

THE DIAPASON

DECEMBER, 1987



University of Iowa, Iowa City, IA
Report on page 14

Robert Glasgow 25th Anniversary at Michigan

A tribute by David Palmer



The University of Michigan School of Music held its Twenty-seventh Annual Organ Conference October 4-7. Guest lecturers and recitalists included Lynne Davis, Helga Schauerte, Peggy Kelley Reinburg, Zsigmond Szathmari, Kai Ole Boggild, and others. Dr. Robert Glasgow, distinguished faculty member who celebrates this year twenty-five years of teaching at the University of Michigan, gave a recital in Hill Auditorium Monday, October 5, consisting of one work: Symphony No. 8, by Charles-Marie Widor. The following evening, a banquet was held in his honor, at the conclusion of which tributes were given Dr. Glasgow, including the following by a former student, Professor David Palmer of the University of Windsor, Ontario, Canada.

For most of us, the years when we were students were marked by only a small handful of outstanding teachers. At the hands of our worst instructors, we probably felt like empty vessels waiting to be filled with facts, or like dumb computers awaiting the appropriate disks. With our best mentors though, we came to understand that the art of teaching properly involved drawing out the potential of a student, and stimulating that person to grow into his or her talents. Far from circumscribing the profession in a limiting way, then, this definition gives us a fuller insight into the measure of the man that is Robert Glasgow.

All of us are here tonight to recognize and honor him as the person who was and is a prime enabler of our abilities, the one who through three facets of teaching (instruction, training and example) fired us to be our best as artists, and ultimately, as human beings.

First of all, instruction. None of us were long in "R.G.'s" classes before we realized that in one sense, it was not "R.G." we were aware of, but rather, timeless truths about music and about life: principles and ideas, given with the clarity of proverbs, which made us respond inwardly, "But, of course—why didn't I see that?" These truths all emanated from an incandescent vision and love of music, a vision too broad, too vivid and too immediate to be contained by one instrument (the organ), or to be explained only in technical jargon. Many are the times we have heard performances by Robert Glasgow where the organ at hand was left gasping in its own shortcomings. (Such was not the case last evening, though!) Then, there are the myriad images in words, which either had us on the floor in laughter, or touched us so deeply as to become part of our own teaching and performing

language many years later. For example: "You don't do something TO the music—you PLAY the music!" (or, on stops with a weak bass range) "Listen to that—why there's nobody home!"; "Now this is French music—it's like French cooking—you know, delicate sauces, subtle—not like heavy meat and potatoes." (Thus, epicureanism became an inescapable part of our budding musical worlds.)

Secondly, training. No two ways about it—"R.G." was and is the embodiment of the Gleason Method of Organ Playing: perfect technique in the service of music, or put another way, "No fuss, no muss." Words of encouragement or equally, of impatience, prodded us to work and work to realize our vision. Words of praise were never phony; they were rather simply not forthcoming unless we had achieved an ideal in tune with that of the composer. There was no more accurate assessment of one's abilities and achievements than that of praise from Robert Glasgow.

Thirdly, example. George Bernard Shaw once said, "Those who can, do. Those who can't, teach." Robert Glasgow flies brilliantly in the face of Shaw's biting epithet. Last evening, we were all transported at another of those unique occasions which is a Glasgow recital: an event full of electricity and deeply touching musical communication, an event which for me is the equal of a concert by Horowitz. There, in front of us, were all the ingredients we had been taught: the unerring sense of timing, the ear ever searching for just the right sound, the effortless technique, the sweeping phrases, the rollicking humor, the visceral accents—but none drawing attention to itself, just as the artist points beyond himself to the music. Here, "R.G.'s" teaching moved into the realm of wordless magic. And further: how many of us ever heard him express satisfaction with his own performance? No doubt he has been merciless with himself about last night, as he always is. Here is the true artist: always struggling to achieve that perfect interpretation, and never resting until all means of realizing it have been explored and worked at.

And now, the ultimate example—his concern for others: the lengths he would go to to help us get just the right sweep and bounce or accent in a particular passage of music; the patient repetition of ideas, over and over, until we grasped them; the friendly ear and the sage advice when we were in difficulties, musical or personal. In the end, this warm empathy is what informs his teaching and performing, and is the reason why we are here tonight.

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CONTENTS

FEATURES

- Robert Glasgow 25th Anniversary at Michigan
by David Palmer 2
- Buxtehude Conference
University of Nebraska
by Margaret R. Evans 10
- Performing the Organ Works of
Dietrich Buxtehude
by James Kibbie 11
- University of Iowa
Organ inaugural symposium
by Kim Kasling and Douglas Reed 14

NEWS

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

REVIEWS

- Music for Voices and Organ 7
- New Recordings 8
- New Organ Music 9
- New Handbell Music 9

NEW ORGANS

- 16

CALENDAR

- 17

ORGAN RECITALS

- 19

CLASSIFIED ADVERTISEMENTS

- 20

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Two quotes will conclude best. Henry Brooks Adams once said, "A teacher affects eternity; he can never tell where his influence stops." And recently, I read the following words of tribute to another great teacher: "... One can only resolve to continue with renewed energy the never-ending pursuit of excellence in one's musical endeavors, the example set by those in our profession such as ... Few of his stature are given to any generation. We are left richer for his long productive life and career. ... as

well as the legacy he leaves behind which has touched and touches so many." Robert Glasgow wrote these words of his teacher, Harold Gleason, in the pages of THE DIAPASON in November, 1980.

Robert Glasgow, your generous and compassionate person has reached us all, touching our artistic, personal and spiritual lives, and now the lives and careers of those entrusted to us. We thank you, we honor you and we love you. ■

Here & There

St. Mark's Church, Evanston, IL, held a celebration on Pentecost in observance of the 100th anniversary of the St. Mark's Choristers. On Whitsunday of 1887, the St. Mark's Choristers sang their first service in a small wooden church. They were accompanied by a Moline organ and directed by John Evans. During the past hundred years there have been nine choirmasters, three of whom devoted many years to St. Mark's: Robert Holmes (1888-1918), Stanley Martin (1918-1948), and James Marxen (1949-1950, 1955-1967). Peter Crisafulli is the present Director of Music and has served the parish since 1974. The music at the anniversary worship service on June 7 featured an anthem commissioned for the occasion by Gardner Read, a native of Evanston and one-time member of the Choristers. He

holds degrees from Eastman School of Music, has held the position of principal conductor of the St. Louis Philharmonic, hosted a weekly FM-radio program in Boston, and taught for many years at Boston University School of Music.

The Syracuse University School of Music will award the Eloise K. Heaton Fellowship to an applicant for the Master of Music in Composition program. The Fellowship includes full tuition remission plus a substantial stipend for living expenses. The recipient is expected to complete at least one work of a sacred nature as part of the requirements for the degree. Interested individuals may contact Dr. Daniel Godfrey at the Syracuse University School of Music, Syracuse, NY 13244-1010.

Here & There



Philip Crozier

Philip Crozier, Director of Music at St. James United Church, Montreal, played recitals in Sweden this past summer. Programs took place at Kiruna Church; S:ta Clara, Immanuelskyrkan, Stockholm; Uppsala Cathedral; Flen Church; Köping Church; Skara Domkyrka; Karlskrona; Holy Trinity, Gavle; Nynäshamn kyrka; and Visby Domkyrka.



Janette Fishell

Janette Fishell was the guest artist and clinician for the La Crosse AGO Chapter's annual fall organ concert and workshop weekend, September 11-12. The event was held at the Cathedral of St. Joseph the Workman, La Crosse, WI, which houses a 70-rank, 55-stop Moller pipe organ. Ms. Fishell, a member of the church music faculty of Scarritt Graduate School and organist at Westminster Presbyterian Church in Nashville, focused on material from the Romantic period. Her recital featured works by Messiaen, Franck, Widor, and Reubke. The workshop was a lecture/demonstration and master-class, which dealt with interpreting 19th century French and German repertoire.



Martha Folts

Martha Folts has joined the roster of artists represented by THE KEYBOARD ASSOCIATION. Ms. Folts is currently Assistant Minister of Music at North Presbyterian Church in Cincinnati. She is also on the artists' roster of the Ohio Arts Council fee support program, and tours extensively presenting recitals and lectures on the organ, harpsichord, and clavichord. She is available for recitals and workshops during the 1987-1988 season.

Marek Kudlicki completed his eighth concert tour of the U.S. October 16-November 15. Concerts took place in Indiana, Virginia, North Carolina, Ohio, Arizona, Colorado, California and Texas. Kudlicki has recently recorded Guilman's *Symphony I* for Organ and Orchestra, Op. 42, and Rheinberger's *Concerto in G Minor*, Op. 177 with the

Symphony Orchestra of the Polish Radio and TV in Cracow under the direction of Jerzy Katlewicz. The recording took place at the Church of St. Mary in Nowa Huta, Poland, which houses a Beckerath organ.



Marek Kudlicki

Born in Tomaszow Lubelski (Poland), Marek Kudlicki makes his home in Vienna, Austria, where he serves as organist and harpsichordist with the Austrian Radio Symphony Orchestra.

The Music of James McCray was the title of a concert October 6 presented by the Department of Music, Theatre, and Dance at Colorado State University. The works featured on the program included *Magnificat* (1986) for choir, children's choir, two trumpets, piano, harp, celeste and bells; *Transeamus* (1983) the organ solo movement from the cantata *The Tidings of Christmas*, played by Robert Cavarra; the song cycle *Songs with Winds* (1987) (*Tides, Fog, Wild Birds*), for baritone, oboe, clarinet, bassoon and piano; *Rise Up, My Love* (1972), a vocal solo; *A Child Said* (1982), commissioned by Karen Johnson and the Aurora Central High School Centralettes, and published in both an SSA and SATB version by National Music Publishers; and *Songs of the Universe* (1986), consisting of *Sing Me the Universal* and *A Jubilant Song*, for girls' chorus, piano, vibraphone, tambourine, oboe and triangles.

For the past 16 years Earl Miller has played a series of summer concerts in rural New England communities. This past August he played 17 concerts in 24 days in Massachusetts, New Hampshire, Vermont, and Maine, on organs ranging from a four-manual, 140-stop Kimball, to a very rare three-rank Rudolph Wurlitzer "church" organ. Included in the series was a concert on one of the oldest church organs in New England, a 1-8 Paine and Sparrow from ca.1835 in Solon, ME; the famous Audsley-designed Roosevelt in Great Barrington, MA; and the aforementioned Wurlitzer church organ (believed to be one of the last organs built by the firm) in Bingham, ME. Part of the concert tour included a fund raising event for the cleaning and repairing of the W. W. Kimball organ in the Worcester Memorial Auditorium (MA). Miller is the music director of Christ Church, Andover, and chapel music director for the Brooks School, North Andover, MA.

Jonas Nordwall, Product Marketing Manager for Rodgers Organ Company, has been chosen "Theatre Organist of the Year." The announcement was made at the American Theatre Organ Convention held in Los Angeles, in July.

Anders Paulsson and Harry Huff, the saxophone and organ duo, presented the New York City premiere of "Liturgical Music for Soprano Saxophone and Organ" by Wilmer Hayden Welsh, a North Carolina composer. The work is a musical setting of the traditional move-



Anders Paulsson and Harry Huff

ments of the Mass, and was part of the special music at Calvary Episcopal Church for the First Sunday of the Month musical emphasis. For this event, part of the music was used in the Prelude, part at the Offertory and Communion, and part at the Postlude.

The Duo is available for recitals and concerts, and may be contacted at Calvary Episcopal Church, 61 Gramercy Park N., New York, NY 10010 (212-473-2877).

Organist **John Rose** was the subject of a feature interview on National Public Radio during early October. He was interviewed by NPR's Phyllis Joffe for "Performance Today," which is fed nationally to the network's member stations on weekdays. A number of cuts from his CD and LP releases on Tower-

hill Records were aired as part of the feature. Ms. Joffe concentrated on John Rose's efforts to make the organ an accessible instrument to the general musical public. The version carried by New England stations also discussed his October performance with the Hartford Symphony Orchestra. The interview was also carried by member stations of the Canadian Broadcasting Corporation and the Australian Broadcasting Corporation.

Gordon Young received his 23rd consecutive award for serious compositions from the American Society of Composers, Authors and Publishers (ASCAP) for the 1987-88 year. He has also been included in the 11th edition of *Who's Who in Music*. Born in McPherson, KS, Young holds degrees from Southwestern College and the Curtis Institute of Music. He has served as organist of the First Methodist Church, Tulsa, OK; First Presbyterian Church, Lancaster, PA; and First Presbyterian, Detroit, MI; and has served on the faculty of Texas Christian University. He has published over 500 compositions for organ, choir, solo voice and instruments.

Cass City, MI, held its ninth annual **Village Bach Festival** November 27-29. The events took place in the 100-year-old Presbyterian Church of Cass City with solo performances, orchestral and choral works.

Appointments



Wayne Kallstrom

Wayne Kallstrom has been appointed to teach graduate and undergraduate organ at the University of Nebraska-Omaha. Dr. Kallstrom has taught previously at Whitworth College, Oklahoma State University, Minot State College and Northwestern Oklahoma State University. He is a graduate of Drake University and the Eastman School of Music and has studied with Cecil Neubecker, Russell Saunders and David Craighead.

Douglas Major has been appointed Organist and Choirmaster of Washington Cathedral, effective July 1, 1988, succeeding Dr. Richard Wayne Dirksen. Canon Dirksen will continue as Cathedral Precentor to administer the worship life of the cathedral and to coordinate preparations for the celebration of its anticipated completion and consecration in 1990. Major has been on the staff of Washington Cathedral since 1974 as assistant, and then associate (1979) organist and choirmaster. He received the BMus from Webster College, St. Louis, MO, studying with Ronald Arnatt, and was then associate organist and choirmaster at Christ Church Cathedral, St. Louis. His recordings include two solo albums on the cathedral organ and *A Bach Festival* with the Empire Brass of Boston, for Angel/EMI on compact disc.

Larry B. Peterson has been appointed Minister of Music at First Lutheran Church, Albert Lea, MN, where he will play the organ, direct both the vocal and handbell choirs, plan special concerts and administer the fine arts series. Mr. Peterson received a BMus degree in organ from Augustana College, Rock Island, IL and a MMus degree in organ from the Eastman School of Music. His teachers have included Russell Saunders, H. Joseph Butler, and T. R. Harris. Mr. Peterson



Larry B. Peterson

has been active in the newly formed Association of Lutheran Church Musicians where he served on the founding board of directors and most recently served as Secretary/Treasurer of the Southern Region and editor of the organization's national newsletter. He leaves a similar position in Texas.

Russell Stinson has been appointed Assistant Professor of Music (music history) at the State University of New York at Stony Brook and Organist at St. John's Church (Episcopal), Cold Spring Harbor, NY. He leaves a one-year position of Visiting Assistant Professor of Music (music history) at the University of Michigan (Ann Arbor). Stinson received his Ph.D. in musicology from the University of Chicago with a dissertation on the Bach manuscripts of Johann Peter Kellner and his circle and has published articles and reviews on the music of Bach in various musicological journals. He is currently preparing an edition of keyboard transcriptions from the Bach circle for A-R Editions (Madison, WI).



Composer Ned Rorem (left), whose Organ Concerto received its New York premiere at Alice Tully Hall on October 21, goes over the score with organist Leonard Raver (center), for whom it was written, and Dino Anagnost, Music Director of The Little Orchestra, who conducted the performance as part of a program celebrating the 40th anniversary of the orchestra. (Photo: Peter Schaaf)

The Knoxville AGO Chapter has announced plans for its 18th annual Church Music Workshop, to be held March 4-5, 1988, at Church of the Ascension, Knoxville, TN. Guest consultants will be Ronald Arnatt, National AGO President and Head of the Church Music Department at Westminster Choir College, and Roberta Gary, Professor of Organ at the University of Cincinnati's College-Conservatory of Music.

Mr. Arnatt will lead sessions on "Instrumental Conducting and Rehearsal Techniques for the Church Choir Director" and "Preparing the Score for Choir and Orchestra" in addition to a reading session of works for volunteer choir with instruments. Dr. Gary will discuss "Basic Organ Techniques and Practice Habits" and Bach's Schuebler Chorales and will conduct master classes on French classic repertoire and the Brahms Eleven Chorale Preludes. A highlight of the workshop will be a concert for organ and orchestra on the new 43-stop Karl Wilhelm organ at Church of the Ascension (1987) with Roberta Gary as soloist and Ronald Arnatt conducting members of the Knoxville Symphony Orchestra.

Cost of the two-day workshop is \$43. Additional information and brochures are available from the workshop chairman, John Brock, c/o Department of Music, University of Tennessee, Knoxville, TN 37996.

The Chicago Club of Women Organists is now accepting applications for its 37th annual Gruenstein Memorial Competition. The contest will be held in

May, 1988, and is open to young women who will not have reached their 30th birthday by May 1, 1988. Preliminary judging will be by tape in April but tapes must not be recorded before January 1 and must be so certified by the instructor, minister of a church, or other qualified person. Deadline for receiving the tapes is April 1. Four finalists will be chosen from the tapes judging and will appear in Chicago in May for the finals. The required selection is the Prelude only from Prelude and Fugue ("Wedge") in E minor BWV 548 by J. S. Bach. For further information and application form, write to Mrs. Dorothy N. Petty, Contest Co-Chairman, 8839 Mason Avenue, Morton Grove, IL 60053.

The 65th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cisler Terrace, home of the late Thomas H. Cisler, founder of the society. The program was announced in traditional manner with chorales played by a brass choir. To open the program, all present joined in singing "Now Thank We All Our God," accompanied by the brass choir.

From Bach's instrumental compositions, Canon in Augmentation and Inversion from the *Art of Fugue* was played by Mrs. Barbara K. Beittel. From the motets, cantatas, and oratorios, works were presented in the sequence of the Christian Church Year by choir with instrumental accompaniment.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody "Come, Sweet Death," played on the solo baritone by David Peavy, and the

chorale prelude for organ "Before Thy Throne I Now Appear," played by Miss Lillian E. Cisler.

Bowling Green State University College of Musical Arts has announced its 14th annual organ competition. The winner will receive a \$1,200 scholarship to the school. The competition will take place March 5, 1988. Deadline for applications is January 13.

For further information, contact: Dr. Vernon Wolcott, University Organist, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290.



John Charron, Patricia Snyder, Robert Gallagher

The University of Michigan hosted the Final Round of its 1987 International Organ Performance Competition on October 3. An earlier taped Elimination Round had narrowed the field of applicants to seven finalists. All prizes in the 1987 Competition were donated by friends and former students of Professor Robert Glasgow, in honor of his 25th year of teaching at the University of Michigan.

John Charron, a senior at the University of Windsor, Ontario, Canada, and organist of Sacred Heart Church in Windsor, was awarded the First Prize of \$1000, donated by Susan Goodson, H. Edward Tibbs, John Ellis, Robert Griffith, John Schaeffer, and David Palmer. Mr. Charron presented a recital at Hill Auditorium on October 7 as a featured event in the 27th Annual Conference on Organ Music.

Robert Gallagher of Ardmore, PA, a graduate of the Manhattan School, Juilliard and the Conservatoire National de Rueil-Malmaison in France, received the Second Prize of \$500, given by Professor and Mrs. James Wilkes. Patricia Snyder, organist of the First Congregational Church in Guilford, CT, was awarded the Third Prize of \$300, given by Jack Bethards, President of the Schoenstein Organ Company.

All finalists performed identical repertoire on the C. B. Fisk organ in Blanche Anderson Moore Hall, including "Essay" by Barrie Cabena, commissioned for the Competition by the Marilyn Mason Commissioning Fund of The University of Michigan. The jury for the Final Round was composed of Kai Ole Boggild (Denmark), Lynne Davis (France), and Helga Schauerer (France). Elimination Round judges were Ray Ferguson (Detroit, MI), Donald Kaye (Flint, MI), and David Palmer (Windsor, Ontario, Canada).

The Competition is open to all organists of any nationality and age. Repertoire, rules, and applications for the 1988 Competition may be obtained after February 1, 1988, from Dr. James Kibbie, The University of Michigan School of Music, Ann Arbor, MI 48109-2085.

Corrections & clarifications

The October, 1987, issue of THE DIAPASON contained an article by Rudolf Zuiderveld on the new Brombaugh organ at Iowa State University. On page 14, column 2, the last paragraph, lines 3 and 4 should read:

mixture plenums were sparingly employed, only in BWV 533a and the fugue of BWV 545a.

Nunc Dimittis

The Rev. James R. VonMeysenbug died October 14 in Powhatan, VA, at the age of 61. Father VonMeysenbug was a member of the Richmond AGO Chapter and the Convivium Musicum of Washington, DC. Active as a pianist, organist and singer, he was a graduate of Spring Hill College, Mobile, AL, and held graduate degrees in International Relations from Georgetown University and in Theology from Gregorian University, Rome. At the time of his death, Father VonMeysenbug was pastor of St. John Neumann Church, Powhatan, VA.

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Karel Keldermans

The 26th International Carillon Festival was held June 14-20, 1987, in Springfield, IL, just preceding the Congress of The Guild of Carillonners in North America. Karel Keldermans, Park District Carillonner, was the organizer and host. Recitals were played by Carlo van Ulft, Roel Smit, and Jacques Maassen of The Netherlands, as well as by Americans, Keldermans, Richard Watson, and Charles Collins. There were also performances by the Springfield Ballet Co., the Springfield Municipal Band, and the Jacksonville Symphony Orchestra. Next year's dates for the Festival are June 12-18.

The annual Congress of The Guild of Carillonners in North America was held in Springfield, IL, June 21-26,



Springfield Carillon

1987. Carillon recitals on the Thomas Rees Carillon in Washington Park featured host Karel Keldermans, Frank Della Penna, Robert Byrnes, and Netherlanders Carlo van Ulft, Jacques Maassen, and Roel Smit. Student Members Trent Buhr, Charles Collins, Sue Jones, Alan Rakov (age 17!), and Donald Zlatin played successful Recognition Recitals to become Carillonner Members of the Guild. Richard Watson, who had recently planned and carried out the very successful renovation of the Springfield carillon, won the improvisation contest.

Papers were given by Jacques Maassen, Director of the Netherlands Carillon School ("Campanology as Taught at the



Outgoing GCNA president Loyd Lott presents new president Andrea McCrady with the official President's Bell.

Dutch Carillon School"), Richard Genger, Carillonner from Mariemont, OH ("Carillons and Bells the size of a Postage Stamp"), Albert Gerken, University of Kansas Carillonner ("The Van den Gheyn Preludes: GCNA Edition"), Carlo van Ulft, Professor at the Belgian Carillon School ("The Belgian Carillon School"), and Ronald Barnes, University of California, Berkeley, Carillonner ("1988 GCNA Congress Preview"). There was also a carillon master class by Albert Gerken, a harpsichord recital by Linda Pointer, a video presentation of ballet and carillon by Janet Dundore, and a discussion on copyrights by carillonner-lawyers Theophil Rusterholz, David Hunsberger and Thomas Reif. The usual business meetings, music exhibit, banquet, pizza party, and group photograph rounded out the conference. Andrea McCrady, M.D., of Seattle, was elected the new president of the GCNA. The 1988 Congress will be held at the University of California, Berkeley, June 6-10.

A new carillon, located in the Chicago Botanic Garden, was dedicated on October 19, 1986, by Wylie Crawford, Carillonner at the University of Chicago. The 48 bells (bourdon C of about 5000 lbs.) were cast by the Petit & Fritsen Bellfoundry in the Netherlands and planned and installed by the I. T.



Carillon Tower, Chicago Botanic Gardens



Wylie Crawford

Verdin Co. of Cincinnati. Several thousand people gathered at the gardens to listen to the concert which featured the first performance of a commissioned piece by Ronald Barnes. Following the recital, Carillonner Richard Watson, designer and installer of the instrument, demonstrated it to all who walked over to the "island" where the carillon stands. The instrument was the gift of Mrs. Harold James in memory of her father, Theodore C. Butz.



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by James McCray

Anthems for general use

Although it may not seem like it, the middle of the Christmas season is a good time to think about music for general use. Most are tired of working on, performing and even hearing Christmas music by now. In planning for Spring, church musicians should note that Easter is in early April this year. Next month's column will be devoted to that season, but for now general anthems are the topic at hand.

Unfortunately, many church choir directors do not follow the weekly church calendar. While some churches are quite strict about this, a great many have moved into a more relaxed arena where the special music sung by the choir may or may not be directly related to the scripture of the day. For those who have lost sight of this important tradition, they are urged to try returning to it. This feature gives the service a unity just as during Christmas, Lent or Easter. To transform the weekly services into this character through careful organization will be to bring to the congregation a new depth in their worship.

Even though anthems are classified as general, they do fit into a church calendar. By following the guidelines for the scriptures for the day, even if (in his homily or sermon) the minister does not, the congregation will have a better understanding of it all. Admittedly, not everyone in the congregation will recognize the wonderful detail of your planning, but the choir will certainly realize that their function is not entertainment, but rather as a liaison and enhancer. This alone makes the effort worthwhile. Directors should take time to examine the scriptures for the future Sundays, and choose anthems/offertories that reflect those Sunday messages.

The Heavens Tell Out the Glory of God, Daniel Pinkham. SATB and optional keyboard, C. F. Peters Corp., 66993, \$1.40 (E).

This is the 13th psalm in this series of Pinkham settings; it is only three pages in length, and the keyboard merely doubles the voices. There are brief unison moments, some repeated material, and changing meters. The final cadence creates a feeling of incompleteness as if it were only a pause. The text is taken from Psalm 19.

Domine Deus, McNeil Robinson. SATB and organ, Theodore Presser Co., 312-41516, \$.85 (M+).

Only a Latin text is used in this motet. Emphasis is placed on the organ which has winding lines that weave contrapuntally throughout soloistic areas. Half of the singing is for women's voices alone in three parts; the choir has dissonant homophonic textures. The music has an ethereal character that will challenge choirs, but will be quite effective when performed. This would be of particular use to sophisticated choirs.

Cry Out with Joy! James Chepponis. SATB and organ, G.I.A. Publications, G-2993, \$.90 (M).

Based on Psalm 100, this general anthem has an active, but not difficult organ part on three staves. It provides a pulsating background for the voices and

later doubles them in the four-part sections. The choral writing is simple, tuneful, and easy enough for most average choirs to read at sight. This is a typical, useful anthem that could be sung on most occasions, and the choir will sound good because of the easy arrangement for them.

O Clap Your Hands, William Mathias. SATB and organ, Oxford University Press, A 351, no price given (M+).

In this extended 19-page anthem, there are several sections, moods, and tempi. The texts are taken from Psalms 47 and 46, and are blended together. The organ generally is soloistic with dancing rhythms, staccato lines, and pulsating chords. It is an important part of the setting, but will not require an organist of unusual ability for performance. It is used throughout and plays a vital role in the music. The choir has some divisi writing, and a large choir is recommended for effective performance. Mathias' work has appeal and will challenge the singers without overly taxing them. This anthem is especially recommended for college choirs.

Many Gifts, One Spirit, Allen Pote. SAB and keyboard, Coronet Press of Theodore Presser Company, 392-41417, \$.90 (M-).

There is also a version for SATB, although this is quite suitable for a three-part choir. The music is gentle with many unison areas and good ranges for all voices. The keyboard is on two staves and provides an accompaniment background for the voices; it is simple yet indispensable to the total fabric of the anthem. This is certain to be a favorite with the singers and the congregation—its warm message will charm everyone.

Praise God On A Golden Trumpet, Gordon Young. SATB, keyboard and two optional trumpets, Flammer of Shawnee Press, A-6336, \$.90 (M).

Young's anthem is in a modified Handel-like style with Baroque-like motives and harmonies. The trumpets add brief flourishes that drive the music; their part is in a transposed version at the end of the choral score. The keyboard, on two staves, is very easy and seems better suited to the piano. There are some divisi moments, although the majority of the choral music is quite easy. An unaccompanied middle section uses the singers in echoed pairs. The ranges and character make this useful for younger singers.

I'm Gonna Sing, Robert Hunter. SATB and piano, Carl Fischer, CM7971, \$.85 (M+).

This is one of those happy, almost a spiritual (but not quite), settings that will please everyone. A big, robust choir would be best, and there are divisi areas for all sections. The accompaniment has a gospel flavor and is a vital part of the work. There is even one area where only chord symbols are given and the accompanist is to improvise in "Revival style." A fun work for a large high school or church choir.



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Go Out With Joy, Hank Beebe. SATB and keyboard, K. M. Music of Hinshaw Music Inc., HMC 117, \$.90 (M+).

Taken from his cantata "In These Things We Live," this concluding movement is fast, rhythmic, syncopated, and boils over with energy. Much of the main idea is in unison, although there are sections having divisi, many areas use full block chords. The keyboard would be best on piano and also has dance rhythms that drive the music. The work is long, but has many repeated areas. A sure winner for a large high school or church choir.

God's Strength Has Been Shown, Robert Leaf. SATB, organ and trumpet, Augsburg Publishing House, 11-2311, \$.90 (M).

The trumpet is optional and its transposed part is included at the end of the choral score. The choral writing is easy with the middle section in counterpoint and the outer sections in unison or two-part choir. The organ material is not difficult and has an optional double for the trumpet. The pace is fast and feeling majestic. Lines which mix major and minor in rising arpeggios give character to this anthem that would be useful for most church choirs.

Taste and See, Richard Wienhorst. SA with glockenspiel and triangle, Associated Music Publishers of G. Schirmer, A-773, \$.60 (M).

This delightful SA anthem is not difficult but does have one low section for the altos. The contrapuntal lines have flowing melismas. The glockenspiel is important and plays melodic solos when the choir is not singing, and the triangle adds to the festive color of the bells. This would be of interest to high school choirs wanting fine literature; useful for a chamber choir.

The Wellesely Hills Psalm Book, Daniel Pinkham. Unison and organ, E. C. Schirmer, No. 4035, \$2.50 (E).

There are 10 brief Psalm settings and many have strophic verses. The music is, in places, dissonant and uses changing meters common to much of Pinkham's style. These anthems could be sung by a solo medium voice; there is great variety in the moods of the settings. Pinkham uses less traditional words for these Psalm verses, and calls on such sources as the 1539 *Great Bible*. Music that is functional and challenging without being overly-difficult.

God Has Blessed Us, Kenneth D. Cooper. SATB and keyboard, The New

Music Company of The Kendale Company, NMA-205, \$.70 (M-).

Based on Psalm 67, this anthem follows an ABA pattern with syllabic homophonic chords that use warm harmonies. The keyboard provides solid support for the singers with some doubling of their parts; it probably is best played on piano. The ending builds to a strong, dramatic conclusion. This is a very useful anthem that could be sung by most church choirs.

New Recordings

l'Orgue Cavaillé-Coll—A tonal presentation of the work of Aristide Cavaillé-Coll (1811-1899). Various composers; organs of St. Rémy, Vanves; St. Etienne (both main and choir organs), Elbeuf; Notre Dame des Victoires, Trouville; Notre Dame de Chateautilain; Salon Charles Gounod; St. Martin, Clamecy; St. Godard, Rouen; St. Pierre, Verberie; Notre Dame de l'Assomption, Caudebec les Elbeuf; St. Jean Baptiste, Long; St. Vincent de Paul, Paris; Chapelle Royale, Dreux; St. Paul, Nimes; St. Etienne, Elbeuf; Chapelle des Jésuites, Lyon; Immaculée-Conception, Elbeuf; Notre Dame, Epernay; Notre Dame, St. Dizier; St. Jean, Elbeuf; Sta. Maria, Azcoitia; Sta. Maria del Coro, San Sebastian; Notre Dame, St. Omer; St. Etienne, Caen; St. Ouen, Rouen; Basilique Saint-Denis; Notre Dame de Paris; St. Sulpice, Paris. Performances by José Manuel Azcue, Georges Lartigau, Kurt Lueders, Daniel Roth, and Léonce de Saint-Martin. Motette Ursina M 10760 (seven discs), available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; \$125.00 plus \$2.00 postage per order.

This monumental (no other term really does these recordings justice) set of almost entirely digitally recorded performances is one of the audio finds of the year for anyone interested in organs and organ music, and particularly for those who find the work of Aristide Cavaillé-Coll of more than passing interest. Most of these organs are hitherto undocumented in recordings; the majority of the music is at least musicologically significant; the performances display the instruments to good advantage; the written documentation of the organs, literature, musical sources, etc., is superb. The only drawbacks are the substantial cost for the set (although seven discs and a thick book of information

actually are a good investment for this price) and the lack of a complete translation into English (or French, for that matter) of the extensive material on Cavaillé-Coll himself, his building methods, his mechanical/acoustic discoveries, etc. (This seems to be an increasingly frequent problem with materials received of late: the original text—German, in this case—is first shortened for its rendition into French, and is even more drastically truncated for English readers.) It is truly unfortunate in this instance, since there is a large amount of important information contained in these documents which would be of greater value to more readers if presented in its entirety. These caveats aside, this set of records is highly recommended at least for libraries and for all serious students of the organ and its history.

Much of the credit for these recordings goes to organist-organologist Kurt Lueders, who with author Gregor Klein is also the source of the textual material provided and is one of the chief performers on these historic instruments, many of them presented here in their first—and often sole—recordings. A photograph of each organ is provided, together with specifications and a brief history of the instrument including its type (according to Cavaillé-Coll's tripartite categorization of *Grand Orgue*, *Orgue de chœur*, or *Orgue de salon*—a distinction which the authors admit is frequently far from absolute); number of manuals and stops; date of building together with information regarding the use of older materials, case, etc., by the builder; stoplist, with designation of which stops are controlled by vents; list of Pédales de combinaison; miscellaneous pertinent information concerning unusual devices or special historical notes; a bibliography of pertinent documents and materials pertaining to each organ and its history, and even the postal code of the city/district where the organ is to be found! Some truly unusual features appear in these annotations, including such items as the use of double expression boxes, one within the other, as at Lyon; or the use of an enclosed Great division, as in the Gounod salon-organ; or the use of divided keyboards, as in the choir organ at Vanves.

While space does not permit a discussion of each of the 28 instruments presented here, some stand out as truly remarkable finds for a variety of reasons, not least among them as a chronicle of the builder's ongoing development of tonal concepts and colors, or in his use of apparently standard resources in novel—and highly effective—ways. Among these prizes are the instruments at Epernay (Notre Dame), Elbeuf (Immaculée-Conception), Azcoitia (Sta. Maria), Rouen (St. Ouen), St. Omer (Notre Dame), and the Basilica of St. Denis.

Epernay, almost directly east of Paris, boasts an organ from 1869 with three manuals and 34 stops, hardly one of Cavaillé-Coll's largest, but one with remarkable clarity and richness at the same time. The *Récit* is relatively small

(eight stops), but can produce a remarkable variety of colors and, when blended with the other divisions, contributes both weight and brilliance. Each division possesses a *trompette* of distinct character, displayed effectively in Lefébure-Wély's *No I variè*, as well as a typically complete complement of other reed colors.

A second instrument of distinction is that at the church of the Immaculate Conception in Elbeuf (a city located northwest of Paris and only a few kilometers south of Rouen, graced with no fewer than four organs documented in this recording). Although possessed of 26 stops distributed over two manuals and pedal, this 1881 organ (dedicated by Guilmant) has a remarkably generous sound and many truly elegant individual voices, particularly among the harmonic flutes and reeds. Its full sound is certainly enhanced by the church's narrow stone interior, but the organ-builder's scaling and voicing development at this date contribute substantially to the musical effect.

The great organs of St. Ouen de Rouen and St. Denis hardly need further testimonials from this reviewer as they are unquestionably well-known to most readers. We need simply note here that the former is presented very advantageously on these digital discs, with a remarkable demonstration of the lightness of the *en chamade* ranks (compared to the overpowering style of many contemporary samples of their type): all four ranks together provide a satisfactory balance to the *tutti* of the *Récit* in the grand reed *crescendo* of Salomé's *Fanfare-Canon in F*. The organ of St. Denis is heard to lesser advantage only because of its presentation in an older re-mastered recording of improvisations by an unknown performer. Those wishing to hear this venerable early work of Cavaillé-Coll's would do well to seek out a more recent recording.

Our builder's work in Spain is less well known than that in the great cities of France, but if the organ of Azcoitia is in any sense representative his reputation can only be enhanced by further exploration across the Pyrenees! This late (1898) "Grand Orgue" of three manuals and 40 stops (including two *en chamade* ranks in the main division) summarizes both early and later techniques used by Cavaillé-Coll. This is an incredibly clearly voiced organ, with foundation stops resembling the lightness of his instruments of 30 years earlier, limpid and almost translucent flutes, unusually clear and bright mixture work, and one of the most impressive *grand ensemble* effects in the entire set of recordings.

The last of the organs singled out here is that of St. Omer, in the church of Notre Dame, an 1855 four-manual with 49 stops. Although built only 14 years after St. Denis, the first major work of the young Aristide, this instrument, housed in a magnificently soaring case, displays much of the sonic glory which was to come in later organs while simultaneously reflecting the more "classical" style upon which Cavaillé-Coll built.

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The producers of this album devote more than one complete record side to displaying the variety of colors available in this organ, including its seven string ranks, full but never thick foundations, abundant reed complement (15 ranks), and remarkably diverse flutes.

While a handful of special organs have been noted here, there is hardly an inferior instrument among the total, although some are perhaps "neutral" in character or even somewhat routine works. Special mention should be made of the second category of organs from the Cavalié-Coll shop, the so-called *orgues de chœur*. Frequently similar in size to the smaller members of the *grand orgue* category, some of these are truly delightful instruments ranging from one divided manual to two complete divisions with separate pedal. No less care was taken in the design and voicing of these organs, of which those at Vanves and St. Vincent de Paul (Paris) are particularly outstanding examples.

Little mention has been made of the musical works presented here; the producers have made efforts to find literature which dates from close to the time of each instrument's production and first use. Thus many of the forgotten composers of French organ music are heard for what must surely be the first time in at least a quarter century. Some of the names are famous, some perhaps infamous; little of the music is truly trivial, however; some is merely outdated, some truly unfortunately cast into oblivion. Perhaps a re-listening to some of the products of the pens of Boëly, Lemmens, Chauvet, Guilmant, Benoist, Doubois, and, yes, even Lefébure-Wély, Salomé, Loret, and Thomas may remind us that not all the great music of French Romanticism began with Franck and leapt to Widor, Vierne, et C^{ie}!

As indicated earlier, this is an invaluable set of records for anyone interested in French organs, organbuilding, music history, musicology, and/or organology. A tremendous amount of effort and research has yielded one of the most significant sonic documents of recent times; if one's budget permits, this set should be high on the acquisitions list.

—G. Nicholas Bullat

New Organ Music

Bengt Hambraeus, *Constellations IV*, Organ and Percussion. Nordiska Musikforlaget/Edition Wilhelm Hansen (Agent: MMB Music Inc.) \$29.50.

In *Constellations IV* a large percussion section consisting of five drums, five cymbals, three low gongs, one tam-tam, three congas, two bass drums, vibraphone, marimba, and chimes is combined with the tonal resources of a large organ. Hambraeus' musical style is contemporary, but not avant-garde: it includes tone clusters, pointillism, poly-chords, chords constructed of alternating perfect and augmented fourths, and chords constructed entirely of minor ninths.

The one-movement piece is in three sections; in the first and third the static harmonies of the organ provide the background for complex rhythmic interjections from the percussion section. The organ, with its thirty-second note rhythms and tone clusters, dominates the brilliant middle portion. This is difficult music, but well written technically and esthetically; however, the score contains no explanation for the "ink-blot" clusters of the middle section, which is sure to present difficulties for some performers.

George Oldroyd, *Three Liturgical Improvisations*. Oxford University Press, No 31-261, \$8.75.

Oldroyd's better known "Three Liturgical Preludes," written in 1938, has long been popular. The pieces in this collection are longer and more developed than the earlier set, and show the same skillful use of traditional harmonies, gently flowing lines, and melodies

that are easily remembered. The musical flow is occasionally broken, however, by too many Romantic climaxes closely spaced, short phrases, repetition, mysterious pauses, and frequent registration changes, but admirers of Oldroyd's style will be delighted with this re-publication of his music from 1948.

Josef Friedrich Doppelbauer, *Fantasia und Fuge*. Doblinger (Foreign Music Distributors) No. 02 374, \$14.65.

Choosing what appears to be the best from diverse sources and styles is defined as eclecticism, and like Bach, whose style was a fusion of German, Italian, and French musical mannerisms, Doppelbauer's is an amalgam of traditional and 20th-century techniques. His use of tertian, quartal, quintal, and polychordal effects is carefully blended to create a brilliant effect in a moderately difficult recital-type piece.

The *Fantasia* is in three sections: the middle, a solo melody accompanied by chords in third relation, is surrounded by outer sections of alternating chordal and toccata passages. A long, academic, and somewhat repetitious subject rules

the fugue, but the episodes display many interesting and imaginative effects that also feel right for the hands. Impressive too is the skillful use of contrapuntal devices such as inversion and augmentation: these give strength and direction to the fugue, and help to hold one's interest until the fortissimo cadence with double pedal.

Anton Heiller, *Nun komm, der Heiden Heiland*. Doblinger (Agent: Foreign Music Distributors) No. 02 375, \$9.70.

Although Heiller's variations on "Nun komm, der Heiden Heiland" were written in 1972 and first performed in a joint concert with Monika Henking, they are similar stylistically to his earlier partitas of the 1940s. The eight short movements are easy to moderately difficult, and richly endowed, harmonically and melodically, with musical ideas that are original and strongly appealing. Whether in recital or liturgical setting, these variations will not fail to please both listener and performer.

—Edmund Shay, DMA
Columbia College
Columbia, SC

New Handbell Music

Chorale St. Antonii, Haydn/Brahms, arr. Robert J. Ward. Agape, No. 1270, \$1.25, three octaves (M-).

Here is a lovely, familiar setting of this Brahms reharmonization that is straightforward yet effective. This will make a great addition to any library.

The Music Box, Anatole Liadov, arr. Ruby Shaw Hollis. Beckenhurst Press, Inc., HB66, \$1.75, three or four octaves (D).

With an opening tempo marking of "automaticamente" (tempo selected must be maintained throughout), this sparkling arrangement should delight audiences everywhere. It is well written, but it will take a lot of skill to put it into the "music box" idiom for which it is intended. Scored for the most part in the treble clef, it contains several bell techniques that add to the crispness of the setting. A terrific concert piece!

—Leon Nelson



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Buxtehude Conference University of Nebraska-Lincoln

What better way to celebrate Buxtehude's 350th birthday than to attend a conference with the speakers being the author of the newly-published first English biography of the composer and the author of the exhaustive analysis of the organ preludia? Sixty-six people from 15 states took advantage of such a conference at the University of Nebraska-Lincoln, September 24-26, with guest speakers Kerala Snyder and Lawrence Archbold.

Dr. Snyder, currently a faculty member of the Eastman School of Music, spoke first about Buxtehude and his work as impresario for the *Abendmusiken* in Lübeck. His work as impresario included adding two balconies near the west end of the Marienkirche so that there would be additional room for musicians for the concerts, which were held in the gallery containing the main organ as well as the then four side balconies; raising money for the concerts by asking members of the Chamber of Commerce for corporate contributions, and by asking individual donors to whom he offered choice seats on top of the rood screen to watch the concerts and printed libretti of the texts; rehearsing the musicians (the singers were loaned to him by the cantor of the church); and, probably, writing the music for the concerts. The popularity of the *Abendmusiken* is shown by the fact that from 1682 police were regularly called out to control the crowds. All of this work Buxtehude did on his own—producing the concerts was not part of his job. The church did help, however, by providing the place for the concerts, by purchasing some instruments, and by occasionally giving some financial help.

Dr. Snyder talked about what is known of the music for the concerts—three libretti, the titles of several works, and the topic of one program—and more specifically spoke at length about an anonymous manuscript, *Wacht! Euch zum Streit*, which she believes was written by Buxtehude for the *Abendmusiken*. Concerning this manuscript, Dr. Snyder described physical evidence, sources and language of the libretto, and stylistic features. This work contains many strophic arias. Some scholars have criticized it as being too simple and not typical of Buxtehude's style. Dr. Snyder feels that the music of these concerts had to appeal to the financial backers, some of whom did not have sophisticated musical taste, and to the common people who would stay for the concerts after the three-hour Vespers services—the music for the concerts was relatively entertaining.

That evening Dr. Archbold, member of the Carleton College faculty, presented a recital at the Wesley Chapel at Cornerstone on the UN-L campus, using the Bedient tracker organ. Included on the program were two preludia (BuxWV 152 and 148), a ciacona (BuxWV 159), two chorale preludes (BuxWV 220 and 221), a chorale partita (BuxWV 179), a chorale fantasia (BuxWV 210), and two toccatas (BuxWV 157 and 155)—a good cross section of Buxtehude's organ output. Also included were three fragments of preludia, one perhaps by Buxtehude, one probably by Buxtehude (BuxWV 154), and one possibly by Tunder.

Friday began with a presentation by Dr. Archbold on the preludia. He commented that Buxtehude is frequently seen in the shadow of Bach instead of as

the sophisticated culminator of the first stage of Baroque style built on the music of Monteverdi and Frescobaldi. Dr. Archbold discussed, in depth, the details of the opening free section, the final section, and fugal sections, as well as thematic unification. He feels that an innovation of Buxtehude was tying freer sections to fugal sections, including as an example, the Praeludium in C (BuxWV 137, better known as the "Prelude, Fugue, and Chaconne") in which the fugue subject becomes the chaconne statement. Dr. Archbold related the history of the various editions of the organ works and included many examples of problem spots and comparisons of editions in his handout. On matters concerning tuning and temperament, it appears that the main organ at the Marienkirche was changed to a form of well temperament at some point during Buxtehude's tenure there. Dr. Archbold also made a few comments on a hypothetical chronology.

After a long lunch break in which conference participants were encouraged to visit churches to see some of the fine instruments in Lincoln, Dr. Snyder presented the first afternoon lecture on the organist as continuo player, an important aspect of the organist's life in the 17th century. In the autographs and printed sources supervised by Buxtehude, the organ is not mentioned specifically as the continuo instrument. The sonatas called for harpsichord. However, many copies of works mention the organ, and it is known that instruments which were purchased by the church had to be in tune with the organ, implying that they played with the organ; that is, the organ was used as continuo.

The second lecture by Dr. Snyder dealt with the vocal forces required for the vocal works. A large number of these works are for solo soprano. Dr. Snyder's research has found that many of these were sung by one particular male soprano (women were not singing in churches in Lübeck at that time, and

castrati were not common in northern Germany). She played excerpts of several works sung by male sopranists. It appears that in nearly all the vocal works, the choir part is optional, for it usually doubles or reinforces the solo vocal parts.

That evening conference participants were treated to a concert of vocal and instrumental chamber music by Buxtehude. Included were two sonatas and six vocal works performed by four singers and eight instrumentalists. Quentin Faulkner and George Ritchie of the UN-L faculty played keyboards.

The final lecture was presented by Dr. Archbold on the chorale-based works. He looked at several chorale preludes in detail commenting on placement of unusual harmonies, ritornelli, changes in range, and ornamentation, and concluded by saying that Buxtehude's music is somewhat erratic, and that he was a master of music in the Baroque spirit.

The conference concluded with a panel discussion by Drs. Archbold, Snyder, Faulkner, and Ritchie. Dr. Snyder urged all of the conference participants to listen to Buxtehude's vocal and instrumental works to gain insight into his organ music. The panel urged participants to listen to performances of Baroque instrumental music on Baroque instruments to get a stronger idea of articulation. Drs. Faulkner and Ritchie commented on their continuo performances the night before.

—Margaret R. Evans

Margaret R. Evans is currently associate professor of music at Southern Oregon State College and organist/choir director at Trinity Episcopal Church in Ashland, Oregon. Oregon state chair for the American Guild of Organists, she holds degrees from Chatham College, The University of Michigan, and the Eastman School of Music.



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2' flachflöte	1/3' quint	8' trompette
IV mixture	8' trompette tremolo	

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Performing the Organ Works of Dietrich Buxtehude

James Kibbie

Introduction

Throughout 1987, The University of Michigan School of Music has hosted a series of recitals, lectures and workshops in observance of the 350th anniversary of Dietrich Buxtehude's birth. As part of this observance, the U of M organ faculty—Marilyn Mason, Robert Glasgow, Michele Johns, and myself—performed the complete extant organ works of Buxtehude in a series of eight recitals. The School of Music also appointed Larry Schou as Graduate Research Assistant for the project, to help in researching, organizing, and presenting the various events.

For the Faculty Buxtehude Series, each of the eight programs was planned to include works representative of the different forms employed by Buxtehude. It was especially helpful to refer to "An Index to the Organ Works of Dietrich Buxtehude" by William Bates (THE DIAPASON, April, 1986). This article provides a listing of the extant works, including fragments, together with the volume and page numbers for four modern editions. The catalogue numbers assigned by Georg Karstädt (abbreviated BuxWV)¹ are also given, as well as Karstädt's identification of works which may be falsely attributed to Buxtehude.

In the course of preparing the three recitals I played on the series, as well as in teaching a graduate seminar on the performance of Buxtehude's works, I examined again a number of the practical issues which must be resolved in order to play Buxtehude's music. This article summarizes some of these issues. In most cases, there is not one precise answer, but rather an outline of the range of possibilities. Within these parameters, each performer makes the many individual decisions which result in a unique, creative performance.

Choosing an edition

The Bates index cited above contains a valuable explanation of the major published editions of the Buxtehude organ works. The choice of edition may well have a significant effect on performance, since there are important differences in the various published editions of many works. These differences are considerably greater than, for example, is the case with the various publications of the Bach organ works.

Of all the organ music Buxtehude composed, not a single work is known to exist in a copy in his own handwriting. Indeed, we have no way of knowing how many of his organ, vocal, and instrumental works have now been "lost" (usually a polite euphemism for "destroyed"). We can always hope that some of Buxtehude's autograph manuscripts may yet be rediscovered. But for now, all printed editions of his organ works are based on manuscript copies made by various 17th- and 18th-century organists of the now-missing originals, copies which are often contradictory.

As Peter Williams noted at a recent Organ Institute at The University of Michigan, any printed edition based on manuscript sources has an inherent fault in that it gives a false sense of certainty; each edition can actually express only one of a number of possible readings of the various sources.

Philipp Spitta prepared the first published edition of the Buxtehude organ works in 1876-8. His work was revised and supplemented by Max Seiffert in 1903 and 1939. Originally published by Breitkopf & Härtel, the Spitta/Seiffert edition is still available as the Kalmus edition (Kalmus 3277-3280). Spitta and Seiffert held high editorial standards and based their pioneering work on the best sources available at that time. However, several important manuscripts were unknown to them, and more recent scholarship has superseded some of their work.

In 1952, Wilhelm Hansen Editions published the Buxtehude organ works in an edition prepared by Josef Hedar, a noted Buxtehude scholar (Hansen 3921, 3922, 3927, 3928). This edition is the first since 1876 to be based on a complete reappraisal of all available manuscript sources. Hedar's is the closest edition to an *urtext* version presently available, and will likely remain so unless major new sources are discovered.

The problem with applying the *urtext* editorial approach to Buxtehude is that, lacking autographs, the editor cannot reproduce what the composer himself wrote, only what some other copyist has preserved. Unfortunately, there is ample evidence that many of Buxtehude's works were garbled in transmission. As one example, Johann Gottfried Walther, the chief copyist of the chorale-based works, has been shown to have used what Klaus Beckmann has called the "editorial bad habit" of eliding a few notes or even measures at the beginning or end of a work.² To complicate matters further, most works survive not in German organ tablature, the notation used by Buxtehude, but rather in transcriptions to staff notation, often made by Central German copyists who may not have understood tablature notation completely. Because of this, the performer cannot give undue weight to the implications of notational details, since what one sees on the page is not in the form in which Buxtehude originally wrote it.

If one examines the facsimile pages of tablature in the introductions to Volumes I, II, and III of the Hedar edition, one can sympathize with the problems faced by the copyists. Wrong notes can creep into the transcription (a, c, and e are especially easy to confuse); accidentals may be missing or inaccurate in the copy. There is the danger of placing some figures in the wrong octave. The copyist may have inadvertently omitted or elided measures, missed figuration in one voice, or rearranged chord spacings. Some ties intended by the composer may have been left out, others added inappropriately. Peter Williams has also noted problems of final chord lengths, fermate, and the notation of pedal points in staff transcriptions of tablature originals.³

It was to address many of these problems that Klaus Beckmann prepared a new edition of the Buxtehude organ works, first published by Breitkopf & Härtel in 1971-2 and updated in subsequent printings. Since Breitkopf has published both a scholarly and a performing version of the Beckmann edition, as well as the earlier Spitta/Seiffert edition, it is wise to specify the edition numbers of the four volumes of the performing version when ordering the Beckmann edition: EB 6661-6664.

Although Beckmann's sources included one manuscript unavailable to Hedar, most of the differences between the Hedar and Beckmann editions are explained by Beckmann's use of "style criticism." This is a careful attempt to identify potential errors in the existing manuscripts and "reason back" to a version which might correspond to the missing original. This procedure is explained in general terms in

Beckmann's introductions to the various Breitkopf volumes, and also in an article published in *Der Kirchenmusiker*.⁴ What is missing from the Beckmann edition are detailed critical notes. We are asked to accept Beckmann's judgement that the changed text is justified, without knowing in each specific instance whether the change is due to a better source, a different reading of the same source used by Hedar, or the result of style criticism. In contrast, detailed critical notes are included in each volume of the Hedar edition.

Finally, a few "practical" considerations: Beckmann's edition is generally easier to read than Hedar's. There is less division of a single voice between two staves, so voice leading is clearer. There are fewer changes of clef (so, correspondingly greater use of ledger lines). The beaming of notes is clearer in Beckmann, since it is done according to rhythmic units, not to a possible right hand/left hand division, as is sometimes Hedar's practice. Buxtehude's characteristic syncopated rhythms are easier to read in Beckmann's because of the consistent use of ties or dots in all voices. Beckmann's occasional use of cautionary accidentals helps prevent misreadings in some passages.

Ornamentation and elaboration

It would be wrong to suggest that there is a single, precise way in which Buxtehude's works must be ornamented. Where and how ornaments and elaborations are realized should be an expression of the individual performer's concept of the work. Modern-day authorities on 17th-century ornamentation, such as Donington⁵ and Neumann,⁶ do not always agree, but by consulting them and the primary sources on which their work is based, the performer can develop a concept of the range of options available, and then turn to the best source of all—the scores themselves.

As a composer, Buxtehude stands with one foot in the older North German tradition of ornamentation, inherited from predecessors like Reincken, and the other foot in the more "modern" French system, then becoming current in Germany, as well. This synthesis of the French and North German traditions provides a rich, diverse vocabulary of ornamentation, but also causes special problems in interpreting the various indications for ornaments.

Some of Buxtehude's ornamental figures are written out in full in the score. As in the works of Frescobaldi and other Italian composers, these ornaments need not be performed strictly as written. Additional repercussions may be added to notated trills and similar figures. This is almost certainly what Buxtehude intended by the direction "trillo longo" in the Praeludium in E (Ex. 1).

Ex. 1: Praeludium E-dur, BuxWV 141



Other ornaments are indicated by stenographic signs. For the few pieces preserved in tablature copies, the Beckmann edition reproduces the North German tablature symbols. An explanation of these signs is included in the preface to Volume I, also with an English translation in the most recent printing. However, most of Buxtehude's copyists replaced these signs with the more familiar indications for trill and mordent.

The trill may be a simple oscillation between the main note and its upper neighbor, or it may conclude with a turn or a brief anticipation of the next pitch. The number and speed of the trills' repercussions will vary according to the work's *affekt* and the musical context of the ornament. In both the North German and the French traditions, mordents may be single, double, or even have multiple repetitions. Most trills and mordents seem intended to be begun firmly on the beat, but there are examples of written-out trills with beginnings off the beat, as well.

The most persistent problem in performing the trills indicated by sign is in deciding whether to begin on the main (written) note or its upper neighbor. Neither solution works in every instance. And, as shown by the example of trills written out in full, both main-note and upper-note beginnings may be required within the same work.

No single "rule of thumb" will suffice to determine how trills should begin. Instead, each of the following points should be considered for every trill:

1) *Avoiding parallel octaves and fifths*: Ex. 2 shows an instance where a main-

Ex. 2: Der Tag, der ist so freudenreich, BuxWV 182



note beginning is required, as an upper-note beginning would produce parallel fifths with the alto voice. Similarly, the trill often added to the fugue subject of the Praeludium in C, BuxWV 137 ("Prelude, Fugue and Chaconne") must begin on the main note to avoid parallel octaves with other voices. There are other examples where upper-note trills are required for the same reason. Parallel fourths are not objectionable, and need not be avoided.

2) *Harmonic implications*: Many trills have a clear harmonic function. To preserve the harmonic color, the dissonance should be placed in the prominent position, beginning the trill. For these trills, if the written note is dissonant, a main-note trill is indicated; if it is consonant, an upper-note trill is usually better. The subject of the Canzonetta in E Minor, BuxWV 169, has two trills, indicated by a double slash. As shown in Ex. 3, the first is on a consonant note, so should be played with an upper note beginning; the second trill, on a dissonant note, should start with the main note.

Ex. 3: Canzonetta e-moll, BuxWV 169

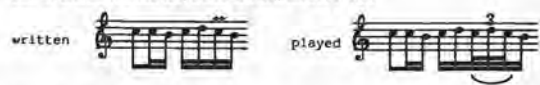


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3) *Melodic contour*: Some trills, particularly in the ornamented *cantus firmus* melodies of the chorale preludes, serve primarily a melodic function. Considerations of consonance or dissonance may be secondary to other elements: Is the written note of the trill part of the chorale melody? Are the notes preceding the trill sign part of the ornament? If the trill begins on the same pitch as the note preceding the trill, will this repeated note enhance or interrupt the melodic contour?

4) *Length of ornamented note*: A trill sign over a short note value in a lively tempo often indicates a simple three-note oscillation, as shown in Ex. 4.

Ex. 4: Gelobet seist du, Jesu Christ, BuxWV 189



5) *Elaborated pedal points*: When a continuous trill is used to color a sustained pedal point, it is usually more effective to stress the harmonic function of the written note, indicating a main-note start for the trill.

The indications for ornaments in Buxtehude's works are not complete or consistent. Cadential trills are not always notated, but should usually be regarded as obligatory. On the other hand, a few ornament signs seem inappropriate or simply unworkable. The performer is free to omit them, especially since they may be a copyist's error. When an unornamented passage occurs in an otherwise highly-figured section, the performer must decide if it is the composer's intention to provide contrast or to invite improvised elaboration. If the latter, the many elaborated sections in Buxtehude's works can serve as models.

There is no evidence that the French practice of *notes inégales* has a systematic application to Buxtehude's music. However, as in most 17th-century music, dotted rhythms do not always have the precise meaning they do in later periods. The musical context of some passages, such as Ex. 5, suggests that dots should be added or existing dotted rhythms sharpened.

Ex. 5: Nun lob, mein Seel, den Herren, BuxWV 213



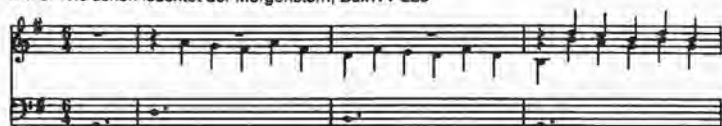
Use of the pedals

The pedal division of most large 17th-century North German organs was the equal of the manual divisions in size and diversity, and was treated equally in the musical texture. As the tonal concept of the pedal division developed, so did pedal technique, enabling the North German masters to compose pedal parts of a previously unknown complexity and virtuosity.

Buxtehude's intentions regarding what should be played in the pedal are sometimes ambiguous. Part of the confusion is doubtless due to copyists' errors or omissions. But like many other organ works of 17th- and 18th-century Germany, some passages in Buxtehude's works seem to be purposely composed for performance either with or without pedal. This freedom of realization is inherent in tablature notation, where unless some specific indication is added, there is nothing to tell whether a particular line is for pedal or manual.

For example, organists who learned the Chorale Fantasia on "Wie schön leuchtet der Morgenstern" from an edition with a pedal part indicated may be surprised to see it printed on only two staves in both the Hedar and Beckmann editions (Ex. 6). It

Ex. 6: Wie schön leuchtet der Morgenstern, BuxWV 223



is certainly possible to play this work entirely on manuals (although the last four measures pose some difficulty), but the editors' intention is not to require this option. Rather, we are presented with a basic score which can be realized in several different ways, depending not only on the performer's artistic judgement, but also on what sort of pedal division, if any, is available on a particular instrument. "Wie schön leuchtet" is one of a number of Buxtehude's works which have the practical

advantage of being adaptable to performance on virtually any organ.

For most works, the editors have made decisions as to what material belongs in the pedal, based on indications in the manuscripts, on the musical context, and on their best editorial judgement. The justification for most of these choices is self-evident, but the performer may wish to make different decisions in some cases. To facilitate this option, Beckmann bars all three staves with a single line and omits the customary brace at the heading of the upper two staves, implying that in some instances, notes on the third staff could be played in the manual, or notes on the second staff in the pedal.

The following aspects of the musical context are helpful in determining which passages might best be played in the pedal:⁷

- 1) Is there a chorale tune which can be played on a solo registration in the pedal?
- 2) Is the score impossible or awkward to play on manuals alone?
- 3) Does the musical material appear altered in the bass voice to facilitate pedalling?
- 4) Does placing the bass voice on an independent pedal registration help clarify the counterpoint?
- 5) Does using the pedal add to the work's expressiveness or drama (as, for example, the virtuoso pedal solos in the toccata sections)?
- 6) Are there other features usually assigned to the pedal, such as a bass ostinato or pedal point?

Some works, such as the canzonas, are clearly intended for performance on manuals alone. Some of these works were written for performance on organs with a short octave in the bass. On other organs, the manual to pedal coupler may be called on to help with an occasional interval between bass and tenor too large to play with left hand alone. And performance of these works was not limited to small positive organs. On a larger instrument, it is well within the stylistic possibilities to use the pedal division, with its own stops, for special effects like pedal points in an otherwise *manualiter* work.

Use of manual divisions

In the classic North German *werkprinzip* organ, each division is housed in its own compartment within the organ case. As the organist changes manuals, the listeners in the nave hear not only the change of registration, but also a perceptible difference in placement and presence, since the sound of each division comes from a different part of the case. Buxtehude was especially fond of this effect. For the famed *Abendmusiken* concerts, he disposed his singers and instrumentalists in several groups spaced around the room, in an expanded version of the concept of spatial interplay inherent in the design of the organ cases.

Buxtehude's chorale fantasias regularly have "R" (*Rückpositiv*) and "O" (*Organo* i.e., *Hauptwerk*) markings in the score. Alternation among three manuals is clearly indicated in the Chorale Fantasia on "Nun freut euch, lieben Christen g'mein." In general, three manual divisions was the norm for North German organs, with four manual divisions possible on the largest instruments.

The great forms of North German organ music, the prelude (or toccata) and chorale fantasia, are sectional forms, their formal structure evolving along with the sectional *werkprinzip* instruments. The multiple sections of the prelude and chorale fantasia provide an opportunity to change manuals to display the various divisions of the organ, each an independent, contrasting unit. Even within a single section of such a work, a change of manual can be used for an echo passage or a change of texture. On a large North German organ, coupling two manual divisions together is reserved for an occasional, particularly massive effect.

The same sectional form is found in many free works for manual alone (canzona, fugue, toccata). On a one-manual organ, these contrasting sections can be underscored with a change of registration. But performance of these works was not limited to organs of one manual. When performed on a larger instrument, the player may change manuals to exploit the same diversity and spatial contrast among divisions as in the *pedaliter* works, although the thinner textures of many *manualiter* pieces may dictate a lighter registration on the various divisions.

Almost all of Buxtehude's chorale preludes are written for performance on two manuals and pedal, with the elaborated chorale melody in the right hand. As indicated in some of these works, and as explained by Scheidt and others, the *Rückpositiv* was the usual choice for the solo voice. Located on the gallery rail, this division was closest to the listeners, and its clarity and presence are especially suited to the elaborated chorale melody. Not surprisingly, the great North German builders provided the *Rückpositiv* division with a wealth of solo stops and combinations.

Registration

When Buxtehude arrived in Lübeck in 1668 to marry Franz Tunder's daughter and assume Tunder's duties as organist and business manager of the Marienkirche, he had two large instruments at his disposal. The rear-gallery organ, originally built by Häring, had been most recently rebuilt in 1637-41. Buxtehude complained about its poor state of repair, and it must have been a constant frustration to him that the church authorities never approved the major rebuilding he recommended. The other organ, in the "Totentanz" or "Death's Dance" Chapel, had last been rebuilt in 1653-55 and was in better condition. Both organs were altered in various ways after Buxtehude's death, and both were ultimately destroyed in the Allied

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bombing raid on Lübeck on Palm Sunday, 1942. Details of Buxtehude's organs are available from a number of sources, including Peter Williams, *The European Organ*.⁸

In registering Buxtehude's works, it is helpful to keep the tonal concept and resources of the Marienkirche organs in mind, but one need not be limited to considering these organs alone. This music is suited to many North German instruments, and indeed, it must have been performed by Buxtehude and his students on a variety of organs in and around Lübeck.

Perhaps this is one reason why no information on registration is included in the scores other than indications for manual changes and one marking of "tremolo." Another reason may be that registration was part of the aural teaching tradition, based in part on improvisation. But there may be a greater significance to Buxtehude's reluctance to specify registration in the scores. The more of his music one hears, the more one is struck by the constant variety, the experimentation, the avoidance of formula. The lack of registration directions encourages the performer, as well, to avoid stereotypes, and to employ creativity in searching out effective registrations on each individual organ.

But a caution: Buxtehude assumed this individual creativity would take place within the context of the North German organ and its registrational possibilities. These were the musical materials available to him, and as a great composer, he wrote music which used these materials to best advantage. Thus, even after more than three centuries, this music sounds best when heard within the stylistic context of the North German organ.

For information on North German registrational practice, one can turn to a number of excellent sources, including Harald Vogel's chapter in the recently published *J. S. Bach as Organist*.⁹ But the best sources of all are the organs themselves, heard in the richly reverberant acoustics of the North German churches. Registering a large, multi-sectioned Buxtehude work is so easy on an historic North German instrument. The player begins by selecting a separate registration for each division. To change registration during the work, one simply changes manuals. If greater variety is required, the addition or subtraction of one or two stops can change the division's sound dramatically. And, too, the pedal registration may have to be adjusted to balance the various manual divisions. The 17th-century organist was never a "solo act." He needed at least one assistant, the calcant or organ-pumper, and could have arranged for another to help with registration, as well. The surprise is how seldom this is necessary. On many instruments, the builder has thoughtfully placed nearest the keyboards those stops most likely to be brought on or off in the course of a piece. And since the long reverberation period requires that a pause be made between sections, there is usually more than enough time for the player to accomplish any desired stop changes.

For the free toccata-style sections, one most often thinks of some form of the *plenum*. Unlike the classic French *Plein jeu*, this is not a specific registration, but a category of almost limitless possibilities centered around the principal choruses with mixtures. To begin with, each division has its own unique principal chorus. Then, reeds can be added to a manual or pedal *plenum*, or can be used to substitute for one of the stops of the flue chorus. Both *Hauptwerk* and *Rückpositiv* routinely have 16' stops; a 32' stop is possible in the pedal (the rear-gallery organ at the Marienkirche had two full-length 32' pedal stops). The pedal division is usually large enough that coupling is unnecessary, and this independence of pedal registration contributes greatly to clarity of the counterpoint.

For the complex counterpoint of the fugal sections, simpler registrations are often appropriate. As Harald Vogel explained at a recent University of Michigan workshop, "the more complicated the polyphony, the fewer the stops you should use." Sections in *stile antico*, the old vocal motet style, can even be played with a single "vocal" 8' Prinzipal.

In contrast to the principal chorus, there is also a developed chorus of flute stops. As Werckmeister advises, one does not usually combine flute and principal stops of the same pitch because of problems with tuning and winding. But then, the individual stops are scaled and voiced so as to make this unnecessary.

Much of the organ music Buxtehude and his contemporaries played in the church service involved presenting a chorale melody in some manner. For this, the North German organ excels in the number and variety of its solo stops and combinations, distributed among all divisions, including pedal. There are both full-length and short-length reeds, which can be used alone or in combination with other stops (for example, 8' Regal, 4' Oktav, and Scharff on the *Rückpositiv*). There is a wealth of mutations, and mixtures, too, can be used in solo combinations (Scheidt mentions this possibility in *Tabulatura Nova*). The 8' Quintadena can be used for solos by itself or in combinations, and one of the most expressive solo stops of all is a single 8' Prinzipal (or 4' Oktav played an octave lower).

In Buxtehude's organ works, it is by no means automatic that a 16' stop is included in the pedal registration. When the manual registration is based on 8' pitch, the pedal should also be based on 8' if the pedal is not the bass voice, if the bass and tenor voices cross repeatedly, or if two voices are to be played in the pedal. The 16' pitch can be added to the pedal when it serves a clear bass function, including most *plenum* registrations, and certainly when the 16' pitch is included in the manual. However, the part-writing almost always requires that the 8' pitch be present in the pedal, as well as the 16'. Part-writing and chord spacings will also provide the clue when a pedal *cantus firmus* should be registered at 4' pitch. Many North German organs also have a 2' reed in the pedal, for solo lines in the soprano range higher than can be played with a 4' stop on the limited pedal compass. Manual registrations, too, can be based on 4' rather than 8' pitch, either for a single section or an entire work. In this case, part-writing and chord spacing will dictate whether the pedal should be based on 2', 4', or 8' pitch.

Shaping the musical material

The preceding sections deal with general considerations. The interpretation of each work will also be based on factors unique to that composition. As with virtually all Baroque works, each of Buxtehude's compositions, or each individual section of a multi-sectioned form, expresses a single, unified *affekt*, a musical character that permeates all elements of the composition. Similarly, all aspects of interpretation—registration, tempo, rhythm, touch, phrasing, ornamentation, and all the other resources of music-making—must serve to express and project this *affekt*.

To identify the *affekt* of a chorale-based work, begin by knowing the character of the text, and, of course, the tune as well, which is usually the basis for important motivic elements. If there are several sections in contrasting styles, a different *affekt* will be expressed in each.

Contrasting sections of a free work can also express varying characters. Buxtehude sometimes provides a clue through a time-word. For example, the two fugues of the Praeludium in f#, BuxWV 146, are marked "Grave" and "Vivace" respectively, giving not only their relative tempi, but also a notion of the registration, articulation, and other interpretive details appropriate to each. There are also a few other clues to interpretation, such as the marking "con discretionem," apparently indicating a greater degree of freedom, but for the majority of sections, the nature of the musical material itself is the only guide to developing a concept of the *affekt*.

With so much diversity in the multi-sectioned works, it is sometimes a challenge to the performer to unite the sections into a coherent whole. The registrations must be planned not only to be appropriate to each section, but to express the dramatic shape of the entire work. Lawrence Archbold gives this excellent advice: "In a form with so many sectional divisions, the cadences must be given different amounts of weight to avoid too great an effect of starting and stopping between each section (which would give the effect of an undifferentiated string of sections)."¹⁰

The choice of tempo for each section is also critical. The performer's ear is the only precise judge, taking into account the time-word, if any, the musical material and its *affekt*, the acoustics of the room, and the particular instrument's speech and presence. Kenneth Powell's dissertation, "The North German Organ Toccata (1650-1710),"¹¹ contains a valuable section on determining tempo relationships among the various sections. In brief, he describes a number of instances where the notation itself provides a key to identifying a relation of tempo between two sections. For example, the similarity of figuration in mm. 154-155 of the Praeludium in g, BuxWV 149, suggests that the 16th-notes beginning in m. 155 are at least approximately equal to the eighth-notes of the preceding measures (Ex. 7). In the Toccata

Ex. 7: Praeludium g-moll, BuxWV 149



in F, BuxWV 156, the frequent changes from common to 12/8 meter suggest that the pulse remains the same throughout. On rare occasions, Buxtehude changes the meter sign not at the beginning of a new section, but at the last measure of the preceding one, as in Ex. 8, implying a tempo relation between the sections. But as

Ex. 8: "Ich dank dir schon durch deinen Sohn," BuxWV 195



Powell points out, these and the other examples he cites are isolated cases. There is no evidence to assume that the tempi of all sections of a work relate to each other. More often, a different tempo for each contrasting section seems to serve the music best.

The degree of rhythmic freedom will also be dictated by the musical material. Sections in *stylus phantasticus*, the free, improvisatory style of the toccata sections, require a free approach to meter. The stricter counterpoint of the fugues suggests a more "objective" adherence to the beat.

After the eight recitals of our Faculty Buxtehude Series, our greatest lasting impression of this music is one of brilliant variety. Although Buxtehude composed in a limited number of forms, each piece is unique. In contrast to the great architectural forms favored by Bach, Buxtehude's music is a kaleidoscope of shifting colors and textures. There are virtuosic pedal solos and manual scales, surprising pauses that ring through the building, chords which are released to reveal a single, sustained pitch, moments of sublime peace, flashes of brilliant energy. This is the drama of Buxtehude's organ works, which every performer must try to discover and bring to life.

Notes

1. Georg Karstädt, *Thematisch-systematisches Verzeichnis der musikalischen Werke Dietrich Buxtehudes* (Wiesbaden, 1974).
2. Klaus Beckmann, Introduction to *Dietrich Buxtehude: Sämtliche Orgelwerke*, Vol. 2, EB 6622 (Wiesbaden, 1971).
3. Peter Williams, "The Snares and Delusions of Notation," in *J. S. Bach as Organist*, George Stauffer and Ernest May, eds. (Bloomington, 1986), pp. 274-294.
4. Klaus Beckmann, "Ein andere Buxtehude? Zur umstrittenen Textfrage bei Buxtehudes Orgelwerken," *Der Kirchenmusiker*, 35. Jahrgang (1984), pp. 1-11, 48-59.
5. Robert Donington, *The Interpretation of Early Music*, New Version (London, 1974) and *A Performer's Guide to Baroque Music* (New York, 1973).
6. Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton, 1978).
7. See also Williams, *op. cit.*, pp. 288-290.
8. Peter Williams, *The European Organ 1450-1850* (Bloomington, 1966), pp. 98-99.
9. Harald Vogel, "North German Organ Building of the Late Seventeenth Century: Registration and Tuning," in *J. S. Bach as Organist*, George Stauffer and Ernest May, eds. (Bloomington, 1986), pp. 31-40.
10. Lawrence Archbold, *Style and Structure in the Praeludia of Dietrich Buxtehude* (Ann Arbor, 1985), p. 15.
11. Kenneth Powell, "The North German Organ Toccata (1650-1710)," D.M.A. dissertation, University of Illinois, 1969, pp. 72-79.

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University of Iowa Organ inaugural symposium

Participants and visitors at the University of Iowa's School of Music Organ Inaugural Symposium, April 5-7, 1987, were pleasantly rewarded. A fine new Taylor & Boody instrument, timely sessions with the builders, acousticians, and Harald Vogel's exciting, informative playing generated invaluable learning and listening.

In addition to two concerts, Vogel discussed 17th-century North German registration (with a wealth of examples including his recital pieces), lectured on the Buxtehude-Bach connection, and gave sessions on *stylus phantasticus*, technique and repertoire. George Taylor and John Boody gave revelatory lecture/demonstrations on the organ's design and their North German, primarily Schnitgerian, orientation. R. Lawrence Kirkegaard and Robert Mahoney described the acoustical and architectural philosophy of the new studio. A unique panel discussion ensued, consisting of these experts, Vogel and several other organ builders.

Events began Sunday evening at Zion Lutheran Church, Iowa City, with sufficient seating to allow symposium registrants as well as the general public to hear Vogel. Zion Lutheran is of fairly recent brick and plaster construction and houses a 2-manual, 27-stop instrument originally by George Stevens (ca. 1853), altered and reinstalled by A. David Moore in 1976-77. The organ, of classic Roman Revival case design, retains some original Stevens pipework (ca. 40%) and a mix of altered older and new pipework. Manual compass is 56 notes, pedal (flat) 30, with Kirnberger temperament. The instrument's tonal direction leans toward French with a preponderance of Dom Bedos scales in the reeds. Some distinctly earlier American sounds are present, too, as in the Great 8' and 4' Chimney Flutes and 4' Octave, the Swell 8' Stopped Diapason and 4' Principal.

Harald Vogel derived some useful colors here in presenting a varied program of Buxtehude, Bach and C. P. E. Bach. Buxtehude: Praeludium in C, BuxWV 138, Ein feste Burg, BuxWV 184, Fuga in C, BuxWV 174, Ach Herr, mich armen Sunder, BuxWV 178, Ciacona in c, BuxWV 159; Bach: Praeludium und Fuga in g, S. 535, Herzlich tut mich verlangen, S. 727; C. P. E. Bach: Sonata IV in g, Wq 70, 6; Bach: O Mensch, bewein dein Sunde gross, S. 622, Passacaglia, S. 582.

After a brief welcome by University of Iowa School of Music Director, Marilyn Somville, Monday morning's session began with a demonstration of the new Taylor & Boody by Mr. Vogel. His demonstration was a class in registration, timbre, different compasses, touch, scaling, history and improvisation.

Vogel began with the Principal 8', presenting its vocal, imitative properties

and pronounced chuff in rapid passagework. The Brustwerk, Schnitgerian in sound and layout, contains some captivating sounds: the 8' Gedackt has body and definition while the 4' Blockflöte has the "hollow" carrying quality so associated with Schnitger. 8', 4', 2', 1 1/2' together are pleasantly bright, wide and full without quickly tiring the ear. It is immediately evident the Brustwerk is capable of dialogue with the Great and a full, colorful division in itself.

The Great Sesquialtera registration is successful and the 8' (hammered lead) Hohlflöte, a voice of rich, liquid quality. The 8' Trompet gives the North German full, dark timbre with pronounced fundamental in the bass; leathery basses help make this stop successful via transmission to the Pedal. The Brustwerk Krumphorn (modeled from Steinkirchen) takes on markedly different colors with 8' or 4' or 2' or 1 1/2' yielding Renaissance wind consort qualities.

The demonstration concluded on full plenum with 8' Trompet and Pedal for a powerfully rich, satisfying ensemble in the acoustically efficient studio.

George Taylor followed immediately with comments on scaling, proportions and scaling treatment based primarily on Schnitger. The goal: Schnitger's famous "singing," clear, ascending Principal quality. Taylor pointed out that the 4' Octave provides scale basis for the 2 3/4' (3'), 2' and 1 3/4' Great registers; mouth width is 1/4. The Mixture IV (1 1/2 - 1 - 3/4 - 1/2) is scaled somewhat smaller with breaks at each octave and some doubling at the top.

The Brustwerk 2', of hammered lead, is the same scale as the Great 4', 3' and 2' principals but somewhat flutier in tone. The Pedal 8' Octave shares the low 8 notes with the Great 8' Principal, then ascends at a slightly larger scale.

In describing flute registers, Taylor explained that the Great 16' (lead) and Brustwerk (oak, narrow mouth) are both similar in scale to the 8' Principal. The Brustwerk 4' is also similar in scale and ascends strongly excepting the very top.

The 8' Trompet, mentioned earlier, possesses large, warm fundamental, a covered sound with few "present" partials. Vogel maintains this sound is combinable with many registers and demonstrated its usefulness as the only 8' in a full plenum registration.

Vogel's subsequent demonstration on registration was a combination of well-known 17th-century practices in tandem with his own experience. He demonstrated doubling with narrow labial stops. Principal registration was emphasized in polyphonic *stile antico*, "motet" texture without mixture because of its tendency to obscure voice-leading. Use of a Principal 8' only as Praetorius and Antegnati indicate demonstrated again the vocal properties



best suited to motet style. Examining further possibilities, Vogel quoted from a 17th-century Lüneberg source: "[the] organist played the motet on an 8' trumpet alone." Citing several examples, Vogel recommended addition of mixtures and 16' registers for larger slow moving textures, similar to the Plein Jeu.

His observation that late Renaissance mixtures were widely scaled, pitched lower than Schnitger's, and sometimes non-breaking (as in Uttum, Ostfriesland, ca. 1650), underscored the difference between these earlier examples and later, more powerful narrow-scaled mixtures used for congregational singing.

Discussion proceeded to registration appropriate to "canzona style" where rapid, imitative passagework requires responsive, colorful voices. This "consort" registration is based on a lower 8' stop of narrow scaler and strong partials with wide-scaled upper rank(s), e.g., 8' Quintadena and 2' Flute, 8' Krumphorn and 4' Flute. In filling a large room, perhaps an 8' Trumpet with Principal at 4', 2 3/4', and 2' and even a proper mixture could be used if absolutely necessary.

An important corollary to the above, was Vogel's reminder that in the 17th century, pitch level was generally the same in all voices. Thus, 8' pedal and manual, 16' pedal and manual registers were the rule rather than typical Baroque 16' pedal and 8' manual levels.

The afternoon session commenced with John Boody giving an explanation of technical procedures, i.e., chest and construction, pallet, hand-planed cases, location of pallet springs, materials used. Metal pipework at Iowa City is 28% tin, and the rest virtually all lead, similar to the alloy Schnitger used. George Taylor continued with comments on the room acoustics, observing early builders did nearly everything on site while Schnitger completed most in his shop and then finished his instruments on location.

A lecture on acoustical and constructional considerations, primarily regarding the successful new studio, was given by R. Lawrence Kirkegaard and Robert Mahoney. A somewhat impromptu pan-

el discussion followed which included Taylor & Boody, Kirkegaard, Vogel, John Brombaugh, Michael Bigelow and K. C. Marrin. The rather rambling discussion touched on temperament (Kirnberger III here), cut-ups, acoustics and surface treatment.

Vogel then continued with a brief overview of the North German *stylus phantasticus*. His many valuable observations were frequently referenced by Mattheson's *Der Vollkommene Kapellmeister*. Directions on rhythmic freedom, arpeggiation and fingering completed the segment. He drew on Buxtehude's Toccata in F Major (BuxWV 157) to point out improvisatory style, flexibility of beat in homophonic texture and common meter with stricter beat adherence in polyphonic sections.

The second day of the University of Iowa Organ Inaugural Symposium was devoted entirely to masterclasses by Harald Vogel. He took Buxtehude's familiar Toccata and Fugue in F Major, BuxWV 157, as the starting point for an extensive discussion which touched on several important aspects of performance practice and style: fingering, pedalling, articulation and rhythm, releases, and registration. Later in the day the discussion turned to Buxtehude's chorale-based literature and continuous variation forms, and to organ music of Bach. A primary point of the discussion of articulation and rhythmic groupings was an attempt to differentiate our current understanding of the relationship between articulation, fingering, and the resulting subtle groupings from the apparent understanding earlier in the century, particularly approaches suggested by Arnold Dolmetsch and others which resulted in much more obvious groupings.

Vogel went on to discuss how similar approaches to fingering were applicable to Bach's music. Calling attention to the unusual complexity of rhythmic figures and gestures in Buxtehude's music, Vogel cited several examples in the *praeludia* which could be treated with various types of subtle releases. Among these were *early* releases (shortening the notated value of a pitch or chord) to allow counterpoint to be clearer, and *gentle*

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releases to achieve a decrescendo effect. Both the *timing* and the *speed* of the release are important for a proper musical effect.

During the afternoon sessions, we studied Buxtehude's continuous variation forms with an ear toward registration in particular. Vogel discussed various ways of registering the chaconnes and passacaglia. He believes that these pieces may be viewed as hybrids between the chorale preludes (with solo melodies on a separate manual) and the free works (*praeludia*). For example, the Ciacona in E Minor might open with the top line on a separate solo sound for the first four measures and continue with an echo with both hands on the accompanimental sound for the next four measures and so on. Vogel also suggested other approaches such as the possibility of a registration build-up. He discussed the meaning of the designation *In Organo Pleno* and pointed out that it does not necessarily suggest employing the same plenum throughout a piece; the old organs (and fine new ones) have a number of principal choruses which can be used singly or together.

One of the most interesting aspects of the discussion of the chorale prelude literature was that this repertoire grew out of the vocal motet literature. Thus, in a sense, it is a vocal transcription repertoire. Rather than a 16' pedal, as is appropriate for nearly all of Bach's *Orgelbüchlein* chorales for example, an 8' pedal may be more appropriate for many Buxtehude chorale preludes. This would put the pedal part more in the range of the human voice and make it more a part of the manual contrapuntal texture.

Vogel discussed in detail the possibilities of ornamentation including the relationship between the underlying harmonic structure and the starting note (whether upper or lower neighbor) of a trill. This topic branched out into the practice of ornamenting fugue subjects and the inadvisability of being absolute-



ly consistent (a 19th-century notion) in supplying a trill or mordent for every subject entrance of a Bach fugue whether it is notated after the first statement or not. What contortions some of us have gone through to accomplish such consistency in the past!

Congratulations to Delores Bruch and Delbert Disselhorst on their accomplishment of guiding the University of Iowa to invest in the fine Taylor & Boody organ and to make sure it could speak to fullest advantage in the best possible acoustical setting. Harald Vogel's masterclasses, marked by his usual thorough, musical, and flexible approach as well as his good humor and friendly manner, provided much food for thought as we continue to explore the world of Buxtehude and Bach. ■

—Kim Kasling
—Douglas Reed

Dr. Kim Kasling is Associate Professor of Music at St. John's University, Collegeville, MN, and organist of Cathedral Basilica of St. Mary, Minneapolis, MN.

Dr. Douglas Reed is Associate Professor of Music and University Organist at the University of Evansville, Evansville, IN.

**Taylor and Boody Organbuilders
Staunton, VA. Opus 13
The University of Iowa**

Much of the character of this organ is determined by the unusual hall where it

stands. The space was formed by combining two tall organ studios, thereby creating a room 49' long, 20' high, and only 15' wide. The narrowness of the hall presented acoustical problems aggravated by parallel walls of thin gypsum board and a weak ceiling. The challenge of improving the acoustics was given to R. L. Kirkegaard and Associates of Chicago. Through imaginative shaping and strengthening of the walls, Mr. Robert Mahoney of the Kirkegaard firm created a room with even acoustical response without the usual problem of standing waves. Both the vertical partitioning of the side walls and the horizontal contouring reflect an architectural extension into the performance area of the organ case itself. The avoidance of excessive flat surfaces in the room has both acoustic and aesthetic importance. Duane Schuller, lighting consultant for the Lyric Opera of Chicago, worked with the Kirkegaard firm in designing lighting for both the stage and audience areas of the room.

The studio, seating 60, is also used for small ensemble performances and individual recitals. Throughout the spring semester a series of varied chamber music programs was presented with the organ faculty, University of Iowa soloists and ensembles, and University organ students.

The principal pipes are made of an alloy of 28% tin and are scaled in the

manner of the Schnitger school. The metal for these pipes was not hammered [except the Octave 2' of the Brustwerk], but planed to thickness by hand. Both flute stops on the Great are made of 98% lead which was hammered. The Trompet exhibits a mellow fundamental quality in the bass, reminiscent of brass instruments of the Renaissance. The action employs wooden roller boards and leather purses where the tracker wires go through the chests. These components contribute to the responsiveness of the action. There are two large wedge bellows in the room directly behind the organ. The bellows can be operated electrically or pumped by foot if desired.

—Delbert Disselhorst
—George Taylor

Great (56 notes)

- 16' Bourdon
- 8' Principal
- 8' Hohlflöte
- 8' Quintadena (prepared)
- 4' Octave
- 3' Quinte
- 2' Superoctave
- 1 1/2' Tertia
- Mixtur IV
- 8' Trompet

Brustwerk (56 notes)

- 8' Gedackt (oak)
- 4' Blockflöte (oak)
- 2' Octave
- 2' Waldflöte (prepared)
- 1 1/2' Quinte
- 8' Krumphorn

Pedal (30 notes)

- 16' Subbass (poplar)
- 8' Octave
- 8' Trompet

Couplers

- Brustwerk/Great
- Great/Pedal
- Brustwerk/Pedal

Tremulant affecting entire organ
Mechanical key and stop action
Case: White oak (fumed)
Temperament: Kirnberger III
Wind Pressure: 65 mm.

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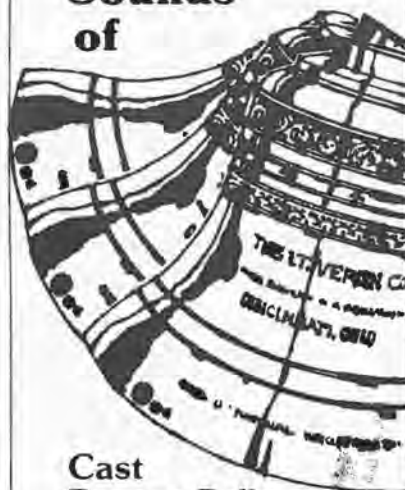
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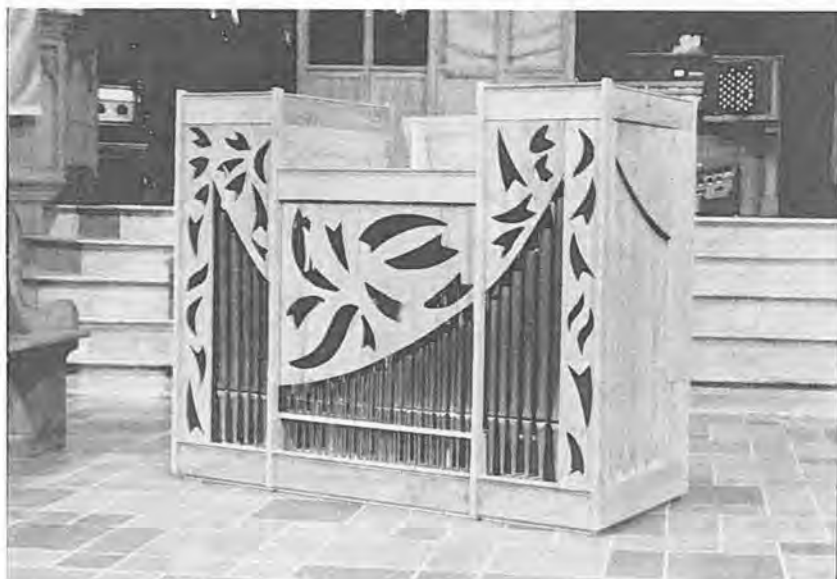
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New Organs

Petty Madden Organbuilders, Hopewell, NJ, has built a new organ for St. Dunstan's Episcopal Church, Blue Bell, PA. The two manual organ of 13 ranks is the firm's opus 20. Ideally located in a high rear gallery, the organ speaks freely into the nave. With no sound-absorbing materials in the room, the sound of the instrument grows in volume and intensity as it travels down the nave. The mechanical-action instrument is contained within a free-standing case made of American poplar painted white. The gilded moldings, music desk and key cheeks are of African mahogany. Manual I Prinzipal stands in façade from low D. All open pipes including the façade pipes are made of 40% tin while the two manual Gedeckts are of hammered lead; Manual II Rohrflöte is of 25% tin. The Subbass is of pine with the lowest ten pipes located behind the case. The organ has stable winding, equal-temperament tuning, and has a balanced swell mechanism. Compass: 56/32. The dedication service was played by Yvonne Laffser, organist and music director of the church. Eugene Roan served as the church's consultant.

- MANUAL I**
 8' Prinzipal
 8' Bordun
 4' Oktav
 2' Oktav (double draw from Mixtur)
 2' Mixtur IV
- MANUAL II**
 8' Metallgedeckt
 4' Rohrflöte
 2' Gemshorn (double draw from Sesquialtera)
 2 1/2' Sesquialtera III
- PEDAL**
 16' Subbass
 8' Gedecktbas (extension)



A. David Moore, Inc., North Pomfret, VT, has built a new organ for Rutgers University. The stop list for the organ is 8' Bourdon, 4' Spire Flute and 2' Principal. The Principal stop is located at the front of the windchest and is in the display. A 30-note pedalboard is

coupled to the keyboard of 54 notes. The instrument has the ability to transpose one half step to allow it to be played with early instruments. The casework is of cherry and butternut. The keyboard is removable and is covered with cow bone.



Orgues Létourneau, Saint-Hyacinthe, Québec, has recently installed its Opus 15 in the Roman Catholic Church of Saint-Césaire, Saint-Césaire, Québec. This new electro-mechanical organ of 19 stops, 24 ranks and 1,287 pipes replaces an organ destroyed by fire in the previous church. The new nave is finished of wood, producing excellent reverberation. The inaugural concert was given by Madame Noëlla Genest, teacher of organ at the Conservatoire de musique du Québec à Québec. The organ was built under the general supervision of organbuilder and master-voicier Fernand Létourneau, in consultation with organist André Vigeant, Saint-Hyacinthe. The voicing and the stoplist were meant primarily for accompaniment of choir and, secondly, for playing solo pieces. Wind pressure: 70mm throughout. Equal temperament A=440. Physical design and layout by Denis Campbell, voicing by Jean-François Mailhot and Sylvain Létourneau. Compass 61/32.

- GRAND ORGUE**
 8' Montre 1-12 Polished Zinc
 8' Flûte à cheminée 30% Tin
 4' Prestant 1-14 Polished Zinc
 2 1/2' Nazard 30% Tin
 2' Quarte de nazard 30% Tin
 1 3/4' Tierce 30% Tin
 1 1/2' Fourniture IV 70% Tin
 8' Trompette 1-12 Polished Zinc, 13-61 45% Tin
- RECIT**
 8' Bourdon Oak
 8' Viole de gambe Used Stop
 4' Flûte à fuseau 30% Tin
 2' Doublette 70% Tin
 1' Cymbale III 70% Tin
 8' Cromorne 70% Tin Tremblant
- PEDALE**
 16' Soubasse Used Stop
 8' Montre 1-12 Polished Zinc
 4' Prestant Used Stop
 16' Basson 45% Tin
 8' Trompette From Grand Orgue

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 DECEMBER
Handel, *Messiah*; St. Thomas, New York, NY (also 17 December)

16 DECEMBER
James Kreger; St John's Church, Washington, DC 12:10 pm
Handel, *Messiah*; Trinity Cathedral, Cleveland, OH 12:10 pm
Diane Fought; Trinity Episcopal, Toledo, OH 12:30 pm

17 DECEMBER
Patty Pratt; St Paul's Episcopal, Flint, MI 12:05 pm

18 DECEMBER
Robert Humphreville; Trinity Church, Boston, MA 12:15 pm
Treble Chorus of New England; Hammond Castle Museum, Gloucester, MA 7:30 pm
Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm

19 DECEMBER
Douglas Rafter; Hammond Castle Museum, Gloucester, MA 8 pm
American Boychoir; Princeton University, Princeton, NJ 8 pm (also 20 December, 3:30 pm)

20 DECEMBER
Douglas Rafter; Hammond Castle Museum, Gloucester, MA 5:30 pm
Lessons & Carols; South Congregational-First Baptist, New Britain, CT 4 pm
Williams, *Pageant of the Holy Nativity*; St Bartholomew's, New York, NY 3 pm
Lessons & Carols; St Thomas Church, New York, NY 4 pm
Candlelight Carol Service; Holy Trinity Lutheran, New York, NY 5, 7:30 pm
Choral Concert; St Matthias, Ridgewood, NY 3:30 pm
Carol Service, Un. Meth., Red Bank, NJ 4:30, 7 pm
Lessons & Carols; St John's Church, Washington, DC 11 am
Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm
Choral concert; Highland Presbyterian, Fayetteville, NC 5 pm

Williams, *Pageant of the Holy Nativity*, First Presbyterian, Ft Lauderdale, FL 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Italian Christmas Vespers; Trinity Cathedral, Cleveland, OH 3:30 pm
Lessons & Carols; Trinity Episcopal, Toledo, OH 4 pm
Lessons & Carols; St Paul's Episcopal, Flint, MI 4 pm
Lessons & Carols; Grace Lutheran, Woodstock, IL 4 pm
His Majesty's Clerkes; St Luke's Church, Evanston, IL 8 pm
Handel, *Messiah*; Independent Presbyterian, Birmingham, AL 5 pm
Lessons & Carols, Christ Church Cathedral, New Orleans, LA 4 pm

21 DECEMBER
His Majesty's Clerkes; Church of the Ascension, Chicago, IL 3 pm

22 DECEMBER
Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm

23 DECEMBER
Britten, *Ceremony of Carols*; St Thomas Church, New York, NY 12:10 pm
Daniel Hathaway, with brass; Trinity Cathedral, Cleveland, OH 12:10 pm
James Metzler; Trinity Episcopal, Toledo, OH 12:30 pm

27 DECEMBER
Lessons & Carols; St Bartholomew's, New York, NY 3 pm
Russell Paterson; St Thomas Church, New York, NY
Catherine Rodland, with viola; West Side Presbyterian, Ridgewood, NJ 4 pm
Lessons & Carols, St James the Less, Scarsdale, NY 10 am
Karel Paukert, Cleveland Museum, Cleveland OH 2 pm

30 DECEMBER
Daniel Hathaway; Trinity Cathedral, Cleveland, OH 12:10 pm

3 JANUARY
New York Chamber Orchestra; St Bartholomew's, New York, NY 3 pm
Dana Marsh; St Thomas Church, New York, NY 5:15 pm
Elizabeth Boggs, harpsichord; Trinity Cathedral, Trenton, NJ 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

6 JANUARY
Carlene Nelhart; Presbyterian Church, Coshoc-ton, OH 7:30 pm

8 JANUARY
Margaret Phillips; Emory University, Atlanta, GA 8:15 pm

9 JANUARY
Jocelyn Stewart, harpsichord; St John's in the Village, New York, NY 8 pm
David Craighead, masterclass; First Presbyterian, Gainesville, FL 10 am

10 JANUARY
New York Chamber Orchestra; St Bartholomew's, New York, NY 3 pm

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Andrew Worten-Stewart: St Thomas Church, New York, NY 5:15 pm
Marilyn Keiser: First Baptist, Greenville, SC 6:30 pm
David Craighead: First Presbyterian, Gainesville, FL 4 pm
Karel Paukert: Cleveland Museum, Cleveland, OH 2 pm
Organ & Brass; Independent Presbyterian, Birmingham, AL 4 pm
Karyl Louwenaar, harpsichord, with violin; Christ Church Cathedral, New Orleans, LA 4 pm

12 JANUARY
Marie-Claire Alain, masterclasses; Coral Ridge Presbyterian, Ft Lauderdale, FL (through 17 January)

Wilma Jensen: Tabernacle Presbyterian, Indianapolis, IN 8 pm

13 JANUARY
Samuel Carabetta: St John's Church, Washington, DC 12:10 pm

15 JANUARY
Robert Glasgow: Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm

16 JANUARY
Robert Glasgow, masterclass; Bryn Mawr Presbyterian, Bryn Mawr, PA 10 am

17 JANUARY
New York Chamber Orchestra; St Bartholomew's, New York, NY 3 pm

Karl Moyer: St Thomas Church, New York, NY 5:15 pm

Barbara Thomson, Claribel Thomson, organ duo; Trinity Cathedral, Trenton, NJ 3:30 pm
Monica Rossman: Duke University, Durham, NC 5 pm

Karel Paukert: Cleveland Museum, Cleveland, OH 2 pm
Paul Jenkins: First Congregational, Columbus, OH 8 pm

19 JANUARY
Michael Farris: Evan. Lutheran Church of the Holy Trinity, Akron, OH 8 pm

20 JANUARY
John Cannon: St John's Church, Washington, DC 12:10 pm

22 JANUARY
Michael Farris: Myers Park Baptist, Charlotte, NC 8 pm
John Rose: Orchestra Hall, Chicago, IL 7:30 pm

23 JANUARY
Gerre Hancock, workshop; Westminster Choir College, Princeton, NJ 9:30 am
Choral Festival; Christ Church Cathedral, New Orleans, LA 5 pm

24 JANUARY
Richard Coffey, David Westfall, organ & piano; South Congregational-First Baptist, New Britain, CT 4 pm

Todd Wilson: St James Episcopal, St James, Long Island, NY 4 pm

Robert Roth, with brass; St James the Less, Scarsdale, NY 4 pm
New York Chamber Orchestra; St Bartholomew's, New York, NY 3 pm

David Ouzts: St Thomas Church, New York, NY 5:15 pm
Peter Marshall: Chevy Chase Presbyterian, Washington, DC 3 pm

John Walker: First Presbyterian, St Petersburg, FL 7:30 pm

Karel Paukert: Cleveland Museum, Cleveland, OH 2 pm
Don Franklin, harpsichord & fortepiano; Cleveland Museum, Cleveland, OH 4 pm

Early Music Ensemble; St Paul's Episcopal, Flint, MI 4 pm

Choral Concert; Christ Church Cathedral, Indianapolis, IN 4 pm
Choral Concert; St James Cathedral, Chicago, IL 4 pm

Sam Owens: Christ Church Cathedral, New Orleans, LA 4 pm

25 JANUARY
John Weaver: Cathedral of St Philip, Atlanta, GA

26 JANUARY
John Weaver, masterclasses; Cathedral of St Philip, Atlanta, GA (through 27 January)

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27 JANUARY
Susan Onderdonk: St John's Church, Washington, DC 12:10 pm

28 JANUARY
Musica Sacra Chorus; Alice Tully Hall, New York, NY 7:30 pm

29 JANUARY
Judith Hancock: St John's Cathedral, Jacksonville, FL 8 pm

31 JANUARY
New York Chamber Orchestra; St Bartholomew's, New York, NY 3 pm

Alexander Anderson: St Thomas Church, New York, NY 5:15 pm

Thomas Murray: First Presbyterian, Delray Beach, FL 4 pm
Menotti, *Missa O Pulchritudo*, with orchestra; First Presbyterian, Ft Lauderdale, FL 7:30 pm

Robert Anderson: First Baptist, Athens, GA 4 pm

Karel Paukert: Cleveland Museum, Cleveland, OH 2 pm

Luther College Choir; First Presbyterian, Ft Wayne, IN 8 pm

Anthem Festival; Second Presbyterian, Indianapolis, IN 9:30, 11 am

**UNITED STATES
West of the Mississippi**

15 DECEMBER
Britten, *Ceremony of Carols*; St John's Cathedral, Denver, CO 12:10 pm

20 DECEMBER
Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm

31 DECEMBER
John Renke: Grace Cathedral, San Francisco, CA 10 pm

8 JANUARY
Thomas Murray: Immanuel Baptist, Long Beach, CA 8 pm

10 JANUARY
John Renke: St Mark's Episcopal, Berkeley, CA 5:30 pm

12 JANUARY
Thomas Murray: First Congregational, Fresno, CA 8 pm

15 JANUARY
Aries Brass Quintet; St John's Cathedral, Denver, CO 8 pm

William Albright: Univ of Texas, San Antonio, TX 7:30 pm
John Weaver: Arizona State Univ, Tempe, AZ

16 JANUARY
William Albright, workshop; Univ of Texas, San Antonio, TX 9-12 noon

17 JANUARY
David Higgs: Pacific Union College, Angwin, CA 8 pm

Bruce Brown, harpsichord; Music Sources, Berkeley, CA noon
Frederick Swann, with orchestra; Loyola Marymount Univ., Orange, CA 4 pm

18 JANUARY
Frederick Swann, with orchestra; South Coast Repertory Theater, Orange, CA 8 pm

24 JANUARY
Robert Clark: Victory Lutheran, Mesa, AZ 4 pm
Bruce Brown: First Un. Meth., La Mesa, CA 4 pm

Master Chorale of Orange County; Crystal Cathedral, Garden Grove, CA 6 pm

27 DECEMBER
Handel, *Messiah*; Crystal Cathedral, Garden Grove, CA 6 pm

29 JANUARY
James Garvey: St John's Cathedral, Denver, CO 8 pm

Jean Guillou: Crystal Cathedral, Garden Grove, CA 8:15 pm

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17 DECEMBER
Giles Bryant; St. Paul's, Toronto, Ontario 12:10 pm

7 JANUARY
T. Woolard Harris; St. Paul's, Toronto, Ontario 12:10 pm

14 JANUARY
Leo Marchildon, St. Paul's, Toronto, Ontario 12:10 pm

21 JANUARY
John Tuttle, with soprano; St. Paul's, Toronto, Ontario 12:10 pm

28 JANUARY
David Harrison, St. Paul's, Toronto, Ontario 12:10 pm

Organ Recitals

ROBERT ANDERSON, Pollard United Methodist Church, Tyler, TX, September 26: *Praeludium in E Minor*, Bruhns; *Magnificat primi toni*, BuxWV 203, Buxtehude; *Offertoire du 5^{me} ton 'Le vive le Roi des Parisiens'*, Raison; *Schmücke dich, o liebe Seele*, S. 654, *Prelude and Fugue in A Minor*, S. 543, Bach; *Fantasia on the verse 'Judex crederis' (Te Deum, Op. 32)*, Böely; *Scherzo, Op. 2*, Durullé; *Amazing Grace (Gospel Preludes, Bk. II, No. 3)*, Bolcom; *Toccata 'Tu es petra'*, Mulet.

MARILYN and JAMES BIERY, Mechanics Hall, Worcester MA, July 22: Offertory upon *O filii et filiae*, Op. 49, No. 2, Guilman; *Allegro Cantabile (Symphonie V)*, Widor; *Carmen Suite*, Bizet/J. Biery.

W. MICHAEL BRITTENBACK, First Baptist Church, Evanston, IL, August 2: *Suite du deuxième ton*, Guilain; *Wie schön leucht' der Morgenstern*, Buxtehude; *Prelude and Fugue in C Major*, S. 545, Bach; *Choral No. 1 in E Major*, Franck; *Introduktion und Passacaglia in D Minor*, Reger.

JOHN BROCK, St. Rochus Church, Blankenberge, Belgium, July 7: *Praeludium Es-dur*, S. 552, Bach; Belgische Liedchen: *Weh, Windchen, weh*, Scheidt; *Ach, Herr, mich armen Sinder*, BuxWV 178, *Praeludium in C*, BuxWV 137, Buxtehude; *A Lesson*, Selby; *Shall we gather at the river*, Thomson; *Toccata*, Sowerby; *Adagio, Allegro vivace (Symphony V)*, Widor.

MICHAEL CAPON, St. James United Church, Montreal, June 23: *Alleluys*, Preston; *Choral No. 2 in B Minor*, Franck; *Naiades, Toccata*, Vierne.

ELIZABETH and RAYMOND CHEN-AULT, St. Stephen's Church, Richmond, VA, July 8: *Variations on an Easter Theme*, Rutter; *Advent Dances*, Major; *Toccata for Two*, Wills; *A Fancy for Two to Play*, Hancock; *Canticle* (world premiere), Susa; *Ragtime*, Callahan; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

ROBERT CLARK, First Congregational Church, Ann Arbor, MI, July 15: *Praeludium in C*, BuxWV 137, *Komm Heiliger Geist, Herre Gott*, BuxWV 199, 200, *Magnificat primi toni*, BuxWV 203, *Nun bitten wir*, BuxWV 208, 209, *Durch Adams Fall ist ganz verderbt*, BuxWV 183, *Canzonetta e-moll*, BuxWV169, *Canzonetta G-dur*, BuxWV171, *Nun komm, der Heiden Heiland*, BuxWV 211, *In dulci jubilo*, BuxWV 197, *Toccata F-dur*, BuxWV 156, Buxtehude.

MARIO COUTU, St. James United Church, Montreal, July 14: *Voluntary in A*, Selby; *Voluntary in D*, Boyce; *Dies sind die heil gen zehn Gebot*, *Fugue in G Minor*, Bach; *Adagio, Prelude and Fugue on BACH*, Liszt.

PHILIP CROZIER, The Church of St. Andrew and St. Paul, Montreal, July 16: *Menuet Gothique*, Boëllmann; *Variations on a Theme of Paganini for Pedal*, Thalben-Ball; *Rhapsody on a Ground*, Statham; *Scherzo*, Alain; *Toccata, Chorale and Fugue*, Jackson.

KELLY DOBBS, Grace Lutheran Church, River Forest, IL, September 20: *Praeludium, Fuge und Ciacona in C Major*, Buxtehude; *Offertoire sur les Grands Jeux* (Mass for the Parishes), Couperin; *Prelude and Fugue in A Minor*, S. 543, Bach; *Sonata III*, Mendelssohn; *The leaves on the trees spoke*, Finney; *Final (Symphony No. 1)*, Vierne.

JOHN FENSTERMAKER, Civic Auditorium, San Francisco, CA, August 1: *Cavotte (Le Temple de la gloire)*, Rameau/Lemare; *Andante*, K. 616, Mozart; *Canon in D*, Pachelbel; *Rigaudon (Idomenée)*, Campra; *Sweet Sixteenths*, Albright; *Grand Choeur Dialogue*, Gigout.

RAY FERGUSON, First Congregational Church, Ann Arbor, MI, July 9: *Praeludium in E Minor*, BuxWV 143, *Puer natus in Bethlehem*, BuxWV 217, *Mensch, willst du leben seliglich*, BuxWV 206, *Nun lob, mein Seel, den Herren*, BuxWV 212, *Herr Christ, der einig Gottes Sohn*, BuxWV 192, 191, *Praeludium in F*, BuxWV 144, *Toccata*, BuxWV 164, *Fuga B-dur*, BuxWV 176, *Nun lob, mein Seel, den Herren*, BuxWV 213, *Praeludium in E*, BuxWV 141, Buxtehude.

JANETTE FISHELL, Cathedral of St. Joseph the Workman, La Crosse, WI, September 11: *Dieu parmi nous (La Nativité)*, Messiaen; *Prelude, Fugue and Variation*, Franck; *Choral, Cantilène, Moderato (Symphonie Romane)*, Widor; *Sonata on the 94th Psalm*, Reubke.

JERRY HALL, Christ United Methodist Church, Rochester, MN, August 4: *Fantasy and Fugue in G Minor*, S. 542, Bach; *Prelude, Fugue and Variation*, Franck; *Allegretto, Vivace (Four Sketches, Op. 58)*, Schumann.

JERALD HAMILTON, U.S. Air Force Academy, Colorado Springs, CO, September 21: *Praeludium in E Minor*, Bruhns; *Variations on 'Mein junges Leben hat ein End'*, Sweelinck; *Passacaglia in C Minor*, S. 582, Bach; *Impromptu*, Op. 54, No. 2, Vierne; *Partita: Nun komm, der Heiden Heiland*, Kropfreiter; *Scherzo and Fugue on BACH*, Brown; *Prelude and Fugue on BACH*, Liszt.

EILEEN HUNT, Harvard University, Cambridge, MA, March 8: *Sonata III*, Mendelssohn; *Suite Noel*, Templeton; *Improvisation on 'Divinum Mysterium'*, Stevens; *Ballo del Granduca*, Sweelinck; *Pastorale; Fantasy and Toccata*, Rorem; *Schmücke dich, o liebe Seele*, S. 654, *Fantasia in G Major*, S. 572, Bach.

JARED JACOBSEN, Spreckels Organ Pavilion, San Diego, CA, August 3: *Allegro (Symphony VI)*, Widor; *Toccata in F Major*, S. 540, Bach; *Boleto de Concert*, Op. 166, Lefébure-Wély; *Sonata Eroica*, Op. 94, Jongen; *Fileuse*, Op. 21/ii, Dupré; *The Burning Bush*, Berlinski; *Overture to 'William Tell'*, Rossini/Koch; *Liebesträume No. 3*, Liszt/Nevin; *Final in B-flat*, Op. 21, Franck.

SUZANNE OZORAK, St. James United Church, Montreal, June 30: *Prelude and Fugue in C Major*, S. 547, Bach; *Divertimento*, Karam; *Toccata, Villancico y Fuga*, Ginastera; *Prelude, Cantilène*, Pierné; *Final (Symphonie I)*, Vierne.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, June 10 (Assisted by Ralph Lockwood and Albert Schmitter, French horns): *Celebration*, Faust; *Sonata in C Major*, Graun; *Gib dich zufrieden und sei stille*, Koetsier; *Impetuoso*, Wiedermann; *Concerto in D Major for two horns*, Telemann; *Missa muta*, Op.55, Krol; *Contemplazione*, Op. 117, No. 3, Ravanello; *Prelude, Fugue and Variation*, Op. 18, Franck; *Villanelle*, Dukas/Lockwood.

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Wicks: 2M, 2R, D.E. unit organ; stopped wood, open diapason, encased with attached console; disassembled and stored; available as is, FOB. Contact Citadel Co., P.O. Box 844, Webster, MA 01570. Phone 617/943-1685 between 8 AM - 12 PM.

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1929 E. M. Skinner rebuilt 1957 (w/new Great) by Moller; 1951 4M Moller console; approx. 50 ranks. Currently in use, to be removed April, 1988. Send SASE for specs and details. All inquiries by mail only to: Organ, Idlewild Presbyterian Church, 1750 Union Ave., Memphis, TN 38104.

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