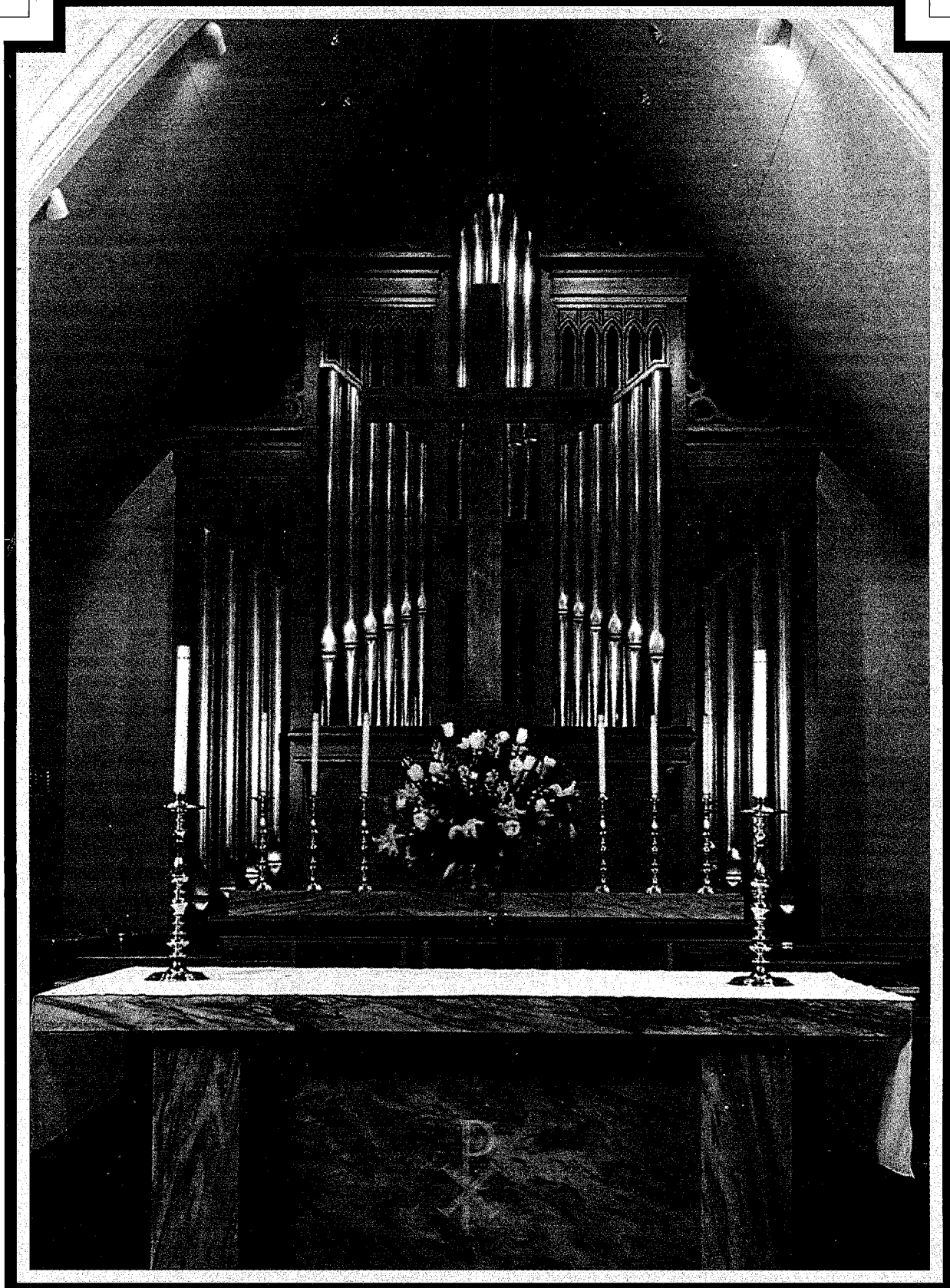


THE DIAPASON

JUNE, 1998



Trinity Episcopal Church, Vero Beach, Florida
Specification on page 18

Letters to the Editor

Duke Brombaugh

I have been reading with much pleasure the articles by John Brombaugh and Robert Parkins in the January issue of THE DIAPASON about the new Brombaugh and Associates organ Opus 34 for Duke Memorial Chapel. I must congratulate the builder and Duke University for the choice of a "specialized" organ for the Chapel. I too share the opinion that such an instrument will serve early organ repertoire in a much more "authentic" way. And the choice of the 1/4 comma mean tone temperament is of crucial importance in this perspective. But the reason that makes me particularly happy is the exposure to the American public, especially in an academic environment, of the historical Italian tradition, a matter which is of great interest to me.

This is not due in my case, as one might think, to nationalistic reasons, since I believe that culture has no boundaries; it is rather connected to my activity as a restorer of ancient Italian organs. Fratelli Ruffatti of Padova has been performing strict philological restorations of ancient Italian organs for the last two decades, thus my interest in anything that is connected with the subject.

Italy can count a higher number of ancient organs than any other country in the world. A large number of organ-building "schools" are present, all with very distinctive tonal character and technical features. This makes it practically impossible to generalize. It is possible of course, as Mr. Brombaugh has done so well in his article and, above all, with the manufacturing of his new instrument, to present some common features such as the divided ranks for the ripieno, the lower wind pressures, etc., as characteristic of the Italian tradition, even though a few examples to the contrary do exist.

The high respect that I have for the American public and for its "need to know the real facts" in every field has prompted me to point out a few inaccuracies contained in Mr. Brombaugh's article that might give a false impression of the historical Italian organ. I am referring in particular to a couple of statements concerning subjects that are only apparently of minor significance.

It is, first of all, incorrect to state that "most historic Italian organ builders used an unusual construction known as a spring chest" and that "the more conventional European type, the slider chest was occasionally found in Italy as well." While in a few regions of Italy (Tuscany, Lombardy and Piedmont, Emilia and Romagna primarily) the spring chest was definitely predominant, in general the opposite is true, since for the rest of Italy the tradition of spring chest construction either disappeared during the Renaissance or shortly thereafter (as in the case of Veneto or Lazio) or was not present at all. I would therefore say that the vast majority of organs in Italy were built with the more common slider chest, which was however manufactured with features that made it different from slider chests found in northern Europe.

Connected with the type of chest construction is the method chosen by the ancient organbuilder to build the stop action. Spring chests required "latch-on" stop levers, simply because the stop activating device, a wooden strip often called "combe", located over the top board of the chest, literally pulls all individual spring-loaded "ventilabrin" or small stop-action pallets open at once, and therefore naturally tends to return to the off position if not latched in some fashion.

For the more common slider chest, most often conventional stop knobs were used. It is incorrect therefore to simplify to the point of defining stop levers "Italian" and stop knobs "non-Italian."

As a curiosity for the reader may I add that although in both stop action systems a "tiratutti" device of some sort, by pedal

or draw knob, was applied, the lever system allowed the organbuilder to also include a primitive type of combination action, found in 18th- and 19th-century instruments. One could pre-set one combination of stops ahead of time by pulling the corresponding levers outwards, and then activate them when needed by means of a pedal.

A further point that may be of interest for the reader concerns the 1/4 comma mean tone which, as Mr. Brombaugh correctly states, represented the accepted standard during the 16th and 17th centuries. It may be interesting to know that this tuning system survived beyond that period in the more traditional south of Italy, well into the 18th century. I have personally verified this in a number of our restorations, where obvious traces of this temperament have been found and where this tuning method has been restored.

May I add one further point, which concerns the tonal composition of the instrument. The stop "Cornettina" is mentioned "as seen in later Venetian organs." Commonly called *Cornetta* in the 18th-century instruments built by Pietro Nacchini, Gaetano Callido and others, it does *not* consist of several ranks of pipes, including a Tierce 1 3/4, as in the case of the Brombaugh organ. Rather, it is one single rank of pipes at 1 3/4 pitch in the treble only (usually of tapered flute scale). Cornet stops of the type used in this new instrument, at least from the standpoint of composition, can more properly be associated for example with the "Cornetto" of Tuscan tradition (Agati, Tronci, and later Paoli) or as found in Lombardy (by Serassi and many other builders).

It is of particular significance that aspects of the Italian organbuilding tradition, of which very little is known outside of Italy in spite of the abundance and importance of Italian organ literature, are made available to the American public by the work of a non-Italian organbuilder.

Again, real culture has no boundaries and the fine accomplishment by Mr. Brombaugh is to be highly recommended.

Francesco Ruffatti
Partner, Fratelli Ruffatti
Builders and restorers of pipe organs
Padova, Italy

The author replies

I want to thank Mr. Ruffatti for his interest and comments about this project. I think the most important message that I can send to anyone who gets to know the organ at Duke is that, although it is very strongly influenced by the *old* (i.e., early 16th century) Italian organs primarily in the Tuscan and nearby regions, I do *not* want anyone to consider it to be an authentic example of any particular Italian or other school of organbuilding.

This idea, of course, is quite dangerous and may also defeat my hopes that Americans will get here in our country some familiarity with the music of Italy because we have an organ that can play it more authentically than has been possible in the previous times. When anyone wants to get "correctly" familiar, however, then they need to have organs that are as exact to the originals as possible. Although this is a fine idea, one immediately realizes that anything varies considerably from one place to the next, and then it is very easy never to be happy with all the choices we are facing. I know this only too well from my considerable studies with the ancient organs in Ostfriesland and Province Groningen Holland—organs are available here that cover a period of more than 300 years, so they are quite variable even though it is in a very small geographical district.

When I needed to take some models for the Duke project, I chose the organs in Tuscany that are primarily from the earliest period—ca. 1470 through the 16th century. That's why I dare mention

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that the springchest—which I called "Italian" to differentiate this type from the other springchest form used in Holland and North Germany—was common to the majority of organs that I studied in that geographical area and time.

Likewise, the type of knob or handle which I used on the Duke organ is generally only found in Italy—nowhere else to my knowledge—and while this form may be even more limited to certain places and times, it was the virtual norm for the period and place I had selected for my examples. Because I wanted to make the "Tiratutti" device available, this latch-lever system with return springs was almost required for it to function properly. Although one might get more specific when explaining the ideas, I was not trying to do this but rather to give a simple explanation which would still be reasonably correct.

I think I did not do very well on naming the Tierce register a "Cornettina." I had seen various ways to spell this and apparently picked something that was very uncommon, if even correct at all anywhere. But it got written in ink on the stop label and in the dedication brochure and is not easy to change now.

Furthermore, although I know it is common for the organs in the Venetian area (that were my models for this stop) to have only a Tierce rank, I had to make some minor changes on this particular register to include a 2' rank. I did not have this available separately and wanted the possibility of simulating the "Jeu de Cornet" register found in other national schools.

As you see, the more one tries to include other styles into any given

instrument, the more one is faced with difficulties in being very authentic to any of the styles that are being represented. In the end, the new organ we built for Duke will be "Late 20th-Century American with lots of old European influences." It is exactly that regardless of what else it might be.

Before I close, it is my hope that eventually there will be an international symposium at Duke with the new organ we built there along with their great Flentrop and Aeolian organs. There are no plans now, and it could be ten years before it happens if it ever does, but if/when it does, I certainly hope you will be able to be there so we can meet again as when we were together in Imola in April 1993.

For today, I close with my very best wishes!

John Brombaugh & Associates
Eugene, OR

Worcester AUD Kimball

There is a wonderful intact Kimball concert pipe organ, 4-manual, 1933, Opus 7119, with 122 ranks, in Worcester, Massachusetts at the Municipal War Memorial Auditorium in Lincoln Square, now called the AUD. It is functional and played for graduations, but needs a lot of chest restoration and repair work. The city fathers have plans to convert this great historical World War Memorial building into a juvenile courthouse. A lease has been extended with an entertainment company for 18 months which expires in the summer of 1999. This company puts on mostly rock shows, and also runs the Centrum, a large sports and entertainment complex

downtown. If the funding comes through, the work will begin this summer. Interestingly enough, the venue for classical concerts, Mechanics Hall, the Great Hall, with its 1864 4-manual Hook tracker, Opus 334 with 64 ranks, restored, was just temporarily closed for repairs to cracked stress beams overhead, so several large concerts were rerouted to the AUD. This included the Berlin Symphony and the BBC Symphony Orchestra. The sounds from both orchestras were magnificent, with more people attending than could fit into Mechanics Hall, itself a grand space but smaller. This is a big plus factor for those who want to keep the AUD and its Kimball intact, including preservationists, veterans, organlovers (both theatre and classical), and a concerned public. The Kimball pipe organ has an Historical Plaque given by the Organ Historical Society in 1983 denoting its significance and importance. If anyone wishes to respond with concerns about the Kimball, the responses are being compiled and presented to the "powers that be" as a testimony to the organ's preservation. Thank you.

Judith Ollikkala

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e-mail: 71431.2534@compuserve.com

Here & There

The 24th annual Summer Organ Academy, sponsored by the North Carolina School of the Arts and Salem College, takes place June 8-12 in Winston-Salem, North Carolina. The focus will be on French romantic organ repertoire, and the featured artist is Robert Glasgow. Wayne Leupold will lecture on 19th-century French performance practice. The restored E.M. Skinner organ at St. Paul's Episcopal Church will be showcased in Glasgow's recital on June 9. For information: 336/721-2636; fax 336/721-2683.

Joyful Noise, Inc., will present *Festa do Soul* June 12-14 in Norfolk, Connecticut. The Festa is a celebration of music from around the world, with a gospel concert on Friday, music of Brazil on Sunday, and workshops on Saturday. Paul Halley, artistic director of Joyful Noise, is director of the event. Joyful Noise is a musical organization composed of a children's choir, Chorus Angelicus, and the adult ensemble Gaudeamus. Guest artists include Theresa Thomason, Jarney Haddad, Oscar Castro-Neves, and the Paul Winter Consort. For information: 860/542-1542 or 212/496-0793.

The National Association of Pastoral Musicians will hold its School for Organists & Choir Directors June 15-19 at Our Lady of the Snows in Belleville, Illinois. The faculty includes James Kosnik, Oliver Douberly, Thomas Boyer, and Rebecca Gaughan. For information: 202/723-5800.

Friends of the Kotschmar Organ has announced the 86th season of summer organ recitals at Portland City Hall, Portland, Maine: 6/16 Ray Cornils, 6/23 Kimberly Ann Hess, 6/30 Douglas Rafter, 7/7 William Whitehead, 7/14 Stan Kann, 7/22 Fred Hohman, 7/29 Berj Zamkochian, 8/4 John Weaver, 8/11 Amy Johansen, 8/18 Peter Conte, 8/25 Douglas Major, 9/1 Peter Sykes. For information: 207/729-4512.

The North American Selection Rounds of the Royal Bank **Calgary International Organ Festival and Competition** take place June 17-19 on the Albert Schweitzer Memorial Organ in Spivey Hall, located on the campus of Clayton College & State University in Morrow, Georgia. A total of 21 organists will compete. Four will advance to the Final Round to be held in Calgary, Canada in September. The ten finalists

(chosen from 54 competitors at three international Selection Rounds) will compete for two Gold Medals, valued at \$25,000 (Cdn.) each, as well as three ancillary prizes. For information: 770/961-3683; web address: <http://www.ciof.com>

The Uptown Organ Recital Series takes place at Old Dutch Church, Kingston, New York, on Thursdays from 12:15-12:45 pm: 6/18 James Lorenz, 6/25 Lee Dettra, 7/2 James Fitzwilliam, 7/9 Jeffrey Alben, 7/16 Boyd Herforth, 7/23 John Davis, 7/30 Sue Quinn, 8/6 Steven Rosenberry, 8/13 Jean Hattersly, 8/20 Marilyn Hoare, 8/27 Robert Palmatier.

The Third Organ Festival of the City of Camaiore, Italy, takes place June 19-August 13, featuring the organ works of J.S. Bach: 6/19 Paolo Crivellaro, 7/2 Peter Planavsky, 7/17 Heribert Metzger, 8/1 Peter Westerbrinck, 8/7 Juan Paradell Solé, and 8/13 Ferruccio Bartoletti. For information: Giulia Biagetti, 0583 491 932; fax 0583 491 799.

The Music Series at South Church, New Britain, Connecticut, will present Connecticut's acclaimed children's choir, Chorus Angelicus, under the direction of Paul Halley, on June 18. The 40-voice choir of children, ages eight to fourteen, will perform *Psalms 13* by Brahms, *Veni Creator* by Berlioz, and an assortment of folksongs from Scotland, Ireland, Serbia, and South Africa. For information: 860/223-7555.

The National Association of Pastoral Musicians has announced its regional conventions this summer: Region II, Grand Rapids, Michigan, June 30-July 3; Region IV, Helena, Montana, July 14-17; Region III, Dallas, Texas, July 29-August 1; and Region I, Cherry Hill, New Jersey, August 11-14. For information: 202/723-5800.

Festival 500, "Sharing the Voices," an international festival of choral music and celebration of song, takes place July 1-11 in St. John's, Newfoundland, Canada. Guest artists include Chanticleer, Grupo Vocal Olisipo, and the Vancouver Chamber Choir. The schedule includes rehearsals, presentations, workshops, and concerts. For information: 709/738-6013.

The Church of St. Andrew and St. Paul, Montréal, Québec, will present a series of summer organ recitals on Thursdays from 12:15-1:00 pm: 7/2 Denis Bédard, 7/9 Kevin Komisarik, 7/16 Rafael de Castro, 7/23 Thomas Clark-Jones, 7/30 Bruce Wheatcroft and Kola Owolabi, 8/6 Jeffrey Steele, 8/13 Kunle Owolabi, 8/20 Paul Jessen, 8/27 John Grew. For information: 514/842-9991.

Let Freedom Ring National Bell Ringing Ceremony takes place on July 4. The annual event calls for churches and other bell ringing institutions to ring their bells 13 times at 2:00 pm EDT. Last year more than 10,000 church towers, court houses, state legislatures, radio stations, fire halls, and bell tower carillons from coast to coast rang out this patriotic observance simultaneously. Free information on how to be recognized as a participant by ringing or recruiting is available from the Pennsylvania Society of Sons of the Revolution; call 800/330-1776.

First Parish Church, Brunswick, Maine, presents its 14th annual summer organ concert series on the restored 1883 Hutchings-Plaisted tracker organ: 7/7 Sean Fleming, 7/14 Luke Parkin and Andrew Scanlon, 7/21 Nancy Granert, 7/28 Philip Fournier, 8/4 Ray Cornils, 8/11 Harold Stover. For information: 207/729-7331 or 207/443-6597.

The Illinois-ACDA Summer Retreat '98 takes place July 8-10 at Millikin University, Decatur, Illinois. Guest presenters include Alice Parker, Paul

Oakley, Paul Gulsvig, the Nova Singers, Australian Boys Choir, and Kantorei. For information: 630/858-7510.

Ars Musica Chicago, in cooperation with the Instituto Cervantes, will present a symposium and concert on "The Organ in the Hispano-American World: Images, Ideas, Sounds," on July 11 at the Newberry Library in Chicago, Illinois. Special guest will be Susan Tattershall, who has recently restored the organ at the Cathedral of Oaxaca, Mexico. The event will include papers, a concert by Ars Musica Chicago, and a reception hosted by the Instituto Cervantes. Registration is \$15. For information: 312/409-7874.

Choristers Guild presents summer seminars: July 12-17, William Jewell College, Liberty, Missouri; and July 26-31, Calvin College, Grand Rapids, Michigan. Clinicians include Helen Kemp, David Weck, Jane Marshall, Randall Stroope, and many others. The CG Directors' Workshop takes place August 6-8 at Lebanon Valley College, Annville, Pennsylvania, with Michael Jothen, Helen Kemp, and Allen Pote. For information: Choristers Guild, 2834 W. Kingsley Rd., Garland, TX 75041-2498.

Ars Musica Chicago will offer a Summer Performance Workshop, "French Music of the 16th and 17th Centuries: Josquin through Lully," July 16-18 at St. Mark's Church, Evanston, Illinois. The faculty includes Andrew Schultze, Enrique Arias, Robert Finster, Patricia Morehead, and Martine Benmann. In addition to individual lessons and ensembles, the schedule includes papers on a wide range of repertoire and performance practice. The major work to be studied is Marc-Antoine Charpentier's *Messe de minuit*. For information: 312/409-7874.

The Calgary Organ Academy's second annual International Summer School takes place July 17-24. Participants between the ages of 14 and 25 will be led by Simon Preston and David Higgs. Areas of study will include the emerging organist, the advancing student, and the young artist. Each student will receive three private lessons and participate in three master classes. Performances take place at The Mount Royal College Conservatory and at the Calgary Arts Centre. For information: 403/240-6591.

The Green Lake Festival of Music presents its annual Summer Choral Holiday Workshops and Festival Choir July 19-25 in Green Lake, Wisconsin. The schedule includes concerts, choral evensong, lecture/demonstrations, and rehearsals; faculty includes David Willcocks, Margaret Kemper, Royce Eckhardt, Jonathan Willcocks, and others. For information: 920/748-9398.

Göteborg University will present its Organ, Clavichord and Improvisation Academy August 22-29 in Smarano, Italy, with the theme "16th-18th century German and Italian free works, cross section and confluences." Faculty includes Pamela Ruitter-Feenstra, William Porter, Joel Speerstra, Hans Davidsson, and Edoardo Bellotti. Masterclasses take place on a 2-manual, 17-stop organ built by Glauco Ghilardi in 1992. For information: +39 463 423002 or +39 463 536573.

The 2nd International Organ Competition takes place September 22-27 in Pasian di Prato, Italy. Organists of any nationality born after December 31, 1962, may participate; a maximum of 30 candidates will be admitted to the competition. First prize is Lit. 4,000,000; second prize Lit. 2,000,000. The jury includes Luigi Ferdinando Tagliavini, Klemens Schnorr, Michael Radulescu, Angelo Rosso, and Wijnand van de Pol. For information: ph 0432 690 264; fax 0432 691 130.

A restoration drive has been launched by the Michigan Chapter of

the Organ Historical Society for the largest unaltered 19th-century pipe organ in the state. Located at Cass United Methodist Church in Detroit, this three-manual, 34-rank Johnson & Son, Opus 779, from 1892 retains its original tracker action. The instrument was featured at the 1995 OHS convention in a recital by Agnes Armstrong. Included in her program was music of Guilman which he had played on the instrument in 1898. Contributions to the restoration fund can be sent to: Organ Restoration Fund, Cass Community United Methodist Church & Center, 3901 Cass at Selden, Detroit, MI 48201-1721.



Rhythm & Brass at Dordt College

From January 30 to February 2, **Dordt College** hosted Rhythm & Brass, six virtuosi performing on trumpets, horn, piano, trombone, tuba, and percussion. In addition to concerts and workshops, the group joined Joan Ringerwole, Dordt College Organist, for a reading session of repertoire for church musicians, including works of Peeters, Hassler, Lovelace, Wetzler, Powell, and Bales.

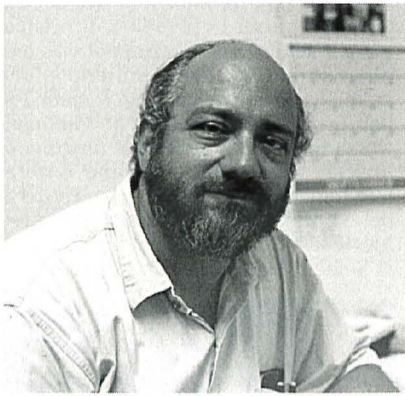
A performance of Bach's St. Matthew Passion was heard at Covenant Presbyterian Church in Charlotte, North Carolina, on Sunday, March 22. The work was sung by the choirs of St. John's Baptist Church and Covenant Presbyterian Church under the direction of Richard Peek, and accompanied by a chamber orchestra. Organ continuo was played by André Lash, harpsichord continuo by Brenda Morice. The chorale in the first chorus was sung by the Charlotte Children's Choir under the direction of Sandy Holland.



James Kosnik, Robert Gallagher, Allison Luedecke, Lynn Trapp, Mary Beth Bennett (Liturgical Organists Consortium)

World Library Publications, a division of J.S. Paluch, has announced the addition of the **Liturgical Organists Consortium** to its roster of performing and recording artists, composers, and clinicians. Chartered with the National Association of Pastoral Musicians in 1993, the Consortium set forth its mission to promote the use and appreciation of the organ and its repertoire in the liturgy of the church, specializing in the musical traditions of the Roman Catholic Church. The Consortium performs for regional and national conventions of the NPM, and in 1996 released its first CD recording, *The Sacred Legacy of Paris, Music of 20th-century Titular Organists*. Five additional recordings are slated for release by World Library Publications. For information: 800/621-5197.

Appointments



Matthew Michael Bellocchio

Matthew Michael Bellocchio has been appointed Production Manager for Marceau & Associates Pipe Organ Builders, Inc., of Portland, Oregon. His responsibilities include overseeing the completion of all instrument details in the shop and on site, training of shop apprentices, and the development and implementation of all mechanical action projects for the firm. Bellocchio began his organbuilding career in New York City working for Louis F. Mohr & Company as a tuner/technician. He spent 25 years as design engineer and tonal director of the Roche Organ Company in Taunton, Massachusetts. During that time he designed and voiced over two dozen mechanical action organs for Southeastern New England. He was also involved in the restorations of organs by E & G Hook, Johnson, Steere, and Stevens. A charter member of the American Institute of Organbuilders, he earned the Master Organbuilding Certificate in 1979. He has served on the AIO Board of Directors and presented lectures on mechanical action organ design at several AIO conventions. Presently he serves as Chair of the Institute's Education Committee.



Boyd Jones

Boyd Jones has been appointed University Organist and John E. & Aliese Price Professor of Organ at the School of Music, Stetson University, DeLand, Florida. His teaching duties begin with the start of the academic year 1998-99. Mr. Jones is a graduate of Stetson, having received the BMus degree in 1975. He also holds the MMus, MMA and DMA degrees from the School of Music, Yale University. While at Stetson, Jones studied organ and harpsichord with Paul Jenkins. At Yale he was an organ student of Charles Krigbaum and a harpsichord student of Richard Rephann. He has also studied organ with Robert Noehren, and with Harald Vogel at the North German Organ Academy. Stetson's Elizabeth Hall houses a 37-stop von Beckerath organ, built in 1961, its case redesigned by Charles Nazarian in 1992. Pittman Recital Hall contains a 16-stop von Beckerath organ built in 1971. There are three smaller practice organs by the same firm.

Here & There

David Burton Brown will play recitals in Norway, Sweden, and Germany this summer: 6/17, Cathedral, Stavanger, 6/20, Ulstein Kloster, Ulstein, Norway; 6/22, Cathedral, Lund, 6/26, Cathedral, Göteborg, 7/1, Mariankirche, Älmhult, Sweden; 7/4, Schlosskirche, Hamm, 7/11, Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, 7/18, Ebenezerkirche, Hamburg, 7/29, Basilika, Trier, Germany; and 8/2, Cathedral, Uppsala, Sweden.

DIAPASON editor **Jerome Butera** will play a series of recitals this month as part of the Pine Mountain Music Festival in the Upper Peninsula of Michigan: 6/17, Wesley United Methodist Church, Ironwood; 6/21, St. Paul's Episcopal Church, Marquette; 6/23, First Presbyterian, Kingsford; and 6/24, St. Joseph Church, Lake Linden. The programs will include works of Bach, Buxtehude, Scheidt, Noehren, Guilman, Saint-Saëns, and Widor.

Maurice Clerc is featured on a new recording. *Tournemire, Langlais, Dupré*, on the Euromuses label (EÜRM 2026). Recorded at the Cathedral of St. Benigne de Dijon, the program includes *Tournemire, Choral-Improvisation on Victimae Paschal Laudes*; *Langlais, Suite Médiévale*; and *Dupré, Symphonie Passion*. For information: Euromuses, 17, rue Amiral Roussin, F21000, Dijon, France; fax 80 30 61 52.

Lurline DuPree of Denton, Texas, was named winner of the second annual Hymn Writing Contest sponsored by Macalester-Plymouth United Church of St. Paul, Minnesota, and the Worship Committee of the Presbytery of the Twin Cities Area. Her winning entry, "Gentle Jesus, Loving Shepherd," which received a prize of \$500, speaks of the role of the church and its people in raising and caring for children everywhere. DuPree is organist of the First Presbyterian Church of Denton, Texas, and a teacher of piano and classroom music. She holds the BMus in organ and the MMus in piano from the University of North Texas, and has also studied organ and accompanying at the Akademie der Musik und darstellende Kunst in Vienna on a Rotary International Fellowship. The prize-winning hymn is in 8.7.8.7.D meter, and suggested tunes are *Nettleton, Beach Spring, or Rustington*. For information: 612/698-8871.

Janette Fishell is now booking concerts for "Dances of Life," a performance project taking place throughout 1999 which pays tribute to Czech composer Petr Eben on the occasion of his 70th birthday. Beginning in January, 1999, Dr. Fishell will perform all of Eben's solo organ works and selected ensemble works in a series of concerts in this country and abroad. In addition to concerts, masterclasses on Eben's music may be arranged as part of the this celebratory year. For booking information: Concert Artist Cooperative, 892 Butternut Dr., San Rafael, CA 94903; 415/479-3532.



Waclaw Golonka

Waclaw Golonka was named first prize winner in the UNISA International

Organ Competition in Praetoria, South Africa. During the competition he also received other prizes: best performance of a trio sonata by Bach; best recital in the third round; and best performance of a concerto with orchestra in the final round. Born in 1969 in Bielsko-Biala, Poland, he holds the Bachelor's degree in piano as a student of Renata Sanak. In 1993 he graduated from the Academy of Music in Cracow with the MA in organ under Tomasz Nowak, and in 1996 from the Hochschule für Musik in Vienna with Hans Haselböck. He won second prize in the 1994 Prague Spring Competition and third prize in the 1995 Norymberg Competition. He has concertized in Europe and the United States, and has made recordings for ORF in Vienna, the Czech broadcasting station in Prague, Hilversum broadcasting company, as well as for the satellite TV station Polonia. Golonka is artistic director of the organ festival in his home town, Bielsko-Biala, and now lives in Prague. For information: ph/fax 011/420 2 360 362.



Thierry Mechler

Thierry Mechler is featured on a new recording, *J.S. Bach, L'Art de la Fugue*, on the Solstice label (SOC D147). The CD was recorded on the Muhleisen organ at St. Nikolaus in Walbeck, Germany. For information: Artist Recitals, 3427 Fernwood Ave., Los Angeles, CA 90039 213/665-3014.



John Obetz

John Obetz was named Organist Emeritus of The Reorganized Church of Jesus Christ of Latter Day Saints (RLDS). The honor was bestowed at the church's recent World Conference in recognition of his 31 years as their Principal Organist, a position he will leave in August. For 26 of those years, he produced the nationally broadcast weekly radio program, *The Auditorium Organ*. He will continue his activities as a recitalist and remain on the faculty of the Conservatory of Music at the University of Missouri-Kansas City.

Sylvie Poirier and Philip Crozier are playing recitals in Europe this summer, in France: 7/3, Décanale de Saint Louis, Sète; 7/9, Cathédrale de Luçon; 7/12, Basilique des Saints Nazaire et Celse, Carcassonne; and in Germany: 7/16, Munsterbasilika, Bonn; 7/23, Altenberg Dom; 7/24, Magdeburg Dom; and 8/9, Lübeck Dom.



Stephen Tharp

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Stephen Tharp has been added to the roster of **Karen McFarlane Artists, Inc.** A concert organist based in New York City, Tharp currently holds the position of Assistant Organist for St. Bartholomew's Church, having previously served as Associate Organist and Director of Music for St. Patrick's Cathedral. While at the Cathedral, he was service organist for the Opening Convocation of the AGO Centennial Convention in 1996. Tharp holds the MMus in Organ from Northwestern University, where he was a student of Wolfgang Rübsam and was Principal Organist for Alice Millar Chapel. He received the B.A. in Organ, Piano Performance and Accompaniment, magna cum laude, from Illinois College, where he studied organ with Rudolf Zuiderveld and piano with Garrett Allman. Since 1987, several hundred North American recitals and 10 intercontinental tours have included performances in London, Paris, Hong Kong, Haarlem, Berlin, and Würzburg. A champion of new music, Tharp commissioned and performed the world premiere of *Instants*, op. 57, by Jean Guillou, at King's College, Cambridge, in February of this year. He played the North American premiere of Guillou's *Hyperion* at The Washington Cathedral in 1992, and the British premiere of Naji Hakim's *Variations on Two Themes* at St. Paul's Cathedral, London. His performances have been broadcast live on both British and Irish national television, as well as nationally in the U.S. through Minnesota Public Radio's *Pipedreams*. An active New York City chamber musician, Tharp has performed at Lincoln Center and with The Orchestra of St. Luke's. His recordings include Mendelssohn's *Six Sonatas for Organ* on Naxos, as well as two new CDs for Ethereal Recordings: *Legendary Organ Works*, vol. 1, recorded at Girard College in Philadelphia, and *Transcriptions and World Premieres*, vol. 1, from St. Mary the Virgin, New York City.

Gordon Young's *Litany for Easter* was sung by the choir of First Baptist Church, Orlando, Florida, as part of its Easter services broadcast on ABC affiliates nationally.

Breitkopf & Härtel has now thoroughly revised Buxtehude's organ works. The revised chorale settings (Vol. 3 and 4) were published two years ago. The publication of the "Free Organ Works" (Vol. 1 and 2) completes this collection of Buxtehude revisions with extensive commentaries. This new edition by Klaus Beckmann gives detailed information on the important source-critical findings of the last few years, and is the first edition which takes into account the most recent findings. For information: 0611 45008-0.

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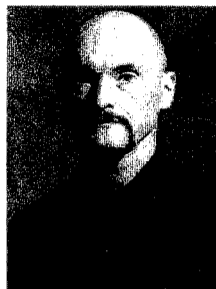
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New England Spiritual Ensemble

The New England Spiritual Ensemble completed a spring tour of nine states and 12 performances. The Boston-based ensemble sang in Connecticut, Delaware, Indiana, Illinois, Massachusetts, Michigan, Minnesota, New York, and Virginia. Later, in May and June, the group performed twice in Washington, DC, first at the National Gallery of Art for a choral festival, and next at Washington National Cathedral for its summer festival. In the next several months the New England Spiritual Ensemble will perform in Florida, Georgia, Massachusetts, New Hampshire, New York, North Carolina, Pennsylvania, and Texas. Phillip Truckenbrod Concert Artists (www.concert-artists.com) represents the ensemble which tours with eight singers and a pianist and performs programs of traditional American Negro spirituals.

The Northwest Girlchoir, directed by Rebecca J. Rottsoik, is featured on a new recording, *Inscription of Hope*, on the Arsis label (CD 109). The recording includes 14 selections by Stoope, Casals, Davidson, Shields, Yarrow, and others, recorded at St. Thomas Chapel of Bastyr University in Kirkland, WA. For information: Arsis Audio, 138 Ipswich St., Boston, MA 02215; 617/236-1935.

Paraclete Press has announced the release of a new recording, *Gregorian Anthology*, sung by the Monastic Choir of St. Peter's Abbey, Solesmes, France, directed by Dom Jean Claire. The 26 selections follow the rhythm of the liturgy, with chants from Christmas, Maundy Thursday, Good Friday, Holy Saturday, Easter, and other celebrations. For information: Paraclete Press, P.O. Box 1568, Orleans, MA 02653; ph 508/255-4685.

Arsis Audio has announced the release of a new recording, *Songs by*

Daron Hagen, performed by Susan Crowder, soprano; Bradley Moore, piano; and Sara Stern, flute (CD 106). The recording includes Hagen's *Love Songs*, *Echo's Songs*, *Dear Youth*, and *Merrill Songs*, 35 selections in all. For information: Arsis Audio, 138 Ipswich St., Boston, MA 02215; 617/236-1935.

Greenwood Press has announced the publication of *The Piece as a Whole: Studies in Holistic Musical Analysis*, by Hugh Aitken. Designed for music students at the college level, this informal approach to music theory relates the technical aspects of music with the expressive character of the art. The approach is holistic in the sense that it focuses on the interrelationships between the piece as heard by a socially conditioned listener and the notated, performed score. It deals with works of Bach, Mozart, Beethoven, Chopin, Schumann, Brahms, Wagner, Debussy, and Schoenberg. There are separate chapters on the problems of meaning in music and on the interdependence of aesthetic and ethical value-judgments. Cloth binding \$49.95; paper \$17.95; 136 pp.; for information: 203/226-3571.

Garland Publishing has announced the release of *Songs of the Troubadours and Trouvères: An Anthology of Poems and Melodies*, edited by Samuel Rosenberg, Margaret Switten, and Gérard Le Vot. The anthology offers a broad representative selection of lyric compositions by the poet-musicians of 12th- and 13th-century France. The 144 songs, edited from medieval manuscripts, comprise works by 25 troubadours and 27 trouvères, including a number of anonymous pieces. Most are accompanied by their music. All are presented with parallel English translations. Three introductory essays treat the history and cultural significance of this repertory, its themes and forms, the relation between

text and melody, manuscript transmission and the question of critical editing, performance practice, and other matters. In conjunction with the Folger Shakespeare Library, a companion CD recording of 12 pieces from the anthology is included with the book; 378 pp., \$85; for information: Andrew Galli, 212/751-7447, ext 116.

Allen Organ Company has announced the introduction of the new George Wright Signature Organ, the result of a joint effort between Allen Organ and theatre organist George Wright. The instrument is the world's first theatre organ to utilize Allen's Renaissance™ technology, which includes note-by-note voicing, tuning and regulation, digitally sampled tremulants, and the spatial dimension of Virtual Acoustics™. This new organ is based on Wright's studio theatre pipe organ, resulting in four manuals and 28 ranks. For information: 610/966-2202; fax 610/965-3098.

Nunc Dimittis

Thelma Olava Michelson died on March 3 at her home in Park Ridge, Illinois, after a long illness at the age of 96. She was a Chicago area music director, church organist and choir director most of her life. Throughout the years she was associated with Moorland Lutheran Church, Ebenezer Lutheran Church, Chicago; St. Luke's Lutheran Church, Park Ridge; St. Paul's Lutheran Church of Evanston for 21 years; and Congregation Solel of Highland Park for 14 years. She was a member of Edison Park Lutheran Church, Chicago, for over 50 years. Mrs. Michelson was born in Grand Meadow, Minnesota, in 1901, and began piano lessons at an early age. She became organist of Grand Meadow Lutheran Church while in high school and was valedictorian of her high school graduating class. She graduated cum laude from St. Olaf College in three years, and then went on to teach organ and piano there. She moved to Chicago in 1923 to become organist at Moorland Lutheran Church, where she married Harry Michelson in 1925. She earned the Master of Music degree from the American Conservatory of Music in Chicago, studying organ with Wilhelm Middleschulte, and a second Master's in organ and church music from Northwestern University. She was an active member of the AGO and the Chicago Club of Women Organists, for whom she organized the Gruenstein Competi-

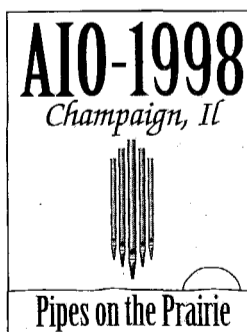
tion for many years. Mrs. Michelson collaborated with another Middleschulte pupil Margrethe Hokinson on two books of choral music, *Alleluia, Books I & II*, published by Neil Kjos Publishing Co. She is survived by her son Rolf, one brother, two sisters, and one grandson.

Ronald Sauter, of Frank J. Sauter & Sons, died April 17 at the age of 67. For 41 years he built and repaired pipe organs at his family-owned business in Alsip, Illinois. A Chicago native, he studied French horn with Helen Kotas Hirsch of the Chicago Symphony Orchestra for five years. Like his late brother Francis, he joined his father's pipe organ business and maintained a life-long love of music. He was a member of the Southwest Symphony and DuPage Symphony orchestras. He played in the 5th Army Band and was in the National Guard Band. Survivors include his wife, five daughters, and 10 grandchildren. A funeral mass was held at St. Adrian Catholic Church in Chicago.



Fred Tulan

Fred Tulan died on March 15 in Stockton, California. A native Stocktonian, he had an international career as an organ consultant and concert artist. Born on September 5, 1930, he performed Schoenberg's unfinished *Organ Sonata* for the composer in 1941 at the age of 11. A 1954 graduate of the University of the Pacific, he continued his education and earned a doctorate in music. Included was six years of European study of organ in Paris and of pedal harpsichord in Heidelberg, Germany. Further organ study was with Charles Courboin at New York City's St. Patrick's Cathedral. He performed recitals in 17 countries, including such venues as Notre-Dame in Paris, Westminster Abbey and St. Paul's Cathedral in London, St. Patrick's Cathedral and the Cathedral of St. John the Divine in New York City, Washington National Cathedral, and the Mormon Tabernacle in Salt Lake City. He performed eight times at Davies Symphony Hall and several concerts at Grace Cathedral and St. Mary's Cathedral, all in San Francisco. He was engaged by the San Francisco Symphony and Davies Symphony Hall as consultant for the new Ruffatti and Noack organs. He served for six years on the executive board of the San Francisco AGO chapter, and was a member of the program committee and Chairman of the Commissioned Works committee for the 1984 AGO national convention in San Francisco. He was honored twice by the Stockton Arts Commission, in 1976 "For outstanding contributions to the cultural life of the city," and in 1985 "For lifetime career achievement." Dozens of internationally prominent organists wrote works especially for him, including such names as Guillou, Newman, Pinkham, Peeters, Cochereau, and many others. He premiered works by many noted composers, among them Shostakovich, Khachaturian, Schoenberg, and Virgil Thomson, and played private recitals for such notables as Francis Cardinal Spellman and T.S. Eliot.



Join us October 3 - 7 in Champaign, Illinois, at this year's American Institute of Organbuilders' Convention.

Stephen Bicknell, author of the new book, "The History of The English Organ" and American organ journalist Jonathan Ambrosino will explore the English organ and its influences in American organ building.

Seminars offered by nationally recognized professionals will address many facets of pipe organ building, including fund-raising, organ case design, and selection and use of water-borne finishes.

Conveniently located and economical to attend, the AIO-1998 Convention will be held at the Holiday Inn Hotel and Convention Center in Urbana.

For registration information, please contact: AIO-1998-Champaign
P.O. Box 401
Riverside, Illinois 60546-6401

Carillon News

by Brian Swager

Richard Watson casts bells for Mercersburg

A small, rural town in south central Pennsylvania is home to a fine carillon. In that virtually all carillons in North America—including the one in Mercersburg—were produced abroad, it is significant that the carillon bells recently added to this instrument were cast and tuned by an American. Mercersburg Academy Director of Music, Organist, and Carillonneur James W. Smith sends the following news.

The first recital on Mercersburg's 43-bell carillon took place on October 12, 1926, with the famed Belgian carillonneur, Anton Brees, at the keyboard. The bells hung in the chapel spire virtually unchanged for seventy years. Richard Strauss renovated the playing mechanism in 1981. During the Academy's

alumni weekend, October 11-13, 1996, a new era for the Swoope Carillon began. Six new bells, cast by the Meeks-Watson Company of Georgetown, Ohio, and a new American standard console were dedicated.

The funds for these additions came from the endowment established by the school's long-time carillonneur Bryan Barker. Mr. Barker gave his entire estate to the Academy for the maintenance of the carillon.

Several items of sentimental value were incorporated into the casting of each of the new bells. On the day Jim Smith was in Ohio for a casting, bell number forty-eight was being formed. When the bell was in the molten state, a badge which celebrated Black Awareness Day, from the early years of our headmaster's tenure, was put into the kiln. His senate pin was put into the kiln for bell number forty-six, representing his years at Mercersburg as a student.

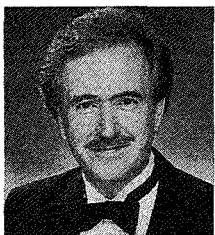
When he taught here he smoked a pipe. The brass tamper he used during those years was placed into the molten

metal of bell number forty-seven. In addition to these items, Bryan Barker's Columbia Scholastic Press lapel pin was melted into bell number forty-three, the largest of the new bells. Mr. Barker was advisor to *The Mercersburg News* for many years and was proud of his relationship with the Columbia Scholastic Press during that time. Eric Harris, a Chemistry teacher for many years at the Academy in whose memory the six new bells have been dedicated, is represented by a very special token sent to us by his widow, Rosamund Harris. During the Second World War, Mr. Harris was a group commander and wore the sterling silver wings of the Royal Air Force. Those wings were placed into bell number forty-five in his memory. Melted into the smallest bell, number forty-nine, was a Rotary Club pin belonging to the current music director.

The results of this project have been judged a great success. Several members of the GCNA were present during alumni weekend to help dedicate the new bells. These performers praised the

quality of the work done by Meeks-Watson and judged the carillon to be a concert carillon of high quality. It has to be said that one of the reasons for the success of this project is that Richard Watson, a partner of the Meeks-Watson firm, has been a world-class carillonneur himself for over thirty-five years. As an expert player of the instrument, he is intimately involved with the repertoire and the need for a performer to have a sensitive and responsive instrument. He incorporated his artistic strengths into the design and function of the instrument.

Two essential changes were made to the mechanical action of the instrument. The new console is very quiet and sensitive, which allows for the ultimate in musical expression and dynamic control. For the bells to actually ring better, however, it was necessary to make some changes to the existing playing mechanism. Seventeen of the small bells were being struck by an external hammer rather than a traditional internal clapper. Changing the strike method pro-



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Mankato, Minnesota



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Organist/Lecturer
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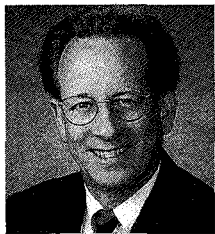


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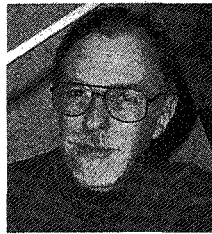
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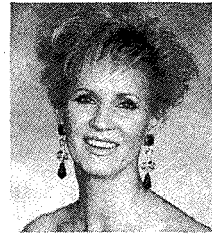
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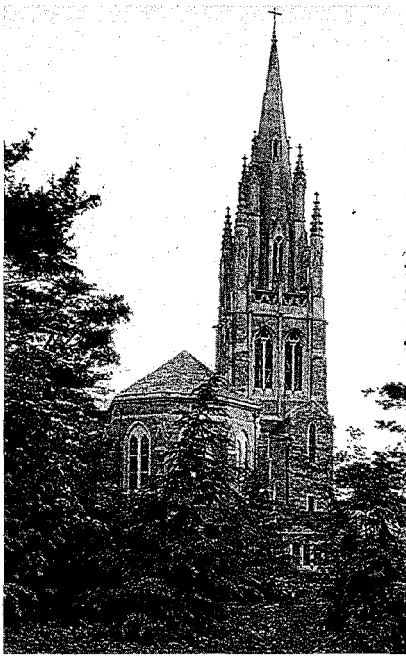
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Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin



Mercersburg Academy Chapel

vided an opportunity to realign several bells, bringing them closer to the console. As a result, several connecting wires were shortened. These changes reduced friction and weight, and with the new, internal clappers the overall sound and resonance of the upper bells were greatly improved. Another change was to bring the bells into concert pitch. Before this change the bells transposed down a whole step. Shifting the bells to concert pitch added a valued B-flat and E-flat to the keyboard.

The dedication of the new bells was a special occasion for everyone who attended the Academy's Alumni Weekend events for 1996. The new bells first sounded during a bonfire on Friday evening. The next day the largest bell, the 3½-ton bourdon, tolled for a memorial service held for all Academy alumni and faculty who died during the previous year. That afternoon a full marathon of recitals took place, played by the many carillonners visiting here for the weekend. That day ended with a memorial recital at 7 pm for Anton Brees, the school's first carillonner, who had played the first recital exactly seventy years ago at the same hour on October 12, 1926. That recital was played by the Academy's resident carillonner and Music Director, James W. Smith. The recital was devoted exclusively to carillon arrangements by Bryan Barker, a student of Anton Brees in England and the carillonner at Mercersburg for 51

years. Before coming to Mercersburg, Barker spent eighteen weeks at the University of Sydney training players for its new War Memorial Carillon. The chapel spire at Mercersburg was named Barker Tower in his honor in 1979.

The next morning there was a dedication for the six new bells during a chapel service. The Mercersburg Chorale sang an original anthem which included the carillon as part of the ensemble, and Mr. Barker's own arrangement of the Academy Hymn, "Jesus, I Live To Thee," was played. The highlight of the dedication service was the recital performance by Edward M. Nassor, carillonner of Washington Cathedral and director of the Netherlands Carillon at the Arlington National Cemetery in Virginia. As his first selection he performed his own composition which had been commissioned by the Academy for this occasion. The composition, *Mercersburg Suite* (Fanfare-Toccata with Variations on the Academy Hymn and The Mercersburg Alma Mater), was dedicated to Walter H. Burgin '54, Academy Headmaster from 1972 to 1997.

The weekend ended triumphantly with a recital at three o'clock performed by Lisa Lonie, carillonner at Trinity Church, Holland, Pennsylvania, who was the first performer in this year's Robert M. and Dorothy Betz Kurtz recital series. These recitals continue each Sunday afternoon during the school year when the Academy is actually in session.

The new bells, the new console, and the reconstructed mechanism have all combined to create a wonderful and musically responsive instrument. Carillons can be as expressive as any other musical instrument when played well. But even the finest players are limited by the ability of the instrument to respond with equal sensitivity. The Swoope Carillon at Mercersburg has now taken its rightful place among the nation's truly great musical instruments. Thanks to Bryan Barker's legacy, these bells have taken on a new life.

Music for Voices and Organ

by James McCray

Summer choirs: easy music

Summertime, and the livin' is easy.
George Gershwin
(1898-1937)

In this 100th anniversary year of the birth of American composer George Gershwin, the classic song from his opera serves as a reminder. Although Gershwin was certainly not concerned with church music, his message above is a guide for those choir directors who involve their choirs in summer services.

With the extensive commitments of the regular church season, which tends to coincide with a school calendar of September to May, summer is a time when attendance and activities are reduced. People take time to not only smell the flowers, but also to plant and tend to them. Being outside, slowing down, enjoying family and friends in casual, social times usually takes precedence for a vast majority of church folks.

So it is with the choir. They need a break from the regular weekly routine. Generally, congregations do not fully realize the amount of time a choir member spends for the church. They see the Sunday morning hour and often forget the effort to attend the weekly rehearsals, coming early on Sunday for that final rehearsal, or the fact that some choirs sing at more than one service each week.

In our church, the choir provides service music three times during the period from June to September. These three Sundays are identified early in the hope that members organizing vacations might be able to avoid missing the monthly summer gatherings. The music chosen is easy, usually something very popular with the choir, and something that comes together quickly. We rehearse only on the Sunday we sing, prior to the service, so it demands little extra time from them. Generic texts which adapt to almost any liturgical direction are chosen.

With the purchase of new music each year, I try to include one or two anthems of this type to add to the library. These easy "blizzard" anthems are so useful, and on those Sundays following a major work such as a cantata or special church concert, having an easy anthem for the choir can be absolutely necessary. Then by resurrecting these anthems in the summer when attendance and time is minimal, they certainly become money well spent.

So, here in mid-summer, do everyone a favor and choose one or two very easy, generic works which can serve you throughout the year. Then, next summer, when your choir of 30 singers is there as a group of 12, you can still bring choral music to the congregation and sound full. Happy Summertime.

As the hart, Robert Wetzler. Two-part or unison choir, optional flute, and keyboard, A.M.S.I. #762, \$1.05 (E).

Using Psalm 42 with additional texts, this simple four-page anthem has three repeated verses, a refrain, and a closing coda. The flute music is an easy obbligato used throughout and generally doubled in the keyboard. The refrain has optional congregational involvement and is only two phrases long.

The eyes of all, Richard Proulx. Unison with organ, Chantry Music, 12-109, \$1.25 (E).

Although originally composed for a youth cathedral choir, this sensitive, well-crafted setting would be useful for adult choirs. The harmonic movement is fresh with mild dissonances, and unfolds with low, sustained pedal notes on the organ. The octave vocal range never goes above e, so that most voices can sing all the notes. Lovely music, and highly recommended.

God's wonderful word, Joseph M. Martin. SATB, piano and optional flute, Studio P/R of Warner Bros. Publications, BSC9725, \$1.25 (E).

Using very basic chords with four-part block-chord harmony for the choir, this gentle setting can be sight-read by most choirs. The flute part is included separately on the back cover and consists of a melody that sometimes doubles the soprano line. The piano has flowing arpeggios for the left hand.

Lord, we come to praise You, Hal Hopson. Unison with optional 2nd part, and optional four handbells, Choristers Guild, CGA774, \$1.20 (E).

Written for children but still useful for adult choirs as well, this setting has three verses and contrasting refrains. It uses *Domine* for Lord in a minor-third melody which is memorable. The handbells can be played by members of the choir and appear only on the refrains. Simple harmonies and rhythms.

Jacob's ladder, arr. John Carter. SAB and keyboard, Beckenhorst Press, Inc., BP1378-2, \$1.20 (E).

There are several stanzas with accompaniment and key changes to sustain interest; one is for treble solo or sopranos. The choral writing carefully employs step-wise movement making some mild dissonances easy to sing. The piano music is not difficult but adds to the character of the piece as it shifts with each stanza.

Listen, O heavens, James R. Day. SATB and organ or piano, Roger Dean Publishing Co., 10/1894R, \$1.40 (M-).

Day uses dissonant combined thirds in the accompaniment which produces a fresh harmonic palette as a background for the warm vocal lines. The four-part writing also creates dissonance but it is approached through step-wise motion. There is some unison singing, and when the choir is in four parts it generally is doubled in the keyboard. An ethereal setting.

Send forth your Spirit, O Lord (Psalm 104), Steven C. Warner. SATB, cantor, congregation with optional C instrument, guitar, and keyboard, World Library Publications, No. 7227, \$1.00 (E).

This is from the Notre Dame Folk Choir Series and has three stanzas for a cantor with a refrain sung by everyone. The composer suggests the use of Bodhran (Irish drum) and finger cymbals to give the psalm an Old Testament feel. The choral parts are on two staves, one full page, and are quite easy to sing.

See what love, Karen Gullickson. SATB, keyboard and optional flute, Twin Elm Publishing, no number or price given (M-).

This is a relatively new company: 1803 Twenty-sixth Street, Greeley, CO 80631 (970/356-2172); its catalogue continues to grow. In this setting the keyboard has a flowing accompanimental background for the voices which often sing in unison or two parts. There is a brief unaccompanied four-part area in the middle; the obbligato flute part is used only in the last half of the setting. Gentle harmonies and easy vocal lines.

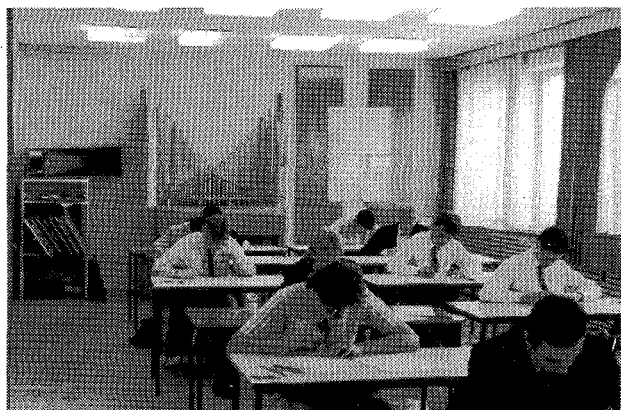
You will I Love, Daniel C. Meyer. SAB and piano, G.I.A. Publications, G-4146, \$1.10 (E).

This rhythmic anthem has pulsating, shifting chordal rhythms in the keyboard beneath a contrasting, lyrical vocal line that is repeated and eventually turns into the keyboard interlude. Only the third and final verse uses three parts for the choir. An attractive setting that will appeal to singers and to the congregation because of its rhythmic spirit.

The Lord's Prayer, David N. Child. Santa Barbara Music Pub., TBB, keyboard and flute, \$1.20 (E).

Although having enough men might seem to be a problem especially in the summer, this easy setting is almost entirely in unison. The men sing above a busy accompaniment which provides harmonic support but avoids doubling them. The three-part singing is at the end, loud and climactic before a quiet Amen. The flute part avoids playing with the choir and is used primarily as an instrumental contrast. Very attractive setting and recommended to choirs having a few solid men's voices.

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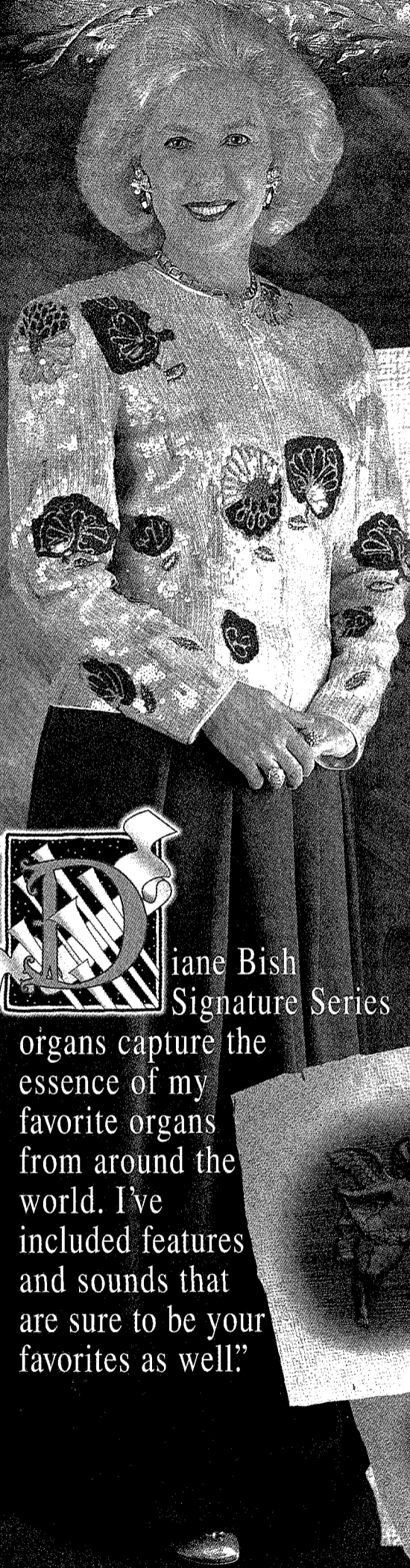
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Book Reviews

The Registration of Baroque Organ Music, by Barbara Owen. Bloomington and Indianapolis: Indiana University Press, 1997. ix + 284 pages. \$39.95 cloth.

Surely there must be only a few music historians or enthusiasts of the organ and its culture who have not encountered the writings of Barbara Owen over the years: *The Organ in New England* (SUNBURY Press, 1979) in particular, various journal articles from the 1960s to the present on organs in the northeastern United States, and contributions in the *New Grove Dictionary of Music and Musicians*. Readers will recall her book, *E. Power Biggs: Concert Organist* (Indiana University Press, 1987), a tribute to an outstanding musician of our time. Her scope has broadened considerably in the present publication to encompass all of Western Europe from about 1550 to 1800. Its intention is not to focus specifically on the history of the organ or its music, but to relate that history to the registration of increasingly diverse regional styles of organ composition and tonal design during the period under consideration.

The book is divided into four parts: Part I, Prologue: Renaissance & Reformation; Part II, Late Renaissance to Early Baroque; Part III, High Baroque; and Part IV, Summation: Late Baroque to Classical. Each part deals chapter by chapter with a particular European geographical area; Part IV also touches on North America.

A predictable format has been adopted throughout on two levels. Each part opens with brief remarks about the political and cultural climate of the time, followed by an overview of the music and its composers in both religious and secular contexts, and highlights of the tonal evolution of the organ during the period. Similarly, each chapter exhibits a logically structured presentation, beginning with a list of the major composers of the period and complete stoplists of a number of selected organs. The main discussion identifies the type, size, mechanical features, and tonal characteristics of representative instruments; general geographical tendencies and local area differences; traditions and innovations; and varieties of compositional styles of the time and their registrational diversity. There are also references to such specific aspects as large and small divisions, pedals, divided bass-treble keyboards, horizontal reeds, swell boxes, the tremulant, stop changes, the emergence of particular stops, and the decline of others (accessory or "toy" stops). Prevailing registration practices, derived from various documents, theoretical treatises, manuscripts, didactic works, written rules in psalm books, reports of organists' auditions, recommendations of composers, guides engraved on music racks or stop jams of instruments, and instructions by organ builders are identified. Problems include the existence of

corrupt performing editions and older sound recordings of large organs that employed inappropriate registrations, both of which can be misleading. Finally, attention is given to the registration capabilities, possibilities, and limitations of modern organs.

Registration recommendations are made within the context of a discussion of the tonal qualities of historic organs and their approximations in contemporary instruments, mindful of the limitations of the latter, even though many of them have the tonal ingredients to achieve reasonably authentic historic sounds, as elusive as this search may be. Care, caution, and the avoidance of excess is advocated. In the absence of explicit directions, registration decisions should reflect the nature of the music itself, the "good taste" or "good ear" of the player (even the theoretician Andreas Werckmeister advocated the latter truism in his 1698 handbook for "proving" organs), and the courage to experiment, even to the extent of synthesizing historic sounds from contemporary tonal resources. "Best choices" for particular musical contexts are proffered, wherever appropriate.

Throughout the book there are frequent specific registration recommendations for particular stylistic collections of compositions, for example: seventeenth- and eighteenth-century French *livres d'orgue* of fifteen composers from Nivers (1665) to Dandrieu (c.1738), eighteenth-century single and double voluntaries of John Blow and John Stanley, Handel's voluntaries and organ concertos (Marcel Dupré's three-stave arrangement for solo organ is discretely dismissed, thankful that registration instructions were not included!), and recommendations by Dom Bédos de Celles (1776-78) regarding French duos and trios. The English organist John Arnold resorted to verse to convey his registration preferences:

On Diapasons, grave Adagios,
And on the Cornet, brisk Allegros.
With beats and shakes and other Graces,
And on the Trumpet play Vivaces; [sic!]
According to my pieces suit,
Forte full Organ, Piano Flute
And as I chose my stops to alter,
In playing full I take Sesquialter;
In order, for to do it well,
Likewise take the Principal.
Great Twelfth, Fifteenth, Cremona brave,
For, in all, ten stops I have.
[*The Complete Psalmist*, Fendon, 1779]

Much of the chapter that deals with Central Germany in the High Baroque focusses on Bach (who gave few registration hints), with particular reference to registration directions found in G. E. Kauffmann's *Harmonische Seelenlust* (1733) and those left by Gottfried Silbermann with his two-manual organs in Fraureuth (c.1739-42) and Grosshartmannsdorf (1741).² Although the organs of the Saxon instrument maker are widely held to be "Bach organs," Owen points out that "Bach seems to have played no favorites, and thus knowledge of Silbermann organs and registrations must always be tempered by knowledge

of what Silbermann's more avant-garde contemporaries . . . said and did" (p. 169). She argues that the registration recommendations for the *Orgelbüchlein* and the *Schübler Chorales* (actually transcriptions) are compatible with some of Kauffmann's practices, accessible in a modern (1980) edition, and urges their serious consideration.

This thoroughly researched, highly readable book is an instructive and pleasurable excursion from beginning to end, to experience the changing panorama of registration practices within the contexts of the evolution of organ building and the general musical culture, or to consult as a reference work with selective concentration on the works of particular composers or collections of music. The author's cautious inferences from the known to the unknown, noting inconsistencies within and between alternative sources, are nevertheless convincing explorations into the aesthetic possibilities of historically informed performance practice. These accumulated insights promise new approaches to familiar music.

Further scholarly investigations are encouraged by a bibliography of 343 books, articles, and other publications, 18 of which are identified for further background study. Mobile players and scholars will appreciate the information in two appendices: Restored Historic Organs in North America (35 authentic period instruments, from c.1620 to 1852, in 15 American states); and Modern Historically Based Organs in North America (66 historically related organs in 25 American states and 2 Canadian provinces). This indispensable resource is strongly recommended to all friends of the organ and its literature.

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

Notes

1. Reviewed by the present writer in *THE DIAPASON*, January 1989.
2. Both of these organs, among other Silbermann instruments, can be heard on the CD recordings, *Bach auf Silbermannorgeln*, 3 volumes, Ars Vivendi MRC 020, 021, 023, 1989.

New Recordings

A Meantone Organ in the Antipodes, 16th and 17th Century Dutch and North German Organ Music. Played by Kurt Ison at MacLaurin Chapel, Auckland University, New Zealand. CD KJI 001. Available through Academy Music, PO Box, Lenswood, South Australia 5240; A\$30 postpaid; fax +618 8389 8384.

The organ, built by the local builder Ken Aplin, obviously as a specialized teaching instrument, comprises two manuals and pedal and 12 stops (16 ranks); the temperament is one-sixth comma mean-tone. The pitch is A = 415 Hz. Strangely, the excellent information provided about the organ omits the date; the notes seem to imply that it was completed just before the recording was

made in 1996. The specification can be considered typical of Dutch organs of the late Renaissance or early Baroque period. Despite Ison's notes, which use the word "copy," this is not, unless I am quite mistaken, a copy except in the sense that instruments like the Marilyn Mason Organ in Ann Arbor are "copies." The terminology used for manuals, most stop names, etc., is Dutch, understandably emphasizing the tradition on which it is based.

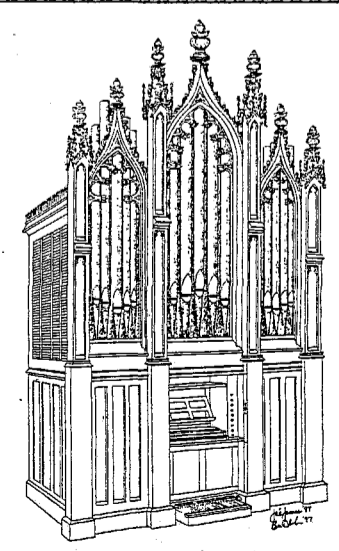
Ison has chosen a program of music that was certainly intended for instruments and tunings essentially quite like this one. The music includes: *Allein Gott in der Höh sei Ehr* (8 of 17 variations), *Vater unser im Himmelreich*, *Ballet of the Grand Duke*, *Toccata in the Ionian Mode*, and *Echo Fantasia in the Ionian Mode*, all by Sweelinck; *Praeludium in G minor* and *Chorale Variations on "Jesus Christus, unser Heiland"*, both by Tunder; *Canzona in G major* by Scheidemann; *Fantasia pro duplici organo* by Abraham van den Kerckhoven; and *Psalm 24* by Anthoni van Noordt.

This is an attractive program of little-played music—probably only Sweelinck's *Ballet of the Grand Duke* and possibly the *Echo Fantasia* are much heard, although this particular echo fantasia is not the most popular. Only the piece by van Noordt, an Amsterdam organist who probably studied with Dirck Sweelinck, son of J.P. Sweelinck, and who died in 1675, was totally unfamiliar to me. It is rather flashy example of variations in the style of Sweelinck and well worth hearing. Sweelinck's chorale variations are not played as much as they deserve to be, and I particularly enjoyed hearing so much of the long work based on *Allein Gott in der Höh sei Ehr*. My knowledge of recent Sweelinck scholarship is very limited, but it seems surprising that Ison's notes make no reference to the possibility of multiple composers: Seiffert's edition (Amsterdam 1943), and of course the Dover edition based on it, attribute only four of the 17 variations to Sweelinck—the others were attributed to Andreas Düben (5), Petrus Hasse (2) and Gottfried Scheidt (6). Of all the works heard here, the Tunder "Praeludium" seems to gain most from the mean-tone tuning.

Fortunately, Aplin has produced an organ that is both an historical reconstruction and a fine-sounding musical instrument. The *Hoofwerk* of five stops produces an impressive full organ sound—despite the fact that there is no intermanual coupler to help out and no reed—the *Rugpositiv* (four stops) provides a good secondary chorus, and virtually all of the stops are useful as solo voices. The *Pedaal 8'* Trumpet is smooth-toned and clearly defined, while the Subbass 16' seems to change power obligingly to balance the manuals. Ison produces quite a range of registrations, all of them appropriate.

Ison, born in Australia in 1965 and trained almost entirely at the Sydney Conservatorium, is particularly devoted

► page 12



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to early music, especially Dutch and North German. He is a church organist and teacher in the Sydney area. His playing here is immaculate and shows both an understanding and love of the music. He varies his touch and articulation appropriately, although in a few places excessively detached notes seemed to become something of a mannerism. To be fair, this may be the fault of the acoustics. We are given no information about the room, and the organ sounds as though the microphones were very close to the instrument.

The liner notes, by Ison himself, provide useful information about the composers and works and good, but somewhat limited information about the organ. The notes are apparently aimed at a wide, non-specialist audience, although one suspects that most purchasers will in fact be trained musicians.

Obviously, this recording will not please everyone, for there are some who simply do not like "strange" tunings. All others will enjoy this disc. It documents a valid and successful attempt to produce a specialized kind of organ, but, more important, it offers an organ with fine sound, well played, and with plenty of interesting and often lovely music well suited to this instrument.

—W. G. Marigold
Urbana, IL

Two recordings of *The Art of Fugue*, BWV 1080—J. S. Bach

Lynn Zeigler at Iowa State University; **Calcante Recordings CD011; 2 CD set; 1 hr. 25 min.; no price given.**

Thierry Mechler at St. Nikolaus, Walbeck, Germany; **Solstice SOCD 147; 1CD; 79 min. 40 sec; no price given. (Order from: Disques FY & du Solstice, Domaine de Sainte-Croix, F-11130 Sigeac; Organ Historical Society, 804/353-9266; or Organ Literature Foundation, 781/848-1388.)**

The Art of Fugue is extraordinary music filled with the mystery of symbolism (mathematical, spiritual, and musical). It is symbolism which escapes the casual listener who can love abstract music for its sheer pleasure; it is symbolism which offers the novice a world of pursuit; it is symbolism which moves scholars of its mysteries to tears. *The Art of Fugue*, *The Musical Offering* and the *Canonic Variations on "Vom Himmel hoch"* stand as the monuments to counterpoint that some artists can bring into a living entity, while others leave them as museum pieces. That can be said about any music, of course, but the point is no one has given to the art of music a more exhausting compendium on how to write counterpoint than has Bach in these works. Whether *The Art of Fugue* is organ music remains open to question. These two very different recordings give the 20 fugues and canons very fine readings. Each takes great care in varying touch, registration and tempo according to the several international and historic styles which Bach employed. Both make convincing statements that *The Art of Fugue* can be organ music.

Lynn Zeigler performs on Iowa State University's John Brombaugh Op. 29. The order of the fugues and canons is based on the scholarship of Hans Heinrich Eggebrecht. Zeigler employs a sec-

ond player, Mei-Chu Yen, for the mirror canons. The registrations, which are listed in the jacket notes, use the fine Brombaugh sounds to the fullest. The Iowa State University Recital Hall has a noticeably dry acoustic, robbing the music of some of the mystical aura one enjoys in a more reverberant space. One might challenge the lack of rhythmic response to modulations and important fugue subject entrances which, if there, might make the performances less dry in the already dry space. Zeigler's technical abilities are stunning throughout, imbuing the work with the contrapuntal life it requires.

In Mechler's recording the order of the fugues is drawn from the 1752 facsimile and the Henle Verlag *Urtext*. The instrument is a 1993 suspended action II/35 organ by Strasbourg builder Muhleisen. It is in a 1752 case by Henricus Titz. The sound is clear and exciting in a reverberant space and presents this music well, despite the 16' pedal reed which speaks much too late. The booklet contains specifications, but no registrations. Mechler's musical approach is exuberant and compelling. Contrapunctus XI receives an enormously exciting performance. Masterful and intensely musical performances are also present for several of the colorfully registered fugues and canons. There is an innate introspection in Mechler's playing which is moving, and this insight is coupled with a metaphysical concept of the work. Some of his thoughts are revealed in valuable notes by Gilles Cantagrel and Mechler, translated by J. R. Tuttle. This performance is well worth the effort to obtain the CD.

The order of the fugues and canons is not particularly significant in terms of listening, save for the way in which the work ends. Gone from both these recordings is the dubious practice of playing *Wenn wir in höchsten nöthen sein* after the incomplete Contrapunctus XII. The Mechler recording ends with the four canons played after the incomplete fugue. Mechler views these canons as representing the four elements (water, air, fire, earth) and the four arms of the cross. This provides the listener with a convincing "blessing" on the work. Zeigler's order ends with Contrapunctus XII where there is no denying the emotional power of those last notes trailing off into eternity. Both versions have great merit.

—David M. Lowry
Columbia, SC

Olivier Latry, *Récital à Notre-Dame de Paris*. *Organa Viventia* series from RCA Victor/BMG Records (France) 74321470132, DDD, total time 75:51.

Chorale in a minor, Franck; *Prélude funebre*, Ropartz; *Scherzo*, Gigout; *Suite Gothique*, Boëllmann; *Adagio (Fifth Sonata)*, Guilmant; *Prélude and Fugue in E-flat Major*, Saint-Saëns; *Prélude (Three Pieces)*, Pierné; *Andante sostenuto (Symphonie Gothique)*, Widor; *Allegro vivace and Final (First Symphony)*, Vierne.

While listening to this fine recording, one almost has the feeling of being in attendance at a recital at Notre-Dame, just as the title suggests. To the ears of this reviewer, the great organ has never sounded better; the engineers did a marvelous job of capturing the true sound of this mammoth instrument almost as heard at the console in the tri-

bune. One certainly gets the sense of the organ playing in a large cavernous space; but, through judicious and well-planned placement of microphones, the musical lines are clear and uncluttered in the generous reverberation.

From the first notes of the Franck "Choral in a minor" to the conclusion of the Vierne "Final," Olivier Latry's playing is first-rate. There is never a hint of any quirky interpretation or hollow showmanship; his playing serves the music in a refreshing manner, while remaining extremely interesting and thoroughly exciting. How nice to hear a recording of organ music at Notre-Dame without being bombarded with the chamades every time there is a loud passage! Latry exploits the colors of the French organ, showing us all that the great instrument is capable of producing. The massive foundations, the voix céleste, the harmonic flutes, the voix humaine, the thunder of full organ—all are present to give the listener a complete demonstration of the French Romantic organ. He breathes new life into such "war-horses" as the Boëllmann "Suite Gothique," the Gigout "Chorale," and the Vierne "Final," and gives the listener fresh insight into these compositions. Latry's love for the literature and for this particular instrument is apparent throughout the entire program. Notes about the music, a short biography of the performer, valuable information about the organ, and the present-day stoplist are included in the enclosed booklet in French and English.

We all have recordings that are purchased, played once, and consigned to the shelf, never to be heard again. That will definitely not be the case with this particular disc; listeners will return to this "recital" many times, and will glean more from it with each hearing. This CD will surely make it on your "Top Ten" list of favorite organ recordings. Highly and enthusiastically recommended.

Claude Girard, *Le grand répertoire*. Les disques Fonovox, VOX 7862-2, total time 68:59.

Prelude and Fugue in G Major (BWV 541), Bach; *Trio Sonata No. 4 in e minor (BWV 528)*, Bach; *Six Canonic Studies for Pedal Piano*, Nos. 1, 4, 5, Schumann; *Prelude and Fugue in c minor*, Mendelssohn; *Three Pieces*, Pierné; *Widor; Cantabile*, Franck; *Carillon de Westminster*, Vierne.

This disc features the organ of the church of Saint-Patrice in Rivière-du-Loup, Québec. The present-day three-manual instrument of forty-four stops was originally built by Casavant in 1895 with additions in 1922 and subsequent restoration by the Guilbault-Thérien firm in 1989 and 1995. The recording showcases the flexibility and ease with which this organ handles music of the French Romantic school and the more straightforward music of Bach, Schumann, and Mendelssohn. One of the highlights of the disc is Claude Girard's exciting performance of the Bach "Prelude and Fugue in G," well-articulated and consistently-phrased. It was frankly a bit surprising that the Widor could come across with such success on this relatively small instrument, but the proof is in the listening. It is refreshing to see the Pierné triptyque on this disc. The only flaw on this recording was in the interpretation of the Pierné "Cantilène": the harp-like accompaniment

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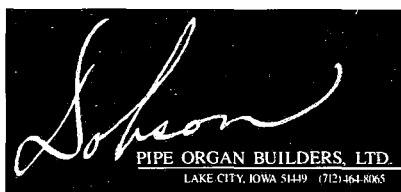
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figure was played in such an erratic manner that it became distracting and unmusical. All in all, the performer proves that it is quite possible to play big pieces convincingly on a medium-sized instrument. His playing is secure, solid, and—at times—downright exciting!

—Jeff Binford
Highland Park Presbyterian Church
Dallas, TX

New Organ Music

Jubilee Suite, Gilbert M. Martin.
H.W. Gray Publications GB00680.
\$5.50.

Jubilee Suite contains fresh interpretations of three tunes found in early 19th-century hymnbooks. These well-conceived settings offer invigorating 20th-century harmonies. In "Salvation" (from *Kentucky Harmony*, c. 1815) open fifths in parallel motion alternate with a simple accompaniment of the tune. A shift to triple meter in the middle of the work offers a pleasant contrast to the rhythmic intensity of the rest of the selection. The second setting, "Pleading Savior" (from *The Christian Lyre*, c. 1830) is a beautiful setting for prelude or meditation. The tranquil, yet somewhat haunting, accompaniment supports the tune in the pedal answered by a solo manual reed. "True Happiness" (from *Southern Harmony*, c. 1835) is the most demanding setting of the suite and opens with aggressively dissonant chords on full organ and clearly presents the folk tune on solo pedal reed. The work develops into an energetic toccata with "True Happiness" in the pedal. While each setting could stand alone, the suite would be a wonderful addition to a recital program.

12 Preludi Per Organo, Giovanni Simone Mayr. Boccaccini & Spada
1246. \$19.50.

Italian composer G.S. Mayr (1763-1845) wrote a number of treatises that documented his interest in a methodical approach to organ pedagogy. The majority of the *12 Preludes for Organ* are short, simple teaching pieces that are appropriate for the beginning to intermediate organ student. Prelude #10 is an interesting study on the ascending and descending scale. While many of the preludes are less than 30 measures long, the final selection, entitled "Gran Preludio," is an extended prelude based on a five-note motive. These works are interesting for their historical significance and possible pedagogical use.

Fanfare for the New Year, Calvin Hampton. Wayne Leopold Editions WL 700006.00.

Well-known American composer Calvin Hampton (1938-1984) wrote this short fanfare to showcase the State Trumpet at the Cathedral of St. John the Divine in New York City. The work exploits the entire range of the festival trumpet and features exciting chordal fanfares in opposition to full organ. If a robust state trumpet is available on your performance instrument, this fanfare would be appropriate for services of dedication, weddings, and grand processions.

The Organ Music of Edwin H. Lemare, Series II (Transcriptions), Volume X: Tchaikowsky, edited by Wayne Leupold. Wayne Leupold Editions WL 600041, \$22.95.

Wayne Leupold continues the exhaustive series of the organ music of Edwin Lemare with this volume of Tchaikowsky transcriptions. The well-documented preface contains Lemare's essay entitled "The Art of Organ-Playing" and stop-lists of two organs on which Lemare performed: St. Margaret's Westminster, London (J.W. Walker & Sons, 1897) and Soldiers and Sailors Memorial Auditorium, Chattanooga, TN (Austin, 1925). This provides the performer with a wealth of background information and primary

resource material to assist in the performance of often difficult transcription literature. Accessible selections are the "Lyric Theme" from *Symphonie Pathétique*, "Nocturne in c-sharp minor" and "Chanson triste." The expansive *Overture-Fantasia Roméo et Juliette* and "Andante cantabile" from the 5th Symphony present complex and technically difficult transcription writing. Use of four systems and concurrent use of all three manuals and pedal are two of the obstacles to be overcome by the performer. Challenging, yet effectively transcribed, this literature is appropriate for recital and concert hall use. For those organists who love the art of transcription, this volume is a valuable addition to your library.

Dawn to Dusk, arr. by Robert Lau.
Harold Flammer HF-5202, \$8.50.

Contemporary American composer Robert Lau has compiled a very accessible collection of service pieces based on morning and evening hymns. Included are short settings of Buessan ("Morning Has Broken"), Willingham ("Still, Still with Thee"), St. Clement ("The Day Thou Gavest"), and Eventide ("Abide With Me"). Also, Lau offers an interesting setting of Merriall ("Now the Day is Over") that asks the organist to play melody and counter melody with one hand, on separate manuals—not too

difficult, but make sure that you do not sight-read it during the service! Also contained in the collection is a theme and variation set on Morning Song ("Awake, Awake to Love and Work"). The collection offers easy service music with registrational suggestions appropriate for a moderate-sized instrument.

Reflection and Promenade, Chan Ka Nin. Oxford University Press 02.294. \$7.00.

Dr. Chan, a native of Hong Kong, has been on the faculty of the University of Toronto since 1982. *Reflection and Promenade* were commissioned by the Toronto Centre of the Royal Canadian College of Organists in 1992 for the International Congress of Organists Convention. *Reflection* is a short contemplative work that opens with flutes and strings. Program notes explain that the extreme high and low notes explored in the piece "suggest the communion between heaven and earth." *Promenade* is a delightful work that "describes a casual excursion of a youngster who seems to find everything in sight interesting and exciting." Registrational use of flutes and intricate rhythms and mixed meters interplay to produce a buoyant character.

—Laura Ellis
McMurry University
Abilene, TX

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Consecration, by William A. Payne. Agape (A division of Hope Publishing Company), No. 1933, \$2.95, for 3-5 octaves of handbells with optional 2 octave choircimes, AGEHR Level 6 (D+).

The ultimate challenge in handbell ringing, this piece was written for a bell choir of a church in Ohio that burned to the ground. That situation inspired the composer to write music reflecting terror and grief from the fire, and, most importantly (as stated in the postscript), "... the triumph, rejoicing and thanksgiving of the members of the congregation as they worked through a rebuilding not only of their church but also of their faith and spirit." This 15-page masterpiece is probably the most difficult composition for handbells that has come across my desk. One of the challenges of this piece would be in mastering the sixteenth and thirty-second note passages, some of which are set against unusual syncopated patterns.

—Leon Nelson

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Portrait of composer Frank Ferko and his Hildegard works

Marcia Van Oyen

“Frank Ferko inhabits a unique and unusual musical world. In the background is his love of the music of Olivier Messiaen. In the foreground appears mystery, and thus his intense interest in the visions of Hildegard, her music, and the world of medieval chant. None of this is unique or unusual in the decade of the 1990s, but his vivid musical imagination, sometimes terrifying, in other instances timelessly static and meditative, is unique.”¹

The preceding quotation offers a microcosmic portrait of Frank Ferko as a composer. Elements of his compositions have evoked comparisons to Poulenc, Messiaen, James MacMillan, and Arvo Pärt, yet Ferko’s style defies neat categorization. His coloristic approach, especially in his organ works, links him with the French. His bent towards ethereal sounds and other-worldly texts allies him with the current phenomenon of “CD spirituality,” as evidenced by the popularity of Gregorian chant recordings and the music of Pärt and Tavener.² The portrayal of programmatic themes, especially those of a symbolic and spiritual nature, looms large on his agenda. On the other hand, he is very aware of the need for practical liturgical music, and bears that in mind when writing sacred compositions.

The catalog of Ferko’s works includes choral anthems on liturgical, chant, and hymn texts; settings of poems by symbolist writers Rimbaud and Mallarmé; hymn preludes and programmatic works for organ; a symbolist one-act opera and a sprinkling of compositions for various solo instruments and ensembles, including an intriguingly titled piece for horn, clarinet and piano, “The North Side of Heaven (Near the Rotunda).” He has been commissioned to write works for Valparaiso University, His Majesty’s Clerkes, and the Dale Warland Singers, as well as many churches. He has been the recipient of annual ASCAP grants since 1987 among other grants, and has won awards for his compositions, including the 1989–90 Holtkamp/AGO award for “A Practical Program for Monks,” a song cycle for tenor and organ.

Although Ferko now spends most of his time composing, he has twenty-five years of experience as a church musician, most recently serving as director of music at the Church of St. Paul and the Redeemer in Chicago, and continues to perform as an organist. Ferko received his Bachelor of Music degree in piano and organ performance from Valparaiso University. He received the Master of Music degree in music theory with a minor in organ performance from Syracuse University and holds a doctorate in music composition from Northwestern University, where he studied with Alan Stout. His teachers have included Richard Wienhorst (composition) and Philip Gehring (organ) at Valparaiso, and Howard Boatwright (theory) and Will O. Headlee (organ) at Syracuse University. This traditional foundation, an openness to diverse influences, and a willingness to experiment combine to create Ferko’s unique style.

I spoke with Frank Ferko about his compositional style and two of his most recent works, the Hildegard Organ Cycle and the Hildegard Motets. Excerpts from that interview follow.

When did you start composing?

I got started dabbling in composition as a teenage church musician at a little country church in Ohio. I started playing organ at fourteen, directing the choir at sixteen, and began exploring different kinds of church music, especially new music. My earliest compositions were take-offs on Richard Wienhorst’s works. I later studied composition with him at Valparaiso. He guided me into writing my own modes and writing pieces using those modes. Wienhorst encouraged me to explore Bartok (who wrote his own modes) and that eventually led to study of the music of

Messiaen.

I also studied sixteenth-century counterpoint with Wienhorst. As a final project, we had the option of writing a 5-voice motet or taking the principles of sixteenth-century counterpoint we had learned and writing a modern work. I opted for the latter, and I’ve been building on that ever since, taking ideas from early music and working them into a modern context.

Have you always had a strong interest in new music?

I have been very interested in new music. While in the doctoral program at Northwestern, I was encouraged to stay in touch with what living composers were doing. But being a church musician, I’ve also been very interested in chant, so there are these two polar ends of things—the very early music and current music—that fascinate me.

Besides Messiaen, what other composers do you look to for inspiration?

Many different eras have influenced me. I’ve played Bach, and Bach’s counterpoint has been a very strong influence. Having a strong piano background, I’ve played Chopin and Brahms. These large sounds and rich harmonies have always stuck in my mind, but I’ve veered more towards the French as time has gone on. What I like to listen to most are French pieces from the twentieth century. Some people say there are elements of Poulenc in my sound, and of Messiaen from time to time. The Messiaen influence is strong because my master’s thesis was an analysis of his piano cycle, “Vingt regards sur l’enfant Jésus.” I studied his compositional techniques very thoroughly. There are techniques that he invented, explored up to a certain point, and stopped. Why not take those further and do something else? Or take a particular technique and combine it with minimalism and see what happens? I like many of the early works of Philip Glass and I don’t mind exploring that territory. I pull ideas from all over the place.

What do you have in common with composers like Arvo Pärt and John Tavener?

I feel a common bond in terms of the philosophical approach, the way I’m approaching writing music. Arvo Pärt very definitely is an intensely religious person. John Tavener also. In that respect, I’m approaching the writing of pieces in the way that they are. We all use common modality in our writing, and there are certain ways that we form melodic lines that may be similar, but we’re putting things together in different ways.

I hear some similarity with Tavener in the way you approach writing for voices.

I know what you mean. I think this has to do with the fact that we have learned how to write for the human



Frank Ferko at Stonehenge

voice. Many composers have learned instrumental writing and try vocal writing and don’t understand the voice. You have to understand the limitations. You have to be very careful how you set text, especially vowels. That comes from studying early music and counterpoint—examples of glorious music for the voice. In that sense, there’s a certain similarity between Pärt, Tavener, James Macmillan and myself in the use of the materials. We all write well for voices.

As I’ve listened to your music, I’ve noticed that acoustics seem to play a key role. Are live acoustics required for a true performance of your works?

I like live acoustical settings, the reverberance. This goes back to my love for chant and how a single line can spin and create other sounds. I can take a single line, a choral sound or an organ sound and create some interesting ear perceptions with the acoustics. The reverberance needs to be there. I’ve played the organ cycle successfully in relatively dead rooms, but there’s a whole dimension that’s missing. For example, the first movement of the organ cycle has a water drop idea, intended to reverberate through the room. It’s written at a very slow tempo to allow that to happen.

Do you have a special affinity for writing for the organ? What is there about it that works especially well for your music?

One of the reasons I’ve written so much for the organ is because it is my instrument and I like writing things that I can play, though I don’t write with myself as performer in mind. I understand it, and I’m very well aware that there aren’t that many composers today who feel comfortable writing for the organ. I enjoy it, so I’ll write pieces for the organ. With the organ, if I’m unsure about something I’ve written, I can sit down and try it out.

The musical ideas presented in the Hildegard Organ Cycle could best be presented successfully on the organ. The colors of the instrument and the acoustical setting in which organs are often found make it possible to express certain ideas in a way that cannot occur in other situations. The organ works are usually tailor-made with the tonal colors of the organ in mind. The approach I use in incorporating specific colors into my organ works allies me closely with the French composers who have always been colorists.

Do you think you almost have to be an organist to write music for the organ?

I tend to think so, although there are some people out there who are not organists and yet have written some very fine music for the organ. I’ve tried to get composers I know to write for the organ. They’re a little interested and they think the various colors and stop names are interesting, but it’s complicated for them. How do you deal with all these keyboards and these pedals? The thing that’s usually the biggest stumbling block is the registration—they don’t know what to suggest. Some composers leave it up to the player. I object to that. I think it really is the composer’s responsibility to inform the performer as to what tone colors to use, because there’s so much choice involved there. Particularly when writing interesting harmonies, chromatic lines, and dense textures, I think it behooves the composer to let us know just what kind of color he wants. A composer wouldn’t write a piece for orchestra and give the conductor a piano score, leaving it up to him to decide who’s going to play what. It’s not the conductor’s job to do that. An organ composer has to be the orchestrator. Composers usually have colors in mind, but are reluctant to write them down because they’re unfamiliar with stop names and know it’s going to differ from one instrument to another. Poulenc sat down with Duruflé and registered the organ concerto. Composers should sit down with organists and do that. Somebody who does play the organ knows the instrument and its capabilities so well that they can incorporate things that a non-organist wouldn’t do. But the same thing happens with writing for other instruments. A player can write more intimately for an instrument than a non-player.

You also perform as an organist, playing your own works. What else do you perform?

On an upcoming recital, I’m doing one movement from the Hildegard cycle along with works by Bach, Brahms, Helmut Walcha, and Heinz Werner Zimmerman. Mostly Germans because it’s a germanic organ. Yes, I play other people’s music—especially when a church organist. I still improvise, that’s one thing I’ve always done—postludes—that’s kind of fun.

I studied improvisation with Philip Gehring, and he improvises all the time. He always said you can’t really teach it, but every Sunday in chapel services we heard him doing it. It was the best example. His postludes were always improvisations on the last hymn. When I became an active organist, I started doing the same thing. The early ones I did I’m sure were just horrors, but you

Marcia Van Oyen earned both master’s and doctoral degrees in organ and church music at the University of Michigan, where she studied organ with Robert Glasgow. Marcia currently serves as Director of Music and Organist at Glenview Community Church and is Dean of the North Shore AGO Chapter. She also writes reviews of organ music and books for THE DIAPASON.

Example 1. The Origin of Life, measure 1

Gr: Bourdon 8'
Sw: Rohrflöte 8'

Very slowly (♩ = ca. 36)

Example 2. The Construction of the World, p. 9, sc. 4, ms. 1

Example 3. The End of Time, measure 2

intenso

(O magne Pater)

**The Hildegard Organ Cycle:
Ten Meditations for Organ**

- I. The Origin of Life
- II. The Construction of the World
- III. Human Nature
- IV. Articulation of the Body
- V. Places of Purification
- VI. Meaning of History
- VII. Preparation for Christ
- VIII. The Effect of Love
- IX. Completion of the Cosmos
- X. The End of Time

The organ cycle is published by E.C. Schirmer.

Each movement of the Hildegard Organ Cycle is a musical depiction of one of the holy visions of the twelfth-century abbess Hildegard von Bingen (1098-1179) found in her last writing, *De Operatione Dei*. Five chant melodies composed by Hildegard from her collection *Symphonia armonie celestium revelationum* (Symphony of the Harmony of Celestial Revelation) are the threads which help bind the diverse movements of the cycle together: O Magne Pater; Spiritus Sanctus, vivificans vita; O gloriosissimi lux vivens, Angeli; O virtus sapientiae; O splendidissima gemma. The piece begins serenely with the pitches of each phrase of "O Magne Pater" being used to build tone clusters, which form a backdrop for falling water droplets of sound echoing the pitches of the chant. (Example 1) This calm, yet energy-filled music evokes an image of the first stirrings of life on earth. In stark contrast to its placid appearance in the first movement, "O Magne Pater" thunders forth in octaves on a full plenum with reeds to open the second movement, which is the most Messiaen-like of the cycle. Ferko borrows Messiaen's "Communicable Language" to create thematic material, notating the name "Yahweh." (Example 2) Accelerating repeated chords bring the movement to a dizzying close, in a minimalistic portrayal of the spinning of the newly created world.

The third movement, written for pedals alone, borrows the 14th century concept of isorhythm, while the fourth features prominent major sevenths, depicting human imperfection. Divine judgment is portrayed with angry, repeated

chord clusters in the fifth movement, "Places of Purification," with fragments of "O Virtus Sapientiae" in the pedal. This movement has an aleatoric aspect, in that the performer chooses the number of repetitions for each chord. The sixth movement is a lyrical trio, combining two chant melodies with an isomelic theme. The seventh movement, a slow meditative setting of "O splendidissima gemma" is reminiscent of the long cornet solo section of Messiaen's "Le Verbe" from *La Nativité*. An original folk-like melody and a fragment of "Spiritus Sanctus" are ultimately encompassed by celestial chords in the eighth meditation, "The Effect of Love." The penultimate movement begins and ends peacefully with "O gloriosissimi," but in the intervening measures a thunderous battle takes place involving the "Yahweh" theme of movement two and dissonant chords played with the forearms.

The terror invoked by the crashing chords of the tenth movement is as striking as the calm water droplets of the first. (Example 3) "O Magne Pater" blazes forth like the call of the last trumpet amid relentlessly pulsing chords which grow increasingly dissonant. The pulsing ceases abruptly, and after a silence, an exquisitely sublime setting of "O gloriosissimi" and "O Virtus Sapientiae" played on a 4' flute accompanied by strings brings the cycle to an ethereal close.

While Ferko's Hildegard cycle reminds the listener of Messiaen, it is by no means a slavish imitation. It seethes with original ideas and fresh combinations of materials. A well-written preface outlines thematic material and compositional techniques, includes performance suggestions, and gives insight into the meaning Ferko derives from each of the visions. Registrations are specified in detail and the chant melodies are identified as they occur in the score. Ferko has made every effort to provide a wealth of information, but his splendid recording of the organ cycle speaks volumes (Arsis CD 101). The acoustical ambience of St. Patrick's Church in Washington, D.C. and Ferko's masterful performance on the Liveley-Fulcher organ are a powerful combination.

just keep doing it and you learn. I would hear something I thought was interesting and I would work that into a Sunday morning improvisation and just see where it would lead, combining the idea with a hymn tune, which I always used as the basis. It was a good way to pick up ideas I was hearing and develop them into my own compositional style.

Was the organ cycle composed through improvisation or sitting down and writing?

Some of it came from improvisation, some from just sitting down and writing. Actually, the tenth movement, the terrifying one, did begin as a postlude for a church service. I started the postlude with the repeated chord figure with big gaps between the chords. Heads went up. It was a gripping effect. I remembered that later and thought it would be a good way to end this organ cycle.

The music and writings of Hildegard von Bingen are currently receiving attention. 1998 is also the 900th anniversary of her birth. What prompted you to write music based on her writings?

I wrote most of the organ cycle back in 1990, before Hildegard became a big cult thing. I wanted to do something that would make people aware of who this woman was, what she did, and what she experienced.

What led you to choose Hildegard's "Visions" as the basis for your works?

In the late 80s, my church choir in Hyde Park did a concert every spring. There were a couple of women in the choir who were vocal feminists, and they said, "We never sing any music written by women composers." I started exploring, finding music written by women composers. I had discovered the name Hildegard in the early 80s. In putting together this concert, I started researching her music and transcribed chant melodies into modern notation.

The choir was fascinated. I found other women composers from the sixteenth, seventeenth, eighteenth, nineteenth and twentieth centuries. We did an evensong and concert in which all the music was written by women. That got me looking into Hildegard, and I wanted to find out more. I did more research and looked at her last book, "De Operatione Dei," which includes the ten visions. I had been wanting to write a large work for organ, and later that year I decided to write an organ cycle based on the ten visions.

You've written a detailed preface, a "guidebook" if you will, which provides information as to what's being portrayed in each of the movements of the organ cycle. Without this guidebook, what can an average listener discern?

Most of the music I write is written on at least three levels—there's the surface level, where anybody can just walk in and they will hear something they can appreciate. It will wash over them and they'll either like it or hate it. They'll form an opinion right away, but they're really not appreciating what's in the music.

The second level at which I write is an association with technical devices, for example writing numbers rhythmically or pitch-wise into a piece of music. There are other numerical phenomena which have also found their way into my music such as the Fibonacci series and certain kinds of numerical proportions such as 2:1, 3:2, or 4:3—proportions that were used for tuning in the medieval period.

The third level is extra-musical associations—the programmatic elements. The whole organ cycle is program music: specific depictions of ideas that Hildegard presented in her descriptions of her visions. Most people haven't read the "Visions," which is why I wrote the "guidebook." I thought I should condense some of these ideas into a concise format and provide the information for

people so they have some idea of what the basic program is.

What are the most effective means for communicating ideas through music? Without knowing the program, what images in the organ cycle can a listener recognize?

There are certain obvious techniques that can be built into the music. The water drops [in the first movement]

come across pretty clearly. The fifth movement with the repeated clusters has a tendency to sound like somebody's angry, and Hildegard was. She was talking about the anger and judgment of God. I wanted to show that anger. Writing great big clusters that are very dissonant and shaking away with full organ is a way of doing that. Another technique is to present thematic material in an obvious way, such as an unaccompanied

single line melody, repeated. Repetition is an important way to impress a musical idea on people. In the organ cycle there's one chant melody that comes back throughout the cycle—and people remember that. They recognize it in different guises and are aware of it

What was the impetus for composing the Hildegard Motets? How were the texts selected?

The fifth one was the first one to be written, and that came about purely as an experiment. I was in a group, now defunct, called Chicago Composers Consortium, and we did three concerts a year at the Three Arts Club. In 1991, His Majesties Clerkes had done the first Chicago performance of Arvo Pärt's "Passio," at Orchestra Hall. One of the people in the consortium had heard the concert, raving about the Clerkes' performance of the Pärt. We decided to do a whole concert of choral music and hire His Majesties Clerkes to perform seven new works. Since I had been working on the Hildegard Organ Cycle, I had also looked at some of her poems in the back of the book which contains the visions. I bought a critical edition of the poems and found them amazing. I wanted to write a substantial piece for the Consortium program, so I was looking for a longer text. The Holy Spirit text, a sequence hymn, seemed like a good choice. I knew what the Clerkes were

The Hildegard Motets

- I. O verbum Patris
- II. O splendidissima gemma
- III. Hodie aperuit
- IV. O factura Dei
- V. O ignis Spiritus Paracliti
- VI. Laus Trinitati
- VII. O vos angeli
- VIII. O speculum columbe
- IX. Nunc gaudeant

Subject

- God the Father
- God the Son with his Mother
- God the Son with his Mother
- God the Son
- God the Holy Spirit
- The Trinity (a summation)
- Angels and Archangels
- Saint John the Evangelist
- Resurrection/Dedication

Liturgical Association

- Advent
- Christmas
- Epiphany
- Pentecost
- Holy Trinity
- St. Michael and All Angels
- Day of St. John, Evangelist
- Easter, Dedication of a church

The motets are published by E.C. Schirmer.

Example 4. O Verbum Patris, measures 1-4

I. O verbum Patris
for Counter-tenor solo. SATB Chorus (divisi) a cappella

Hildegard von Bingen Frank Ferko

Very slowly (♩ = ca. 40)

Example 5. O ignis Spiritus Paracliti

Tempo II (♩ = ca. 60)

The Hildegard Motets are a set of nine unaccompanied choral pieces based on texts drawn from Hildegard's *Symphonia armonie celestium revelationum*, the same collection which was the source for the chant melodies of the organ cycle. Ferko selected the texts according to their appropriateness to seasons in the Christian liturgical calendar. The structure of the cycle outlines what Ferko calls the celestial hierarchy: God, the Persons of the Trinity, the Trinity itself, Angels, Saints, the

Church. The motets were also recorded at St. Patrick's Church in Washington, D.C., skillfully performed by the American Repertory Singers directed by Leo Nestor (Arsis CD 102), along with another set of choral pieces, "Six Marian Motets."

The first of the Hildegard Motets, "O verbum Patris," bears a strong resemblance to the opening movement of the organ cycle which was composed two years earlier. Both the motet text and the vision portrayed in the organ move-

Example 6. Laus Trinitati, measure

Lively (♩ = ca. 76)

Example 7. Laus Trinitati, measures 13-14

Slower (♩ = ca. 92)

ment deal with God's power manifested in creation. In this case, the sopranos and altos sing cluster chords with a counter tenor solo above them, creating a mood similar to that of the water droplets in the opening of the organ cycle. (Example 4) The seamless, ephemeral mood of this opening motet introduces the lush wash of sound which is the hallmark of the cycle, causing one reviewer to comment, "The motets ooze mysterious dissonances and profound spirituality."³

Subtle text painting and shifts of vocal color play a major role in Ferko's musical illuminations of Hildegard's texts. He demonstrates a refined knowledge of vocal range and its suitability for text shading as he deftly shifts between close and open harmony, at times requiring the basses to descend to the depths of their range, including sustained low Cs. "O ignis Spiritus Paracliti," the centerpiece of the cycle in both position and beauty, glows with impressionistic chord-streaming contrasted with the simple austerity of dueting voices. (Example 5) The eighth motet, written for four-part men's voices is also sumptuously scored, requiring both basses

and tenors to venture to the extremes of their ranges for a spine-tingling effect.

Numerical symbolism and repetition also play key roles in defining the structure of the motets. "Laus trinitati," the sixth motet, opens with a one-measure refrain which is set in three parts and sung three times at each of its several appearances in the piece. (Example 6) For the most part, the rhythm of the motets has an un-metered chant-like quality which contributes to their otherworldly character. Ferko departs from this smoothness with stunning effect, however, most notably in "Hodie aperuit." He sets the phrase "quod serpens in muliere suffocavit" (which the serpent stifled in the Woman) in a declamatory style, writing chord clusters separated by eighth rests (Example 7), at one point repeating the word "suffocavit" in this style five times in succession, followed by a dramatic pause. The energetic rhythm of the refrains of "Laus Trinitati" and "Nunc gaudeant," set in a style reminiscent of thirteenth-century conductus, highlights the exuberance of these portions of the texts - outbursts of joy surrounded by a sea of sublime tranquility.

capable of, and figured they could do just about anything. I wanted to take advantage of that and wrote a fairly challenging piece. They really liked it and asked to keep the copies of the piece to perform again in their regular season. That was in the fall of '91. In February '92, I decided I wanted to write a whole cycle on these texts because they're so vivid, intense, and wonderful. I decided on the number nine as a mystical number, then chose the texts. The Clerkes were celebrating their tenth anniversary, and decided to commission the set of works for their final concert in 1993. The texts were selected with liturgical use somewhat in mind, variety in terms of the language Hildegard used and variety of lengths—some long and some short. I wanted some continuity and some contrast.

Are the Hildegard works liturgical music or concert music?

The Hildegard pieces were originally intended to be concert works I knew when I wrote them that people—particularly church organists with the proper instrument, acoustics and a good choir—would probably want to use these pieces in the liturgical setting. Many of the pieces in the organ cycle are fairly quiet and not terribly long. They could work as prelude music. The first movement could be used with a baptism, with the water symbolism. There's an implication of Advent in the seventh movement, the slow, lush movement with the long melody in the celeste chords. Even though the motet cycle was written as a concert cycle for His Majesty's Clerkes, I thought people might want to use the individual movements in church settings, so I found texts of Hildegard that had associations with liturgical settings and outlined that in the preface notes. These pieces have crossover quality—they can work in concert or in a church setting.

Widor once said "To play the organ properly, you need to have a vision of eternity." Does that statement apply to performing your Hildegard works?

Yes, I think there's truth to that statement. There's a certain amount of that with the Hildegard pieces. Performers will have a much better understanding and be able to bring out what's in the music much better if they have the textual associations, the implied ones in the organ cycle or the expressed ones in the motets, if they know where Hildegard was coming from, they have a good translation to work from, and they understand the texts. The performance will be much, much better. Many little musical points are strongly associated with the texts.

Some people have used the term "organist-theologian" to describe composers such as Widor, Tournemire, and especially Messiaen. Do you identify with that role, being an organist and composer yourself?

To a certain degree, yes. I think I'm creating similar kinds of things, at least with the Hildegard pieces. When I perform those works, I know exactly what is going on there because I've read all the visions and commentary of Hildegard. Reading them was a very intense, moving experience. It moved me to write the organ cycle. I wanted to put the theology into music. I want people to know about what I felt from reading the texts when they perform or hear this music.

I was intrigued by the statement in the liner notes of the Hildegard recordings, "Frank Ferko inhabits a unique musical world . . ." (quoted at the beginning of this article). What is your response to that?

I was flattered. The remark addresses the organ cycle specifically. When I was practicing in preparation for recording it, the producer came up to the organ loft and said, "I want to hear the last movement on this instrument. This is the most terrifying thing I've ever heard. I want you to use as much organ

as you can, a lot of reeds." I agreed, that's what the movement really needs. That last movement is terrifying, and yet there are other movements that are gentler that take you off into some ethereal land somewhere. I think that he was thinking of all the different moods that are created in that work and how different they are when you stop and think about them from beginning to end.

Every now and then I do pull in, into my own little world when I'm writing. There are a number of people who've taken an interest in my writing and they'll ask me if I've heard the latest recording of James MacMillan because they find a similarity between his style and mine. I tell them I can't listen to that for a few months because I'm working on something of my own. I have to completely pull myself away from other things and just immerse myself into my own little world while I'm writing. I don't want to listen to anybody else's music while I'm doing that. There is a little bit of reclusiveness that's implied in that statement, but not to an excessive degree. I try to be sociable.

Would you describe your music as mystical?

There is definitely an ethereal quality that I try for. "Mystical" carries with it some other connotations, and I suppose that the things that I've written have a

certain amount of that because of the text associations, especially Hildegard's texts. There is mysticism involved in it, but generally, I'm coming at the music from a technical viewpoint. I'm trying to create a certain mood.

I noticed several settings of poetry by Mallarmé and Rimbaud in your list of works. Is their poetry of particular interest to you?

I like symbolism, and Mallarmé is very symbolic. Rimbaud wrote very colorful poetry. The symbolist poems are particularly interesting to me.

You seem to have a strong preference for ineffable ideas and symbolic texts.

I've always been fascinated by that kind of thing—the intangible things that we perceive in some way, either through an association or imagination. When we are thinking of intangible things, such as God, angels, saints, good, evil, love, and so on, I think it is natural for us to try to represent these intangibles in some tangible way. That's why we have church buildings, stained glass, religious paintings, statuary, and religious drama. These are ways in which artists have tried to represent things which are in a way abstract. Music is perhaps the best way to express or represent abstract ideas. Music has the capability of

expressing things that words or pictures just cannot accomplish. By connecting music with symbols it is possible to create a very powerful form of expression. Is there such a thing as a symbolist musician? Maybe that's what I am.

Frank Ferko's compositional style is woven from diverse threads: ancient mystical texts and medieval compositional techniques, minimalism and Messiaen, ineffable mysteries and concrete images, the highly complex and the startlingly simple. The result is a musical tapestry of exceptional depth and beauty, a vibrantly spiritual contribution to the musical palette of both concert hall and sanctuary.

Notes

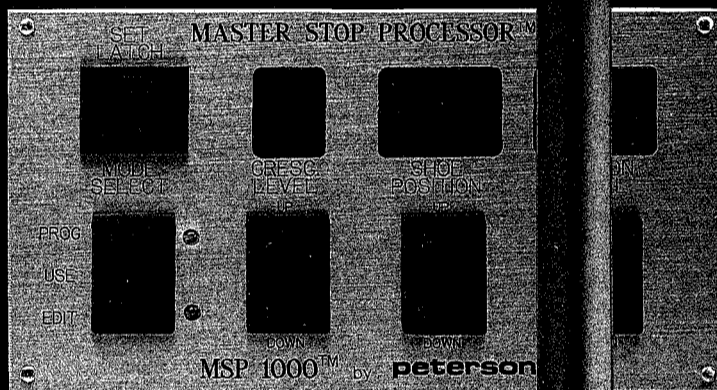
1. The Hildegard Organ Cycle, Arsis CD 101, a statement made by producer Robert Schuneman in the liner notes of the recording.
2. Patrick Russill, "Cantos Sagrados: Patrick Russill reflects on the holy songs of James MacMillan," *The Musical Times* 1837 (March 1996): 35-37.
3. Philip Greenfield, "Review of The Hildegard Motets" *The American Record Guide* 6 (Nov./Dec. 1996): p. 122.

Musical examples are reprinted by permission of E. C. Schirmer Music. For more information about Frank Ferko and his music, visit his web-site: <http://pubweb.acns.nwu.edu/~dahling/biography.html>

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University of Michigan Historic Organ Tour XXXVII



University of Michigan Historic Tour XXXVII

Marilyn Mason led a group of organists on the University of Michigan's Historic Organ Tour XXXVII in Spain, February 28–March 8. The group gave organ concerts in the Cathedrals of Málaga, Córdoba and Segovia. Performers included Karen Phipps, Edmund Price, Dale Shoemaker, Carol Clausen, Ronald Larson, Hugh Young, Lawrence Smith, and Dr. Mason, playing works of Torrelhas, Cabanilles, Correa de Arauxo, and Soler.

The classic Spanish organs feature stops, such as trompeta and clarin, which create sounds seldom heard outside Spain. When music written for these stops is played on such organs, it creates a musical affect which cannot be duplicated elsewhere. Classic Spanish organ music which may sound dull or lifeless when played on northern European organs becomes rich and vibrant when played on the classic Spanish organs. Likewise, most of the northern European organ literature cannot be played on classic Spanish organs, because they lack sufficient pedals. The tour group thus programmed classic Spanish repertoire for its concerts.

Málaga

Málaga is a port city located on the Mediterranean coast about 100 miles east of the Straits of Gibraltar. According to the guide accompanying the tour, Málaga was established by the Phoenicians in the 12th century BC and later was conquered by the Romans, Visigoths and Moors. After the city was taken from the Moors by the Christians in 1487, the Moorish mosque was destroyed and replaced by the present cathedral.

In the Cathedral of Málaga, there are two organs, gospel and epistle, built on opposite sides of a choir centrally located in the nave. The consoles and lowest windchests are located about 20 feet above the floor of the Cathedral and are connected by a U-shaped balcony which extends around the choir. Only one of the organs is in playable condition. Each of the organs has three chests arranged vertically one above the other. In addition, each organ includes two positives, a first facing the choir and a second facing an aisle adjoining the nave. Horizontal trompeta pipes on each organ face both the choir and an aisle. The playable organ has about 50 ranks, three manuals and three divisions: 1. an Organo de Espalda (back) which has at least six reeds, but no principals and no other stops; 2. an Organo Principal; and 3. an Organo Caderita. The playable organ also has 12 pedal "mushrooms" which control pull-downs from the great manual. The nonplayable organ also has about 50 ranks, but no winding.

According to *The Cathedral Of Málaga* by Perez and Romero (p. 29), the two organs were built from 1778–1782 by Julián de la Orden, organ maker of the Cuenca Cathedral. The cases are painted in green with gilded trim and carvings rendered by Spanish artists. The current organist at the Cathedral of

Málaga is Father Victoriano Planas Lopez, Canonigo Organista Titular, Granada, 32-7, 29015 Málaga, Spain.

Córdoba

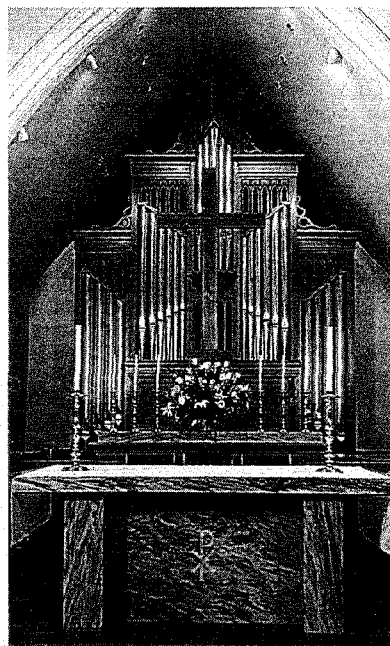
Córdoba is located in south central Spain and was a Muslim center of learning and culture for several centuries. It is said that Córdoba was the largest city in Europe about 900 A.D. The city was recaptured by the Christians from the Arabs in about 1236. The Cathedral of Córdoba is built in the center of a great mosque.

In the Cathedral of Córdoba, Marilyn Mason's group gave the first recital on the epistle organ newly restored by Federico Acitores. The builder was present for the occasion. Mr. Acitores has been building and restoring organs for 18 years. He studied organ building with Gabriel Blankeford and has completed about 50 new organs and about 25 restorations. He has a team of 12 workers who build or restore every part of the instrument, including pipes, keyboards and cases. Mr. Acitores provided information about the organs in the Cathedral of Córdoba.

The earliest organs in the old major chapel were built in 1493 by Vincenzo de Venecia, and were moved to the new chapel when it was put to use. The first epistle organ was small and built by Venecia for the old chapel. The second was built by Martin Alonso de Aranda in 1628, and lasted until 1702 when it was replaced by a new baroque organ built by José Martínez Colmenero. The current organ is the fourth that has existed there, and was built by Patricio Furriel from 1808–1929. It was rebuilt into a romantic organ in 1892 by Achilles Ghys. After numerous attempts to repair it, the organ had remained silent for 35 years. It was restored in 1997–98 to the model of Furriel, reversing the alterations from 1892. It comprises two manuals and eight pedals, mechanical action, with 54 stops and 1,900 pipes.

The first of the gospel organs was the larger of the two organs built by Venecia for the old chapel. It was restored in 1609 by Juan Oliver and again in 1646 by Pedro de Alcalá. A new organ was built in 1666 by two Valencian organ builders, the brothers Miguel and Bernabé Llop. This organ underwent major repairs in 1798 and 1808 by Patricio Furriel, and by Achilles Ghys in 1892, and was replaced by an organ of romantic design and pneumatic action built by Amezúa and Cie of San Sebastián in 1922. The latter was restored and electrified by Organería Española in 1960. There are two manuals and pedal with 20 stops, a total of 1,150 pipes, controlled by electro-pneumatic action. The planned restoration of the organ calls for retaining the design and materials original to the 17th century, while integrating the materials contributed in 1922. It will have three manuals and pedal, with a double action: tracker action from above and electric action from below, 40 stops, and 2,430 pipes.

New Organs



Cover

Harrison & Harrison, of Durham, England, has built a new organ for Trinity Episcopal Church, Vero Beach, Florida. The instrument stands behind the high altar, speaking directly towards the nave, which seats about 350. The east end of the church was specially lengthened to receive it, and a further enlargement of the church is planned. The organ is about 18' wide, 12' deep, and 28' high; Great and Swell are at the main level, Solo at the upper level towards the apex, and Pedal on either side. The detached console is placed with the choir seats in front of the organ. Casework is of mahogany, and front pipes are of 50% tin (spotted metal), as are all the principal and reed stops in the organ.

The organ was designed for the accompaniment of the Anglican liturgy and for solo performance with a bias towards romantic repertoire: hence the expressive Solo division with its strings, reeds, and commanding English Tuba (on 12" wind pressure), alongside wide-scaled flutes. The Pedal Sub Bass is the only extended rank. The organ has traditional reservoirs, electro-pneumatic action, and slider chests for all departments.

The specification was drawn up by Donald Ingram, Organist and Choirmaster of Trinity Church, in consultation with Harrison & Harrison. This was the first organ built by the team of 30 organbuilders at their new workshop in Durham, England, to which they recently moved after 124 years in the same location. The

designer was Alan Howarth; the installation team was led by Stephen Field; Peter Hopps and Mark Venning voiced the organ.

The dedication took place on January 11 at a service which was followed by a recital played by Donald Ingram. On the program was the first performance of *Trinity Triptych*, commissioned by Trinity Church from the English composer Francis Grier. On January 12 a recital was played by David Hill, Master of the Music at Winchester Cathedral.

GREAT
16' Bourdon
8' Open Diapason
8' Harmonic Flute
4' Principal
4' Harmonic Flute
2 1/2' Twelfth
2' Fifteenth
1 1/2' Tierce
Mixture IV
8' Trumpet

SWELL
8' Geigen Principal
8' Bourdon
8' Salicional
8' Celeste
4' Octave
4' Stopped Flute
2' Nachthorn
Mixture IV
8' Oboe
16' Double Trumpet
8' Cornopean

SOLO
8' Stopped Diapason
8' Camba
8' Celeste
4' Open Flute
2' Block Flute
Cornet II
8' Clarinet
8' Vox Humana
8' Tuba

PEDAL
32' Resultant Bass
16' Principal
16' Sub Bass
8' Octave
8' Bass Flute (ext)
4' Fifteenth
16' Trombone
16' Swell Trumpet
8' Posaune
4' Clarion

Segovia

The Cathedral of Segovia also has two organs on opposite sides of the choir. Both organs are playable. One has three manuals and about 30 ranks. The other has a single manual and about 25 ranks. The three-manual organ has horizontal trompeta pipes facing the choir and an adjoining aisle.

Other organs played on the tour

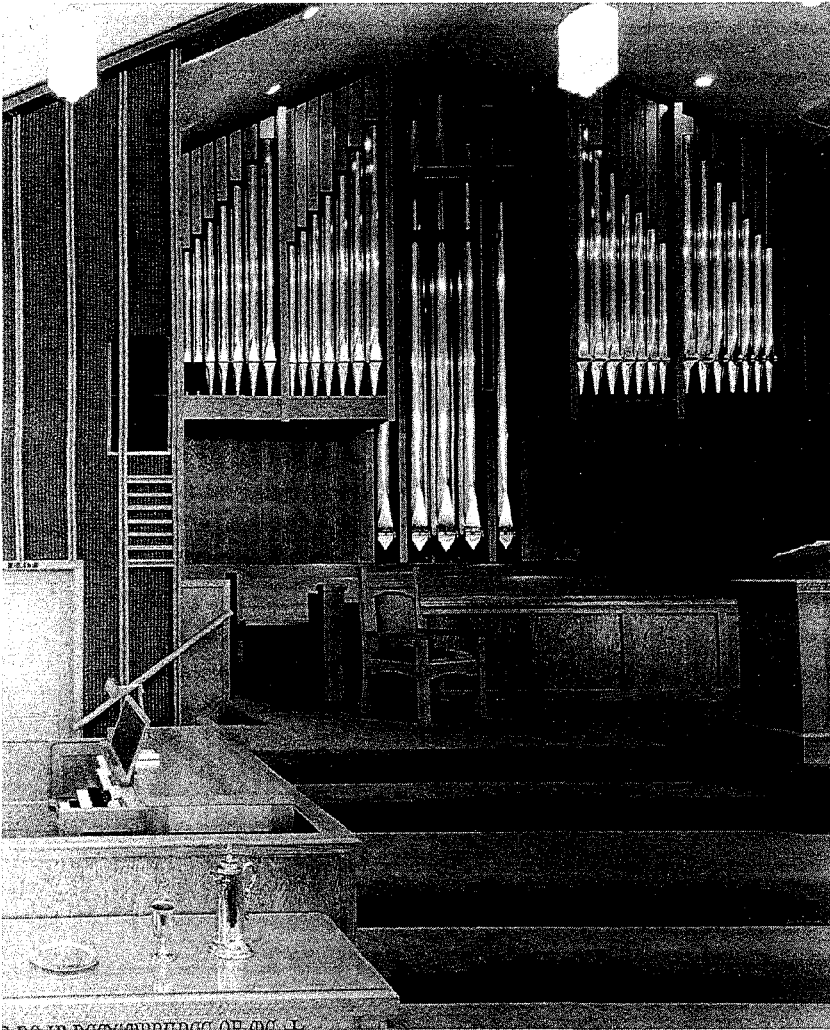
The group also played organs in the Cathedrals of Seville and Toledo. The Cathedral of Seville has two Romantic organs dating from 1901 to 1903 which replaced earlier organs. The organs

were electrified in 1973 and can be played simultaneously from a single console having four manuals and an AGO pedalboard. The Cathedral of Toledo has three organs in the main sanctuary, two arranged on opposite sides of the choir and an Emperor's organ located high on an outside wall of the cathedral between the choir and the main altar. Climbing the many stairs to the Emperor's organ is not for the faint of heart.

Thanks to Marilyn Mason and the University for a wonderful tour.

—Ronald E. Larson
& Monica W. Larson

New Organs

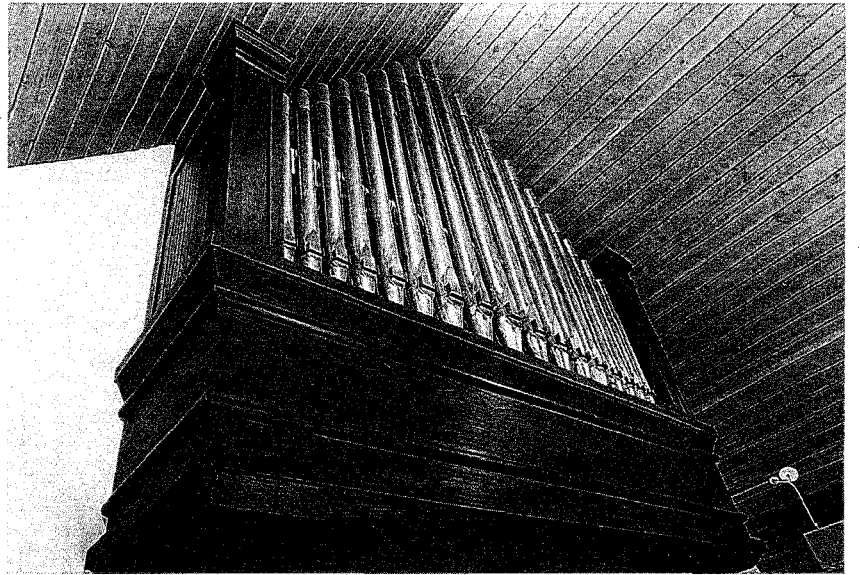


J.F. Nordlie Company, of Sioux Falls, South Dakota, has built a new organ for First Reformed Church, Hull, Iowa. The firm's opus 38 comprises 19 registers, 23 ranks, and 1,382 pipes. Keyboards and pedalboard are from P&S Organ Supply; blower from Laukhuff; flue pipes from Jacques Stinkens; reed pipes and tremulant from A.R. Schopp's Sons; integrated computer relay, electro-mechanical pipe valves, aluminum pipes from Justin & Mark Matters; toe studs and engraving from Harris Precision Products; and stop action magnets from Syndyne. Members of the firm who worked on the organ include Martin Larsen, Eric Crane, Paul Nordlie, Beth MacDonald, Gail Hight, and Darrel Peterson.

GREAT
 16' Violone (TC, Sw)
 8' Prestant
 8' Gedackt
 8' Viola (Sw)
 4' Octave
 4' Chimney Flute (ext)
 2 1/2' Twelfth
 2' Fifteenth
 1 1/2' Seventeenth (39 pipes)
 8' Cornet V (Sw)
 1 1/2' Mixture IV-V
 8' Krummhorn
 8' Trompette (Sw)
 4' Clairon (Sw)
 Ct/Gt 16
 Sw/Gt

SWELL
 16' Bourdon (ext)
 8' Bourdon
 8' Viola
 8' Viola celeste (TC)
 4' Principal (from 2')
 4' Harmonic Flute
 2 1/2' Nazard
 2' Octave (56 pipes)
 2' Piccolo (from 4')
 1 1/2' Tierce (51 pipes)
 1' Mixture II-III (from Viola & Nazard)
 16' Basson (ext)
 8' Trompette
 8' Hautbois
 4' Clairon (ext)
 Tremulant
 Sw/Sw 16-UO-4

PEDAL
 32' Resultant
 16' Prestant
 16' Subbass
 16' Bourdon (Sw)
 8' Octave (ext)
 8' Flute (ext)
 4' Octave (ext)
 2' Octave (ext)
 1 1/2' Mixture III (Sw)
 16' Harmonics III-IV (Sw)
 16' Bombarde (ext)
 16' Basson (Sw)
 8' Trompette (Sw)
 4' Hautbois (Sw)
 Ct/Ped 8-4
 Sw/Ped 8-4



Marceau Associates, Portland, Oregon, has built their Opus XIV for Richmond Beach Congregational Church, Seattle, Washington; 14 stops, 18 ranks, 1,064 pipes. The new organ incorporates parts of the church's previous organ, originally a residence organ built by M.P. Möller: console (rewired and modified with new stop tabs), blower, two reservoirs, and 10 ranks of pipes. New components included electro-pneumatic slider chests for the Great and Swell, electro-pneumatic unit chests for the Pedal and unit Fagott, new swell enclosure and shades, a solid state switching system, and a new Great case of Spanish cedar and facade for the Great 8' Principal. The Great now has a Principal chorus of 8, 4, 2, Mixture. The 8' Rohrflöte is of hammered lead. The Swell contains color and orchestral stops to accompany the choir. The 8' Holzgedeckt provides the basis for the flute chorus; the 4' Spitzflöte was revoiced to function as a flute, but with enough harmonic bite to add a degree of Principal sound to the ensemble; the II Sesquialtera is scaled to fit with the 2' Blockflöte, which is tapered to act as a counterpart to the 4' Spitzflöte. The 8' Salicional was rescaled five notes for a darker sound; the Voix Celeste was made louder. The 8' Fagott was retained from the original organ but revoiced, and a new 16' octave was

added to the Pedal. The Pedal contains the existing 4' Choralbass (located with the unenclosed Great) and a 16' Subbass (located in the Swell). Noel Chanon, the church's organist, gave the dedicatory recital in June, 1997.

GREAT
 8' Principal*
 8' Rohrflöte+
 4' Octave
 2' Super Octave+
 1 1/2' Mixture IV
 8' Fagott (Sw)
 Chimes

SWELL
 8' Holzgedeckt*
 8' Salicional
 8' Voix Celeste, TC
 4' Spitzflöte*
 2 1/2' Sesquialtera II+
 2' Blockflöte*
 8' Fagott

PEDAL
 16' Subbass
 8' Principalbass (Gt 8' & Ped 4')
 8' Gedackt+ (ext)
 4' Octavebass
 4' Flötenbass (ext)
 16' Fagott+ (ext, Sw)
 8' Fagott (Sw)
 4' Fagott (Sw)

*recycled stops
 +new stops



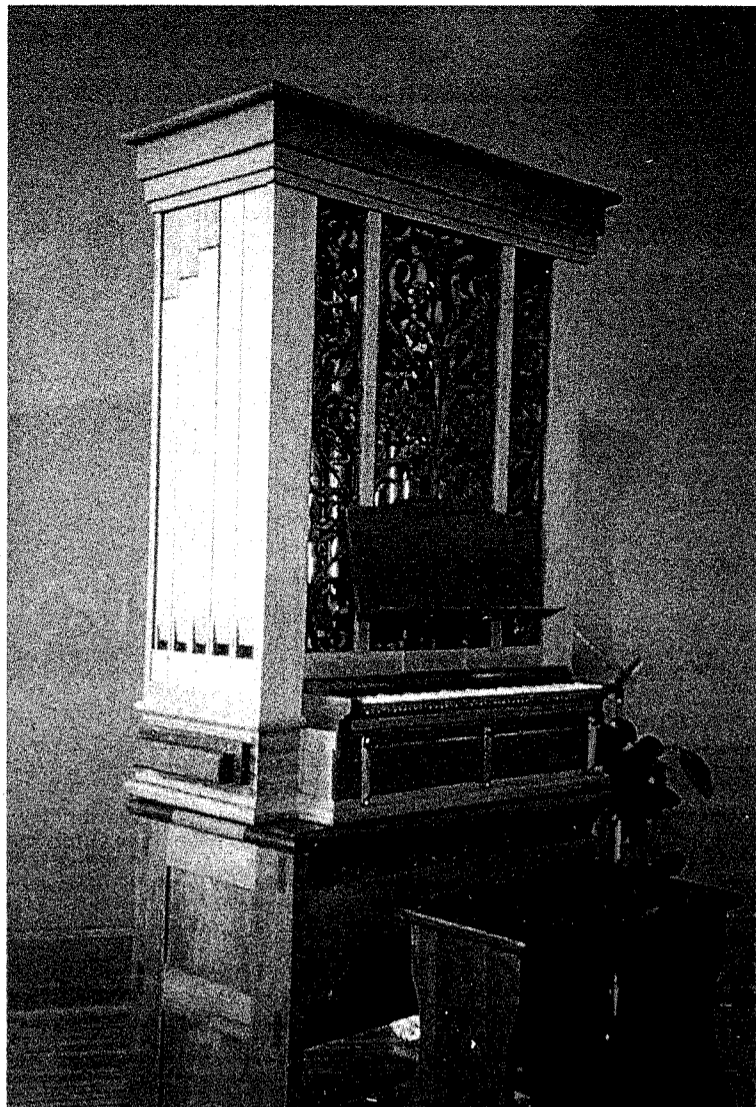
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Jaekel, Inc., Duluth, Minnesota, has built a new organ for Holy Trinity Church, Harlan, Kentucky. The one-manual organ has mechanical key (suspended) and stop actions (sliders from right side of case). Bellows and blower are built-in. The cabinet is of solid mahogany and sitka spruce. Manual keys are of bone, sharps of grenadill. Tuning is according to Kimberger. Key compass is F6-f54.

MANUAL
8' Rohrflöte
4' Principal



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Nichols & Simpson, Inc., Organ-builders, Little Rock, Arkansas, has built a new organ for St. Catherine of Sienna Church, Portage, Michigan: 17 stops, 23 ranks. The organ is equipped with a French terraced drawknob console with keys of polished cowbone and rosewood. Drawknobs are of turned rosewood with bone inset for engraving. The interior of the console is of burl eucalyptus. The solid state control system provides 32 levels of memory. An extensive MIDI system includes sound modules playable on either of the manuals or the pedal, as well as a MIDI sequencer.

GREAT
16' Rohrflöte
8' Principal
8' Bourdon
4' Octave
4' Nachthorn
2 1/2' Twelfth
2' Super Octave
1 1/2' Tierce
IV Fourniture
8' Trompette

SWELL
8' Viola de Gambe
8' Voix Céleste
8' Rohrflöte
4' Principal
4' Harmonic Flute
2' Octavin
IV Plein Jeu
16' Contre Trompette
8' Trompette
Tremulant

PEDAL
32' Resultant
16' Subbass
16' Rohrgedeckt
8' Octave
8' Bourdon
8' Rohrflöte
5 1/2' Quintflöte
4' Choral Bass
16' Contre Trompette
8' Trompette
4' Trompette

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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 JUNE
20th International Organ & Church Institute; University of Michigan, Ann Arbor, MI (through June 24)
- 16 JUNE
Ray Cornills; City Hall, Portland, ME 7:30 pm
- 17 JUNE
Mark Engelhardt; Memorial Music Hall, Methuen, MA 8 pm
Calgary International Competition Rounds; Clayton College, Morrow, GA (through June 19)
Jerome Butera; Wesley United Methodist, Ironwood, MI 7:30 pm
- 18 JUNE
Chorus Angelicus; South Church, New Britain, CT 7:30 pm
James Lorenz; Old Dutch Church, Kingston, NY 12:15 pm
- 19 JUNE
Kevin Dzierzawski; Fourth Presbyterian, Chicago, IL 12:10 pm
- 20 JUNE
Richard Morris & Hector Olivera, duo organ; Spivey Hall, Morrow, GA 8:15 pm
Taylor Carpenter, with piano; First Presbyterian Church of the Covenant; Erie, PA 8 pm
- 21 JUNE
Peter Stoltzfus; St Peter's Lutheran, Lancaster, PA 3 pm
Jerome Butera; St Paul's Episcopal, Marquette, MI 7:30 pm
Steve Shaner; Cathedral of the Holy Name, Chicago, IL 4 pm
- 22 JUNE
Jill Hunt; Presbyterian Homes, Evanston, IL
- 23 JUNE
Kimberly Ann Hess; City Hall, Portland, ME 7:30 pm
Jerome Butera; First Presbyterian, Kingsford, MI 7:30 pm
- 24 JUNE
Gabriel Dessauer; Memorial Music Hall, Methuen, MA 8 pm
Jerome Butera; St Joseph Church, Lake Linden, MI 7:30 pm
- 25 JUNE
Lee Dettra; Old Dutch Church, Kingston, NY 12:15 pm
- 26 JUNE
Stefan Engels & John Sherer, organ duo; Fourth Presbyterian, Chicago, IL 12:10 pm
- 27 JUNE
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
- 28 JUNE
Andrea Handley; Cathedral of the Holy Name, Chicago, IL 4 pm
- 29 JUNE
MIDI Workshop; Usdan Center for the Arts, Huntington, NY (through July 1)
- 30 JUNE
Douglas Rafter; City Hall, Portland, ME 7:30 pm
- 1 JULY
Marian Ruhl Metson; Methuen Mem Music Hall, Methuen, MA 8 pm
MIDI Workshop; Usdan Center, Huntington, NY (through July 3)
- 2 JULY
James Fitzwilliam; Old Dutch Church, Kingston, NY 12:15 pm
- 4 JULY
Red, White & Blue Festival; Methuen Mem Music Hall, Methuen, MA 3 pm

- John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm
- 5 JULY
Lorenz Maycher; Lord & Taylor, Philadelphia, PA 2:30 pm
Michael Scott; Cathedral of the Holy Name, Chicago, IL 4 pm
- 6 JULY
MIDI Workshop; Central Connecticut State University, New Britain, CT (through July 10)
- 7 JULY
William Whitehead; City Hall, Portland, ME 7:30 pm
Sean Fleming; First Parish Church, Brunswick, ME 12:10 pm
Cantus (St Olaf College); Longwood Gardens, Kennett Square, PA 7:30 pm
- 8 JULY
Mark Laubach; Methuen Mem Music Hall, Methuen, MA 8 pm
- 9 JULY
Jeffrey Alben; Old Dutch Church, Kingston, NY 12:15 pm
- 10 JULY
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm
- 11 JULY
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
- 12 JULY
Shelly Moorman-Stahlman; National Cathedral, Washington, DC 5 pm
Stephen Hamilton; Kanahwa Presbyterian, Charleston, WV 4 pm
Peter Krasinski; Cathedral of the Holy Name, Chicago, IL 4 pm
- 13 JULY
MIDI Workshop; Villanova University, Villanova, PA (through July 17)
- 14 JULY
Stan Kann; City Hall, Portland, ME 7:30 pm
Luke Parkin & Andrew Scanlon; First Parish Church, Brunswick, ME 12:10 pm
- 15 JULY
Gordon Turk; Methuen Mem Music Hall, Methuen, MA 8 pm
- 16 JULY
Boyd Herforth; Old Dutch Church, Kingston, NY 12:15 pm
- 18 JULY
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
- 19 JULY
Keith Hampton; Cathedral of the Holy Name, Chicago, IL 4 pm
- 20 JULY
MIDI Workshop; Villanova University, Villanova, PA (through July 24)
- 21 JULY
Nancy Granert; First Parish Church, Brunswick, ME 12:10 pm
- 22 JULY
Fred Hohman, City Hall, Portland, ME 7:30 pm
Camilla Jarnot; Methuen Mem Music Hall, Methuen, MA 8 pm
Kimberly Ann Hess; Mechanics Hall, Worcester, MA noon
- 23 JULY
John Davis; Old Dutch Church, Kingston, NY 12:15 pm
- 25 JULY
Frank DellaPenna, carillon; Longwood Gardens, Kennett Square, PA 7:30 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
- 26 JULY
Phil Farone; Cathedral of the Holy Name, Chicago, IL 4 pm
- 28 JULY
Philip Fournier; First Parish Church, Brunswick, ME 12:10 pm
- 29 JULY
Berj Zamkochian; City Hall, Portland, ME 7:30 pm
Mickey Thomas Terry; Methuen Mem Music Hall, Methuen, MA 8 pm

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30 JULY

Sue Quinn; Old Dutch Church, Kingston, NY
12:15 pm

UNITED STATES West Of The Mississippi

18 JUNE

Diane Meredith Belcher; Christ Church, Little Rock, AR 8 pm

21 JUNE

John Weaver, workshops; Mo-Ranch Conference Center, Hunt, TX (through June 26)
St Bede the Venerable Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

22 JUNE

Robert Plimpton, with tenor; Balboa Park, San Diego, CA 8 pm

23 JUNE

Thomas Murray; St John's Cathedral, Denver, CO 8:15 pm
Susan Landale; St Mary's Cathedral, Cheyenne, WY 7:30 pm

26 JUNE

Susan Landale; First United Methodist, Ft Collins, CO 4 pm
Carole Terry; Colorado State College, Ft Collins, CO 4:45 pm

27 JUNE

*Gillian Weir; First United Methodist, Ft Collins, CO 7:30 pm

28 JUNE

Sarah Holtzman, flute; St Mary's Cathedral, San Francisco, CA 3:30 pm

29 JUNE

*John Scott; St John's Cathedral, Denver, CO 7:30 pm (also June 30)
John Weaver; Balboa Park, San Diego, CA 8 pm

3 JULY

Susan Landale; First Christian Church, Colorado Springs, CO 7:30 pm

5 JULY

Claudia Dumschat; Church of the Ascension, Houston, TX 4 pm
Anthony Burke; St Mary's Cathedral, San Francisco, CA 3:30 pm

6 JULY

Chris Elliott (silent Film); Balboa Park, San Diego, CA 8 pm

8 JULY

Gillian Weir, masterclasses; San Anselmo Organ Festival, San Anselmo, CA (through July 11)
Gillian Weir; First Presbyterian, San Anselmo, CA 8 pm

11 JULY

Gillian Weir; St Mary's Cathedral, San Francisco, CA 8 pm

12 JULY

Martin Jean; First United Methodist, Sioux Falls, SD 8 pm
Mario Balestrieri; St Mary's Cathedral, San Francisco, CA 3:30 pm

13 JULY

Robert Plimpton, with orchestra; Balboa Park, San Diego, CA 8 pm

19 JULY

Rev. Paul Perry; St Mary's Cathedral, San Francisco, CA 3:30 pm
Joyce Jones; Lake Avenue Church, Pasadena, CA 7 pm

20 JULY

Amy Johansen & Robert Ampt; Balboa Park, San Diego, CA 8 pm

22 JULY

Todd Wilson; St John's Cathedral, Denver, CO 7:30 pm

26 JULY

Janos Nagy; St Mary's Cathedral, San Francisco, CA 3:30 pm
Olivier Latry; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

27 JULY

Joyce Jones; Balboa Park, San Diego, CA 8 pm

31 JULY

Olivier, Latry; Myerson Symphony Center, Dallas, TX 8 pm
Matt Curlee; Crystal Cathedral, Garden Grove, CA 8:15 pm

INTERNATIONAL

16 JUNE

Carol Williams; St Lawrence Jewry, London, England 1 pm

Gillian Weir; The Fairfield Hall, Croydon, Surrey, England 1:05 pm

Gillian Weir, Messiaen series; Westminster Cathedral, London, England 7:30 pm

Lenore Alford; St James United, Montréal, Québec 12:30 pm

17 JUNE

David Burton Brown; Cathedral, Stavanger, Norway

Jürgen Essl, with Schola Cantorum Lübeck; Propsteikirche Herz Jesu, Lübeck, Germany
Carol Williams; Portsmouth Cathedral, England 1 pm

18 JUNE

Salt Lake Mormon Tabernacle Choir; Victoria Hall, Geneva, Switzerland

19 JUNE

Handel, *Messiah*; St Augustin, Vienna, Austria 7:30 pm

Paolo Crivellaro; Chiesa della Badia di Camaiore, Lucca, Italy 9:15 pm

20 JUNE

David Burton Brown; Ulstein Kloster, Ulstein, Norway

Peter Planyavsky; St Jakobs Kirche, Rothenburg, Germany 8 pm

21 JUNE

Heiner Arden, with soprano; Propsteikirche Herz Jesu, Lübeck, Germany

Carol Williams; Kelvingrove Art Gallery & Museum, Glasgow, UK 2:30 pm

22 JUNE

David Burton Brown; Cathedral, Lund, Sweden

Gillian Weir; St Laurence Parish Church, Ludlow, England 7:30 pm

23 JUNE

Sylvie Poirier & Philip Crozier; St James United, Montréal, Québec 12:30 pm

24 JUNE

Gerhard Luchterhandt, with orchestra; Propsteikirche Herz Jesu, Lübeck, Germany

26 JUNE

David Burton Brown; Cathedral, Göteborg, Sweden

27 JUNE

Klemens Schnorr; St Jakobs Kirche, Rothenburg, Germany 8 pm

28 JUNE

Carol Williams; Albert Hall, Nottingham, England 2:45 pm

30 JUNE

Michael Gailit, with Tomon Glee Club; St Augustin, Vienna, Austria 7:30 pm

Erik Reinart, with baroque violin; St James United, Montréal, Québec 12:30 pm

1 JULY

David Burton Brown; Mariankirche, Aelmhult, Sweden

2 JULY

Peter Planyavsky; Camaiore Festival, Lucca, Italy 9:15 pm

Jennifer Bate; St Paul's Cathedral, London, England 6:30 pm

Denis Bédard; St Andrew & St Paul, Montréal, Québec 12:15 pm

3 JULY

Sylvie Poirier & Philip Crozier; Décanale de Saint Louis, Sète, France 9:30 pm

Wolfgang Capek; St Augustin, Vienna, Austria 7:30 pm

Rupert Gough, with violin; Wells Cathedral, England

4 JULY

Krzysztof Ostrowski; St Jakobs Kirche, Rothenburg, Germany 8 pm

David Burton Brown; Schlosskirche, Hamm, Germany

Martin How, with choir; Doncaster Parish Church, England 7:30 pm

Nigel Ogden and Simon Williams, workshop and recital; Colston Hall, Bristol, England

Kevin Komisarik; St Andrew & St Paul, Montréal, Québec 12:15 pm

5 JULY

Christian Ringendahl, with saxophone; Stadtpfarrkirche St Nikolaus, Markdorf beim Bodensee, Germany 8 pm

Thomas Trotter; Colston Hall, Bristol, England 3 pm

7 JULY

Jonathan Gregory; Leicester Cathedral, England 8 pm

9 JULY

Sylvie Poirier & Philip Crozier; Cathédrale de Luçon, France 9 pm

10 JULY

Jean-Paul Imbert; St Augustin, Vienna, Austria 7:30 pm

Festival Organ; International Organ Festival Building, Calgary, Alberta (through October 10)

11 JULY
David Burton Brown; Kaiser Wilhelm Gedächtnis Kirche, Berlin, Germany
James Drake; St Jakobs Kirche, Rothenburg, Germany 8 pm

11 JULY
Ian Shaw, with baritone; Kingston Parish Church, England 8 pm

12 JULY
Sylvie Poirier & Philip Crozier; Basilique des Saints Nazaire & Celse, Carcassonne, France 5 pm

14 JULY
Andrew Parnell; Leicester Cathedral, England 8 pm
Jacques Boucher; St James United, Montréal, Québec 12:30 pm

15 JULY
Thomas Trotter, with orchestra; Tewkesbury Abbey, England 7:30 pm
Roger Judd; Southwell Minster, England 7:30 pm
James Vivian; Temple Church, London, England 1:15 pm

16 JULY
Sylvie Poirier & Philip Crozier; Munsterbasilica, Bonn, Germany 8 pm
Olivier Latry; King's College Chapel, Cambridge, England
Rafael de Castro; St Andrew & St Paul, Montréal, Québec 12:15 pm

17 JULY
Sergej Tscherepanov; St Augustin, Vienna, Austria 7:30 pm
Heribert Metzger; Camaiore Festival, Lucca, Italy 9:15 pm

18 JULY
Karl Hochreither; St Jakobs Kirche, Rothenburg, Germany 8 pm
David Burton Brown; Ebenezerkirche, Hamburg, Germany
Jean Ferrard; Grosvenor Chapel, London, England 10:30 am, 7:30 pm

19 JULY
Haydn, Creation; St Jakobs Kirche, Rothenburg, Germany 7 pm
Robin Jackson & Maureen McAllister; St Bartholomew's, Corsham, Wiltshire, England 4 pm
Joan Lippincott, masterclasses; All SS Church, Whitby, Ontario (through July 24)

21 JULY
Yanka Hekimova; Kings College Chapel, Cambridge, England
Christopher Barton; Tewkesbury Abbey, England 1 pm
Sophie-Véronique Choplin; Leicester Cathedral, England 8 pm
Wendy Markosky; St James United, Montréal, Québec 12:30 pm

22 JULY
Robert Parkins; Vor Frue Kirke, Assens, Denmark 8 pm
Robert Marsh; St Machar's Cathedral, Aberdeen, UK 8 pm
Stephen Layton; Temple Church, London, England 1:15 pm
Sophie-Véronique Choplin; Église Notre Dame de France, London, England 7:45 pm

23 JULY
Sylvie Poirier & Philip Crozier; Altenberg Dom, Germany 8 pm
Thomas Clark-Jones; St Andrew & St Paul, Montréal, Québec 12:15 pm

24 JULY
Sylvie Poirier & Philip Crozier; Magdeburg Dom, Germany 8 pm
Michael Gaillit; St Augustin, Vienna, Austria 7:30 pm
David Price; Romsey Abbey Church, England 7:30 pm
Joan Lippincott; St George's Anglican, Whitby, Ontario 7:30 pm

25 JULY
Rainer Goede; St Jakobs Kirche, Rothenburg, Germany 8 pm
Patrick Russell; St John the Evangelist RC, Duncan Terrace, Islington, England 7:30 pm
Carleton Etherington; Tewkesbury Abbey, England 7:30 pm
Paul Stubbings; St Clement Sandwich, England 7:30 pm

26 JULY
Robert Parkins; St Sulpice, Paris, France 11:30 am
Robin Jackson & Maureen McAllister; St Bartholomew's, Corsham, Wiltshire, England 4 pm
Mattias Wager; Kings College Chapel, Cambridge, England
Adrian Partington; Albert Hall, Nottingham, England 2:45 pm

28 JULY
+Malcolm Archer; St John's Parish Church, Weston-super-Mare, Somerset, England 6 pm
David Drinkell; Leicester Cathedral, England 8 pm
Robin Jackson & Maureen McAllister; Cromer Parish Church, England 8 pm

29 JULY
David Burton Brown; Basilika, Trier, Germany

30 JULY
Robert Parkins; Cathedral, Dijon, France 6 pm
Bruce Wheatcroft & Kola Owolabi; St Andrew & St Paul, Montréal, Québec 12:15 pm

31 JULY
Evangelische Kantorei, Nagold; St Jakobs Kirche, Rothenburg, Germany 8 pm
Mikael Wahlin; St Augustin, Vienna, Austria 7:30 pm

Organ Recitals

COLIN ANDREWS, First Presbyterian Church, Kinston, NC, January 29: *Pasacaglia and Fugue in c*, S. 582, Bach; *Variations de Concert*, op. 1, Bonnet; *Circination*, Taggart; *Fantasia and Fugue on "Ad nos, ad salutarem undam"*, Liszt.

F. ALLEN ARTZ, III, St. Aloysius Church, Jersey City, NJ, February 1: *Con moto maestoso (Sonata in A)* Mendelssohn; *Fantasy on "Veni, veni Emmanuel"*, Lau; "Lo, how a rose," Fedor, Brahms; *Partita on "O morning star, how fair and bright"*, Burkhardt; *Pasacaglia in c*, S. 582, Bach; "Ah, holy Jesus," Walcha; *Alleluys*, Preston; "A hymn of glory let us sing," Schack; *Variations on "Come, Holy Ghost"*, Peeters;

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#9823 - *Schnitger Snapshots*... a sonorous survey of nine instruments by the most illustrious of North German Baroque organbuilders, Arp Schnitger (1648-1719), in celebration of the forthcoming 350th anniversary of his birth.

#9824 - *Summer Sketches*... portraits of four historic pipe organs in Portland and Bangor (Maine), Ocean Grove (New Jersey), and Round Lake (New York), famous for their summer concert schedules.

#9825 - *Dominion Discoveries*... an collection of unusual repertoire featuring Canadian composers and performers, including Gerald Bales, Barrie Cabena, Jacobus Kloppers and Antoine Reboulot.

#9826 - *From the Heartland*... Marilyn Mason, Peter Sykes and Matthew Dirst play instruments built by John E. Nordlie and Charles Hendrickson in and around Sioux Falls, South Dakota.

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Marche Religieuse on "Lift up your heads," Guilmant.

DIANE MEREDITH BELCHER, Trinity Lutheran Church, Akron, OH, February 20: *Tuba Tune*, Lang; *Veni Creator Spiritus*: en taille à 5, de Grigny; *Allein Gott in der Höh sei Ehr*, S. 662, Bach; O Welt, ich muss dich lassen, Brahms; *Sometimes I feel like a motherless child*, Bolcom; *Prelude and Fugue in E-flat*, S. 552, Bach; *Rock Valley Narrative*, op. 50, Hoiby; *Intermezzo (Symphony No. 6)*, Widor; *Clair de lune*, Vierne; *Choral Dorian, Litanies*, Alain.

BRIAN DOBBELAERE, Bowling Green State University, Bowling Green, OH, January 18: *Praeludium in f-sharp minor*, BuxWV 146, Buxtehude; *Vivace (Sonata in c, S. 526)*, Bach; *Tre Tonestykker*, op. 22, Gade; *Fanfare*, Cook; "lazy summer afternoon—a butterfly passes," Dobbelaere; *Aria*, Toccata (*Suite*), Mushel.

MARSHA FOXGROVER, Bel Air Presbyterian Church, Los Angeles, CA, January 11: *Gospel Prelude on "What a friend we have in Jesus"*, Bolcom; *How brightly shines the morning star*, Buxtehude; *Lord Jesus Christ, with us abide*, Bach; *Pageant*, Sowerby; *Nightsong and Ostinato Dances*, Decker; "Summit" (*Timpanogos*, op. 65), Gates; *Variations sur un Noël*, Dupré.

JOAN LIPPINCOTT, Cathedral of St. Philip, Atlanta, GA, January 13: *Festival Fanfare*, Leighton; *Passacaglia in c, S. 582*, Bach; *Fantasia in f, K. 608*, Mozart; *Trois Danses*, Alain; *Final (Symphonie VI)*, Widor.

MASSIMO NOSETTI, Maison des Fraires Maristes, Iberville, Québec, October 26: *Recessional*, Mathias; *Légende "St. François de Paule marchant sur les flots"*, Liszt/Rogg; *Improptu*, Vierne; *Concert Study*, Yon; *Choral No. 1 in E*, Franck; *Scherzo*, Antalfy-Zsiross; *Fantaisie*, Bossi; *Fête*, Langlais; Improvisation on submitted themes.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, December 14: *Fantasy in C*, op. 14, Foerster; *Intrada*, op. 111a, Sibelius; *Toccata*, Viitala; *Exaltation*: Version 1, Version 2, Ruggles; *Six Carol Settings*: Good Christian men rejoice, Of the Father's love begotten, From heaven above, O little town of Bethlehem, The first noel, God rest you merry gentlemen, Held.

WILLIAM PICHER, Sacred Heart Church, Tampa, FL, November 16: *Trumpet Processional*, Fedak; *Maestoso in C#-minor (Messe Solennelle)*, Vierne; *Romance sans paroles*, Bonnet; *Stabat Mater*, Hebble; *Go tell it on the mountain*, Picher; *In dulci jubilo*, S. 729, Bach; *Three Mystical Moments*, Young; *Adagio in g*, Albinoni; *Invocation (Messe de Mariage)*, Sortie *Toccata*, Dubois.

SYLVIE POIRIER & PHILIP CROZIER, Cathédrale de Bordeaux, France, July 15: *Sinfonietta*, Bedard; *Prelude and Fugue in B-flat*, Albrechtsberger; *Sonata in e*, op.

30, Merkel; *A Fancy for two to play*, Tomkins; *Variations on an Easter Theme*, Rutter; *Méditation nuptiale*, Toccata *Française sur le nom de HELMUT*, Bolting.

HELEN VAN ABBEMA RODGERS, St. James' Episcopal Church, Fairhope, AL, January 16: *Trumpet Voluntary*, Stanley; *Prelude, Fugue and Chaconne*, Buxtehude; *Schmücke dich, o liebe Seele*, Bach; *Annum per Annum*, Pärt; *Now thank we all our God*, Bach, arr. Fox; *Tu es Petra*, Mulet; *Jesu, dulcis memoria, Adoro te devote*, Near; *A Meditation on the Mystery of the Holy Trinity*, Messiaen; *Final (Symphony I)*, Vierne.

KATHLEEN SCHEIDE, harpsichord, San Diego Museum of Art, San Diego, CA, September 21: *The Firste Pavian*, *The Galliarde to the Firste Pavian*, Byrd; *Prelude and Fugue IV in C#-minor (WTC I)*, Bach; *Sonatina ad usum infantis*, Busoni; *Suite 3 in D*, Forqueray.

FREDERICK SWANN, Hitchcock Presbyterian Church, Scarsdale, NY, February 8: *Carillon du Longpont*, Vierne; *Prelude on Psalm 34:6*, op. 32, no. 1, Howells; *Fantasia and Fugue in g*, S. 542, Bach; *Sonata in c*, op. 65, no. 2, Mendelssohn; *Toccata*, op. 59, no. 5, Reger; *Toccata for the Flute Stops*, Stanley; *Fantasia and Fugue in G*, Parry.

TOM TRENNEY, ANNE WILSON, and guest performers, United Methodist Church, Painesville, OH, November 9: *Paeon*, Paulus; *Allegro*, Boccherini; *Elegy*, Friedell; *Variations on "Lord of the Dance"*, Goemanne; *Scenes of Childhood*, Leavitt; *Largo (New World Symphony)*, Dvorák; *The primittives*, *At the ballet*, *Everyone Dance*, Hampton; *Panis Angelicus*, Franck; *Festive Trumpet Tune*, German; *Meditation (Thais)*, Massenet; *The Ride of the Valkyrs*, Wagner.

TODD WILSON, Coral Ridge Presbyterian Church, Ft. Lauderdale, FL, January 9: *Pageant*, Sowerby; *Voluntary in F*, Stanley; *Tuba Tune in D*, Lang; *Londonderry Air*, Lemare; *Prelude and Fugue in D*, S. 532, Bach; *There is a happy land, I love Thee, my Lord*, Shearing; *Fantasy on themes from "Carmen"*, Bizet, arr. Lemare; accompaniment for showing of the silent film *The Phantom of the Opera*.

CHRISTOPHER YOUNG, First United Presbyterian Church, Pompano Beach, FL, February 8: *Praeludium in f#-minor*, Buxtehude; *Echo Fantasia*, Sweelinck; *Psalm Prelude*, op. 32, no. 1, Howells; *Choral in a*, Franck; *Fugue in E-flat*, S. 552, Bach; *Tiento de medio registro de dos tiples de Segundo Tono*, Correa de Arauxo; *What a friend we have in Jesus*, Bolcom; *Andante sostenuto (Symphonie Gothique)*, Widor; *Final (First Sonata)*, Guilmant.

RONALD WYATT, Trinity Episcopal Church, Galveston, TX, December 6: *March of the Priests*, Mendelssohn; *Concerto del Sigr. Meck*, Walther; *Pastorale*, Milhaud; *Carillon de Westminster*, Vierne; *Noël in G*, Daquin; *Nimrod*, Elgar; *Variations sur un Noël*, op. 20, Dupré.

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Director of Music Ministry: 1000-family parish with school seeks full-time individual to serve as part of an integrated team. Responsible for coordination of total parish music program. Organ and choral skills required. Salary negotiable. Details available upon request. Send resume, salary history and references to: St Bernard Catholic Church, Music Search Committee, 114 South Church St., Watertown, WI 53094. Phone: 920/261-5133, FAX 920/261-7204.

Director of Music: Redeemer Lutheran, 139 E. First Street, Hinsdale, IL 60512. FAX 630/323-5604. Full-time, experienced. Lead music program that enhances and encourages worship (traditional and contemporary). Serve as organist (2/30 Berghaus tracker-1984), direct adult, youth, handbell choirs. Other skills a plus. Two Sunday, seasonal, special services. Salary commensurate with skills/experience. Mail/fax resume and references c/o Music Committee.

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The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalog "FF" listing 831 books, 4,452 classical organ LPs, Cassettes and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Phone: 781/848-1388. FAX 681/848-7655; email organlitfd@juno.com

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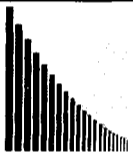
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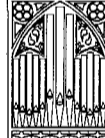
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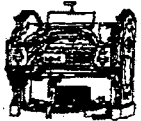
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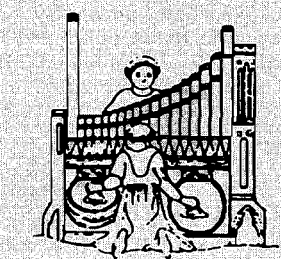
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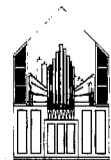
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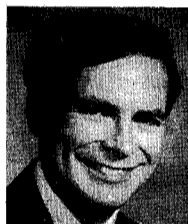
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