

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

Seventy-third year, No. 2, Whole No. 867

A Scranton Gillette Publication

ISSN 0012-2378

FEBRUARY, 1982

The New Fisk Organ at Wellesley College

by William Porter

In the year 1981 there appeared four unusual new organs, each strikingly different in character, each by a different major organbuilder, and each built with the intention of bringing to life the music of a particular time—that of the early 17th century, one of the most fertile periods in the history of keyboard music. These four instruments are: a two-manual and pedal organ in the Cathedral of Metz, France, built by Marc Garnier; a two-manual and pedal instrument in Fairchild Chapel of Oberlin College, Ohio, built by John Brombaugh; an organ of one manual and pedal in the chapel of Augustana College, Rock Island, Illinois, made by Gene Bedient; and an organ of three manuals and pedal for Houghton Chapel of Wellesley College, built by Charles Fisk. Despite the fact that these instruments sound quite different from one another, all four organs possess characteristics in common which set them apart from practically all other organs being built today, characteristics which go beyond those of encasement, slider windchests, mechanical action, and other properties which we have come to regard as intrinsic to classical organbuilding. While much of the distinctive sound of these organs is the result of each having been tuned in quarter-comma meantone temperament, perhaps what most sets these four instruments apart is the impressive degree to which they possess specific musical qualities also possessed by the antique organs to which they are related. The purpose of this article is to discuss Charles Fisk's Wellesley organ with reference to these qualities and to some of the developments in 20th-century organbuilding which have made possible this "explosion" of meantone organs in 1981.

The year 1981 also marks the sixtieth anniversary of the building of the now-legendary "Praetorius organ" by Oscar Walcker at the University of Freiburg (Breisgau). This instrument was probably the first attempt by an organbuilder to make an organ specifically designed to play the music of an earlier time. It coincided with the first large wave of enthusiasm (particularly strong in Germany) for the music of the early Baroque: inspired by descriptions of organs in Praetorius' *Syntagma Musicum* (1619), this organ became a rallying point for the early leaders of the German organ reform movement. As a focal point of the historic Freiburg Organ Conference of 1926 and as a vehicle for the performances of such masters as Karl Straube, this organ did much to awaken listeners to the high quality of much music long forgotten until that time.

Yet this instrument, described in its day as a revelation, was both in concept and method of construction much more like other organs of the early 20th cen-



Artist's model of the new organ at Wellesley College.

tury than it was like anything known in the time of Praetorius; it has electropneumatic action, stop-channel windchests, no case, and equal temperament. The way in which this organ differed from its contemporaries was in the stoplist (drawn from Praetorius) and, to some extent, in the scaling and voicing of the pipes. One wonders whether perhaps a large part of the revelatory nature of this organ lay in the fact that it taught builders and musicians how very

unlike the modern organ an organ could be, simply through reform of the stoplist and of certain voicing techniques. That the Freiburg organ was even more unlike the instruments of antiquity, though, could only be known later, as the antique organs—surviving in varying states of preservation—were rediscovered. This was a slow process, especially as the enthusiasm for the old instruments frequently led to quick and faulty "restorations" by which their es-

sential character was emasculated. It gradually became clear, however, that having the "right stops" did not make a classic organ, but that other factors, such as the windchest, playing action, case, winding, and the choice of materials used, all had a very strong influence on the sound and behavior of an organ. The concept of the classic organ which finally emerged in America in the late 1950s and early 1960s took these factors into account; the love of keyboard music written before 1800 was very much alive in the organ world (as it is today) and the desire to play such literature with sensitivity and taste nourished the growth of the encased organ with slider windchests and mechanical action. This was the period in which many discovered in these organs an instrument capable of musical inflection in a way that was not possible with other modern organs; the control of varying manners of pipe speech afforded by mechanical-action organs allowed sensitivity and subtlety of touch once again to become central to the organist's art.

Instruments such as the classic organs of the 1950s and 60s are necessarily general in concept, and it now seems as if the success of these organs must be stated in general terms; for it is clear that practically any antique from any given period has a stronger identity and more idiosyncratic character than do our modern counterparts, and that that peculiar character is somehow essential to the success of the particular music that instrument was intended to play.

That character may be stated as having to do not only with specific tonal colors and pipe speech, but with the overall intensity of effect present in the antiques. The desire to learn how to produce this character in a new organ, in the case of the Wellesley project, led Charles Fisk to a careful study of the art of organ making as practiced by the circle of organbuilders around Gottfried Fritzsch and Friedrich Stellwagen, with the intention of creating a new "Praetorius organ" for Wellesley College; the motivation for this research, far from being that of nostalgia, historicism, or the mentality of the copyist, was simply that "the old music be played right." Centering around Stellwagen's work of 1636 in the small organ at the Jakobikirche in Lübeck, the research focused particularly upon windchest construction, pipe materials and pipe forms, specific voicing techniques, the peculiar behavior of reeds.

The newly-completed Wellesley organ, to some extent a hypothetical reconstruction of the Lübeck organ, reflects the builder's understanding of details of antique practice which strongly affect the musical personality of an organ but which only recently have begun to attract our attention. It was,

Specifications C.B. Fisk, Op. 72

OBERWERK

Quintadena 16'
Principal 8' (prospect)
Spillpfeife 8'
Octav 4'
*Octav 2'
**Rauschpfeife II
Mixtur IV-VI
Trompete 8'

BRUSTPOSITIV

Gedackt 8'
Quintadena 4'
Waldflöte 2'
Doppelt Zimbel II
Regal 8'
Schalmey 4'

RÜCKPOSITIV

Gedackt 8'
Quintadena 8'
Principal 4'
Rohrflöte 4'
Octav 2'
*Nasat 3'
**Sesquialter II
Scharff IV
Tretcherregal 8'
Krummhorn 8'

PEDAL

Subbass 16' (wood, outside case)
Spillpfeife 8' (from Oberwerk)
Posaune 16' (prepared)
Trompete 8' (from Oberwerk)

Zimbelstern
Tremulant
Rückpositiv to Oberwerk
Rückpositiv to Pedal

*1st position of double draw
**2nd position of double draw

Quarter-comma meantone
temperament
A = 440

COMPASS

CC, short octaves in bass
Manual upper limit: c³
Pedal upper limit: d¹
Two pairs of double semitones
per octave
(see accompanying diagram)

Two single-fold wedge bellows which
may be activated by foot, or by an
electric blower

(Continued, page 10)

Most of us compartmentalize our lives and consider it a virtue. We make music with those who may not share our religious views, and we may talk politics with those who have barely heard of Bach. But there comes a point at which we cannot separate musical and human concerns, and if we have been pricked by that point we cannot pretend that there is no blood. Just such a situation arose this winter, and the implications are worth pondering.

As was announced in these pages recently, an International Mendelssohn-Schumann Conference is to be held in April, co-sponsored by the University of North Carolina (Chapel Hill) and Duke University. Prominent among the speakers was to be Wolfgang Boetticher of the Georg-August University in Göttingen, West Germany. Dr. Boetticher's involvement with Mendelssohn and Schumann began with a major dissertation on Schumann in 1941, and continues today through his control of access to some important Schumann sources. But there is another side to this musicologist. In his dissertation, he put a star next to all Jewish names, and in later publications he carefully omitted Schumann's praise of Mendelssohn (who was of Jewish background). Documents in a Paris archive of Nazi papers show him to have been part of the general staff of the infamous Alfred Rosenberg, who was convicted at Nuremberg and executed for his role in the horrors of the occupation of France. Dr. Boetticher personally tried to prevent the publication of a French music history book because of its lack of anti-Semitism. True, his main work of seizing music and instruments (he is on record defending the plundering of the collection of the "Jewess Landowska") ranks only a "5" on a scale in which "10" is the murder of millions. But should we forget?

Many musicologists refuse to forget and have protested against inviting such a scholar to the Symposium. They argued that although his racial views may make him merely despicable as a human being, his distortion of music history to further his social theories makes him unacceptable as a musicologist. *The New York Times* got wind of the controversy, and the resulting pressure caused Dr. Boetticher to withdraw, stating that he had injured a hand in an accident. Perhaps he was speaking metaphorically.

An aging Nazi is an easy target today, because forty years of perspective allow us to be fairly unequivocal in condemning Hitler's regime. But there is a message here for our times. Currently we are seeing more and more righteous purges of libraries, schools, and other institutions, but we often assume that music has nothing to do with such issues. As the case of Dr. Boetticher makes clear, music and musicology can be perverted as easily as any other field to further oppressive ideologies.

A case in point was the creation last year of an award to honor the theorist Heinrich Schenker, bestowed (believe it or not) by the Lafayette Society for the Arts and Sciences in tandem with the National Anti-Drug Coalition. In their version of music history, Wagner is at the root of drug abuse, and Schenkerian analysis is a cure. (Wagner begat Schoenberg and Stravinsky, who begat rock music, who begat drugs; Schenkerian analysis shows Wagner to be a contrapuntal flop—as best I can fathom the "reasoning.") In this case, Hitler's beloved Wagner is the villain, and Schenker (whose wife died in a concentration camp) is the hero, but the view of music is as distorted as Dr. Boetticher's.

The human and musical compartments of our lives do overlap, and not to speak out would be unconscionable—as well as dangerous.

—Bruce Gustafson

In This Issue

Even though the church organ probably occupies the central position of importance in the organ world, the organ in the concert hall continues to be a subject of vital interest. Last month the opening of an important new organ in Chicago's Orchestra Hall was featured. This month another new organ patterned after historic principles and tuned in mean-tone temperament is featured; strictly speaking, it is in a chapel, but in academic situations such chapels are as likely to be used for concert halls as they are for religious services. The same obtains for the Oberlin instrument reported two months ago. Many other fine instruments continue to be built for concert and recital halls, despite a generally faltering economy.

Several years ago, I heard what I perceived as a well-reasoned lecture on the requirements of organs for use with symphony orchestras and it is a pleasure to be able to publish a revised version of that now. Anyone familiar with the specialized literature which calls for organ with large instrumental ensemble will find much of interest in Mr. Hampton's article, which originated at a convention of the American Institute of Organbuilders. By coincidence, the report of that organization's most recent national convention also appears in this issue. As noted there, the AIO is a vital and growing organization, one which promises to have an important role in the future of the American organ.

What a French acoustician had to say about certain aspects of organbuilding early in the 18th century is the subject of another article. Although Joseph Sauveur is not well-known today, what he wrote about mixture composition and tuning sheds some additional light on the French classic organ. In addition, his remarks on registration may assist players of 18th-century French organ music.

An entirely different kind of article dealing with an individual composer is the discography of Langlais' organ works. While such a compilation does not fall into the usual type of prose writing, it does contain a great deal of valuable documentary information. With its publication, we join the rest of the organ world in recognizing Jean Langlais on his recent 75th birthday.

—A.L.

THE DIAPASON

Established in 1909

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the American Institute of Organbuilders

FEBRUARY, 1982

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Prices:

1 yr.—\$10.00

2 yrs.—\$18.00

3 yrs.—\$26.00

Single Copy—\$2.00

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 209, Wilmington, OH 45177, which can supply information on availabilities and prices.

THE DIAPASON (ISSN 0012-2378) is published monthly for \$10 per year by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Second class postage paid at Des Plaines, IL and additional mailing offices.

POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 5th. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow 8 weeks for change to become effective.

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Announcements

The University of Michigan will host a Conference on Women in Music March 11-14. Speakers will include Edith Borroff, Jane Snyder, Adrienne Fried Block, Susan Cook, Thomasin LaMay, Beverly Morse, Donna Pucciani, Elizabeth Wood, Jane Marcus, and others. A large number of recitals of music by women composers will take place, including a recital of organ music by women composers. There will also be panel discussions and a banquet. Organist Marilyn Mason serves as chairman of the advisory committee for the conference. Further information is available from Doris Humphrey, U-M School of Music, Ann Arbor, MI 48109; (313) 764-0594.

Westminster Choir College has announced its Sixth European Organ Tour to France and Spain, July 22—Aug. 5. Led by Harald Vogel and coordinated by Joan Lippincott, the tour will visit the most important historic organs between Madrid, Toledo, Salamanca, San Sebastian, Poitiers, and Paris. It will include demonstrations, recitals, and programs, including special performances by vocal and instrumental specialists in Renaissance and Baroque performance practices. Further information is available from Summer Session, Westminster Choir College, Princeton, NJ 08540; (609) 924-7416.

An international competition for organ works which awards the Grand Prix de St-Remy-de-Provence has announced a deadline of April 30. It is open to composers of any nationality without age limit; candidates must submit two works, one for large organ 10-15 minutes in duration, the other for small organ (with pedal) 7-10 minutes long. First prize will be 10,000 FF, 2nd prize 5,000 FF; both prize-winning works will be performed in a public broadcast and will be published by Alphonse Leduc. Applications and further information are available from Grand Prix de St-Remy-de-Provence, 5 rue Carnot, 13210 St-Remy-de-Provence, France.

A Haydn Symposium will take place March 4-6 at McGill University in Montreal. The events center around lectures and concerts on the occasion of the 250th anniversary of the birth of the composer. Among guest performers will be Cornell's Malcolm Bilson, who will give a lecture-demonstration on "Performance Practice in Haydn's Keyboard Music." Further information is available from Prof. Michelle Fillion, Haydn Symposium Coordinator, Faculty of Music, McGill University, 555 Sherbrooke St. W., Montreal, Quebec, Canada H3A 1E3.

Organs for Use with Symphony Orchestra

by Calvin Hampton

There exists in the orchestra repertoire a bulk of works which include the use of an organ. I am speaking not of baroque works which call for a continuo organ, but of post-romantic and contemporary orchestral or choral/orchestral works which call for a modern organ of vast dynamic resources. The list of composers includes such diverse figures as Berlioz, Holst, Saint-Saëns, Khachaturian, Poulenc, Copland, Janacek, Barber, Respighi, Williamson, Strauss, Jongen, Mahler, Duruflé, Elgar, Hindemith, Rheinberger, Britten.

A close examination of these works reveals four basic categories of organ use: accompanimental, augmentative, antiphonal-solo, and ensemble-solo. A simple definition for each: accompanimental—when the organ alone plays the chords over which orchestral instruments play solo material; augmentative—when the organ is used for additional weight or color, and essentially doubles orchestra parts; antiphonal-solo—when the organ and orchestra play one after the other, as in the opening of the last movement of the Saint-Saëns Third Symphony; ensemble-solo—when a melody or important voice is given to the organ, to be heard above orchestra accompaniment.

Most new organs in symphony halls succeed without difficulty in the first category—accompanimental. If the organ is of reasonable size and power, and in a good location, it will at least pass in the third category—antiphonal-solo, where its tutti does not have to achieve any absolute decibel capability. In the second and fourth categories, however, augmentative and ensemble-solo, something approaching absolutes is required, and it is in these two categories that instruments built in the last few decades have failed us.

Orchestral instruments can adjust their dynamics to achieve balance, and instrumental composers have an intimate knowledge of their capabilities; therefore, their dynamic range is sufficient for what is asked of them. The organ, on the other hand, has been radically different things at different times, and for different purposes. In an orchestra hall, however, should not the principles of construction of an organ be determined through a close study of organ parts in orchestral scores, and perhaps a visit to an orchestra rehearsal armed with a decibel meter? The problem is this simple: organbuilders don't know what they should be trying to build.

Let us cite a few examples of "organ failure." In the second movement of the *Pines of Rome*, the fullest possible bass orchestration, inclusive of trombones and tubas, asks to be further augmented by the full bass of the organ (I believe the marking is triple-forte). In such a passage, the orchestra plays as loudly as is its custom, and the organ will either add to it or not add to it. If we were to consider that the orchestra should play softer so that the organ might be heard, we would, of course, be defeating the purpose for which the organ was added in the first place. The truth is that only in places like Albert Hall in London, Woolsey Hall at Yale, or the St. Cecilia Academy in Rome is it even noticeable to a listener that anything besides the orchestral instruments is present. Another famous example of failure to do its job is at the end of "The Magician" in the *Planets*. According to all the record liners, the march, which builds to a fever pitch with brass and percussion, is to be "wiped away" by a fortissimo glissando on the organ. Again, only in some turn-of-the-century music halls is this

supposedly overwhelming effect even audible. In most situations, the march seems to end of its own accord; there is nothing present, as the composer intended, which interrupts its progress.

About these two examples of augmentation, it could be said that the composers overestimated the power of organs. It happens, however, that these composers knew particular instruments and particular halls, and when performed there, the effects work. But we are talking about a style of organ built between 1880 and 1930. Nowadays, most organs considered to be big actually do not exceed 80 db., whereas post-romantic orchestra climaxes (during which the organ is often called upon to enter and be noticed) can easily approach and exceed 100 db.

There are more inadequacies, however, than just at the highest decibel levels. The organ's display of solo flutes, oboes, krumphorns, cornets, etc., are also fairly useless as solo stops. Their builders, accustomed to thinking of the organ as a self-contained entity, voiced them to be accompanied by a traditional complement of other organ stops according to the practices of solo organ music. Because those solo stops cannot project as well as their orchestra counterparts, thematic material given to an organ solo stop must often be played on ensemble registrations (sometimes even inclusive of mixtures), just for "noticeability." This condition severely limits the charm and variety of sound which will emanate from an organ during the course of a given work, unless that work provides opportunities for the organ to be left entirely to itself.

Duruflé and Poulenc, working together on the latter's organ concerto, were wise to allow the organ to be alone so much of the time. Of course, there is the added advantage of only having to contend with strings and timpani. Single-stop solo lines (such as one passage for the hautbois) encounter only the most spartan string accompaniment; even so, many of the registrations in the work have to be boosted beyond what is indicated to maintain a proper balance through the course of even slight dynamic changes in the accompaniment. The harmonic flute solo in the final section of the Duruflé *Requiem* is heard adequately only until the chorus begins to ascend, at which point it is buried until the chorus dies away again. Years ago, I once used a live flautist for this section; with no noticeable crescendo on his part, the solo was completely audible throughout. The flute on my organ was dynamically as loud as the live flute. What made the difference?

Transients and casework have been the traditional organbuilder's method of projecting organ sound. But, next to a "live" instrument, such a sound still remains in a comparative background, for all its clarity and harmonic development. The secret ingredient behind "presence" and "projection" in orchestral instruments is *pressure*; a solo line always is played with more pressure than that of the accompanying material. Instrumentalists have two techniques: accompaniment-ensemble playing, and solo playing. It translates either into bow pressure, wind pressure, or muscle behind a drum stick. That is how one violin is heard in a concerto above fifty others. Decibels are involved to a degree, but the rest of the battle is one of authority or assertive power.

In terms of the pipe organ, this means wind pressure and scale. Organ sounds produced by high pressure are not only louder, they create more of a sonic "disturbance" in the room, even at rela-

tively low dynamic levels. The use of closed-toe voicing with high wind pressure results in the ability to increase the pressure as the stop ascends the scale, which is in keeping with the instrumental phenomenon. Such a style of voicing also permits far more latitude for dynamic readjustment when necessary (as it usually is).

The most important goal of using high wind pressure, however, is the achievement of actual force. When organs were pumped by hand, the use of high-pitched compound stops helped to suggest a kind of illusion of force. But the species of organ which found its way into turn-of-the-century orchestra halls definitely reflects the application of a turbine blower to organbuilding and all the experiments in voicing made possible by an unlimited supply of wind. Because this kind of organ can produce real force rather than illusory force, it is the only kind capable of being an intruder above orchestra instruments which are themselves producing a heavy wall of sound. Although the pejorative term "opaque" was coined to describe this kind of voicing at the beginning of the trend back towards low pressure, it is indeed *that very ingredient* which is the *desired* quality for projecting organ tone among ensembles of orchestra instruments.

The desire for transparency of organ tone derives from the tendency of organ sounds to obscure one another when several voices are being played on one keyboard. Though I do not believe that high pressure voicing a priori renders polyphony impossible, it is a question of degree, and everyone will admit that polyphony demands a transparency of tone which favors the use of low wind pressure. The situation at hand, however, is a need to produce entities in an organ which will meet a list of demands in which polyphony is a low priority, and where enormous quantities of driven fundamental tone are essential.

The fact that a recent movement has made an important priority of transparent voicing in organbuilding for the sake of baroque polyphony is not at issue here. The dilemma does not rest on a controversy between baroque versus romantic organbuilding. What has not yet been recognized is that the musical requirements for an organ in the orchestral situation are different from those of even the romantic organ in its solo setting. Because these musical requirements have been only sporadically or accidentally met, they are not codified, so as yet have not been translated into a distinct organbuilding procedure.

I would design an instrument modest in number of ranks, both to keep the organ from burying itself, and to allow for the outside scaling which will be needed. For quiet passages and for accompanimental purposes, we need a Swell division. For ensemble "backbone," we must have a solid Great division. The most extravagant sonic resources need to be controllable, so they should go into an enclosed Solo division. Underneath all of this, naturally, we need an heroic Pedal. The following specification should be regarded as a generalization; it contains, however, all the specific sounds required by the repertoire.

SWELL

(4-6 inches of wind)

Flute Conique 16'
Diapason 8'
Viole 8'
Viole Celeste 8'
Flute Celeste II 8'
Rohr Flute 8'
Octave 4'

Flute 4'
Fifteenth 2'
Quint 1-1/3'
Mixture IV 1'
Bombarde 16'
Trumpet 8'
Oboe 8'
Vox Humana 8'
Clarion 4'

GREAT

(7-10 inches of wind)

(scales should be 3-4 notes larger than that of a normal organ design for the same space)

Violon 16'
Diapason 8'
Gamba 8'
Gross Flute 8'
Flute Harmonique 8'
Bourdon 8'
Gross Octave 4'
Spitzflute 4'
Super Octave 2'
Cornet V
Mixture VI 2'
Tromba 16'
Tromba 8'
Tromba 4'

SOLO

(15-20 inches of wind)

(pipe metals need to be exceptionally thick; pipes should be voiced so that the principal and reed choruses together will produce 100 decibels in the tenth row on a six-note C-major chord)

Stentorphone 8'
Flauto Mirabilis 8'
Gross Gamba 8'
Gamba Celeste 8'
Stentorphone Octave 4'
Tierce Mixture VIII 2-2/3'
Tuba Magna 8'
Clarinet 8'
Tuba Clarion 4'

PEDAL

(8-10 inches of wind)

Bourdon 32'
Open Wood 16'
Violon 16' (GT)
Bourdon 16'
Flute Conique 16' (SW)
Quint 10-2/3'
Open Wood 8'
Octave 8'
Bourdon 8'
Violon 8' (GT)
Flute Conique 8' (SW)
Open Wood 4'
Octave 4'
Flute Harmonique 4'
(GT or independent)
Mixture IV 2-2/3'
Tromba 32' (GT ext)
Tuba Profunda 16' (SO ext)
Tromba 16' (GT)
Bombarde 16' (SW)
Tuba 8' (SO)
Tromba 8' (GT)
Bombarde 8' (SW)
Tuba Clarion 4' (SO)
Tromba 4' (GT)

(All mixtures on this organ are chorus mixtures and should be voiced with equidistant breaks)

These are raw materials. They must now be related to specific contingencies. Sitting in the tenth row, the organbuilder should obtain the decibel level of all the orchestra strings playing a Bach chorale. The decibel level of all the 8' and 4' manual flues should equal that. (The accompanimental stops on the Swell and Great can be voiced for usefulness in the traditional organ sense.) Ideally, the organbuilder should experiment next with a clarinet player, an oboe player, a trumpet player, and a flute player standing on the stage and playing some passage of music in which those instruments play as loudly as is required of them in any orchestral context. Those stops on the organ should equate dynamically when the boxes are open. (The Great Tromba is the reed which should be tested with the trumpet player.) The brass choir playing a Bach cho-

(Continued overleaf)

(Continued from page 3)

rale mezzo-forte should equal the Swell reed chorus; playing forte, they should equal the Great reed chorus.

The 4' and 2' stops on this organ should be particularly powerful, because they will often need to be an alternative to mixtures. Conductors generally do not like the sound of mixtures, so they should not be necessary until the dynamic level is loud enough for such harmonic development to seem natural. Cymbal mixtures are entirely a baroque organ music apparatus and are inappropriate here because they interfere with the coloration of the upper strings.

The bass department can be a source of great frustration. If a room is too absorbent of bass frequencies, achieving an absolute is next to impossible. Our only hope is to presume the need for "overkill" and our only consolation is in knowing that the orchestra will suffer the same set-back. The independent Open Wood and Bourdon units should be as large and heavy of construction as is physically possible. The Violon and Flute Conique should be adequate alternatives for passages where heaviness is inappropriate. When heavy bass is needed, everything imaginable is still barely enough. (I remember so well an occasion in which I was prepared to make an impressive showing with the pedal division of an organ of considerable size. The music in question was *The*

Fountains of Rome. Simply because the timpani was playing, I could not hear the organ at all. Twice in rehearsal, I stopped in mid-stream to see if I could tell the difference. I could not, and apparently neither could the conductor.) The 16' and 32' Tromba unit on our organ should be voiced more for weight than brilliance, leaving the Tuba extension in the Solo as our extra resource for "unreasonable demands." The Tuba resonators need to be both large and heavy, so that this stop can be voiced for everything available.

How do we test this organ to determine whether it is successful? I think the organ should be adequate for the fullest passages of the Saint-Saëns Third Symphony and the Rheinberger concert without touching the Solo division (let us decide that the word "adequate" means that one can always tell the organ is playing!). It should be "adequate" (same criteria) for the Mahler *Resurrection Symphony* by including the flues of the Solo. Our test of the Pedal would be the second movement of *The Fountains of Rome*, or the second movement of *Church Windows*, both by Respighi. Our test of the full Solo division is certainly "The Magician" from *The Planets* of Holst (a recent recording of this close-miked an organ to achieve the ideal effectiveness for that climax. Wouldn't it be nice if the concert-goer could have the same pleasure?). Malcolm Williamson wrote an organ concerto with a Tuba Mirabilis solo in the last movement, which needs to project above full orchestra. We have to hope our Tuba Mirabilis can do that!

The number of accompanimental stops on the Swell and Great should enable any kind of choral accompaniment or church service playing, in halls where the auditorium is rented out on Sunday mornings, and I dare say an exciting organ recital could be played on this instrument if there were anyone who could draw enough of a crowd to pay the rent! One important item needed on the console of this organ: a crescendo pedal which goes all the way to full organ (I once played a piece with orchestra where I had to set all ten generals just for one decrescendo). Perhaps the magic of solid-state controls could give us a selection of programs for the crescendo pedal: one without mixtures, one without reeds, etc.

Few organbuilders would be willing to create such an instrument. We could split the reason half and half between being unequipped and being philosophically too predisposed to the organ of another era. Few builders I have spoken to could really understand that I was not being over-dramatic in my description of the problem. One builder insisted that three inches of wind would be adequate if he could use mechanical key action to project the sound, and locate the pipework in front of the orchestra (somehow!). Some of my colleagues who have had experience playing with orchestra insist that conductors do not want to hear the organ. On this point, I both agree and disagree. Because organists have always had to resort to stops inappropriate in color to obtain dynamic balance, I insist that the conductor's rejection of the organ is based on sonic

inappropriateness rather than volume. If simple foundation stops could really be heard, there would be no need to use mixtures or reeds in a place where that kind of organ tone would seem too "angry" against the sound of the orchestra. When reeds and mixtures are desired, if they have been boosted by voicers beyond what they are scaled for, we again have the problem of an "unwarranted tenseness" from the organ, which distracts from the music. This is very often the case.

Not to seem too uncharitable towards recently-built orchestra hall organs, I want to say that I don't know of any that are not at least moderately successful for some things. What I am trying to develop is a *comprehensive* idea for an organ which is cognizant of the full range of expectations. Recent recordings prove to me that conductors are fascinated by the dramatic possibilities of the organ. If they were not, they would not have taken the trouble to have microphones hung all over the organ to achieve it. Sooner or later some organbuilder has got to accept the challenge, and be allowed the opportunity to continue experimentation until we finally have our first totally successful "orchestra organ." I hope it is soon.

Calvin Hampton, who has played widely as a recitalist and as an organist with orchestra, is director of music for the Parish of Calvary, Holy Communion, and St. George's in New York City. His article is a revised version of an address he delivered to the eighth national convention of the American Institute of Organbuilders in Boston, October 1979.

Orgues et Organistes Français en 1930

A Record Review

Orgues et Organistes Français en 1930. Five 12" discs, EMI 2C153-16411/5. From EMI (France) or American dealers (no price listed).

When we contemplate the debt all organists owe the organist-composers of France from the early part of this century, in terms of technique, interpretation, and composition, any recording they might have made of their own playing would be important. As it happens, a fair number of such recordings were made, and this collection is a reissue of many of them. Acoustic cylinders of vocalists and instrumentalists were produced as early as 1900, but it was not until the advent of electric recording techniques in the 1920s that organ sounds could be captured with reasonable success. The discs here were originally recorded, variously, from 1927 to 1948, with most of them dating from the early 1930s, so the title is not to be taken literally. An exception to this time frame is the 1912 recording of Gigout playing a Welte reproducing organ, but that *sound* dates from recent years.

A listing of the organists, compositions, and organs heard in this collection will give some idea of what is to be heard: Charles Tournemire at Ste-Clotilde: four of his own compositions plus three improvisations; Louis Vierne at Notre-Dame de Paris: six works of Bach and four of his own; Eugène Gigout at the Welte "Philharmonie" (reproduced on an organ in California): three of his own pieces and one by Boëllmann; Georges Jacob at the Salle de concert du

Conservatoire: the Allegro cantabile from Widor's Fifth Symphony; Charles-Marie Widor at St-Sulpice: four of his own pieces, including the Toccata from the Fifth Symphony; Edouard Commette at the Cathédrale St-Jean of Lyon: three works of Bach plus individual pieces by Mendelssohn, Pierné, Gigout, and Boëllmann; Marcel Dupré at Queen's Hall, London, Meudon, Alexandra Palace, London, and St-Sulpice: works of Clérambault, Franck, Saint-Saëns, Bach, Mendelssohn (4th Sonata complete), and five of his own pieces, including the Prelude and Fugue in G Minor; André Marchal at St-Eustache: Franck Choral III, two Bach chorale preludes, Vierne Impromptu, and two works of Alain (Choral Dorien, Litanies); Gustave Bret at the Fréjus Cathedral: three works of Bach; and Joseph Bonnet at the Salle d'orgue de Mme Gouin, Paris: three pieces by Grigny, Marchand, and Attaignant.

Of course, many of these organs can be heard in newer recordings which are much superior sonically, but the lack of modern recorded sound is more than compensated for by having the masters of the instruments playing them: Vierne at Notre-Dame, Widor at St-Sulpice, Tournemire at Ste-Clotilde, etc. Not to be overlooked is the fact that at least one of the organs has since been destroyed, and practically all have been altered, some drastically, in the intervening years.

The recorded sound varies, of course, but is generally acceptable and some-

times quite good. No artificial remastering has been done, so there is no fake stereophony. The original "takes" were undoubtedly influenced by the length of time available on one side of a 78-rpm record, and were surely of the original "direct to disc" school, i.e., including any mistakes which might have been made. In view of that, the playing is accurate and preserves complete performances unmarred by tape splices. In any case, the sound of the instruments is less important than the way in which they are played.

A handsome booklet accompanies the five records. It contains three lengthy and informative essays in French with good English translations: "French Organs and Organists in 1930," "Charles Tournemire and the Organ," and "The Performers and Their Instruments." Complete stoplists from the times of the recordings are included and there are many fine photographs.

As for individual impressions, I found Tournemire's playing to have an evocative and improvisatory quality, often quiet but colorful. Vierne's way with Bach, generally rather slow, is a style no one would try to duplicate today, but it is impressive; he may have been more concerned with overall effect than with clarity, but he certainly knew how to shape a piece in a vast, resonant building. Commette's Bach is a little closer to today's playing styles.

In many ways, the most awesome performance is that of Widor thundering away at his own famous toccata;

even though he was 88 at the time, the performance definitely has authority. Dupré's playing, on the other hand, was done when he was at the height of his technical powers, and he plays his own G-minor prelude even faster (quarter note = 120) than the published speed of 112. The orchestral sounds in the *Berceuse* are outstanding, especially for a 1929 recording.

Hearing these masters play both their own music and that of earlier composers, one is struck by the differences in their performance styles. Perhaps because they had no need to fear "authenticity" (they probably didn't know about it), they felt free to express their own individuality, within reason. In early music, the tempos are often slow and the ornaments "incorrect" by today's standards, but the performances are imbued with musical *ideas*—something sadly lacking in many of our contemporary renditions. There is more rubato, and Bret even realized the left-hand part of *Wachet auf*.

France, especially Paris, in the 1930s was probably not as wonderful as we might today dream it to have been, but it was a golden age of organ playing. To have this aural view of that musical flowering is a true gift. J. M. Nectoux of the Bibliothèque Nationale, who collected and prepared the recordings, and EMI, who reissued them, are to be complimented on their work. All serious organists should have, or at least hear, these records.

—Arthur Lawrence



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House of Hope Organ Conference

by Bruce Stevens

They came from as far away as Florida, Virginia, New York, Texas, and California to gather around the huge Fisk organ in The House of Hope Presbyterian Church in St. Paul, Minnesota. For two and a half days, Oct. 12-14, the 81 participants listened to lectures, participated in discussions, and enjoyed performances centered on Bach's church music.

Harvard's Christoph Wolff began the proceedings on Monday morning with an informed summary of the current research concerning the *Clavierübung*, Part III. Illustrating his presentation with photographs of the original print, the aims and possible uses of the work were discussed. That it could have been bought and owned by only the wealthy of the day was underscored by the fact that it originally cost about as much as one-third the cost of a clavichord! Perhaps music today is not so expensive after all! Wolff was also careful to emphasize that Bach marked articulations very specifically and consistently in many of the pieces. Therefore, when no markings exist, we should assume that he did not intend specific slurs and staccatos. Rounding out the look at this work, Nancy Lancaster, organist of the church, presented a recital of the large settings of the *Clavierübung*, Part III, on Monday evening. Playing with utmost assurance, she brought all the magnificent power and warmth of this great organ to bear on this great music. It was certainly a memorable union of music, organist, and instrument, and was enthusiastically received by the large audience.

Arguing for fairly consistent use of an *organo pleno* registration in the "free" works of Bach, George Stauffer, from Hunter College in New York, raised quite a few questions with his stimulating lecture Monday afternoon entitled "An 18th-century Approach to Two Fundamental Aspects of Bach Performance Practice: Tempo and Registration." His thesis that Bach and others of his day performed non-sectional preludes, fantasias, toccatas, fugues, and certain chorale-based works on a plenum registration without manual changes was well-supported. Particularly interesting was his demonstration of

Bach's indications for manual changes in the "Dorian" Toccata and in the concerto transcriptions: here Bach showed where to change by breaking the beams of eighth and sixteenth notes and by using little brackets to show exactly where to make the change (these latter do not appear in modern editions). Such indications do not appear in the B-Minor Prelude or the C-Minor Prelude where modern players attempt to change manuals. Another telling argument for one-manual performance is that the changes of texture (e.g., from four to three or two parts) in plenum pieces are in themselves intended as automatic "relief" from the loud sound, and not as indications to jump to a lighter sound. In this connection, the question of whether a plenum registration *always* included mixtures or was *always* very loud set the participants thinking about the real implications of consistent use of *organo pleno*. Could a plenum registration be only Principals 8' and 4', or 8', 4', and 2'?

Stauffer's discussion of tempo proved equally interesting and helpful, if somewhat less controversial. The main point made was that the quarter-note had a fairly fixed unit of time in Bach's day: the *tempo ordinario* of the human pulse (a range of 60-84 on the metronome, centering on 72). The tempo of any

piece would fall in this range as long as there was no qualifying tempo word, such as the "Vivace" which Bach added to the G-Major Prelude, to indicate a somewhat quicker tempo. Additionally, five other factors would influence the tempo away from the *tempo ordinario*: a special meter, the character of the key, the presence of dance rhythms, consideration of the smallest note values (the Prelude in B Minor), and acoustics.

Tuesday began with Stauffer discussing the role of the organ in the Leipzig worship service. A very interesting point was that in spite of the highly sophisticated degree of organ playing at that place and time, and in contrast to the large amount of playing that did happen in the service, the hymns were still sung unaccompanied in Leipzig; only in the more "progressive" cities in the North were they accompanied on the organ. This topic was a fine beginning for the next lecture of the day: Christoph Wolff on problems in performing Bach's cantatas. Besides outlining the form and function of the cantata as Bach knew it, Wolff described very interesting details of the performances at that time. The use of the harpsichord throughout, in addition to the organ, was one such detail, and the participants had the opportunity to hear this practice in an excellent concert that same evening. The House of Hope Choir and the Bach Chamber Players of St. Paul, with their director Thomas Lancaster, performed three very different Bach cantatas with great polish. One might have wished for a little less historicity—in this case, the practice of drawing all the solo voices from the ranks of the chorus

(Continued, page 13)



Conference participants (left to right) George Stauffer, Christoph Wolff, Nancy Lancaster, Heinrich Fleischer, and Thomas Lancaster.

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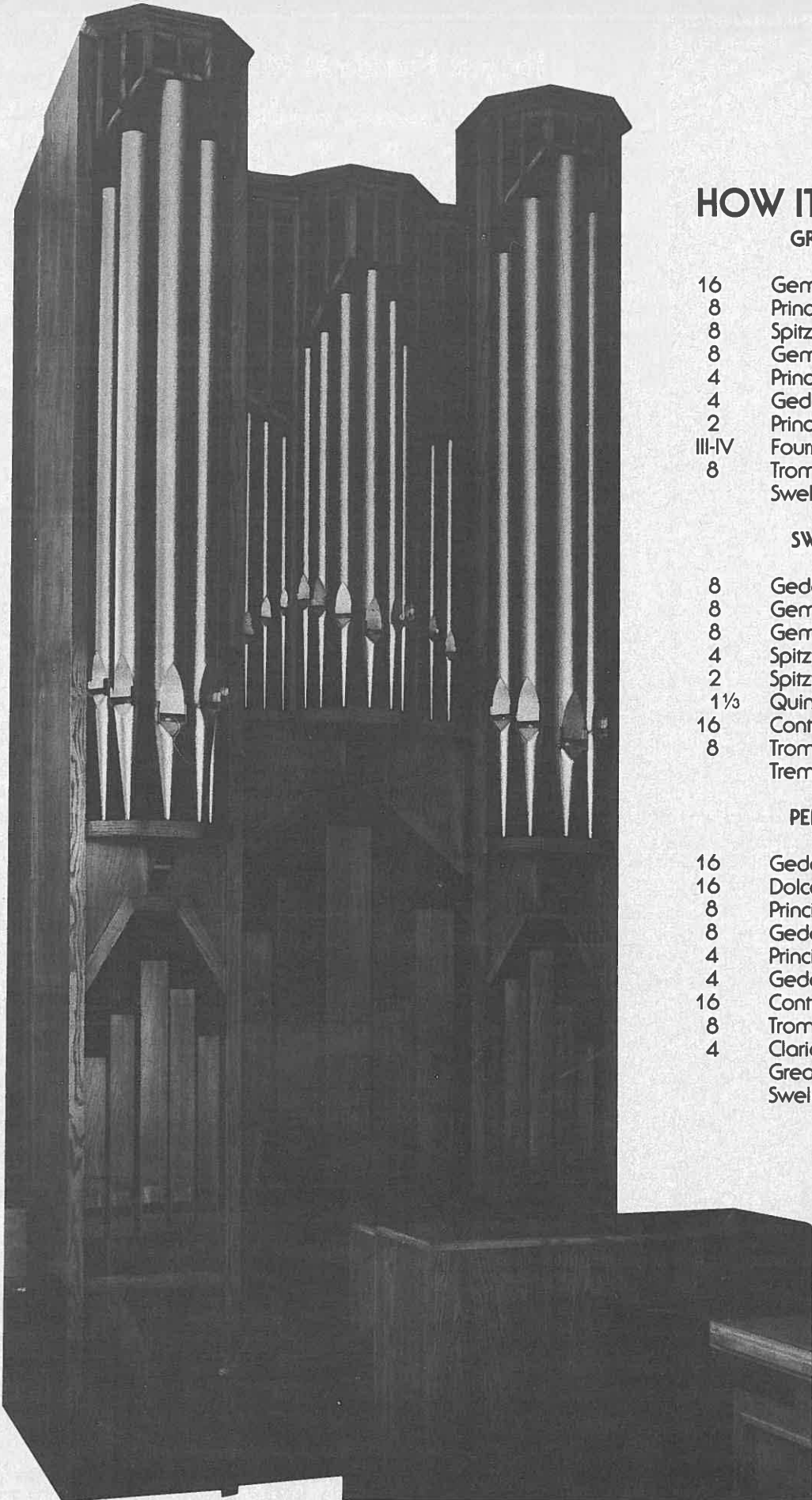
16	Gedeckt	85 pipes
8	Principal	85 pipes
8	Gemshorn	61 pipes
8	Gemshorn	
	Celeste	54 pipes
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1 1/3	Quinte	61 pipes
III-IV	Mixture	224 pipes
16	Trompette	73 pipes
	Zimbelstern	4 bells

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	Swell to Great

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8	Gemshorn
8	Gemshorn Celeste (GG)
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2	Spitzflöte
1 1/3	Quinte
16	Contre Trompette
8	Trompette
	Tremulant

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16	Dolce Bass
8	Principal
8	Gedeckt
4	Principal
4	Gedeckt
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4	Clarion
	Great to Pedal
	Swell to Pedal

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Royal Festival Hall Recitals

by Laurence Jenkins (London)

Within the space of two weeks, Americans played as many recitals at the Royal Festival Hall, London, as part of "Organ Spectrum," as this year's recital series is called. Both Cherry Rhodes and James Kibbie represented the USA as a part of this rather hodgepodge series, and their recitals were both high spots of the fare, although Miss Rhodes made much more of an impact than her Midwestern colleague.

The last time Cherry Rhodes played the Festival Hall organ, I was stunned by her virtuosity. This time, on Nov. 11, I was impressed as well by her musicality. The Bach *Chorale Variations: Sei gegrüßet, Jesu gütig*, BWV 768, has "done the rounds" lately with organists playing in England. This performance, played without score or registration "helps," was notable for its restraint, a quality I have never before associated with this player. Miss Rhodes chose Daniel Pinkham's *When the Morning Stars Sang Together*, for organ and tape, to follow the Bach, and I am very happy to have heard this piece played at the FH concerts. I think that it is one of the best examples of its kind, and the organ and organist both responded very sympathetically to the demands of the music.

However, one can't long suppress spirits such as those which possess Miss Rhodes, and, following a stirring rendition of A. Scarlatti's Eleventh Toccata from the *Primo e Secondo Libro di Toccate*, she wheeled us back into the 20th century with a most wonderful performance of the *Scenes d'Enfant d'après "The Turn of the Screw"* by Henry James of her mentor Jean Guillou. With incredible facility which never gave way to display, she proceeded to make this massive piece live for her audience. There was a sense of line throughout despite the insistent staccato rhythms of the piece, and the colors of this organ have never served a piece to well, or been made to do so. The diabolical elements of the childhood depicted in the work were made clear to me for the first time, and my attention was riveted from beginning to end. The composer,

in the audience for this recital by his protégé, shared the generous ovation.

It seemed a pity to have followed such substance with such nonsense as the *Tonnere sur les grands jeux* of Corrette with which the recital ended, but perhaps Miss Rhodes felt her audience needed rescuing from the brink. In any case, if I never hear this piece again it will be too soon, stunningly though it was played.

Whatever feeling of excitement had been engendered by Cherry Rhodes was balanced by an impression of scholarly introversion on the part of James Kibbie, in his recital on Nov. 25. While his program was outwardly much more attractive than the one presented by Miss Rhodes, I got the impression that this player quietly dissects each piece without ever getting involved. His technique was solid, as was evidenced in his flawless rendition of the *Prelude and Fugue in D Major*, BWV 532, and of the greater Kyrie preludes from the *Clavierübung III* of Bach. In fact, his most heart-felt playing was during the *Kyrie, Gott heiliger Geist* (BWV 671), but this piece has its own built-in effect. I was left luke-warm by his playing the *Choral II* of Franck, where I most felt that curious detachment which, to my mind, is unsuitable, almost blasphemous, in playing music of this nature. The *Messiaen Méditation V* from the *Méditations sur le mystère de la Sainte-Trinité* was seamless in its delivery, and here the inherent mysticism was well served by the aloofness of this performer's conception of the piece.

How cheered I was to anticipate a piece by Leo Sowerby in this series, at long last. The music of one of America's most loved organist-composers is entirely neglected here, and Kibbie has done a service by including his work in the form of the *Passacaglia* from Sowerby's *Organ Symphony*. (I wish, however, that he had played the same composer's *Toccata* instead.) The playing, again, was flawless in its execution but not likely to make the organists in the audience rush out and learn any Sowerby.

Announcements

The publication of *Hommage à André Marchal* has taken place in Paris. The 150-page paperback book contains 100 articles, 25 of which are in English, as well as 50 illustrations; it is a special issue of *L'Orgue*. It is available from l'Association des Amis de l'Orgue, 5 rue Las Cases, 75007 Paris, France; the price is 100 FF, postpaid.



André Marchal

The publication of the third issue of the *Music-in-Print Annual Supplement* has been announced by Musicdata, Inc. The 1981 supplement updates "Secular Choral Music in Print," "Organ Music in Print," "Classical Vocal Music in Print," and "Orchestral Music in Print." It does not cover "Sacred Choral Music in Print," for which a separate supplement is available. Further information is available from the firm at 18 W. Cheltenham Ave., Philadelphia, PA 19144.

Emhage Tours has announced *Organ Study Tours of Europe* from June 26-July 10 and July 17-31, visiting Belgium, Holland, Germany, and Luxembourg. The identical tours will feature visits to historic organs of each area, with demonstrations and the chance for participants to play. An additional tour is planned for Aug. 7-21, to the Alpine region of Switzerland and Austria. The tours will be directed by Dirk Bakhuyzen, who can provide further information at Emhage Tours, 5011 28th St. SE, Grand Rapids, MI 49508; (616) 957-1000.

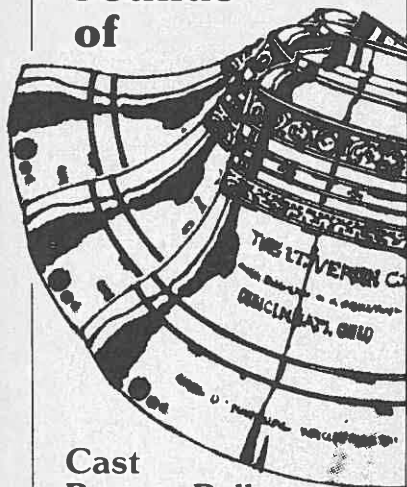
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2' Principal	III Zimbel
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IV Mixture	Zimbelstern
Swell	Pedal
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8' Viole de Gambe Celeste	16' Quintade
4' Principal	8' Principal
4' Hohlflöte	8' Spitzflöte
4' Gemshorn	4' Choralbass
2 1/2' Nasat	4' Nachthorn
2' Octavin	IV Mixture
2' Hohlflöte	32' Sordun
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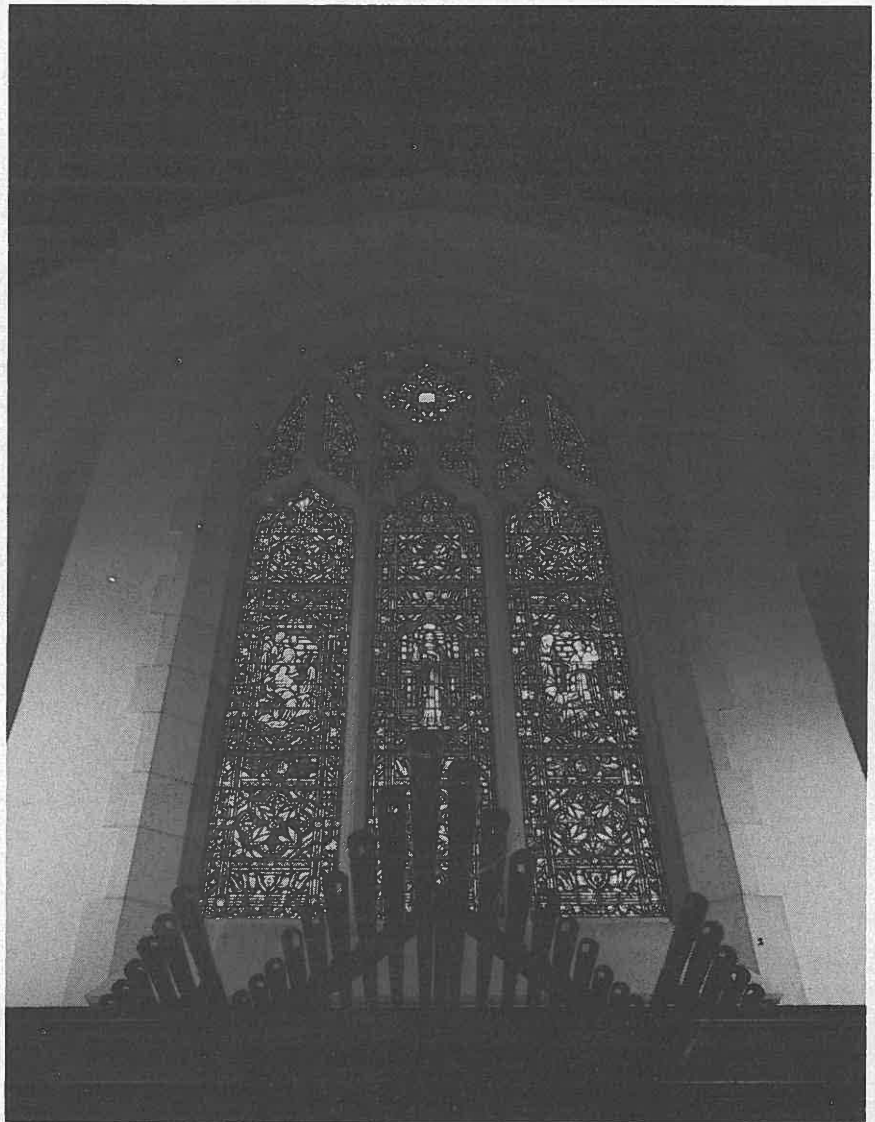
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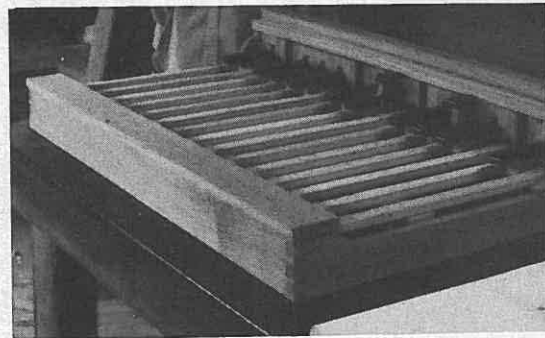
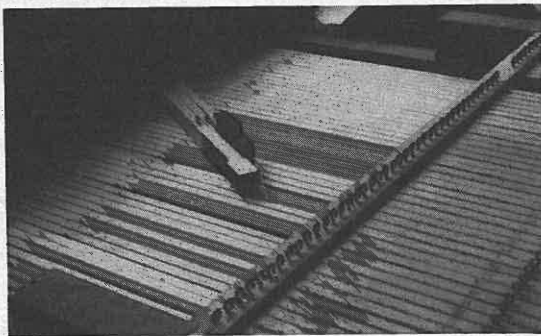
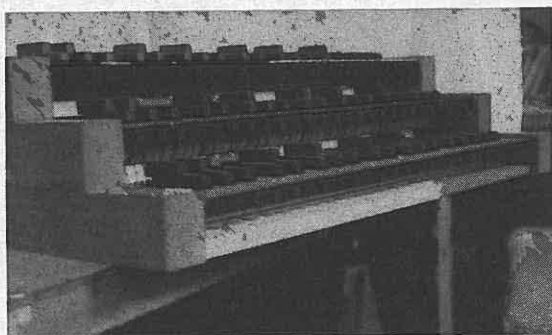


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Wellesley

(Continued from page 1)

for instance, necessary to discover the sound of lead: to achieve from a pipe that special agility and vocal quality possible with lead pipes; and to discover and make use of slightly differing labia formations which affect speech and timbre. In Stellwagen's windchests were idiosyncracies of construction which are found to be influential upon the character of the organ's wind supply, details incorporated into the Wellesley organ.

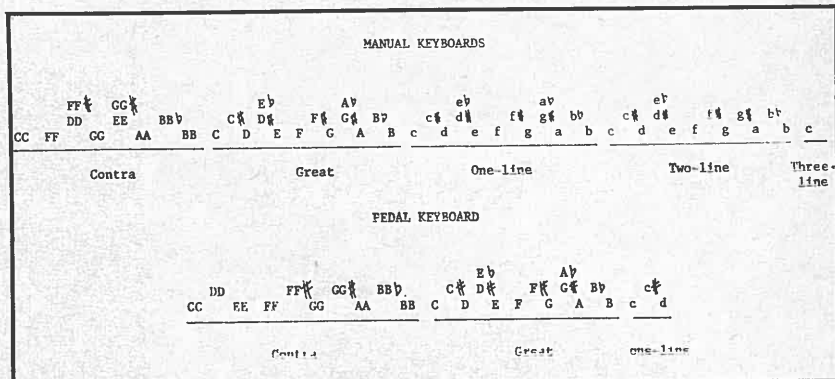
Since the Oberwerk of the Lübeck organ is largely not the work of Stellwagen but is the remnant of an earlier blockwerk organ, it was decided to reinvent the Oberwerk at Wellesley along early 17th-century lines. The plenum is, therefore, not patterned after any specific model, though the Quintadena and Trompete are derived from examples in Altenbruch and Tellingstedt, respectively. Stellwagen's famous Spielpfeife, intact at Lübeck, was fairly closely copied in the Wellesley Spielpfeife.

It is in the Brustpositiv of the Wellesley organ that the most characteristic colors of the Lübeck instrument are recreated. The Brust, along with the reeds of the Rückpositiv, produces the "consort" sonorities which are the hallmark of the "Praetorius" organ. This part of

the organ was so well-preserved at Lübeck—even including original reed tongues—and so musically alive, that a successful copy was both desirable and possible.

The Wellesley Rückpositiv is somewhat more freely based upon the Lübeck model; for architectural reasons it was necessary to make use of a different windchest layout from that at Lübeck, and the alterations in the plenum made at Lübeck after 1636 led Fisk to a greater degree of experimentation in this division than in the Brustpositiv.

The overall result of this combination of careful reconstruction and stylistic invention is an instrument which many will recognize as one of the most compelling and character-filled organs of our time. Very much like the Lübeck organ in musical behavior, its sound nonetheless bears the imprint of Charles Fisk, who is not a copy of Friedrich Stellwagen. Most importantly, the Wellesley organ possesses the intensity and focus common to the antiques. Like its ancestor in Lübeck, it breathes life into the music written during the great flowering of keyboard music in the 17th century, and (as the Lübeck organ has already done) it stands through its superior quality to encourage the composition of new music idiomatic to the organs of history.



Schematic diagram showing the keyboard compasses, the short-octave bass configurations, and the location of the sub-semitones (split black keys).



William Porter is associate professor of organ and harpsichord at Oberlin College, Oberlin, Ohio.

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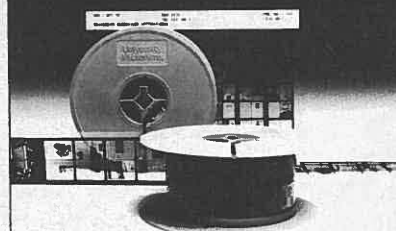
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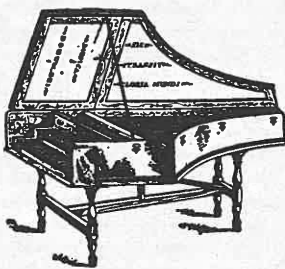
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In "The Old Way of Singing," (*Journal of the American Musicological Society*, Fall 1981, XXXIV/3), author Nicholas Temperley offers an interesting account of singing in American and European congregations when periods without musical direction took place. He described the resultant style as one in which "the tempo becomes extremely slow; the sense of rhythm is weakened; extraneous pitches appear, sometimes coinciding with those of the hymn tune, sometimes inserted between them; the total effect may be dissonant."

A concert of music for choir and organ was presented at the Cleveland Museum of Art in October, in observance of the sixth anniversary of the death of Walter Blodgett (May 28, 1908-Oct. 25, 1975). Participating were the choir of St. Paul's Episcopal Church, directed by Karel Paukert, and organists Timothy Robson and Paukert. They performed works by Franck, Wiedermann, Langlais, Berger, and Manz. The late Mr. Blodgett had been associated with both the museum and the church.

Here and There

Orgelforum 2/1981, the publication of the Swedish Organ Society, contains articles by Félix Raugel on French organs from the Renaissance and Baroque, by Folke Forsman on Messiaen's organ music, and by Sten-Ake Carlsson on the organ at Saint-Ouen. Further information on this journal, which is published in Swedish, is available from the society at Box 5022, S-200 71, Malmö, Sweden.



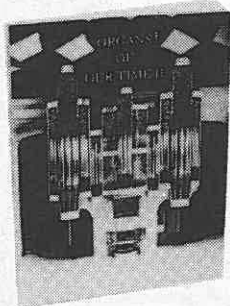
Joseph Goodman's *Trio for Organ, Flute, and Cello* was premiered at Oklahoma State University, Stillwater, on Oct. 11, by OSU faculty members Gerald Frank, Gwen Powell, and Evan Tonsing. The performance was part of the annual Southwest Cultural Heritage Festival, and the program of music by living American composers also included works by Daniel Pinkham, William Albright, and Richard Stewart.

Herman Berlinski, director of the Shir Chadash Chorale in Rockville, MD, has recently returned from a European concert tour which included two organ recitals in his native Leipzig. He is the first Jewish organist to play the organ of the Thomaskirche, of Bach fame, and is the first foreign organist to play a recital on the new organ at the Leipzig Gewandhaus.

Susan Landale, who made a tour of the U.S. during February, has been engaged for two appearances at London's Royal Festival Hall in following months. On Mar. 3, she will give a complete performance of Messiaen's *L'Ascension* in a live broadcast, and on Apr. 7 she will play a recital which includes the Western premiere of a new work by Petr Eben. In May she will appear at the Bath Festival in England, playing Bach and Messiaen, and she will make a recording of 20th-century music in Meldorf Cathedral, West Germany.

A recording by Ernst-Erich Stender has been awarded the national critics' prize for 1981 in Germany (*Preis der deutschen Schallplattenkritik* 1981). The disc contains works by Buxtehude, Bach, Liszt, and Dupré, and was recorded at the Marienkirche in Lübeck, where Mr. Stender is organist and where Buxtehude once was organist. Mr. Stender has just completed a concert tour of Japan and will make his first North American tour this coming fall, under the representation of Phillip Truckenbrod.

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The Ninth Annual Convention of the American Institute of Organbuilders

A report by Arthur Lawrence

With each successive year, the annual convention of the American Institute of Organbuilders seems to grow larger and more successful than the last. So it was in 1981: the ninth such gathering, held Sept. 27-30 in Cleveland, Ohio, was the best-attended to date and had great diversity of programs.

Several organ recitals which were not an official part of the convention coincided with the first day of the convention; together with the large number of significant organs in the Cleveland area, there were more possibilities for organ-visiting than there was time! Inasmuch as that opening day was Sunday, early arrivals had numerous choices for services; this writer was rewarded by hearing the two handsome Flentrops of 1976 and 1977 in Trinity Cathedral. Jean Langlais played in the morning at St. Paul's Episcopal Church and in the afternoon at the Cleveland Museum of Art, in each case on an instrument by Holtkamp, the noted resident builder. A new Wilhelm was opened by Bryan T. Mitnaul at Euclid Avenue Congregational Church, and Harald Vogel and associates were the performers for the dedication of the new Brombaugh at nearby Oberlin College—all the same afternoon.

The first official convention program took place that evening, when Margaret Scharf demonstrated the 3/56 Holtkamp op. 1938 of 1976, in the Old Stone Church on Public Square. This organ, having mechanical key action and electric stop action, is housed in a colorful historic case remaining from the 1895 Johnson. Dr. Scharf, organist of this venerable old church, presented a well-planned demonstration of the complete instrument in excerpts from masterpieces of every period, all played by memory.

The formal opening of the convention took place on Monday morning, with greetings from convention chairman Tim Hemry. The first lecture was given by Joseph Chapline, who spoke on "The Creative Mind." This organbuilder's thoughts were not directed toward the organ per se, but were philosophical

in nature, taking into account the enormous potential for creativity inherent in a gathering of organbuilders. He advised his listeners to be prepared for many eventualities in their work but to keep a free and open mind. Lynn Dobson, a tracker builder from Iowa, was next with "The Organ Case," delivering a carefully-organized presentation on the function of the case, its design, and execution. Mr. Dobson drew on his personal experience in designing a number of cases, each individually planned for its circumstances, and he laid great importance on both the functional and visual aspects of the case, pointing out that the visual appearance has a great effect on the acceptance and approval of an organ.

After lunch, those attending were taken by bus to Oberlin College for a demonstration of the new Brombaugh organ in Fairchild Chapel. Harald Vogel was on hand to speak about and then play the quarter-comma meantone-tuned instrument, which has already received feature coverage in these and other pages. Many of those present might not have agreed with the sounds of this organ, since it departs radically from the work espoused by most, but it was an evident ear-opener which excited considerable interest for the various builders. After the demonstration, it was possible to tour the small gallery and examine the interior of the organ. Mr. Brombaugh then gave a lecture on historic tunings and temperaments, using his earlier Op. 15 of 1974 in the Oberlin Methodist Church for the demonstration. Afterwards, there was an opportunity to continue this rather technical session or to tour the extensive organ practice facilities at the Conservatory and hear the large Flentrop in Warner Concert Hall and the Aeolian-Skinner in Finney Chapel.

Upon returning to Cleveland, we enjoyed a hefty German-style dinner and were then taken to Trinity Evangelical Lutheran Church for a demonstration of the large 1956-57 Beckerath organ, the first of its kind in this country. This remarkable 4/65 tracker sits in its recently-repainted case in the rear gallery

of an older church, where we were treated to a fine demonstration by organist Robert Myers. Among the many fine organs we heard throughout the convention (there were no duds, but simply differences of style and sound), this was, to me, the most satisfying musically. After a quarter-century of use, it is no longer *au courant*, but it has already outlasted many of its contemporaries and is well-worth a visit.

Events for Sept. 29 began with John Brombaugh's lecture on "Tracker Action," in which this builder related aspects of his own experience in building mechanical actions and in solving the various problems they pose. Mr. Brombaugh is very down-to-earth in his approach, passing on his expertise freely and opting for a simple design whenever possible. The practical nature of this Tuesday morning's presentations was continued in two service and maintenance sessions, in which Harold Weaver spoke on "Moller pitman and pitman duplex chests," and Alan McNeely treated "The Austin universal wind chest." Both men had good advice for servicing and repairing these two different types of windchests. Such material is very helpful for the person in the field who is confronted with various service problems.

The afternoon was devoted to a tour of the Holtkamp shop and visits to churches to view organs by two other area builders. Walter Holtkamp was the genial host for an informal tour of his building, which contains portions with mementos and decorations from the time of his famous father. There was a handsome display of photographs of all recent installations, as well as the opportunity to see work in progress. More than perhaps any other, Holtkamp was a trail-blazer among American organbuilders, so it was significant to be able to visit the place where so many well-known instruments had their genesis.

The first of the churches visited was Epworth Euclid United Methodist Church, where Tim Hemry had installed his Op. 4 in the chapel. Working with parts of the original 1927 Möller,

Mr. Hemry fashioned a unified organ of 12 ranks capable of playing diverse literature. An able demonstration was played by William Trafka. Quite a different type of instrument was presented next, when we heard the 2/17 built in 1980 by Charles Ruggles for St. John's Lutheran Church. This encased mechanical-action organ with flexible winding and unequal temperament is clear and bright and was well-played by Robert Schneider. Stoplists and photographs of both organs appeared in the January issue.

After dinner at Fairmount Presbyterian Church and a visit to its Schantz organ, we heard Karel Paukert demonstrate the large 3-manual Holtkamp of 1952 at St. Paul's Episcopal Church. Striking in its appearance as it marches boldly across the front of the contemporary interior of this would-be Norman-style building, the organ was heard to good effect in a whimsical improvisation on *Lobe den Herren* and the Bach A-minor Concerto.

Homer Blanchard's lecture "De Mensura Fistularum" (Concerning the measuring of pipes) began the final day of the convention. This informative paper, which will appear in a forthcoming issue of *The Diapason*, was concerned with an historic overview of pipe scales, from early times to the present. Two more service and maintenance presentations followed, in which Al Brandt spoke on "Ventil chests," and H. Ronald Poll dealt with "Direct electric and unit chests." As with the presentations the previous day, these sessions were full of helpful information for the practical worker.

In the afternoon, Richard Houghten lectured on "The Feeding and Care of Solid-state Actions," bringing a great deal of humor to a potentially-deadly topic. Likening themselves to Laurel and Hardy, Mr. Houghten and his colleague Colin Sanders made the analogy between electric and water systems to demonstrate the flow of current in an organ system. They jointly made an excellent case for the potential of solid-state applications. For the final session, Peter Wright presented the 20-minute audio-visual production made by the Reisner company to promote pipe organs. This was compared to the tape of a slick presentation which showed the devices of high-pressure salesmanship employed by the makers of pipeless instruments, with the thought that such presentations could be equally valid in educating the public about pipe organs. The Reisner film is commendably free of commercialism and will be made available for the promotion of the "world treasures" cited in its title.

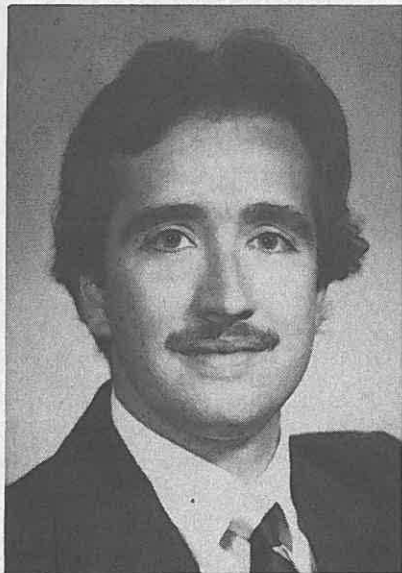
At the annual business meeting, sites for future conventions were selected, with Hagerstown, MD, being the location for 1982. The new AIO officers elected were Randall Wagner, president; John Vaughan, vice-president; John Gumpy, secretary; Albert Neutel, treasurer; and Robert Wuesthoff, member-at-large. Retiring president Jack Sievert will be a board member. A large number of new members was admitted: 17 regular members and 11 associate members. In the first category are Richard L. Bond, John Brombaugh, Peter Moller Daniels, Charles B. Fisk, Walter A. Guzowski, Bruce Hoff, Dana Hull, Larry D. Krusie, Witfred B. Miller, William R. Milligan, Kevin M. Moller, Louis M. Rothenberger Jr., Phares L. Steiner, Peter B. Webber, John T. Wide-

(Continued, page 14)



Above—Frank Friemel (left) and William A. Vissher (right), who successfully passed the AIO examinations. Left—a group of the new members admitted to AIO membership in Cleveland.

Appointments

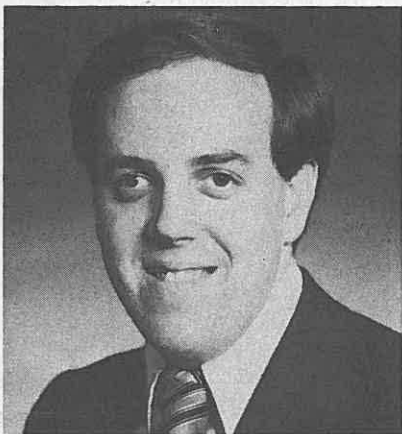


Laurence Jenkins of London has been appointed musical director of the 1982 Box Hill Music Festival, to be held in Mickleham, Surrey, June 4-6. Mr. Jenkins will conduct three evening concerts of music by Bach, Mozart, and Haydn; participating soloists will include Susi Jeans, Marilyn Mason, Michele Johns, Richard Mapp, and Penelope Beavan. Further information regarding the festival may be obtained from the Secretary, Box Hill Festival, Cleveland Lodge, Dorking, Surrey, England.

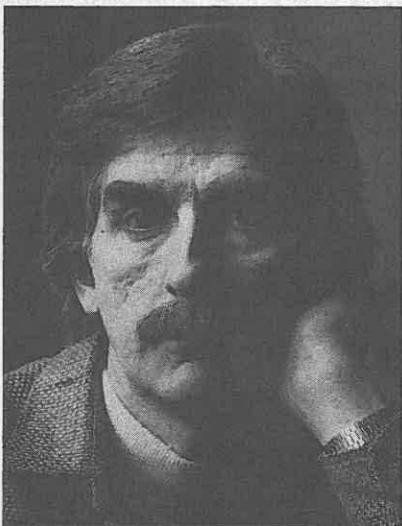
Heidi Bloch has assumed the position as organist-choirmaster at Rodef Shalom Temple in Pittsburgh, PA. Her responsibilities involve Friday, Saturday, and Sunday services, as well as rehearsals and the organization of new congregational choirs. The temple houses a 4-manual 1907 Kimball organ cited in 1981 as an historical landmark. Miss Bloch's teachers have included Robert Glasgow at the University of Michigan and Benjamin Van Wye at Old Dominion University.

Timothy Albrecht has been appointed university organist and assistant professor of music at Emory University in Atlanta, GA. In addition to his responsibilities as a faculty member in the music department, he will teach sacred music courses at the graduate level in Emory's Candler School of Theology. While the appointment takes effect in the fall of this year, Dr. Albrecht is currently serving as a consultant to the university, commuting between Atlanta and southeastern Pennsylvania, where he teaches at Lebanon Valley College and serves as director of music for Grace Lutheran Church in Lancaster.

A graduate of Oberlin College, Oberlin Conservatory of Music, and the Eastman School of Music, his teachers have included Haskell Thomson and David Craighead.



David Burton Brown has been appointed minister of music for Central Presbyterian Church in Lafayette, IN. He holds undergraduate and graduate degrees from Westminster Choir College and is currently a candidate for the doctorate at Indiana University, where he is an organ student of Robert Rayfield. His new position includes the direction of seven choirs, playing the organ, and scheduling concerts. Mr. Brown has held previous church positions in Carmel, IN, and Reading, PA.



Laurence Jenkins

House of Hope

(Continued from p. 6)

led to several weak arias and duets. But the overall impression was one of artistic finesse. The cantatas heard were *Am Abend aber desselbigen Sabbats*, BWV 42, *Du wahrer Gott und Davids Sohn*, BWV 23, and *Dem Gerechten muss das Licht, immer wieder aufgehen*, BWV 195.

Perhaps the most interesting point raised during the conference, at least for this writer, was made by Heinrich Fleischer during his lecture "Bach and the 20th-century Organist." In a fantastic rehearsal of his thoughts, experiences, and current feelings concerning the performance of Bach's organ music today, Dr. Fleischer drew on his long and extremely broad career as a teacher, performer, and scholar, to question and begin to put into perspective the notion, widely held today, that the most "historic" performance is by definition the best. Whilst basically advocating historic performance practices himself, Fleischer nonetheless makes a good case for the contemporary "translator," the modern performer who does not try to suppress his 20th-century responses and feelings. Indeed, if Bach were to return today, sit down at a fine organ like the House of Hope Fisk, and play one of his major preludes and fugues, would we—

knowledgeable organists or listening public—automatically and without doubt find his performance more interesting, more perfect, more moving than what is now available to us? An interesting question, especially when we consider that Bach himself was little interested in historic performance practice and old music. To use Fleischer's words, "the amazing thing is not that we perform Bach's works with historical performance practices in mind, but that we perform them at all!" Such has become our all-pervasive concern with antique music that we get trapped in a romantic-type desire for the antique instrumental sound and the antique performance upon it.

Kudos go to Nancy and Thomas Lancaster for organizing and directing the conference and to the church for hosting it. Most music conferences of this type are sponsored by colleges and universities and spearheaded by academic musicians. It is encouraging to see churches and church musicians who are serious and scholarly enough to bring off such a high-quality event as this. It is a model that one hopes many other churches will emulate in the future.

Bruce Stevens, a graduate of the University of Richmond and the University of Illinois, is Director of Music at Westminster Presbyterian Church in Charlottesville, Virginia.

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1982 ENGAGEMENTS

UNITED STATES

Feb. 5 First Congregational Church, Los Angeles, Cal.
Feb. 6, 7 First Methodist Church, Bakersfield, Cal.
March 20, 21 First Presbyterian Church, Bethlehem, Pa.
March 27, 28 St. Joseph Catholic Church, Springfield, Mass.
Sept. 24 Hennepin Ave. U. Methodist Church, Minneapolis, Minnesota

CANADA

April 30 Knox United Church, Calgary, Alberta
May 2 All Saints Anglican Church, Edmonton, Alberta

ENGLAND

May 22 King's College, Cambridge
May 23 St. Alban's Cathedral
June 3 Chester Cathedral
June 15 Canterbury Cathedral
June 25 St. Paul's Cathedral, London

SWEDEN

June 27 Helsingborg (Mariakyrkan)
July 3 Stora Tuna
July 4 Gavle
July 5 Ornskoldsvik
July 6 Leksand (Festival of Music)
July 8 Billdal (Goteborg's Cathedral)
July 10 Stromstad
July 13 Falkenberg
July 15 Halmstad
July 16 Varberg

WEST GERMANY

July 19 Meldorf (Meldorfer Dom)
Aug. 1 Bad Nenndorf
Aug. 15 Hamburg

FRANCE

July 20 Dijon (St. Michel)



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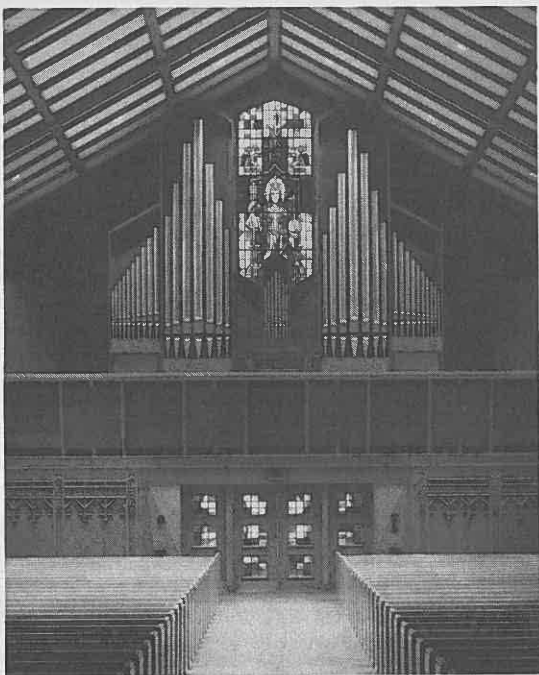
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Gress-Miles Organ Co. of Princeton, NJ has completed a 3-manual and pedal organ of 38 ranks for the Cathedral of the Sacred Heart in Winona, MN. The electro-mechanical action instrument has solid-state switching with classic-style voicing and a few ranks in 19th-century style. The free-standing case is designed after St. Florian Abbey, Austria (Chrismann, 1774). The Great is the lowest manual and the wind pressure ranges from 2-1/4" to 2-3/4".

GREAT
Gedecktpommer 16' 61 notes
Principal 8' 49 pipes
Rohrflöte 8' 61 pipes
Harmonic Flute 8' 5 pipes
Octave 4' 61 pipes
Rohrpfeife 2' 24 pipes
Mixture V-VI 242 pipes
Trompette 8' (SW)

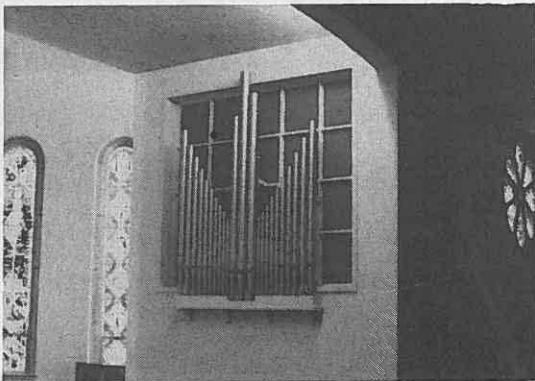
POSITIV
Montre 8' 61 notes
Holzgedeckt 8' 61 pipes
Flauto Dolce 8' (SW)
Principal 4' 61 pipes
Spillflöte 4' 61 pipes
Octave 2' 61 pipes
Quint 1-1/3' 61 pipes
Scharf III-V 269 pipes
Cromorne 8' 61 pipes
Tremulant

SWELL
Bourdon 8' 61 pipes
Viole de Gambe 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Traversflöte 4' 61 pipes
Octave Viole 4' 12 pipes
Octave Celeste 4' 49 notes
Nasat 2-2/3' 61 pipes
Principal 2' 61 pipes
Piccolo 2' 61 notes
Terz 1-3/5' 61 pipes
Quintflöte 1-1/3' 12 pipes
Octave 1' 61 notes
Zimbel III-IV 232 pipes
Bombarde 16' 12 pipes
Trompette 8' 61 pipes
Clairon 4' 12 pipes
Tremulant
Octaves Graves

COUPLERS
Swell to Positiv (incl. Octaves Graves)
Swell to Great (incl. Octaves Graves)
Positiv to Great
Swell to Pedal
Positiv to Pedal
Great to Pedal

New Organs

PEDAL
Acoustic Bass II 32' 32 notes
Principal 16' 12 pipes
Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedeckt 8' (GT)
Quintflöte 5-1/3' 32 notes
Octave 4' 12 pipes
Harmonic Flute 2' 12 pipes
Mixture V 160 pipes
Basse de Cornet V-VI 32' 32 notes
Bombarde 16' (SW)
Trompette 8' (SW)
Cromorne 4' (PS)

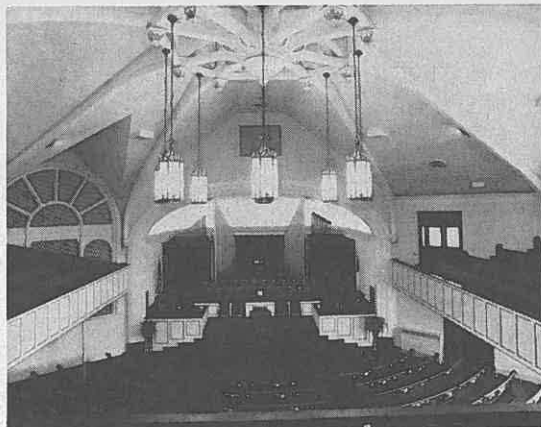


Austin Organs, Inc. of Hartford, CT, has completed a 2-manual and pedal organ of 32 ranks for Pullen Memorial Baptist Church in Raleigh, NC. The op. no. 2655 is divided in chambers on both sides of the chancel. Matching facades consist of the Great Principal 8', Pedal Octave 8', and Pedal Principal 16'. There are generous tone openings into the chancel and nave for tonal egress. David Lynch, chairman of the music department at Meredith College, was the consultant. Contract negotiations were handled by area representative Vernon A. Thrift.

GREAT
Bourdon 16' 12 pipes
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Gemshorn 8' (SW)
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Super Octave 2' 61 pipes
Sesquialtera II 122 pipes
Fourniture IV 244 pipes
Trompette 8' 61 pipes
Trompette 4' 12 pipes
Cymbelstern

SWELL
Holzgedeckt 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' (TC) 49 pipes
Prestant 4' 61 pipes
Rohrflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Plein Jeu III 183 pipes
Cromorne 16' 12 pipes
Fagot 8' 61 pipes
Cromorne 8' 61 pipes
Tremulant

PEDAL
Resultant 32' 32 notes
Principal 16' 12 pipes
Bourdon 16' (GT)
Octave 8' 32 pipes
Bourdon 8' (GT)
Choralbass 4' 32 pipes
Rauschquint III 96 pipes
Trompette 16' 12 pipes
Cromorne 16' (SW)
Trompette 8' (GT)
Trompette 4' (GT)



Wicks Organ Co. of Highland, IL, has built a 4-manual and pedal organ of 46 ranks for the First Baptist Church of Birmingham, AL. The instrument includes an Echo division preserved from the previous organ of 1920 and was dedicated in a recital played Jan. 11, 1981, by James Heustis Cook of Birmingham-Southern College, who acted as consultant.

GREAT
Rohrflöte 16' 12 pipes
Principal 8' 61 pipes
Hohlflöte 8' 61 pipes
Octave 4' 61 pipes
Blockflöte 2' 61 pipes
Mixture IV 244 pipes
Trompette 8' 61 pipes
Great Unison Off
Great to Great 4'

SWELL
Rohrflöte 8' 61 pipes
Viole 8' 61 pipes
Viole Celeste 8' (TC) 49 pipes
Spitzflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Principal 2' 61 pipes
Tierce 1-3/5' 54 pipes
Plein Jeu III 183 pipes
Basson 16' 12 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Clairon 4' 12 pipes
Tremulant
Swell to Swell 16' 4'
Swell Unison Off

CHOIR
(enclosed)
Spitzprincipal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Dolce Celeste 8' II 110 pipes
Principal 4' 61 pipes
Koppelflöte 4' 61 pipes
Spitzoctav 2' 24 pipes
Mixture III 183 pipes
Cromorne 8' 61 pipes
Tremulant
Choir to Choir 16' 4'
Choir Unison Off

ECHO
(enclosed)
Viole Aetheria 8' 61 pipes
Viole Celeste 8' (TC) 49 pipes
Vox Angelica 8' (TC) 49 pipes
Flauto Dolce 8' 61 pipes
Unda Maris 8' (TC) 49 pipes
Vox Humana 8' 61 pipes
Celestial Harp
Cathedral Chimes
Tremulant

PEDAL
Principal 16' 12 pipes
Rohrflöte 16' 32 notes
Holzgedeckt 16' 12 pipes
Grosse Quinte 10-2/3' 32 notes
Octave 8' 32 pipes
Bourdon 8' 32 pipes
Choralbass 4' 32 pipes
Flute Ouverte 4' 12 pipes
Mixture IV 128 pipes
Bombarde 16' 32 pipes
Basson 16' 32 notes
Bombarde 8' 12 pipes
Cromorne 4' 32 notes

American Institute of Organbuilders

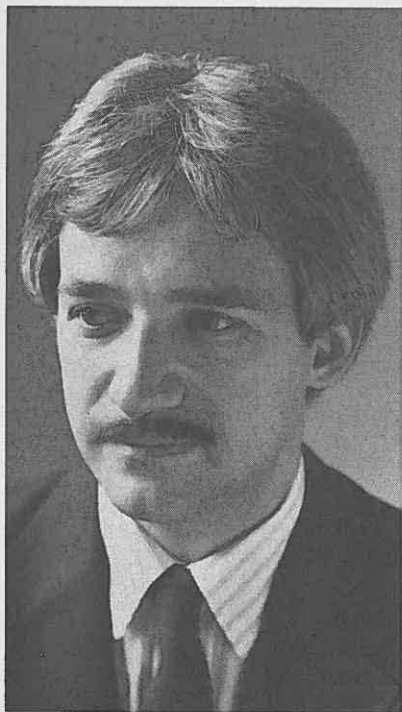
(continued from p. 12)
ner, Gary R. Wright, and Peter R. Wright. The new associates are Frederick W. Bahr, Gregg F. Burks, John Paul Buzard, Philip L. Crowell, Lawrence C. Davis, Peter Duys, Stephen L. Emery, Reginald L. Hulsey, Philip A. Klann, Richard Warne, and Michael Williamson. Frank Friemel and William A. Visser successfully passed the examinations for Master Organbuilder and Journeyman, respectively.

The closing event was the traditional banquet, at which a number of awards were given; the guest speaker was Albert Petrak of WCLU-FM. For those who could stay an extra day, there was a trip to Orrville for a tour of the Schantz Organ Company.

With the convention adjourned, thanks were in order to Mr. Hemry and his committee for the fine work they did in arranging an interesting and smoothly-run three days. Everyone could now look forward to the Hagerstown convention, Oct. 3-6, 1982.



Albert Petrak (right) speaks at banquet, as Lance Johnson (left) and Jack Sievert listen.



William De Turk has been appointed university carillonneur and adjunct assistant professor of carillon at the University of Michigan in Ann Arbor, where he will play the 53-bell instrument built by John Taylor and Sons. Mr. De Turk will continue as music director and carillonneur of the Grosse Pointe Memorial Church in Grosse Pointe Farms, MI. A graduate of the University of Michigan, he received the M.Mus. degree in organ performance as a pupil of Robert Glasgow, and he studied carillon with former university carillonneur Percival Price. In 1974 he was the first carillon scholar at the Bok Singing Tower in Lake Wales, FL.

Mr. De Turk is serving his third year as president of the Guild of Carillonneurs in North America and he is an international committee member of the World Carillon Federation.

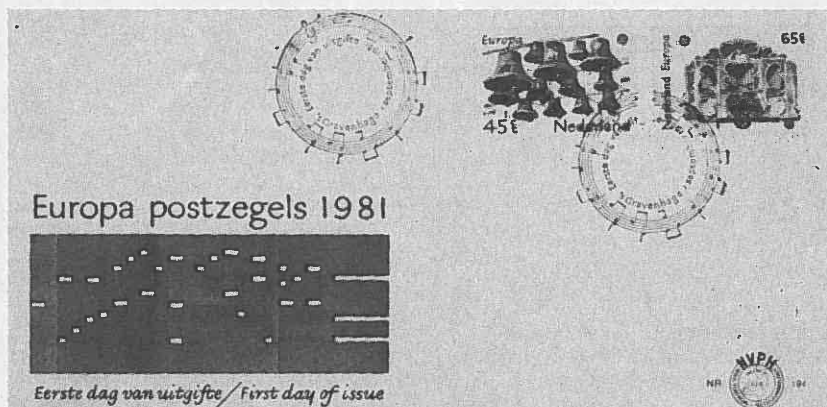


At Alfred University, extensive tower renovation has begun, to enclose the carillon and relocate the cabin and three largest bells, as well as to reposition the console. The structural work is being done locally, with adjustments and changes to the instrument contracted to the I. T. Verdin Co. Pictured above in front of the Davis Memorial Carillon are members of the carillon institute held this past summer.

Margo Halsted realized a goal of several years when she traveled to Amersfoort this past summer to take and pass the exams for the Practical Diploma from the Dutch Carillon School. She had studied with Leen 't Hart for several years and had sent in monthly tapes of her playing and written exercises for the past year.

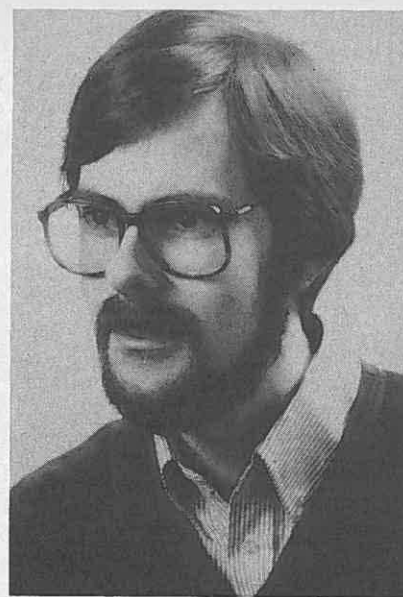
Carillon News

The postal service of The Netherlands has issued two stamps depicting large musical instruments, a cart-mounted mechanical street organ, and thirteen bells of a carillon. The stamps, shown below, were designed by Gerrit Noordzij and will be sold through Oct. 1 if still in stock. At the lower left of the illustration below is part of a punched cardboard book, used to play the organ (and to cancel the stamps on the first-day cover).



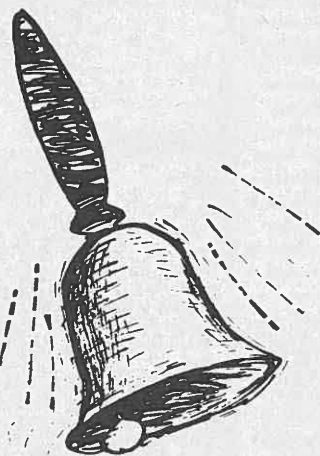
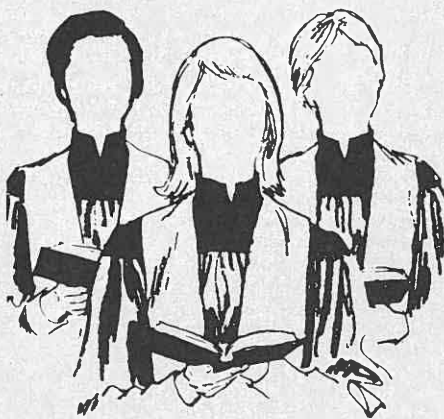
Timothy Hurd (right) was awarded the Netherlands Prix d'Excellence in carillon performance following a public performance last July on the 61-bell instrument of the Rotterdam City Hall in Holland. The prize is the highest honor given for musical artistry in The Netherlands and has been given seven times for carillon; other American winners have been Hudson Ladd and Larry Weinstein.

Mr. Hurd began carillon study with Frank Griesinger in his home town of Gates Mills, OH, and continued at Yale University, where he was also organist and music director at Dwight Chapel.



He received the M.Mus. degree from Yale, where he studied composition with Krzysztof Penderecki, Robert Morris, and Jacob Druckman, organ with Leonard Raver, and ethnomusicology with Mantle Hood. He subsequently studied carillon with Leen 't Hart and Peter Bakker at the Netherlands Carillon School in Amersfoort.

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A Scientist's Account of the French Organ in 1704

by Marc L. Liberman

The French acoustician Joseph Sauveur published an account of the organ for the *Académie Royale des sciences* in 1704. It is entitled *Applications des sons harmoniques à la composition des jeux d'orgues* and has been reprinted in facsimile in the first volume of a study on the *Plein-Jeu* by Léon Souberbielle.¹ Sauveur's treatise summarizes some of the practices of the later 17th-century builders and organists with regard to the constitution of the *Plein-Jeu* in particular, and to tuning and registration in general.

Sauveur (1653-1716) himself was not an organist. By 1670 he was living in Paris, where he attended the lectures of the Cartesian physicist Rohault. He was appointed "Lecteur et Professeur royal" of mathematics in 1686, and later became an "Examiner for the Engineers of France" and an "Inspector of Royal Fortifications."² In 1696, he became a member of the *Académie royale des sciences* and pursued his interests in acoustic theory. C. Truesdell writes "[Sauveur] thoroughly mastered the idea of frequency and was the first to interpret beats correctly. He also introduced the terms 'harmonic sound' [overtone], 'node,' and 'loop.'"³

The treatise begins by reminding the reader that he had presented his theories of the harmonic series to the *Académie* in 1701. His interest in acoustics led him to examine organ stops with "Mr Deslandes, one of the most skilled organ builders, who showed me that the harmonic series also serves as a rule in the constitution of the organ stops and the registration which organists make up from those stops."⁴ Sauveur describes the organ in general for the benefit of his fellow scientists, many of whom knew little about it. Important for our purposes are two remarks from this section. He tells us that the keyboard is normally divided into four octaves, from C to c', with no key for the lowest C-sharp; and that "the pipes for the pedal are always open pipes, be they made of wood or metal, and their scale is wider." (p. 310)

Sauveur wrote in detail about the composition of the *Fourniture* and the *Cymbale*, but not with great clarity. We owe to Souberbielle the corrections necessary for understanding the mathematics of these mixtures. Sauveur reports that there are several ways for establishing the breaks of the mixture: (1) the smallest pipe of each break is equal in size (*à dessus égaux*); (2) the largest pipe of each break is equal, excepting the lowest pipe (*à basse égales*); (3) the smallest or the largest pipes of alternate breaks are equal (*à dessus et à basse alternativement égaux*); (4) the pipes in each break decrease in size as one proceeds up the scale (*à dessus et basse montants*).

He then gives a formula for determining the breaks in the lower two ranks (called "primal ranks") of a *Fourniture* or *Cymbale*; he correctly states that the breaks in the rest of the ranks are an octave higher than those in the primal ranks. Unfortunately, his formulae are misleading because they stem from a basic misunderstanding of the two primal ranks. He assumed that the two ranks could be simultaneously *à dessus égaux*, or *à basse égales*. But as Souberbielle points out, if one rank breaks according to the pattern *à dessus égaux*, the neighboring rank must break according to the pattern *à basse égales*.⁵ Thus, every other rank breaks in the same way in the *Fourniture* and the *Cymbale*.

Sauveur's observations about tuning are an important addition to the comparatively few French accounts which we possess. He attributes to contemporary organbuilders a method of tuning the 4' Prestant "by fifth." One begins by tempering the second octave of the 4' Prestant, from tenor C to middle C on the keyboard; Sauveur labels this the "first lower octave." He continues

When one wishes to tune by fifths, it is necessary to take these notes a series of fifths in order: E flat, B flat, F, C, G, D, A, E, B, F sharp, C sharp, and G sharp.

Begin with any note in the first lower octave, but continue in order of rising fifths until you reach G sharp. Then return to the very first note you chose and tune descending fifths until E flat is reached. Take care that when you reach a note outside the confines of the first lower octave, you take the octave of that note which is outside in order to continue tuning in the first lower octave [i.e., tune fourths or fifths as necessary to stay within the "first lower octave"]. Because the fifths are narrow, one must have experience in tuning them. . . in any case, one must prove whether the perfect chords C—E flat—G and E—G sharp—B are tempered properly, for then the temperament is correct.⁶

We call the method here described "mean-tone temperament." Accordingly to Mark Lindley, Sauveur's later writings in 1707 and 1711 "reported that organ and harpsichord makers adhered more closely to the 1/5 comma mean-tone than . . . other forms."⁷ This suggests that the fifths are tempered to be smaller than pure by a fifth of the syntonic comma. The following example illustrates this process. Begin with C, an octave below middle C, on the 4' Prestant. The half note is the note being tuned; the quarter note is the note already tuned (see illustration). The "proof" chords are C minor and E major, which tells us that the "wolf fifth" (the fifth that is larger than pure) is G sharp—E flat.⁸

Sauveur reports that organists had some discretion in selecting stops for registrations. But he notes some general

rules governing these selections, "The first is that in all stop combinations, the sounds of the pipes for any given note form a harmonic series [such as the combination 8', 4', 2-2/3', 2' for low C], so that if by chance one deviates from this, it must be looked on as a kind of dissonance [such as the combination 8' and 2']" (p. 324). Here is a contemporary explanation for a conspicuous characteristic of French organ music of that time: the virtual absence of large harmonic "spaces" between the pitches of the stops selected. In Lebègue's suggested registrations, for example, the omission of a single stop in the harmonic series is not unknown,⁹ but French registration of this period hardly ever calls for the omission of two or more stops in the harmonic series, such as the 4' and the 2-2/3' between the 8' and the 2'. Sauveur's second rule points to the traditional coloristic factors in registration decisions. "One does not draw stops indifferently. . . but one is guided first according to the nature of the pieces that are played which require different registrations, and second according to the taste and caprice of the organist, who, in the manner of cooks, prefer their stew to be more or less piquant."

Sauveur's registration suggestions are based upon these theoretical specifications for a large Parisian church organ:¹⁰

Grand Orgue

Montre 16'
Bourdon 16'
Montre 8'
Bourdon 8'
Prestant 4'
Flûte 4'
Tierce 3-1/5'
Nazard 2-2/3'
Doublette 2'
Quart de Nazard 2'
Petite Tierce 1-3/5'
Larigot 1-1/3'
Fourniture
Cimbale
Grand Cornet
Voix humaine 8'
Trompette 8'
Clairon 4'

Positif

Montre 8'
Bourdon 8'
Prestant 4'
Flûte 4'
Tierce 3-1/5'
Nazard 2-2/3'
Doublette 2'
Quart de Nazard 2'
Petite Tierce 1-3/5'
Larigot 1-1/3'
Fourniture
Cimbale
Cromhorne 8'

Pédale

Flûte 8'
Flûte 4'
Nazard 2-2/3'
Trompette 8'
Voix humaine 8'
Clairon 4'

There were additional divisions: *Récit* for the Cornet séparé, *Echo* (unspecified), and an optional fifth division "for the *Jeux d'anchoes*." (p. 324)

These theoretical specifications depart from actual stop lists in two respects. First, the resources of the Pedal division, with its six stops including an 8' Voix humaine, are unusually large. Actual stop lists from the later 17th century show only three or four stops in the Pedal, and no Voix humaine. Second is the inclusion of the 3-1/5' Tierce on the *Positif*.

Sauveur refers his reader to the registration principles in Mersenne's *Harmonie universelle*, "Sixth Book of the Organ" (1636) and Niver's *Premier livre d'orgue* (1665).¹¹ Sauveur then gives a summary of different registrations "for those who don't have the above books." The stops marked with an asterisk are optional; those within parentheses show that the organist must choose one or the other.

Jeux de fond: Jeux doux—Bourdon 8', Flûte 4', or Montre 8', and Bourdon 8'. Louder *Jeux de fond*—Bourdon 8', Prestant 4', Flûte 4', Doublette 2', Tierce 3-1/5', and Nazard 2-2/3'. *Petite Jeu de Tierce*: no Bourdon 16'.

Gros Jeu de diminution or *Gros Jeu de tierce*: Bourdon 16', Montre 8', Bourdon 8', (Prestant 4', Flûte 4'), Doublette 2', Tierce 3-1/5', and Nazard 2-2/3'. *Petite Jeu de Tierce*: no Bourdon 16'.

Plein-Jeu: Montre 16', Bourdon 16', Montre 8', Bourdon 8', Prestant 4', Flûte 4', Doublette 2', Fourniture, and Cimbale.

Grand-Jeu, Grand Choeur, or Dialogue: Montre 16', Montre 8', Bourdon 8', Prestant 4', Flûte 4', Tierce 3-1/5', Nazard 2-2/3', Doublette 2', Trompette 8', Cromhorne 8', Clairon 4', Grand Cornet, and *Tremblant à vent perdu*.

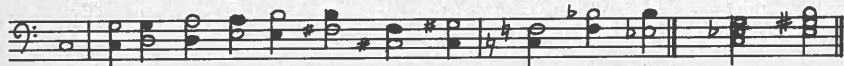
Jeux d'anchoes ordinarily include the Bourdon 8'. (p. 327)

The *Tremblant à vent perdu* is sometimes called the *Tremblant fort*.

Although Sauveur quotes mostly from Nivers, he had made some interesting interpretations of that work. First, the *Jeux doux* is distinguished as a separate category of the *Jeux de fond*, whereas Nivers categorized all of his registrations in this section as louder *Jeux doux*. Second, Sauveur included the Bourdon 16' in the *Jeu de tierce*, whereas Nivers specifies only the 16', presumably the Montre.

Perhaps the most interesting of Sauveur's advice is that consistent reference to the Tierce 3-1/5' and the conspicuous absence of the Petite Tierce 1-3/5' in the registrations including the Tierce. Both stops are present in Sauveur's theoretical specifications; the absence of the 1-3/5' in his registration advice requires some explanation.

It is possible, of course, that he was careless or that he misunderstood some of his evidence. A survey of contemporary stop lists for important French organs shows that they included a 3-1/5' stop on the *Grand Orgue*, but no instrument included a 3-1/5' stop on the *Positif*. The survey includes St. Merry, St. Louis d'Invalides, Chapelle de Versailles, Basilique de St. Quentin,¹² St. Sulpice,¹³ St. Gervais,¹⁴ and Notre Dame de Rouen.¹⁵



Proof Chords

It may be, however, that Sauveur correctly understood that the characteristic component of the Tierce combinations was the 3-1/5'. This interpretation at least credits him with consistency in labelling the 3-1/5' "Tierce,"¹⁶ but we are left with further complications. If Sauveur understood correctly, must we infer that composers of the last thirty years of the 17th century had the 3-1/5' stop in mind when they called for the Tierce of the *Grand Orgue* division?

The answer is not easily given, and we need to examine other evidence provided by contemporary organ specifications and registrations suggested by other composers. Pierre Hardouin wrote that the first documented appearance of the 3-1/5' Tierce in Paris was in an organ built for the Jacobins on rue St. Honoré in 1660;¹⁷ and the survey mentioned above shows that the stop was included in several of the major contemporary instruments after that date.

The preface to Niver's *Premier Livre* specifies only "Tierce," yet the *Second Livre d'orgue* calls for the Grosse Tierce.¹⁸ The 1675 specifications for the organ at St. Sulpice, where Nivers was organist, show that the *Grand Orgue* division contained a 16' Montre.¹⁹ It is thus most probable that the Tierce was pitched at 3-1/5' in order to match the 16' fundamental.²⁰

The registrations suggested by Lebègue, Jullien, Chaumont, Gaspard Corrette, Raison, and Boyvin all refer to the Grosse Tierce.²¹ Lebègue's *Premier Livre d'orgue* (1676) mentions the Grosse Tierce of the *Grand Orgue* division twice. First, the Grosse Tierce was recommended for the left hand of the Duo on large organs. Second, the Grosse Tierce was recommended for an alternate registration for the Dialogue.²² The specifications of the organ at St. Merry, where Lebègue was organist, show that the only Tierce stop of the *Grand Orgue* division was the 3-1/5'.²³ We cannot assume, however, that Tierce on the *Grand Orgue* necessarily implies the 3-1/5' exclusively, for Lebègue designed specifications for organs that had both the 3-1/5' and the 1-3/5' Tierces.

Jullien mentioned the Grosse Tierce in the preface to his *Livre d'orgue* (1690). He suggested playing the soprano and the bass of a fugue on the *Grand Orgue* and the alto and tenor on the *Positif* Cromhorne. But he excludes the Grosse Tierce "from the *Grand Orgue* combination, lest it cause the soprano and bass to predominate over tenor and alto."²⁴

Lambert Chaumont recommended the Grosse Tierce for the left hand registration for the Duo in his *Livre d'orgue* of 1695 (Douglass, p. 193). He also recommended the Bourdon 16' for this registration, and thus the selection of a 3-1/5' Tierce would be appropriate, since it would reinforce the harmonics of the 16' fundamental. Gaspard Corrette, in his *Messe du 8^e ton* (1703), prescribed the Grosse Tierce for the left hand in the Duo and Trio à deux dessus (Douglass, p. 194). In the Duo, he advised the use of both the Grosse Tierce and the Tierce with the Bourdon 16' on the *Grand Orgue*. Raison called for the 3-1/5' Tierce for the left hand of the Duo in his *Livre d'orgue* (1688). Raison used the term "Double Tierce" to specify this stop (Douglass, p. 184).

Boyvin's instructions at first appear to depart from this practice by calling for the "Grosse Tierce" without the 16' for the top part in Duos and Trios à deux dessus. This is in the preface to his *Premier Livre d'orgue* of 1689 (Douglass, p. 187). A closer look at the evidence, however, suggests that this is not the case. The specifications for the organ at the Rouen Cathedral, where Boyvin was organist, included a "Double Tierce" (3-1/5') and a "Grosse Tierce" (1-3/5').²⁵ In the Boyvin preface the term "Grosse Tierce" probably referred to the wide-scale Tierce (1-3/5') of the *Grand Orgue* division, because as we have seen above, the 3-1/5' is only employed in registrations for the left hand.

There is, then, sufficient evidence in both contemporary organ specifications and registration methods to show that

the 3-1/5' Tierce was indeed an integral part of the sonority desired by French organists of the latter 17th century. The use of the 3-1/5' stop was not without its limits, however. First, it was used only in combinations with the Bourdon 16' for the left hand in Duos and Trios à deux dessus. Second, only Sauveur and Lebègue called for the 3-1/5' in *Grand-Jeu* and *Dialogue* registrations.²⁶

Sauveur's organ treatise gives us several significant insights into the practices of the latter 17th century in France. Souberbielle's analysis of the section on the Fourniture and Cymbale makes available to us a detailed description of those mixtures that is comparable with the one by Dom Bédos de Celles, written more than sixty years later. Sauveur gives us supporting evidence about mean-tone tuning in French organs, and he reminds us of the particular role of the 3-1/5' Tierce in registrations. Finally, he gives us an acoustical reason for selecting the pitches of the various stops, a new insight into the performance practice of the time.

NOTES

¹Léon Souberbielle, *Le Plein-Jeu de l'orgue français à l'époque classique* (Montoire-sur-Loire: author, 1977).

²*Ibid.*, 2, n. (a).

³C. Truesdell, "Joseph Sauveur," *New Grove Dictionary of Music and Musicians*, XVI (London: Macmillan, 1980), 524. The article does not mention the organ treatise.

⁴Joseph Sauveur, *Applications des sons harmoniques à la composition des jeux d'orgue* (Paris: Boudot, 1704), 308-9. The translations of the treatise are my own. Pierre François Deslandes (1667-1710) maintained the organ at St. Gervais after the death of Alexandre Thierry in 1699. See Souberbielle, *La Théorie lousquatorzième du Plein-Jeu de l'orgue* (Sèvres: author, 1971), 2.

⁵Souberbielle, *Plein-Jeu*, 46, 48. For example, if both ranks break according to the pattern à dessus égaux (the smallest pipe in each break is equal in size), then at the second break the pipes will sound an interval that is a compound fourth rather than a compound fifth above the note.

⁶Sauveur, *Applications*, 319.

⁷Mark Lindley, "Temperament," *New Grove Dictionary of Music and Musicians*, XVIII (London: Macmillan, 1980), 666.

⁸Sauveur discusses a second tuning method that is "by perfect intervals." This appears to be a reference to a Pythagorean tuning.

⁹Lebègue calls for an 8' and a 2-2/3'. For a reprint of his registration instructions, see *Oeuvres complètes d'orgue de Nicolas Lebègue* (Archives et maîtres d'orgue, ed. Guilmant; New York: Johnson Reprint, 1972), 4-5.

¹⁰He calls the 16' Bourdon the "Bourdon de 8 pieds," and the 8' Bourdon the "Bourdon de 4 pieds."

¹¹For English translations, see Fenner Douglass, *The Language of the Classical French Organ* (New Haven: Yale University Press, 1969), 168-79.

¹²Norbert Dufourcq, *Nicolas Lebègue* (Paris: Picard, 1954), 43, 52, 56, and 61.

¹³William Pruitt, *The Organ Works of Guillaume-Gabriel Nivers (1632-1714)* (Ph.D. diss., University of Pittsburgh, 1969), 74. Note that Pruitt inadvertently omitted the Fourniture of the *Grand Orgue*.

¹⁴Pierre Hardouin, "Le Grand Orgue de St-Gervais de Paris," *L'Orgue* (1949), 91.

¹⁵André Pirro, "Jacques Boyvin," *Oeuvres complètes de l'orgue de Jacques Boyvin* (Archives et maîtres d'orgue, ed. Guilmant; New York: Johnson Reprint, 1972), IIIa.

¹⁶There is ambiguity in their terminology. The term "Grosse Tierce" could apply to the wide-scale 1-3/5' stop as well as the 3-1/5'. See Douglass, *Language*, 84, n. 29.

¹⁷Hardouin, "Naissance et élaboration de l'orgue français classique d'après sa composition," *L'Orgue français* (*La Revue Musicale*, nos. 295-6, 1977), 28.

¹⁸Dufourcq, "A Travers l'indébit: Guillaume-Gabriel Nivers," *Recherches sur la musique française classique* (1960), 207.

¹⁹Pruitt, *Nivers*, 74.

²⁰Hardouin agrees with this interpretation in "Naissance," 28.

²¹This contradicts Hardouin directly: "Its [Grosse Tierce] use did not appear: Nivers, Lebègue registered the 'basse de tierce' with the Bourdon 16' and Tierce 1-3/5', as did Jullien and Chaumont. Boyvin, who had it installed in Rouen in 1689, does not speak of it; Raison is the first to cite it as an option." The translation is my own. See "Naissance," *loc. cit.*

²²An English translation of Lebègue's preface is in Douglass, *Language*, 179-82.

²³Dufourcq, *Lebègue*, 43.

²⁴Translation by Douglass, 191.

²⁵Pirro, "Boyvin," IIIa.

²⁶A curious aspect of the registration suggestions is that at times the Tierce is listed in order before the Nazard, and at other times it is listed after the Doublette. Unfortunately, there is not enough consistency in this listing (in decreasing order of the lengths of the stops) for us to conclude that the Tierce listed before the Nazard is the 3-1/5', and the Tierce listed after the Doublette is the 1-3/5'.

Marc L. Liberman is a candidate for the Ph.D. in music history at Northwestern University, where his dissertation topic is The Organ Music of Nicolas Lebègue (1631?-1702).

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The Organ Music of Jean Langlais

Discography of Solo Organ Works and Improvisations

Compiled by Kathleen Thomerson

Although the following list totals more than eighty records, it is probably not complete. I would appreciate hearing from readers and performers who have additional information. A comprehensive discography including organ and trumpet, organ and solo voice, and choral compositions will appear in the booklet on performance notes for Langlais' works which Ann Labounsky and I are preparing. Out-of-press records such as the Aeolian-Skinner *King of Instruments* series are often available at college and large public libraries.

Kathleen Thomerson
Box 71, Music Department
Southern Illinois University
Edwardsville, IL 62026

Key to Works

IMPROVISATIONS

Performed by Jean Langlais

Arion ARN 36331 (1976)
Avant Quart AQ-3001-AT (Fall 1969, out-of-press)
Cantilena MC 1820 (1977)
Motette Ursina M 1023-33 (1979)
Vantage SLBP 1015 (1969)

COMPOSITIONS

Adoration
Wealden WS 109, Robert Husson
American Suite, #6 Scherzo-Cats
Association de l'Orgue Silbermann, Marie-Louise Jaquet
Cinq Méditations sur l'Apocalypse
Arion ARN 38 312, Marie-Louise Jaquet
Deux Offertoires pour tous les Temps
Erato LDE 3049, Jean Langlais
Dominica in Palmis (In die Palmarum)
Repertoire Recording Society RRS-3, Rollin Smith
Douze Petites Pièces
Pilgrim Recordings JLPS155, Lionel Dakers
Fête
Vista VPS 1032, Graham Barber
Folkloric Suite
Musical Heritage Society MHS 4127, Ann Labounsky
—, #2 *Légende de Saint-Nicolas*
Solstice SOL 1, Jean Langlais
—, #4 *Canzona*
Association de l'Orgue Silbermann, Marie-Louise Jaquet
Erato LDE 3024, Jean Langlais
Hommage à Frescobaldi
—, #4 *Communion*
Vista VPS 1004, Robert Vincent
—, #7 *Thème et Variations*
Proprius PROP 7707, Erik Lundkvist
Hommage à Rameau, #4 Evocation
Vox Turnabout TV-S 34319, Jean-Claude Raynaud
Huit Chants de Bretagne
Arion ARN 36331, Jean Langlais
Musical Heritage Society MHS 4129, Ann Labounsky
Huit Pièces Modal
—, #4 *Mode de Si*
Vista VPS 1004, Robert Vincent
—, #7 *Mode de Sol*
Vista VPS 1004, Robert Vincent
Vista VPS 1063, Alan Spedding
Incantation pour un jour Saint
Abbey LPB 797, Nicholas Jackson
Aeolian-Skinner AS 321, Bob Whitley
Cambridge CRS 407, Theodore Marier
Chalfont C77.002, Noel Rawsthorne
Citadel 116.001, Jean Langlais
DGG DGM 19091, Josef Zimmermann

EMI Odeon CSD 3565, Melville Cook
Erato LDE 3049, Jean Langlais
Lyrichord LLST 7353, John Obetz
Mark Records MC 8711, Albert Russell
Motette Ursina M 1006-33, Ludger Mai
Motette Ursina M 1023-33, Jean Langlais
Musical Heritage Society MHS 4127, Ann Labounsky
Repertoire Recording Society RRS-3, Rollin Smith
Special Edition Records, Kay Holford
Tempo FR 760.310, Pierre Cogen
Vista VPS 1063, Alan Spedding
Livre Oecuménique, #9 Kyrie (Orbis Factor)
Solstice SOL 1, Jean Langlais
Vantage SLBP 1015, Jean Langlais
Miniature
Mirrosonic, CS 7145, Marilyn Mason
Mosaïque, Vol. I, #2 Double Fantaisie
Syrinx 0976-003, Marie-Louise Jaquet & Anne-Catherine Plasse
Neuf Pièces
Musical Heritage Society MHS 4128, Ann Labounsky
—, #3 *Chant de Paix*
Aeolian-Skinner AS 326, Alexander Boggs Ryan
Decca Ace of Diamonds SDD-R404, Edward Fry
Lyrichord 7187, Robert Noehren
Solstice SOL 1, Jean Langlais
Towerhill T-1002, John Rose
United Sound USR 5002, Norberto Guinaldo
Vantage SLBP 1015, Jean Langlais
—, #4 *Chant Héroïque*
Avant Quart AQ-3001-AT, Susan Ferré
Citadel 116.001, Jean Langlais
Decca Eclipse EDS 626, Edward Higginbottom
Lyrichord 7187, Robert Noehren
McIntosh Music 106, William Watkins
Solstice SOL 1, Jean Langlais
—, #6 *De Profundis*
Solstice SOL 1, Jean Langlais
—, #7 *Mon Ame Cherche Une Fin Paisible*
Association de l'Orgue Silbermann, Marie-Louise Jaquet
Solstice SOL 1, Jean Langlais
Offrande à Marie
Tempo FR 760.310, Pierre Cogen
Organ Book, #10 Pasticcio
Delos Del-25443, David Britton
Lyrichord 7187, Robert Noehren
Vista VPS 1024, Richard Galloway
Poem of Happiness
Avant Quart AQ-3001-AT, Susan Ferré
Wealden WS 109, Robert Husson
Poem of Peace
Avant Quart AQ-3001-AT, Susan Ferré
Suite Brève
Lismor LILP 5068, George McPhee
Musical Heritage Society MHS 4129, Ann Labounsky
Philips Fourfront 4F07012, Nicolas Kynaston
—, #2 *Cantilène*
Aeolian-Skinner AS 317, Phillip Steinhaus
—, #3 *Plainte*
Solstice SOL 1, Jean Langlais
—, #4 *Dialogue sur les Mixtures*
Decca Argo ZRG 864, Gillian Weir
Mirrosonic, Robert Baker
Prestige Unidisc UD 30 135A, André Fleury
Rittenhouse RS 1003, Earl Ness & William Whitehead
Washington Records SWAS XIV, Catharine Crozier

Suite Française
—, #2 *Nasard*
Wealden WS 142, Jack Hindmarsh
—, #6 *Arabesque sur les Flûtes*
Klipschtape KST 1002, John Eargle
Washington Records SWAS XIV, Catharine Crozier
Suite Médiévale
Cameo C4020, William Whitehead
Disques RG R G 30/1076/II, Maurice Clerc
Erato LDE 3024, Marie-Claire Alain
Gregorian Institute S-207, Henry Hoksans
Repertoire Recording Society RRS-3, Rollin Smith
SKE 30 683, P. Norbert Hegner
Tempo FR 760.310, Pierre Cogen
Vista VPS 1057, Donald Hunt
Wealden WS 109, Robert Husson
—, #1 *Prélude*
Citadel 116.001, Jean Langlais
—, #2 *Tiento*
DGG DGM 19019, Josef Zimmermann
—, #4 & #5 *Méditation and Acclamations*
Productions Charlevoix PC12, Jean-Marie Bussièrès
Trois Esquisses Gothiques
Arion ARN 38486, Marie-Louise Jaquet & Georges Delvallée
Mark MC 8651, Ann Labounsky & Robert Grogan
Motette Ursina M 1016, Jean Langlais & Marie-Louise Jaquet
Trois Esquisses Romanes
Mark MC 8651, Ann Labounsky & Robert Grogan
Motette Ursina M 1016, Jean Langlais & Marie-Louise Jaquet
Trois Implorations, —3 Pour la Croissance
Solstice SOL 1, Jean Langlais
Trois Paraphrases Grégoriennes
Lyrichord LLST 7353, John Obetz
Mixtur MXT 2005, Susan Landale
Musical Heritage Society MHS 4128, Ann Labounsky
Repertoire Recording Society RRS-3, Rollin Smith
—, #1 *Mors et Resurrectio*
Erato LDE 3049, Jean Langlais
Solstice SOL 1, Jean Langlais
Wheaton, Edmund B. Wright
—, #2 *Ave Maria, ave maris stella*
Aeolian-Skinner AS 318, Albert Russell
Erato LDE 3049, Jean Langlais
Tempo FR 760.310, Pierre Cogen
—, #3 *Hymne d'actions de grâces, "Te Deum"*
Aeolian-Skinner XTV 20628, staff organist
Citadel 116.001, Jean Langlais
Decca Argo ZRG 807, Peter Hurford
DGG DGM 19091, Josef Zimmermann
EMI Odeon CSD 1609, David Le-pine
Erato LDE 3024, Jean Langlais
Exon Audio EAS 16, Barry Ferguson
Exon Audio EAS 21, David Ponsford
Gothic 27979802, Frederick Swann
Kendall 2553, Catharine Crozier
Lyrichord 7187, Robert Noehren
Meridian E 77034, Christopher Her-rick
Motette Ursina M 1006-33, Ludger Mai
Motette Ursina M 1023-33, Jean Langlais
Prestige Unidisc UD 30 135A, André Fleury
Proprius PROP 7784, Kjell Johnsen
Repertoire Recording Society, Rollin Smith
Rittenhouse RS 1003, Earl Ness & William Whitehead
Ryemuse SALR 1204, Noel Rawsthorne

Schudi 001, George Baker
Solstice SOL 1, Jean Langlais
Wealden WS 142, Jack Hindmarsh
Trois Poèmes Evangéliques
Delos Del-25443, David Britton
Mixture MXT 2005, Susan Landale
Musical Heritage Society MHS 4127, Ann Labounsky
—, #2 *La Nativité*
Lyrichord 7187, Robert Noehren
McIntosh Music 1005, Harold Ash
Music from Central, John Ferguson
Solstice SOL 1, Jean Langlais
United Sound USR 5002, Norberto Guinaldo
W-806, James Welch
—, #3 *Les Rameaux*
Lyrichord 7187, Robert Noehren
Triptyque
Vista VPS 1029, Jane Parker-Smith
—, #2 *Trio*
Avant Quart AQ-3001-AT, Susan Ferré
Vingt-Quatre Pièces, #13 Homo Quiddam
Erato LDE 3049, Jean Langlais

List of Recordings

Abbey LPB 797 (Incantation pour un jour Saint) Nicholas Jackson, St. David's Cathedral, Wales; Fr. Willis organ 1883, rebuilt 1953; also J. S. Bach, Jackson, Vienne
Aeolian-Skinner AS 317 (Cantilène) "The King of Instruments/Phillip Steinhaus", All Saints Church, Pontiac, Michigan; Aeolian-Skinner 1958; also J. S. Bach, Buxtehude, Maleingreau, Reger
Aeolian-Skinner AS 318 (Ave Maria, ave maris stella) "Two Great Organs," Albert Russell, Philharmonic Hall, Lincoln Center, NYC; also J. S. Bach, Buxtehude, Dupré; on Asylum Hill Congregational Church, Hartford, Conn.: Handel, Willan
Aeolian-Skinner AS 321 (Incantation) "Music at St. Luke's," Bob Whitley, St. Luke's Episcopal Church, San Francisco; Aeolian-Skinner 1960; also Campbell, Karam, Sowerby, Walcha, Reger
Aeolian-Skinner AS 326 (Chant de Paix) "The King of Instruments," Alexander Boggs Ryan, Cathedral Church of Christ the King, Kalamazoo, Michigan; Aeolian-Skinner 1970; also J. S. Bach, Clérambault, Couperin, Franck, Reger
Aeolian-Skinner XTV 20628, Vol. II (Te Deum) "Organ Literature: Bach to Langlais," unnamed staff organist, First Presbyterian Church, Kilgore, Texas; Aeolian-Skinner 1949; also Alain, J. S. Bach, Davies, Sowerby
Arion ARN 36331 "Huit Chants de Bretagne et Improvisation sur le theme Adoromp Holl", Jean Langlais, Basilica of Sainte-Clotilde, Paris; Cavaillé-Coll 1859/Beuchet-Pleyel 1933/Beuchet-Debierre 1962
Arion ARN 38 312 "Cinq Méditations sur l'Apocalypse", Marie-Louise Jaquet, Basilica of Sainte-Clotilde
Arion ARN 38 486 (Trois Esquisses Gothiques) "Les Orgues de Masevaux," Marie-Louise Jaquet & Georges Delvallée; Kern & Schwenkedel organs; also Blanco, Guami, Lucchinetti, Satie
Association de l'Orgue Silbermann de Mulhouse (Canzona, Mon âme cherche une fin paisible, Scherzo-Cats) "Marie-Louise Jaquet à l'orgue Silbermann de Mulhouse," Kern organ, reconstitution of 1764 J. A. Silbermann; Saint-Jean Temple, Mulhouse, France; also J. S. Bach, Nivers
Avant Quart AQ-3001-AT (Chant héroïque, Trio from Triptyque, Poem of Peace, Poem of Happiness) "Hommage à Jean Langlais," Susan Ingrid Ferré;

Jean Langlais improvises three pieces: 1. Kyrie, Orbis Factor; 2. Salve Regina; 3. Veni Creator & Ein feste Burg; Basilica of Sainte-Clotilde

Cambridge CRS 407 (monaural) (*Incantation*) "Music by Jean Langlais," Theodore Marier, Church of the Advent, Boston; Aeolian-Skinner 1935; also Messe Solennelle, Mass in Ancient Style with Cecilia Society of Boston

Cameo C4020 (*Suite Médiévale*) "The Organ of the Philadelphia Academy of Music—Vol. 2," William Whitehead; Aeolian-Skinner 1960; also J. S. Bach, Cook

Cantilena MC 1820 "Improvisations par Jean Langlais aux grandes orgues de Ste. Clotilde," Veni Creator, Seigneur Jesus, ne pas rebuté, Kyrie Orbis Factor, Louange à Dieu, Ce que le Dieu veut

Chalfont C77.002 (*Incantation*) "The Magnificent Liverpool Cathedral Organ," Noel Rawsthorne; Willis organ 1926; also J. S. Bach, Charpentier, Clarke, Fiocco, Vierende, Whitlock, Yon; issued as Polydor 2460 262

Citadel 116.001 (*Te Deum, Chant héroïque, Prélude* from *Suite Médiévale, Incantation*) "Orgelwerken van Jean Langlais," Jean Langlais, St. Bavo Kerk, Haarlem; Christian Müller 1738/Marcussen restoration 1960

Decca Ace of Diamonds SDD-R404 (*Chant de Paix*) Edward Fry, St. Monica's Chapel, Westbury-on-Trym, Bristol; Fr. Willis organ late 19th c.; also Franck, Fry, Mendelssohn, Peeters, Rheinberger, Yon

Decca Argo ZRG 807 (*Te Deum*) "Peter Hurford at St. Albans," Harrison & Harrison 1962; also Bossi, Franck, Gigout, Hurford, Mathias, Stanley

Decca Argo ZRG 864 (*Dialogue sur les Mixtures*) "The Organ at Hexham Abbey," Gillian Weir; Phelps 1974; also Daquin, Dupré, Bull, Dubois, Mulet, de Grigny, Sweelinck, Tomkins, Vierende, Widor

Decca Eclipse ECS 626 (*Chant héroïque*) "Organ Music from Corpus Christi College, Cambridge," Edward Higginbottom; Mander 1968; also Alain, J. S. Bach, Buxtehude, F. Couperin, Franck, McCabe

Delos Del-25443 (*Pasticcio, Trois Poèmes Evangéliques*) "Masterworks for Organ by Grunewald & Langlais," David Britton, First Presbyterian Church, Trenton, N.J.; Turner 1974; also Grunewald

DGG DGM 19091 (*Incantation, Te Deum, Tiento* from *Suite Médiévale*) "The Cologne Cathedral Organ," Josef Zimmermann; Klais 1957; also J. S. Bach, Schröder

Disques RC R C 30/1076/II (*Suite Médiévale*) "Maurice Clerc aux grandes orgues de la Cathédrale de Dijon," Riépp organ 1745/Callinet-Ducroquet 1849/Boisseau-Röthinger 1955; also Alain, Duruflé, Fleury, Messiaen

EMI Odeon CSD 1609 (*Te Deum*) "Great Cathedral Organ Series Coventry Cathedral," David Lepine; Harrison & Harrison 1962; also J. S. Bach, Buxtehude, Liszt, Peeters, Scarlatti, Sweelinck, Walond

EMI Odeon CSD 3565 (*Incantation*) "Great Cathedral Organ Series #10," Melville Cook, Hereford Cathedral; 17th c. anonymous organ, rebuilt 1862 Gray & Davison/Fr. Willis 1893/H. Willis 1933; also Bull, Duruflé, Jongen, Peeters, S. S. Wesley

Erato LDE 3024 (*Canzona* from *Folkloric Suite, Te Deum*) Jean Langlais, (*Suite Médiévale*) Marie-Claire Alain, "Oeuvres Modernes pour Orgue," Basilica of Sainte-Clotilde; also Alain

Erato LDE 3049 (*Ave Maria, ave maris stella, Homo Quidam, Incantation, Mors et Resurrectio, Offertoire pour tous les temps*) "Oeuvres pour Orgue d'inspiration grégorienne," Jean Langlais, Basilica of Sainte-Clotilde

Exon Audio EAS 16 (*Te Deum*) Barry Ferguson, Wimborne Minster, Dorset; organ rebuilt by Walker; also J. S. Bach, Brahms, Buxtehude, Ferguson, Gibbons, Lang, Lidon, Portman

Exon Audio EAS 21 (*Te Deum*) David Ponsford, Wells Cathedral; also J. S. Bach, Buxtehude, Clérambault, Howells, Messiaen

Gothic 27979802 (*Te Deum*) "East-er," Frederick Swann, Riverside Church, NYC; Aeolian-Skinner; also Gigout, Farnam, Karg-Elert; Weinberger cantata with Natale, soprano

Gregorian Institute of America S-207 (*Suite Médiévale*) Henry Hokans, All Saints Church, Worcester, Mass.; Aeolian-Skinner, also Dupré, Duruflé, Widor

Kendall 2553 (*Te Deum*) "French Organ Music," Catharine Crozier; also Alain, Dupré, Maleingreau, Messiaen

Klipschtape KST 1002 (*Arabesque for Flutes*) John Eargle, First Baptist Church, Longview, Texas and First Presbyterian Church, Kilgore, Texas; Aeolian-Skinner organs; 30-minute stereo tape; also Alain, J. S. Bach, Elmore, Karg-Elert, Mulet, Walther

Lismor LILP 5068 (*Suite Breve*) George McPhee, Paisley Abbey, Scotland; Cavaillé-Coll/Walker; also Duruflé, Franck

Lyrichord 7187 (*Chant de Paix, Chant héroïque, La Nativité, Les Rameaux, Pasticcio, Te Deum*) "20th-Century French Organ Music," Robert Noehren, St. John's Cathedral, Milwaukee; Noehren organ; also Messiaen, Tour-nemire

Lyrichord LLST 7353 (*Incantation pour un jour Saint, Trois Paraphrases Grégoriennes*) "The Aeolian Skinner Organ," John Obetz, RLDS Auditorium, Independence, Mo.; Aeolian-Skinner 1959; also Reger

Mark Records MC 8651 (*Esquisses Gothiques, Esquisses Romanes*) "Music for Two Organs," Ann Labounsky, gallery organ, and Robert Grogan, chancel organ, National Shrine of the Immaculate Conception, Washington, DC; Möler 1965

Mark Records MC 8711 (*Incantation*) "Music at St. John's II," Albert Russell, St. John's Episcopal Church, Lafayette Square, Washington, DC; Gress-Miles 1969; also J. S. Bach, Duruflé, Reger, choral works, Choir of St. John's Church

McIntosh Music 106 (*Chant héroïque*) "An Adventure in High Fidelity Organ Sound," William Watkins, Calvary Methodist Church, Washington, DC; also J. S. Bach, Brahms, Campra, Dupré, Handel, Whitlock

McIntosh Music 1005 (*La Nativité*) "A Program of Organ Music," Harold Ash, New York Ave. Presbyterian Church, Washington, DC; also J. S. Bach, Bingham, Liszt, Vivaldi/Bach, Zechiel

Meridian E 77034 (*Te Deum*) "Popular Organ Music," Christopher Herrick, Westminster Abbey; Harrison & Harrison 1937

Mirrosonic Records Ltd. CS 7145 (*Miniature*) "A Sound Adventure," Marilyn Mason, Univ. of Michigan, Ann Arbor; Reuter; also J. S. Bach, Boyce, Clarke, Cook, Martini, Reger, Sowerby, Zipoli

Mirrosonic Records Ltd. DRE 1004 (*Dialogue on the Mixtures*) "The First International Congress of Organists," Vol. II, Robert Baker, Temple Church, London, England 1957; Harrison & Harrison 1927/53; also Berlinski, Crandell, Handel, Hollins, James, Liszt, Rinck

Mixtur MXT 2005 (*Trois Paraphrases Grégoriennes*) "Jean Langlais, Petr Eben, Susan Landale," Susan Landale, Martin Luther Gedächtniskirche, Berlin-Mariendorf; Walker organ; also Eben

Motette Ursina M 1006-33 (*Incantation, Te Deum*) "Ludger Mai spielt Virtuose Orgelmusik," St. Matthias-Kirche, Berlin-Schöneberg; Seifert & Sohn 1958/74; also Baumann, Boellmann, Gigout, Vierende, Widor

Motette Ursina M 1016-33 (*Esquisses Gothiques, Esquisses Romanes*) "Jean Langlais/Six esquisses pour deux orgues," Jean Langlais & Marie-Louise Jaquet, Altstädter Nicolai-Kirche, Bielefeld; Beckerath organs 1965 (main), 1954 (choir)

Motette Ursina M 1023-33 (*Incantation, Te Deum*) "Jean Langlais spielt französische Orgelmusik in der Abteikirche Marienstatt," Jean Langlais im

(Continued overleaf)

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Langlais

(Continued from p. 19)

provides on Salve Regina and Conditor alme siderum; Rieger 1969/70; also Vierne

Music from Central, Vol. 1 (*La Nativité*) John Ferguson, Central Lutheran Church, Minneapolis, Minn.; Casavant 1963; also J. S. Bach, Hanff, Purcell, Reger, Walcha, Widor

Musical Heritage Society MHS 3776 (*Incantation*) "Organ Music in the Vienna Hofburgkapelle," Alois Forer; Walcker-Mayer 1962; also Albrechtsberger, Cabanilles, David, Lübeck, Scarlatti, Schmidt; recorded by Amadeo

Musical Heritage Society MHS 4127/29 (*Trois Poèmes Evangéliques, Folkloric Suite, Trois Paraphrases Grégoriennes, Neuf Pièces, Suite Brève, Huit Chants de Bretagne, Incantation*) "Jean Langlais Complete Organ Works," (sic Vol. I) Ann Labounsky, St. Peter Cathedral, Erie, PA; Casavant 1977

Philips Fourfront 4FO7012, Cathedral Recordings CRMS 858 (*Suite Brève*) Nicolas Kynaston, Buckfast Abbey, Buckfastleigh, Devon; Hele 1922/Walker 1939/1952-63; also Alain

Pilgrim Recordings JLPS155 (*Four Versets in Gregorian Modes*) Lionel Dakers, Exeter Cathedral; John Loosemore 1665/Harrison 1965; also J. S. Bach, Brahms, Handel, Hewitt-Jones, Pachelbel, Purcell, Smart, Stanford, Travers, Willian; *Douze Petites Pièces* contains *Dix Versets dans les modes grégoriens*

Prestige Unidisc UD 30 135A (*Dialogue sur les Mixtures, Te Deum*) "André Fleury aux Grandes Orgues de la Cathédrale de Dijon,"; also Fleury, Dupré

Productions Charlevoix Cassette PC12 (*Méditation & Acclamations* from *Suite Médiévale*) "Jean-Marie Busières"; also Franck, Guilmant, Nibelle, Widor

Proprius PROP 7707 (*Thème et variations from Hommage à Frescobaldi*) "Vox Humana: Orgelmusik fran Ryssland, Polen, Frankrike och Sverige"; Erik Lundkvist

Proprius PROP 7784 (*Langlais: Te Deum and Deuxième Concerto/Honegger: Fugue et choral*," Kjell Johnsen, Stockholm; Grönlund, 1964

Repertoire Recording Society RRS-3 (*Incantation, In die Palmarum, Trois Paraphrases Grégoriennes, Suite Médiévale*) "Jean Langlais et le Chant Gregorien," Rollin Smith, Church of St. Paul the Apostle, NYC; Möller 1965

Rittenhouse RS 1003 (*Dialogue for the Mixtures, Te Deum*) "A two-organ recital," Earl Ness & William Whitehead, First Baptist Church, Philadelphia; Möller & Allen; also J. S. Bach, Cherubini, Jongen, Purvis, Soler, Tomkins

Ryemuse SALR 1204 (*Te Deum*) "20th-Century Organ Music," Noel Rawthorne, Liverpool Cathedral; Willis 1925 and later; also Howells, Mathias, Mushel, Peeters, Preston, Willan

Schudi 001 (*Te Deum*) "George C. Baker/St. Thomas Aquinas," Dallas TX; Schudi 1978; also Coulter, Grigny, Franck, Tournemire, Vierne

SKE 30 683 (*Suite Médiévale*) "L'orgue de Engelberg," P. Norbert Hegner, Switzerland

Solstice SOL 1 (*La Nativité, Légende de Saint-Nicolas, Chant héroïque, Chant de Paix, De Profundis, Mon âme cherche une fin paisible, Kyrie "Orbis Factor," Plainte, Mors et Resurrectio, Te Deum, Imploration pour la Croyance*) "Langlais joue Langlais," Jean Langlais, Basilica of Sainte-Clothilde

Special Edition Records (*Incantation*) "Kay Holford plays Organ Music from the Last Four Centuries," Univ. of Houston Reuter and First Presbyterian Church Aeolian-Skinner organs, Houston, TX; also J. S. Bach, Buxtehude, Dupré, Messiaen, Viola

Syrinx 0976-003 (*Double Fantaisie*) "Musique pour Deux Organists," Marie-Louise Jaquet & Anne-Catherine Plasse,

Abbey of St. Victor, Marseille, France; Dunand 1974; also Hesse, Lachner, Merkel, Schubert

Tempo FR 760.310 (*Ave Maria, ave maris stella, Incantation, Offrande à Marie, Suite Médiévale*) "Oeuvres d'orgue inspirées du chant grégorien," Pierre Cogen, Basilica of Sainte-Clothilde

Towerhill T-1002 (*Chant de Paix*) "John Rose plays the Beckerath Organ at Pomona College,"; also Alain, Lidon, Mendelssohn, Pasquini, Valente, Vierne

United Sound USR 5002 (*La Nativité, Chant de Paix*) "The Organ on Mormon Temple Hill," Norberto Guinaldo, Church of Jesus Christ of Latter Day Saints, Interstake Center, Oakland, CA; Swain & Kates organ

Vantage SLBP 1015 (*Kyrie "Orbis Factor," Chant de Paix*) "Christ in Majesty," Jean Langlais, National Shrine of the Immaculate Conception, Washington, DC; Improvisation on the Lourdes Hymn; Möller 1965; also Solemn Mass for Chorus, Organ & Brass, Couperin, Calviere, J. S. Bach

Vista VPS 1004 (*Modes of B & G from Eight Modal Pieces, Communion from Hommage à Frescobaldi*) "The Organ of St. Martin-in-the-Fields," Robert Vincent, London; Bevington-Hill-Rutt; also J. S. Bach, Buxtehude, Howells, Saint-Saëns, Stanley

Vista VPS 1024 (*Pasticcio*) "Organ Music from the Church of the Holy Rude, Stirling," Richard Galloway, Scotland; Rushworth & Dreaper 1939; also Guilmant, Peeters

Vista VPS 1029 (*Triptyque*) "French Organ Music from Blackburn Cathedral," Jane Parker-Smith; Walker; also Duruflé, Dupré, Litaize, Saint-Martin, Tournemire

Vista VPS 1032 (*Fête*) "The Organ of Norwich Cathedral," Graham Barber; (Hill) Norman & Beard 1899, 1942, 1968, 1970; also Demessieux, Dupré

Vista VPS 1057 (*Suite Médiévale*) "The Organ in Worcester Cathedral," Donald Hunt; also Boellmann, d'Indy, Dubois

Vista VPS 1063 (*Incantation, Mode of G from Eight Modal Pieces*) "The Organ of Beverley Minster," Alan Spedding; Snetzler 1769/Foster & Andrews 1848/Wm. Hill & Son 1885; Arthur Hill 1916/Hill, Norman & Beard 1962; also Balbastre, Karg-Elert, Buxtehude, Kellner, Schmidt, Pierné, Vogler

Vox Turnabout TV-S 34319 (*Evocation from Hommage à Rameau*) "Modern French Organ Music," Jean-Claude Raynaud, Basilica of Saint-Sernin, Toulouse, France; Cavallé-Coll 1889; other organist: Isoir; also Duruflé, Grunewald, Litaize, Messiaen, Tournemire, Vierne; taken from Vol. VI, "A Survey of the World's Greatest Organ Music, France," SVBX 5315, 3-record set

W-806 (*La Nativité*) "Music for Christmas," James Welch, Memorial Church, Stanford University, CA; Murray Harris 1903, additions by Johnston, Skinner, Aeolian-Skinner; also J. S. Bach, Busser, Chapman, Elmore, Karg-Elert, Pachelbel, Purvis, Schröder, Welch

Washington Records SWAS XIV (*Arabesque sur les Flûtes, Dialogue sur les Mixtures*) "New Dimensions in Organ Sound, the King of Instruments, Vol. XIV," Catharine Crozier, Auditorium, World Headquarters RLDS, Independence, MO; Aeolian-Skinner 1959; also Alain, Reubke; issued as Aeolian-Skinner AS 315

Wealden WS 109 (*Adoration, Poem of Happiness, Suite Médiévale*) Robert Husson; also Vierne

Wealden WS 142 (*Nasard from Suite Française, Te Deum*) Jack Hindmarsh, Haileybury College Chapel, Herts.; rebuilt by Rushworth & Dreaper 1936; also Arne, J. S. Bach, Handel, Johnson, Jongen, Pinkham, Vierne, Whitlock

Wealden WS 159 (*Suite Française* portion) Nicholas Jackson; also J. S. Bach, Jackson, Reger, Tournemire, Vierne, Walther

Wheaton (*Mors et Resurrectio*) "Organ Music at Wheaton College," Edmund B. Wright, Illinois; Schantz 1960; also J. S. Bach, Schumann

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the 10th of the preceding month** (Jan. 10 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 FEBRUARY
Simon Preston; Trinity Church, New York, NY; workshop 9:30 am, recital 8 pm
*Badinage; Federal Hall, New York, NY 1:30 pm

16 FEBRUARY
Ann Wilson, harpsichord; Incarnation Cathedral, Garden City, NY 8 pm
Donna Newman, soprano; Christ & St Stephens, New York, NY 8 pm
*Robert Edward Smith, harpsichord; Greene Methodist, Roanoke, VA 8 pm
Flute & jazz piano; Christ Church, Cincinnati, OH 12:10 pm

17 FEBRUARY
Music of Shepherd; St Thomas Church, New York, NY 12:10 pm
Michael Parrish; St Johns Church, Washington, DC 12:10 pm
Badinage; Grand Valley State College, Allendale, MI 12 noon

18 FEBRUARY
Curtis Pierce; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm
Craig Campbell; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
McNeil Robinson; Virginia Intermont College, Bristol, VA 8 pm
Badinage; Alma College, Alma, MI 8 pm

19 FEBRUARY
James Kalal, guitar; Trinity Cathedral, Cleveland, OH 8 pm
*Robert Glasgow, masterclass; 2nd Presbyterian, Knoxville, TN 8:30 am
Marianne Webb; Southern Illinois Univ, Carbondale, IL 8 pm

20 FEBRUARY
*Robert Glasgow, masterclass; Church St Methodist, Knoxville, TN 8:30 am

21 FEBRUARY
Dufay Missa Se la face ay pale; Church of the Advent, Boston, MA 11 am
Rosaling Mohsen; Holy Family Church, Rockland, MA 7:30 pm
D Frederic DeHaven; Trinity Church, Southport, CT 4:30 pm
Byrd Mass for 3 voices; St Ignatius Church, New York, NY 11 am
Loretta Goldberg, piano; Christ & St Stephens, New York, NY 3 pm
Brahms Alto Rhapsody, Song of Destiny; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 127; Holy Trinity Lutheran, New York, NY 5 pm
Jankowski Sehnsuchten; Holy Trinity Chapel, New York, NY 5 pm
Thomas Jones; St Thomas Church, New York, NY 5:15 pm
Haydn Mass in Time of War; Church of the Ascension, New York, NY 8 pm
Kenneth P Loiacono; Central Presbyterian, Huntington, NY 4 pm
Cj Sambach; Sacred Heart Cathedral, Newark, NJ 3:30 pm
Lawrence Salvatore; Trinity Cathedral, Trenton, NJ 3:30 pm
Schubert Mass in G; Calvary UCC, Reading, PA 4 pm
Sacred Harmony Singers; Good Shepherd Lutheran, Lancaster, PA 8 pm
James Dale, Dupré Stations; Naval Academy, Annapolis, MD 3 pm
Brunello Players; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
John Ayer; Cathedral, Washington, DC 5 pm
Washington Camerata; St Thomas More Cathedral, Arlington, VA 7:30 pm
Bernhard Grerer; Rollins College, Winter Park, FL 8 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Durufle Requiem; 7th-day Adventist, Kettering, OH 8 pm
Fauré Requiem; Ist Presbyterian, Nashville, TN 8 pm
Leon Nelson; Ist Presbyterian, Deerfield, IL 4:30

pm
Keith Rasmussen; Our Lady of Mt Carmel, Chicago, IL 3 pm
Robert Rayfield; St Paul & the Redeemer, Chicago, IL 4 pm

23 FEBRUARY
Joyce Andrews, soprano; Christ & St Stephens, New York, NY 8 pm

24 FEBRUARY
Plainsong Missa Penitentialis; Church of the Advent, Boston, MA 6:30 pm
Winfred Johnson; Trinity Church, Newport, RI 12:15 pm
Music of Allegri & Bairstow; St Thomas Church, New York, NY 12:10 pm
Plainsong Missa XVIII; St Ignatius Church, New York, NY 6 pm
*David Craighead; Plymouth Church, Shaker Heights, OH 8 pm

25 FEBRUARY
Christa Rakich; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm
Gregory D'Agostino; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
Gennarelli-King duo; Christ & St Stephens, New York, NY 8 pm

26 FEBRUARY
Clarence Watters birthday recital; Trinity College, Hartford, CT 8:15 pm
Haydn Theresa Mass; National Shrine, Washington, DC 8:30 pm
Roger Wagner Chorale; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Choir & orchestra; Trinity Cathedral, Cleveland, OH 8 pm
Huw Lewis; St Johns Episcopal, Detroit, MI 12:10 pm
Vocal duo; Metropolitan Methodist, Detroit, MI 8 pm
*Robert Anderson; Ist Presbyterian, Laurel, MS 7:30 pm

27 FEBRUARY
Judith & Gerre Hancock; National City Christian, Washington, DC 7 pm
Robert Anderson, masterclass; Ist Presbyterian, Laurel, MS 10 am

28 FEBRUARY
Palestrina Missa Brevis; Church of the Advent, Boston, MA 11 am
Durufle Requiem; Trinity Church, Boston, MA 8 pm
Organ & choir; Trinity Episcopal, Tariffville, CT 4 pm
Bach Kyrie in F; Christ & St Stephens, New York, NY 10:40 am
Plainchant Missa XIV; St Ignatius Church, New York, NY 11 am
Marilyn Mason; Riverside Church, New York, NY 2:30 pm
+David Higgs; Park Ave Christian, New York, NY 2:30 pm
Mozart Requiem; St Bartholomews Church, New York, NY 4 pm
Robert Lebhar; St Thomas Church, New York, NY 5:15 pm
Thomas Suarez, violin; Christ & St Stephens, New York, NY 6 pm
"Celebrate Life"; Presbyterian Church, Bryn Mawr, PA 4 pm
*Todd Wilson; Calvary Episcopal, Pittsburgh, PA 8 pm
Music for 2 guitars; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Rodney Long; Cathedral, Washington, DC 5 pm
Bach Choir; St Philip Cathedral, Atlanta, GA 5 pm
*Michael Corzine; St Lukes Episcopal, Ft Myers, FL 4 pm
Marianne Mastics, piano; Ist Presbyterian, Naples, FL 4:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Evensong; Trinity Cathedral, Cleveland, OH 5 pm
Mozart Requiem; Church of the Covenant, Cleveland, OH 7:30 pm
Martha Folts; 7th-day Adventist, Kettering, OH 8 pm
Ars Musica; St Johns Episcopal, Detroit, MI 3 pm
Boyd Jones; 2nd Presbyterian, Indianapolis, IN 4 pm
Charles W Thompson; St Michaels Episcopal, Barrington, IL 3:30 pm
Music for the Passion; Trinity Episcopal, Wheaton, IL 3 pm
Augustana College Choir; Grace Lutheran, Glen Ellyn, IL 7 pm

1 MARCH
Robert Glasgow; Tift College, Forsyth, GA 8 pm
*Michael Corzine, workshop; St Lukes Episcopal, Ft Myers, FL 8 pm

(Continued overleaf)

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Calendar

(Continued from p. 21)

2 MARCH

Mary Ann Pietro, soprano; Christ & St Stephens, New York, NY 8 pm
Voice & piano; Christ Church, Cincinnati, OH 12:10 pm
Harp duo; Ist Presbyterian, Ft Wayne, IN 8 pm

3 MARCH

Frank Converse; Trinity Church, Newport, RI 12:15 pm
Music of Howells; St Thomas Church, New York, NY 12:10 pm
Lynne Shanks; Community Church, Park Ridge, IL 12:10 pm

4 MARCH

Carolyn Skelton; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm
John Hirtlen; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
Antigny Chamber Ens; Christ & St Stephens, New York, NY 8 pm

5 MARCH

David Britton; Colgate Univ, Hamilton, NY 8 pm
Ton Koopman; Trinity Cathedral, Cleveland, OH 8 pm
Kenneth Sweetman; St Johns Episcopal, Detroit, MI 12:10 pm

6 MARCH

John Rose w/orch; Trinity College, Hartford, CT 8:15 pm
Leonard Raver, masterclass; W Side Presbyterian, Ridgewood, NJ 9:30 am
Gerre & Judith Hancock; National City Christian, Washington, DC 7 pm
Jerald Hamilton, masterclass; Ist Federated Church, Peoria, IL 10 am

7 MARCH

Plainsong Missa De Angelis; Church of the Advent, Boston, MA 11 am
Peter Planavsky; Trinity Church, Southport, CT 4:30 pm
Evensong; Incarnation Cathedral, Garden City, NY 4 pm
Britten Canticle III; Christ & St Stephens, New York, NY 10:40 am
Plainchant Missa XV; St Ignatius Church, New York, NY 11 am
Chamber orch; Christ & St Stephens, New York, NY 3 pm
Bach St John Passion; St Bartholomews Church, New York, NY 4 pm
Vaughan Williams Mass in G Minor; Church of the Incarnation, New York, NY 5 pm
Joshua Singer; St Thomas Church, New York, NY 5:15 pm
Frederick Swann; Presbyterian Church, Rye, NY 8 pm
John Binsfeld w/brass; Sacred Heart Cathedral, Newark, NJ 3:30 pm
Robert Parkins; Methodist Church, Red Bank, NJ 4 pm
Leonard Raver; W Side Presbyterian, Ridgewood, NJ 4 pm
Richard Morgan; St Peters Church, Morristown, NJ 4 pm
Cj Sambach; Our Lady of Peace, Fords, NJ 7 pm
Albert Ludecke; Trinity Cathedral, Trenton, NJ 3:30 pm
Peter A Brown w/violin; Trinity Lutheran, Lancaster, PA 8 pm
Nancy Kelso, mezzo; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Rossini Petite Messe Solennelle; Cathedral, Washington, DC 4 pm
Evensong, St Johns Church, Washington, DC 5:30 pm
Herb Buffington; St Philip Cathedral, Atlanta, GA 5 pm
Vocal duo; Methodist Church, Lakewood, OH 4 pm
Larry Palmer, harpischord & organ; Central Methodist, Lansing, MI 4 pm
5 choirs w/orch; 2nd Presbyterian, Indianapolis, IN 9 & 11 am
Palestrina Pope Marcellus Mass; Christ Church Cathedral, Indianapolis, IN 4 pm
Richard Webster; St Michaels Church, Barrington, IL 3:30 pm
Jerald Hamilton; Ist Federated Church, Peoria, IL 3:30 pm

8 MARCH

Portland String Quartet; Christ & St Stephens, New York, NY 8 pm
*Members recital; Sacred Heart Cathedral, Newark, NJ 8 pm
*Franck program; St James Episcopal, Lancaster, PA 7:30 pm

9 MARCH

*Robert Rayfield; 2nd Presbyterian, Indianapolis, IN 8 pm

10 MARCH

Franklin Coleman; Trinity Church, Newport, RI 12:15 pm
Music of Byrd; St Thomas Church, New York, NY 12:10 pm
Jerome Butera; Community Church, Park Ridge, IL 12:10 pm

11 MARCH

Keith Glavash; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm
Mollie Shuler; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
Quintet of America; Christ & St Stephens, New York, NY 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

12 MARCH

Keith Kibler, baritone; Church of the Advent, Boston, MA 8 pm
Joan Lippincott; Westminster Presbyterian, Charlottesville, VA 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Vivaldi concert; Trinity Cathedral, Cleveland, OH 8 pm
Jack Ossewaarde; Christ Church, Cincinnati, OH 8 pm
Huw Lewis; St Johns Episcopal, Detroit, MI 12:10 pm
Bach Cantata 118; St Joseph Convent, Milwaukee, WI 8 pm
Marianne Webb; St Pauls UCC, Belleville, IL 7 pm
Marilyn Keiser; Brainerd Methodist, Chattanooga, TN 8:15 pm

13 MARCH

Choral music for Lent; Memorial Church, Harvard Univ, Cambridge, MA 8 pm
David Britton; Ist Congregational, Westfield, MA 8 pm
Joan Lippincott, workshop; Westminster Presbyterian, Charlottesville, VA 10:30 am
Terry Charles; Kirk of Dunedin, FL 8:15 pm
National organ competition; Ist Presbyterian, Ft Wayne, IN 1 pm
Marianne Webb, workshop; St Pauls UCC, Belleville, IL 9:30 am
Marilyn Keiser, masterclass; Brainerd Methodist, Chattanooga, TN 9:30 am

14 MARCH

Batten Short Mass; Church of the Advent, Boston, MA 11 am
Life of Christ in Song; Trinity Church, Newport, RI 4 pm
Lenten evensong; St Joseph Cathedral, Hartford, CT 3 pm
Marsha Long; Christ & St Stephens, New York, NY 10:40 am
Plainchant Missa XVI; St Ignatius Church, New York, NY 11 am
North-South Consonance; Christ & St Stephens, New York, NY 3 pm
Rossini Stabat Mater; St Bartholomews Church, New York, NY 4 pm
Wayne N Earnest; St Thomas Church, New York, NY 5:15 pm
Cj Sambach; St Marys Episcopal, Staten Island, NY 7 pm
Suzanne Proulx; Trinity Cathedral, Trenton, NJ 3:30 pm
Childrens choir festival; Calvary UCC, Reading, PA 4 pm
Bruce Gustafson, harpischord; Trinity Lutheran, Lancaster, PA 5 pm
Amarelle Chamber Players; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Music service; St Johns Church, Washington, DC 11 am
Bach marathon; Chevy Chase Presbyterian, Washington, DC 12:30 pm
Dirksen Annunciation Story; All Saints Church, Atlanta, GA 9 & 11:15 am
Handel concert; All Saints Church, Atlanta, GA 3 pm
Allen Wolbrink; St Philip Cathedral, Atlanta, GA 5 pm
Alexander Anderson; Rollins College, Winter Park, FL 8 pm
Piedmont Chamber Orch; Ist Presbyterian, Naples, FL 4:30 pm
Mireille Lagacé; Ist Congregational, Columbus, OH 8 pm
Robert J Lind; St Michaels Church, Barrington, IL 3:30 pm

16 MARCH

Margaret Yackulic, piano; Christ & St Stephens, New York, NY 8 pm
Music for 2 pianos; Christ Church, Cincinnati, OH 12:10 pm

17 MARCH

Constance Andrews; Trinity Church, Newport, RI 12:15 pm
Ada Marcus, composer/pianist; Community Church, Park Ridge, IL 12:10 pm

18 MARCH

Nancy Granert; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm
"In Celebration of Bach"; Ist Unitarian, Brooklyn Heights, NY 8 pm
Claudia Bloom; Christ & St Stephens, New York, NY 8 pm
Howard Swan, choral workshop; Northminster Presbyterian, Evanston, IL 8 am

19 MARCH

Thomas Richner; Ist Methodist, Melville, NJ 8 pm
William Peterson; Trinity Cathedral, Cleveland, OH 12:15 pm
"Bach's Birthday Party"; Trinity Cathedral, Cleveland, OH 8 pm
Charles W Raines; St Johns Episcopal, Detroit, MI 12:10 pm

20 MARCH
Rosalind Mohnsen; Busch-Reisinger Museum, Cambridge, MA 4:30 pm
Camerata Singers; St Johns Lutheran, Allentown, PA 8 pm
Wilma Jensen, workshop; Ist Presbyterian, Bethlehem, PA 10 am
Baltimore Bach Soc; Govans Presbyterian, Baltimore, MD 8 pm

21 MARCH
Byrd Mass for 5 Voices; Church of the Advent, Boston, MA 11 am
Robert Glasgow; All Saints Episcopal, Worcester, MA 8 pm
Peggy Marie Haas; Immanuel Congregational, Hartford, CT 4 pm
Bach birthday concert; Incarnation Cathedral, Garden City, NY 8 pm
Music of Poulenc; Christ & St Stephens, New York, NY 10:40 am
Fauré Messe Basse; St Ignatius Church, New York, NY 11 am
Music for chorus & organ; Park Ave Christian, New York, NY 2:30 pm
West End Chamber Players; Christ & St Stephens, New York, NY 3 pm
Haydn Creation; St Bartholomews Church, New York, NY 4 pm
Harpsichord & oboe; Holy Trinity Chapel, New York, NY 5 pm
Paul Jacobson; St Thomas Church, New York, NY 5:15 pm
Wilma Jensen; Ist Presbyterian, Bethlehem, PA 8 pm
Jeffrey R Pannebaker; Good Shepherd Lutheran, Lancaster, PA 8 pm
*Frederick Swann; Calvary Episcopal, Pittsburgh, PA 8 pm
"Happy Birthday J.S.B."; Naval Academy Chapel, Annapolis, MD 3 pm
Katherine Jacobson; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Sarah Martin; Cathedral of St Philip, Atlanta, GA 5 pm
Bruce Shewitz; Art Museum, Cleveland, OH 2 pm
Mozart Vespers, K 339; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
William Peterson; Ashland Ave Baptist, Toledo, OH 2 pm
Evensong & recital; Zion Lutheran, Ann Arbor, MI 4 pm
Haydn Creation; 2nd Presbyterian, Indianapolis, IN 8 pm
Lloyd Davis; St Michaels Church, Barrington, IL 3:30 pm

22 MARCH
Frederick Swann, workshop; Calvary Episcopal, Pittsburgh, PA 8 am

23 MARCH
Sylvia Kahn, piano; Christ & St Stephens, New York, NY 8 pm
David Britton; Pfeiffer College, Misenheimer, NC 8 pm

24 MARCH
Muriel Buck; Trinity Church, Newport, RI 12:15 pm
Music of Wesley; St Thomas Church, New York, NY 12:10 pm
Ray Ferguson; Ist Congregational, Battle Creek, MI 7:30 pm
Duo pianists; Community Church, Park Ridge, IL 12:10 pm

25 MARCH
Kate Pardee; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm
Richard Marlow; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
Gennarelli-King duo; Christ & St Stephens, New York, NY 8 pm

26 MARCH
*Todd Wilson; Immaculate Conception Cathedral, Syracuse, NY 8 pm
St Thomas Choir; St Peters Church, Morristown, NJ 7:30 pm
DeGhelderde Barabbas; Trinity Cathedral, Cleveland, OH 8 pm
Bel Canto ensemble; Metropolitan Methodist, Detroit, MI 8 pm

27 MARCH
Wilma Jensen, workshop; St Joseph Church, Springfield, MA 1 pm
*Louis Robilliard, masterclass; Ist Presbyterian, Greensboro, NC 10 am

28 MARCH
Fauré Messe basse; Church of the Advent, Boston, MA 11 am
Wilma Jensen; St Joseph Church, Springfield, MA 8 pm
Gary Jaskulski; Trinity Episcopal, Tariffville, CT 4 pm
Lenten motets; Christ & St Stephens, New York, NY 10:40 am
Plainchant Missa XVII; St Ignatius Church, New York, NY 11 am
Chamber orch; Christ & St Stephens, New York, NY 3 pm
Verdi Requiem; St Bartholomews Church, New York, NY 4 pm

Christopher Babcock; St Thomas Church, New York, NY 5:15 pm
Mozart Requiem; Church of the Ascension, New York, NY 8 pm
Handel Judas Maccabaeus; W Side Presbyterian, Ridgewood, NJ 4 pm
Cj Sambach; Broadway Methodist, Salem, NJ 4:30 pm
Mozart Requiem; Ist Presbyterian, Lancaster, PA 7 pm
Baltimore Bach Soc; Bishop Cummins Church, Catonsville, MD 8 pm
Mary Gardner, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Naval Academy Choir; St Johns Church, Washington, DC 11 am
Roger Mollenbeck; National City Christian, Washington, DC 3 pm
Frederick Swann; St Thomas More Cathedral, Arlington, VA 7:30 pm
Collegiate Chorale; St Philip Cathedral, Atlanta, GA 5 pm
Mozart Requiem; Rollins College, Winter Park, FL 8 pm
Mendelssohn Elijah; Ist Presbyterian, Naples, FL 4 pm
Brian Wilson; Art Museum, Cleveland, OH 2 pm
Peter Solomon; Methodist Church, Lakewood, OH 4 pm
Evensong; Trinity Cathedral, Cleveland, OH 5 pm
Handel Messiah; St Johns Episcopal, Detroit, MI 3 pm
Singing Boys of Penn; Ist Presbyterian, Ft Wayne, IN 4 pm
Arthur Lawrence; St Pauls Episcopal, La Porte, IN 3 pm
David Schrader; St Michaels Church, Barrington, IL 3:30 pm
Music of Walton; St James Cathedral, Chicago, IL 7 pm

30 MARCH
Microtonal music; Christ & St Stephens, New York, NY 8 pm
Baroque chamber players; Christ Church, Cincinnati, OH 12:10 pm

31 MARCH
Marian Van Slyke; Trinity Church, Newport, RI 12:15 pm
Music of Farrant; St Thomas Church, New York, NY 12:10 pm
Susan Douglass; Community Church, Park Ridge, IL 12:10 pm

UNITED STATES
West of the Mississippi

15 FEBRUARY
Gerre Hancock; Ist Baptist, Corpus Christi, TX 8 pm

16 FEBRUARY
Music for voice & piano; St Johns Cathedral, Denver, CO 12:10 pm
Frederick Swann; Mormon Tabernacle, Salt Lake City, UT 8 pm

20 FEBRUARY
Organ w/instruments; Green Lake 7th-day Adventist, Seattle, WA 4 pm
Pacific Chorale; High School, Santa Ana, CA 8:30 pm

21 FEBRUARY
David Stinson; Ist Methodist, Perry, IA 3 pm
Donald Sutherland & Phyllis Bryn-Julson; RLDS Auditorium, Independence, MO 4 pm
Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 4 pm
Fauré Requiem; St Johns Cathedral, Denver, CO 4 pm
Carillon recital; Univ of Calif, Riverside, CA 4 pm

24 FEBRUARY
Alta Grasmick; Church of Our Savior, N Platte, NE 12 noon

27 FEBRUARY
Martin Haselböck; Grace & Holy Trinity Cathedral, Kansas City, MO; lecture 9 am, masterclass 1:30 pm
Voices & brass; Chandler Pavilion, Los Angeles, CA 3 pm
Lawrence Moe; Mt St Marys College, Los Angeles, CA 8 pm

28 FEBRUARY
Handel Samson; Plymouth Congregational, Minneapolis, MN 4 pm
Martin Haselböck; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm
Vicki Stump; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
Texas Bach Choir; Our Lady of the Lake Univ, San Antonio, TX 4 pm
Denver Chamber Choir; St Johns Cathedral, Denver, CO 3 pm
Davitt Moroney; Grace Cathedral, San Francisco, CA 5 pm
Voices & brass; Chandler Pavilion, Los Angeles, CA 7:30 pm

(Continued overleaf)

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Calendar

(Continued from p. 23)

2 MARCH

*Todd Wilson; East Heights Methodist, Wichita, KS 8 pm
Larry Palmer, harpsichord & David Williams, harp; Church of the Epiphany, Richardson, TX 12:05 pm
Martin Haselböck, masterclass; Baylor Univ, Waco, TX 9 am; recital 8 pm
Music for voices; St Johns Cathedral, Denver, CO 12:10 pm
Beth Zucchini; Westwood Methodist, Los Angeles, CA 12:15 pm

3 MARCH

Leonette Wolff; Church of Our Savior, N Platte, NE 12 noon

Martin Haselböck, masterclass; Baylor Univ, Waco, TX 9 am

5 MARCH

Charles S Brown; Arkansas Tech Univ, Russellville, AR 8:15 pm

6 MARCH

Charles S Brown, lecture; Arkansas Tech Univ, Russellville, AR 9 am
*Antone Godding, workshop; Parkview Baptist, Tulsa, OK 10 am

7 MARCH

Hedley Yost; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
2 sopranos & organ; Christ Church Cathedral, St Louis, MO 4:45 pm
Texas Baroque Ensemble; DeGolyer Estate, Dallas, TX 3 pm
Texas Baroque Ensemble; St Paul Lutheran, Denton, TX 7:30 pm
Chamber music; St Johns Cathedral, Denver, CO 4 pm
Margo Halsted, carillon; Univ of Calif, Riverside, CA 4 pm
Norma Zimmer, soprano; Presbyterian Church, La Jolla, CA 4 pm
Evensong; All Saints Church, Beverly Hills, CA 5 pm

8 MARCH

Charles S Brown, harpsichord; Baptist Univ, Ouachita, AR 7 pm

9 MARCH

Naomi Getty; Church of Our Savior, N Platte, NE 12 noon
Beth Zucchini; Westwood Methodist, Los Angeles, CA 12:15 pm

13 MARCH

Larry Smith, masterclass; Univ of Kansas, Lawrence, KS 10 am
Carole Terry; Green Lake 7th-day Adventist, Seattle, WA 4 pm

14 MARCH

Musica da Camera; Christ Church Cathedral, New Orleans, LA 4 pm
John R Strybos, tenor; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
USC Concert Choir; Grace Cathedral, San Francisco, CA 5 pm
Schubert program; St Philip the Apostle, Pasadena, CA 3 pm

15 MARCH

Larry Smith; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm
*Texas Baroque Ensemble; St Stephen Methodist, Mesquite, TX 8:15 pm

16 MARCH

Marjorie Christensen; Church of Our Savior, N Platte, NE 12 noon
Praetorius Duo; St Johns Cathedral, Denver, CO 12:10 pm
John Pagett; 1st Methodist, Santa Rosa, CA 8 pm
Beth Zucchini; Westwood Methodist, Los Angeles, CA 12:15 pm

19 MARCH

Twynham Magnificat; St Marks Cathedral, Seattle, WA 8 pm
Wolfgang Rübsam; 1st Congregational, Los Angeles, CA 8 pm

21 MARCH

Larry Palmer, harpsichord; Concordia College, St Paul, MN 4 pm
Judy Schubert, piano; House of Hope Presbyterian, St Paul, MN 4 pm
Music for trumpet; 1st Methodist, Perry, IA 3 pm
McNeil Robinson; 1st Presbyterian, Bartlesville, OK 8 pm
Mozart Requiem; Westminster Presbyterian, Lincoln, NE 4 pm
John R Wright; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 4 pm
Bach birthday concert; St Johns Cathedral, Denver, CO 8 pm
Chris Barlow; Grace Cathedral, San Francisco, CA 5 pm
*William Charles Beck; 1st Congregational, San Bernardino, CA 3 pm

23 MARCH

Nancy Gardner; Church of Our Savior, N Platte, NE 12 noon
Beth Zucchini; Westwood Methodist, Los Angeles, CA 12:15 pm

25 MARCH

Texas Baroque Ensemble; Univ of Texas, Richardson, TX 2 pm

28 MARCH

Philip Bruhelle, Dupré Stations; Plymouth Congregational, Minneapolis, MN 7 pm
Wesley Vos w/instruments; Central College, Pella, IA 3:30 pm
Passion collage; 1st-Plymouth Church, Lincoln, NE 8 pm

John Weaver; Village Church, Prairie Village, KS 5 pm

Marilyn Rosfeld, piano; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
Julie Rosenfeld, violin; Christ Church Cathedral, New Orleans, LA 4 pm
Handel Messiah; Presbyterian Church, La Jolla, CA 9 & 10:30 am

30 MARCH

Beth Zucchini; Westwood Methodist, Los Angeles, CA 12:15 pm

31 MARCH

Jerry A Hohnbaum; Church of Our Savior, N Platte, NE 12 noon

INTERNATIONAL

17 FEBRUARY

Edgar Krapp; Royal Festival Hall, London, England 5:55 pm

18 FEBRUARY

Peter Walker; St Pauls Church, Toronto, Canada 12:10 pm

21 FEBRUARY

August Humer; Christ Church Cathedral, Ottawa, Canada 8 pm
Evensong & recital; St Pauls Church, Toronto, Canada 7:30 pm
*Bruce Wheatcroft; Robertson-Wesley Church, Edmonton, Alberta, Canada 3 pm

24 FEBRUARY

John Birch; Royal Festival Hall, London, England 5:55 pm

25 FEBRUARY

T Wollard Harris; St Pauls Church, Toronto, Canada 12:10 pm

4 MARCH

Catherine Palmer; St Pauls Church, Toronto, Canada 12:10 pm

5 MARCH

Gillian Weir w/orch; Henry Wood Hall, Glasgow, Scotland 12:15 pm

7 MARCH

Evensong; St Pauls Church, Toronto, Canada 7:30 pm

10 MARCH

Karel Paukert; Royal Festival Hall, London, England 5:55 pm

11 MARCH

Norman McBeth; St Pauls Church, Toronto, Canada 12:10 pm

13 MARCH

Gillian Weir w/orch; Royal Festival Hall, London, England 11 am

14 MARCH

Gillian Weir w/orch; Church, Sandefjord, Norway 8 pm
Evensong; St Pauls Church, Toronto, Canada 7:30 pm

17 MARCH

Gillian Weir; Stavanger, Norway 8 pm
Bernard Bertelink; Royal Festival Hall, London, England 5:55 pm

18 MARCH

Gillian Weir; Haugesund, Norway 8 pm
John Palmer; St Pauls Church, Toronto, Canada 12:10 pm

19 MARCH

Guy Bovet; Christ Church, Calgary, Alberta, Canada 8 pm

21 MARCH

Gillian Weir; Cathedral, Kristiansand, Norway 8 pm
Guy Bovet; Univ of Alberta, Edmonton, Canada 3 pm

23 MARCH

Gillian Weir; Mariakirke, Bergen, Norway 8 pm

24 MARCH

Gillian Weir; Kirke, Raufoss, Norway 8 pm
Lynne Davis; Royal Festival Hall, London, England 5:55 pm

25 MARCH

Robert Mackenzie; St Pauls Church, Toronto, Canada 12:10 pm

26 MARCH

Gillian Weir; Kirke, Bøddø, Norway 8 pm

28 MARCH

Gillian Weir; Konserhus, Oslo, Norway 8 pm

30 MARCH

Gillian Weir; Kirke, Alesund, Norway 8 pm

31 MARCH

George Malcolm, organ & harpsichord; Royal Festival Hall, London, England 5:55 pm

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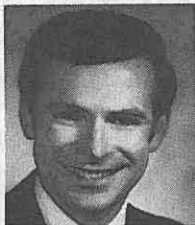
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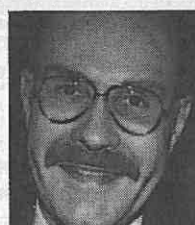


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