

THE DIAPASON

APRIL, 1991



St. Hubert's Chapel, Kirtland Hills, OH
Specification on page 15

1991 Summer Institutes Workshops and Conferences

Scuola Internazionale d'Alto Perfezionamento Musicale. Perugia, Italy.
April 20-27. See listing in the March issue, p. 2.

Fourth International Organ Academy. Schola Cantorum, Paris.
May 2-4. See listing in the March issue.

BACH WEEK. Columbia College, Columbia, SC.
June 17-21. See listing in the March issue.

NPM School of Music Theory & Composition
June 17-21. Dayton, OH.
NPM Gregorian Chant School
June 17-21. St. Meinrad, IN.
NPM School for Organists
July 15-19, New Orleans, LA; July 29-August 2, Milwaukee, WI.
NPM Choir Director Institute
July 29-August 2, St. Paul, MN; August 5-9, Boston, MA.
Contact: National Association of Pastoral Musicians, 225 Sheridan St., NW,
Washington, DC 20011-1492; 202/723-5800.

Lutheran Summer Music. Augustana College, Sioux Falls, SD.
June 23-July 21. See listing in the March issue.

San Francisco Early Music Society Workshops
June 23-August 3. See listing in the March issue.

1991 Training Courses Royal School of Church Music
June 30-August 25. See listing in the March issue.

4th Annual French Organ Music Seminar
July 3-15. Great churches in Paris.
Sponsored by Oberlin Conservatory of Music, the seminar takes place at various
churches in Paris with excursions to famous Cavallé-Coll organs in the region.
Seminars conducted entirely in English. Philippe Lefebvre, Haskell Thomson,
Naji Hakim, Daniel Roth, Jean Boyer, Marie-Louise Jacquet Langlais.
Contact: French Organ Music Seminar, 4330 Shirley Dr., Dallas, TX 75229;
Christina Harmon, American coordinator, 214/369-8211.

39th Annual Summer Workshop. Lyndon State College, Lyndonville, VT.
July 7-28. See listing in the March issue.

Workshop in Hymn Playing/Hymn Writing. St. Olaf College.
July 10-12. See listing in the March issue.

Huitième Congrès International FFAO. Orgues au Quebec.
July 10-16.
Congress sponsored by Fédération Francophone des Amis de l'Orgue. 25 artists;
visits to 25 organs by Wilhelm, Beckerath, Wolff, Casavant, and others.
Contact: Les Amis de l'Orgue de Montreal, 10,900 Bois de Boulogne, Montreal,
Quebec H3M 2X1, Canada.

The Flor Peeters Organ Art. Fifth International Masterclass.
July 14-26. St-Rombaut Cathedral, Mechlin.
Classes on the organ works of Bach and Peeters (Kamiel D'Hooghe), and Franck
and Peeters (Chris Dubois); workshops and lectures (Raymond Schroyens and
Guido Peeters); visit Franck console; organ tour in the Campine.
Contact: Ministry of the Flemish Community, Administratie voor Onderwijs en
Permanente Vorming, Internationale Samenwerking, Kunstlaan 43, 1040 Brussels;
tel: 02/513.74.64, ext 353; FAX 02/514.41.40.

Western Wind Workshop in Ensemble Singing
July 14-19, 19-21. Southern Methodist University, Dallas, TX.
English music from the Renaissance to the Restoration; vocal production,
rhythm, intonation, balance, diction, etc. Daily classes for continuo players (organ,
harpsichord) and coaching in performance practice. Western Wind ensemble,
Larry Palmer, organ and harpsichord.
Contact: Western Wind Vocal Ensemble, Inc., 263 West 86th Street, New York,
NY 10024; 212/873-2848.

Romainmôtier Interpretation Course
July 14-28. See listing in the March issue.

Summer Organ Week for High School Musicians. Westminster Choir College.
July 15-19. See listing in the March issue.

37th Conference on Music in Parish Worship. University of Wisconsin.
July 16-18. See listing in the March issue.

Quatrième Symposium Francophone
July 17-18. Montreal.
Discussion of French church music, the role of the organ in the liturgy.
Contact: Les Amis de l'Orgue de Montreal, 10,900 Bois de Boulogne, Montreal,
Quebec H3M 2X1 Canada; 514/332-1756.

Southern Utah Early Music and Dance Workshop
July 21-28. See listing in the March issue.

Harpsichord Performance Workshops. The University of Michigan.
July 22-26. Works of William Byrd.
July 29-August 2. Works of Bach: continuo and solo.
Edward Parmentier leads these summer workshops; activities include lectures,
concerts, group work sessions, masterclasses, lessons and practice.
Contact: Edward Parmentier, The University of Michigan, School of Music,
Ann Arbor, MI 48109-2085.

28th Early Music Festival Bruges
July 27-August 10. See listing in the March issue.

THE DIAPASON

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NEW ORGANS

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ORGAN RECITALS

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Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

HERBERT L. HUESTIS
IN-Group Forum

MARGO HALSTED
Carillon

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Harpsichord/Early Music Workshop. Taos, NM.
July 28-August 3. See listing in the March issue.

13th International Course for Hispanic Organ Music. University of Salamanca.
July 29-August 9. See listing in the March issue.

14th annual Summer Liturgical Music Workshop
July 31-August 2. St. John's University, Collegeville, MN.
The American church in a period of change; choral, vocal, organ, guitar
techniques; Eucharist, Evening Prayer, reading sessions. Michael Joncas, Don
Saliers, Lizette Larson, Robert le Blanc, Paul Richards, Kim Kasling, Carolyn
Finley.
Contact: Kim Kasling, Workshop Director, St. John's University, Collegeville,
MN 56321; 612/363-3371.

Pistoia 1991 Organ Courses
August 25-September 4. See listing in the March issue.

First International Bach Festival Alkmaar
September 2-8. See listing in the March issue.

Here & There

The Hillsborough Reformed Church
of Millstone, NJ, dedicates its new
Charles Ruggles organ on April 7 at
7:00 p.m. Performing on the instrument
will be Gavin Black, the organist and
Senior Choir director of the church,
and the builder Charles Ruggles of
Berea, OH, who is himself an accom-
plished organist.

The eighteen-stop, two-manual and

pedal organ, in the North German style,
is the first Ruggles instrument installed
on the east coast, and is the workshop's
largest instrument to date. It has me-
chanical action, with a suspended key
action. The organ is voiced on 70mm of
wind pressure.

The Reformed congregation in Mill-
stone was established in 1766, the
church celebrating its 225th anniver-



Hillsborough Reformed Church, Somerville, NJ: new Ruggles organ

sary this year. The present building, in colonial style, was erected in 1828. The new organ is placed at the center of the front of the sanctuary, behind the pulpit. It replaces a sixteen-stop electro-pneumatic organ, which had been assembled in 1964 from old parts, including E.M. Skinner pipework. Since the new organ is significantly smaller, physically, than the old organ, it has been possible to provide greater room for the choir and instrumentalists, and to restore old windows and other features which had been blocked up for many years. The carvings on the case of the new organ depict dogwood leaves and flowers, in honor of the exceptionally large dogwood tree that grows outside the church.

Three recitals will dedicate the rebuilt and enlarged organ at St. John's Catholic Chapel in Champaign, IL, this month. Jerald Hamilton will present a program on Sunday, April 14 at 8:00 p.m. to open the series. Dr. Michael Farris, the current Chairman of the University of Illinois' Organ Division, will present the second program in this series on Sunday, April 21 at 8:00 p.m. Former Illinois organ student and winner of the AGO National Organ Playing Competition, Matthew Dirst, will present the concluding recital on Tuesday, April 30 at 8:00 p.m.

The organ of 45 ranks and three manuals was recently rebuilt and enlarged by John-Paul Buzard of Champaign. Of eclectic design, employing electric-slider key actions, the organ features a new case, facade pipes of the new 16-foot Principal, a new 32-foot reed, new mixtures, all new reed stops and complete revoicing of the former instrument. For further information, contact Music Director Donald Nally at the Chapel: 217/344-1184.

The Columbus Arts Festival will once again present an Early Music Series as part of its eleven-day festival of activities for 1991. Taking place June 12-15, this year's events include concerts, lectures, masterclasses, and even "hands-on" playing sessions for those who wish to participate directly. The 1991 Festival offers a broad range of music from Medieval to high Baroque with a special focus on the time of Shakespeare. Appearing again this year will be Paul O'Dette in a solo lute recital and The Musicians of Swanee Alley as well as The King's Noyse from Boston, Ars Consoni from Russia, Ed Parmentier—harpichordist from Ann Arbor, and The Early Interval, Columbus' own ensemble for Medieval-Renaissance music. All events will take place in the Central Presbyterian Church. For more information: CAPA (The Columbus Association for the Performing Arts), 55 East State St., Columbus, OH 43215; 614/469-0939.

The annual organ adjudication which is sponsored by the Wicks Organ Company of Highland, IL, and Pipe Organ Sales and Service, Inc. of Lithonia, GA, will be held this year in Savannah, GA, on July 27 at St. John's Church. For the past few years the adjudication was held in the Atlanta, GA, area and only students from Georgia were invited. This year, students from South Carolina, northern Florida as well as Georgia are included. "We are trying to attract students from a wider area so that

encouragement can be given for further study and so that the possibility of organ vocational consideration can be bolstered," said Arthur Schlueter, president of Pipe Organ Sales and Service.

The Sixième Concours d'Orgue Européen de Beauvais takes place September 9-22. The elimination round consists of *Poem of Happiness* by Langlais and a free improvisation on a given theme. Three candidates will be selected for the final round: Mozart, *Fantasy in F Minor*; Bach, *De Jesu an dem Kreuze stund (Orgelbüchlein)*; Dupré, *Variations sur un Noël*; and a free improvisation on a given theme. Grand Prix is 22,000 F. For information: Jacques Berna, 5, Place Saint-Etienne, 6000 Beauvais, France.

The 9th Swiss Organ Competition (Music from Spain and Portugal) will take place October 28-31 at Temple de Saint-Laurent, Lausanne. A maximum of 12 candidates will be selected from cassette recordings for the two preliminary and final rounds of the competition. In addition there will be an interpretation course October 26-27, taught by Montserrat Torrent. Competitors must be active participants in this course. Each participant will also be invited to play two concerts for the Swiss Organ Festival, October 22 and 24. Judges will be Montserrat Torrent, Michel Bignens, Guy Bovet, and Pierre-Alain Clerc.

For information and application forms: Concours Suisse de l'Orgue, Marisa Aubert, CH-1323 Romainmôtier; phone (0)24/ 53 17 18 and 53 14 46.

Susan Armstrong has recorded a compact disc on the organ at the Episcopal Cathedral of All Saints in Albany. The disc, which will be released on the AFKA label, will include "Trumpet Tune" by Roger Hannahs, Alexandre Guilman's 8th Sonata, Josef Rheinberger's 17th Sonata, and "Variations de Concert" by Joseph Bonnet.

Richard Benedum, professor of music at the University of Dayton, has received two grants for projects about the music and life of Wolfgang Amadeus Mozart, in commemoration of the 200th anniversary of his death. On behalf of the University of Dayton, he received a grant of \$5,360 to write, produce and broadcast six 30-minute programs for public radio. Each of the programs will consist of quotations from Mozart's letters, appropriate musical selections, and commentary. The second grant is for the Dayton Bach Society, in the amount of \$3,250, from the Joint Program of the Ohio Arts Council and the Ohio Humanities Council. The grant will fund a commission for Dayton composer Philip Magnuson to complete Mozart's *Mass in C Minor*, K. 427, written on the occasion of Mozart's marriage to Constanze Weber, but never finished. The Dayton Bach Society will perform the completed work on May 19 at the Kettering Seventh-Day Adventist Church.

Bernard Brauchli is featured on a new CD recording, *The Italian Organ, Vol. 1: The 1794 Giovanni Bruna Organ of Magnano (Piemonte)*, on the Titanic label (Titanic-196). Repertoire includes works of Pauman, Anonymous, Heredia, Araujo, Chaumont, Scarlatti and Ci-marosa. For information: Titanic Records, P.O. Box 204, Somerville, MA 02144-0204.

Organist/pianist Alexander Frey made two US recital tours in January and March, 1991. He was one of the featured artists for the Fifth Annual Redlands Organ Festival where he played a piano-organ recital and lectured on the evolution of Liszt's *Weinen, Klagen* variations. In January he also played recitals at Pasadena Presbyterian Church, First United Methodist Church, La Mesa, and St. Thomas the Apostle Church, Chicago, IL. In March, Mr. Frey played a recital at First Presbyterian Church, Midland, TX.

Formerly assistant organist/choirmaster at St. James Cathedral, Chicago, he is currently visiting artist at the Evangelische Kirchengemeinde in Berlin, Germany. His recordings of the complete organ works of Liszt for National Public Radio will be completed in the fall of 1991. Frey's European schedule includes participating in the International Church Music Festival in Oberammergau, an all-Bernstein piano recital in Berlin, and a performance in Prague sponsored by the American Embassy. He will tour the US during the 1991-92 season, and is represented by Ruth Plummer, Representative for Artist Recitals Concert Promotional Service.

During a brief US concert tour in February, organist-harpsichordist Javier Garduño, professor at the National Conservatory of Music in Mexico City, presented a recital and lecture/demonstration at the University of California, Santa Barbara. A specialist in organ music from the Cathedral of Mexico City, his presentation consisted of a lecture on the history of the instruments, composers, and styles of literature performed at the Cathedral from earliest colonial times, and a recital of works by leading composers of Mexico. Of particular interest were the *Toccata* by Ramon Noble (b. 1925) and the *Chacona* by J. Jesus Estrada (1898-1980). Mr. Garduño was Maestro Estrada's last pupil. Recitals at the First Presbyterian Church, Oceanside (Palomar AGO) and Garden Grove United Methodist Church were also performed. He appears through Artist Recitals Concert Promotional Service, Ruth Plummer, Artists' Representative.



Richard Merrittstein-Timmins

Richard Merrittstein-Timmins was honored November 9 at Temple Isaiah, Lafayette, CA, for his 21 years as Organist/Director/Shammos (Keeper of the Temple). Music for the service was from his *Shabbat Organ Suite*. He was presented with a proclamation as "Temple Organist Emeritus" and a sterling silver plaque with a resolution of gratitude inscribed. His name was also inscribed on the Temple Sanctuary "Tree of Life," and he received a large monetary gift. He is currently organist/director at Historic Methodist Church, Sonoma; Mt. Carmel R.C., Groveland; and Mother Lode Jewish Community; and is instructor of organ at Columbia Community College.

Louis Patterson is featured on a new compact disc, *Evocation*, issued on the Cappella label CR 102. Currently Director of Music at Westminster Presbyterian Church, Lincoln, NE, Patterson performs French organ music of the 19th and 20th centuries including music by Dupré, Tournemire, Langlais, and Duruflé. The instrument is the 80-rank Berghaus organ at Grace Lutheran Church, River Forest, IL. For information: Director of Music, Westminster Presbyterian Church, 2110 Sheridan Blvd., Lincoln, NE 68502; 402/475-6702.

William T. Pugh, of Top Rung Tower Chime & Organ Service, Lawrence, KS, has completed the restoration of two Deagan Tower Chime Systems. The twenty-one note system with roll player at Peachtree Christian Church, Atlanta, GA, was rededicated April 30, 1989. The sixteen-note system with roll player at the First United Presbyterian Church, Bellefontaine, OH, was rede-

icated September 17, 1989. These were the fifth and sixth Deagan Tower Chime Systems that Mr. Pugh has restored; he services numerous other systems.



Robert Shepfer

Over 450 well-wishers cheered Robert Shepfer as he celebrated his 25th anniversary as Organist-Choirmaster of Second Presbyterian Church, Indianapolis, IN, on January 27. Included in the program was the premiere of a new anthem by Douglas E. Wagner, dedicated to Robert Shepfer on his anniversary. Based on hymn tunes *Nicea* and *National Hymn*, the work is arranged for four-part chorus.

Mr. Shepfer's Sanctuary Choir participated in the fun, clowning their way through parodies on "Old Man River" (Old Man Shepfer), "The Country's in the Very Best of Hands," from the musical "L'il Abner," and the old time gospel hymn, "The Royal Telephone," complete with maracas and tambourine.

Tributes from past and present assistants and friends as well as presentation of a gift from his singers and two scrapbooks filled with written praises completed the program. Drawing chuckles from the assembly was a letter from Mr. Shepfer's nonagenarian aunt, in which she expounded upon his musical precocity at an early age and his insistence upon conducting anyone and everyone who crossed his path. She also related a plea from young Bob's father, fervently wishing "he would play something besides Bach!"



Richard Waggoner

On September 1, 1990, the Rev. Richard D. Waggoner completed 25 years of service as Minister of Music at Hennepin Avenue United Methodist Church, Minneapolis. To mark the occasion, the church commissioned Waggoner's son, Dr. Andrew Waggoner, to write an extended choral work with orchestra and organ. The cantata, *The Father and Mother Begotten*, will be premiered on Pentecost Sunday, May 19. Andrew Waggoner is assistant professor of composition at Syracuse University.

Richard Waggoner, DMA, AAGO, has served as Dean of both the New Orleans and Twin Cities AGO chapters, as well as Minnesota State Chairman. In his years at Hennepin Church, he has developed the Sanctuary Choir into an ensemble of 80 voices, performing much of the great choral literature with orchestra. Under his supervision, the four-manual Robert Sipe tracker organ was installed in 1980, and the two-manual Olson and Lethert instrument in the Memorial Chapel in 1990. The

Music at Hennepin series was inaugurated in 1980, and has presented a distinguished series of events.



James Welch, Jin Hi Kim, Richard Felciano



James Welch, Richard Purvis, Leonard Fitzpatrick

On February 10, James Welch performed the dedicatory recital on the new French Romantic Choir Organ at St. Agnes Catholic Church, San Francisco. Built by the Schoenstein Company of San Francisco, this organ complements the existing 3-manual, 26-rank Murray M. Harris (Johnston) Grand Organ in the gallery. The first half of the recital was played from the Choir Organ, featuring works of Bach, Mendelssohn, Marchand, Dupré, Vierne, Guilmant, and MacMaster. The second half combined the two organs in works by Durufle, Karg-Elert, Yon, Thalben-Ball, Boëllmann, and Shearing.

Of particular interest was the premiere of a work by Richard Felciano commissioned for the recital. The work incorporated the Korean *komungo*, played by Jin Hi Kim. Also performed was the *Dialogue Monastique* by Richard Purvis, an antiphonal work which involved both organs. The gallery organ was played by parish organist Leonard Fitzpatrick. Composer Purvis was present for the recital. James Welch also completed a recording on the organs at St. Agnes, currently in production.

Marion Wilke, of Rockford, IL, was awarded the Church Organist Certificate from Elmhurst College, Elmhurst, IL, this past January. The Certificate is based on successful completion of a written and a performance exam, as well as participation in four sessions of

the Church Organist Workshop Series, held each September at the College. Ms. Wilke is organist at Living Christ Lutheran Church in Rockford.

Susan Carol Woodson is featured on a new CD recording, *Musik für Orgel*, on the Barcarolle label (CD 248002). Repertoire includes *Phantasie & Fugue d-moll*, op. 135b, *Benedictus*, op. 59, by Reger; and Liszt's *Weinen, Klagen, Sorgen, Zagen* and *Ich hatte viel Bekümmernis*, played on le grand orgue du chant d'oiseau, Brussels. Cost \$20 (including postage and handling) from: Digipro, rue des deux Eglises, 46, 1040-Brussels, Belgium.



University of Evansville students

University of Evansville students performed the complete organ chorales from the Neumeister Collection by J.S. Bach on the 17-stop Jaekel organ at Aldersgate United Methodist Church, Evansville, IN, on November 20, 1990. Participating students included Diane Bubenzer, Carol Cantrell, Lisa Cripe, Dwight Huntley, Sue McClary, Phyllis Niednagel, Douglas O'Neill, Carolyn Orth, and Danielle Rheinhardt. Lynn Renne, organist of Aldersgate Church, Helen Skuggedal Reed, and Lisa Shinn, Castle High School senior, also participated.

The Minneapolis Organ Trust Fund has announced that only \$145,000 remains to be raised to complete the \$1 million project of relocating the Mighty Kimball organ. The 1928 Kimball boasts two consoles: a 5-manual, 122-rank concert console, and a 4-manual, 24-rank theatre console. The organ was saved

from the now demolished Minneapolis Auditorium and is now stored in the new Minneapolis Convention Center. Hundreds of people took tours of the organ chambers on December 15 during the Grand Opening. Philip Brunelle and Michael Barone have served on the steering committee for four years and have been instrumental in the highly successful fund raising campaign.

Donations to the Minneapolis Organ Trust Fund may be sent to Convention Center Project, 315 East Grant St., Minneapolis, MN 55404. A \$25.00 donation will preserve a pipe. All donors who make a gift of \$1,000 will have their name inscribed on a bronze plaque at the front entry of the Minneapolis Convention Center. A gift may be pledged over time and be in memory of a loved one.

The Choir of Gentlemen and Boys of Grace Church on-the-Hill, Toronto, announces the release of *Hear My Prayer*, a recording of 19th-century choral works by such composers as Mendelssohn, Bruckner, Stanford, Stainer and Parry. Available in CD and cassette format, the recording under conductor Melva Treffinger Graham marks the first release by the choir.

Recorded at Grace Church on-the-Hill in June, 1990, and produced by Barbara Mahler, this release is a sampler of 19th-century romantic choral settings accompanied by Christopher Dawes on the Casavant organ. *Hear My Prayer* was recorded just prior to the Choir's departure on a ten-day concert tour through New Brunswick and Nova Scotia. Founded in the late 1970s, the choir regularly provides music for church services in its home parish and has performed at special services, concerts and corporate events. It has appeared in Montreal and the United States and has twice travelled to England where it has sung at Westminster Abbey, St. Paul's Cathedral and Salisbury Cathedral.

Melva Treffinger Graham, Choir Director and Organist at Grace Church, is a graduate of the Peabody Conservatory at Johns Hopkins University and the School of Sacred Music in West Berlin. She founded and conducted the Dalhousie Chamber Choir from 1981-1985 and has been active as a choral clinician and teacher of choral techniques.

Compact discs and cassettes can be purchased for \$20.00 and \$12.00 respectively. For information, contact Mary Foster at Grace Church on-the-hill, 416/488-7884; 300 Lonsdale Rd., Toronto M4V 1X4.

Amadeus Press has announced the release of *The World of the Oratorio*, by Kurt Pahlen, translated by Judith Schaefer, with additional material for the English language edition by Thurston Dux; 397 pp., 9 color and 70 b/w illustrations, 180 musical examples, 8 1/2 x 11" hardbound, \$39.95 plus \$3 shipping. The survey includes related non-narrative sacred works such as Masses, Requiems and other liturgical forms in addition to true oratorios. The treatment is encyclopedic, arranged by composer, in detail appropriate to the importance of a composer or his works.

For information: Amadeus Press, 9999 SW Willshire, Portland, OR 97225; 800/327-5680.

Westminster/John Knox Press has announced the publication of *Hymns, Psalms, & Spiritual Songs*, an ecumenical hymnal. The hymnal features more than 600 traditional and contemporary hymns, psalms, spiritual songs, and service music, seven indexes, the traditional Lord's Prayer and Apostles' Creed. Available in pew edition, pulpit/gift edition, and accompanist's edition. For information: Westminster/John Knox Press, 100 Witherspoon St., Louisville, KY 40202; 800/541-5113.

Robert Caldwell has authored the book, *The Performer Prepares*, which offers insights into how musicians can skillfully achieve integration of technique, interpretation, and inspiration in the hour of performance. Caldwell offers many practical techniques for reaching a complete state of readiness, borrowing from many areas, especially training techniques for Olympic athletes. The book discusses the whole performance, from planning repertoire, to rehearsals, to the actual performance, and to living with the performance afterwards. *The Performer Prepares* is recently published by Pst...Inc., Dallas, TX; 800/284-7043.

Music Scholarship Guide is a new MENC publication that offers information on available music scholarships in the United States and Canada for music and music education majors. The guide lists more than 1200 scholarships in 300 educational institutions and is presented as a state-by-state review of scholarships offered. Within each state, the institutions are listed in alphabetical order for easy reference.

All entries list the type of scholarship, dollar amount awarded per year, eligibility, qualification requirements, application deadline, and contact information. This guide is intended to be used as a resource for high school and college/university level students who are interested in learning more about available scholarships in their area of music study. Compiled by Sandra V. Fridy. 160 pages. The price is \$20.00/\$16.00 MENC members, stock #1033. To order, write to MENC Publications Sales, 1902 Association Drive, Reston, VA 22091. Or call toll-free, 1-800-828-0229.

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The Boston Public Library has announced receipt of a \$122,733 Strengthening Research Library Resources Program grant from the U.S. Department of Education for preservation microfilming and cataloguing of the Allen A. Brown Music Collection. During the year, 600 volumes of the collection will be sent for preservation microfilming. In addition, 2,000 items previously microfilmed and the newly microfilmed materials will be catalogued on OCLC.

Allen A. Brown, an amateur musician and collector, contributed his extensive collection to the BPL in 1895, at the time of the opening of the McKim

The committee of the Foundation International Schnitger Organ Competition intends to organize

THE INTERNATIONAL SCHNITGER ORGAN COMPETITION

from 2nd August to 7th September inclusive.

In the competition there will be three rounds:

- * Groningen, Martinikerk
Panel of Judges: Jean Boyer, Stanislas Deriemaeker, Michael Radulescu, Jacques van Oortmerssen, Harald Vogel
- * Norden, Ludgerikirche
Panel of Judges: Mats Åberg, Jean Ferrard, John O'Donnell, Jacques van Oortmerssen, Harald Vogel
- *FINAL Alkmaar, Grote or St. Laurenskerk
Panel of Judges: Marie-Claire Alain, Gustav Leonhardt, Ludger Lohmann, Jacques van Oortmerssen, Harald Vogel.

The preselection will take place on the basis of recordings submitted by candidates.

Registration before 15th May 1991

Participants must not be older than 35 years.

First Prize: f 10.000,=

and, depending on the judgement of the judges, possible a CD- or radiorecordings and concerts.

Second Prize: f 5.000,=

Third Prize: f 2.500,=

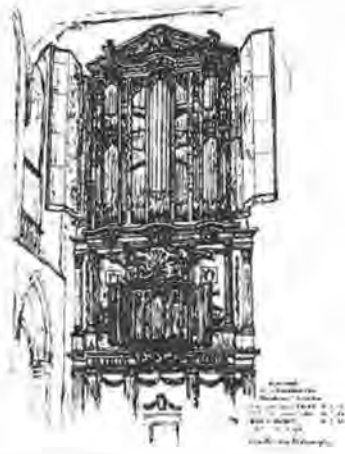
Further information and registration: Geert Drenthen

Leksmondhof 270

1108 GA Amsterdam

The Netherlands

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Building in Copley Square. He continued to add to the collection until his death in 1916, at which time it had grown to approximately 16,000 volumes. The collection contains books on musicians, music theory, composition, musical polemics, music dictionaries, and music periodicals. The editions range from early European and American imprints, incunabula, and autograph and copyist manuscripts, to modern published editions. The collection with its innumerable clippings, scrapbooks, and concert programs is a valuable resource for anyone documenting music life both here and abroad for the turn of the 19th century.

The Aeolian-Skinner organ in Sage Chapel at Cornell University has been cited by The Organ Historical Society as an instrument of "exceptional historic merit, worthy of preservation." The American Classic style instrument was designed by G. Donald Harrison and installed in 1940. This year, Cornell has celebrated the organ's semicentennial with a series of special concerts. In 1989-90 the organ's electrical system was completely rebuilt. A restoration of the mechanical parts of the instrument, completed within recent years, was initiated by then-Cornell president Dale Corson. A plaque citing the organ's historic significance will be installed on or near the organ this year.

The Pennsylvania German Society has released a new book entitled, "That Ingenious Business: Pennsylvania German Organ Builders," by Raymond J. Brunner. The book deals with organbuilding in Pennsylvania from 1730-1900, including biographical information, technical details of construction, stoplists, opus lists, photos, drawings, and an extensive bibliography. 248 pp., 8 1/2 x 11, 165 photographs and illustrations, \$35, from Pastor Frederick S. Weiser, Editor, Pennsylvania German Society, 55 Kohler School Road, New Oxford, PA 17350-9415.

Gothic Records has announced two new releases. *20th-Century Organ Music for Two* features Elizabeth and Raymond Chenault in nine duos, eight of which were written for them: works by Rutter, Hancock, Susa, Pinkham, Roberts, Wills, Callahan, and Sousa. The instrument is the 5-manual, 5000-pipe Moeller at Roswell United Methodist Church, Roswell, GA. GOT 49043 (CD \$16.98 plus postage; cassette \$8.98 plus postage).

Favorite Hymns and Anthems features the Westminster Choir under the direction of Joseph Flummerfelt in standard hymns and anthems. GOT 49044 (CD \$16.98; cassette \$8.98).

For information: Gothic Records, P.O. Box 1576, Tustin, CA 92681; 1-800/735-4720.

The Organ Historical Society has released *A Guide to North American Organ Builders* by David H. Fox. The book comprises nearly 6,000 referenced entries for firms and individuals in the pipe organ trade, both past and present, in the U.S., Canada and Mexico. It includes dates, company affiliations, family relationships, arranged as a biographical dictionary with geographical index of firms, subject index, and patents in organbuilding. 250 pages, \$19.95. For information: The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226.

Breitkopf & Härtel Musikverlag has released a new edition of Bach's 371 *vierstimmige Choräle*, BWV 253-438, edited by Klaus Schubert, EB8610. The music is revised according to new source material from Leipzig, newly engraved, and printed in a larger format than the old edition of the 371 chorales. For information: Breitkopf & Härtel Musikverlag, Walkmühlstrasse 52, D-6200 Wiesbaden 1, Germany.

Lilly Endowment, Inc., of Indianapolis, IN, has awarded a grant totaling \$75,000 to Lutheran Music Program,

which annually presents the national Lutheran high school music camp. The two-year award is intended primarily to provide support for development, staff, and programmatic activities.

Lutheran Music Program was founded in 1981 in order to encourage young people to develop and exercise their musical gifts in the context of the church and its worship. The first Lutheran Summer Music camp was held in 1982 at St. Olaf College. Since then, camps have been held annually at various colleges and universities including Valparaiso, Wittenberg, Luther, Augustana at Rock Island, IL, Concordia at Moorhead, MN, and Augustana at Sioux Falls, SD.

Clarifications

The review of *The Seven Virgins* by Alan MacMillan (Paraclete Press PPM08914) in the January issue of *THE DIAPASON*, p. 5, did not indicate that the price is \$1.00. For information: 1-800/451-5006.

The recording by David Craighead, *The Last Rose of Summer and Other Things Things They Played*, reviewed in the March issue of *THE DIAPASON*, p. 8, is also available on compact disc (GOT 49021) for \$16.98 plus postage and handling from: Gothic Records, P.O. Box 1576, Tustin, CA 92681; 714/998-2493.

Carillon News by Margo Halsted

New carillon in California

September 16 was the dedication date of the Garden Grove, CA, carillon. Located in a new stainless steel tower adjacent to the Crystal Cathedral, the carillon consists of 52 major-third tuned bells (bourdon C of 5,000 pounds, cast by Eijsbouts of The Netherlands). Parts of the dedication ceremonies were broadcast worldwide a few weeks later on the Robert Schuller *Hour of Power* television program where viewers were able to see James Lawson, retired carillonneur of New York's Riverside Church, play from the keyboard, as well as 20 sky divers who linked arms to form a cross before opening their parachutes and floating down to the church parking lot between the morning worship services. (Lawson reports that, as the sky divers descended, he played "America" interspersed with appropriate descending chromatic runs.) Hymns for the morning service included words about bells (i.e., to the tune *Vesper Hymn*: "In the quiet of the morning, Sounds of bells now reach my ear . . ." and another verse "In the

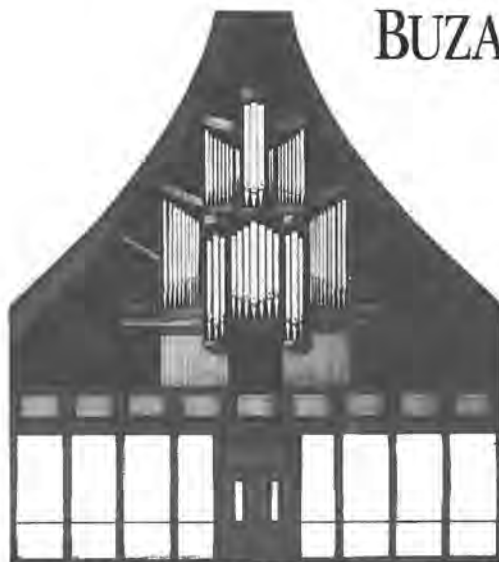
stillness of emotion Bells now ring with joy and cheer . . ."). Organist Frederick Swann also played single line bell melodies from the organ console while accompanying the choir and hymn singing. The instrument is named the Arvella Schuller Carillon, in honor of the founding pastor's wife.

Lawson performed hymn arrangements before and after the two morning services, and at 5:00 p.m. played a 45-minute dedication recital.

The tower, designed by Philip Johnson and named the Crean Tower after its donors, is 236 feet high and consists of soaring stainless steel prisms. Lawson calls it "unquestionably one of the most beautiful carillon towers I have ever seen. The tower is alive with constantly changing reflections from sun and clouds. Pure poetry." A chapel is at the base of the tower. Since there is no elevator and only a steep rung ladder stairway in the tower, a special 2-man cart with a hoist was devised shortly before the dedication day to allow Mr. Lawson and the television crew to ascend the tower.



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Crystal Cathedral Carillon Tower

Lawson returned to Garden Grove on October 28 to play for a special Reformation Sunday service and to make a recording. Following that performance, he was appointed the Cathedral Carillonneur.

Cathedral Consecration

Music from the carillon at Washington National Cathedral in Washington, D.C., opened and closed the Cathedral consecration festivities the weekend of September 28-30. Edward M. Nassor, Director/Carillonneur of the Netherlands Carillon in Arlington, VA, played five recitals over the three-day period, including a prelude before the service which celebrated the installation of the final building stone, a service attended by President George Bush. For the prelude to the actual consecration ceremony on Sunday morning, Nassor composed and performed "Variations on Michael Archangele veni."

Music for Voices and Organ

by James McCray

Recent Mass settings

For centuries, the Mass has been one of the standard forms for the creativity of composers. It is difficult to name a composer who has not set all, or at least some, of the Mass texts. In previous generations, when the church was a more central focus of society, composers

wrote numerous Masses. The Mass texts seem to connote a more universal language that transcends denominations. Yet it was Rossini (1792-1868) who said, "Give me a laundry list and I'll set it to music." Even after the Reformation, the Mass remained as a proper vehicle for musical attention. J.S. Bach, for example, composed one of the most enduring settings (B Minor Mass) and, in a more functional way, wrote several other Lutheran Masses which receive little attention today.

The historical development of the singing of the Mass is quite long. Early Christian music was a blend of Hebrew, Greek, and Latin elements, and many of those characteristics remain today. *Kyrie eleison* was a Greek response that later was altered by Pope Gregory to include the phrase *Christe eleison*. Basic Christian plainsong can be traced to Jewish Bible song in areas such as a monotonic recitation that includes chanting and cadences. Certainly, the singing of the Psalms in a responsorial fashion can be seen as derived from Jewish traditions. There are far too many connections for the limited space of this brief commentary, but the important fact remains: Christian music and traditions are an amalgamation of other cultures and customs.

On several occasions in this monthly missive, this author has focused on individual Mass movements with a moderately detailed examination of their evolution. The complete musical Mass, which exists today, did not spring forth at once, but rather blossomed one movement at a time. In Pope Gregory's time in Rome (590-604) the sung Mass consisted of three movements, the *Kyrie*, the *Gloria*, and the *Sanctus*. The *Credo* did begin in the fifth century, but was not permanently adopted for almost 500 years, and the *Agnus Dei*, which had its roots in 687, also took four centuries for a firm establishment.

Even though all of the movements may have been celebrated musically, it was not until the fourteenth century when one composer created a complete setting of music for the Eucharist. Guillaume de Machaut, the Canon of Rheims, created music for all of the movements as a single, cohesive work, probably for the Coronation of Charles the Fifth in 1364. And, almost as important, is the fact that it was a Mass in four parts instead of the standard three. This setting then became the model from which composers for centuries have found inspiration and guidance.

It should be kept in mind that the Mass has two basic functional forms, the Ordinary and the Proper which relate to the day and occasion for the Mass. Special Masses, such as a *Requiem*, have additional musical needs; and, as time has passed, there has been some shifting within the Mass settings, particularly in terms of style and intent. Not all Masses are: 1. created for liturgical purposes; 2. written by Christians with personal convictions; 3. of particular musical value. As in any art form, ersatz examples abound; this is inevitable.

In our century, the Mass has, perhaps, undergone the most drastic changes when compared with the slower unfolding of the previous 1000 years. But, that is to be expected since rapid change seems to be a malady of our time. The reviews this month feature diverse Mass

settings, most of which are liturgically oriented. Although each multimovement setting is longer than a typical anthem, comments have been kept to a brief paragraph, so that more works could be mentioned.

Mass (For the contemporary English liturgy), Gian Carlo Menotti. Congregation, organ and optional SATB, G. Schirmer (Hal Leonard Publishing Co.), ED 3527, \$3.95 complete, \$.60 congregation part (E).

The distinguished opera composer, Menotti, has written a nine-minute Mass in which the chorus, rather than the congregation, is optional. Unusual approach! It has all movements and additional acclamations. The choral parts are used sparingly, usually near the end of the movement for additional emphasis, and their parts generally are doubled by the organ which is on three staves and accompanimental. If used as a concert setting, the congregation's music might be sung by soloists; however, this Mass clearly is for church use.

Mass in Honor of St. Maximilian Kolbe, Joseph Roff. SATB, organ and optional congregation, Thomas House Publications, 1C109011, no price given (M-).

Kolbe, a Franciscan priest, was killed in an Auschwitz camp during WW II. There is no Credo, but there are numerous additional acclamations. The music is relatively simple with the organ doubling most of the choral lines. The tonal harmonies avoid dissonances, and generally follow traditional patterns. Designed for a small church choir with the congregation's parts evolved as selected soprano lines.

A Mass for One Small Angel, McNeil Robinson. Congregation, optional unison or two-part chorus, and organ, Theodore Presser Co., 312-41517, \$1.30 (E).

The interesting aspect of this setting is the organ writing, which is very sophisticated—the choral music is almost secondary. The seven-minute Mass has only four movements with no Credo. The congregation part is published separately at \$15.00 per pack of 50, but the second part does not appear in it so that choir use may need the full score; yet, only sections of two movements have the actual divisi. Good music that could serve liturgically or as a concert work for a women's choir having a solid organist.

Missa Primitiva (A Gregorian Chant Mass with Latin/English texts), Gerard Farrell. Unison with optional organ, G.I.A. Publications, G-3130, \$2.00 (E).

The chant (rhythmic) freedom is used with bar lines to separate phrase areas. The keyboard is on two staves and doubles the melody with limited harmonic chords in the left hand. Instead of putting English words beneath the Latin as in most multi-purpose editions, Farrell has each setting separate with all of the Latin version together first. The vocal notes do not have stems, but those in the accompaniment follow traditional notation. There is a congregation card available (F888). Functional music for services.

Mass of the Holy Trinity (Music for the Eucharist according to Rite II of the

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Book of Common Prayer), Bruce Saylor. SATB and organ with optional strings, brass and oboe, E.C. Schirmer Music Co., No. 4225, no price given (M-).

All of the movements are here and with the additional acclamations, etc., there are 19 mini-movements for church use. Often, much of the music is in unison with four parts used sparingly. The Credo is a chordal chanting of the text while the congregation sings a monotone F throughout. The organ music accompanies the group and is not difficult. This is simple music that uses the I.C.E.T. text making it appropriate to both Catholic and Lutheran churches.

An English Mass, Herbert Howells. SATB, semi-chorus, SATB soli, strings and organ, Novello (Theodore Presser Co.), 070478 \$13.50 (D-).

Although written in 1956, this has only recently been made available again; however, performing rights must be obtained for use. All movements are set; the soprano and alto solos are more extensive than those for the men. The semi-chorus is used as a contrast to the large choir. The music is, at times, challenging and the accompaniment is independent yet helpful to them. The choral score does not indicate string and organ parts, and there is some divisi for the choir. Excellent music and highly recommended to those groups wanting a quality concert or service setting of the Mass.

A Celtic Eucharist (ICET text for English Rite), Martin White. SATB and organ, Oxford University Press, S620, no price given (M-).

This functional church music has easy four-part writing generally doubled by the organ. There is no Credo, but pre- and post-Gospel music and acclamations are included. Simple music that will appeal to most choirs.

Missa Brevis, Leslie Betteridge. SA and organ, Paraclete Press PPM08707, \$1.50 (M-).

This is lovely music by a British composer/organist. There are no Gloria or Credo movements, and most of the music is in unison. The Agnus Dei is in a free chant style with unstemmed notes for the singers and sustained chords for the organ. The organ writing is on three staves; it is effective and somewhat separate from that of the voices. The movements are all quite brief. Good music.

Missa Brevis, Peter Mathews. SATB and organ, Southern Music Co., SC 327, \$3.95 (M).

Only a Latin text is used; all movements except the Credo are provided. The organ writing is sometimes busy and generally independent from the choral parts which are primarily homophonic. There are some melismatic passages for the choir. Some divisi and mild dissonances occur. Useful for church or concert performances.

New Recordings

Patrice Caire, *Lemmens/Lefébure-Wély: Oeuvres pour orgue*, REM 311067. REM Editions, 4 rue St.-Marie des Terreaux, 69001 Lyon, France. Lemmens: *Fanfare; Prière; Sonate No. 1 "Pontificale"; Sonate No. 2 "O Filii"; Sonate No. 3 "Pascale";* Lefébure-Wély: *Sortie en Mi b.; Offertoire en La M.; Offertoire en Si b. M.; Offertoire en Mi b. M.; Offertoire en Do m.; Marche en Ut; Sortie en Si b.* Information on availability from Phillip Truckenbrod Concert Artists, P.O. Box 270069, West Hartford, CT 06127-0069.

The two most famous organ virtuosos of the 19th century could not have been more dissimilar. Near contemporaries, Nicolas Jacques Lemmens (1823-1881) and Louis James Alfred Lefébure-Wély

(1817-1870) represented the polar extremes of French musical taste. On his eleventh recording, *Lemmens/Lefébure-Wély: Oeuvres pour orgue*, Patrice Caire has chosen a generous selection of the two organists' compositions.

While some of the music may seem unavoidably humorous today, Caire is perfectly serious about his playing. The composers' equal popularity then warrants an open-minded look at them today. Lemmens represented a more Germanic contrapuntal tradition in contrast to the more specifically French melodic orientation Lefébure-Wély exalted.

The Lemmens' compositions are the more complex of the two groups of music. Opening his disc with two examples from the *Méthode d'Orgue* (1862), Caire plays Lemmens' famous *Fanfare* with spirited rhythmic drive; the lovely *Prière* that follows has a good sense of melodic line. Caire's inconstant pulse, however, makes the latter's tempo too rubato.

The most important part of the recording is the organist's performance of Lemmens' three Sonatas. Dating as a

group from 1874, the three- and four-movement works codify many of that century's organ styles. Influenced by Mendelssohn and other German Romantic organ composers, the compositions also anticipate some of the stylistic developments of the 20th century.

The *Sonate No. 1 "Pontificale"* is the most extended of the three. Caire's playing is always clean, although without much broadly arched shape in the larger sense. A combination of his spontaneity and dramatic pacing makes the performance convincing despite occasional stock musical sections.

Caire's rubato seems more distorted in the *Sonate No. 2 "O Filii,"* at times making his playing sound breathless. This approach seems more appropriate to the very fragmented sectionalism of the *Sonate No. 3 "Pascale."* The flexible tempos work for chorale phrases inserted into the dramatic reed passages of the *Allegro* opening movement.

The group of pieces by Lefébure-Wély is a different matter altogether. Superficial and light, the uncomplicated melodies bring out Caire's sense of humor. He obviously understands and

enjoys playing these crowd pleasers, and his rhythmic flexibility suits the style well. Hearing Lefébure-Wély's music played on an instrument he would have understood adds to their integrity.

The organ Caire uses for his recordings is a spectacular 48-rank Callinet instrument built in 1834 for the church of St.-Pierre de St.-Chamond (Loire). Modified by Merklin in 1899, and restored by Dunand in 1982, the four-manual installation represents a transitional sound from the generation before Cavaillé-Coll. Wonderfully bristling French Classical reeds combine with lush Romantic solo flutes. The full organ registration remains clear but substantial.

—Jess Anthony
Little Rock, AR

Antichi Organi del Biellese. Played by Arturo Sacchetti. Eco 680/1/2 C (boxed set). Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$37.00 plus \$2.00 postage per order.

Clearly, Eco was (or is?) committed



Choong Hyun Presbyterian Church in Seoul, Korea, is one

of the world's largest churches. The congregation numbers approximately 24,000. There are four services each Sunday, and many more during the week. The church has seven choirs, each with its own director and organist. Music is a vital part of its ministry. In the early 1980s, Choong Hyun broke ground on a magnificent new building. In the fall of 1983, the congregation purchased a large two-manual Allen Organ for its recently completed 2,000-seat chapel, where services were held as construction continued. In 1986, the congregation moved into its new sanctuary of more than 5,000 seats; and the search began for a large pipe organ. Representatives of the church and their consultants traveled around the world auditioning organs of many builders. The church was prepared to commit

whatever resources were necessary to get the best organ available. After three years of travel and evaluation, the search came down to one choice. The

people of Choong Hyun purchased a second Allen Organ — a four-manual instrument of 107 stops. People who own Allens buy Allens. There is no higher endorsement for an organ.

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be to arrive
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and know
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the first time."

—T.S. Eliot

to an extensive series of recordings of "historical" Italian organs, i.e., largely instruments of traditional Italian design dating from the 17th or 18th centuries down to about 1900. All of the recordings sent for review appear to have been made, although not necessarily released, in the early to mid 80s. This set, plus two single records reviewed below, is devoted to instruments in a small area, centered on the cathedral city of Biella, just north of Turin in the foothills of the Alps. The number of at least moderately interesting instruments would seem to justify this attention.

The organs, not the repertoire, are the main attraction here. The three records present, in chronological order, 26 organs by 16 builders, and the instruments range in date from 1774 to 1905. Actually, three date from the late 18th century, two (technically) from the 20th century, and the rest range in date from 1827 to 1898. There are two organs each by Giovanni Bruna and Amedeo Ramasco, two builders of the Biellese area; three by F. Bossi and four by C. V. Bossi; two by Mazzia; three by Bianchi, plus one built in 1905 by a firm that calls itself "Successori Bianchi;" and one by each of nine familiar and unfamiliar (at least to me) builders of northern Italy. The playing time accorded to each instrument ranges from about three and a half to about eight minutes, and the number of pieces played on each ranges from one to four.

The oldest and smallest instrument, an organ built in 1774 by Gioacchino Concone, is also one of the most impressive. Pieces by Michelangelo Rossi and G. M. Trabaci—the only really early Italian composers represented!—are crystal clear and rich-sounding on this well-preserved organ of seven stops. The larger Giovanni Bruna of 1785 has been so much changed and enlarged that it is really a 19th and early 20th-century organ, on which Sacchetti understandably plays 19th-century Italian works, and the third 18th-century instrument—also by Bruna—

would seem to be a successful recreation by the modern builder Italo Marzi.

A discussion of the numerous instruments would require far more space than is available here, but a few remarks may be helpful. Three of the organs on this set are organs with full-compass stops. One of these, built by Natale Marelli in 1898, is very impressive in performances of Franck's "Grand Choeur in D Major" and his prelude on "Ave Maris Stella." It is a two-manual with 13 stops, including two powerful reeds and a five-rank mixture, on the *Grand' Organo*; 7, including a three-rank mixture, on the *Positivo/Espressivo*; and 5, including a Violone 4' (!), on the pedal. Two large two-manual and pedal instruments of traditional Italian design are particularly interesting, especially the C. G. Bianchi organ of 1860 in the cathedral of Biella. Its *Grand' Organo* has 33 stops or half-stops, the *Organo Eco* 22, and there are five independent pedal stops as well as an impressive array of accessories. Unfortunately, two Mendelssohn andantes (from Sonatas 4 and 6) do not really show off the possibilities of this instrument.

Several of the organs have obviously suffered badly from thoughtless additions and renovations. High-pitched harmonics were often replaced by string stops, for example. The liturgical reform movement of the turn of the century sometimes led to the removal of the drum and bell stops so typical of 19th-century instruments, without, however, showing any interest in proper restoration of the rest of the organ. Sensitive restoration seems to have been rare before 1945. The Turin firm of Marzi, which has worked on many of the Biellese organs, would appear to specialize in this work.

This set includes a 48-page book by Alberto Galazzo that contains both specifications and other information about each organ. There is also a photograph of each one. The information includes an account of the building and

rebuildings (if any), and the specifications include details of manual and pedal compass, a list of all accessories and mechanical aids, and often such details as the shape of the pedal board. In most cases the type of action is not indicated. One might also wish for information about the half stops, for while there are certain conventions, Italian builders did not always divide their stops at the same point.

The repertoire as such is not of primary importance on these records. There are 23 composers represented, 11 of them non-Italian. Sacchetti concentrates, logically enough, on 19th-century composers and includes works by Brahms, Franck, Guilmant, Liszt, and Schumann as well as such Italian composers as Padre Davide (Felix Moretti), Morandi, Lorenzo Perosi, and Damiani. Three preludes by the expatriate German Johann Simon Mayr (1763–1845), usually known as an opera composer, suggest that his keyboard music may be worth investigating. The preludes are not profound, but they are tuneful yet soundly constructed organ works considerably superior to those of his Italian contemporaries and students. One of them is a fugue requiring an independent pedal line. The Bossi organ of 1860 in Valle S. Nicolao, with one actual pedal stop, does surprisingly well with this!

In one or two cases, Sacchetti seems to demonstrate the limitations of the typical Italian organs. Two chorale preludes by Brahms ("Es ist ein Ros entsprungen" and "Herzliebster Jesu") need a warmth of tone that is apparently unavailable. It is fascinating to hear Bach's "Fantasia in G Major" played on a one-manual instrument, but it just doesn't work. The Italian organ has neither the right kind of upperwork nor the pedal stops to deal with the contrapuntal section! Short pieces by Haydn, Telemann, Zipoli, and Pasquini all work well on the 19th-century instruments with their gentle chorus stops.

Sacchetti's playing is clean, accurate, and almost invariably stylistically convincing. In two cases he does seem to romanticize unduly. A transcription of Mozart's piano "Fantasy in D Minor" (the only transcription on this set) is effective but the registration is surely stylistically inappropriate, and a Vivaldi-Bach adagio is performed with rhythmic freedom and a funereal tempo that would certainly not please either Bach or Vivaldi. I find many of Sacchetti's performances, both on this set and elsewhere, unexciting. For example, a delightful, if essentially trivial set of variations by Giovanni Morandi (1777–1856), listed here as "Sonata in Fa maggiore," is played with greater élan by Parodi on a recently reviewed recording (*L'arte organistica dell' 800 italiano*).

The quality of the recording varies from satisfactory to excellent. The variations may well be no fault of the engineers, since it is likely that some of the 26 organs were in fact difficult to record. The recording is in part the product of a local festival known as "Festival Internazionale di Musica 'Pietro Generali,'" and some of the performances were supposedly recorded live, but there is so little background noise that this is scarcely credible. It will be necessary to adjust the volume level occasionally, since some of the organs were apparently miked more closely than others. In one or two cases there is a mildly distracting amount of noise from the organ action; one instrument seems to have slightly unsteady wind supply; and another has some badly tuned harmonics.

The organs heard here range in quality from fair to excellent. More impor-

tant is the fact that they certainly illustrate a broad range of Italian organs and organbuilders. This is a recording that should be in all institutional libraries. It will fascinate all those interested in organs and organ history but is not strongly recommended for general listening. It is unfortunate that the excellent documentation is in Italian only, since a good knowledge of that language and some acquaintance with Italian organ-building will be necessary to derive maximum pleasure and profit from the set.

Storici organi del Biellese. Played by Mario Duella. Eco 637 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

If the record numbers are to be trusted, this is the first of at least five records devoted to organs from the Biellese district. In this case, unlike the three-record set reviewed above, a full side is devoted to each of two organs.

Side 1, played on the Amedeo Ramasco organ of 1846 in the parish church S. Lorenzo in Sostegno, contains one sonata each by Pergolesi (1710–1801) and Andrea Lucchesi (1741–1801); "Postcommunio," from a set of sonatas by Giuseppe Gherardeschi (1759–1815); "Pastorale in La maggiore" by Giovanbattista Cervellini (1735–1801); and two pieces, "Per l'Elevazione" and "Per l'Offertorio," from "Messa del Doppio" by an anonymous 18th-century composer from Pistoia. The organ has about 30 (half) stops, a manual compass of 56 notes, and a pedal board of 16 notes. There is only one pedal stop, plus "timpani," and the instrument is rather poorly supplied with accessories. A "campanella" was apparently removed in the early 20th century. The organ was restored by Kregli in 1974. The principal chorus is remarkably complete and very fine indeed, the reeds are unusually fiery, and the lone 16' pedal stop sounds unbelievably impressive.

The 18th-century selections are all grateful and tuneful without putting many demands on the listener. The surprise was the lovely, if slightly overlong (6 minutes) "Pastorale" by Cervellini. The left hand part is admittedly dull, but the ornate melodic line makes up for it! "Per l'Offertorio," one of the anonymous works, is a very usable, dignified composition that shows off the full organ beautifully.

Side 2 contains three sections from "Studi per l'organo moderno" by V. A. Petrali (1832–1889); "Allegretto per dopo la Messa" by Giovanni Quirici; a "Postcommunio" from a set of sonatas by Padre Antonio Casini; and "Adagio per l'Elevazione" and "Sonata in Mi bemolle maggiore," both from a set of sonatas by Giovanni Pelazza. The last three composers are simply listed as "sec. XIX" on the jacket, and I was unable to do much better—the sets of sonatas in question seem to have been published around 1885.

The organ used for this record side was built by C. G. Bianchi in 1876 for the parish church of Trivero Bulliana. It was also restored in 1974 by Kregli. There are 26 (half) stops but apparently no real pedal rank. The manual compass is 61 notes and the pedal 17. This instrument has a very rich assortment of accessory pedals. Most of these are designed to facilitate the rapid change of solo stops—in fact to partially overcome the problem of having only one manual. They are in fact similar in operation to French ventils.

The Petrali "Studi" were designed to show off exactly this kind of accessory,

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and Duella treats us to a dazzling display of changing stops on both halves of the manual. The work would be easy on a two- or three-manual, but the musical content is admittedly slight. The Quirici allegretto comes from a "Messa solenne in Re maggiore," but it is anything but solemn. The title does, of course, say that it is to be played *after* the mass! This is a relatively quiet, playful work which depends heavily on the "cannella" stop. Pelazza is one of those "operatic" composers of the period. The quite beautiful adagio will remind anyone of an opera aria and the sonata is a very effective opera fantasia complete with bells and drum!

Duella would seem to be a relatively young organist. His principal teacher was Arturo Sacchetti, but he participated in master classes under such international figures as Anton Heiller, Viktor Lukas, Michel Chapuis, and Luigi Tagliavini. His playing is crisp and rhythmically impeccable, and the phrasing is admirable—every phrase is neatly rounded off. The music was certainly chosen to show off these particular instruments, and the registration is fascinating and imaginative.

There are no notes about the music. The organ specifications include considerable information about accessories and so on (Italian only). The recording offers pleasant music, two interesting organs, and an unusually good chance to see how a fine performer utilizes the typical Italian organ.

Organo Serassi 1840, chiesa parrocchiale di Mosso S. Maria. (Storici organi del Biellese, vol. 2.) Played by Mario Duella. Eco 693 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

The recording was made in 1983, at the time of the 700th anniversary of the birth, in Mosso, of a famous leader of the Dominican order. It clearly belongs with the recording by Duella reviewed above.

Side I includes Handel's "Voluntary IV in Sol minore;" "Sonata VI in Do maggiore" by Martini; "Tema con 4 variazioni" by Justin Heinrich Knecht; and "Preludio per la Santa Notte di Natale" (op. 76, no. 6) by Johann Baptist Schiedermayer. Side II contains "Duo" and "Cantabile" by Guillaume Lasceux; "Minuetto in Sol maggiore" (op. 111, no. 27) by Giovanni Pagella; and three versets (2 for the Kyrie and 1 for the Gloria) and a final "Sonata" from "Messa Solenne" by Vincenzo Antonio Petrali.

Since the organ, not the music, is given top billing, we may discuss it first. This instrument, built by the celebrated Serassi brothers of Bergamo in 1840, appears briefly on the set *Antichi Organi del Biellese* (see above review), but a Bach chorale prelude does not give much idea of its capabilities. There are 35 (half) stops on the *Grande Organo*, 12 on the (enclosed) *Organo Eco*, and 3 on the pedal—these numbers include bells, harp and drums. The stops are divided between B² and C³. In addition, there are several accessories and registration aids.

This is an impressive instrument of its kind. It has lovely soft reeds, fiery heavy reeds, an assortment of excellent flutes, and an impressive chorus. Duella chooses music that suits it very well, wisely ignoring the kind of literature that is largely beyond this organ's range.

With the possible exception of the Handel voluntary in C Minor that opens the first side, the music is unfamiliar. I am not an admirer of this particular Handel voluntary, which seems to me vastly inferior to those of many of his English contemporaries. Duella plays the slow introduction at a funereal pace and uses the dull pedal contrabass throughout. The solo stops in the fast portion are surely too bland—Duella uses a soft reed when the available "Cornetto" would have been more suitable. The Martini sonata which follows is not one of this composer's best, for it is disappointingly predictable. The

third composer represented here, Knecht (1752–1817), was a Stuttgart organist and theorist and a follower of Vogler. His theme and variations should be played occasionally! It is a charming, if far from profound, piece in late-Classical style. Schiedermayer (1779–1840), a Bavarian who became cathedral organist in Linz, Austria, was a prolific composer in many forms. The prelude included here is a dignified work that makes excellent use of two manual choruses. It would make a useful piece, not only at Christmas. The effect is a little spoiled here by the almost stifled sound of the *Eco* chorus—the swell box seems to be too efficient.

Side II includes music by two composers who are virtually unknown, at least in this country. Lasceux (1740–1831) was a Paris organist and composer who had a very checkered career before, during, and after the French Revolution. The "Cantabile" is a somewhat meandering composition that requires a good deal of stop-changing. Duella treats us to some blasts of heavy reed tone that do not seem appropriate. I knew of the obviously prolific Pagella (1872–1944) only as a priest-composer who wrote the biblical opera, *Judith*. The minuet offered here is extremely conservative in every respect, but it does have a lovely slow trio section. A very usable and fairly easy piece for church use.

Petrali's music is featured promi-

nently on many of these Eco recordings. The versets played here are simpler, more restrained, and less "operatic" than much of his organ music, and they might well be useful during mass in a parish of conservative tendencies. The "Sonata finale" is surprisingly dignified and is in fact a rather good organ march.

On the basis of his recordings, Duella is a reliable and stylish performer. His registration seems questionable in one or two cases. For example, the uninteresting left-hand part of the Lasceux "Duo" is played on a beautiful bassoon stop that is distinctly too powerful for the sparkling but rather distant upper part. In general, one has the impression that Duella is a little too anxious to show off the remarkably fine reeds. One of the four variations of the Knecht piece is played entirely on soft reeds. The sound is beautiful, but it is most unlikely that Knecht composed for an instrument with reeds of this type.

The quality of the recording is excellent. A little audible clatter from the organ mechanism indicates that the microphones were placed a little too close, but the sound is not really disturbing. It may in fact add authenticity! The general essay on the record jacket talks about organs and organ sound, but does not give any useful information about the music performed on this record. The information about the organ, however, is good, and the translation is the best I have seen on an Eco

recording.

This is not an exciting record, chiefly because most of the music performed is not exciting, although the Knecht piece is an unjustly forgotten gem of its kind. Recommended to those interested in organ sound demonstrated by a good player.

—W. G. Murigold
Union College
Barbourville, KY

New Organ Music

J. S. Bach, *Complete Organ Works*, vol. 5 (Orgelbüchlein, Chorale Partitas, and Canonic Variations); vol. 8 (Separate Chorales, and Neumeister-Chorales); vol. 9 (Trio Sonatas, Trios). Editio Musica Budapest (Agent: Boosey & Hawkes). \$16.50 each volume.

The first two volumes of this eleven-volume set were reviewed in the April issue of THE DIAPASON in 1987. These later volumes follow the same editorial policies in claiming to be based on the Peters Edition, the Bach-Gesellschaft, the Neue Bach-Ausgabe, and other manuscript sources; however, careful examination seems to indicate that the editors have relied most heavily on the NBA for the edition's text, and unfor-



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tunately, they have also adopted that editions method of beaming groups of notes so that the distribution between the hands is visually eliminated.

Volumes 5, 8 and 9 show improvements over the earlier volumes in that the bindings are now properly sewn gatherings instead of loose sheets that have been glued together, and the paper is thicker, which diminishes the visually annoying print "bleeding" from the backs of pages. The price for each volume is reasonable, and the rectangular format permits an uncramped and easy-to-read layout; however, when one is confronted with fermatas on bass notes in Orgelbüchlein chorale preludes (this distorts the meaning of fermatas in chorale preludes, and is not based on any source), then one must question the accuracy of the entire edition, the care with which it was proofread, and the scholarship that is its foundation.

Kenneth Gange, *Wedding Music, Suite For Organ*. J. B. Cramer & Co. (Agent: Boosey & Hawkes) \$8.00.

Kenneth Gange's suite consists of three short pieces, a *Prelude* (Bridal March), *Cantilene*, and *Postlude*. Each movement demonstrates the composer's ability to write well-formed and attractive melodies supported by very traditional harmonies that remind one of a style of composition that was common sixty or seventy years ago. The brevity of the *Prelude*, consisting of four phrases, leaves one wondering what happened to the rest of the piece, while *Cantilene* with its unimaginative repetition (melody in the right hand, then in the left, then in another key, then back in the tonic in the right hand) fails to overcome its inherently trite character. The length of the *Postlude* is determined by repetition and modulation. The musical material is not uninteresting, but the composer does little more than restate it in different keys to achieve a desired length. Two thumbs down for *Wedding Music*.

Simon Sechter, 18 *Choralvorspiele*, Opus 90. Doplinger (Agent: Educational Music Service) No. DM 1100, \$16.00.

Simon Sechter (1788-1867), Austrian organist, conductor, theorist and composer, wrote more than 8000 pieces, which for the most part were not published in his lifetime. Although his name is not well-known today, aspiring young 19th-century composers, such as Franz Schubert and Anton Bruckner, sought him out as a teacher. These 18 chorale preludes seem to be didactic pieces designed to demonstrate Sechter's skills as a theorist, teacher, and writer of academic exercises grounded in the species counterpoint of Johann Fux. They are not devoid of modest charm and interest, but they are neither inspiring nor conceptually inspired examples of the composer's musical abilities. The form of most of the preludes bears some resemblance to the *manualliter* chorale settings of F. W. Zachau, teacher of the young Handel. The majority are three-voice compositions with a *cantus firmus* that migrates from soprano to alto, and lastly to bass. Because the academic and didactic qualities of these pieces are so prominent, it is difficult to recommend them to anyone who is not an ardent admirer of such efforts.

Charles Callahan, *Partita on Adeste Fideles*. Concordia, No. 97-5992, \$4.50.

The six finely-crafted movements of this partita display a flowing and confident technique that is much to be admired. Mr. Callahan does not have to apologize for his use of traditional harmonies, or for his bold excursions into the lush Romantic style. This is especially true when the results are as attractive as in his *Nocturne* movement which, for this reviewer, evokes one of the gentler movements from Dupré's *Variations on a Noel*. The *Pastorale* and *Trio* movements stand out for their appealing charm and good-natured humor. Technically, the partita is well within the reach of the average organist, with the exception of the *Trio* in which, as with most trios, the player is presented with the biggest, but most rewarding challenge.

—Edmund Shay
Columbia College
Columbia, SC

New Handbell Music

***Dance in C*, W. A. Mozart, arr. Michael R. Keller. Bourne Co., #B240853-401, \$1.00, 3 octaves (E+).**

This bargain piece is based on Mozart's K. 605 and adapts very well for handbells. It is quite simply but effectively written and makes use of some plucking technique in keeping with the light classical nature of the music. Recommended.

***Agnus Dei* (Lamb of God), Georges Bizet, arr. Douglas E. Wagner. Agape, No. 1452, \$1.95, three octaves (M+).**

With just slight deviation from the arrangements for choir and/or soloists as we know it, this music makes a great vehicle for the handbell idiom. In fact, it is a natural. I believe this is the first setting of this masterwork I have seen for bells. Recommended.

***Christ Erstanden*, Anonymous, from J. Klug's *Geistliche Lieder* (1553), setting by Paul J. Sticha. Theodore Presser Company, #114-40479, \$2.50 (M-), three octaves.**

Although this piece is written well, this old chorale tune in a minor mode and somewhat unfamiliar does not transfer to the bell idiom as successfully as other more familiar tunes. The last section which the composer moves into D major from the minor at least brings the piece around to some new harmonic interest and it ends very simply, more resolved that its beginning.

***In The Beginning Was the Word*, Lew Gillis. The American Guild of English Handbell Ringers, AG 3041, no price, for three octaves of bells, 2 flutes and narrator (M-).**

This piece uses the text from John 1:14 (R.S.V.), and the composer creates an unusual arrangement for the bells, flutes and narrator. The text is paced with the music and the whole setting creates a wonderful mood. The flute parts can easily be duplicated on the organ, if necessary. Not difficult and the total effect is rewarding.

—Leon Nelson

Souvenir de Ste. Clotilde

by Thomas Zachacz

Sincerity. This was my immediate impression of the first Cavaillé-Coll I heard. The piece was Brahms' third chorale prelude, "O World, I must leave thee," which I've heard and played for many years, always on a neo-baroque organ (will they ever build anything else again?); but this time was different. The broad foundations and reeds imbued the work with a very convincing intensity—in fact, this had to be the definitive perception of the work. Its repeated-note figures became the brushstrokes on a great canvas. The very structure of the piece suddenly seemed awe-inspiring. For the first time in quite a while, Brahms really spoke!

All these impressions flooded my mind, not while kneeling in an incense-clouded nave, but on the steps to the organ-loft. This narrow pathway was certainly not the place to experience an organ to its best advantage; nevertheless, most of us in the United States routinely listen to organs in spaces devoid of favorable acoustical ambience. This Cavaillé-Coll still boasted great color, generous scaling and splendid voicing, and most organs familiar to me in the United States just cannot compare.

The stairs I climbed that particular day led to the gallery in the sumptuous basilica of Ste. Clotilde, served by César Franck from its dedication in 1858 until his death in 1890. I previously spent some time exploring the nave, aware that many significant figures had worked and worshipped in this beautiful space—Cavaillé-Coll, Tournemire, Duruflé, Liszt, Pierné, Lefébure-Wély, Bonnet, Dubois and Langlais. Franck's *Messe à trois voix* (featuring the "Panis Angelicus") was conceived for use here, and (aside from the organ works we cherish) most of the mature works such as the *Violin Sonata*, *Variations Symphoniques*, *Béatitudes*, *D-major Quartet*, the *Symphony*, etc., most likely found their thematic and architectural origins in the legendary improvisations of "Father Franck" during the Mass. Gazing up from the crossing, high in the shadows beneath the splendid organ case, one can easily imagine the presence of the master inclined over the console.

My host that day was the newly-appointed titulaire, Jacques Taddei, who is as gracious as he is gifted. Most American organists don't realize the extent to which service music is improvised in Europe; the Brahms prelude was the only organ work which existed before that morning. The rest of the service (offertoire, communion and sortie) was played without printed music on the rack. (Aside from the Brahms, the only music found on the console was a book of Gregorian Chants.)

A peculiar practice of the large French churches is the utilization of two organists: the "organiste titulaire" (who always plays solo on the "grandes orgues") and the "organiste accompagnateur" who leads the singing from an "orgue de chœur" in the nave. (At Ste. Clotilde, a second gallery under the Cavaillé-Coll houses the choir organ.

Incidentally, the hymns, psalm and acclamations were proficiently led by the organist accompagnateur, aided by a cantor in the chancel.)

The offertoire "à la française" lasts around ten minutes—traditionally much longer than the American counterpart, and the music is frequently quite flamboyant. M. Taddei launched into a moto perpetuum on a gapped-pitch combination, under which a pedal trompette recited a *cantus firmus*. The harmonic language was completely atonal, and I had to marvel at the stamina of the executant who maintained the savage progressions and relentless surface rhythm for the entire offertoire. At a cue from the chancel, all this activity dissolved to a V-I cadence—staccatissimo!

The highlight for me, however, was the communion. First a simple but attractive hymn was sung from the French missalette, and then after its final chord (played on both organs) M. Taddei reprocessed the hymn. I witnessed a veritable apotheosis of the tune as it yielded to the most succulent harmonic contortions in the language of Vienne.

There is no recessional hymn at Ste. Clotilde—the *Sortie* commences immediately. We were startled by a rhythmic "tambourin" motive featuring the full *Récit* with swellbox closed. The striking incipit augmented into a sonorous and tumultuous creation, continually growing in color and intensity. Suddenly, the work reached a succinct (and all-too premature) conclusion when another priest took his place to begin the next Mass. At Ste. Clotilde, the *Sortie* serves as the prelude to another service! To my mind, this Cavaillé-Coll left absolutely nothing to be desired (nor did those at St. Sulpice and Notre Dame). And I am gratified to report the revered Ste. Clotilde tradition lives on in very capable hands, as it has since Franck founded it. The creativity, sincerity and integrity displayed in all the music offered that day (which were also hallmarks of Franck's reputation) are qualities I shall continually strive to attain in my own work.

A visit to Ste. Clotilde affords a pleasant excursion to the little park right in front of the imposing basilica. There is a famous statue by Alfred Lenoir portraying "Father Franck" playing the organ, sheltered under the wings of an angel. Before I had arrived early that morning, an admirer of the master had already placed a long-stemmed rose on his knee. The next time I will do the same.

Thomas Zachacz, CAGO, graduated with honors from SUNY at Purchase, studying privately with Robert Owen and Igor Kipnis. He holds a graduate degree in Musicology from NYU. Mr. Zachacz continues harpsichord study with Denise Restout at the Landowska Center in Lakeville, CT, as well as interpretation of Gregorian Chant with Sister Mary Gerald Carroll, OSU. He currently serves as Organist/Choirmaster at All Saints Church, Briarcliff Manor, NY.

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IN-Group Forum

Date: 18-Dec-90
From: Bon Smith
Subj: Second thoughts again

We had a rash of cold churches (Christmas tunings). I send the churches a postcard two weeks ahead (any earlier and they forget), phone them a day ahead of time. The heat is turned up, all is ready, then a passing Deacon finds the heat on the evening before and turns it down. This has actually happened twice this season, even though I tell the churches to put a note on the thermostat.

I also had to replace a reed kinked by an organist. He tried to retune a Trumpet note. He knocked the wire down, it flipped under the reed. Since that did not seem to tune the pipe, he tried knocking the wire up again. That kinked the reed right at the wedge. When I arrived, he asked what he did wrong . . . And you want organists in the chambers???

Actually, I just had a good experience. I went to a church to clear a cipher. The organist went into the chamber with me and I had him do the work. He was fascinated and now has a new appreciation of the work we do. And knowing how to take care of a cipher may save the church the cost of an emergency visit and save him the time waiting for us.

Date: 21-Jan-91
From: Mike David
Subj: IN-Group

Regarding the IN-Group Forum in the January issue of THE DIAPASON, the MIDI Forum here on CompuServe has a Performance Section (14) which has been sparsely populated by assorted guitar players etc. There is also a Section (11) called Classical Corner which carries a great deal of traffic, usually too much and too ponderous for regular reading. This group came from the late MUSICFORUM after that forum was shut down by CompuServe. Yes, the MIDI Forum is a strange meeting place but they were very good about letting the longhairs in.

This might make a passable electronic forum for organists (not a forum for electronic organists!). Nonetheless, as an inveterate watcher of activities in a number of forums, the possibility of watching discussions among organ builders or performers boggles the mind.

Date: 27-Jan-91
From: Bon Smith
Subj: IN-Group

Many thanks for your mail and your interest in pipe organ affairs. I am still livid over CS's cancellation of MUSICFORUM several years ago. There were a number of organists and organbuilders that I met and corresponded with on a regular basis. Most of them have not joined the MIDI forum. The MIDI forum unfortunately just does not now provide the right "atmosphere" for those interested in pipe organ performance and building.

However, since it is apparently the only game in town, it would be interesting if the sysops could create an "organ chamber" for us on the message board and library. It would make a good meeting place for those of us interested in the subject and would allow open discussion that Easyplex does not provide.

TO: Mike David, Bon Smith
FROM: Herb Huestis

Thank you for your history of classical music forums on CompuServe. I confess that I have spent most of my time in the aviation forums on CompuServe and GENIE! And then it was the file libraries that attracted me. I have also spent some time on SUZY (from Stratford Software, who brought out the Bedford accounting program). They have developed various networks and

forums with INkeepers. If the IN-Group Forum followed these models it could function as an information network, where a series of files were made available as a library.

In our case, they could be articles, mini-articles, IN-Group discussions, or other submissions. A directory of these library files would be made available periodically. Readers could request these files to be downloaded to them or even mailed in hard copy.

Here is how it might look:

TUNING . . .

ABLE: Tuning for yourself: Are ye able? (Diapason reprint).

THERM: How to tune the organ with a thermometer (Diapason reprint).

REEDS.TXT: Ongoing discussion about tuning reeds (IN-Group Forum).

TIPS . . .

AUSTIN: Tips on fixing Austin organs?

TRIPPER.TXT: Managing hold-set or tripper combination actions (TAO reprint).

MIDI . . .

PERFORMANCE . . .

BRAHMS.591: In search of the "authentic" Brahms (Continuo).

TELECOMMUNICATIONS . . .

EMAIL.1: Proposal from Mark Lively.

EMAIL.2: Electronic mail for organists.

RTABLE: Technician's roundtable.

INGROUP ACTIVITIES . . .

ABOUTIN: A description of the IN-Group Forum.

WELCOME: Getting started.

MODEM: On getting a modem and how to use it.

MEMBERS.DIR: A list of IN-Group participants.

ORGANBUILDING . . .

MORE: More than mechanical action (Continuo).

SHARING: Sharing in the revival (Continuo).

TRACKER.TOD: Tracker organ building today—computers and "old" organs (Cont).

CAD: Three challenges for the organbuilder (Diapason).

The trick would be to get IN-Group participants to submit files which could be shared, both in electronic and hard-copy form, since a number of contributions come in by mail.

The ORGAN CHAMBER or ORGAN LOFT is a great idea! Perhaps the CompuServe sysops will go for it. This was the first letter to make the rounds of electronic mailboxes—that's a start, but it would be really great to have some kind of electronic "pool" we could all dip into.

DATE: 25-Jan-91
FROM: Timothy Tikker
RE: IN-Group

As I looked over the list of letters and abstracts in the January DIAPASON IN-Group Forum, I saw my comments on electro-mechanical stop action and underwinding stops listed. I don't recall doing much more than just listing these as possible topics for discussion—or at least I didn't (I think . . . ?!) give you my complete story yet. So, in case someone writes (modems) in who's interested in that sort of thing, here goes:

As most of us know, certain 20th-century composers have used what are known in avant-garde circles as "extended techniques" using an instrument in unusual ways. One of these on the organ is partially drawing registers, which of course underwinds the pipes. One can pull the stop slider at various positions between full drawn and fully off to produce various effects of more

or less intensity (not to mention colorful out-of-tuneness!). György Ligeti calls for such effects as an option in his *Volumina* (ed. Peters 5983, p. 8, rehearsal 9), and improviser Keith Jarrett used it in his album of improvisations on the Riepp organ at Ottobeuren.

Of course, such effects are possible only with mechanical stop action with slider chests. It seems to me that an ideal organ for modern music should then have mechanical stop action, the problem being that a combination action, and preferably a very complete and flexible one, is also desirable for much music of our century, not to mention improvisation.

The obvious solution is a dual stop action: mechanical, but with electric override for the combination action—and such systems do exist. I have noticed, however, that discussions tend to focus on mechanical reliability (an important point!) and not mention the modern musical resources, so it seems appropriate to do so now.

I would like to suggest two further improvements for the consideration of organbuilders:

- It should be possible to design sliders so that, when the stops are partially drawn, wind flow will still be evenly distributed among the individual notes. On many organs where I try this, a partially-drawn slider may fully wind certain notes, not wind others at all, and have others somewhere in-between—which notes are so affected can depend on the layout of the chest (chromatic, whole-tone, thirds). Isn't it possible to design the slider for even partial winding, and that regardless of what interval layout is used?

- Would it be possible to have an electric override system on an otherwise mechanical stop action that would allow the exact position of the slider/stop knob to be recorded on the combination action memory? If exact positions for partially drawn stops could be used thus on a combination system, the resources for composers and improvisors could be extraordinary! For that matter, would the same be possible in purely electric stop actions on slider chests?

An alternative to variable slider systems would be a device to reduce the wind-supply to whole divisions. The Walcker organ at the Peterskirche at Sinzig-am-Rhein has such a device, called "Winddrossel," for the Hauptwerk and Brustwerk divisions. Ligeti's "Harmonies" from *Two Etudes for Organ* (Ed. Schott 6477) calls for underwinding throughout. Devices to raise wind-pressure could also be considered. In his book *L'Orgue Souvenir et Avenir* (ed. Buchet/Chastel, Paris, 1978, pp. 194, 200) Jean Guillou calls for devices to be capable of reducing

pressure from maximum to zero to be controllable from the console, even by balanced swell-pedals.

Perhaps that's enough to get the ball rolling for now. I have a few other thoughts that I may address in the future, e.g. microtonality, unusual mutations . . . I will probably also dive back into the reed tuning debate once some more input comes in—what we have so far is wonderful!

In the meantime, I'm taking a class at the University in the Finale music engraving program (MacIntosh version.) Since it's a system that MIDI interfaces, I was very interested to see comments on MIDI and the pipe organ in January's *IN-Group Forum*. It reminds me that a representative from a pipe-organ firm recently told me that he lost a sale to an electronic company since the latter offered MIDI interface capability—ironic, since that pipe firm does have MIDI available (for electric action, of course) and could have offered it if they knew the client was interested.

Reply to Tim Tikker from Herb Huestis
Date: 1-3-91

Subject: IN-Group

Thanks for the fascinating letter. These are really interesting topics, and a number of responses have gone in this direction. That was a welcome surprise to me.

It seems to me that MIDI would work BETTER on a tracker organ, particularly with something like an optical or magnetic signal generator (like reed switches). That sure beats wire contacts!

I think the domain of MIDI and ORGAN applications may well be with tracker organs rather than electric action—even though that seems a little far-fetched, until you consider the complexities of including MIDI in a typical electric organ scheme.

An optical system might allow monitoring of exact slider locations, so that a multi-memory combination action could "encode" various positions and locate them accurately. The object would be to stop each slider at the point that is indicated by the optical or magnetic sensors.

It's a shoo-in for solid state, since there is little actual complexity in this type of job—it is just too big for a mechanical system. Like working a computer spreadsheet—it's not that calculations are so very difficult—it's just that there are so many of them!

Please feel free to send a message to the IN-Group Forum regarding any of these or other topics, either via mail to THE DIAPASON, IN-Group Forum, 380 Northwest Hwy., Des Plaines, IL 60016; or on-line to Herb Huestis at CompuServe ID #70771,1047.

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The dawn of the seventeenth century saw the flowering of a magnificent school of organ composition in northern Germany. Initiated by such musicians as the three Praetoriuses, Scheidt and Scheidemann, this school comprised a surprisingly large number of composers whose works included masterpieces without equal in the organ literature of the time. As the century progressed, each decade produced one or two new organ composers who took a worthy place beside their older colleagues. By the end of the century, the north German school of organ composition had reached its pinnacle under the leadership of three great organists: Dietrich Buxtehude, his gifted student Nikolaus Bruhns, and Vincent Lübeck.¹

Like most of his predecessors, Lübeck was a fine performer as well as composer. Very few details are presently known of his personal life. Born in the village of Paddingbüttel near Bremen in 1654, he accepted an appointment in 1675 as organist of the Church of St. Cosmae et Damiani at Stade, a town not far from Hamburg. After a fire in 1659, this church had been rebuilt and was equipped with a large organ which was completed shortly after Lübeck began his duties there.² This fine new instrument may well have been the young master's inspiration for his earlier organ compositions. In his new position, Lübeck soon acquired a reputation as an outstanding teacher as well as performer. Among his many pupils were two of his sons who subsequently became his successors, the elder at Stade and the younger at Hamburg.

In 1702 Lübeck was called to the Church of St. Nicholas in Hamburg, where he held the post of organist until his death in 1740. By the end of the seventeenth century, Hamburg with its brilliant aristocratic atmosphere had attained first rank in Germany in the fields of both opera and organ music. Built by Arp Schnitger between 1682 and 1687, the organ at the Church of St. Nicholas had four manuals and pedals and 62 stops with over 4400 pipes, and was considered one of the best in Hamburg. With a few additions and alterations, this instrument remained in use until 1842 when the church was totally destroyed by fire.³ Referring to the St. Nicholas organ, the famous composer and theorist Johann Mattheson in 1721 wrote as follows in the Appendix to F. E. Niedt's *Musikalische Handleitung*:

This unusual organ was built in 1686 by Arp Schnitger, and it also has an unusual organist. But how shall one glorify a man who is already famous enough! I need only name Vincent Lübeck, and that completes the entire commendation.⁴

Lübeck's surviving organ works include at least six preludes and fugues and two chorale settings. A *Clavier Übung* which he published in 1728 seems to have been intended primarily for cembalo players, although one composition therein (Prelude and Fugue in G) would appear to be more idiomatic to the organ. If this latter work was indeed written for organ, the total number of extant organ preludes and fugues would increase from six to seven. Unfortunately, there is no reliable information, to the best of my knowledge, with regard to the chronology of Lübeck's organ compositions. His preserved works were edited for the first time in 1921 by Gottlieb Harms and published by the Ugrino Verlag. Probably the most authoritative modern editions of his complete organ works are those edited by Hermann Keller (Peters No. 4437, c. 1941) and by Klaus Beckmann (Breitkopf No. 6673, c. 1973).⁵

In 1928 several organ compositions signed "V.L." were discovered in Hamburg, but from stylistic considerations are almost certainly not the work of Vincent Lübeck. It is possible and indeed probable that they are the work of Lübeck's younger son Vincent, who after his father's death, as noted previously, became organist at the Church of St. Nicholas in Hamburg and who earlier in 1720 had been a candidate along with Bach for the position of organist at the Church of St. Jacobi.⁶

Most of Lübeck's preludes and fugues, like those of Bruhns, display the toccata-like characteristics which appear so often in the works of Buxtehude.⁷ Each prelude typically comprises a bold invocation of improvisatory-like figuration and is succeeded by one or more fugues based, with one exception, on contrasting subjects. Depending upon the number of fugues therein, each of these works contains a total of either two, three, or four principal sections, which occasionally are interspersed by brief transitory passages. Accordingly, Lübeck's preludes and fugues may be divided into three groups: those works with two principal sections

(prelude with a single fugue), those with three sections (prelude with two fugues), and those with four sections (prelude with three fugues). These three groups share many stylistic features in common, but each group also exhibits a number of unique characteristics which are summarized in the following discussion.

Those works containing only two sections (prelude with a single fugue) generally resemble in structure the preludes and fugues of J. S. Bach and therefore may well have been written during Lübeck's later years. To this group belong the Prelude and Fugue in F major (Keller no. 3, Beckmann no. 5) and the Prelude and Fugue in C minor (Keller no. 5, Beckmann no. 2). Both preludes begin with monophonic statements of sixteenth-note motives (a common device in Lübeck's music), followed by rapid figuration often involving short snatches of imitation and punctuated by frequent cadences. Each prelude concludes with a passage in relatively slower moving note values, including some usage of dotted rhythms.

Each fugue opens with an exposition in which the subject appears alternately at tonic and dominant levels, in much the same manner as in a Bach fugal exposition but without the countersubject which Bach typically employs. The ensuing development in each Lübeck fugue also anticipates Bach in the alternation of additional subject entries with short episodes. Both fugues end with brief codettas, which, however, contrast sharply with each other. In the codetta to the F major Fugue, the sixteenth-note figuration of the Prelude returns momentarily, whereas the *Adagio* codetta to the C minor Fugue proceeds in dignified chordal fashion to the final cadence.

Prelude in F major	Prelude in C minor	Structural Qualities	Fugue in F major	Fugue in C minor	Structural Qualities
measures 1-13	measures 1-18	Sixteenth-note figuration punctuated by frequent cadences.	measures 26-36	measures 29-45	Exposition: subject at tonic and dominant levels.
measures 13-25	measures 18-28	Slower note values with dotted rhythms.	measures 36-57	measures 45-84	Development and codetta: alternation of subject entries with episodes.

Figure A

Figure A illustrates the architectural outlines of these two preludes and fugues. As indicated therein, the two works display a basic structural similarity, although points of marked contrast, such as the content of the fugal codettas, are clearly apparent.

To the group containing three sections (prelude followed by two fugal units) belong the Prelude and Fugue in D minor (Keller no. 1, Beckmann no. 3) and the Prelude and Fugue in G major (omitted in Keller, Beckmann no. 6). Both preludes in this group resemble in many respects the preludes discussed earlier. For instance, the monophonic opening already observed is again succeeded by toccata-like rapid figuration. However, the structural underpinning is now broader, resulting in larger, more expansive forms. Moreover, both preludes now under consideration make much greater use of extended pedal points (primarily on the dominant and tonic) than do their shorter counterparts examined previously.

The fugues in each of these trisectional compositions are especially noteworthy. In each case, the first fugue opens with a subject based upon a motive of reiterated eighth notes, as illustrated in Examples 1a and 1b. Lübeck must have liked such percussive subjects, for he used them often in fugal textures. After the introduction of their respective subjects, the two fugues proceed to unfold in almost identical fashion. In each case, the opening expositional statement of the subject is succeeded in turn by a dominant answer, a tonic entry, and a dominant answer. There follows in each fugue a counterexposition in which the order of succession is reversed; an initial dominant answer is succeeded in turn by a tonic entry, a dominant answer, and a tonic entry. The subsequent development in each fugue features virtually continuous entries of the subject at either the tonic or

James P. Fairleigh is Professor of Music at Jacksonville State University (Alabama), where he has served as Head of the Music Department since 1980. He is also Organist and Director of Music at the First Presbyterian Church in Anniston, Alabama. A former faculty member at Hanover College (Indiana) and Rhode Island College (Providence), he holds graduate degrees from the University of Southern California and the University of Michigan.

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Example 1a: first fugal subject from Prelude and Fugue in D minor



Example 1b: first fugal subject from Prelude and Fugue in G major



dominant level, leading to a florid bridge passage during which only brief fragments of the subject appear.

Both of these trisectional compositions then conclude with fast fugal movements in compound duple meter (6/8 or 12/8) suggestive of the gigue. In the G major work, the final gigue-like fugue displays a typical exposition of alternating tonic entries and dominant answers followed by a modest development and a closing codetta. The corresponding section in the D minor Prelude and Fugue is, strictly speaking, not a true fugue, since there is no exposition during which each voice enters successively with the subject. Nevertheless, the pervading imitative texture and the prevalence of a single motivic unit combine to create a fugue-like environment which ultimately dissolves into a short codetta over a tonic pedal point.

1st Fugue in D minor	1st Fugue in G major	Structural Qualities	2nd Fugue in D minor	2nd Fugue in G major	Structural Qualities
measures 57-80	measures 34-55	Exposition: subject-answer- subject-answer Counter- exposition: answer-sub- ject-answer- subject	measures 140-148	measures 78-89	Introduction of gigue- like motive or fugal subject
measures 80-118	measures 55-67	Development: subject en- tries at tonic and dominant levels	measures 148-166	measures 90-102	Development: continuation of gigue- like ma- terial
measures 118-139	measures 67-77	Bridge: fragments of subject	measures 167-173	measures 103-106	Codetta: cadence on tonic

Figure B

Figure B gives the fundamental scheme of the two fugal sections in each of these works. As indicated in this figure, Lübeck's trisectional works, like his compositions in two sections, display similar architectural foundations, although their respective superstructures, as one might expect, show considerable variance in detail.

The remaining three preludes and fugues belong to the final group of four principal sections apiece. Two of these compositions—the Prelude and Fugue in E major (Keller no. 2, Beckmann no. 4) and the Prelude and Fugue in C major (Keller no. 6, Beckmann no. 1)—are virtual structural twins and thus will be considered together. The prelude in each work projects a large binary form, the first division of which is characterized by toccata-like figuration progressing toward an authentic cadence in the relative minor key. Commencing at the relative level, the second division eventually returns to the tonic through a series of modulating sequences involving frequent imitation. Although the two divisions share a number of motivic cells in common, the second division includes no significant repetition or recapitulation of the first.

The ensuing fugues inject the only substantive structural distinction between the two compositions. In the first E major fugue, the answer to the initial monophonic statement of the subject is accompanied by a countersubject, which then reappears with every complete restatement of the subject. By contrast, the first C major fugue begins with simultaneous statements of two subjects, thereby creating a double fugue. However, this structural distinction is somewhat speculative, since the countersubject in the first E major fugue functions in much the same way as the second subject in the first C major fugue. Hence the monophonic opening in the one case and the two-part opening in the other constitute the only essential deviation.

Example 2a: second fugal subject from Prelude and Fugue in E major



Example 2b: second fugal subject from Prelude and Fugue in C major



The second fugue in each of these compositions is relatively short and might more accurately be identified as a fughetta. Given as Examples 2a and 2b, the two subjects, neither of which is longer than a single measure, proceed in continuous sixteenth notes. In each instance, the exposition leads to a terse development consisting mainly of a sequential and imitative elaboration of the head motive of the subject.

Both compositions close with a relatively lengthy double fugue, in which the two subjects appear together at the outset. In the C major double fugue, the exposition is succeeded by a development featuring almost continuous entries of the two subjects in counterpoint without interruption to the final cadence. The development in the E major double fugue, by comparison, intersperses extended episodes between subject entries and culminates with a codetta in which sequential figuration broadens into a majestic chordal close.

Prelude in E major	Prelude in C major	Structural Qualities	Fughetta in E major	Fughetta in C major	Structural Qualities
measures 1-16	measures 1-11	Toccata-like figuration modulating to relative minor key	measures 75-81	measures 61-68	Exposition: subject at tonic and dominant levels
measures 17-30	measures 12-23	Return to tonic key through modulating sequences	measures 81-87	measures 68-76	Extension: sequential & imitative development of subject
1st Fugue in E major	1st Fugue in C major	Structural Qualities	Double Fugue in E major	Double Fugue in C major	Structural Qualities
measures 31-43	measures 23-35	Exposition: subject with countersub- ject or two subjects at tonic & dom- inant levels	measures 87-111	measures 76-92	Exposition: two subjects at tonic and dominant levels
measures 43-74	measures 35-60	Development: alternation of episodes with subject and counter- subject or with two subjects	measures 111-161	measures 92-125	Development: alternation of episodes with two sub- jects or con- tinuous en- tries of two subjects

Figure C

Figure C portrays the intrinsic organization of these preludes and fugues. As in the pairs of works considered earlier in Figures A and B, this pair of compositions also shows a close structural correspondence.

The other composition in four sections is the Prelude and Fugue in G minor (Keller no. 4, Beckmann no. 7), which is unique among Lübeck's organ works. Willi Apel views this prelude and fugue as "the most complex in structure and the most significant . . . The introductory toccata is bold and magnificent, and measures up to Buxtehude's toccatas." The prelude is indeed replete with toccata-like devices; the customary monophonic opening is followed by aggressive dotted rhythms and scalar flourishes, often supported by extended pedal points. During the closing measures of the prelude, the texture expands to five parts, two of which are entrusted to the pedals.

Unlike Lübeck's other compositions in four sections, the three fugues herein are based on variants on the same subject, given as Examples 3a, 3b, and 3c. The exposition of the first fugue presents the expected alternation between tonic subject and dominant answer and is complemented by an extensive development

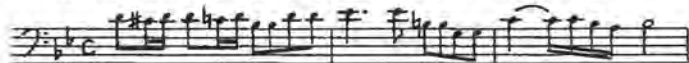


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Example 3a: first fugal subject from Prelude and Fugue in G minor



Example 3b: second fugal subject from Prelude and Fugue in G minor



Example 3c: third fugal subject from Prelude and Fugue in G minor



of episodic material punctuated by subject entries. The middle fugue introduces a second subject as counterpoint to the main subject shown in Example 3b, thereby creating a double fugue. A short bridge recalling the toccata-like figuration of the prelude connects the middle fugue to the final fugue, which is the longest and perhaps the most effective of the three. After its initial monophonic entry, the subject shown in Example 3c is always accompanied by a persistent countersubject, which contributes significantly to the episodic elaboration during the closing development.

In addition to Lübeck's organ preludes and fugues, two of his organ chorales have reached us. One of these is a massive chorale fantasia on *Ich ruf zu dir, Herr Jesu Christ* (Keller no. 7, Beckmann no. 8). The overall structure comprises a succession of seven large sections, each of which treats a segment of the chorale melody within the bounds of one of the forms already observed in the preludes and fugues. The chorale melody itself is quoted as Example 4.

Example 4: *Ich ruf zu dir, Herr Jesu Christ*



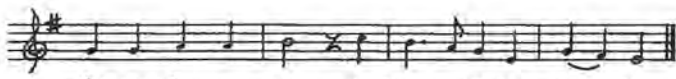
Ich ruf zu dir, Herr Je - su Christ, ich bitt, er - hör mein
ver - leih mir Gnad zu die - ser Frist, lass mich doch nicht ver -



Kla - gen, Den rech - ten Glau - ben, Herr, ich mein, den
za - gen.



wol - lest du mir ge - ben, dir zu le - ben, dem



Näch - sten nütz zu sein, dein Wort zu hal - ten e - ben.

Section A of Lübeck's fantasia displays a large binary form, which treats the repeated portion of the chorale melody. The two subsections of this form are based on the same melodic segment, but the second subsection is far from being a mere duplicate of the first. In section B, the last phrase of the chorale melody before the repeat sign becomes the principal subject of a double fugue. A second subject appears as a constant contrapuntal companion and provides contrast in rhythm and melodic contour. A short bridge leads to section C, which presents a second double fugue. One of the subjects therein is a variant of the first phrase of the chorale melody after the repeat sign. The next two phrases are the nuclei of sections D and E respectively, each of which exhibits a sizable binary design. In each case, as in section A, the two subsections focus on the same chorale segment, but the second subsection provides new developmental treatment. The fughetta in section F resembles the fughettas observed earlier in the Prelude and Fugue in E major and the Prelude and Fugue in C major. The subject, which is a highly embellished variant of the penultimate phrase of the chorale melody, proceeds in continuous sixteenth notes. During the development after the exposition, the

Sections and Subsections	Measure Boundaries	Structural Design	Text of Chorale Phrase
Section A Subsection a	measures 1-25	Binary	Ich ruf zu dir, Herr Jesu Christ, ich bitt, erhöre mein Klagen, verleih mir Gnad zu dieser Frist, lass mich doch nicht verzagen!
Subsection b	measures 26-50		
Section B Bridge	measures 51-93 measures 94-105	Double Fugue	lass mich doch nicht verzagen!
Section C	measures 106-138	Double Fugue	Denn rechten Glauben, Herr, ich mein',
Section D Subsection c	measures 139-155	Binary	denn wollest du mir geben,
Subsection d	measures 155-174		denn wollest du mir geben,
Section E Subsection e	measures 175-187	Binary	dir zu leben.
Subsection f	measures 187-199		dir zu leben.
Section F	measures 200-219	Fughetta	den Nächsten nütz zu sein,
Section G Coda	measures 220-261 measures 262-275	Double Fugue	dein Wort zu halten eben.

Figure D

pedals state the unornamented chorale phrase beneath the florid motion of the upper parts. The final phrase of the chorale melody serves as one of the two subjects of another double fugue comprising section G. The fantasia concludes with a toccata-like coda which includes many of the same devices found in the organ preludes.

Figure D summarizes the overall scheme of this imposing work. The German words in the far right column represent the text of the pertinent chorale phrase used as the melodic foundation of each section.

Lübeck's other surviving organ chorale is a set of variations on *Nun lasst uns Gott dem Herrn* (Keller no. 8, Beckmann no. 9). Left unfinished at the time of Lübeck's death, this chorale partita probably dates from his Hamburg period. Each variation retains the bar form (A-A-B) of the original chorale. The chorale melody itself appears either in the soprano line or in the pedals during succeeding variations, while the accompanying figuration acquires increasingly faster motion by means of shorter note values. The manuscript ends at the conclusion of the sixth verse, which along with the fourth verse omits the pedal part. Possibly the composer intended to add from two to four more variations to bring the work to a close.

Lübeck had the historical misfortune to live in close geographical and chronological proximity to two musical giants—Dietrich Buxtehude and J. S. Bach. Buxtehude was less than twenty years older than Lübeck, while Bach was his junior by only some thirty years. Lübeck's star may be bright enough in its own right, but it pales beside the brilliance of his more famous colleagues. Nevertheless, Lübeck's organ works rank among the best of the north German school and constitute a significant enrichment to the keyboard literature of the later Baroque period.

Appendix Lübeck's Organ Compositions

Title	Form	Keller Edition (Peters 4437)	Beckmann Edition (Breitkopf 6673)
Prelude and Fugue in F major	toccata with one fugue	Number 3	Number 5
Prelude and Fugue in C minor	toccata with one fugue	Number 5	Number 2
Prelude and Fugue in D minor	toccata with two fugues	Number 1	Number 3
Prelude and Fugue in G major	toccata with two fugues	Omitted	Number 6
Prelude and Fugue in E major	toccata with three fugues	Number 2	Number 4
Prelude and Fugue in C major	toccata with three fugues	Number 6	Number 1
Prelude and Fugue in G minor	toccata with three fugues	Number 4	Number 7
Ich ruf zu dir, Herr Jesu Christ	chorale fantasia	Number 7	Number 8
Nun lasst uns Gott dem Herrn	chorale partita	Number 8	Number 9

Notes

- For an especially informative discussion of the seventeenth-century north German school of organ composition, see John R. Shannon, *Organ Literature of the Seventeenth Century* (Raleigh, N.C.: Sunbury Press, 1978), pp. 203-248.
- For the specifications of this instrument, see the Preface to *Vincent Lübeck Orgelwerke*, edited by Hermann Keller (New York, London, Frankfurt: C. F. Peters, 1941).
- For further information concerning Arp Schnitger and the St. Nicholas organ, see Peter Williams, *A New History of the Organ* (Bloomington, Indiana: Indiana University Press, 1980), pp. 101-103.
- Quoted in Gotthold Frotzcher, *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin: Merseburger Verlag, 1959), Vol. I, p. 455.
- For a comprehensive listing of publications

containing Lübeck's organ music, see Corliss Richard Arnold, *Organ Literature: A Comprehensive Survey*, 2nd Ed. (Metuchen, N.J., and London: Scarecrow Press, 1984), Vol. II, p. 311.

6. An example of one of these compositions discovered in 1928 is given as an appendix in Keller, pp. 50-51.

7. For further information on the preludes and fugues of the north German school, see Arthur Wenk, "The Organ Prelude and Fugue before Bach," *Music: The AGO-RCO Magazine*, Vol. X, No. 6 (June 1976), p. 31. See also Murray C. Bradshaw, "Pre-Bach Organ Toccatas: Form, Style, and Registration," *The Diapason* (March 1972), p. 26.

8. Willi Apel, *The History of Keyboard Music to 1700*, translated and revised by Hans Tischler (Bloomington, Indiana: Indiana University Press, 1972), p. 628.

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Cover

Charles M. Ruggles, Berea, OH, has built new organ, opus 18, for St. Hubert's Chapel, Kirtland Hills, OH. Carvings reflect the woodsy, hunting valley aspect of the church's setting, as well as needlepoint designs on the kneelers at the communion rails. Karel Paukert served as consultant. Mechanical key and stop action; solid wormy chestnut case; manual naturals of cherry, sharps of grenadil; pipe shades and St. Hubert's symbol (stag with cross in antlers) carved of butternut. Compass 56/30. Ruggles Pipe Organs celebrated 15 years of organbuilding throughout 1990, having completed opus 22 for the Hillsborough Reformed Church, Millstone, NJ.



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- 4' Principal
- 2 3/4' Nasard
- Mixture III

SWELL

- 8' Gedackt (oak)
- 4' Blockflöte (oak)
- 2' Principal
- 8' Cromorne

PEDAL

- 16' Subbass (oak)
- 8' Bourdon (oak)
- 4' Choralbass



Taylor and Boody Organbuilders, Staunton, VA, has built and installed a new organ in the residence of Arthur and Maureen Carkeek in Greencastle, IN. The instrument consists of seven stops and has suspended tracker action. The case is of solid cherry and the casework carvings as well as the bench top are made from a piece of cherry furniture over one hundred years old. All pipes are metal except the 8' Gedackt and the Pedal 16' Subbass. The facade pipes (the Praestant) and the Superoctave are 28% tin; other metal pipes are 98% lead. The 8' Principal has its own pipes down to small "d," then borrows two pipes from the Praestant, returns to six half-length Haskell pipes, and then finishes the compass

using six Gedackt pipes. The Gedackt is common between the manuals. Manual naturals are of bone; the pedal keys are of oak. The organ, tuned in Kellner temperament, was inaugurated with a recital played by Harald Vogel.

MANUAL I

- 8' Principal (d)
- 8' Gedackt
- 4' Praestant
- 3' Nasat
- 2' Superoctave

MANUAL II

- 8' Gedackt (l)
- 4' Rohrflöte

PEDAL

- 16' Subbass



Gabriel Kney & Co. Limited, London, Ontario, has installed a two-manual instrument, of seventeen stops, at Friedland Moravian Church in Winston-Salem, NC. The casework is designed to enhance the window of the Moravian Seal. Tulip wood and pine is used for the painted casework. The natural keys are made of ebony wood and rosewood with bone overlay for the sharps. Balanced mechanical key action is used. Wind pressures 60 mm for Great and Pedal, 65 mm for Swell. Consultant for the specification was Dr. Max Smith from Appalachian University. During the Dedication and Love Feast service on May 6, 1990, incumbent organist Montine Pfohl used the organ in a great variety of congregational singing and choir accompaniment, with a postlude recital consisting of music by Bach.

HAUPTWERK

- 8' Praestant
- 8' Rohrflöte
- 4' Oktav
- 2' Blockflöte
- 1 1/2' Mixture IV
- 8' Trompete

BRUSTWERK (Swell)

- 8' Gedeckt
- 8' Gamsflöte TC
- 4' Offenflöte
- 2' Prinzipal
- 1 1/2' Larigot
- Sesquialter
- 8' Rohrschalmey
- Tremulant

PEDAL

- 16' Subbass
- 8' Praestant (HW)
- 8' Bassflöte
- 16' Basson
- 8' Trompete (HW)



Range Organ Company, Mesquite, TX, has recently completed the addition of several ranks of pipes to the Aeolian Skinner organ at The Episcopal Church of the Holy Cross, Paris, TX, which was installed in 1967. Dr. Robert T. Anderson, SMU, was the original consultant and tonal finishing was by Roy Perry. This instrument is known by many, in part, because of the extensive recitals given by organ students from Southern Methodist University, The University of North Texas and Texas Christian University. At one time the church donated six organ scholarships a year. The new stops are a floating division of independent 16', 8' and 4' Bombardes, a 32' Bombarde (12 pipes), a Trompette-en-Chamade, Cymbel Mixture III and a Flute Celeste 8'. The photograph is of the flared-bell, solid brass Trompette-en-Chamade which is located on either side of the Gethsemane Window above the St. Mary Altar. James Thompson, organist/choirmaster of the church for 26 years, is also tonal director for Range Organ Company.

GREAT

- 8' Principal
- 8' Gedackt
- 8' Flauto Dolce (Sw)
- 4' Octave
- 4' Rohr Flute
- 4' Flauto Dolce (Sw)
- 2 3/4' Sesquialtera
- 2' Flachflute
- 2' Mixture V
- 1/2' Cymbal Mixture III*
- 16' Bombarde* (Sw)

- 8' Bombarde* (Sw)
- 8' Cromorne (Sw)
- 4' Bombarde* (Sw)
- 8' Trompette-en-Chamade*
- Cymbelstern*

SWELL

- 16' Contre Gamba (12 pipes)
- 8' Spillflute
- 8' Viola da Gamba
- 8' Viola Celeste
- 8' Flauto Dolce
- 8' Dolce Celeste*
- 4' Spitzprincipal
- 2' Principal
- 1' Scharff Mixture IV-V
- 16' Bombarde*
- 16' Cromorne
- 8' Trompette
- 8' Bombarde*
- 4' Bombarde*
- 8' Trompette-en-Chamade* (Gt)
- 4' Trompette-en-Chamade* (Gt)

PEDAL

- 32' Resultant
- 16' Principal
- 16' Sub Bass
- 16' Contre Gamba (Sw)
- 8' Octave
- 8' Gedackt Bass (12 pipes)
- 4' Choral Bass
- 4' Spillflute (Sw)
- 2 3/4' Mixture III
- 32' Bombarde* (12 pipes)
- 16' Posaune
- 16' Bombarde* (Sw)
- 16' Cromorne (Sw)
- 8' Trompette (Sw)
- 4' Cromorne (Sw)
- 8' Trompette-en-Chamade* (Gt)

*Additions



The White Organ Company, Lansing, MI, has built a new organ for First Presbyterian Church, Brighton, MI. This new installation was marked by a dedication recital featuring Marilyn Mason of the University of Michigan, and the Christ Church Chorale of Grosse Pointe, MI, under the direction of Frederic DeHaven. Leslie Wills, Director of Music/Organist at the church, accompanied the chorale. Situated in the rear gallery, on the central axis of the building, the 21-rank electropneumatic organ speaks in a favorable acoustical setting.

SWELL

- 8' Rohrfloete
- 8' Salicional
- 8' Celeste
- 4' Prinzipal
- 4' Spitzfloete
- 2 3/4' Nazard
- 2' Octave
- 1 3/4' Tierce
- 8' Trumpet

PEDAL

- 16' Bourdon
- 16' Gedackt
- 8' Octave
- 8' Flute (16' Bourdon)
- 4' Chorale Bass (8' Octave)

GREAT

- 8' Prinzipal
- 8' Bourdon
- 8' Erzähler
- 4' Octave
- 4' Koppel Floete
- 2' Fiffteenth
- III Mixture
- Chimes



Peters, Weiland and Company, Milwaukee, WI, has relocated an electropneumatic action Schlicker organ to the Divine Word Lutheran Church in Milwaukee, WI. The organ was originally located in a Chicago, IL, church. The Chicago church building was sold to a Pentecostal congregation which does not employ organ music in services. The instrument was moved, re-scaled, and revoiced to fit the acoustical properties of the new room. The case was slightly modified to accommodate the lower ceiling clearance available in the

new gallery location. The relocated twenty-seven-year-old organ replaces an aging electronic instrument. Scott R. Riedel was consultant to the church. The organ was moved by Henry R. Weiland, Richard Weber, and J. Stanton Peters, who completed the tonal re-scaling and finishing.

Unit Summary

- Gedackt
- Principal
- Salicional
- Rohr Flute
- Mixture

MANUAL I

- 16' Gedackt Bass
- 8' Principal
- 8' Gedackt
- 8' Salicional
- 4' Octave (Principal)
- 4' Gedackt
- 2' Principal
- 2' Rohr Flute
- II Mixture

MANUAL II

- 8' Gedackt
- 8' Salicional
- 4' Rohr Flute
- 4' Salicional
- 2' Principal
- 1 1/2' Quint (Rohr Flute)
- 1' Rohr Flute
- Tremolo

PEDAL

- 16' Subbass (Gedackt Bass)
- 8' Principal
- 8' Gedackt
- 8' Salicional
- 4' Octave (Principal)
- 4' Gedackt
- 2' Rohr Flute
- II Rausch Quint

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 APRIL
York Minster Choir; Christ Church, South Hamilton, MA 8 pm (also April 16)
Frederick Swann; Holy Trinity Lutheran, Buffalo, NY 8:15 pm
David Craighead, masterclass; Lebanon Valley College, Annville, PA
Peter DuBois; Church of the Resurrection, Lansing, MI 7:30 pm

16 APRIL
Robert Glasgow; St Mary the Virgin, New York, NY 8 pm
Frederick Swann, masterclass; Holy Trinity Lutheran, Buffalo, NY
Marvin Mills; Church of the Epiphany, Washington, DC 12:10 pm

17 APRIL
Mickey Terry; St John's Church, Washington, DC 12:10 pm

18 APRIL
Pearl Hyun; St Paul's Chapel, New York, NY noon

19 APRIL
Rodger Vine; Trinity Church, Boston, MA 12:15 pm
Choral Concert; Princeton Theological Seminary, Princeton, NJ 8:15 pm
Wilma Jensen; St David's Episcopal, Baltimore, MD 8 pm
Matthew Dirst; Westminster Presbyterian, Charlotte, NC

20 APRIL
Joan Lippincott, workshop; Newark UMC, Newark, DE 9 am
Wilma Jensen, workshop; St David's Episcopal, Baltimore, MD 9 am

21 APRIL
Michael Kleinschmidt; St Thomas, New York, NY 5:15 pm
David Hurd; SUNY, Binghamton, NY 3 pm
+ Organ Dedication Service; St Mark's Ev Lutheran, Kenmore, NY 4 pm
Joan Lippincott; Newark UMC, Newark, DE 4 pm
Choral Concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Thomas Murray; St Peter's, Philadelphia, PA 5 pm
Gillian Weir; St Stephen's Episcopal, Wilkes-Barre, PA
Patrice Calre; St Thomas More Cathedral, Arlington, VA 3 pm
Cj Sambach; Freemason St Baptist, Norfolk, VA 3:30 pm
Gerre Hancock; St Matthew Episcopal, Wheeling, WV 4 pm
Dave Kirk; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
French Choral Music; Church of the Covenant, Cleveland, OH 3:30 pm
James Moeser; Trinity Episcopal, Troy, OH
Richard Fuller, fortepiano; Seventh-day Adventist, Kettering, OH 4 pm
Diane Belcher; First Congregational, Columbus, OH 8 pm
John Gouwens; Culver Military Academy, Culver, IN 7:30 pm
Laura vander Windt; Second Presbyterian, Indianapolis, IN 8 pm
Judy Glass; Sharp Mem Methodist, Young Harris, GA 8 pm
Cynthia Roberts-Greene; Cathedral of St Philip, Atlanta, GA 3:30 pm
James Mellichamp; Methodist Temple UMC, Evansville, IN 7 pm
Matthew Dirst; Ascension Lutheran, Riverside, IL 4 pm
Raymond & Elizabeth Chenault; Fourth Presbyterian, Chicago, IL 6:30 pm

Marsha Foxgrover; New England Congregational, Aurora, IL 4 pm
+ Michael Farris; St John's Catholic Chapel, Champaign, IL 8 pm
Robert Delcamp; Weatherly Heights Baptist, Huntsville, AL 3 pm
Oberlin Baroque Ensemble; Christ Church Cathedral, New Orleans, LA 4 pm

23 APRIL
Gillian Weir; Cathedral of the Incarnation, Garden City, NY 8 pm
Washington Bach Consort; Church of the Epiphany, Washington, DC 12:10 pm
Marek Kudlicki; St Stanislaus Kostka, Bay City, MI 8 pm
Barbara Brums; Southern College, College-dale, TN 8 pm

24 APRIL
Anthony Newman, with flute; Public Library, New York, NY 6 pm
Andrew Mills; St John's Church, Washington, DC 12:10 pm

26 APRIL
John Abdenour; Trinity Church, Boston, MA 12:15 pm
Milford Myhre, carillon; Bok Tower Gardens, Lake Wales, FL 8 pm
Stephen Schaeffer, harpsichord, with cello; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

27 APRIL
Choral Concert; St John's Episcopal, Stamford, CT 8:30 pm
Poulenc Festival; Christ Church Cathedral, Indianapolis, IN (also April 28, 29)
Marilyn Kelsor, with ensemble; Christ Church, Raleigh, NC 8 pm
His Majestie's Clerkes; Seabury-Western Seminary, Evanston, IL 8 pm

28 APRIL
American Boychoir; Cape Cod Community College, Hyannis, MA 3 pm
Louis Robilliard; Second Congregational, Holyoke, MA 8 pm
Todd & Anne Wilson; St Paul's Episcopal, Glen Cove, Long Island, NY 4 pm
Brenda Leach; St Thomas, New York, NY 5:15 pm
Donald Sutherland; Christ Church, Westerly, RI 5 pm
David Herman; Longwood Gardens, Kennett Square, PA 2:30 pm
Cj Sambach; Church of the Brethren, Ephrata, PA 9 am & 7 pm
Choral & Organ Concert; Holy Trinity Lutheran, Lancaster, PA 4 pm
Michael Farris; First Presbyterian, Erie, PA 4 pm
Mozart, Coronation Mass; First Presbyterian, Germantown, PA 3:30 pm
Choral Concert; Grace Episcopal, Silver Spring, MD 7 pm
Robert Lehman; Washington National Cathedral, Washington, DC
Choral Concert; St Stephen's, Richmond, VA 5 pm
D'Arcy Trinkwon; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Paul Reido; Cathedral of St Philip, Atlanta, GA 3:30 pm
Kevin Jones; Cleveland Museum, Cleveland, OH 2 pm
Choir Festival; First Presbyterian, Flint, MI 3:30 pm
James Moeser; First Congregational, Battle Creek, MI 4 pm
Rossini, Stabat Mater; Second Presbyterian, Indianapolis, IN 8 pm
Richard Heschke; Bethlehem Lutheran, Sheboygan, WI 3 pm
Marek Kudlicki; Chicago Theological Seminary, Chicago, IL 4 pm
His Majestie's Clerkes; Church of the Ascension, Chicago, IL 2:30 pm
Wolfgang Rubsam; Rockefeller Chapel, Univ of Chicago, IL 5 pm
Mozart, Mass in C, K.259; Park Ridge Community Church, Park Ridge, IL 10:30 am
John Finney; Pilgrim Congregational, Duluth, MN 4 pm
Barbara Harbach; House of Hope, St Paul, MN 4 pm
Gillian Weir; Independent Presbyterian, Birmingham, AL 4 pm
Music of Mozart; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

30 APRIL
Marek Kudlicki; St Paul's Cathedral, Pittsburgh, PA 7:30 pm
Gillian Weir; First Presbyterian, Columbus, GA 8 pm
Simon Preston; Uihlein Hall, Milwaukee, WI 8 pm

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+ **Matthew Dirst**; St John's Catholic Chapel,
Champaign, IL 8 pm

1 MAY
Frederick Swann; First Methodist, Schenec-
tady, NY 7:30 pm
Robert Gallagher; St John's, Washington, DC
12:10 pm
Bruce Shewitz; Cleveland Museum, Clevel-
and, OH 12 noon

3 MAY
Glenn Kime; Trinity Church, Boston, MA 12:15
pm
Schola Cantorum; St. John's Cathedral, Milwa-
ukee, WI 7:30 pm

5 MAY
Brian Franck, with choir; SS Peter & Paul,
Lewiston, ME 3 pm
Choir and orchestra concert; First Church of
Christ, Wethersfield, CT 7 pm
D'Arcy Trinkwon; St Thomas, New York, NY
5:15 pm
Lee Dettra; Cadet Chapel, West Point, NY 3:30
pm

Mark Meyer; West Side Presbyterian, Ridge-
wood, NJ 8 pm
David Herman; St Peter's Cathedral, Wilming-
ton, DE 2 pm
Frederick Swann; Christ & St Luke Episcopal,
Norfolk, VA

Christ Church Singers; Christ Church, Char-
lotte, NC 4 pm
Rutter, Requiem; First Congregational, Colum-
bus, OH 8 pm
All Saints' Episcopal Choir; Cathedral of St
Philip, Atlanta, GA 3:30 pm

Jonathan Dimmock; St Paul's Episcopal, Flint,
MI 4:30 pm
Martin Ellis; Second Presbyterian, Indianap-
olis, IN 8 pm
Bach, *Ascension Oratorio*; House of Hope, St.
Paul, MN 9:15, 11 am

7 MAY
Scott Turkington; Church of the Epiphany,
Washington, DC 12:10 pm
Frederick Swann; St Stephen's, Richmond, VA
8 pm

+ **Matthew Dirst**; St John's Cathedral, Milwa-
ukee, WI
All Saints' Choir Beverly Hills; Cathedral Church
of the Advent, Birmingham, AL 7:30 pm

8 MAY
American Boychoir; St Bartholomew's, New
York, NY 8 pm
Samuel Baker; St John's, Washington, DC
12:10 pm

Bruce Shewitz; Cleveland Museum, Clevel-
and, OH 12 noon

9 MAY
Organ with brass; Grace Episcopal, Silver
Spring, MD 7:30 pm
Choir of All Saints Beverly Hills; Christ Church,
Charlotte, NC 7:30 pm

10 MAY
Craig Stline; Trinity Church, Boston, MA 12:15
pm
Ronald Cross, harpsichord; Old John St Meth-
odist, New York, NY 12:15 pm

11 MAY
Simon Preston; First Presbyterian, Bethle-
hem, PA 10:30 am
John Gouwens, carillon; Culver Military Acad-
emy, Culver, IN 4 pm

12 MAY
Dana Marsh; St Thomas, New York, NY 5:15
pm
David Brown; Girard College, Philadelphia,
PA 4 pm

Larry Smith; First & Central Presbyterian,
Wilmington, DE 7:30 pm
James Welch; National Cathedral, Washing-
ton, DC 5 pm

Evensong and Chorister Recognition; Christ
Church, Charlotte, NC 6 pm
Mark Mathews; Cathedral of St Philip, Atlanta,
GA 3:30 pm
Mozart, *Missa Solemnis*; Independent Pres-
byterian, Birmingham, AL 5 pm
David Schuler; Rockefeller Chapel, Univ of
Chicago, IL 5 pm

15 MAY
Marilyn Brattskear; St John's, Washington, DC
12:10 pm
Bruce Shewitz; Cleveland Museum, Clevel-
and, OH 12 noon

17 MAY
James Welch; Trinity Church, Boston, MA
12:15 pm
Stephen Schaeffer & Jane Gibbs, organ &
piano; Cathedral Church of the Advent, Birming-
ham, AL 12:30 pm
William Ferris Chorale; Mt Carmel Church,
Chicago, IL 8 pm

18 MAY
Simon Preston; First Presbyterian, Bethle-
hem, PA 10:30 am
Joan Lippincott; Seventh-day Adventist, Ket-
tering, OH 7 pm (also May 19 with choir 8 pm)
Motet Choir and Collegium; Rockefeller
Chapel, Univ of Chicago, IL 8 pm
New Classic Singers; Arts Center, College of
DuPage, Glen Ellyn, IL 8 pm

19 MAY
Joan Ringerwale; St Thomas, New York, NY
5:15 pm
Peter Conte, with choir; Longwood Gardens,
Kennett Square, PA 2:30 pm

David Craighead; Shadyside Presbyterian,
Pittsburgh, PA 7:30 pm
Benjamin Hutto & Clara Godshall; Christ
Church, Charlotte, NC 4 pm

Todd Wilson, with orchestra; Church of the
Covenant, Cleveland, OH 3 pm
33rd annual Choir Festival; First Presbyterian,
Flint, MI 3:30 pm

Dayton Bach Society; Seventh-day Adventist,
Kettering, OH 8 pm
Robert Sheffer; Second Presbyterian, Indi-
anapolis, IN 8 pm

+ **Paul Manz**; Lake Edge Lutheran, Madison,
WI 7 pm

20 MAY
***David Craighead**, workshop; Eastminster
Presbyterian, Pittsburgh, PA 7:30 pm

22 MAY
Anthony Newman, with flute; Public Library,
New York, NY 6 pm
Kirkwood Flute Ensemble; St John's, Washing-
ton, DC 12:10 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 12 noon

23 MAY
Spoleto Festival USA; Charleston, SC (through
June 9)

24 MAY
Renea Walligora; Trinity Church, Boston, MA
12:15 pm
A night at the opera; Lindenwood Christian
Church, Memphis, TN 7:30 pm

25 MAY
John Gouwens, carillon; Culver Military Acad-
emy, Culver, IN 4 pm

26 MAY
David Lang; St Thomas, New York, NY 5:15
pm
Russell Patterson; National Cathedral, Wash-
ington, DC

Musikanten; St Thomas More Cathedral, Arling-
ton, VA 7:30 pm
Peter DuBois, with orchestra; Baptist Temple,
Charleston, WV 4 pm

Evensong for Girls' voices; Christ Church, Char-
lotte, NC 4 pm
Marilyn Kleinlartz; Rockefeller Chapel, Univ of
Chicago, IL 5 pm

27 MAY
Milford Myhre, carillon; Bok Tower Gardens,
Lake Wales, FL 3 pm

28 MAY
Jonathan Wright; Church of the Epiphany,
Washington, DC 12:10 pm

29 MAY
USAF Camerata; St John's, Washington, DC
12:10 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 12 noon

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31 MAY
Robin Dinda; Trinity Church, Boston, MA 12:15 pm
Raymond & Elizabeth Chenault; St John's Episcopal, Chevy Chase, MD 8 pm

UNITED STATES
West of the Mississippi

15 APRIL
***Peter Sykes**, organ & harpsichord; Univ Park UMC, Dallas, TX 8:15 pm

19 APRIL
Michael Murray; First Presbyterian, Tulsa, OK 8 pm

21 APRIL
Clyde Holloway; Palmer Mem Episcopal, Houston, TX 7:30 pm
Organ dedication recital; Christ UMC, Plano, TX 7:30 pm

23 APRIL
Michael Farris; North Park Presbyterian, Dallas, TX 8 pm
Clyde Holloway; Palmer Mem Episcopal, Houston, TX 8 pm
Patrice Caire; Crystal Cathedral, Garden Grove, CA 8:15 pm

26 APRIL
***Matthew Dirst**; St John's Cathedral, Denver, CO 8 pm
Simon Preston; First Congregational, Los Angeles, CA 8 pm

28 APRIL
Simon Preston; First Unitarian, Kensington, CA
James Welch; Oroville Congregational, Oroville, CA 3 pm
David Higgs, with orchestra; Pacific Union College, Angwin, CA 8 pm

3 MAY
Michael Murray; First Christian, Norman, OK 7:30 pm
Donald Pearson, with orchestra; St John's Cathedral, Denver, CO 8 pm

5 MAY
Ring out ye pipes; First UMC, Sioux Falls, SD
Matthew Dirst; East Heights UMC, Wichita, KS 8 pm
John Walker; Highland Park Presbyterian, Dallas, TX 7 pm
Marek Kudlicki; Grace Cathedral, San Francisco, CA 5 pm
Michael Farris; St Matthew, Pacific Palisades, CA 3 pm
Early Music Consort; Trinity Episcopal, Santa Barbara, CA 3:30 pm

10 MAY
James Johnson; St Mark's Cathedral, Seattle, WA

12 MAY
Hopson, *Moses and the Freedom Fanatics*; St John's Cathedral, Denver, CO 9, 11 am
Choir Concert; Grace Cathedral, San Francisco, CA 5 pm

13 MAY
Church music workshop; St Michael & All Angels Episcopal, Dallas, TX (also 14 May)

14 MAY
Choir and orchestra concert; St Michael & All Angels Episcopal, Dallas, TX 7:30 pm

17 MAY
***Robert Glasgow**; St Paul's UMC, Houston, TX 8 pm

18 MAY
Robert Glasgow, masterclass; St Paul's UMC, Houston, TX 10 am
Mozart, *Requiem*; Camelback Bible Church, Paradise Valley, AZ 8 pm

19 MAY
White Eagle; Plymouth Park UMC, Irving, TX 7:30 pm

Mozart, *Requiem*; Chandler Center for the Arts, Chandler, AZ 7 pm
Jonathan Dimmock; Grace Cathedral, San Francisco, CA 5 pm
Pentecost Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

24 MAY
Texas Baroque Ensemble, Music of Mozart; Festival Institute, Round Top, TX (through May 27)
R. Monty Bennett; Southern Utah Univ, Cedar City, UT 7:30 pm

25 MAY
Handel & Haydn Society of Austin; Round Top, TX 3 pm
Penelope Crawford, fortepiano; Round Top, TX 8 pm

27 MAY
Texas Baroque Ensemble; Round Top, TX 3 pm

INTERNATIONAL

19 APRIL
+John Scott; St Thomas, Toronto, Ontario 8 pm
***Frederick Swann**; Dominion Chalmers Un Church, Ottawa, Ontario 8 pm

20 APRIL
American Boychoir; Christ Church Cathedral, Hamilton, Ontario 8 pm

21 APRIL
American Boychoir; Port Hope United, Port Hope, Ontario 8 pm

24 APRIL
American Boychoir; St George's Cathedral, Kingston, Ontario 7 pm

28 APRIL
***Thomas Murray**; Central Presbyterian, Hamilton, Ontario

1 MAY
Gerre Hancock; St Thomas', Toronto, Ontario

7 MAY
Gillian Weir; Cathedral, Morelia 7:30

11 MAY
Gillian Weir; Rochester Cathedral, Rochester, England 8 pm

12 MAY
Marek Kudlicki; Matthäuskirche, Stuttgart, Germany 8 pm
Gillian Weir; Leicester Cathedral, Leicester 2:30 pm
Gillian Weir; St Mary the Virgin, Burrough, Leicestershire 5:30 pm

17 MAY
Gillian Weir; Windlesham House School, Pulborough, W Sussex 7:30 pm

25 MAY
Gillian Weir; Wimborne Minster, Wimborne, Dorset 7:30 pm

28 MAY
Gillian Weir; Bath Abbey, Bath 7:30 pm

31 MAY
Gillian Weir; St David's Cathedral, St David's, W Wales 7:30 pm

Organ Recitals

SUSAN ARMSTRONG, All Saints Cathedral, Albany, NY, November 25: *Trumpet Tune*, Hannahs; *Sonata No. 17 in B Major*, op. 181, Rheinberger; *Sonata No. 8*, op. 91, Guilman.

ROBERT BURNS KING, with Kexi Liu, violin, Brian Marble and Barbara Bennett Byrd, piano, First Presbyterian Church,

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Burlington, NC, November 16: *Prelude, Fugue and Variation, Fantasy in A, Sonata for Violin and Piano, Pièce Héroïque*, Franck.

JUDITH KRESNICKA, St. Paul's Lutheran Church, New Ulm, MN, November 3: *Chorale No. 2 in B Minor, Pastorale, Grand Pièce Symphonique*, Franck.

GRETHE KROGH, College of St. Thomas, St. Paul, MN, October 22: *Batalha, Conceicao; Wie schön leuchtet, BuxWV 223, Prelude in G Minor, BuxWV 149, Buxtehude; Sumer is icumen in, Thybo; Variations on Vater unser (Sonata VI), Mendelssohn; Vivo, Lento con tranquillità, Niels la Cour; Allegro marcato (Sonata in G Minor), Hartmann.*

JOAN LIPPINCOTT, Unitarian Memorial Church, Fairhaven, MA, November 11: *Concerto in A Minor, S. 593, Allein Gott, S. 675, 676, Bach; Fantasia in F Minor, K. 608, Mozart; Trois Danses, Alain; Allegro vivace, Adagio, Toccata (Symphonie V), Widor.*

CHARLES H. LUEDTKE, St. Paul's Lutheran Church, New Ulm, MN, November 3: *Chorale No. 3 in A Minor, Cantabile, Pièce Héroïque, Prière, Final*, Franck.

WILLIAM MILLER, with Mary Anne Thomas, violin, and choir, St. John's Lutheran Church, Melrose Park, PA, November 18: *Cantabile, Pièce Héroïque, Violin Sonata in A Major, Psalm CL, Panis Angelicus, Trois Chorals*, Franck.

JAMES MOESER, Independent Presbyterian Church, Birmingham, AL, November 25: *Concerto in B-flat, op. 4, no. 2, Handel; Wir glauben all, S. 740, 680, Prelude and Fugue in A Minor, S. 543, Bach; Première Fantaisie, Kyrie, Ballade en mode phrygien, Gloria, Deuxième Fantaisie, Sanctus and Benedictus, Postlude pour l'Office de Complies, Agnus Dei, Litanies*, Alain.

THOMAS MURRAY, Oberlin College, Oberlin, OH, November 13: *Prelude and Fugue in B Major, op. 99, no. 2, Saint-Saëns; Rantasia in F Minor, K. 594, Mozart; Prelude in C Minor, Andante in F Major, Fugue in E Minor, Mendelssohn; Peer Gynt, Grieg; Prelude in F Major, Boulanger; Sonata on the*

94th Psalm, Reubke.

K. JOYCE MYNSTER, Auburn Presbyterian Church, Auburn, NE, November 8: *Trumpet Tune, Wagner; Toccata and Capriccio, Frescobaldi; Flute Solo, Arne; Fantasia and Fugue in A Minor, S. 561, Bach; The Musical Clocks, Haydn; Suite Gothique, op. 25, Boëllmann; Improvisation on 'America the Beautiful', Ward/Mynster; Cantilena, op. 71, no. 1, Foote; Concert Variations on 'The Star-Spangled Banner', Paine.*

ROBERT NOEHREN, Museum of Art, Cleveland, OH, December 15: *Christ lay in the bonds of death, Toccata and Fugue in D Minor, Bach; O world, I e'en must leave thee, Brahms; Chorale in A Minor, Franck; Sketch in D-flat, Schumann; The Angels (La Nativité), Messiaen; Sonata III, Hindemith; Fugue, Noehren; Adagio (Symphony III), Scherzetto (24 Pieces), Vierne; Toccata and Fugue in A Minor, op. 80, Reger.*

KAREL PAUKERT, Museum of Art, Cleveland, OH, November 4: *Prelude, Fugue and Variation, Choral No. 3 in A Minor, Fantaisie in C Major, Final in B-flat*, Franck.

PETER PLANYAVSKY, Independent Presbyterian Church, Birmingham, AL, November 18: *Prelude and Fugue in G Minor, Buxtehude; Variations on 'Auf meinen lieben Gott', Böhm; Toccata and Fugue in F Major, Bach; Flutes, Basse et Dessus de Trompette, Tierce en taille, Offertoire, Dandrieu; Trois Pièces, Pierné; Choral No. 1 in E Major, Franck; Improvisation.*

GEORGE RITCHIE, Church of the Epiphany, Houston, TX, November 30: *Præ-ludium in F-sharp Minor, BuxWV 146, Buxtehude; More Palatino, Sweelinck; Quand Jesus naquit à Noël, Balbastre; Chaconne in F Minor, Pachelbel; Toccata and Fugue in F Major, S. 540, Allein Gott, S. 663, 664, Prelude and Fugue in E Minor, S. 548, Bach.*

JOHN ROBERTS, St. John's Cathedral, Albuquerque, NM, December 4: *Rorate coeli desuper, Demessieux; Veni Emmanuel, Statham; Conditio alne siderum, Rowley; Wachet auf, Jackson; Christe Redemptor omnium, Introduction, Passacaglia and Fugue, Willan.*

LARRY SMITH, Second Presbyterian Church, Little Rock, AR, October 14: *Chorale in E Major, Franck; Four Sketches, op. 58, Schumann; Toccata for Organ, Decker; Schmücke dich, S. 654, Bach; Concerto in B-flat, op. 4, no. 2, Handel; Trois Préludes et Fugues, op. 36, Dupré.*

MURRAY SOMERVILLE, Harvard University, Cambridge, MA, November 18: *Trois Chorals, Pièce Héroïque, Cantabile, Final*, Franck.

DONALD SUTHERLAND, with Phyllis Bryn-Julson, soprano, Philadelphia AGO, November 9: *Introduction and Passacaglia in D Minor, Reger; Mystiches Triptychon, Tittel; Four Psalms for Soprano and Organ, Forbes; Veni Creator, Laurin; Toccata (Suite No. 1), Hampton.*

FREDERICK SWANN, Christ Episcopal Church, Warren, OH, October 14: *Alleluys, Preston; Jesu, joy of man's desiring, Fugue in E-flat, S. 552b, Bach; Prelude on Psalm 34:6, Howells; Trumpet Tune, Swann; Chorale in A Minor, Franck; Sonata in F Minor, op. 65, no. 1, Mendelssohn; Roulade, Bingham; Eeen Song, Lamontaine; Finale (Symphony VI), Widor.*

HENRY SYBRANDY, Rockefeller Chapel, University of Chicago, IL, November 20: *Fantasy in E-flat, Saint-Saëns; Chorale in B Minor, Franck; Scherzo, Gigout; Toccata (Symphony V), Widor.*

GILLIAN WEIR, St. John's Cathedral, Denver, CO, November 9: *Variations de Concert, Bonnet; Wie schön leuchtet, Buxtehude; Prière, Final in B-flat, Franck; Two Fantaisies, Phantasmagorie, Alain; Præ-ludium in E, Scherzo, op. 65, Reger; Toccata, Jongen.*

ANNE and TODD WILSON, Baldwin-Wallace College, Berea, OH, October 7: *Concerto for organ and piano, op. 74, Peeters; Fantasia in F Minor, op. 103, Schubert; Allegro moderato (German Rounds, op. 25/IV), Moszkowski; Hungarian Dances 11 and 5, Brahms; Variations Symphoniques, Franck.*

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Rodgers Scarborough 750 organ; four external speaker cabinets, one with Leslie. Asking \$7,000. Earle Robbins, 1500 Robin Cir. #214, Hoffman Estates, IL 60195. 708/885-0373.

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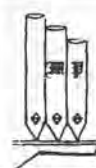
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