J. A. Fuller-Maitland, 3 vols. (London: Novello, 1889) First published 1873-80.

3. Hermann Keller, *The Organ Works of Bach: A Contribution to Their History, Form, Interpretation and Performance*, translated by Helen Hewitt. (New York: C. F. Peters, 1967) First published 1948.

4. Peter Williams, *The Organ Music of J.S. Bach*, vol. 2. (Cambridge: Cambridge University Press, 1980)

5. As for different aesthetic preferences, compare these views on "Wenn wir in höchsten Nöten sein," BWV 641: "Except for the ornamental soprano setting of 'Allein Gott in der Höh sei Ehr' from the 'Great Eighteen' Chorales, no other chorale setting by Bach contains such profuse ornamentation" (Stinson, 122), and "At the risk of being called a vandal I venture to suggest that most of the ornaments may well be omitted. They belong to the clavichord rather than to the organ, and they add a great deal of technical difficulty without contributing anything notable on the expressive side" (Grace, 137; see note 6). Keller evades the topic with the cryptic remark: "Coloration is also employed here with great depth of meaning" (223), while Williams observes: "That the melody of BWV 641 is so highly decorated suggests a quite different performing tempo from BWV 668 . . . about half the speed . . ." (95). *De gustibus non disputandum!*

6. The handbook used by earlier generations, *The Organ Works of Bach* by Harvey Grace (Novello, 1922), is omitted, although chapter 4, "The Little Organ Book," is still relevant. This 37-page essay discusses the state of the Bach revival at that time and attributes the popularity of the collection to its unusually intimate nature. Nevertheless, Grace asserts that perhaps too much has been made of its pictorial and descriptive elements as some of the programmatic motives appeal as much to the eye as to the ear; the pieces must stand or fall on purely musical criteria. He offers a classification of the chorale types similar to Stinson's, and devotes some attention to matters of performing this "unexpectedly difficult" collection.

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This disc features 18th- and 19th-century Italian and Spanish organ music played by a Frenchwoman on the organ of the Church of Rogliano in Corsica. The music, performer, and instrument thereby justify the adjective "Mediterranean" in the title. The combination of all three elements is a sensory delight of seldom-heard works played with clarity, grace, and charm on a colorful instrument.

The contents of the disc include three sonatas *per organo da camera* by Domenico Scarlatti, five liturgical pieces from the *Sonate d'intavolatura per organo e cimbale* by Domenico Zipoli, a sonata by Padre Antonio Soler, five pieces by the composer/organ builder Padre Davide da Bergamo, an offertory by pianist/organist Pedro Albéniz, and three verses of the hymn *Pange lingua* by composer/musicologist Miguel Hilarion Eslava. While the first three composers are familiar to harpsichordists and organists, the remaining three are probably unknown to all but a few aficionados of Italian and Spanish music.

All of the works, except for the two *sinfonie* of Bergamo and the *Offertorio* of Albéniz, are less than five minutes long. Their brevity reflects their place as incidental music in the liturgy of the Mass or, in the case of the Scarlatti sonatas, as music for domestic entertainment. The Scarlatti, Zipoli, and Soler pieces, for manuals only, are characterized by simple formal designs underpinned by clear-cut harmonic progressions and lively, pleasant melodic lines decorated with triplets and trills. These pieces, examples of the mid-18th-century *style galant*, are similar to the keyboard sonatas of J.C. Bach and the young Mozart. Ms. Loriaut clearly understands the style, and her phrasing and articulation are impeccable. Her registrations illuminate the music while providing variety. Most charming is the use of the bell stop (*capanette*) in the Scarlatti *Sonata*, K. 255.

The 19th-century works retain many of the Classical elements but exhibit more chromaticism and melodrama in keeping with the Romantic spirit. Bergamo's *sinfonie*, in particular, reflect the influence of early 19th-century Italian opera. (Surely that's not a coincidence since the original name for the instrumental movement that preceded an opera was "sinfonia" rather than "overture.") Perhaps reflecting the 19th-century fascination with folk music, the Bergamo works also contain passages reminiscent of Neapolitan street songs.

The liner notes are the only flaw in this production. The translation of the French notes is uniformly bad—even wrong, in the case of some dates cited. Misspellings and worse abound, and the results are comical at times, as in the

following passage about the history of the Rogliano organ: "This new organ was installed by Filippo Tronci in 1885 not without painstaking because of its volume and weight outstretching the capacity of the organ case and loft. Since that date it has been played by Dominique Ricoveri, the church sacristan who almost reached his one hundred birthday when he died. Just after that the organ gave its final breath." A stoplist of the one-manual organ (resuscitated by a restoration in 1988) is provided but more extensive notes on the unusual disposition of the instrument would have been welcome. What, for example, is a "double-range registration on the right pedalboard"?

This disc is but one in the *Organa Via* series released by BMG France, a subsidiary of RCA Victor. If the others possess the same excellence in repertoire, performance, and sound quality, as *L'Orgue Méditerranéen*, they, too, are worth hearing.

—Sarah Mahler Hughes
Ripon College
Ripon, WI

L'Orgue allemand vers 1700. Played by Maurice Clerc at Dijon Cathedral. *Euromuses EURM 2025.* No information about price or availability. *Euromuses* CDs are usually available from The Organ Literature Foundation and in some good record stores.

This disc (71 min.) includes the following: *Partita "Ach, was soll ich Sünder machen," Warum betriibst du dich, mein Herz, Vom Himmel hoch, Chaconne en Fa mineur* (all by Pachelbel); *Toccata en Ré mineur* (Froberger); *Toccata XI* (Georg Muffat); *Erbarm dich mein, o Herre Gott, Auf meinem lieben Gott, Ach Gott, vom Himmel sieh darein, Helft mir Gottes Güte preisen, Ein feste Burg, Wär Gott nicht mit uns diese Zeit* (J. N. Hanff); *Prélude, fugue et chaconne en Ut Majeur* (Buxtehude); *Aria "Vater unser im Himmelreich"* (Böhm); *Prélude et fugue en Mi Majeur* (Lübeck).

Since the recording was undoubtedly made to show off the newly renovated organ, any review should start with the instrument. Karl-Josef Riepp from Ottobeuren, Germany, built a four-manual instrument of 52 stops (1740-1745) for the Cathédrale St. Bénigne, Dijon, France, but it did not remain in the original form for long. Jean Richard of Troyes added two principal stops, changed the manual compass, altered the windchests, and added a battery of reeds (1787). Daublaine-Callinet (1846-48) and Merklin (1860) made further changes, but the major damage was done by the Roethinger rebuild of 1955—the organ was turned into a three-manual with electropneumatic action, and virtually everything was revoiced.

The most recent rebuild (1987-1996) was carried out by Gerhard Schmid of Kaufbeuren, Germany. His task was to restore the instrument to its condition at the end of the 18th century. The organ

is now a five-manual tracker with mechanical stop action, although optional electric stop action provides up to 1024 combinations. A fifth manual, actually Manual III, contains all the stops added in the 19th and 20th centuries; this division is enclosed. As far as the pipework is concerned, only about 33 18th-century stops were still preserved, many of them only partially; Schmid was forced to reconstruct much, probably most, of the pipework. For those interested, I may mention that there is a great deal of information about the organ in its different states available in various publications, virtually all of them in either French or German.

The often radical reworkings of the organ made Schmid's reconstruction difficult; he has based his work chiefly on Riepp's extant work in eastern France, and the result is, with some reservations, successful. This is now, as it presumably was after 1787, an organ showing both French and German traits, plus some very obviously French reeds. The various flutes are uniformly excellent, as are the softer reed voices, and Clerc demonstrates some very striking, if a bit too aggressive, mutation-based solo voices. We hear little of the heavy manual reeds here. The *Pédale*, typical of most old French organs, is very limited. It consists of only seven stops—in an instrument of 73 stops!—and is either very murky and indistinct (without reeds) or raucously overpowering, at least for the music heard here (with them).

Clerc, a former student of Falcinelli, Cochereau, and Litaize, has been organist at St. Bénigne since 1972; he is internationally famous as a recitalist, above all as an interpreter of 19th- and 20th-century French music. The music he has chosen, perhaps with the exception of the Buxtehude and Lübeck works, plays to the organ's strengths. The six chorale preludes by Hanff, the only relatively unknown works on the disc, demonstrate a wide variety of solo voices, and the toccatas by Froberger and Muffat benefit from the high quality of the softer choruses. The "big" works by Buxtehude and Lübeck really need a kind of pedal division that this organ never had; it is interesting to note how different the pedal division is in Riepp's German instruments.

To me, Clerc's performance seems disturbingly uneven. The Pachelbel partita occasionally sounds choppy, and the registrations are rather unimaginative and in places far too heavy. On the other hand, the performance of Hanff's choral preludes is delightful. The famous Buxtehude "Prélude, fugue et chaconne" sounds exciting, but Clerc, for my taste at least, neglects the overall structure of the composition, and the pedal reeds are really not suitable for early German music.

The liner notes (in French, English, and German) are reasonably good, particularly the section about the instrument. It would be useful to have Clerc's registrations listed, however.

I hope to hear both Clerc and the

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Dijon organ in programs of other music, particularly some early French works that could show off things like the three Cornets! This recording is of interest primarily for the sound of the organ and as a demonstration of the attempt to recreate a famous historical instrument. All of the music, except perhaps the Hanff chorale preludes, is available in better performances elsewhere. In other words, this recording is recommended with major reservations.

Historische Orgeln der Schweiz Vol. 1: Rheinau - St. Katharinal. Played by Albert Bolliger. Sinus CD 6001. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$24.00 plus \$3.00 postage per order.

Relatively few visitors to Switzerland include many of the numerous beautiful (former) monastery churches, a number of them with fine old organs, in their itinerary. The first volume of a new series devoted to historical organs of Switzerland features the 18th-century instruments of two former monastery churches located not far from Schaffhausen, in northern Switzerland.

Bolliger plays 17 pieces, all fairly short, on the two organs at Rheinau; included are works by Speth, Froberger, Pachelbel, J.C.F. Fischer, Murschhauser, Pasquini, Zipoli, and an anonymous 17th-century composer. At St. Katharinal he plays eight short pieces by Pachelbel, Froberger, and Bach. A number of the compositions are very little known, particularly those by Speth, Fischer, and Murschhauser.

The main organ at Rheinau is a three-manual of 36 stops (about 44 ranks) built in 1715 by the Augsburg builder Johann Christian Leu; the choir organ, a one-manual and pedal instrument with ten manual and two pedal stops, was built by Johann Konrad Speisegger of Schaffhausen in 1746 to replace an organ of five stops built in 1710. Both instruments suffered unspecified changes during the 19th century and both were carefully restored by the well-known Swiss builder Kuhn—the main organ in 1941 and 1988, and the choir organ at an unspecified date (probably also 1988).

The larger instrument has a very bright, but essentially sweet and gentle tone; the upperwork is almost too gentle and might please those not normally fond of baroque mixtures. The flutes are exceptionally lovely and the pedal reeds, of quite moderate power, are extremely clean and sharply defined.

The choir organ is a so-called *Kistenorgel*, i.e., contained in a chest, but the tone seems to get out remarkably well, and the sound of the tutti is surprising. Everything is crystal clear and the definition of the active left-hand part in the anonymous composition is really amazing. Eight pieces are played on the small organ. All of the music is highly suitable for these two instruments. One does regret, however, that Bolliger did not perform at least one larger work on the main organ, for we hear the impressive sound of full organ all too briefly on this disc.

The organ at St. Katharinal was built in 1736 by Jakob Bommer, a widely traveled Swiss builder who had finally settled down in Weingarten, Switzerland. The organ is a two-manual of 19 stops (27 ranks) It does not have nearly as bright a sound as the pair in Rheinau, although this may be in part the fault of the room. The single pedal reed, a Posaune 8', sounds very fine when used against the manual pleno. Four Bach chorale preludes (BWV 700, 704, 706, and 708) seem to suit the instrument perfectly.

The information given about Albert Bolliger is minimal. He has performed all over the world and is known primarily as a specialist in 17th- and 18th-century music. He has made a large number of excellent recordings on a variety of instruments, among them the Riepp organs of Ottobeuren and the famous bamboo organ in the Philippines. His

playing here is above reproach. The performances all seem "right," and one is scarcely conscious of the careful phrasing and meticulous articulation.

Sinus should be congratulated on the beautiful 30-page booklet with 13 fine color photographs and one black and white reproduction. While organists are always hungry for more details about organs; the documentation is by and large excellent and the English translation good.

With three interesting old organs, appropriate and worthwhile organ music, and excellent playing, this disc can be recommended highly and with no reservations. Let us hope that more volumes in the series appear soon.

—W.G. Marigold
Urbana, IL

New Organ Music

Sämtliche Orgelwerke, Band I, Johannes Praetorius. Herausgegeben von Klaus Beckmann. Bodensee-Musikversand BOD 2006. No price listed.

The composer Johannes Praetorius (1595–1660) was the son of Hieronymus Praetorius, organist at the Jakobikirche in Hamburg. He was also the brother of Jacob Praetorius and a pupil of Jan Pieterszoon Sweelinck. This collection

includes 14 chorale preludes, two psalm partitas and one song partita. Many of the pieces have canzona-like beginnings (one long note followed by two short notes) which then often transform to 16th-notes against half-notes. Some variations are continuous. The composer favors dotted rhythms and triplets, which appear frequently. The performer will have to be forewarned that dots after notes and note values occasionally carry over into the next measure without being notated in a 20th-century fashion using tie bars. There is a tendency for each set of variations to use the same techniques. Nevertheless, this is a good collection of compositions from the early 17th century.

Complete Voluntaries, William Russell, edited and published by Gillian Ward Russell. 10, New Street, Maldon, Essex CM9 6AQ, England; available in the United States from: Thomas Murray, Yale University Institute of Sacred Music, 409 Prospect St., New Haven, CT 06511. U.S. price: \$40.00 (postage included).

This is a collection of 24 voluntaries in facsimile mode (plus a previously unpublished Voluntary in G and a rewriting of one of the voluntaries using treble and bass clefs only) which have long been out of print. There is no editing. The composer, who lived from 1777–1813, was a prolific writer of

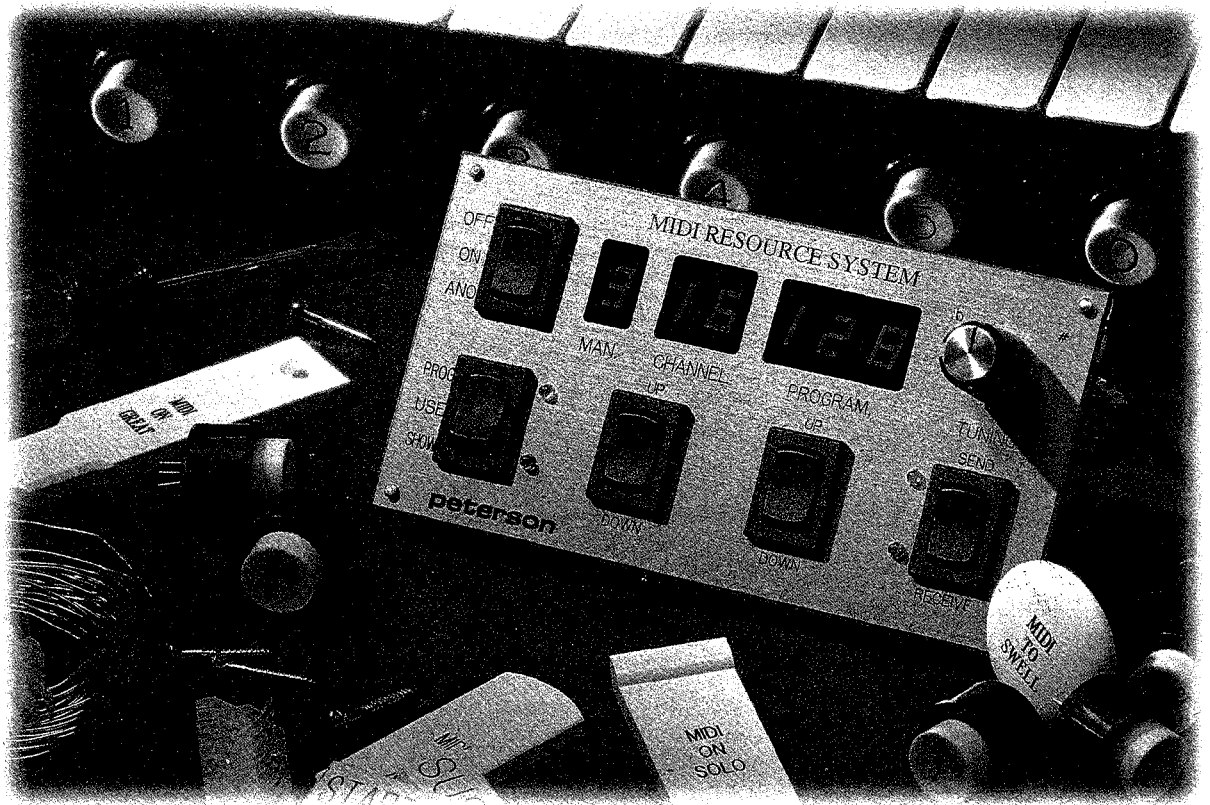
vocal, choral, theatrical and orchestral music. The specifications of the organs he played are included as a reference to the registrations in the music. A reviewer in 1812 ranked these pieces "with the best compositions of our times." One piece (v. 2, no. 10) uses a fugue from Haydn's *Stabat Mater*.

In the Preface, Gillian Ward Russell states, "Russell's Voluntaries are all substantial works. He enlarged the form in two ways: by increasing the number of movements (up to five in I.12) and by lengthening movements with further development of material; unity was achieved through key, metre, mood, and theme. Russell specified registrations and mixed tone colours in a new way, carefully juxtaposing contrasting or complementary sounds." She goes on to say that the voluntaries may not be ideal for church because they are too intimate.

An amusing registration indication is given in Voluntary IV of Volume 2 (and is so typically wordy in a British fashion): "Put in the Trumpet & Hautboy - as the 2 Diapasons Principal & Cornet are all that are required in the next movement." I guess he didn't want any confusion.

These are wonderful pieces which provide a good picture of the best of English organ writing at the beginning of the Romantic period.

—Dennis Schmidt, DMA
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Robert J. Powell, *Sing a New Song: Folk, Spiritual, and Hymn Preludes for Organ*. Augsburg Fortress 11-10766.

Seven hymn tunes appear in this volume, including *Earth and All Stars*, *Balm in Gilead*, *Prospect* (The Lone Wild Bird), *Shaker Song* (Simple Gifts), *Repton*, *O Waly Waly*, and *Personet Hodie*. As the title of the volume indicates, Powell has chosen tunes from a variety of traditions and composed settings that reflect the individuality of each. The most extensive piece is a set of seven variations on David Johnson's tune, *Earth and All Stars*. The most striking movements are "Trumpets and pipes," with fanfares and march-like rhythms, "Machines and steel," along the same lines but in the relative minor key, "Harp, lute and lyre," in a trio texture with the melody in the pedal, and "Knowledge and truth," the penultimate variation, which begins imitatively. The set can be performed in its entirety as a recital piece or prelude (especially for a hymn festival), or movements can be extracted for incidental service music.

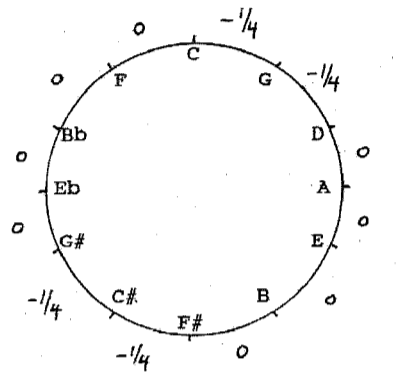
Powell demonstrates his skill and craftsmanship in the remaining pieces. *O Waly Waly* flows smoothly above running eighth-notes, *The Lone Wild Bird* soars in the treble over a rhythmically interesting accompaniment of dotted eighth- and sixteenth-notes, *There is a Balm in Gilead* reflects tenderly in a lush harmonic setting, and *Shaker Song* dances. All of the settings in this collection are of intermediate-level difficulty and would be enjoyed by a congregation. Recommended.

—Sarah Mahler Hughes
Ripon College
Ripon, WI

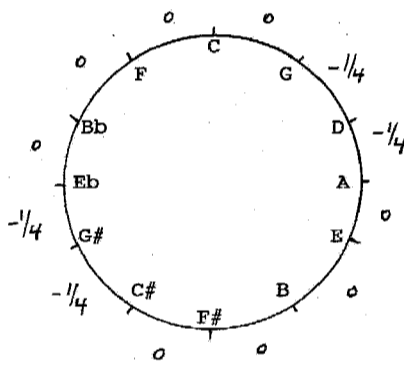
A Transposable Temperament

Thomas Donahue

For modern harpsichords and continuo organs built with transposing keyboards, a problem arises with respect to temperament. Many unequal temperaments are designed to favor the keys of F, C, and G at the expense of C#, F#, and B. In transposing down a semitone, one is actually travelling almost halfway around the circle of 5ths; as a result, many temperaments do not sound acceptable when transposed. This requires that equal temperament be used. This article will present a transposable temperament that is an alternative to equal temperament, that has the characteristics of an unequal temperament, is easily set by ear, and does not clash with the tuning of string instruments.



VERSION I



VERSION II

Description

The transposable temperament consists of four 5ths each tempered by one quarter of the Pythagorean comma and eight 5ths tuned pure. Its main feature is its symmetry: the tempered 5ths are C, G, F#, and C#, so that the tuning of the 5ths C, G, D, A, E, and B is mirrored, by the tuning of the 5ths F#, C#, G#, E, B, and F. There are three different sizes of major 3rds and two different sizes of 5ths, resulting in five different triad combinations. The compromise with this temperament is the occurrence of two Pythagorean major

	Version I untransposed	Version I down 1 semitone; Version II untransposed	Version I down 2 semitones; Version II down 1 semitone
C	396	396	396
G	402	396	396
D	408	402	396
A	402	408	402
E	396	402	408
B	396	396	402
F#	396	396	396
C#	402	396	396
G#	408	402	396
E ^b	402	408	402
B ^b	396	402	408
F	396	396	402

Violin	Viola	Cello	Version I	Version II
e''			0	0
a'	a'		0	0
d'	d'		0	.99
		a	0	0
g	g	d	.66	1.32
	c		.89	.89
		G	.33	.66
		C	.44	.44

3rds. Two versions will be presented, which vary according to the location of the Pythagorean 3rds.

Setting the Temperament

In the following instructions, italics indicate the note that is tuned.

Version I: Pythagorean major 3rds on D and G#

tune a' to 440 Hertz
tune pure: a-a' d-a e-a e-b f#-b
tune c-e wide, 4 beats per second
tune pure: c-c' f-c' f-b' e'-b' e'-a'
tune c#-f# wide, 2 beats per second
tune c-g narrow to beat as c#-g#
test: d-g beats as c#-f#, 2 beats per second

Version II: Pythagorean major 3rds on A and E^b

tune a' to 440 Hertz
tune pure: a-a' e-a e-b f#-b c#-f#
tune c-e wide, 4 beats per second
tune pure: c-c' c-g f-c' f-b' e'-b'
tune d#-g# wide, 2 beats per second
tune d-a narrow to beat as c#-g#
test: d-g beats as d#-g#, 2 beats per second

Major 3rds

Table 1 (above) lists the size of the major 3rds in cents. For reference, a pure major 3rd is 386 cents, an equal temperament major 3rd is 400 cents, and a Pythagorean major 3rd is 408 cents.

Comparison to Equal Temperament

The following Table 2 lists the deviation in cents of the transposable temperament from equal temperament.

	Version I	Version II
C	+5.9	+5.9
G	+1.9	+7.7
D	-1.9	+3.9
A	0	0
E	+2.0	+2.0
B	+3.9	+3.9
F#	+5.9	+5.9
C#	+2.0	+7.9
G#	-1.9	+3.9
E ^b	0	0
B ^b	+2.0	+2.0
F	+4.0	+4.0

Beat Frequencies with String Instruments

Table 3 (above) lists the number of beats per second that would occur between the transposable temperament and the open strings of the violin, viola, and cello. Generally speaking, beat rates less than 4 beats per second are not objectionable, and beat rates less than 2 beats per second are either unnoticeable or produce a pleasant "céleste" effect. This table assumes that the reference pitch is a' = 440 Hertz.

Thomas Donahue is the author of *The Modern Classical Organ* and the editor of the forthcoming *Gerhard Brunzema: His Work and His Influence*.

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Recording the Organ

Part II: Microphone Placement

Joseph Horning

Part I appeared in the February issue, pp. 16-18.

The "art" of sound recording consists of selecting the proper microphones for a given situation and placing them in the most advantageous position. We will look at three basic techniques—coincident, near coincident and spaced omnidirectional—and then discuss which might be more beneficial given the specifics of organ layout and room acoustics.

Coincident Microphone Placement

We've probably all been to a concert where a professional recording engineer has set up one very large and impressive microphone on an equally large and impressive stand with which to make a stereo recording. Within that large microphone were actually two directional microphones which the engineer, with an amazing amount of flexibility, can select, position and modify by remote control. *Coincident* means "to occupy the same area in space," and that's what a stereo microphone has: two mono mikes occupying the same space within the microphone housing. One of the characteristics of all coincident techniques is that the sound arrives at the left and right microphones completely "in phase."²⁸

Figure 10 shows how you can position two cardioid (unidirectional) microphones in a coincident position. The strength of this technique is that it gives a fairly realistic stereo image when played back through speakers (i.e., the first violins seem to be on the left, and the double basses seem to be on the right). The weakness is that the stereo image seems to lack a "sense of space."²⁹ Since cardioid microphones are directional, they accept sound from the source *in front of them* and reject sound, such as reverberation, coming from the room *behind* the microphones. This may be a plus in an extremely reverberant room.

Professionals may also choose to use two "figure of eight" directional microphones³⁰ set in an "X" pattern at 90° to one another, each of which picks up not only sound from in front but some from behind as well. This coincident technique, invented by British scientist Alan Blumlein in the 1930s, can give very natural sound in some circumstances.

Another coincident technique favored by some professionals is the "M-S" system³¹, which requires a special processing network to resolve the recorded sound into left and right stereo signals. An advantage here is that it gives the mixing engineer greater control of the stereo image from the mixing desk than is available with any other technique.³²

Near-Coincident Techniques

In a successful attempt to improve the stereo illusion, sound engineers began to separate the coincident microphones ever so slightly so the sound arrives at the microphones just slightly out of phase, thus contributing additional information which enhances the stereo image.³³

We'll discuss two similar setups, the ORTF system from the French National Broadcasting Organization and the NOS system from Dutch Broadcasting. Both of these use cardioid (unidirectional) microphones. The ORTF system plays the microphones out at a 110° angle and separates the recording capsules by 17 cm (6 $\frac{3}{4}$ "), whereas the NOS has the mikes at a 90° angle with a 30 cm (11 $\frac{3}{4}$ ") separation.³⁴ These near-coincident techniques are superior to two strictly coincident cardioid microphones. Professional audio stores sell inexpensive adjustable rigs to hold two cardioid microphones on one mike stand in a near-coincident configuration similar to NOS (see Fig. 11). A near-coincident variation of the Blumlein technique places two figure of eight mikes at 90° to each other in an "X" configuration, but separated by about 7".

Spaced Omnidirectional Mikes

In many of the coincident or near-coincident configurations we just discussed, you are recording primarily the sound of the organ *alone*. With a spaced pair of *omnidirectional* microphones, however, you are recording not only the direct sound from the source, but also the room's response to the sound—*reverberation*—which is a big plus in organ recording. Under the best circumstances, the sound of spaced omni can be very open and sensual indeed.³⁵

How far apart should the microphones be spaced? The minimum is about 4'—that is, 2' on each side of the centerline drawn between the sound source and the microphones. Omni mikes are typically spaced $\frac{1}{3}$ of the way in from the edges of the sound source. For example, if the organ is 18' wide the microphones could be placed 6' apart—3' on either side of the centerline (see Fig. 12).

If the sound source is very wide, however, two omnidirectional microphones may be spread so far apart that an aural "hole in the middle" becomes apparent. This is alleviated by placing a third omnidirectional microphone directly in the center, and then with a mixer adding *just a bit* of its sound to the left and right channels.³⁶ If the volume of the center mike isn't kept quite soft compared to the left and right mikes, however, you will kill the stereo effect. A variation of this "center channel" technique provides a third mike to accent a soloist.

Spaced Pair of PZMs

Spaced PZM microphones behave very much like a spaced pair of omnidirectional mikes. The bass response of PZM mikes is enhanced when they are resting on a surface at least 4x4'—thus the floor is an excellent place for them. However, you don't want to bury them in the shadow of a pew or other obstructions, as this will modify their hemispherical pickup pattern. The author's favorite PZM setup uses two 4x4' pieces of masonite³⁷ which are stored at the church and placed on top of the pews as needed. For flattest frequency response, place the PZM $\frac{1}{3}$ of the way off center—8" off center on a 4x4' panel³⁸ (see Fig. 13). For personal analysis recordings, you may be able to position the mikes on the console (see Fig. 14).

Which Is Better?

There is a spirited debate in the audio world between the proponents of coincident or near-coincident techniques versus the advocates of a spaced pair of omnidirectional mikes. The coincident techniques—which ensure that the left and right channels are *in phase*—used to solve problems that no longer exist today: the difficulties of cutting the master from which LP recordings (remember LPs?) were stamped, the difficulties of phono cartridges (remember them?) tracking low frequency sounds on LPs, and the problem of sound cancellation on *mono* radio stations (a rare breed) as out-of-phase stereo signals were summed to mono.

Further, as Edward Tatnall Canby observed in *Audio*, the bureaucracy at National Public Radio *mandates* coincident recording techniques (especially M-S) and gives them a hard sell in spite of the fact that many listeners find something important missing in the resulting recordings.³⁹ Agreeing with

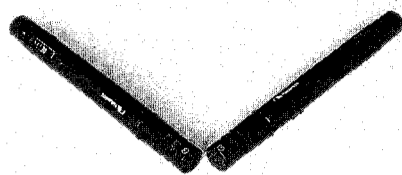


Fig. 10: The "organ's eye view" of two unidirectional microphones in a coincident configuration. When looking at the organ from *behind* the microphones, note that the microphone on your left is actually the right channel mike, and vice versa.

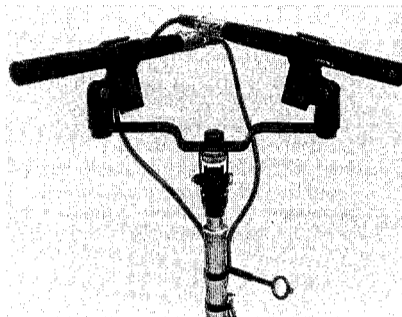


Fig. 11: The "organ's eye view" of two unidirectional microphones in a near-coincident configuration. A commonly available adapter holds two microphones on one stand. It allows the mikes to be positioned *almost* in the "NOS" setup: a 90° angle between the microphones and a 13" capsule separation (vs. 11 $\frac{3}{4}$ " for NOS)—this slight difference is insignificant.



Fig. 12: A spaced pair of omnidirectional microphones. The organ is 18' wide, so the microphones are—at 6' apart— $\frac{1}{3}$ of the way in from each side of the sound source. They are 20 to 25' from the organ and at 13' high (the maximum height of the stand with one extension pole added) are just 4' above the impost (bottom of pipe feet). Note sandbag to weight stand.



Fig. 13: A spaced pair of PZM omnidirectional (hemispherical) microphones placed about 8" off center on 4x4' squares of masonite (in the foreground). The masonite is stored in the blower room. This is a quick and easy setup for personal recording. The PZM microphones give excellent sound and are very forgiving—they can be placed on the floor, handbell tables, card tables, etc.



Fig. 14: Another quick and easy microphone setup using PZMs placed on top of the console. This could be ideal for situations where the organ chambers are to the left and right of the console, or in a gallery where the console is in front of the organ. Note the Walkman cassette recorder to the left of the keys.

Mr. Canby, Christopher Czeh, Technical Director of WNYC Public Radio in New York wrote:

The phase differences between spaced omnidirectional microphones help the listener in mentally recreating the spatial acoustics of the original performance. I have used spaced omnis for classical recordings for six years and have obtained excellent results. The major reason I prefer spaced omnis over coincident mikes is that they sound better in most circumstances.⁴⁰

David Wilson of Wilson Audiophile Recordings, agrees and notes the crucial difference between the ears and microphones:

Microphones "hear" very differently than ears do. The microphone is very literal in what it picks up. There is no neurological ear-brain system that compensates for ambiance and perspective. For most recording, I prefer omnidirectional microphones because they are more natural sounding. That is, they more naturally integrate the sound of the instrument with room acoustics, and that's very important with pipe organs. In almost every organ recording I've made, however, I've experimented with a coincident pair of directional microphones, almost out of a sense of technical duty. After listening to the test results, I've almost always gone back to a spaced pair of omnis.

Frederick Hohman of Pro Organo has a different view:

My personal preference is for good directional microphones—not omnidirectional. A pair of these can be placed in any conventional pattern and configuration one desires. A single stereo mike could be the easiest way to do a quick setup, since this eliminates the factor of microphone spacing.

Jack Renner of Telarc, who has recorded Michael Murray in many diverse situations, looks at the broad picture:

The thing about coincident or near-coincident microphone techniques such as the ORTF configuration with directional mikes, or the crossed figure of eights, or the M-S systems, is that while they may

not be everyone's cup of tea in terms of finished sound—I myself like the sound of a pair of spaced omnis—the coincident techniques will give you a perfectly acceptable recording and are a very safe way to approach a recording of anything.

How Far from the Organ?

How far the microphone(s) are placed from the sound-producing elements of the organ is one of the critical decisions in any recording setup, and it won't be the same for all circumstances. If an organist is making personal "analysis" recordings, a relatively close microphone position will give increased clarity, especially in a reverberant room. If the goal of the recording is to show the organ/room combination to its best advantage, a more distant position will increase the proportion of room (reflected) sound. *Pipedreams'* Michael Barone, who has probably listened to more organ recordings than anyone and who has made quite a few organ recordings as well, has some definite opinions:

A lot of people think that to get a sense of space they need to record from the back of the hall, and so many organ recordings are made miserable by this "gray tunnel" effect. But you don't want to put the microphones within two or three feet of the chamber either. You want to place the microphones where there is an obvious focus of the sound, but where the sound has begun to excite the room and participate in the acoustics of the space.

John Eargle of Delos agrees that most people tend to place the microphones too far from the organ, and describes how he decides where to place the microphones:

First I walk around the room while listening to the instrument. The best place for the mikes is within a zone where the direct sound of the organ and the reverberant sound coalesce. What you have at this magic point is a very natural blend of room sound, plus good articulation from the instrument.

David Wilson is a firm believer in recording some "tests" to determine the best place for the microphones:

Generally I will start testing with a very



Fig. 15: An easy way to increase reverberation for recordings that count is to remove the pew cushions. If storage is a problem, stack the cushions from two pews on top of a third, thus exposing 2/3 of the hard pew surfaces.

close placement, say perhaps 10 or 12', which is closer than I believe is ideal. We will record 30 seconds or so of music and move the microphones back—generally I move them back in 3' increments—and record another test. We repeat this procedure five times. I also vary the height, starting with a height which is less than ideal—I believe 8' or so is the minimum satisfactory height—and go up from there to perhaps 20' or higher. I also vary the spacing between microphones. I start with the microphones closer together than I think they should be, say 4', and separate them further. By listening to the playback of these tests, we discover the best distance from the organ, height and between-mike spacing.

Jack Renner also stresses listening:

In placing the microphones, a lot of it is experience and a lot is listening. I have the organist play with various combinations of stops and I walk around the room listening until I find a place that sounds focused and blended—a place where all the registers seem to come together and where the bass pipes especially sound good and solid. You will find a point where there is good balance between the direct sound from the pipes themselves and the reverberant sound of the room, where you have a pleasing mix and where you don't hear various voices "popping" in and out, which is one of the biggest pitfalls in organ recording.

Aesthetics and Mike Distance

Crucial factors in deciding how far the microphones should be placed from the organ may well be the type of organ, the type of room and the type of music to be recorded. You might expect one type of presence, articulation, clarity and room sound for an all-Bach program on a tracker organ in a moderate-sized church, and have completely different expectations for a program of Romantic music on a large Romantic organ in a reverberant cathedral. Personally, I think a good number of recordings of the latter type have been ruined because the engineer was striving for too much clarity. These misguided attempts often have harsh, close-up organ tone and inadequate reverberation from mike positions that were too close. In this context it is very educational to listen to the same organ played by various artists and recorded by different engineers.⁴¹ Despite what the "experts" say, only you can decide if you like cathedral music to wash over you in a sea of reverberation.⁴²

More than two Mikes?

When the sound source is very wide, for example a symphony orchestra or an organ that is quite spread out from left to right, you may have to spread a pair of omnis so far apart that you begin to lose sound from the middle—giving rise to the expression "the hole in the middle." Some recording engineers solve this problem by placing a third omni mike directly on the center axis of the sound source and mixing it on site into the left and right channels at a much softer level. This is Telarc's standard three-mike setup for symphony orchestras, although for concertos they will use additional mikes if necessary to high-

light the soloist. Telarc's standard organ setup is two spaced omnis. However, they used a three-mike setup to record the wide organ at Methuen Music Hall, with the mikes about 35–40' back from the organ. When John Eargle recorded Robert Noehren on the large Rieger which sits front and center in the chancel of the Pacific Union College Church in Angwin, California:

We used three spaced omni mikes, 15–18' from the organ case. This case, like most trackers, is fairly shallow—eight feet deep at most. If there is a magic zone for mike placement that seems to work with this type of instrument, it is in the 17–20' range.

Other recording engineers, David Wilson included, do not use this technique because they feel that mixing a centrally-positioned monophonic mike into the left and right channels dilutes the stereo effect.

Recording the Reverberation

In order to capture the way an organ really sounds in a room, it is sometimes necessary to add additional microphones to record the reverberation. Few American churches have an excess of reverberation, but many have more than would be captured by the setups we have described thus far—two or three microphones placed relatively close to the organ. So a pair of microphones at some distance from the organ, with a small amount of the output of the left "reverb" mike mixed into the left channel and vice versa, does the trick. One might think that a single mike placed at a distance with the output shared between the channels—a variation on the "hole in the middle" technique—would suffice, but this is not usually done:

Reverberation from a single [distant] source divided between the left and right channels is unsatisfactory because the resulting sound, which, to give a natural effect, should be distributed across the space between the two loudspeakers, appears in this case to emanate from a single point.⁴³

When John Eargle recorded Robert Noehren playing the organ he had built in 1967 for The First Unitarian Church in San Francisco:

I wanted to accurately portray the physical layout of the organ—which is arranged left to right in the rear gallery—so the primary mikes were a pair of directional cardioids splayed in a near-coincident configuration. The room is not reverberant, but there is enough room sound to give a nice glow and enhance the music. So we used an additional coincident pair of directional mikes, aimed more or less at the side walls, to capture this glow.

When Michael Barone recorded the Fisk organ at House of Hope in St. Paul, Minnesota, he encountered a similar situation:

The organ, which has a Rückpositiv, is located in the rear gallery. It generates a lot of bass energy, but that is not apparent in all areas of the room and generally not

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along the center aisle as the bass energy tends to hug the walls. So we placed a single stereo mike in the center aisle on a stand tall enough to get it well above the Rückpositiv. We also placed a pair of omni mikes a little further back from the organ closer to the side aisles, and then mixed the four inputs together until it sounded good—it's a little like cooking!

John Eargle describes his technique recording the large encased Rosales tracker organ at Trinity Episcopal Cathedral in Portland, Oregon:

The organ is located at the back of a rather deep chancel. Two omnidirectional microphones were used for direct pickup of the instrument in the chancel area, while a coincident pair of directional mikes was placed out in the church for reverberant pickup.

Improving the Room

There are basically two things you can physically do to the room before recording: decrease the noise and increase the reverberation. Potential noise sources that you may be able to do something about include: ventilation and heating systems, buzzing fluorescent lights, open doors or windows, etc. You may have to work around other noise sources like vehicular and air traffic, school children, and even expansion sounds from the roof as the sun heats it up mid-morning and it cools down in the evening.

It will increase the reverberation in an empty church significantly if the pew cushions can be removed. This is John Eargle's standard practice and he gets a lot of benefit for a reasonable effort. If the church is large and storage of the cushions is a problem, try stacking the cushions from two pews on top of the third, etc., etc. This will expose two-thirds of the hard pew surfaces (see Fig. 15). Or if the church has theater-type chairs with plush cushions, flip all the bottoms upright to minimize the absorptive surfaces.

Some Typical Solutions

The following are some microphone selection and placement solutions for various types of rooms:

Excessive reverberation—Use a pair of cardioid (unidirectional) microphones in a near-coincident configuration such as ORTF or NOS.

Minimal or average reverberation in a large room—Start with a pair of spaced omni or PZM mikes and then, if you have mixer capabilities,⁴⁴ try an additional coincident pair of directional microphones further back in the room mixed very subtly into the main pair (left into left and right into right).

Very wide sound source—Use a pair of spaced omni or PZMs 1/3 in from the edges of the sound source. If necessary, a third omni in the center can be very subtly mixed in if there is an audible "hole in the middle." Alternatively, experiment with a splayed pair of directional cardioid mikes in the ORTF or NOS configuration.

Divided organ on the left and right sides of chancel or gallery—Try a pair of spaced omni or PZMs. At Grace Cathedral in San Francisco, David Wilson recorded the huge Aeolian-Skinner which is divided in left and right chambers in the chancel plus a Bombarde Division at the rear center of the chancel. He used just two omni spaced 8' apart, on stands about 20' high placed in the nave about 15' from the organ.

Rear gallery placement or organ high in the chancel—Unless the rear gallery is very deep (potentially allowing microphone placement within the gallery), you will need stands that allow you to get the microphones well up in the air.

Gallery placement with a Rückpositiv—The mike stands must enable placing the mikes well above the Rückpositiv if the correct balance between divisions is to be recorded (review the section on mike stand safety).

Organ is in a chamber on one side of a large chancel—The "standard" placement of a pair of spaced omni on either side of the center aisle or a pair of coincident mikes in the center aisle pointed toward the rear of the chancel will pick

up too much sound in one channel and not enough in the other. If the chancel is big enough, you might try a pair of spaced omni *within* the chancel, each of which is the same distance from the organ.⁴⁵ Alternatively, you might try a pair of cardioid directional mikes in the ORTF or NOS configuration within the chancel placed opposite the organ chamber and pointing at it. A third possibility is a pair of PZM mikes taped to the chancel wall opposite the organ. With these solutions, the reverberation component will likely be nil, calling for reverberation mikes further back in the nave.

Organ is in a chamber on one side of a small chancel—If the chancel is not that large, try to adapt either of the above alternatives through placement within the nave. For example, if the pipes are on the left of the chancel, place a near coincident pair of cardioids on the right side of the nave pointing towards the organ. Or if using a spaced pair of omni, keep the left and right microphones approximately equidistant from the pipes. Always avoid placing an omni mike too close to a wall to prevent hard reflections.

Modifying Registrations

If the purpose of the recording is to hear the effect of a piece you're learning or to document a recital performance, then the registrations are chosen for the live performance and the recording is secondary. But if the primary purpose is to create a recording which shows the music, artist, organ and room off to best advantage, the question of modifying registrations to serve that end is legitimate. English recording engineer Michael Smythe offers this advice:

One must keep a keen ear open for stops that do not record well. What may sound fine in the church may come through the loudspeaker as an opaque noise, for example, the booming sound which 16' pipes quite often produce on certain notes. Therefore the organist has to rethink his registration for recording, which may be totally different from a recital. Sometimes one can do nothing about it, however, there being no suitable alternate stops.⁴⁶

The late Michael Nemo of Towerhill, who made numerous recordings of John Rose on the huge Austin at St. Joseph Cathedral in Hartford, concurred:

From a technical point of view, there are some problem stops. For example, 32' flues like a Bourdon or Open Wood can be quite pleasing in person. As most stereo systems won't reproduce anything at all from the bottom range of a 32' stop, however, it doesn't mean much on a recording. And by virtue of strong, low-frequency fundamental, these stops often create enormous standing wave problems in the room. No two 32' stops are alike in the way they record, however—some can be quite delicious and others only cause problems.

Excessive Dynamic Range

In addition to eliminating problem stops, there is the question of the *dynamic range* of large, Romantic organs. Consider Dupré's *Cortège et Litanie*, which begins very quietly on a solitary Choir Dulciana (sans pedal) and ends *fff* with a page of crashing chords over an octave pedal point. While this enormous dynamic range can sound glorious in person, if the recording level is set as it should be for the *fff* climax, the *pp* sections on tape will recede into inaudibility. If you turn up the playback volume so you can actually hear some detail in the *pp* sections—which you certainly can in a live performance—when the piece gets to the *ff* and *fff* sections you will be blasted into the next county unless you turn the volume back down again.

In the analog days when recording was done on magnetic tape, you would have a good bit of tape hiss competing with the Dulciana and thus there was motivation to avoid excessively soft sounds. But now that professional recording is done on hiss-free DAT,⁴⁷ many engineers—reveling in the huge dynamic range of DAT recordings released on CD—are creating record-

ings of large, Romantic organs that virtually force listeners to keep their fingers on the volume control, especially when using headphones.

There are two ways around this. One is for the *organist* to compress the dynamic range of the organ by, in the *Cortège et Litanie*, for example, leaving the sub and super couplers off⁴⁸ for the climax and substituting the Geigen Diapason for the Dulciana at the beginning—at that volume level the Geigen will *sound like* a Dulciana and the climax will be good and loud nonetheless. Another option is for a recording engineer who reads music and can follow the score to increase the volume level of the very quiet parts at the mastering stage.⁴⁹ The final recording should not simply enshrine the technical capabilities of the DAT/CD medium but should be a reasonable facsimile of the way the performer's artistry actually sounds in the room.

Conclusion

Making recordings can be a useful tool for self study, a means of communicating with potential employers and professional competitions, a satisfying hobby, a part-time career, or the means to artistic fulfillment. We have endeavored to explain the bare minimum required for an understanding of the process. We have given some "quick and easy" prescriptions for personal recording. And finally, we have explored professional recording techniques used by some of the top pros in the field, whom we sincerely thank for their time and generosity. ■

Notes:

28. Sound waves from a given source can be completely "in phase" when they reach the left and right channel microphones (which reinforces the strength of the sound), completely out of phase (which diminishes or cancels the sound), or at some point on a continuum between the extremes of "in" and "out" of phase.
29. Ron Streicher and Wes Dooley, "Basic Stereo Microphone Perspectives," *J. Audio Eng. Soc.*, Vol. 33, No. 7/8, 1985, July/August, p. 549.
30. As the name implies, figure of eight microphones accept sound from the front and the rear,

and reject sound from the sides.

31. "M-S" stands for Mid-Side. It uses two coincident mikes: a cardioid mike in the middle recording a monophonic signal, and a figure of eight mike recording sounds from the left and right. These are not meant to be listened to directly, but are processed through special circuitry to create left and right stereo channels.

32. *Ibid.*, p. 550.

33. Because the physical separation between the left and right channel mikes is small, the relatively long wavelengths of the bass tones are essentially in phase as recorded by the left and right channel mikes. Only the mid to upper (short wavelength) frequencies are recorded out of phase, which actually enhances the stereo image.

34. *Ibid.*, pp. 551-552.

35. *Ibid.*, pp. 552-553.

36. This technique was developed by researchers at Bell Laboratories in the 1930s.

37. One 4x8' piece cut in half at the lumberyard.

38. "The PZM Boundary Booklet," Crown International, Inc., Elkhart, Indiana.

39. Edward Tatnall Canby, "Forced Coincidence," *Audio*, August, 1988, pp. 32-34.

40. Christopher Czech, "Avoiding Coincidence," *Audio*, November, 1988, p. 6.

41. The Willis at Salisbury Cathedral has been frequently recorded, as has the Willis/Mander at St. Paul's Cathedral (London), the Skinner/A-S at St. John the Divine (NYC), the Skinner at Girard Chapel (Philadelphia), the Flentrop at St. Mark's Cathedral (Seattle), the Rosales at Trinity Cathedral (Portland), etc., etc. Some of these recordings are so different that they sound as if they couldn't possibly have been made on the same organ.

42. Two of the author's favorite "wash" CDs are: "Romantic French & German Organ Music," Martha Heather Long at the Cathedral of St. John the Divine, Koch 3-7008-2; and "The Complete Organ Works of Edward Cuthbert Baird," Francis Jackson at York Minster, Mirabilis MRCD-902 (the latter, remarkably enough, recorded on a single stereo mike).

43. D. E. L. Shorter, "Sound Recording, Transmission and Reproduction," *The New Grove Dictionary of Music and Musicians*, 1980, Volume 17, p. 571.

44. Such as the \$299 Mackie 1202 mixer discussed in Part I.

45. Instead of being on the left and right of the aisle, they will be in the front and rear of the chancel. Don't put omni mikes close to a wall.

46. Michael Smythe, "Recording the Organ," *The American Organist*, October, 1978, p. 40.

47. Though tape hiss is a thing of the past, wind escaping from high-pressure chests on older organs—which sounds just like tape hiss—is still with us.

48. Or similar restraints which will give the quality of *fff* without any excess baggage.

49. It's too risky to attempt to ride levels during the initial recording, as it is just one more way for an error to occur which requires a retake, and it is unnecessary as a better job can be done after any editing has occurred.

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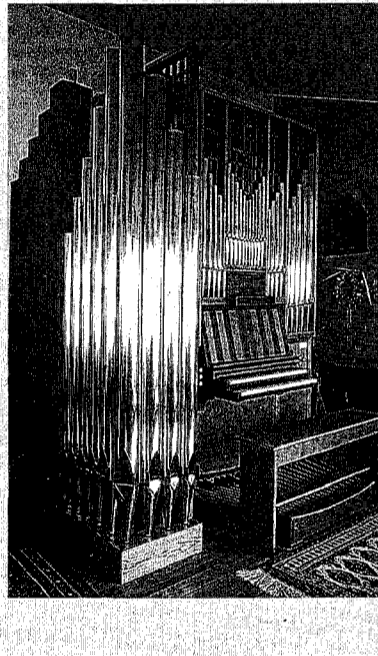
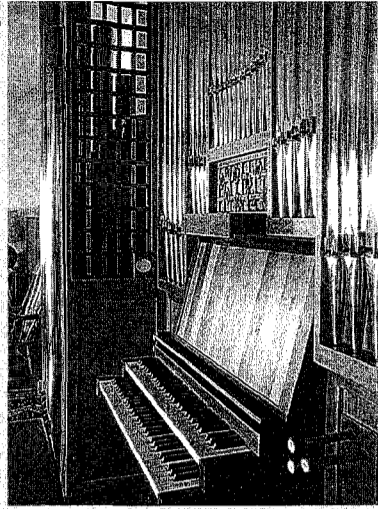
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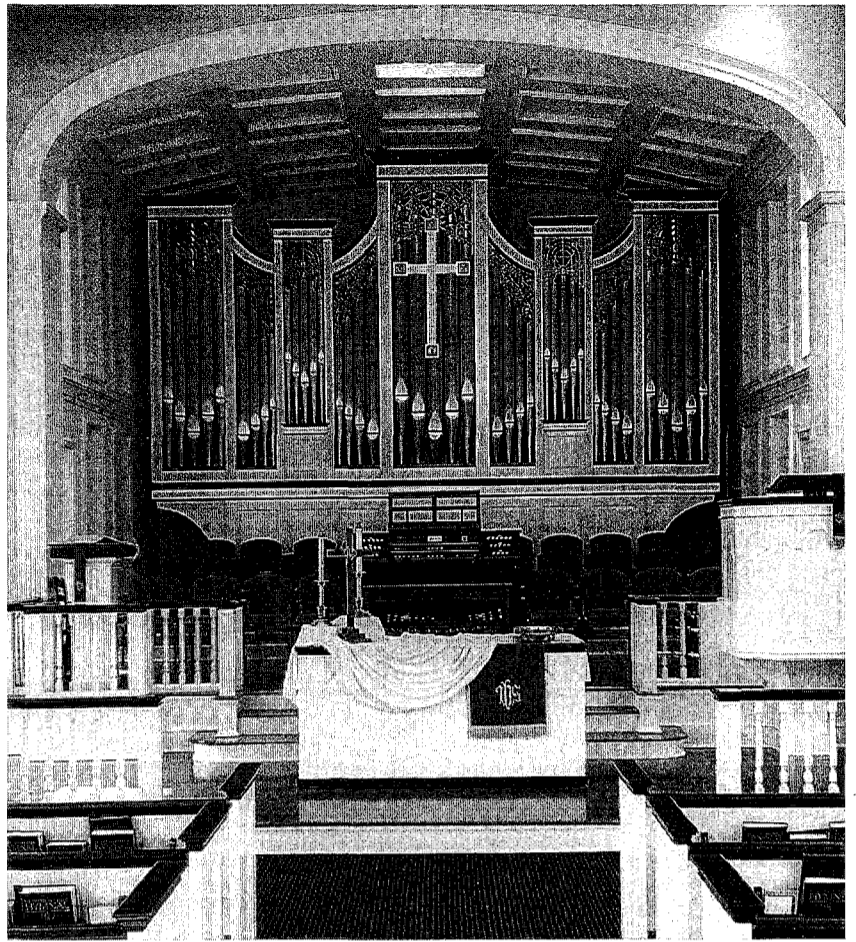
New Organs

Cover

Bradford Organ Company, of Evanston, Illinois, has built a new two-manual and pedal mechanical action organ (Opus 10) for the residence of Michael David and Margaret Shell in Evanston. The manual/pedal compass is 61/32 and tuning is equal temperament. The case is of white oak with walnut accents. Case design was by Kenneth Greenberg. George Weissler designed and executed the carving above the keydesk. Bradford staff who worked on the instrument include Walter Bradford, Ron Damholt, Greg Simanski, John Peters, and Eric Haugen. Christopher Young of Indiana University played the inaugural recital on Michael David's 50th birthday.




- MANUAL I**
 8' Rohrflöte
 4' Praestant
 II Mixture
- MANUAL II**
 8' Gedect
 4' Koppelflöte
 2' Gemshorn
- PEDAL**
 16' Subbass
 8' Flachflöte
- Man I/Ped
 Man II/Ped
 Man II/Man I



The Bedient Pipe Organ Company, Lincoln, NE, has built a new organ for Bay United Methodist Church, Bay Village, OH: 30 ranks, 26 stops, 1,558 pipes. Most of the metal pipework is 98% lead; all pipe metal is hammered. Wooden pipes are of poplar and mahogany. Metal open flue pipes are cone tuned, and the stopped metal pipes have soldered caps. Facade pipes have mouths gilded with 23 karat gold leaf. Key action is mechanical; trackers are made of Alaskan yellow cedar. Stop action is electric. Keyboard naturals are covered with cow bone and accidentals are of ebony. Pedals are of oak, accidentals are capped with rosewood. Stop knobs are of rosewood with oblique faces. The case is made of painted poplar and mahogany. Pipe shades are of red gum. The console is of Honduras mahogany. Prior to the organ project, the church's chancel was totally revised and enhanced with acoustical reflective panels, the chancel was extended and the altar moved forward to make room for the organ and additional room for the choir, and a new hardwood floor was intalled in the entire area. Manual/pedal key compass is 58/30. Dedication organists were Charles Webb and David Boe; church organist is Bill Zurkey; consultant was David Boe.

- GREAT**
 16' Bourdon
 8' Praestant
 8' Rohrflöte
 4' Octava
 4' Spitzflöte
 2' Octava
 Sesquialtera II
 Mixtur III-V
 8' Trompete
- SWELL**
 8' Gedackt
 8' Viole de Gambe
 8' Voix céleste
 4' Prinzipal
 4' Spielflöte
 2 1/2' Nazard
 2' Octava
 2' Gemshoorn
 1 1/2' Tierce
 III Zimbel
 8' Dulcician
- PEDAL**
 16' Praestant
 16' Subbass
 8' Octava
 4' Octava
 16' Posaune
 8' Trompete
- Gt/Ped
 Sw/Ped
 Sw/Gt
 Tremulant



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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 MARCH
Rachmaninov, *Vespers*; St Stephen's Episcopal, Cohasset, MA 3 pm
Choral Concert; St John's Church, West Hartford, CT 4 pm

Gloriae Dei Ringers & Brass Ensemble; Church of Christ Congregational, Newington, CT 3 pm

Curt Sather; Plymouth Church of the Pilgrims, Brooklyn, NY 2 pm
Brahms, *Requiem*, with orchestra; Madison Ave. Presbyterian, New York, NY 4 pm

Christopher Herrick; Glen Ridge Congregational, Glen Ridge, NJ 3 pm

Shelly Moorman-Stahman; First Presbyterian, Lancaster, PA 4 pm

Barbara Betenbaugh, harpsichord; with ensemble; First Presbyterian, Lynchburg, VA 5 pm

New England Spiritual Ensemble; Greene Memorial United Methodist, Roanoke, VA 4 pm
Singing Boys of Pennsylvania; St Catherine Catholic Church, Great Falls, VA 4 pm

Robert Powell; Church of the Holy Cross, Tryon, NC 4 pm

Cj Sambach; First Presbyterian, Dunn, NC 4 pm (also March 16, 9, 11 am, 1 pm)

Daniel Roth; United Church, Marco Island, FL 4 pm

***Mary Fenwick**; Trinity Cathedral, Miami, FL 3 pm

American Boychoir; Bethesda-by-the-Sea, Palm Beach, FL

Marianne Webb; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Marilyn Keiser; Fairmount Presbyterian, Cleveland Heights, OH 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Robert Glasgow; Broad Street Presbyterian, Columbus, OH 4 pm

Rutter, *Requiem*, with orchestra; Park Ridge Community Church, Park Ridge, IL 10:25 am

16 MARCH
Grady Coyle; St George's Episcopal, Flushing, NY 12:15 pm

American Boychoir; First Baptist, Naples, FL
Marianne Webb, masterclass; Westminster College, New Wilmington, PA 1 pm

Craig Cramer; Cathedral of the Holy Name, Chicago, IL 8 pm

17 MARCH
Douglas Cleveland; First Congregational, Sarasota, FL 7:30 pm
Marianne Webb, masterclass; Duquesne University, Pittsburgh, PA 1 pm

18 MARCH
Joan Lippincott; St Bartholomew's, New York, NY 7:30 pm

20 MARCH
Brooklyn Youth Chorus; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm

Eton College Choir; Barrow Theater, Franklin, PA 8 pm

Eugenia Toole Glover; Emmanuel Church, Chestertown, MD 8 pm

Katharine Pardee; Trinity Ev Lutheran, Akron, OH 8 pm

Todd Gresick; Fourth Presbyterian, Chicago, IL 12:10 pm

Robert Ward, *Sacred Canticles*; Mt Carmel, Chicago, IL 8 pm

Gary Beard Chorale, with orchestra; Lindenwood Christian, Memphis, TN 7:30 pm

Martin Jean; First Trinity Presbyterian, Laurel, MS 7:30 pm

21 MARCH
David Higgs, masterclass; Old First Church, Springfield, MA 9:30 am

Handel, *Israel in Egypt* (Sir David Willcocks, conducting); South Church, New Britain, CT 8 pm

Eton College Choir; The Community Church, Vero Beach, FL 7:30 pm

David Schrader; St Giles Episcopal, Northbrook, IL 8 pm

22 MARCH
David Higgs; Old First Church, Springfield, MA 4 pm

Bach, *St Mark Passion*; King's Chapel, Boston, MA 5 pm

Kenneth Cowan; St John's Church, West Hartford, CT 4 pm

Marilyn Keiser; Cathedral of the Incarnation, Garden City, NY 4 pm

David Macfarlane, with orchestra; Church of the Holy Trinity (Roman Catholic), New York, NY 3 pm

Joan Lippincott; St Francis Cathedral, Metuchen, NJ 4 pm

American Boychoir, with orchestra; Richardson Auditorium, Princeton, NJ

Thomas Murray; Christ Church, Greenville, DE 4 pm

Elizabeth Melcher; Trinity Lutheran, Lancaster, PA 4 pm

Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm

Haydn, *Missa Brevis St. Joannis de Deo*; First Presbyterian, Lynchburg, VA 5 pm

Mary Preston; First Presbyterian, Roanoke, VA 4 pm

American Boychoir; Christ Episcopal, Pensacola, FL

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Douglas Cleveland; St Paul's Episcopal, Akron, OH 8 pm

New England Spiritual Ensemble; LaGrave Ave Christian Reformed, Grand Rapids, MI 8 pm

Laudate; St Paul Roman Catholic, Valparaiso, IN 3 pm

Bach, *St Matthew Passion*; Christ Church Cathedral, Indianapolis, IN 4 pm

Music for a Royal Occasion; First Presbyterian, Evansville, IN 4 pm

John Weaver; Christ Church Cathedral, New Orleans, LA 4 pm

23 MARCH
Frank Crosio; St George's Episcopal, Flushing, NY 12:15 pm

Bach's Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

Roy Kehl; Presbyterian Homes, Evanston, IL 1:30 pm

24 MARCH
Daniel Phillips; St Paul's, Augusta, GA noon

25 MARCH
Terry Gaus-Woolen; Church of St Mary the Virgin, New York, NY 5:30 pm

William Trafka; St Bartholomew's, New York, NY 7:30 pm

Kim Heindel; Bucknell University, Lewisburg, PA 8 pm

Cj Sambach; St Paul's Episcopal, Suffolk, VA 9:45, 11 am, 12:30 pm (also March 26)

26 MARCH
Kimberly Ann Hess; Cathedral Church of St Paul, Boston, MA 12:45 pm

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

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

27 MARCH
Organ Restoration Benefit Concert; St Joseph Church, Worcester, MA 7:30 pm

Eton College Choir; St Peter's Episcopal, Geneva, NY 7:30 pm

Organ Extravaganza; Longwood Gardens, Kennett Square, PA 7 pm

Paul Bisaccia; Barrow Theater, Franklin, PA 8 pm

Anne & Todd Wilson; Belmont United Methodist, Nashville, TN

Roger Stanley; Fourth Presbyterian, Chicago, IL 12:10 pm

28 MARCH
Fauré, *Requiem*; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm

Choral Concert; St Peter's Episcopal, Morristown, NJ 7:30 pm

Todd Wilson, masterclass; Belmont United Methodist, Nashville, TN 10 am

Eton College Choir; St Norbert College, DePere, WI 7:30 pm

29 MARCH
John Sittard; St Paul's Cathedral, Worcester, MA 2 pm

Durufié, *Requiem*; St John's Church, West Hartford, CT 4 pm

Marianne Decker; Plymouth Church of the Pilgrims, Brooklyn, NY 2 pm

David Fuller; SUNY, Buffalo, NY 5 pm

William Gatens; Longwood Gardens, Kennett Square, PA 2:30 pm

Alan Morrison; Ursinus College, Collegeville, PA 4 pm

Choral Concert; First Presbyterian, Lynchburg, VA 5 pm

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Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Bach, *St John Passion*; Seventh-day Adventist, Kettering, OH 4 pm
Eton College Choir; St Norbert College, DePere, WI 1:30 pm
Archbishop Rembert Weakland, OSB, An Evening of Chant; Sacred Heart School of Theology, Hales Corners, WI 3 pm
+Marianne Webb; Broadway United Methodist, Paducah, KY 2:30 pm

30 MARCH

Daniel Kirk-Foster; St George's Episcopal, Flushing, NY 12:15 pm
Eton College Choir; First Scots Presbyterian, Charleston, SC 7:30 pm

31 MARCH

Eton College Choir; University of the South, Sewanee, TN 8 pm

1 APRIL

Todd Wilson; Allegheny College, Meadville, PA 7:30 pm

2 APRIL

Mary Monroe; St Paul's Chapel, Columbia University, New York, NY noon

3 APRIL

Kim Heindel, lautenwerk; University of Notre Dame, Notre Dame, IN 2 pm
Stefan Engels, with piano; Fourth Presbyterian, Chicago, IL 12:10 pm

4 APRIL

Stephen Tharp; St John's Episcopal, Huntington (Long Island), NY 4 pm
Nils Asheim, with soprano; Clayton College, Morrow, GA 8:15 pm

5 APRIL

John Whiteside; St Stephen's Episcopal, Cohasset, MA 3 pm
James Christie; Wellesley College, Wellesley, MA 8 pm
Handel, *Messiah*; Church of the Holy Trinity (Episcopal), New York, NY 4 pm
Don Kinnier, with soprano; Longwood Gardens, Kennett Square, PA 2:30 pm
Washington College Early Music Consort; Emmanuel Church, Chestertown, MD 4 pm
St Paul's Choral Society; St Paul's Episcopal, Akron, OH 8 pm
University Circle Chamber Choir; United Methodist Church, Painesville, OH
Chapel Choir; Rockefeller Chapel, Chicago, IL 3 pm

6 APRIL

Jeremy Clayre; St George's Episcopal, Flushing, NY 12:15 pm

7 APRIL

Kimberly Ann Hess; King's Chapel, Boston, MA 12:15 pm
Peter Stoltzfus; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm
Dupré, *Chemin de la Croix*; Hyde Park Community United Methodist, Cincinnati, OH 8 pm

8 APRIL

Howells, Hymnus Paradisi; St Bartholomew's, New York, NY 7:30 pm

9 APRIL

Josquin, *Missa Pange Lingua*; Church of the Advent, Boston, MA 6:30 pm
Pergolesi, *Stabat Mater*; Second Congregational, Rockford, IL 7:30 pm

10 APRIL

Victoria, *Reproaches*; Church of the Advent, Boston, MA 6:30 pm
Fauré, *Requiem*; Church of the Holy Trinity (Episcopal), New York, NY noon
Bach, *St John Passion*; Madison Ave. Presbyterian, New York, NY noon
Pärt, *Passio*; Fourth Presbyterian, Chicago, IL 7:30 pm
Wolfgang Rübsum; Rockefeller Chapel, Chicago, IL 8 pm
Rutter, *Requiem*; Lindenwood Christian, Memphis, TN 5:30 pm

11 APRIL

Vierne, *Messe Solennelle*; Church of the Advent, Boston, MA 7 pm
Marc Cheban; Longwood Gardens, Kennett Square, PA 2:30 pm (also April 12)

12 APRIL

Lorenz Maycher; First Church of Christ, Scientist, New York, NY 3:30 pm

16 APRIL

Barry Baker; Kirk of Dunedin, Dunedin, FL 8 pm (also April 17)
Organ Concert; St Paul's Chapel, Columbia University, New York, NY noon

17 APRIL

Jane Parker-Smith; St Anne Church, Rochester, NY 8 pm
Joan Lippincott; Woodberry Forest School, Woodberry Forest, VA 8 pm

Guy Bovet; Christ United Methodist, Greensboro, NC 8 pm

Frederick Swann; Westbrook United Methodist, Canton, OH 7:30 pm

The New Oratorio Singers; Divine Word Chapel, Northbrook, IL 7:30 pm (also April 19, 7 pm)

Olivier Latry; St Mark's Episcopal, Shreveport, LA 7:30 pm

18 APRIL

Michael Burke; SUNY, Buffalo, NY 5 pm
Barry Baker; Kirk of Dunedin, Dunedin, FL 2 pm
Motet Choir; Rockefeller Chapel, Chicago, IL 8 pm

19 APRIL

*25th-Anniversary Organ Birthday Bash; South Church, New Britain, CT 4 pm
Nancy Cooper; Longwood Gardens, Kennett Square, PA 2:30 pm
John Walker; First Presbyterian, York, PA 7:30 pm
Stephen Farr; Calvary Episcopal, Pittsburgh, PA 7:30 pm
W. Benjamin Hutto; Church of the Holy Cross, Tryon, NC 4 pm
Guy Bovet; First Congregational, Columbus, OH 4 pm
Joan Lippincott; Grace & Holy Trinity Church, Richmond, VA 7 pm
Olivier Latry; Wingate University, Wingate, NC 7 pm
Appleton Boychoir; First Presbyterian, Arlington Heights, IL 5 pm
New England Spiritual Ensemble; New England Congregational Church, Aurora, IL 4 pm
University of Minnesota Brass Choir; Cathedral of St Paul, St Paul, MN 8 pm

20 APRIL

John Walker, workshop; First Presbyterian, York, PA 7:30 pm
Olivier Latry, masterclass; Wingate University, Wingate, NC 9 am
Tom Trenney & Todd Wilson, with brass; Church of the Covenant, Cleveland, OH 8 pm
New England Spiritual Ensemble; First United Methodist, Champaign, IL 7:30 pm

21 APRIL

Olivier Latry; First Baptist, Worcester, MA 8 pm
Matt Curlee; Brick Presbyterian, New York, NY 7 pm
Gillian Weir; Trinity Presbyterian, Atlanta, GA 7:30 pm
New England Spiritual Ensemble; St Joan of Arc, Indianapolis, IN 7:30 pm

22 APRIL

Olivier Latry, masterclass; First Baptist, Worcester, MA 7 pm
The Newberry Consort; Newberry Library, Chicago, IL

23 APRIL

Justin Bischof & Stephen Tharp; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm
The Newberry Consort; Lake Forest College, Lake Forest, IL

24 APRIL

Guy Bovet, lecture; Old West Church, Boston, MA 10:30 am; (recital) 8 pm
Organ Restoration Benefit Concert; St Joseph Church, Worcester, MA 7:30 pm
Stephen Farr; Vestal United Methodist, Vestal, NY 7:30 pm
Arthur Wills; Newark United Methodist, Newark, DE 7:30 pm
Olivier Latry; Trinity Lutheran, Newport News, VA 7:30 pm
Jane Parker-Smith; 17th Church of Christ, Scientist, Chicago, IL 8 pm
The Newberry Consort; Newberry Library, Chicago, IL
David Craighead; Illinois College, Jacksonville, IL 8 pm
Edmund Shay; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

25 APRIL

Singing Boys of Pennsylvania; St John Ev Lutheran, Scranton, PA 7:30 pm
John Weaver, masterclass; First Presbyterian, La Grange, GA 10 am
Richard Elliott; Central United Methodist, Muskegon, MI 7:30 pm
Mozartfest; Christ Church Cathedral, Indianapolis, IN 7:30 pm (also April 26, 4 pm)
His Majesty's Clerkes; First Congregational, Evanston, IL 8 pm
The Newberry Consort; Grace Episcopal, Oak Park, IL
Chicago a cappella; Unity Temple, Oak Park, IL 8 pm
David Craighead, masterclass; Illinois College, Jacksonville, IL 9 am, 1 pm

26 APRIL

Elizabeth Melcher; Longwood Gardens, Kennett Square, PA 2:30 pm
Gerre Hancock; St Paul's Episcopal, Doylestown, PA 7 pm
French Choral Music Concert; Trinity Lutheran, Lancaster, PA 4 pm

Singing Boys of Pennsylvania; St Anthony of Padua, Larksville, PA 4 pm

Thomas Murray; St Matthew Lutheran, Hanover, PA 4 pm

Arthur Wills; Emmanuel Church, Chestertown, MD 5 pm

Olivier Latry; Holy Trinity Lutheran, Lynchburg, VA 4 pm

John Weaver; First Presbyterian, La Grange, GA 4 pm

Gwinnett Festival Singers; Clayton College, Morrow, GA 3 pm

Jane Parker-Smith; Cleveland Museum, Cleveland, OH 3 pm

Mary Ann Switz; St Paul's Episcopal, Akron, OH 8 pm

Huw Lewis; Calvary Episcopal, Cincinnati, OH 5 pm

Gillian Weir; La Grave Avenue Christian Church, Grand Rapids, MI 3 pm

Sally Cherrington; St Paul Roman Catholic, Valparaiso, IN 3:30 pm

*French Fantasy Concert; St Paul's Episcopal, Milwaukee, WI 3 pm

The New Oratorio Singers; St Mary of the Lake, Mundelein, IL 7 pm

Downers Grove Choral Society; First United Methodist, Downers Grove, IL 3 pm

His Majesty's Clerkes; St James Cathedral, Chicago, IL 7:30 pm

David Briggs; House of Hope, St Paul, MN 4 pm

28 APRIL

Stephen Farr; Church of St Patrick & St Anthony, Hartford, CT 7:30 pm

Frederick Swann, masterclass; Northwestern University, Evanston, IL 7 pm

29 APRIL

Frederick Swann; Northwestern University, Evanston, IL 7:30 pm

UNITED STATES

West Of The Mississippi

15 MARCH

Heather Hinton; Fine Arts Center, Albuquerque, NM 4 pm

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

Simon Berry; St Anne of the Sunset, San Francisco, CA 4 pm

Children's Choir Festival; Lake Avenue Church, Pasadena, CA 4 pm

John Walker; Pasadena Presbyterian, Pasadena, CA 4 pm

16 MARCH

David Craighead; First Presbyterian, Ft Worth, TX 7:30 pm

Mary Preston, lecture demonstration; Meyer-son Symphony Center, Dallas, TX 12:30 pm

UCLA Chorale; La Jolla Presbyterian, La Jolla, CA 7 pm

17 MARCH

Heinrich Walther; Southern Methodist University, Dallas, TX 8 pm

20 MARCH

Stewart Foster; Pro-Cathedral of St Clement, El Paso, TX 7:30 pm

Donald Pearson; St John's Cathedral, Denver, CO 8 pm

Bach's Birthday Concert; Trinity Episcopal, Santa Barbara, CA noon

21 MARCH

Kathleen Scheide, workshop; First Presbyterian, San Anselmo, CA 9 am

22 MARCH

Eton College Choir; Central Presbyterian, Des Moines, IA 7:30 pm

Carlene Neihart; First United Methodist, Girard, KS 4 pm

Carol Terry; Trinity Lutheran, Lynnwood, WA 7 pm

Weaver State University Chamber Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

Kathleen Scheide, organ & harpsichord; First Presbyterian, San Anselmo, CA 4 pm

Christian Elliott (silent film, "King of Kings"); Lake Avenue Church, Pasadena, CA 6 pm

23 MARCH

Eton College Choir; Augustana Lutheran, Denver, CO 7:30 pm

24 MARCH

American Boychoir; Christ Church Cathedral, Houston, TX

27 MARCH

London Brass; St John's Cathedral, Denver, CO 8 pm

Boston Brass; Church of St Matthew, San Mateo, CA 8 pm

28 MARCH

Boston Brass; Trinity Episcopal, Sacramento, CA 8 pm

29 MARCH

Spring Choral Concert; Westminster Presbyterian, Minneapolis, MN 7 pm

Kei Koito; University of Texas, Austin, TX 4 pm

Bach, *Cantata 8*, with orchestra; Christ the King Lutheran, Houston, TX 5 pm

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

31 MARCH

Mary Preston; Pittsburg State University, Pittsburg, KS 7:30 pm

3 APRIL

Aries Brass Quintet; St John's Cathedral, Denver, CO 8:00 pm

5 APRIL

Westfaelischer Kammerchor, Muenster; St Mary's Cathedral, San Francisco, CA 3:30 pm

Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Bach, *St John Passion*; Pasadena Presbyterian, Pasadena, CA

Festival of Choirs; Lake Avenue Church, Pasadena, CA 6 pm

7 APRIL

Robert Bates; Stanford University, Palo Alto, CA 8 pm

10 APRIL

Bach, *St Matthew Passion*; Highland Park Presbyterian, Dallas, TX noon

12 APRIL

Taron String Quartet; St Mary's Cathedral, San Francisco, CA 3:30 pm

17 APRIL

New England Spiritual Ensemble; St Mark's Cathedral, Minneapolis, MN 8 pm

David Higgs; St James Episcopal, Fairhope, AL 7:30 pm

18 APRIL

Marilyn Keiser, workshop; St John's Lutheran, Des Moines, IA 10 am

David Higgs, masterclass; St James' Episcopal, Fairhope, AL 10 am

19 APRIL

Kim Heindel, lautenwerk; University of Iowa, Iowa City, IA 4, 8 pm

Gerre Hancock; Central Presbyterian, Des Moines, IA 7:30 pm

Marilyn Keiser; St John's Lutheran, Des Moines, IA 4 pm

Easter Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 5 pm

Rudolf Meyer; Christ the King Lutheran, Houston, TX 5 pm

+**Gillian Weir**; Moody Memorial First United Methodist, Galveston, TX 7 pm

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

Rev. James Aylward; St Anne of the Sunset, San Francisco, CA 4 pm

Los Angeles Mozart Orchestra; All SS Episcopal, Beverly Hills, CA 4 pm

20 APRIL

Jane Parker-Smith; Village Presbyterian, Prairie Village, KS 8 pm

23 APRIL

Mary Preston, lecture-demonstration; Meyer-son Symphony Center, Dallas, TX 1 pm

24 APRIL

Stewart Foster; St John's Cathedral, Denver, CO 8 pm

David Rothe; University of Washington, Seattle, WA 12:30, 8 pm

The Whole Noyse; Stanford University, Palo Alto, CA 8 pm

26 APRIL

Stephen Farr; Boston Ave Methodist, Tulsa, OK 5 pm

Kim Heindel, lautenwerk; Seattle Art Museum, Seattle, WA 3 pm

California Baroque Ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm

Guy Bovet; Vocal Performance Hall, Cal State, Fresno, CA 3 pm

Frederick Swann, with Los Angeles Master Chorale; First United Methodist, Pasadena, CA 3 pm

National Christian Choir; Lake Avenue Church, Pasadena, CA 7:30 pm

Handel, *Messiah* Parts 2 & 3, with orchestra; All SS Episcopal, Beverly Hills, CA 5 pm

28 APRIL

***Jane Parker-Smith**; Church of St Thomas Aquinas, Dallas, TX 7:30 pm

Olivier Latry; Wichita State University, Wichita, KS 7:30 pm

INTERNATIONAL

22 MARCH

Kei Koito; Christ Church Cathedral, Ottawa, Ontario 8 pm

28 MARCH

Norman Harper; Holy Trinity Penge, London, England 7:30 pm

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► Calendar

29 MARCH
Wolfgang Mitterer; Konzerthaus, Vienna, Austria 11 am

13 APRIL
Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 am

19 APRIL
Wolfgang Capek & Michael Gaillit, piano & organ; Konzerthaus, Vienna, Austria 11 am
Lynne Davis; Church of St Andrew & St Paul, Montréal, Québec 7:30 pm


Organ Recitals

F. ALLEN ARTZ, III, Cathedral Basilica of the Sacred Heart, Newark, NJ, November 2: *Suite Gothique*, Boëllmann; *Mit Fried und Freud*, Buxtehude; *Nun bitten wir*, Walther; *Kirchliche Fest-Ouverture über den Chorale "Ein feste Burg"*, op. 31, Nicolai, tr. Liszt; *Suite*, Near; *Introduction and Passacaglia in d*, Reger; *Pastorale*, Lasky; *Toccata and Fugue in d*, S. 538, Bach; *Fanfare for Thanksgiving*, Pelz.

JAMES E. BARRETT, Messiah Lutheran Church, Missoula, MT, November 2: *Jesus loves me*, Lepke; *Trumpet Tune*, Philips; *Greensleeves*, Wright; *The Cuckoo*, d'Aquin; *Ein feste Burg*, Marburg; *Partita on "O Gott, du frommer Gott"*, Bach; *Von Gott will ich nicht lassen*, Buxtehude; *Now thank we all our God*, Bach, arr. Fox; *Lasset uns mit Jesus ziehen*, Buszin; *There is a happy land*, I know that My Redeemer lives, Shearing; *Prelude in f*, *Wir glauben all an einen Gott, Vater, Double Fugue in f*, Krebs.

MARILYN BIERY, Cathedral of St. Paul, St. Paul, MN, November 9: *Alleluys*, Preston; *Wo soll ich fliehen hin*, Schmücke dich, o liebe Seele, Wer tut den lieben Gott, Stout; *Prelude and Fugue in f*, S. 534, Bach; *Lazarus*, Biery; *Symphony No. 2 in D*, Widor.

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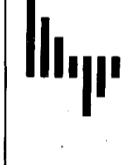
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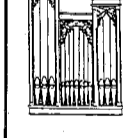
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LORRAINE BRUGH, Elmhurst College, Elmhurst, IL, November 2: *Hymne d'Action de Grace "Te Deum"*, Cantique, Langlais; *Partita on "Jesus, der du meine Seele"*, Pachelbel; *Trio Sonata in C*, S. 529, Bach; *Lobe den Herren, Nun danket alle Gott*, Reger; *Nun danket alle Gott*, Karg-Elert.

ROBERT DELCAMP, Cathedral of St. Philip, Atlanta, GA, November 16: *Seven Pieces*, op. 27 (Souvenir, March, Pastorale, Carillon, Canon, Legend, Final), Dupré.

DELBERT DISSELHORST, First Congregational Church, Ann Arbor, MI, October 13: *Pièce d'Orgue*, S. 572, *Allein Gott in der Höh sei Ehr*, S. 664, 677, 662, *Sonata III*, S. 527, *Passacaglia*, S. 582, Bach.

ALEXANDER FREY, University of Michigan, Ann Arbor, MI, October 14: *State Trumpets*, Saylor; Three movements from *Between Two Worlds*, Korngold; *Touches*, Bernstein; *Allegro deciso (Evocation)*, Dupré; *Adagio (Symphony No. 9)*, Mahler, tr. Kinsella; *Intermezzo*, Schumann; *Consolation in D-flat*, Liszt; *Toccata (Symphonie Concertante)*, Jongen, tr. Frey.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, November 2: *Prelude on "Sine Nomine"*, Sowerby; *Fantasy on "Sine Nomine"*, Bender; *Suite Gothique*, Boëllmann.

DAVID HATT, First Baptist Church, Denver, CO, October 30: *Esquisses Byzantines*, Mulet.

DAVID HIGGS, Columbia University, New York, NY, November 9: *Prelude and Fugue in D*, S. 532, *Trio Sonata No. 5 in C*, S. 529, *Passacaglia in c*, S. 582, Bach; *Comes Autumn Time*, Sowerby; Three excerpts from *La Nativité*, Messiaen; *Prelude and Fugue on BACH*, Liszt.

MARTIN JEAN, Yale University, New Haven, CT, November 2: *Postlude in F*, Ives; *Fugue in A-flat minor*, Brahms; "Sometimes I feel," "Sweet hour of prayer," Free Fantasias on "O Zion haste" and "How firm a foundation" (*Gospel Preludes, Book 4*), Bolcom; *Symphonie V*, Vierne.

WAYNE KALLSTROM, University of Nebraska, Omaha, NE, November 12: *Komm, heiliger Geist, Herre Gott*, S. 551, Bach; *Aria con variazione*, Martini; *Sonata in a*, Wq 70,4, CPE Bach; *Sonata*, op. 2, Thuille.

DANIEL LAMOUREUX, St. Peter's Roman Catholic Church, Cambridge, MA, November 9: *Festal March*, Kroeger; *Biblical Sonata No. 1*, Kuhnau; *Prelude and Fugue in E*, S. 566, Bach; *Amazing Grace*, Shearing; *Scherzo*, Gigout; *You are the rock*, Mulet.

ROBERT SUTHERLAND LORD, University of Pittsburgh, Pittsburgh, PA, November 2: *Marche Héroïque*, Brewer; *Prelude and Fugue in g*, Lübeck; *Elegy*, Thalben-Ball; *Prélude à l'Introit, Offertoire, Communion (L'Orgue Mystique No. 48)*, Feast of All Saints), Tournemire; *Final (Symphony No. 1)*, Vierne; *Improvisation on "Kremsler"*.

AARON MILLER, Trinity Lutheran Church, Lynnwood, WA, October 19: *Praeludium in F-sharp minor*, BuxWV 146, Buxtehude; *Mein junges Leben hat ein End*, Sweelinck; *Passacaglia*, S. 582, Bach; *Pavana de la bataglia, Untitled vocal intabulation, La tedeschina* (from the *Castell Arquatou Manuscript*), anon; Four improvised chorale variations on "Dejlig er den Himmel blaa," Miller.

BRUCE NESWICK, First Church of Christ, Scientist, La Mesa, CA, November 16: *Prelude and Fugue in b*, Bach; *Magnificat on the first tone*, Scheidemann; *Herzlich tut mich verlangen* (two settings), Brahms; *Sonata IV in B-flat*, Mendelssohn; *Choral I in E*, Franck; *Le Banquet céleste*, Messiaen; *Fantasy on "Adeste fideles"*, Neswick; *Improvisation on a submitted theme*.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, October 19: *Three Chorale Preludes*: *Adagio*, *Largo*, *Ben ritmato*, Sessions; *Air*, *Toccata (Suite No. 1)*, Price; *Passacaille*, Martin; *Verset pour la fête de la Dédicace*, Messiaen.

DONALD PEARSON & JOHN REPULSKI, St. John's Cathedral, Denver, CO, October 31: *Prologue and Toccata in d*, Bach; *Danse Macabre, Carnival of the Animals*, Saint-Saëns; *French Toccata on the name of "Helmut"*, Bölling; *Overture to Superman*, Williams; *Prelude in Classical Style*, Young; *Stars and Stripes Forever*, Souza; *Ragtime*, Callahan; *Blue Tango*, Anderson; *Ride of the Valkyries*, Wagner.

RICHARD PEEK, St. Thomas Church, New York, NY, November 2: *Echo Fantasy*, Sweelinck; *Psalms XV*, Van Noordt; *Praeludium F-Dur*, S. 540, *Meine Seele erhebet den Herren*, S. 648, *Fuge F-Dur*, S. 540, Bach; *O wie selig seid ihr doch, ihr Frommen*, Brahms; *Partita on "Lobe den Herren"*, Peek.

WILLIAM PETERSON, harpsichord and organ, Pomona College, Claremont, CA, October 12: *Onder een linde groen*, Sweelinck; *Partite sopra l'aria della Romanesca*, Frescobaldi; *Mouset Lajeune Iris*, Lully, tr. d'Anglebert; *Passacaille*, d'Anglebert; *Les moissonneurs, Les langueurs-tendres, La berson, Les baricades mistérieuses, Le moucheron*, Couperin; *Sei gegrüßet, Jesu güttig*, S. 768, Bach.

SYLVIE POIRIER & PHILIP CROZIER, St. Joseph Kirche, Nordlingen, Germany, July 8: *Praeludium und Fuge C-Dur*, Albrechtsberger; *Orgel-Fantasie*, Labor; *Fuge e-moll*, Schubert; *Orgelfantasie mit Fuge*, Filitz; *A Fancy for two to play*, Tomkins; *Praeludium E-Dur*, BuxWV 141, Buxtehude; *Herzliebster Jesu, Schmücke dich, o liebe Seele*, O Welt, ich muss dich lassen, Brahms; *Sonata d-moll*, Merkel.

CHRISTA RAKICH, University of Buffalo, Buffalo, NY, September 14: *Batalha de 5 ton*, Conceição; *Praeludium in d*, Böhm; *Kyrie, Basse de cromorne, Récit de tierce pour le benediction, Trio en dialogue, Dialogue sur les grands jeux, Récit de tierce en taille*, de Grigny; *Prelude, Fugue et Variation*, Franck; *Allegro (Symphony No. 6)*, Widor.

V. GAYLE SARBER, with James Seubert, violin, and Judy Seubert, alto recorder, North United Methodist Church, Indianapolis, IN, November 2: *Was Gott tut, das ist wohlgetan*, Pachelbel; *Toccata, Adagio and Fugue in C*, S. 564, *Wie Gott will ich nicht lassen*, S. 658, *Komm, heiliger Geist, Herre Gott*, S. 651, Bach; *Sonata in A*, Handel; *Sonata in F*, Bach; *Trio Sonata in F*, Telemann; *Prelude and Fugue in a*, S. 543, Bach.

ROBERT E. SCOGGIN, with Patricia Gibbs Scoggin, cellist, and David Gaeth, narrator, First United Methodist Church, Fort Dodge, IA, November 23: *Sonata in A*, Arne; *Let heaven and earth rejoice*, Bach; *Largo*, Handel; *Rex: King of Instruments*, Burton; *Folk Tune*, Whitlock; *Rondo for Flute-stops*, Rinck; *Trumpet Tune*, Powell; *O for a thousand tongues*, Pelz; *In Quiet Joy*, Scoggin; *Toccata*, Bales; *Toccata on Engelberg*, Lovelace; *Sarabande*, Murrill; *Sonata No. 1*, Mendelssohn.

FREDERICK SWANN, Canterbury-on-the-Lake, Waterford, MI, June 10: *Trumpet Tune*, Swann; *Choral in b*, Franck; *Toccata for Flutes*, Stanley; *The Bells of St. Anne de Beaupré*, Russell; *Toccata and Fugue in d*, S. 565, Bach; Two hymn improvisations; *Symphonic chorale, "Jesus, lead the way"*, Karg-Elert; *Toccata (Symphony V)*, Widor.

CHARLES TOMPKINS, University of Iowa, Iowa City, IA, September 5: *Jesus Christus, unser Heiland*, Tunder; *Voluntary in D*, Heron; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Choral No. 3 in a*, Franck; *Rondo, Pie Jesu*, In nomine Domini, Reveille (*Organbooks I-III*), Rorem; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

TOM TRENNEY, Cleveland Museum of Art, Cleveland, OH, November 2: *Variations on "America"*, Ives; *Choral No. 1 in E*, Franck; *Prelude and Fugue in D*, S. 532, Bach; The peace may be exchanged, The people respond-Amen (*Rubrics*), Locklair; *Count your blessings*, Miller; *The primitives, At the ballet, Everyone dance*, Hampton.

THOMAS TROTTER, St. Mark's Episcopal Church, Glen Ellyn, IL, October 5: *Concerto in d*, Bach; *Voluntary*, op. 6, no. 6, Stanley; *Partita on "Nun freut euch"*, Rogg; *Fantasia in f*, K. 608, Mozart; *Prelude and Fugue in c*, Mendelssohn; *Herzlich tut mich verlangen, Schmücke dich, o liebe Seele, Herzlich tut mich erfreuen*, Brahms; *Carmen Suite*, Bizet, arr. Lemare.

JOHN WEAVER, Epworth-Euclid Church, Cleveland, OH, November 10: *Prelude and Fugue in D*, S. 532, Bach; *Concerto in B-flat*, op. 4, no. 6, Handel; *Suite, Partita on "Kingsfold"*, Weaver; *Sonata on the 94th Psalm*, Reubke.

THOMAS WEISFLOG, McHenry County College, Crystal Lake, IL, November 9: *Chaconne*, Couperin; *Voluntary in D*, Boyce; *Echo Fantasy*, Sweelinck; *Prelude and Fugue in b*, Bach; *Rhosymedre*, Vaughan Williams; *Rigaudon*, Campra; *Postlude for the Office of Compline*, Alain; *Toccata (Symphony V)*, Widor.

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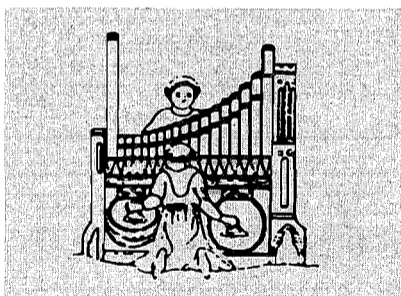


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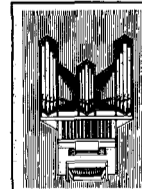
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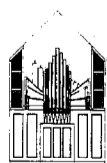
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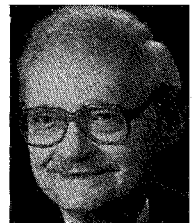
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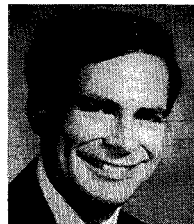
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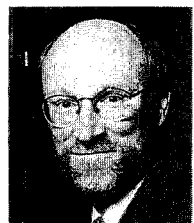
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