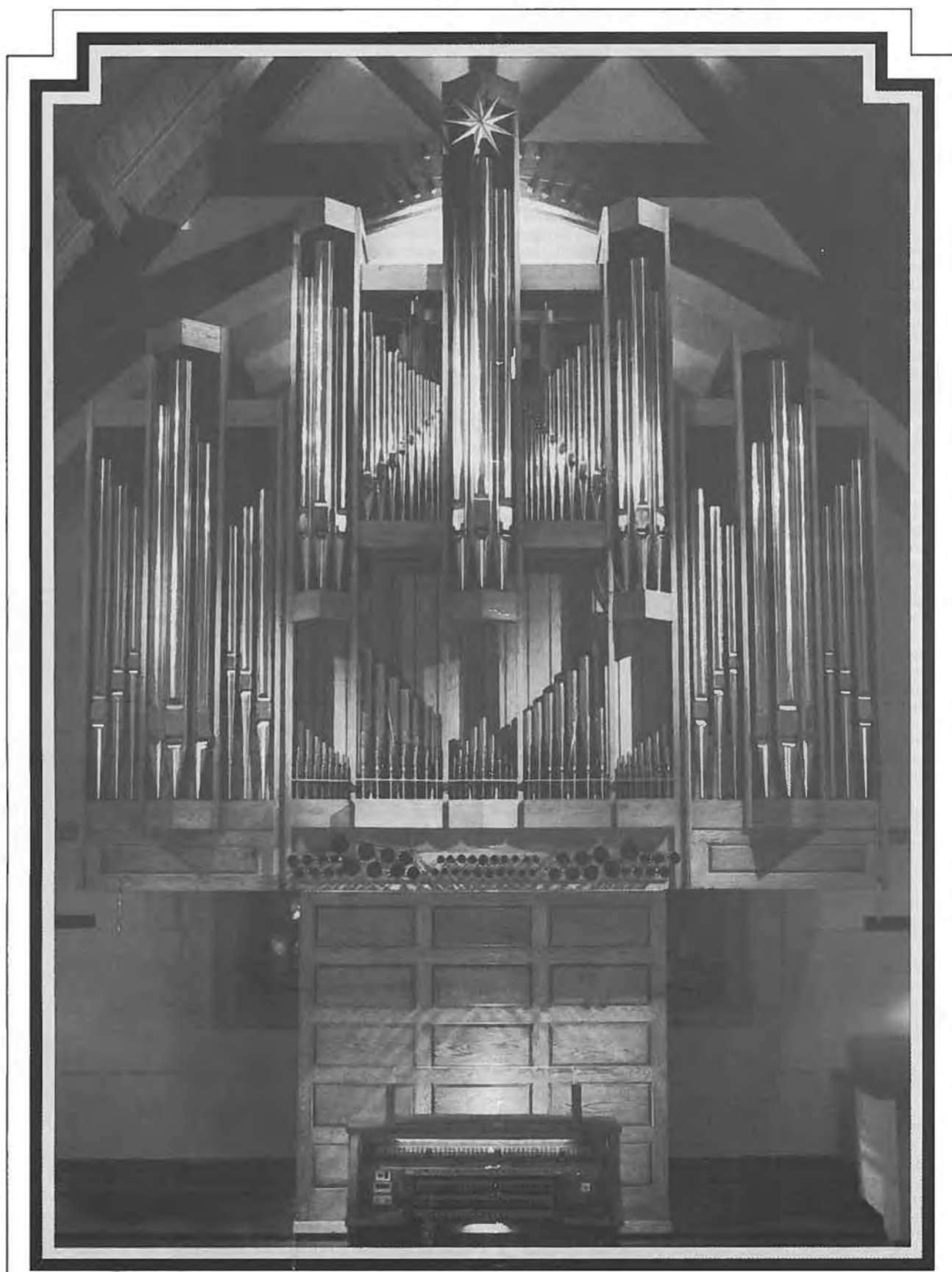


# THE DIAPASON

JULY, 1992



St. Paul Lutheran Church, Decatur, IL  
Specification on page 16

## Letters to the Editor

### Music of Russell King Miller

I am seeking organ and choral music by the late Russell King Miller, a relative of mine of whom I've recently learned, and would be pleased to purchase used copies of same or reimburse for photocopies of anything in the public domain.

Karl Moyer  
1309 Passey Lane  
Lancaster, PA 17603-6311  
717/397-8035

## Here & There

A special quincennial concert, "Honoring the First People of This Land," takes place July 18, 1-5 pm at the Seattle Art Museum and July 19, 1-5 pm at St. Mark's Cathedral, Seattle. The two-day event celebrates the Lushootseed culture with storytelling, dancing and oratory. For information: 206/323-1040.

Round Lake Auditorium, Round Lake, NY, has announced its 23rd season of "Antique Pipe Organ Concerts," July 19-August 30 (See the Calendar). Performers include Agnes Armstrong, George Bozeman, Jr., Peter Sykes, David Dahl, Richard Hill, and Tom Dressler. A special program takes place August 16, with a trio of organs in concert, combining the 1847 Richard M. Ferris tracker pipe organ with an electronic classical organ and an electronic theatre organ, played by Carl Hackert, Ned Spain and Michael Stairs. Further information and advance ticket sales can be obtained from Edna I. VanDuzee, Curator/Artistic Director, at 518/899-7141.

This year's Norman Mealy Music Memorial Workshop will take place on September 19 at St. Mark's Episcopal Church, Berkeley, CA, with the theme, "Bach as Preacher," presented by The Rev. Dr. Robin Leaver, Professor of Church Music at Westminster Choir College and noted Bach scholar.

The Gaudeamus Foundation will sponsor an International Composers' Workshop October 24-November 1 in Amsterdam, The Netherlands. The workshop will feature lectures and concerts. Teaching professors include Dimiter Christoff (Bulgaria), Ton de Leeuw (Netherlands), Joyi Yuasa (Japan/USA), and Simha Arom (France); lectures are given by Igor Reznikov (France); concerts are given by Iwamoto Yoshikazu-Shakuhashi, Gamelan Ensemble Gending. For information: Gaudeamus Foundation, Swammerdamstraat 38, 1091 RV Amsterdam, Netherlands; 31-20-6947349; fax 31-20-6947258.

The 17th Congress of the International Society of Organbuilders will take place October 25-30 in Boston, MA. Although attendance at the Congress will be limited to ISO members, a number of events will be open to the public, including recitals by Lois Regestein, William Porter, James David Christie, and David Boe, evensong and chapel service. On October 31, a chartered bus organ crawl to the northwest of Boston will be sponsored by the Boston Organ Club. For information on the crawl, contact the BOC, Box 104, Harrisville, NH 03450; for information on the Congress, contact Noack Organ Co., School & Main Sts., Georgetown, MA 01833; 508/352-6266.

Wijnand van de Pol, President of Associazione Ameria Umbra, has sent news of a campaign to raise money for the restoration of the organ at the Benedictine Monastery of St. Magno in Amelia, Italy. The instrument was built in 1680 by an anonymous builder and

restored in 1781 by La Monica di Viterbo. The keyboard has 45 keys (C-c<sup>2</sup>) with a short octave; there are 9 pedal pulldowns; five ripieno-stops and two concert-stops. The nuns of the monastery are not able to raise the \$60,000 for the restoration; thus the Association, which sponsors concerts on historic organs and organizes the annual "Maggio Organistico Amerino," has started the campaign. For further information, contact Wijnand van de Pol, Associazione Ameria Umbra, Via della Valle, 1, 05022 Amelia (Terni), Italy; (0744)982922.



Organ-Fest, First Presbyterian, I to r: Merlin Lehman, William Aylesworth, Kirstin Synnestvedt, Christine Kraemer, Leon Nelson, John Bryant

First Presbyterian Church, Deerfield, IL, held its Seventh Annual Organ-Fest on February 23. Performers included Kirstin Synnestvedt, Merlin Lehman, William Aylesworth, John Bryant, Christine Kraemer, and Leon Nelson, in a program of transcriptions by Mendelssohn, Bach, Saint-Saëns, Gounod, Tchaikovsky, Massenet, and Wagner.



Metz Memorial Carillon, Indiana University

A Bachelor's degree in Carillon is now available at the Indiana University School of Music. In addition to the undergraduate core curriculum, students will have applied performance study with University Carillonneur Brian Swager, as well as coursework in campanology and carillon history, transcribing and arranging for carillon, counterpoint, composition and the Dutch language. Facilities on the Bloomington campus include the 61-bell (Eijsbouts) Metz Memorial Carillon, the 42-bell (Eijsbouts) School of Music Carillon, and the 14-bell (Petit & Fritsen) Student Building Chime. Students will be encouraged to spend their junior year abroad at one of the European carillon schools. A chimemaster's scholarship and other financial aid is available. Carillon studies continue to be an option for the minor field or as an elective in other degree programs. For more information, write to the Office of Music Admissions, School of Music, Indiana University, Bloomington, IN 47405.

Three students have been chosen from the finalists to win the 1992 Strader Organ Scholarship Competition at

# THE DIAPASON

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## CONTENTS

<b>FEATURES</b>	
Problems of Organ Design Based on Registration by George Bozeman, Jr.	10
Olivier Messiaen: an Appreciation by David Palmer	11
The Historical Organ in America, Part 2 by Rudolf Zuiderveld	12
Karl Schuke: Organbuilder in the Twentieth Century by Paul Jordan	14
<b>LETTERS TO THE EDITOR</b>	2
<b>NEWS</b>	
Here & There	2, 3, 4
Appointments	3
Nunc Dimittis	4
Carillon News	5
<b>REVIEWS</b>	
Music for Voices and Organ	5
Book Reviews	6
Liturgical Music	7
New Recordings	8
New Handbell Music	9
New Organ Music	9
<b>NEW ORGANS</b>	16
<b>CALENDAR</b>	17
<b>ORGAN RECITALS</b>	19
<b>CLASSIFIED ADVERTISING</b>	21

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the University of Cincinnati College-Conservatory of Music (CCM), where they will enter graduate or doctoral studies in organ this fall. Each winner will receive a full-tuition scholarship and the top two were awarded a monetary prize, through the generosity of Cincinnati organ-music patrons Mr. and Mrs. John J. Strader.

This year's first prize (\$1,500) went to Kevin Ballard, who will pursue a doctoral degree in organ. Mr. Ballard attended Mankato State University (MN), where he studied with Dr. Linda Duckett. Second prize (\$1,000) went to Julie Shelton, who will work towards a master's degree. Ms. Shelton attended Columbia College (SC), where she studied with Dr. Edmund Shay. Third prize went to Quincy Dobbs, who will pursue a master's degree in organ performance. Mr. Dobbs attended Valdosta State College (GA), and studied with Dr. Ruth Sisson.

Contestants performed at the Cincinnati Christ Church, where they were judged by Larry Smith, Indiana University; Melvin Dickinson, University of Louisville; and Robert Town, Wichita State University. Repertoire included one Baroque organ work, one Romantic work, and one work published after 1930. The announcements of the winners were made at the home of Mr. and Mrs. Strader during a reception in honor of the contestants.

The Bedient Pipe Organ Company and the Lincoln (NE) AGO Chapter co-sponsored "A Children's Pipe Organ



A Children's Pipe Organ Experience at St. Mark's on the Campus, Lincoln, NE

Experience" on March 21. Over 100 children and parents attended the event, which began at 9 a.m. at the Bedient Company, where they received an explanation of the pipe organ mechanism by means of a working model. Some pipes were voiced, the sound of organ pipes was explained and discussed. Participants were able to see a 30-stop organ for St. Rita Catholic Church, Dallas, TX, under construction in the shop.

At 10 a.m., participants drove to St. Mark's on the Campus in downtown Lincoln for a playing demonstration by George Ritchie, Quentin Faulkner, and

Jane Kralik. After the demonstration, any child who was interested was invited to play the organ.

Participants were given a handout listing local organ teachers, contacts for anyone interested in receiving the *Chiff Chat* (Lincoln Chapter newsletter), a list of organ journals, locations to buy organ recordings in Lincoln, and the program information for the local broadcast of *Pipedreams*.

## Appointments



Michael Barnes

Michael Barnes has been appointed organist at Westminster Presbyterian Church, Portland, OR. He holds the MMus from Lewis and Clark College, and BMus from the University of Washington, where his organ study was with Walter A. Eichinger. Barnes will accompany and assist music director Susan McBerry conduct the 60-voice Chancel Choir, and will oversee the rebuilding of the church's organ. The Westminster Recital Series, on which he has previously performed, has served to benefit the organ fund for some years. He succeeds Cynthia Rampone who served there for more than a decade.



Peter DuBois

Peter DuBois has been appointed Director of Music/Organist at Third Presbyterian Church, Rochester, NY. He began that position in September, 1991, after serving for 10 years as director of music/organist at Christ Church United Methodist, Charleston, WV. He also taught organ at West Virginia Wesleyan College and the University of Charleston. DuBois has served as Dean of the Kanawha AGO Chapter, and as General Chairman for the 1985 Region III Convention. He was winner of the 1987 Mid-Atlantic Regional Competition and second place winner in the 1988 AGO National Competition.

At Third Church, he oversees a large and active music and arts ministry which also includes a full-time Associate Director of Music for Children and Youth. The church has had a long tradition of excellence in choral music, a strong children's music program, and active drama and clowning groups.

DuBois is a graduate of the Eastman School of Music, having studied with

David Craighead, and received the MMus from the University of Michigan, where his organ teacher was Robert Glasgow. He has concertized throughout the east, midwest and southwest, and has appeared several times on *Pipedreams*. He is an Associate of the Concert Artist Cooperative.



Elizabeth Farr

Elizabeth Farr has been appointed Assistant Professor of Music at the University of Colorado, where she will teach harpsichord, organ and early music. Dr. Farr holds a BMus in organ from Stetson University, the MMus in organ from the Juilliard School, and the DMA in harpsichord from the University of Michigan. She has taught at Calvin College.

## Here & There



Diane Bish

Diane Bish recently recorded an episode of her television show, *Joy of Music*, on the five-manual Allen organ at Johnson Ferry Baptist Church, Marietta, GA. Ms. Bish is known through recordings, concerts and television appearances. She has produced, hosted and performed on more than 200 *Joy of Music* programs from all over the world. Prior to recording on the Johnson Ferry instrument, Ms. Bish played other Allen organs, including a dedicatory concert at Norcross United Methodist Church, Norcross, GA.



Phillip Brunelle

Phillip Brunelle, founder and artistic director of the Plymouth Music Series of Minnesota, has been nominated by President Bush to serve on the National Council for the Arts. The Council is composed of the Chairman of the National Endowment for the Arts, who

serves as Chairman of the Council, and 26 Presidentially appointed citizens recognized for their knowledge, expertise and interest in the arts. Brunelle's nomination was made at the suggestion of Minnesota Senator Dave Druenberger.

In addition to serving as artistic director of the Plymouth Music Series for the past 23 seasons, Brunelle has conducted widely in the U.S. and Europe, and made 12 recordings for the Virgin Classics label including Benjamin Britten's *Paul Bunyan* (which won the British Gramophone Prize for Best Opera Recording of the Year) and Dominick Argento's *Te Deum* (a Grammy Award nominee for 1991).



Lynne Davis

Lynne Davis recently inaugurated the newly-restored Mutin/Cavaillé-Coll organ at the Church of St. Philippe du Roule in Paris where former organists include Henri Mulet and Michel Boulnois. The event was organized by the City of Paris and the Mairie of the 8th Arrondissement. Miss Davis performed works by Raison, Bach, Franck, Mulet, Boulnois, and Vierne for an audience of distinguished personalities in the fields of music, diplomacy and politics.



William R. Dowd

The American Musical Instrument Society has named harpsichord maker William R. Dowd as the recipient of the tenth annual Curt Sachs Award. The Society's highest honor was presented to Dowd on May 2 at the annual meeting in San Antonio, TX. Named in memory of pioneer musical-instrument scholar Curt Sachs (1881-1959), the award recognizes "those who have made important contributions toward the goals of the Society," which are "to promote the study of the history, design, and use of musical instruments in all cultures and from all periods." Dowd is the first instrument maker to be so honored. The certificate presented to him cites his achievements

as maker, restorer, and scholar of the harpsichord; in appreciation of his distinguished career as a pioneer in the revival of historically based instrument making; in acknowledgement of his leadership in harpsichord making as co-founder of the Boston school, with workshops in Boston and Paris, whose instruments have inspired musicians worldwide; and, in gratitude for the training and guidance that he has provided to the succeeding generation of harpsichord makers and for the historical research that he has shared both formally and informally in lectures and publications.

See the 70th birthday tribute to William Dowd, compiled and edited by Larry Palmer, on pp. 1, 12-20 of the February issue of *THE DIAPASON*.

*Via Crucis* by Franz Liszt was performed in an evening service of music on Good Friday, April 17, at the Church

of the Good Shepherd in New York City. Organist-choirmaster Arthur Lawrence was conductor and organist.

Wm. A. Little of the University of Virginia has been engaged by Schirmer Books of New York to write and edit a *History of Organ Music*, from its beginnings to the present, to be published in four volumes. When complete, it will be the most extensive history of organ music in any language. Distinguishing the *History* will be, most importantly, its scope. Each volume will contain in-depth essays on both composers and national trends; various periods and movements will be illuminated by essays on performance practice and registration. In addition, there will be articles detailing the development of the instrument itself and the ways in which these developments have shaped and influenced the music composed for it. The work is intended to be a variorum history; its orientation will be international and will reflect a diversity of critical thinking. Contributors will include organists and scholars not only from the U.S., but from around the world. Although no firm date has yet been set for publication, Vol. III (The Nineteenth Century) is scheduled to be published first.

Richard Peek received the 1992 H. Grady Miller Award for a choral composition from the North Carolina Federation of Music Clubs on May 8, for his anthem, *Set Me As a Seal*. It is written for SATB, a cappella, and published by Morning Star Publications.

Mary Skalicky, of Big Spring, TX, is making a six-week tour of Czechoslovakia this summer. Concerts take place at St. Jacob's Church, Prague (IV/95) and St. Maurice's Church, Olomouc (Moravia) (V/94). The latter features the 1745 organ by Michael Engler with new additions by Rieger-Kloss. The Prague program will include works by Czech composers Jiri Ropek and Petr Eben, as well as Liszt's "Ad nos." Skalicky will also play a concert in the monastery at Teplá (Bohemia), where there are two organs by Antonin Gartner of Tachov, dating from 1754-56 and 1766.

Skalicky studied with Jiri Reinberger at the Academy of Music, Prague. In 1983, she was awarded an IREX travel grant for research on the Czech Baroque organ and organ music. She concertized formerly as Mary Moore Grenier.

Harold Stover played his organ work, *Five Preludes on American Folk Hymns*, on April 25 during the Bates College Festival of New American Music. He was assisted by Rhee Michelle, soprano, who sang the tunes on which the preludes are based. Mr. Stover's work was the only organ music selected to be heard in the festival, which featured pieces by 35 American composers in five concerts, sponsored by the Society of Composers, Inc. and the Maine Composers Forum. The programs were held at the college's Lewiston, ME campus.



Stephen Tharp

Stephen Tharp, a senior at Illinois College, Jacksonville, IL, won first prize in the Music Teachers National Association organ competition, held in Milwaukee, WI on April 7. The award carries a \$2,000 cash prize. Tharp and

five other finalists qualified for the finals earlier this year by winning regional competitions. Repertoire included works of Bach, Clerambault, Franck, and Hakim. Last March, Sharp placed second in the Ottumwa (IA) Undergraduate Organ Competition, and second last year in one of the AGO regional competitions. In June, he played a recital at Washington National Cathedral which included the first U.S. performance of *Hyperion-The Rhetoric of Fire* by Jean Guillou. Sharp is a student of Dr. Rudolf Zuiderveld at Illinois College, and serves as keyboardist for the Jacksonville Symphony and Chorus, and as associate director of music at First United Methodist Church, Springfield, IL.

Greenwood Press has announced the publication of *The Choral Music of Latin America—A Guide to Compositions and Research*, by Suzanne Spicer Tiemstra (Music Reference Collection, Number 36, ISSN 0736-7740). The book catalogs composers and their works from 1550 to present, and provides bio-bibliographical and stylistic information about composers and detailed information about specific works; a brief history of Latin American music emphasizing choral music; a guide to research; bibliographies; discographies; and various appendices. Suzanne Spicer Tiemstra is founder and director of the Grand Rapids Cantata Choir and instructor of music at Aquinas College. She has served as music director at churches in Pennsylvania, Ohio and Michigan, and is working on a DMA at Michigan State University. 344 pages, \$49.95. Greenwood Press, 88 Post Rd. W., Box 5007, Westport, CT 06881; 203/226-3571.

Editio Musica Budapest has announced new releases by Heinz Wunderlich: *Fuga Variata per Organo*, Z.13942; *Introduktion und Toccata über den Namen B-A-C-H*, Z.13943; *Kontrapunktische Chaconne g-Moll*, Z.13944; *Mixolydische Toccata über das Weih-*

*nachtsleid "Gelobet seist du Jesu Christ,"* Z.13945; *Orgelsonate über ein Thema*, Z.13946; and *Sonata Tremolanda Hiroshima*, Z.13947. The works are available from Boosey & Hawkes, New York, 212/979-1090.

*The Russian Requiem*, by Elis Pehkonen, received its first U.S. performance on May 16 by the Great Neck Choral Society at the Congregational Church of Manhasset. The conductor was Johannes Somary. The Requiem was commissioned by Jeremy Patterson and the Birmingham Festival Choral Society and premiered by them at St. Philip's Cathedral, Birmingham, on November 1, 1986. The work is a variant requiem with texts from Dante, Lenin, St. John the Divine, and Boris Pasternak, troped into the Missa pro defunctis. It will also be performed on July 18 at the Green Lake (WI) Festival of Music, conducted by David Willcocks. Inspection copies of the full score and vocal score (both published) and tape are available from the Performance Department of Oxford University Press: 800/334-4249, ext. 7166.

Randall M. Egan, Publisher of Music, Ltd., Minneapolis, has announced the availability of its 20th Anniversary Catalogue of Publications. The catalogue includes some 200 titles of choral-organ-brass-vocal-orchestral music by composers from Canada, England and the United States. For more information, contact: Kenwood Abbey, 2024 Kenwood Parkway, Minneapolis, MN 55405-2303.

A new book from Music Educators National Conference (MENC) offers guidelines to music teachers for using synthesizers to enhance the study of music. *Synthesizers in the Elementary Music Classroom: An Integrated Approach*, by Jackie Wiggins, provides classroom music teachers with helpful suggestions for incorporating electronic instruments into existing curriculum.

Appropriate for the elementary level, K-6, the book provides background information on the functions and acquisition of electronic instruments; includes performance suggestions, purchasing information, and lesson plans; and describes how to incorporate activities such as singing, listening, playing instruments, and composing into working with the synthesizer.

To order, write to MENC Publication Sales, 1902 Association Drive, Reston, VA 22091. Stock #1047. \$8.00; \$6.40 MENC members. Shipping and handling: add \$2 for first copy, \$1 for each additional copy.

The Association of Lutheran Church Musicians (ALCM) has released a new Parish Study Series. Comprised of five topics relating to music and worship in the Lutheran congregation, the series is designed for use by adult classes. Editor of the series is Paul Westermeyer.

*The Organ* covers how an organ works, providing an overview of organ music and the place of the instrument in Christian worship, authored by Philip Gehring. *Psalmody in the Life of the Parish*, written by Carl Schalk, covers the Book of Psalms, psalms in hymnals, and ways of singing psalms. *The Church Year*, a study of the historical development of the Church Year, contains large sections on the Easter and Christmas cycles, authored by Thomas Schattauer. *Liturgy in the Lutheran Tradition* focuses on the how and why of worship along with its relation to scripture, doctrine, education and culture, written by Ralph Smith. *Hymnody*, by Paul Westermeyer, covers the nature and history of hymns and hymn singing.

The entire series, bound in one volume, is available for \$24.95, and may be purchased from Morning Star Music Publishers, 2117 59th St., St. Louis, MO 63110-2800; 314/647-2117.

Pst . . . Inc has published its spring 92 catalog, "For Voice Teachers and Choir Directors." The catalog includes repertoire, books on pedagogy, diction, and performance, as well as software products. For information: Pst . . . Inc, P.O. Box 800208, Dallas, TX 75380-0208; 1-800/284-7043.

Religion—Communications for Worship is a new bi-monthly magazine dealing with the areas of audio, broadcast, lighting, AV, computers, music and video, in the context of worship. Produced in conjunction with AMI Publishing, a subscription to the magazine is available for \$39.95 in Canada, and \$49.95 outside Canada. For information: P.O. Box 35, 20 Wellington St. East, Aurora, Ontario L4G 3H1 Canada; 416/841-5200; fax 416/853-5096.

Shallway Foundation offers three new musical selections free of charge to boychoirs, girlchoirs, and children's choirs: *Don't Say Adios*, official anthem of the Childrens Choir Federation, to the tune of "La Golondrina" with words by Peter Delevett; *Talents Just Begun*, official table grace of the Childrens Choir Federation, to the tune of "Oh For a Thousand Tongues," with words by Craig Buckley; and *Father to Thee Now We Pray*, official anthem of the Americas Boychoir Federation, to the tune of Mozart's "Wiegenlied." They are available free upon request to Shallway Foundation, Shallway Building, Connellsville, PA 15425 or by telephone to Mrs. Tessie Grant at 412/628-8000.

The U.S. Copyright Office has released *Copyright Implications of Digital Audio Transmission Services*. This comprehensive 2-volume study assesses the impact of the fledgling digital audio transmission (DAT) industry on copyright owners and their works. The 793-page report, stock no. 030-002-00172-1, is available for \$34, from Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954; 202/783-3238.

First United Methodist Church, Laurinburg, NC, rededicated its twelve-note Deagan Tower Chime System on November 17, 1991. The chimes, which were installed in 1925, had not been operational for many years. The restoration work was done by William T. Pugh, Owner/Technician of Top Rung Tower Chime & Organ Service of Lawrence, KS. This marks Pugh's ninth Deagan restoration.

## Nunc Dimittis



Patrice Caire

French concert organist Patrice Caire died in his native Lyon on April 17 of blood poisoning at age 43. He had suffered from a severe hepatitis infection during last November and December and had apparently recovered. His death followed surgery in April.

Patrice Caire had been organist of Lyon's Church of St. Bonaventure since 1983, succeeding Marcel Paponaud for whom Caire had deputized since 1968. He was also curator of the organ in the Maurice Ravel Auditorium, Lyon, and taught at the Conservatoire National Supérieur de Musique there. Before assuming the post at St. Bonaventure, he spent 10 years as titular organist of the Church of St. Croix in Lyon.

M. Caire had won a number of national and international competitions and performed widely in Europe both as a recitalist and orchestral soloist. He was represented in North America by Phillip Truckenbrod Concert Artists which at the time of his death was in the process of booking his next scheduled tour here in spring 1993. Patrice Caire's numerous compact disc recordings were on the REM label, which later this year will release his last recording, made at the Maurice Ravel Auditorium.

Patrice Caire is survived by his wife Marcelle.

Frederick J. Merrick died April 7 in Hazelton, PA at age 46 of lung congestion. He earned the BMus at Wilkes College and the MMus Ed at Syracuse University, after which he taught music in the Syracuse public schools for several years. He moved to Allentown, PA in 1976 and was organist and choir director of St. Stephen's Lutheran Church for 10 years. From 1986 until illness forced him to retire in 1990, he served as organist and choir director at Nativity Lutheran Church in Allentown. For several years he was an accompanist for the Pocono Boy Choir and the Concord Chamber Singers. He also taught organ and piano at Kinnaman's Music Store in Bethlehem, PA.

Merrick was Dean of the Lehigh Valley AGO Chapter and served on its executive board for several years as chairman of the placement committee. He also chaired the chapter's committee on Professional Concerns at the time the chapter published its first booklet. A memorial service was held at Nativity Church in Allentown on April 26.

## The Young Organists Cooperative, Inc.

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St. Paul's Episcopal Church, Key West



Thurlow Weed at the chimestand

**Profile: St. Paul's Episcopal Church, Key West, Florida**

A chime hangs in the tower of St. Paul's Episcopal Church in Key West, FL. Cast by the McShane Bell Foundry of Baltimore, MD, the ten bells, weighing a total of 7,149 lbs., were installed in 1891 for \$2,800. The bourdon sounds (approximately) F [below middle C], weighs 1,935 lbs., and has a diameter of 45½ inches. The compass of the instrument is F-G-A-B<sup>b</sup>-C-D-E<sup>b</sup>-E-F-G.

The chime was first installed in the third church building which was demolished in the hurricane of 1909. The original black walnut chimestand (playing console) was destroyed by the falling bells, and the E bell was broken. When the current building was erected in 1919, this bell was replaced by the McShane Foundry and installed along with a new chimestand of mahogany, using the hinges, keyplates and keylatch from the original. During renovation in 1991 the bourdon, which had been mounted to serve double duty as a swinging bell, was secured and fitted with an electronically controlled clapper for tolling.

Thurlow Weed, the chimer at St. Paul's, currently plays on Sundays following the 9 a.m. service and at 5 p.m., Wednesdays at noon and 5, Fridays at 5, and Saturdays at noon. The 15-minute programs begin with a traditional chime tune to announce the hour, include a variety of seasonal and general hymns as well as two-part arrangements of early secular music, and conclude with a change ring played from the chimestand.

**Basking in Baroque**

*The end of all good music is to affect the soul.*

—Claudio Monteverdi (1567–1643)

Monteverdi's statement about the purpose of music may not seem true in today's musical society, and yet, somehow, it still has a penetrating relevance. Certainly, in terms of church music, it would seem directly applicable. Most artists create in an effort to communicate, and generally are pleased when their work receives some kind of reaction. Having a violent negative outburst from someone is usually more desired than an indifferent reaction. When people see or hear an art work in any medium and come away from that encounter with no reaction, then the art work, in one sense anyway, may be deemed unsuccessful.

Today's music that may be considered avant-garde will usually create an immediate reaction, but how many people actually encounter these types of

works? Probably very few. Most people hear traditional harmonies, rhythms, etc., and often the only "live" music heard by a majority of our population is in a church setting. The number of people actually attending concerts is not as great as might be expected. While there is a definite group of people who do this regularly, the percentage of the population is relatively small.

In the Baroque period (1600–1750), many of the great compositions were written for and heard in church situations. The church was a focal point for the arts. Composers such as Monteverdi, Schütz, Purcell, Bach, Handel, etc., wrote a large portion of their compositions as "service" music. From motets and anthems through passions and cantatas, the music had a purpose which, as Monteverdi suggests, was to "affect the soul."

For organists, the Baroque period is a time of great landmarks, with such giants as Buxtehude and Bach. The marriage of formal designs as prelude, fugue, etc., and meditative time in the

*Wicks*

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service gave the music a double meaning. It was not just to hear sounds, identify fugue subjects and clever compositional techniques, but it was also to inspire, console, and communicate the lessons of the Bible and the words of God.

For choirs, the Baroque period is a haven of treasures that often go untouched in lieu of more insipid anthems from our own time which follow cheap formulas. As this church season ends and the slower summer pace begins, take stock of your offerings to the congregation these past nine months. Make a list of all anthems and large works performed and rate them. See if you have a substantial number of works which move into a greater depth of quality. Decide if your choices for the congregation truly merit their inclusion.

In the Baroque, quality was often consistently high in church music, and that is not the case in the 20th century. It seems appropriate to program a comparable number of works from this style period. Baroque church music was conceived for liturgy, and often designed with small choirs and limited performing forces.

This past week our church choir sang *Laetatus Sum*, a Monteverdi motet for solo voices and small chamber ensemble. It is very sophisticated and I had decided that even though it might not be as appealing as some other literature that it would be a wonderful experience for us. To my happy surprise the congregation was thrilled. We must not underestimate the musical needs of our people. Over three hundred years ago Monteverdi said that good music must affect the soul, and his certainly did. He would be pleased, I suspect, to know that his philosophy rings true centuries later. His "old" music touched the souls of a large Western congregation in a country thousands of miles from Italy, and reminded us that things

of quality endure, communicate, and transcend time.

**Laudate pueri**, Claudio Monteverdi (1567-1643). SATTBB and organ (continuo), Oxford University Press, no number, \$6.75 (M+).

This motet is a setting of Psalm 113, with a Latin text. The music is in a concertato style—solo voices alternate with the full choir which often sings a ripieno section that is the same throughout. Near the end the ripieno has additional material that is more contrapuntal; the other areas are homophonic. Full voice ranges are used and the baritone line tends to be high. This is a scholarly edition by Denis Arnold.

**Laudate Dominum**, Marc-Antoine Charpentier (1634-1704). Unison or SA or SAB with organ and optional trumpets and timpani, Mark Foster Music Co., MF 164, \$1.45 (E).

This Psalm includes both Latin and English text for performance, and has been "arranged" by Noel Goemanne so that there are several performance possibilities. The choral score contains the trumpet and timpani parts separately at the end. Most of the motet is in unison or two parts with the SAB used for the closing Gloria Patri. The voices alternate phrases with the instrumentalists in a concertato style. The music is easy enough for any small choir.

**Laudamus Te** from "Gloria in D Major," Antonio Vivaldi (1678-1741). SA and keyboard, Roger Dean Publishing Co., HRD 185, \$1.10 (M-).

Most directors know Vivaldi's famous Gloria (he has other settings of the text); this brief movement has been extracted for use by women's choirs. The editor, Elmer Thomas, has provided a preface of useful information regarding the composer and the music; he also has made an English version for perform-

ance. This movement is for solo voices, but would be useful for SA choirs.

**Heilig ist der Herr** (Holy is the Lord), Andreas Hammerschmidt (1612-1675). SSATB, two cornettino parts and continuo, 97-6314, \$1.75 (M).

This extended motet, edited by Harold Mueller, may also be considered a "transitional cantata." There are numerous small sections with tempo/meter changes which precede the full movement development of texts as seen in Buxtehude and Bach. The two melody lines (cornettino) may be played by flutes, oboes, recorders, violins, clarinets or muted trumpets. The keyboard part is in the score and should be doubled by cello or bassoon in continuo style. The choral parts are easy with primarily homophonic phrases.

**Sanctus and Benedictus** (Holy, Holy, Holy), Antonio Lotti (1667-1740). SATB and optional keyboard, Coronet Press of Theodore Presser Co., 392-41604, \$1.00 (M-).

Lotti wrote numerous Masses—this edition by William Livingston includes two movements from one of them. Both short movements conclude with individual Hosanna settings. The Benedictus calls for solo voices until the Hosanna when the choir joins in again. The music is easy and, in Roman Baroque style, might be best heard unaccompanied.

**Auf, auf, mein Herz, mit Freuden** (Awake, my heart with gladness), Johann Cruger (1598-1662). SATB and two obbligato instruments, G.I.A. Publications, G-3559, \$.90 (E).

There are four strophic verses to this simple hymn setting. The additional instruments provide contrapuntal lines above the choir and are busier than the syllabic singing. Only one verse in German is provided. Very simple music.

**Lord, see the good works of my heart**, J.S. Bach (1685-1750). Two-part trebles and keyboard, Boosey & Hawkes, Inc., B6362, \$.95 (M).

This duet from Cantata No. 9 has been edited for children's voices by Doreen Rao. She provides excellent prefatory remarks on the music and teaching it to the group. Both German and English versions are given. The melismatic vocal lines remain very independent throughout. The keyboard part also is busy and avoids doubling the voices. Excellent repertoire.

**Confitebor in C**, Antonio Vivaldi. Solo ATB, 2 oboes, 2 violins, viola and continuo, Carus-Verlag (Mark Foster Music Co.), CV 40-011, \$13.35 full score (M).

This would be an interesting work for those groups with excellent soloists. There are six movements in this Psalm 110 setting, and solid voices will be required. They often sing contrapuntally against each other and the orchestra. A Latin text is provided for performance. The parts for both singers and instrumentalists are available at inexpensive costs. Energetic music that includes a concluding Gloria Patri.

**Blessed are they that considereth the poor**, George F. Handel (1685-1759). SATB with AT soli, and orchestra, C.F. Peters, No. 7228, vocal score \$7.50, conductor score \$30.00, orch. on rental.

Known as the Foundling Hospital Anthem, this was composed for a benefit concert in May 1749. Originally for just choir and orchestra, Handel revised it with the soloists. This fine edition has been edited by Donald Burrows. The texts are taken from several places in

the Bible (Psalms, Ecclesiastes, etc.). There are seven movements with the last being the famous Hallelujah Chorus from *Messiah* which Handel included in this anthem. The solo parts will require accomplished singers, and the choral writing is typical Handel with both polyphonic and homophonic choruses throughout. Wonderful music for both church and concert performances and highly recommended to good choirs.

## Book Reviews

**Guide de la Musique d'Orgue**, ed. by Gilles Cantagrel, with the collaboration of Xavier Darasse, Brigitte François-Sappey, Georges Guillard, Michel Roubinet and François Sabatier. Paris: Fayard, 1991. 840 pages. 150 French francs (paper).

Fayard publishes a series of books, *Les Indispensables de la Musique*, that includes listeners' guides to opera, symphonic music, chamber music, etc. The new *Guide de la Musique d'Orgue* is the most recent addition to this series. In the preface we learn that it is a response to the remarkable interest in organ music that has developed in recent years. One would hope this interest might be imported to the United States along with the book.

The orientation of the *Guide* differs considerably from the American two-volume *Organ Literature* by Corliss Arnold (2nd ed., Scarecrow, 1984). While the latter contains a narrative historical survey and a comprehensive biographical catalog, the *Guide* treats the music of a more select list of composers and performers in greater detail. Composers are presented in alphabetical order; there is no chronological narrative. The Arnold book was originally written as a text book for organ literature classes; the *Guide* is essentially a handbook for listeners who have a serious interest in organ music.

One can also compare the new French publication with *A Guide to Organ Music* by Viktor Lukas, translated by Ann Wyburd (Amadeus Press, 1989). Originally published in Germany for German readers, the latter book illustrates a similar purpose, but quite a different viewpoint. As one might expect, German composers are especially well-represented. In the English-language edition special attention is also accorded contemporary British and American composers in an Addenda by Lee Garrett. Of the 252 composers included in Lukas' book, only 128 correspond with those in *Guide de la Musique d'Orgue*. However, there are more fundamental differences than just the selection of composers. With three times as many pages for a similar number of entries, the new French *Guide* presents its subjects in greater depth and detail. It also has the advantage of drawing on the experience and expertise of a team of writers working in their areas of specialization.

Although the criteria for the selection of composers included in the *Guide de la Musique d'Orgue* are not specifically discussed, preference was obviously given to music one might hear in concerts or on records in France, and to well-known French composers. Of course the best-known composers of organ music of all countries are included, and the most detailed entry falls to Bach (a 96-page commentary by Gilles Cantagrel). French composers of all historical periods are given generous attention, and there are eighteen names from various countries that have not yet

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found a place in Corliss Arnold's catalog.

One can regret that representation from the United States is limited to three composers: Albright, Ives and Sowerby. Perhaps we need to do something to correct this serious trade imbalance. Greater appreciation here of our own fine composers might be a first step.

The *Guide de la Musique d'Orgue* is not entirely limited to published compositions. It is interesting to find analytical reviews of recorded improvisations by Cocheureau, Marchal and Tournemire. Berlioz and his aversion to the organ are confronted and conquered in an essay by François Sabatier. A few choices could be questioned. For example, one wonders why the single organ composition of Abel Decaux earned him an entry in the *Guide* while Najî Hakim, with his growing list of recordings, compositions and performances, was not included.

Short entries consist of a concise biography and a commentary on the organ works: historical significance, relationship to other works by the same composer, comparison with works of other composers, style, form, and other characteristics. Lohger entries include an expanded general discussion, with comments on the style of the organs (or the specific organ) related to the composer's works, and analytical descriptions of individual pieces.

One is pleased to note a new appreciation for some of the lesser lights of French organ history. Brigitte François-Sappey's assessment of Lasceux's *Essai théorique* of 1809 ("unique in the entire history of the organ") is an example. The same writer's analysis of Nicolas Séjan's fugues recognizes their quality without requiring them to conform to some limited text-book definition of what a fugue is supposed to be.

Organists will find the *Guide de la Musique d'Orgue* a convenient source of factual information. For example, performance time is given for the works analyzed. One can also find up-to-date information about many contemporary organ composers. Those with a reading knowledge of French can explore its greater treasures. Commentaries on the more important organ composers go well beyond bare-bones outlines, probing into the composer's philosophical position, cultural environment, and other influences on his work. Thus the organist will find this book useful for various purposes on several levels of inquiry. The editor and authors are to be congratulated on their fine achievement.

—Orpha Ochse  
Whittier, CA

## Liturgical Music

*The Gregorian Missal For Sundays, Notated in Gregorian Chant by the Monks of Solesmes.* Solesmes: St. Peter's Abbey, 1990. 717 pages. \$19.95, available from Paraclete Press, P.O. Box 1568, Orleans, MA 02653; 1-800/451-5006.

The *Gregorian Missal* is another outstanding publication from the Monks of Solesmes. It is set in a handsome hard-cover volume, almost identical in layout and size to *Graduale Romanum* (Solesmes, 1974), using a four-line staff with square-note notation. The *Missal* places the appropriate chants of the *Graduale Romanum* into the context of the Mass, specifically the texts and chants for Sunday Mass, solemnities and those feasts which take precedence over a Sunday. The *Missal* is organized according to the Liturgical Year, and includes chants for the three-year Lectionary cycle. As indicated in the Foreword it is "intended for the faithful who participate in Mass sung in Gregorian chant . . . (being) useful both for choirs and for the people in general."

The *Gregorian Missal* is divided into three major sections. The first section reminds one of the old *Daily/Sunday*

*Missal*. It begins with the Order of Mass and includes brief descriptions of the rubrics (offset in italic type), musical settings of sung texts appropriate to all celebrations of the Mass (for example the Sign of the Cross, the Greeting and the Invitation to the Penitential Rite), the texts of the Mass Ordinary (Kyrie, Gloria, Credo, etc.) and texts common to each celebration of the Mass (e.g., the conclusion to the Opening Prayer and the Prayer over the Gifts). Also included are the texts for settings I-IV of the Eucharistic Prayer. Following the Order of Mass are the Preface texts "proper to a single Mass . . . given in the formulary of that Mass" (Prefaces for a specific day can be found elsewhere in the *Missal* and are listed in the table of contents), and the texts, ritual, and appropriate chants for the Sprinkling Rite. Like the *Daily Missal*, the *Gregorian Missal* includes an English translation of the Latin texts. In the case of spoken text, the Latin and English are placed side by side, chanted texts are printed beneath the musical setting. The ICEL translation is used throughout.

The second section of the *Gregorian Missal* consists of Chants of the Mass Ordinary. This section begins with eighteen "complete" Mass settings (Kyrie, Gloria [when appropriate], Sanctus, and Agnus). Included in these Mass settings are the Masses *Kyrie fons bonitatis*, *Cunctipotens genitor Deus*, *De angelis*, *Cum júbilo*, *Orbis factor*, and *Jesu redemptor*. Completing this section are six settings of the Credo and additional miscellaneous settings of the Kyrie (9), Gloria (4), Sanctus (3) and Agnus (2).

The third and largest section of the *Gregorian Missal* is devoted to chants and texts specific to the Liturgical Year. This section begins with the Sundays of the Church Year (Advent I through Christ the King), and includes Christmas and its feasts, the Triduum and Ascension Thursday. Then follows the Feasts of the Lord and Solemnities of Saints, Mass for the Anniversary of the Dedication of a Church and Mass for the Dead. The entries for each Sunday and Feast provide musical settings of the Introit, Gradual, Alleluia or Tract, Offertory and Communion texts. Also

provided are the texts for the Opening Prayer, Prayer over the Gifts, and Prayer after Communion, as well as citations for and one-line synopses of the Scripture readings. Rubrics specific to a day or season of the Church Year are also included.

The *Missal* concludes with an Alphabetical Index of the chants, which lists both the page on which a chant can be found and its mode, the Table of Prefaces and the Table of Contents. Not found in the *Gregorian Missal* are the psalm melodies and texts sung with the antiphons (with the exception of the Introit), since these are sung only by cantors, and music for Vespers and Compline, which according to the Foreword, will be published when "it becomes possible to do so." Like the *Graduale Romanum*, the *Gregorian Missal* provides no information on the performance of Gregorian Chant (e.g., reading the four-line staff, interpretation of the various neumes, pronunciation of the Latin text, etc.). However, for this information one could consult the section "Rules for Interpretation" found at the beginning of the *Liber*



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Without a doubt the *Gregorian Missal* will be an invaluable tool to parishes that celebrate the Mass in Latin as well as those parishes that use chant on an occasional basis. It should also be a part of the reference materials of all musicians interested in the current use of Gregorian chant.

—Kenneth Sotak, DMA  
Queen of All Saints Basilica  
Chicago, IL

## New Recordings

**Marc-Antoine Charpentier. Inédits à l'orgue.** Played by Jean-Paul Lecot. Forlane UCD 16611. Available from Koch Import Service, 1-800-688-3482 \$14.99.

Any review of this recording must begin with the remark that the title is somewhat misleading. I was attracted to the disc at least partly because I was not aware that Charpentier had written any works for organ. It turns out that he, in fact, did not! Lecot plays 36 pieces, the longest of them about four and a half minutes and most of them two minutes or less, that were originally written for various instruments—the only work that is at all well known is the famous march from the *Tu Deum*.

The title, given in English and German as well as French, is technically misleading in another respect. The French implies unpublished, which the music as such is not; the English says "unedited," true of only a few of the selections; and the German speaks of unknown organ works, which is quite accurate.

Lecot defends the organ performance of these works by demonstrating that Charpentier himself clearly expected some of them to be so performed, since he made fairly frequent references to organ stops. Lecot has grouped the 36 selections into six groups: "Pour un reposoir"; so-called suites in the first, second, and fifth "ton"; six selections arbitrarily called "préludes" in the sixth "ton"; and a group of "Noëls sur les instruments." In one or two cases the groupings are achieved only by transpositions, necessary in any case because of the tuning of the organ used.

There is certainly no reason to assume that Charpentier would have objected to this performance of his works, whether or not he actually expected it. Certainly many, perhaps most of the selections heard here sound well on the

organ. As a group, the most successful pieces are those baptized "Suite du cinquième ton." This group opens with the famous march, performed not as a trumpet solo but as a rousing march played on fiery, perhaps even slightly raucous reeds. Others of this group include selections played as "Voix humaine en taille," "Basse et dessus de trompette," and "Trio à deux dessus."

Musically, the entire collection is lightweight, but often pleasant listening. Two of the "Six préludes" are very effective overtures in miniature. They also have delightful and apparently original titles: "Commencement d'ouverture pour ce que lon voudra en la rectifiant un peu" (Beginning of an overture for whatever one wishes with the help of a few adjustments), and "Prélude non encore employé pour ce que lon voudra" (Prelude, not yet used, for whatever use one likes). The five Noëls (total length of the group about 12 minutes) are far inferior to most variations of the type, and quite a few of the 36 selections are uninspired. I found the liturgically-based works of the group "Pour un reposoir" extremely dull.

Lecot uses a mid-18th-century organ at the cathedral of Saint Pons de Thomières. Since the recording was sponsored by the Charpentier Society in cooperation with three regional associations—all from the Hérault region of Southern France—it would seem that the organ was probably the intended star performer. It was restored in 1982 but retains all original pipework and mechanisms. It also retains its original temperament and low pitch (A=392). The builder, active in the south of France, was J.-B. Micot. The organ has a Grand-orgue of 14 stops, a Positif of 10 stops, and a (short compass) Récit of two stops. The Pédal consists only of 8' and 4' flutes, plus two transmissions (Trompette and Clairon) from the Grand-orgue. The reeds and flutes are all excellent; the principals are rather dull when used without the addition of the mixtures. At least on the review copy, the tremulant produced a distressing wobble.

One cannot judge Lecot's playing on the basis of this recording, for none of the compositions are technically demanding. The arrangements suit the instrument well and the performer's sense of style is clearly above reproach. Lecot was a pupil of Xavier Darasse and is now organist of the Basilica at Lourdes.

The notes accompanying the recording are disappointing. Surely many record buyers would like some information about Charpentier (1634–1714), a com-

poser justly famous for operas and oratorios who studied with Carissimi. Many of his contemporaries considered him a serious rival of Lully. Some years ago, a number of his large-scale works enjoyed a brief flurry of performances in France and elsewhere, and some of them were moderately well known from recordings. Musicians would like some information about the original form of the music played and its sources—the numerical references to Hitchcock's listing are helpful only if a very good library is at hand. The translations into English and German contain some unfortunate errors: the translation "show pipes" for "montre" is inadequate, while the German translation "Scheinpfeifen" is simply incorrect; and a reference to organ tablature is quite unclear in the English version.

Recommended chiefly to those really interested in making the acquaintance of some typical, but not exciting early French music. Collectors of recordings of interesting organs, well recorded, will definitely want this disc.

**James Callahan. Oberdoerffer, Reger, Rheinberger, Schmidt. Centaur CRC 2081.** Available from Department of Music, University of St. Thomas, 2115 Summit Avenue, St. Paul, MN 55105-1096. No price given.

The disc includes Fritz Oberdoerffer, *Fantasy and Fugue in E Minor*; *Pastorale in F*; *Canon in E*, and *Introduction and Passacaglia in D Minor*; all by Reger; *Vier kleine Choraltvorspiele*, by Franz Schmidt; and Joseph Rheinberger's *Sonata No. 7 in F Minor*.

Oberdoerffer (1895–1979) was a German musicologist who taught for many years at the University of Texas. The *Fantasy and Fugue* was written in the 1920s, but published only in 1985. It is a densely woven piece that makes good use of a number of short phrases that are developed within the overall structure. The writing is highly chromatic and owes an obvious debt to Reger, although it is a little more acerbic. Though the notes refer to a "pre-Hindemithian harmonic vocabulary," the *Fantasy and Fugue* is an attractive, but almost startlingly old-fashioned work. Its most effective section is the fugue with an angular but musically useful subject. Callahan plays the difficult work brilliantly, making the changes of mood a logical part of the composition and managing the numerous changes of registration neatly.

Schmidt's chorale preludes range in length from 1'18" to 4'. The chorales are "O Ewigkeit, du Donnerwort,"

"Was mein Gott will," "O, wie selig seid ihr doch, ihr Frommen," and "Nun danket alle Gott." These are very usable works in traditional forms with a rich post-Reger harmonic language. The setting of "O Ewigkeit" is the most somber treatment of this hymn I know. All four chorale preludes are effective in showing off the possibilities of the organ. This is particularly true of "Nun danket," where a reed-dominated solo combination states the melody against crashing chords.

Reger's *Pastorale* is a lovely work, and a fine Hautbois does ample justice to it. The *Canon* deserves to be played more often; it too benefits from a very effective solo voice. I am tempted to call the *Introduction and Passacaglia in D minor* Reger's shortest and most compact major work. It shows many of the composer's strengths without expanding to the excessive length of some of the famous show-pieces. The passacaglia theme is stated so softly that one is tempted to adjust the volume, but the steady build-up is extremely impressive.

The seventh sonata is less diffuse than some of Rheinberger's. The long quasi-sonata allegro (ABA) is perhaps a little too long for its material, but the second movement is a slow intermezzo of which any 19th-century composer could be proud, and the fugue is impressive. Callahan clearly understands this work and his rendition should send more of us back to the score. For some tastes, his treatment of the outer movements may be a bit lacking in momentum.

The organ used here is a three-manual by Gabriel Kney that was installed in the chapel of the College of St. Thomas in 1987. It has 41 stops, including two reeds *en chamade*. The notes do not mention the type of action, nor do they list any accessories. Either it is in fact well equipped with playing aids or Callahan was using a good registrant! The sound may be a little too bright for some of this music, but the instrument is clearly versatile and there are many fine stops. Callahan gives his registrations for the Schmidt chorale preludes and the two short Reger works. The chapel has lively but helpful acoustics, at least on the recording.

Callahan, professor of music at the College of St. Thomas, was trained in Minnesota and later in Austria, where his best-known teacher was the late Anton Heiller. He is well known in this country as an organist and pianist. He obviously has an affinity to the music he plays here, and the performances are uniformly convincing; one is almost unaware of the considerable technique that makes them possible.

The notes are apparently written for a general audience. They are not in fact very informative and some sweeping statements are questionable. The statement that Rheinberger remained consciously aloof from the currents of the mid-19th century, for example, is not helpful without considerable explanation.

This is an enjoyable and musically admirable recording of worthwhile music that is still not as well known as it should be. In Callahan, this repertory has a worthy advocate.

—W. C. Marigold  
Urbana, Illinois

**Scott Huston: Four Organ Works.** Mark Schaffer, organist. Orion Master Recordings, Inc., P.O. Box 4087, Malibu, CA 90265. OC 694. Cassette, no price listed.

*Sonata for Organ* (1960), *Diorama* (1968), *Three States of Mind* (1972), *Simplicity, Solemnity, Vivacity* (1978–82). Organ: built in 1982 by Aultz-Kersting, Inc. and located in St. Mary's Cathedral Basilica of the Assumption in Covington, KY.

Mark Schaffer plays these contemporary works by Huston very well. The best work is the first one on the tape: "Sonata for Organ." The first movement offers a contrast between homophonic and contrapuntal textures, with a basic large sound for the organ. The second movement is written in 3-part counter-

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point with interesting registers and major/minor tonalities. The energetic third movement combines 2+2+3 rhythms and contrary motion in chord structures, and employs some themes and ideas from the first two movements.

The remaining three pieces are closer to minimalism in conception, and farther from a tonal center. The polytonality exhibited approaches a dodeca-phonic feeling. "Diorama" explores the many color combinations of the organ, especially flutes with mutations against soft strings. "Three States of Mind" and "Simplicity, Solemnity, Vivacity," as the program notes state, are "... exploitations of moods, character delineations, personality types, facets of mind, etc., that have captured the composer's imagination for 15 years." The various colors of the organ are featured as the music seeks to express psychological dimensions. The performance is very well done, and the organ suits the music well.

**Let All the World in Every Corner Sing.** The Choir of St. John the Divine Episcopal Church, 2450 River Oaks Boulevard, Houston, TX 77019. Dr. Richard Forrest Woods, Director of Music. Cassette: \$10.

*De Profundis*, Psalm 129, de Pres; *Christus Factus Est*, Bruckner; *O Salutaris Hostia*, Rossini; *Missa Alma Redemptoris*, Victoria; *Abendlied zu Gott*, Haydn; Change Ringing on the Carillon of St. John the Divine; *Simple Gifts*, Shaker Tune, arr. Clausen; *Witness*, Spiritual, arr. Fissinger; *I Got Shoes*, Spiritual, arr. Shaw and Parker; *Ave Verum Corpus*, Mozart; *There Is no Rose of Such Virtue*, Young; *Alleluia*, Antiphon—*Let All the World in Every Corner Sing*, Thompson; Hymn Tune "Lyons" played on the Carillon of St. John the Divine.

This cassette represents the major works of this choir's concert tour to Eastern and Western Europe in 1990. The repertoire chosen for the cassette includes many different musical periods and traditions, both European and American. The inclusion of so much American music represents the choir's effort to "bring a truly American message of hope through music" after the fall of the Iron Curtain.

The overall tone of the choir is very good. There is little detectable vibrato, which adds to a good blend within the various parts. Tuning is not always as stable as one might wish, especially in the Bruckner "Christus factus est" and in the Haydn "Abendlied zu Gott," the latter piece accompanied by the organ.

The best piece on the recording is the "De Profundis" of Josquin de Pres, which is sung with a great appreciation for the style of this composition. The carillon pieces are a pleasant addition to the recording, giving a sense of being in the church where this choir sings.

**Flentrop Organ—Cathedral of the Holy Name, Chicago.** Jan Jongepier, organ. Church Music & Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0. LBCD11. CD price US \$24.00—Canadian \$28.00.

*In dir ist Freude*, BWV 615, *Toccata, Adagio & Fuga in C*, BWV 564, *Christus der uns selig macht*, BWV 747, Bach; *Cathedrales*, *Stele pour un enfant defunt*, Vierne; *De 17de Psalm*, Cor Kee; *Rassacaglia*, Andriessen; *Partite diverse sopra Pseaume 8 "O Nostre Dieu, et Seigneur amable"*, Anthon van der Horst.

This is one of the first recordings on the new Flentrop organ at the Cathedral of the Holy Name in Chicago. The recording demonstrates effectively that many different styles of organ music can be played on this versatile and brilliant instrument. An interesting feature of the program notes is information not only on the organ (including stoplist) and the artist, but also the registration for each piece. Unfortunately, one does not get the sense from the recording that the building is very live acoustically.

Three pieces by Bach begin the recording. Although the sound of the

organ for "In dir ist Freude" is very impressive, the tempo seems unnecessarily slow. The pedal registration is also somewhat heavy, making the repeated pedal motive too prominent. In the "Toccata, Adagio and Fugue" the pedal is often heard speaking late, and the pedal cadenza does not exhibit the freedom that this line seems to demand. The Fugue is played, interestingly, on the Positiv at a very measured and pleasant pace. However, the pedal registration doesn't always balance, especially when it has the theme. "Christus, der uns selig macht" uses a very interesting registration: two vox humanas with flutes in the manuals, with fagot and quintadena in the pedal. These pieces by Bach chosen for this recording certainly go a long way in demonstrating the variety possible on this instrument.

The two pieces by Vierne show another side to the instrument. French Romantic music can come off very well. The most effective pieces are the last three, which represent 20th-century organ composition. The van der Horst partita is especially effective in showing the variety of registration possible on this instrument. These three pieces demonstrate the great musicality and versatility of the performer, who is able to use this organ to great advantage.

It is great to have this important demonstration of one of the largest organs ever built by Flentrop. One hopes that there will be more recordings

of this organ in the future.

—Dennis Schmidt, DMA  
St. Paul's School  
Concord, NH

straight choral adaptation written instead for handbells. A nice addition to your library.

—Leon Nelson

## New Handbell Music

**The Bell Anthem**, by Henry Purcell, arranged by Lester DeValve, Bourne Company, #410919, \$1.00, for three to five octaves of bells (D).

The anthem, otherwise known as *Rejoice in the Lord Always*, is given fair treatment throughout, but, like the anthem, it is very lengthy, and it would take an accomplished choir to take this on. It adheres closely to the choral piece with much of the same material repeated. If you like Purcell and this particular piece, then this is for you, but there are 150 measures.

**Ave Verum Corpus**, by Wolfgang Amadeus Mozart, arranged by Fred A. Merrett, Theodore Presser Company, #114-40545, for three to five octaves of bells (M-).

The arranger has taken this well-known choral piece and adapted it for bells in a particularly striking fashion. He has departed from the choral setting only to include some effects from the bells one couldn't get chorally, and this makes it fresh and not just another

## New Organ Music

**12 Improvisasjoner over gregorianske melodier for orgel** (12 Improvisations on Gregorian Melodies for Organ), Kjell Mork Karlsen. Norsk Musikforlag (through MMB Music, Inc.) N.M.O. 9474. \$16.25.

It is difficult to find organ settings of Gregorian hymns, especially settings from 20th-century composers. This collection contains settings of 8 hymns, 2 antiphons, 1 litany for All Saints and *Dies Irae*. Three of the hymns are identified as *A Solis Ortus Cardine*, *Veni creator spiritus* and *Christe qui lux es et dies*. The others, unlabelled, will require some detective work. The writing preserves the qualities of the chant, being unmetered and rather free, with the cantus firmus very prominent. The music is improvisational in character, well written, showing much variety of style. Although each selection is short, the collection could be useful in introducing the chant for services.

—Dennis Schmidt, DMA  
St. Paul's School  
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# Problems of Organ Design Based on Registration

George Bozeman, Jr.

Robert Noehren's article, "Organ Design Based on Registration," in the December, 1991 issue of *THE DIAPASON*, was fascinating and useful. I hope that he will enlarge upon it, moving on from French Romantic and post-Romantic composers to other schools. His approach, to collate the registration suggestions of composers to arrive at a stoplist for an organ intended to perform their music, is basically one which I have used throughout my career. However I have tended to base my designs on the French Classic rather than Romantic school of organbuilding. When I began playing organs, and later to build them, the whole Romantic era of music was somewhat less vital to us than the Baroque era. Indeed we were anxious to throw out much of the Romantic organ apparatus and go back to the organs of Bach *et al.*

It was also during this time that we began to be especially interested in the authentic registrations for the French Classic composers. I should point out that they, in comparison to the German composers of the time, were quite specific in their registration directions, which greatly facilitated our interest in following them. Thus by collating their directions, reading the theoretical works of the time such as Dom Bédos, and examining the surviving organs of the period and region, we were able to build some organs that brought this music to life here in America.

Of course the truly French Classic instruments were hardly able to play Bach, particularly because of their lack of a bass-oriented Pedal division. The Alsatian organs of Andreas Silbermann provided a model for the solution of this problem. Thus, by providing a stoplist grounded on French Classic principles, with a few features grafted on, a more-or-less all-purpose disposition resulted. A fine example of this is the Fisk organ at Old West Church in Boston. I have heard recitals there ranging the entire gamut of organ music styles, all amazingly successful when the organist was good.

In my opinion the style of Cavaillé-Coll is not so different from the French Classic as many people suppose. The scaling and voicing of the pipes is at least similar; certainly not drastically different. The primary differences are these:

1. The introduction of harmonic flutes and narrow strings: the harmonic pipes enabled Cavaillé-Coll to produce a much weightier effect in his ensembles, and of course provided a delightful new color as well. One of the most important characteristics of harmonic flutes is their chameleon-like adaptability, adding weight to round colors, yet picking up the harmonics of thin colors. The narrow strings were nothing particularly new in concept, but he pushed them to new extremes of keenness and well-regulated speech, with increased dynamic output, which enabled them to contribute to the ensembles as well.
2. Organization of the divisions into a rational pattern to enable great dynamic flexibility: the traditional Cavaillé-Coll pattern of I-Grand Orgue, II-Positiv, III-Récit is simply three rather similar ensembles of foundations, upperwork, and reeds in which the Récit is the softest, rendered flexible by enclosing it in a swell box, but not so soft that its swelling is not apparent when coupled to the other two manuals. The Positiv is more powerful than the Récit, the Grand Orgue most powerful of all. These differences are partly due to scaling and voicing, partly to placement, and partly to the number and choice of stops in each division. By drawing similar ensembles on each manual and coupling them together (III/II and III/I plus II/I) three dynamic levels are conveniently available, and each level can be shaded by the swell shades on the Récit.

Because this dynamic flexibility was of paramount importance, Cavaillé-Coll extended it by arranging the stops of each division on two chests, the Jeux des Fonds and the Jeux des Combinaisons, and providing the latter with a vented pedal to conveniently turn it off and on. In general the former contained the 8' and 4' flue stops, *i.e.* the somewhat softer, milder stops, and the latter the upperwork and reeds. Thus one could draw a combination of both foundations plus upperwork and reeds, but silence the upperwork and reeds with the vents. One then could proceed from the softest effect on the Récit through the manuals to the Grand Orgue, then (with box closed) engage the upperwork and reeds of the Récit, going through the manuals again to the Grand Orgue for a crashing climax.

It was this new organization of the essentially Classical French resources that marks the principal difference between the two styles. To some extent, with various degrees of success, we have replaced this feature with our modern combination systems, achieving more or less the same thing with different machinery.

3. Employment of the Barker Lever: because the above scheme relied on the simultaneous use of six sets of pallets at once, two sets for each manual and the manuals all coupled together, it was necessary to provide assistance to the strength of the player's fingers in order to enable rapid playing. Had not Barker appeared on the scene with his pneumatic lever, one wonders if Cavaillé-Coll's schemes would have been successful.

Our own 19th-century American organs show similar objectives in their tonal design, but with certain important differences. One of the most important is that most American organs were installed in far less grand acoustical environments. Thus there was less need for the power of the harmonic flutes, the function of which was usually supplied by our Melodias, or for great batteries of reeds. Our English tradition also influenced our satisfaction with milder, more refined reeds rather than the blazingly brilliant French Classic/Cavaillé-Coll variety.

Likewise our order of manuals was different, mostly because of our English background, with the Choir as the softest, the Swell next, and then the Great, and the manual order was I-Choir, II-Great, III-Swell, as it still is in most cases. Yet the coupling arrangement was usually III/II, III/I, and I/II. Of course, before the 1850s, the Swell was hardly a serious division, usually starting about fiddle g. From this period on, however, it became the secondary division, the Choir remaining as a sort of odd collection of soft and delicious effects. Around the 1870s we begin to find Choir divisions labelled 'Solo,' and they have somewhat bolder concepts, so that to some extent they begin to suggest the French Positiv.

It is obvious that during the mid-19th century some attention was being paid in America to French concepts, but of course, in addition to the conservative retention of English traditions, we were also strongly influenced by contemporary German developments. Indeed most of our organists who went abroad for study went to Germany rather than France.

In any case it is most important to realize that one cannot simply collate stops from registrations and expect to have a useful organ. Without first understanding the function of each stop for the composer involved, and then having the knowledge and skill to translate this information into a speaking set of pipes in a given building, the result will be merely a random collection of unrelated stops. Unfortunately we have many organs which are prime examples of this. Moreover we must always remember that spelling and nomenclature are inexact at best, and far from a useful substitute for an appropriate sound. The 'Trumpet' and 'Claron' on Fisk's Old West organ are much more authentic than hundreds of 'Trompettes' and 'Clairons' found in other American organs. I personally disapprove of the use of any but commonly accepted English stop names for American organs. After all, Danish organs have Danish stop names even when they are in the French style; why shouldn't we use the language we speak? Can anyone definitively explain the differences between an Oboe, Hautboy, Hautbois, Obue, or Hobo?

There are further problems in simply collating registrations to arrive at a stoplist. Some are illustrated by the musical example cited in Professor Noehren's article, Tournemire's *Offertory*. It is not enough to simply write down the stops called for. One must also analyze what Tournemire is trying to accomplish, and on doing this, some startling facts emerge.

First, how on earth does he manage the decrescendo in the second measure of the second line? The left foot is on low F-natural, the right on high C-sharp of the pedalboard. Does the organ have a balanced pair of swell pedals in the middle of the keyboard? If so how does one reach them? Perhaps they are the old-fashioned hitch-down swell pedals located over to the right, in which case perhaps, just perhaps, one could hold the C-sharp with the heel and maneuver the swell pedal(s) with the toe.

One can solve the problem by playing this page on a two-manual organ of rather typical American design. (I don't know this piece, nor have the score; therefore it's possible that my scheme will come to pieces later on in the composition). First, what is the purpose of this combination of sounds: Bourdon, Bourdon, Bourdon, Flûte, Flûte, Flûte, Gambe, Gambe, Voix céleste, Unda maris, all 8'? Obviously it is to provide a grand body of 8' tone, the celestes adding to the interest of the ensemble. Furthermore, since the ingredients are all quite homogeneous, indeed two or three ranks of essentially the same color, a greater dynamic range is possible by operating two sets of swell shades and switching among three manuals. One might very well achieve nearly the same effect on an American organ using Swell: Diapason, Salicional, Gedeckt, Celeste, Harmonic Flute 4'; Great: Bourdon 16' and Swell/Great coupler; Pedal: Bourdon 16', Gedeckt 8', Swell/Pedal coupler. Play the passage on the Swell with the box open; when the Pedal C-sharp enters, play it instead on the Great. That way your right foot is free to make the decrescendo in the next line! On the last measure of the second line, remove the Swell Diapason on the first note, then the Harmonic Flute on the second to simulate moving from Positiv to Récit; the Great is already set up to thumb down the melody in the next line. Incidentally, Tournemire's request for the 16' Bourdon is not so much for a specific color, but rather to enable him to play the melody at the correct pitch by thumbing down while holding the high A on the Récit.

Granted this may not have precisely the colors and textures Tournemire achieved (although he must have had help for the decrescendo!), but it is a close enough approximation that we have a fine impression of the effect desired.

The point of this discussion is that we can provide an organ that can answer Tournemire's requirements by simply collating his registrations and then building (properly) such an instrument, but it will often require building a larger organ than resources or space allow. But by understanding the effect that Tournemire (or any other composer) is actually trying to achieve we can often effectively simulate it with lesser resources. Moreover, we must needs choose which composers and styles we attempt to provide for. No organ is capable of doing perfect justice to every style. Even the Atlantic City Convention Hall organ does not have even the correct stop names for every composer's registration, much less the exact color or texture. Professor Noehren's scheme is indeed a fine starting point in designing a useful organ; it is by no means the whole story.

George Bozeman, Jr., attended North Texas University in Denton, where he studied organ with the late Helen Hewitt. He apprenticed as an organbuilder with Otto Hofmann of Austin, TX, and worked later with Joseph E. Blanton in Albany, TX, before working with Robert L. Sipe, Inc., in Dallas. In 1967 he was awarded a Fulbright grant to study organbuilding in Austria. While there he was enrolled at the Academy of Music in Vienna and studied organ with the late Anton Heiller. On returning to the states he worked for Fritz Noack of Georgetown, MA.

In 1972 he co-founded Bozeman-Gibson & Co. in Lowell, MA, and became known for historical restoration of important American instruments. In 1976 the firm moved to its present home in Deerfield, NH, and Bozeman became sole proprietor in 1981. The firm has completed projects including new organs, restorations, and historical copies, in more than 20 states.

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# Olivier Messiaen: an Appreciation

David Palmer

“No one may see God without passing through death: it is not possible until after the resurrection. To hear on this earth the sounds of the invisible is an extraordinary joy, a kind of knowledge of the beyond given through music . . . and what a marvelous opportunity for a composer! . . .”<sup>1</sup> So said Olivier Messiaen when interviewed about *Saint François d’Assise*, his great opera, premiered in 1983. Thinking about his favorite image of Francis of Assisi, he recalled a copy of *Fioretti* he owned as a child, in which there was a woodcut of an angel playing the vielle for Francis, who knelt in total awe and ecstasy.

Messiaen’s life was a search for this music and for its expression in the physical world of sounds comprehensible to human ears. This music of the eternal shaped itself into works of a grand scale for organ, piano, and for orchestra, sometimes with chorus. The musical utterance of things invisible led to a language so unique and personal that in spite of the generations of students attracted to his classes, it remains uncopied. His ideas are as diverse as Hindu rhythms, Gregorian chant, harmonies derived from visual colors, and birdsong—all these he linked together into a musical idiom which was “intended to be a mirror of the entire cosmos.”<sup>2</sup>

With the passing of Messiaen on April 28 [see the *Nunc Dimittis* on page 2 of the June issue of *THE DIAPASON*], not only has the century lost its last great musical giant, but the remarkable French symphonic school for the organ has drawn to an apparent close. This extraordinary flowering of organ music, inspired by the instruments of Cavallé-Coll and begun some 130 years ago with the music of Franck (another mystic, who was also born on December 10), underwent its most radical development in Messiaen’s *oeuvre*. His is a major body of literature—many would argue that it is the greatest written for the instrument in this century. In return, organists have been the earliest champions of his music, and today, it is the organ music that has been recorded most frequently.

Although his six (seven if one includes the transcription *L’Ascension*) cycles are dwarfed by the huge works for orchestra, they clearly represent his roots in the *tribune* of the church of La Trinité in Paris. Since his appointment in 1930 as one of the youngest organists ever to hold a major post, Messiaen worshipped while improvising at the organ for over 60 years. As Clyde Holloway has shown, Messiaen gave voice at the organ to the techniques of each of his important style periods.<sup>3</sup>

Messiaen once told Antoine Goléa that “several Messiaens are dead,”<sup>4</sup> when asked about the phases of his evolving compositional style—how the trademarks came into prominence and then were shelved in favor of newer techniques. In the same spirit, one may see several Messiaens in the organ works.

*L’Ascension*, as is well known, began life as a set of meditations for orchestra in 1933. Having struggled the following year with transcribing it for organ, Messiaen discarded the third movement, replacing it with “*Transports de joie . . .*,” a brand new piece. Dissatisfied with the whole exercise, Messiaen clearly regarded the original as the preferred result.

With *La Nativité du Seigneur* of 1935, we see Messiaen as painter. The Incarnation, an event set in the world of matter and time, led him to meditate in pictures, a medium particularly apt to portraying the characters beloved in scripture. The shepherds share in Messiaen’s timeless waiting on the divine, the angels swoop and soar like birds, Mary expresses her joy in an ecstatic melody of Gregorian chant, and the Magi sway on their camels in an aura of violet. The *personae* of these scenes have become perhaps the favorite pieces for neophytes in Messiaen, both performers and listeners. These naive images in sound still breathe freshness and originality, and humanize the theological pieces which make up the rest of the cycle. This pictorial approach still served him abundantly eight years later in the great cycle for piano, *20 Regards sur l’Enfant-Jésus*.

Messiaen the theologian-musician takes the stage in *Les Corps glorieux* of 1939. The first of the organ collections which he regarded as his best, this cycle presents for our contemplation the attributes of those who will be resurrected in the next life. Jesus’ earthly battle with the forces of death is the only link with the physical world: Messiaen confines himself otherwise to the spiritual realm. Stylistically, he begins to hit his stride in expressing the timeless, in music which is unmistakably his: monodies hang in the air, or dart back and forth like the neutrinos of physics; images of celestial waters and of incense slowly revolve in oriental rhythms and perfumed registrations; a dance of joy goes forwards and backwards (in non-retrogradable rhythms); and finally, a trio of voices in distant, disembodied sounds gives us a trance-inducing vision of the Trinity, in music which begins before we hear it, and which continues after we stop listening.

The two most diametrically-opposed Messiaens follow a year apart, in 1950 and 1951 respectively—mid-way through his life. Messiaen the *improvisateur* comments on the liturgy of the Mass—in its form—in *Messe de la Pentecôte*. Here, he is at his freest in expression: in no other work does he juxtapose ideas with as little apparent relation to each other as, for example, in the Communion: “*Les oiseaux et les sources*.” The cycle seems to require the framework of the Mass itself for completion of meaning. Yet, what imagination! Here he is the equal of his acknowledged model in improvisation, Charles Tournemire, in firing the ranks of the organ into phantasms of flames, beasts, birds, waters and winds.

Then, to balance that unyoked freedom of his musical personality, Messiaen becomes the mathematician-musician in *Livre d’Orgue* the following year. Music for the moment (or the closest he ever came to it) is replaced with music of predetermined structure (the closest he ever came to total serialism). The play of imaginative colors and sounds is rejected in favor of austere textures and of form and formulae carried so thoroughly to consequences as to leave human perception behind. From “*Repetitions in Interventions*” at the opening to “*Sixty-four Durations*” at the conclusion, numbered sonorities, in glistening unadorned series, signify theological concepts in the bright light of Messiaen’s beloved glaciers (representing the light of God’s presence). Yet freedom is never far away: in this cycle, it is given as found in nature (i.e., birdsong) in the fourth, or middle, movement. The ordered series are reduced to the sides of an inobtrusive frame.

We move ahead in time to 1969, when, at 61 years of age, Messiaen has become a seer. In *Méditations sur le mystère de la Sainte Trinité*, he gathers elements from



astrology, liturgy, literature, theology and nature. He infuses them with light and color, then forms them into mobiles, hanging them in a gallery, as it were, through which the listener wanders. Subtle links in similarity of ideas, in texture and in pitch levels guide the course of contemplation, yet the self-contained forms leave the participant free to re-arrange the elements in an infinite variety of order and re-order. As the title promises, an aura of unfathomable mystery pervades this work. Symbol becomes as important a part of meaning as any musical idea. For example, the opening theme, “*Father of the Stars*,” was given to Messiaen by an old astrologer. The melody “arises from the resonances emitted by each planet and from the vibration ratios resulting from the distances of the planets from each other and from the sun . . .”<sup>5</sup> The passages in “*communicable language*” (each letter of the alphabet given a pitch and duration, then organized to spell out words—in French) represent a hidden message which must surely be addressed to God, rather than to human ears, as Griffiths suggests.<sup>6</sup> Messiaen is the artisan in sound-color: as our attention lights on his music, so the colors of his inspiration flash and turn and dazzle, like the medieval stained glass windows he loved.

In 1984, we see Messiaen returning to his beloved liturgy as he did in *Messe de la Pentecôte*, and most notably in his first published piece, *Le Banquet céleste*. But in *Livre du Saint Sacrement*, he has become priest (in truth, he would probably been horrified at this comparison!). In this, his greatest and largest work, he leads the listener in adoration and devotion (first four movements), recounts the story of salvation (movements V through X), expounds on the graces given to the believer in the Mass (Nos. XII to XVI), utters the words of institution (No. VIII), dramatizes the appearance of Christ to Mary Magdalene (No. XI), and commissions the faithful to go out into the world (last two movements). All the elements of his life’s music are here—nothing is discarded—but the creative vision reaches its deepest powers of synthesis. The *Livre* is Messiaen’s missal in music: he has come full circle in the organ music, from single-movement commentary to full celebration of the event central in his own life: the Mass.

As a person, Messiaen had an extraordinary influence on his students. In a tribute on CBC-Radio’s “*Arts National*” April 28, the Canadian composer Gilles Tremblay compared him to “a gardener, who invites you into his garden and leads you freely to take the flowers and the smells that you need . . .” “As a teacher,” he said, “he was an awakener.” He lived what he believed, and took time to encourage those he came in contact with to realize their own, full potential.

Messiaen’s last work, for orchestra, carries the title, *Eclairs sur l’Au-delà* (Lights on the Beyond). Commissioned by the New York Philharmonic with its premiere scheduled for early November next, we await this latest exploration of the spiritual world from *Le Maître*, now himself in the beyond.

In the fifth tableau of *Saint François d’Assise*, Francis asks the Angel for a foretaste of heavenly joy. The Angel grants his wish, saying, “*God dazzles us with the excess of Truth. Music draws us to God past Truth. You speak to God in music: He will respond to you in music. Know the joy of the blessed in the suavity of color and of melody. And may it open for you the secrets of glory!*”

“*Hear this music which holds life on the ladder of heaven, hear the music of the invisible . . .*” Then the Angel plays the vielle for him . . .

Messiaen now hears completely that music which he sought to express all his life. In that quest, he has left for us music which is timeless, which has brought together things natural and things eternal. ■

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- Goléa, quoted in Holloway, “The Organ Works of Olivier Messiaen and Their Importance in His Total *Oeuvre*,” p. 433.
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David Palmer, a native of Canada, holds bachelor and master of music degrees from the University of Michigan, where he studied with Robert Glasgow. In the spring in 1981, he did sabbatical study with Yvonne Loriod on Messiaen’s piano music. Palmer has performed recitals throughout Canada, the U.S., England and France. In October, 1990, he gave the first Canadian performance of Messiaen’s *Livre du Saint Sacrement*, broadcast on CBC-Radio. He holds the positions of Professor at the University of Windsor, Ontario, and Organist and Choirmaster, All Saints’ Anglican Church, Windsor, and is Past-President of the Royal Canadian College of Organists.

Part One of this report, written by Herbert L. Huestis, appeared in the June, 1992 issue of *THE DIAPASON*, pp. 10-12. A feature article on the Fritts organ at Arizona State University, also by Dr. Huestis, was published in the December, 1991 issue of *THE DIAPASON*, pp. 1, 12-14.

The conference on "The Historical Organ in America," sponsored by the Westfield Center, the American Organ Academy, and Arizona State University, took place January 12-16, and brought together over 350 organists, scholars, and organbuilders to address the pipe organ and its function and meaning in contemporary musical culture. Initiated by ASU organ professor Robert Clark to inaugurate the new Fritts recital hall organ, and organized by Lynn Edwards of the Westfield Center, the conference was a celebration of a school of American organbuilders whose work, though inspired by historical European models, can be considered uniquely American.

The format of 1) presenting recently built organs, 2) panel discussions on organ building and musical issues, followed by 3) open discussion—all in the context of a varied series of concerts and recitals on the Fritts organ—contributed to the atmosphere of open collaboration. The Westfield Center's publication, *The Historical Organ in America: A Documentary of Recent Organs Based on European and American Models*, in which builders share detailed "trade secrets," is further evidence of welcome cooperation.

The performances on the Fritts organ allowed a variety of musical impressions, reflecting the trends in performance practice of the past 20 years, and displaying the organ's 28 voices. Both the musicians and builders represent an "historic" school that has influenced the organ scene in America, Europe and Japan, reconsidering earlier ideas and assumptions of the French- and English-influenced American Classic and Germanic-influenced Neo-Baroque schools of organ playing and building.

## Session I: The Spanish Organ in America

Considering that Spain was the first European country to plant pipe organs in America, and the relative richness of surviving organ culture in Mexico, it is surprising that only five authentically Spanish-style organs exist in the United States (discounting numerous examples of horizontal "Spanish Werck" trumpet stops). Guy Bovet's belief that an organ first of all should be beautiful, not designed to play any particular type of music, was echoed in Manuel Rosales' description of the adaptable amateur organist of his San José Mission Spanish-style organ, able to use its divided-manual resources with easy delight.

Greg Harrold, who has researched organs in Zaragoza province, made clear in the comments on his Berkeley organ that although he built the organ in "the old way," it was not a copy of any one instrument. The elusiveness of authentic copying was later reemphasized by hearing recordings of Rosales and Harrold Spanish trumpets—the builders sharing information on pipe construction, but achieving obviously different sound results. Slides showed the historic variety of the Spanish organ's visual design and decoration: from the "hips" on certain old Mexican organs, to the faces painted on the pipe mouths of the San José Mission organ, also inspired in its case design by early-19th-century Graeco-Roman style, consistent with the period in which the mission itself was built (c. 1800).

## Texas Baroque Chamber Concert

Music of colonial Southwest America opened an excellently conceived chamber concert by Susan Ferrés's Texas Baroque Ensemble. Mexican and Guatemalan music from ca. 1700, in the popular *villancico* form, gave a taste of

a rich musical culture, performed on style-period instruments, along with secular cantatas by de Furcy and G.M. Hoffman. This richly decorated Baroque music seemed to call for a livelier acoustic than provided by the dry sound in ASU's modern, simple Music Building Concert Hall. Three English Psalter pieces from the late 16th century, representing America's English heritage, and the vocal and instrumental virtuosity of Thomas Arne's Handelian *Masque, Alfred*, might have sounded freer, less precious, and more impressive in a grander space.

## Robert Clark Recital

A turquoise badge gave this reporter entrance to the 10 p.m. premier organ recital by Robert Clark on Paul Fritts' Opus 12, standing at one end of the Organ Recital Hall that copies the proportions of a modest barrel-vaulted Dutch/North German village church with a live acoustic appropriate to organs and singing, and pews rather than individual concert seating. The unfortunate splitting of the attendees into two groups, due to a large enrollment and limited Recital Hall seating, must have caused hardships for performers and listeners alike. The intensely programmed sessions and recitals meant beginning before 8 a.m. and finishing the day after 11 p.m. Nevertheless, the intellectual and musical richness of the offerings and the good sportsmanship of all concerned made for a rewarding, though tiring conference experience.

The striking bright red color (unlike the deeper, muted red of Haarlem's St. Bavo) and gold ornamentation, inspired by the Arizona motifs and carved with elegant beauty by Judy Fritts, gave a Southwestern American flavor to the handsome Schnitgerian Hamburg case form. (The case design was borrowed from the much admired A-Kerk organ in Groningen, The Netherlands; but that organ's dark brown color, replete with 19th-century statues, and placement in a high/gothic nave are hardly comparable to Fritts' Opus 12, which leaves a distinctly American impression.) Standing on a balcony, the organ sounds over the heads of the congregation in the oblong rectangular hall.

The opening Böhm *Praeludium in C* captured the sharp, pleasing plenum of the North German/Dutch organ. Clark's performance proved quite up to the demands of this great occasion. From the Great 8' Octave—singing and not heavy—to the full and colorful flute qualities, and varied character of the eight reed stops, individually beautiful and balanced with each other, the many colors were heard alone and in small combinations in variation sets by Scheidemann, Weckmann, and Böhm. The ASU Chamber Choir, conducted by Donald Bailey, joined in Rodney Roger's *Canticle for Organ*, setting creation texts by St. Francis of Assisi and poet Gary Snyder (in poetry based on a Mohawk Indian prayer). Effective use of percussive vibraphone sounds added to sustained organ sounds, and an evocative trumpet obligato and soliloquy played by David Hickman, combined to produce a work of immediate aural

appeal. Three *Orgelbüchlein* chorales and the *Toccata and Fugue in F* (BWV 540) affirmed Clark's empathy with Bach's music, particularly in the architectural projection of the grand line in the dual-subject Fugue.

## William Porter Recital

An historical-style improvisation opened William Porter's Monday recital: his *Praeludium* began using principals 16-8-4-2 with double pedal, presenting the cantus firmus on trumpet, followed by an imitative, fugal section, and closing again on the plenum with double pedal. Improvisation themes were drawn from the Scheidemann Motet Intabulation "Dic nobis Maris," the second piece on the program. Porter went through the traditional repertoire of 17th-century North German improvisation procedures, including reed solos in alternating left and right hands, ornamented melody on sesquialtera, and charming echo effects. A line-by-line chorale-fantasy improvisation on "Christ lag in Todesbanden" employed ornamented (right hand) melody, pedal cantus firmus, two-manual interplay including echos, a fine descending-chromatic section, all leading to a grand conclusion. Porter's playing to this point, and also in Buxtehude's *Praeludium in e* (BuxWV 142) was not only historically informed, but also playful, musical, entertaining, drawing registrational variety from the Fritts organ, including the expressive use of 8' principal with tremulant. Bach's ornamented chorale "Herr Jesu Christ, dich zu uns wend'" (BWV 709) featured the Hauptwerk cornet. The following *Prelude in C* (BWV 547i) seemed not quite balanced in registration: the pedal trumpet was overpowering (regulation?) to the 8-4-2 manual principal chorus, and the overall sense of grand-line seemed interrupted by a fussy subtlety of phrasing. The *Fugue* (BWV 547ii), full mixture-plenum all the way, sounded polyphonically clear and not wearying to this listener's airplane-plugged ears.

## Guy Bovet Recital

In the context of seven organ recitals in five days, Guy Bovet's program proved a diversion from a predominantly German Baroque repertoire. Entertaining late Gothic and Renaissance music, including Kotter's *Kochersperger Spanierl*, a Machaut tune over a drone, a little Cabezon piece played on the beautiful wood Blockflöte, and a marvelous Arauxo tiento (heard on a solemn 16-8-4 principal combination) might have preluded some grander works. Instead, this recital of intriguing *hors d'ouvres* continued in the same vein with a Mexican "staircase to heaven" tiento, and a group of quirky J.L. Krebs galanteries, leading to a frivolous "Bolero du Divin Mozart" (Anonymous, improvised?)—all performed with campy humor, through subtle, rubato timing. Gigout's *Scherzo* became a real joke (Gigout's intention?), followed by two miniature Etudes by Lionel Rogg: a witty 'improbable canon,' and minimalist 'insistent tetrachords.' Jehan Alain's juvenalia, "Fantasmagorie," preceded the only entrée on the program, Alain's *First and Second Fantasies*. But here the performance style—allowing stop changes (no assistants here) to affect the tempo relationships in the structure of the works—did not seem to acknowledge or project the substance and architectural grandeur inherent in the music. (Also, in the choice of sounds, can regals, for instance, substitute for the Romantic sounds Alain knew?) A haunting, gently evocative encore by Albert Alain closed this delightful program.

## Carole Terry

A gracious, naturally rhythmic and nicely singing quality pervaded Carole Terry's playing on Tuesday. *Stylus Fantasticus* qualities abounded in Bruhns' *Praeludium in e*, followed by additional opportunities to become familiar with the Fritts organ's exquisite individual stops in pieces by Sweelinck and Scheidemann. The lengthy Bach "Allein Gott" trio (BWV 676) was convincing at its lively tempo and untiring in the singing sound of 8' principals. It was a pleasure to hear the infrequently performed double-pedal Bach "Wir glauben all" (BWV 740), played with fluid expressivity, though the well-known BWV 680 "Wir glauben all" lacked conviction. Grandeur, when called for in Mendelssohn's fourth *Sonata*, seemed again to be lacking. This reporter cannot help making the comparison of hearing the A-Kerk organ in Groningen in similar repertoire: there a spacious, reverberant acoustic contributes an additional dimension to the "full organ", as necessary for Bruhns as for Mendelssohn, with trumpets and mixtures that blend into the plena.

## Harald Vogel Recital

Harald Vogel's all-Bach recital, characterized by his straightforward, boundlessly energetic manner, was a high point of the conference. Some unusual Bach works included the *Prelude and Fugue in g minor* (BWV 535), opening with a fantasiaic passagio on the 8' principal, and continuing on a mixture plenum plus pedal trumpet—remarkable for the contrapuntal clarity apparent in the Fugue. A *Fantasy ex Dis* (from the *Andreas Bach Book*) included an expressive chromatic section on the "vocale" Hauptwerk Octave (plus tremulant). Principal 8-4-2 plena were heard in the fast orchestral movements of the brilliant Vivaldian *Concerto in G* (BWV 592). By this fifth concert, in the hearing of the *Sarabande con Partite in C Major* (BWV 990), the ear was becoming well acquainted with each of the organ's 28 voices, eight of them reeds—including a remarkably smooth, small-trumpet Schalmey 4', the pair of sweetly colorful regals—Viool da Gamba (modelled after St. Laurens, Alkmaar) and Trichterregal (buzzy but not thin), and the Dulcian 16'—a bit thin in the treble, and not as rounded in sound as some other examples (for instance, the richly full Dulcian of the Taylor & Boody organ at Ferris University, Yokohama, Japan, heard on tape). The less than totally satisfactory impression of the Trumpet 8' and Posaune 16' basses (one has come to expect that "dark chocolate" sound in German reeds) made one suspect that not all was completed in the organ and hall. No doubt fine tuning and voicing will still take some time to perfect the obvious beauty of the organ's sound. The *Toccata, Adagio and Fugue in C* (BWV 564) was well controlled in the shaping of large gestures and in a serene *Adagio*. *Komm, heiliger Geist* (BWV 652), though perhaps a bit fast for a contemplative piece, was followed by the *Fantasy in G Major* (BWV 572), played with conviction and strength. A chromatic "Sturm und Drang" *Fantasy in C Minor* by C.P.E. Bach brought the evening and a long day (8 a.m. to 11 p.m.) to a rousing close.

## Robert Bates Recital

A French *Suite in the Seventh Tone* by Nicolas Le Bègue proved the Fritts organ's colorful versatility (though not authenticity) in the French classic repertoire, played with stylistic awareness and good taste by Robert Bates. His *Arizona Visions* concerto for organ and computer (1991) was fun to follow in

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the shapes of the accompanying computer-generated score. The comparison to traditional organic horizontal textures was made visually and aurally apparent in an underlying rhythmic clock, clearly delineated voice ranges, and a variety of color choices. It is interesting to compare *Visions* to the subsequently performed Bach *Fugue in E-flat* (BWV 552ii), with its sweeping scalar gestures, combined with a breathing, chorale-like subject, that can produce a sense of transcendent grandeur.

#### David Dahl Recital

David Dahl brought the experience of a seasoned church musician to his imaginatively programmed recital on Thursday—a satisfying, even restful conclusion to a hectic week. A French *Overture in C Major* (K. 399) again stretched the bounds of standard organ repertoire, with plenty of dramatic shakes in the Grave, and paired note articulations in the Fugue. Five organ chorales by J.L. Krebs, inviting comparison to the more substantial *Orgelbüchlein* chorales, proved tuneful, imaginative, occasional quirky. An eloquent cornet solo in a Spanish *Medio Registro Alto de Segundo Tono* by Fray Pedro de Tefalla was followed by a programmatic, imaginatively registered (not just trompetarias) *Batalha de sexto tom* attributed to Pedro de Araujo. A natural sense of shaping and breathing phrasing permeated the Bach *Allein Gott* chorales (BWV 716, 711, 663), performed in *alternatim* with congregational singing. The audience part-singing of stanza 2, and the use of the Arnstadt congregational chorale (BWV 715) with interludes for stanza 3 was musically satisfying, majestic, and thrilling (tempo below M.M. 60). A meditative atmosphere of evening prayer was conjured up in Daniel Pinkham's "At Compline" from *The Book of Hours* (1990), with a sweetly sentimental undulating rhythm and soaring flute sound. Maurice Duruflé's *Fugue* on the carillon theme from Soissons cathedral provided a fittingly grand postlude.

#### Masterclass

The masterclass format, with four accomplished performers playing for a panel of experienced teachers (Delores Bruch, Kimberly Marshall, William Porter, George Ritchie, and Carole Terry), moderated by Fenner Douglass, concluded the conference in the atmosphere of open discussion and shared ideas. The reporter heard only the first organist, Pamela Ruiters-Feenstra, playing Bach's *Magnificat Fugue* (BWV 733) in grand style with strong rhythmic integrity, Böhm's *Vater unser* (ornamented chorale), and de Grigny's famous *Tierce en taille*. In the context of such fine, convincing playing, there seemed little to critique (in this reporter's opinion), and the panel took the occasion to present their own interpretive, musicological, and pedagogical ideas. As a result, it sometimes seemed that these great works became specimens for theories of performance practice, commentators sometimes missing the point of a piece (for instance, the spirit of prayer that permeated Pamela Ruiters-Feenstra's interrupted performance of DeGrigny). Can real teaching of students at all levels of preparation and accomplishment be done in this manner, or was this just another (excellent) way to lecture and present ideas?

The problem of self-conscious application of performance practice ideas seemed to turn up in recitals also—compromising convincing "free" musicianship to the attempt to achieve authenticity. It is interesting that some of the finest playing at the conference was heard on tape—such as the magnificent sound of Widor's *Symphony Romane* on the new Fisk organ at SUNY Buffalo, NY—presenting a still admired style of organ sound and playing loved in America, but not much in evidence at this conference, even though many of its major proponents were present at the conference.

#### Session VIII: Art and Architecture

Session VIII on Art and Architecture began with a tightly argued, insightful paper by Douglas Bush on "The American Church and the Historical Organ." Analyzing the aesthetic integrity of Christ Church, Episcopal, in Tacoma, WA, Bush described the ideals of simplicity and function in this modern church, the building proclaiming the historically-rooted Christian faith (reflecting God's grandeur and the church's mission to transform, serve, and proclaim truth in society). In this context music assists in congregational participation and involvement (not primarily as a vehicle for performance) in worshiping God, with people joining in celebration as a family (not as an audience). The organ reflects these principles in paying attention to its heritage (Baroque, Romantic and American influences), in an instrument of aural and visual beauty and clear function, with the objective of assisting participation (in hymns, for example) to serve the transformation of the human soul. New "historic" organs of superb craftsmanship, not mere copies, acknowledge the validity of various styles (there being no universal ideal), learning with humility from the culture of our ancestors, and continuing to enrich our contemporary life experience in God-directed worship.

Montreal organ builder Hellmuth Wolff discussed how an organ facade reflects its character, being in harmony with itself and its surroundings. Showing slides of a variety of successful cases, from Schnitger and Silbermann to Holtkamp and Fisk, and some admirable examples of 20th-century European contemporary design, Wolff also showed some of his own organs, particularly three recent tracker instruments placed in former organ chambers—not compromise organs, advocating "purity, not purism."

Yale architect David Sellars discussed an intriguing new project: working with Richard Graff to design a tower in California wine country, planned to house a Fritts organ and serve as a home for organ scholarship and performance (with a wine cellar below!). Slides of a European trip with tour guide Harald Vogel allowed Sellars to muse on the rich visual and aural beauty of North German, Dutch, and East German organs—from the provincial Groningen village of Noordwolde to the Schmalkalden Castle chapel in Germany—"opening visual perceptions of organ music." All this served to inspire the architect of the tower, shown in preliminary drawings (a model to conspicuous consumption, like Hearst's Castle?), reflecting a desire in America for hand-crafted works of art. (These ideas invite comparison to Douglas Bush's humbler church-centered philosophy: Sellars contemplated the demise of the pipe organ as a church instrument—the "successful" churches of today seem well-served by electronic instruments, and the traditional mainline churches that require pipe organ are in decline.)

#### Session X: Eclectic Instruments, Playing Techniques and the American Organist Today

Session X focused on organ pedagogy with a panel of teachers, moderated by David Dahl, and including Delores Bruch, Russell Saunders, Carole Terry, William Porter, George Ritchie, and Guy Bovet. Following the session on the eclectic organ, David Dahl's "choose the best" philosophy of teaching espoused a similar eclecticism: the diversity of styles in music requires a combination of systems. Organists need to be convincing musicians on electro-pneumatic and tracker instruments, radiating and flat pedalboards. Dahl referred to an emerging coherence and integrity, and the need to understand underlying aesthetic notions in order to allow music to come to life. In the ensuing panel discussion each teacher seemed to present distinct, divergent viewpoints about organ pedagogy.

George Ritchie, co-author of a new



A panel considers various aspects of teaching and learning on "historic" instruments: David Dahl, Delores Bruch, Russell Saunders, Carole Terry, William Porter, George Ritchie and Guy Bovet.

organ method with George Stauffer, espousing learning old and new playing techniques (pre- and post-1750), discussed the liberating influences of the old techniques (where, for example, substitution is useless, and touch sensitivity to organ wind is emphasized). Discussing the idea of renewal and artistic rejuvenation, Ritchie suggested the value of adopting an additional "early-music technique," being open to new influences that may lead to a new synthesis.

Delores Bruch stated that we live in the midst of eclecticism (such as Eastern Iowa's 19th-century organ culture), and that the good and great instruments capture our interest. Transcending matters of technique and repertoire, organists need to be sophisticated specialists, with broad preparation as generalists.

Russell Saunders noted a healthy variety in interest in 17th- through 19th-century repertoire and performance practice, after some of the aberrations in the recent "painful period" of the early-performance-practice movement. Since the French Classic and North German styles have been well explored, Saunders recommended looking further into the Southern (German) and Spanish schools. Commenting on the organist shortage, and observing that the piano is no longer so generally studied, he referred to an English method (Sanger) that reconsiders the piano-playing pre-requisite.

Carole Terry spoke directly to physical/musical matters about playing technique—the pleasurable, sensuous responses that relate ear and touch in an integrated free mechanism. She sees a shared physiological basis for good technique, championing a common ground between, for example, Diruta and Matthey.

William Porter spoke from the point of view of the instrument itself being a powerful teacher. He spoke of the greater efficiency of "historical technique" (the control of attack and [slow] release learned from historic North German organs, for example), and the idea that technique changes from instrument to instrument. Technique is personal and related to musical aesthetics: we should allow technique to illumine our repertoire.

Guy Bovet was concerned about developing a growing musician to maturity, given all the information and fine instruments now available. Reflecting on the fallibility of people and organs (all compromised, fallible machines)—we want purity, but must compromise. Organs reflect culture and the "strong perfume" of a time; today we are in a "museum period," not a creative era. In conclusion, we are all eternal students searching for moments of maturity.

The pedagogy session might have benefited from the insights of acknowledged great teachers in the audience, including some of the most influential teachers since the 1930s. Pity that for the most part only one "school" was

presented; just as the proponents of the American Classic Organ were not part of the discussion, neither was the still dominant "American Classic" school of organ playing and teaching much in evidence.

#### Session XII: And what of the future?

Session XII, a discussion attempting to address the future, was introduced by Robert Clark, heartened to see so many working musicians concerned for the learning process, and commenting on our peculiarly American "all things to all people" culture.

David Boe enumerated current trend lines and disturbing problems, including: 1) the decline in the population in the proportion of people espousing Western values (compare this to H. Vogel's world-view, from Europe to American to the Orient—organ culture as a musical model for global understanding); 2) the decline of mainline churches; 3) the decline of school music programs and the emergence of culturally illiterate youth; 4) the decline (by half) in piano students; 5) the positive, infectious vitality of the historical organ building and playing movements; 6) uses of technology needing more discussion; 7) the numbers of gifted students with creative potential in colleges fascinated with electronic and computer music (not organ majors!); and 8) the hope in church music, affecting his own congregation's life (Lorraine, OH) through musical service.

Harald Vogel pointed to the *media* and *travel*, allowing general availability and knowledge of the best examples of organ building worldwide, and resulting in a general historical consciousness. In a society of universal availability, organ culture already exists as a model for global communication and culture. In artistic organ building, design details will vary among builders, musical experts will be responsible for insuring artistic quality, and the customer will choose the style (including the eclectic organ as a style possibility). He foresees that the organ will be less exclusively a church instrument, and more available in concert halls, resulting in the building of fewer organs built to higher artistic standards.

#### The Dinner

Fabulous was certainly the word for the sumptuous dinner at the Buttes, organized and orchestrated for the conference by Richard Graff and frugal (!) gourmet Jeff Smith. In convivial company the conference celebrated its eating and drinking as intensely as its music and scholarship. Champagne, three kinds of wine, and seven epicurean courses later, this celebration must have surpassed the *Orgelprobe* festivities surrounding the Grüningen Castle Chapel organ near Halberstadt in 1596. Even this event had an historical precedent!

# Karl Schuke

## Organ Builder in the Twentieth Century

Paul Jordan



Karl Schuke

For providing valuable information and for other assistance in the preparation of this article, the author is indebted to Messrs. Wolfgang Theer, Wolfgang Kobischke and Ernst Bittcher, co-proprietors of the Karl Schuke Berliner Orgelbauwerkstatt GmbH., of Berlin, Germany, and to Roberta Scheer of the Office of University Publications at the State University of New York at Binghamton, in addition to the sources directly quoted.

The town of Potsdam, Germany, where Karl Schuke was born on November 6, 1906, was the site not only of King Frederick the Great's renowned "Sans Souci" but also, as of 1820, of the small Gesell organ building firm where Karl's father, Alexander, received his professional training and which he took over in 1893.

During Karl's childhood, his father often took him or his brother Hans Joachim along to hold down keys for the tuning of organs in Berlin and the Brandenburg area. Most of these organs had been built in the late nineteenth and early twentieth centuries. Thus the original knowledge imparted to Karl by his father pertained mostly to the building of organs based on the concepts and ideals of late Romanticism. Eventually, as a young builder, Karl was apprenticed for a time to a specialized organ pipe maker. After learning that craft he established a pipe making division in the Potsdam factory, and thereafter the pipes themselves became his special domain. This may help account for the fact that later in life as a mature builder, in situations where others might, for instance, have chosen to show interested guests an elegant console or complicated relays, Karl Schuke characteristically preferred to elucidate the manifold designs and proportions of the organ pipes themselves. Similarly, in conversation and as a teacher he tended to emphasize a view of the organ as "first and foremost a wind instrument." The conscious distinction of this orientation from one which saw the organ more—or at least as much—in terms of its "kinship" with the orchestra or with other keyboard instruments such as the piano was in time reinforced by the post-World War I organ reform movement and ultimately became central to Karl Schuke's aesthetic orientation and his fundamental principles as an organ builder.

It was in fact fairly early in his career that Schuke came in contact with some of the prominent protagonists of the *Orgelbewegung*, or Organ Reform Movement. Even an experienced instrument builder could not remain untouched by the kind of excitement their message was then beginning to generate among both musicians and laymen in central Europe. The greater part of Schuke's deep personal sense of the organ and of the craft and art of organ building was, nonetheless, developed more directly through his own intense study of the actual proportions of pipework designed by master craftsmen of the 17th and 18th centuries.

The design and pipe scalings of the organ of the Brandenburg Cathedral, for instance—preserved in its original form as built by Joachim Wagner in the 18th century—became an important model. To grasp the structural laws governing construction of small organs, Karl Schuke collaborated with Georg Schünemann in an investigation of the historical Positivs of the Berlin Musical Instrument Collection. The question of the small organ became a central topic of concern at the Freiburg Organ Convention of 1938. There, while one contemporary builder attempted to promote a small electric-action instrument featuring stop unification, virtually all interest was focussed instead on the demonstration of a new Schuke Positiv with mechanical action and classical specifications.

In terms of concrete implementation of the proclaimed goals of the Organ Reform Movement, a major pioneering undertaking culminated in the installation, in 1935, of a 25-stop, purely mechanical organ for the Ernst Moritz Arndt Church in Berlin-Zehlendorf, soon thereafter to be immortalized in radio and commercial recordings by the distinguished organists Fritz Heitmann and Joseph Ahrens. The young Rudolf von Beckerath came to visit this instrument and its builder—an encounter which grew into a lifelong friendship between the two men. Today, a half century later, this instrument stands as a monument to the prophetic initiative of the Schuke organ building family in the 1930s.

In 1933, following the untimely death of his father, Karl Schuke had already assumed the artistic direction of the Potsdam plant (which he had formally joined



Domkirke, Reykjavik, Iceland

after leaving school in 1922) and was soon able to develop a strong independent reputation in German organ building circles. During the Second World War Schuke was engaged as a government consultant on the confiscation of metals for armaments. This had the doubly fortunate result of enabling him to use his influence to help set priorities that would spare some of the more significant extant instruments from being melted into weapons (though in some instances they were eventually to be destroyed in the bombing raids) and to permit him to continue working as an instrument builder rather than participate as a soldier in a war he opposed. In 1943 the company was able to carry out a commission to restore the "Haydn organ" in the cathedral of Eisenstadt, Austria. During the same period, Karl Schuke—whose liberal background and strongly classical, humanistic schooling (prior to his formal apprenticeship as an organ builder) made him a lifelong opponent of all forms of totalitarianism—assumed the risks involved in maintaining close contacts with the circles that were then planning and would eventually carry out the unsuccessful assassination attempt on Adolf Hitler on July 20, 1944.

At the end of World War II the Schuke firm found itself located in the Soviet-occupied zone of Germany, which later became the German Democratic Republic. In 1950, the Karl Schuke Orgelbauwerkstatt was established in the American sector of Berlin, as a branch of Alexander Schuke of Potsdam. In setting up this western branch, the brothers Karl and Hans Joachim were acting in anticipation of the political and economic partition of Germany which would, in time, inexorably lead to nationalization of the original company under the East German socialist state. Karl Schuke himself settled in West Berlin in 1953, assuming sole responsibility for the company there, while his brother remained in charge of the now separate venture in Potsdam. Both companies were to enter, each in its own sphere, the ranks of the foremost contemporary builders of pipe organs. As a *Volkseigener Betrieb* (VEB), or "people-owned" enterprise, Potsdam built organs in the German Democratic Republic and other Warsaw Pact countries, including the Soviet Union.

The activities of the western enterprise under Karl Schuke's direction initially centered around West Berlin. The first postwar organs in Berlin were built with the support of Marshall Plan funding. The need for new instruments in the process of rebuilding the many Berlin churches that had been completely or partially destroyed in the war was the essential factor that permitted the new western branch of the Schuke company to establish its independent reputation. But the organs of Karl Schuke soon became known outside the city, and before long they could be heard in churches, concert halls, and educational institutions throughout the (West German) Federal Republic and abroad. It was in 1954 that Schuke accepted his final commission for an instrument with electric action; thereafter his instruments were without exception built with mechanical tracker action, complete casework, organization by the *Werkprinzip*, and open toe voicing—a tradition in which he would also train his handpicked team of successors.

A first powerful witness to the success of this approach proved to be none other than Olivier Messiaen. The French master, who gave the first Berlin performance of his *Livre d'Orgue* in the Konzertsaal of the city's Staatliche Hochschule für Musik on February 4, 1958, had this to say about its Schuke organ:

It was with joy that I played . . . on this 'grand orgue' . . . a very well conceived and practical instrument, with a brilliant and clear tutti . . . and several individual features that should be mentioned: the beautiful Trichterregal 8' . . . and the exquisite mutations 1 3/4', 1 1/4', and 3/4'. In its whole ensemble this organ is perfectly suited to my music and in particular for my 'livre d'orgue.'<sup>1</sup>

During the 1960s the number, variety and geographical spread of commissions continued to increase. Notable new instruments included, at the beginning of the decade, those for the Braunschweig Cathedral and the Dreikönigskirche in Frankfurt, in addition to that for the Kaiser-Wilhelm-Gedächtniskirche located in the very nerve center of postwar West Berlin. The year 1969 was marked by a project particularly close to Karl Schuke's heart: he was asked to "reconstruct," from existing documents, the Schnitger organ of the Eosander Chapel in Berlin's great Charlottenburg Palace—the original instrument having been completely destroyed in the war.

By the mid-1970s the Schuke company had installed its first major instrument in the United States. Odile Pierre referred to her experience in playing the February 13th dedicatory concert at Rutgers University's Douglass College in New Brunswick, NJ, as a moment of "great musical joy at the end of my 1976 tour," and added an exclamation of "Bravo for this marvelous organ—the most beautiful, most precise, most inspiring one I have ever played in America, or in Europe. I hope that this genre of instrument will multiply in America, for all kinds of music sound marvelous on it—Baroque, modern, and also Romantic such as Franck."<sup>2</sup>

Paul Jordan studied with Charles Krigbaum, Arthur Poister and Helmut Walcha. For ten years director of music at United Church on the Green in New Haven, CT, he has concertized on four continents and currently holds a professorship at the State University of New York at Binghamton. His recordings include From Leipzig to Amsterdam; Bach's Orgelbüchlein; and most recently, Buxtehude, Moondog & Co. recorded on the Schuke organ of SUNY Binghamton, all on the Spectrum label.



Cultural Center, Lyublana, Yugoslavia



Myochi-kai Buddhist Temple, Tokyo, Japan



Dreikönigskirche, Frankfurt/Main, Germany

By the time Karl Schuke died on May 7, 1987, the world was richer by some four hundred mechanical-action instruments bearing his name and ranging in size from one manual with three stops to [in Seoul, Korea] six manuals and pedal with ninety-seven stops. He was one of the first builders who succeeded in breaking through the rather stringent, if informal, internal regional barriers that had seemed endemic to the organ building trade in the German Federal Republic. In this respect it is conspicuous, too, how many instruments he was called upon to install in the state music conservatories of West Germany, including those in Lübeck, Cologne, Essen, Saarbrücken and Freiburg, as well as at the University of Würzburg. A comparable breadth of distribution and influence characterizes his contribution to secular musical life on the international scale through the placement of instruments in major symphonic concert halls such as the Berlin Philharmonic and the (newly restored) "Old Opera House" in Frankfurt, in addition to similar venues in Austria, Yugoslavia, Japan and Korea.

On his 80th birthday in November of 1986 Karl Schuke was honored in a festive occasion which brought together a broad cross-section of ecclesiastical, musical and political representatives in an afternoon of music and salutations held at the Berlin factory and featuring the debut performance of the last instrument to be completed under his directorship of the company: the movable two-manual organ for the State University of New York at Binghamton. He would no doubt have been pleased to know that under his coworkers—now successors—the work has been continuing without a break since his departure, with the fulfillment of new commissions for both church and academic installations, especially in Germany and Japan.

It had been Karl Schuke's style, as a maker of musical instruments, to seek ongoing dialogue both with colleagues in the trade and with musicians. Among contemporary organ builders, his main friend and partner for exchange of expertise and critical perspectives was and remained Rudolf von Beckerath. The dialogue with performers and, especially, composers was more diverse, including such partners as Hugo Distler, Siegfried Reda, Joseph Ahrens, and Wolfgang Reimann. As an instructor of organology (from 1955) and professor (from 1962 through 1976) at the Berlin Hochschule für Musik, Schuke was also able to transmit the essentials of the traditional and living art of organ building to several emerging generations of organists.

The initial financial and other limitations of the postwar era had compelled a restriction of focus to the necessary and the fundamental; in Schuke's case, these restrictions only served to strengthen the impulse to expand and develop the insights of the original Organ Reform Movement. It soon became clear that rethinking organ specifications would also mandate changes in the principles and processes of scaling and voicing—just as one had already come to understand that tone channels were in themselves of little avail unless complemented by a mechanical playing action. Piece by piece, and continuing into the present day, one lost realm after another re-enters the organ builder's field of awareness, beginning with genuine organ casework and proper wind supply and continuing on into different tuning systems.

At the same time, however, Karl Schuke never fell prey to artistic resignation such as might, for instance, have inclined him to escape from contemporary problems and exigencies by limiting his creative efforts to an ongoing replication of ancient masterpieces. He was firmly persuaded that legitimate musical compositions of our time are creating their own specific instrumental requirements and, equally important, fostering an increased need for new organs in the churches and, especially, in the concert halls of the future. While Wolfgang Stockmeier, in *Musik und Kirche* (January, 1987), singles out Schuke's "individual voices, so full of character," and his "ever incisive and pleasingly sonorous plenum" as well as the "absolutely reliable, though never doctrinaire, technical standards"<sup>3</sup> of his instruments for special mention, Hans Martin Balz, writing in *Der Kirchenmusiker* (September, 1987), emphasized his own fascination with Schuke's intellectual and spiritual openness—at times even to the point of playfulness—and the range of his empathy and flexibility. "He was able to create organs in close succession, and with the same joy," for interpreters with such widely differing aesthetic orientations and requirements as "Siegfried Reda in Mühlheim (1959) . . . Helmut Walcha in Frankfurt (1961) . . . and Gerd Zacher in Hamburg (1962) . . . This may suffice to reveal the breadth of his artistry."<sup>4</sup> As a further substantiation of this non-ideological kind of awareness and largess, Balz recalls that, beginning as early as 1970, Schuke also restored several Romantic organs, and that despite his radical personal commitment to the insights and attainments of our own century's organ reform movement, it was for Schuke no doctrinal frontier—but simply a matter of course—that fine Romantic instruments, such as those of Sauer, are to be respected, maintained, and played!

Pastor Jürgen Wehrmann—who himself, during his tenure at the Church of the

Redeemer in Jerusalem, had been a "recipient" of a Schuke organ and carefully observed the builder's mode of working and being—spoke at Karl Schuke's funeral in Berlin: ". . . how much remained open for him!" . . . and how characteristic was his profound and enduring curiosity—

curiosity about what possibilities for development the organ may still hold; curiosity as to the implications for organ music when it is no longer viewed exclusively or primarily as 'musica sacra'; curiosity about the encounter of the European art of the organ with the ways and lives of other peoples and cultures; and curiosity as to what further unforeseeable changes will emerge over time—in Karl Schuke's words—from the ongoing 'expansion of the effective realms of application and musical perspectives of the organ' as an ever evolving instrument.<sup>5</sup>

**Notes**

1. Guest book entry, February 4, 1958.
2. Note, on Rutgers University stationery, of February 13, 1976.
3. *Musik und Kirche*, January, 1987, p. 49.
4. *Der Kirchenmusiker*, September/October, 1987, p. 192.
5. Manuscript of the funeral oration held on May 14, 1987, at the Waldfriedhof Zehlendorf, Berlin (West).

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# New Organs



## Cover

**Berghaus Organ Company, Inc.**, Bellwood, IL, has built a new organ for St. Paul Lutheran Church, Decatur, IL. After more than ten years from the initial talks, a contract was signed, in 1988, for the construction of a three-manual and pedal tracker-action organ. Partially through the construction of the instrument, the long-debated problems regarding the balcony's cast-concrete structure were resolved in favor of the congregation and the original plan for tracker key action, unfortunately, stepped aside for electric key action.

The Great, Swell and Pedal employ slider style chests fitted with electric slider motors and pulldown magnets. The Great Lieblich Gedackt bass octave is set upon electric valve chests attached to the outside back walls of the Pedal cases. Located inside the upper region of the pedestal is another electric valve chest from which, via tubing, the Trompette en Chamade and V Cornet receive their wind. The liberty was taken to permit this horizontal reed to play at 16' pitch from C13. Except for the Solo organ which is voiced on 80mm of wind, the organ wind pressure is 70mm.

The acoustic of this church is quite good: walls are hard plaster, recently painted; floors are slate in the chancel and aisles with new vinyl tiles set under the pews. Principal voices are moderately scaled and their mouths are cut moderate to slightly above moderate.

The Nonenzimbel provides a sparkling crown to the Great plenum voices. The V Cornet begins at F18 and is mounted in front of the oak swell shades. All ranks are made of wide scale, narrow mouth Italian Principals. The scaling broadens to almost Nachthorn proportions in the treble.

All reeds are made by Giesecke. The Great Trumpet and Swell Schalmey are built in the French style. The Posaune features mahogany resonators with the twelve lowest pipes in half length configuration. The facade central and Pedal towers display pipes are made of polished electrolytic zinc. The remaining Great facade pipes are of spotted metal. The Cornet pipes are made of 40% planed tin. Pipe manufacturers include Schopp, Laukhuff and American Organ Supply.

All electronic systems are built by Peterson. The entire organ is multiplexed and awaits addition of a Peterson Orga-Play system at a later date. Included is a 32-channel combination memory system and Midi input. The console is of the tilting tablet style. Keyboards feature magnetic tracker touch with rosewood and maple key covering. The console and organ cases are made of solid white oak with only the largest service doors and panels made of 3/4" plain sliced plywood set inside oak frames.

On April 14, 1991, Walter Pelz of Lindsborg, KS, played the dedication program. In morning services on the same Sunday, Steven Widenhofer, Director of Music at St. Paul and a member of the faculty at Milliken College, served as organist. Dave Koshinski chaired the organ committee. Pastors are Wray A. Offerman and Bill R. Woolsey.

The builders of this organ include Brian and Todd Berghaus (casework), Jordan Smoots (console), George Anderson (slider chests), Jim Streufert, John Streufert and Leonard Berghaus (tonal finishing), Fred Beal, Mike Pelton, Bill Kaffenberger, Jim Begly (construction and installation). Case design and drawings were made by Allyn Hoverland. Specifications and scales were produced by Leonard Berghaus. Compass is 56/30.

### GREAT

- 16' Lieb. Gedackt
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Nachthorn
- 2 3/4' Nasat
- 2' Blockflöte
- 2' Octave
- Mixtur V
- Nonenzimbel III
- 8' Trompette
- Tremulant

### SOLO

- Cornet V
- 8' Trompette en Chamade
- 16' Trompette en Chamade
- Zimbelstern (5 bells)
- Chimes (21 tubes)

### SWELL

- 8' Viole Conique
- 8' Celeste
- 8' Bourdon
- 4' Principal
- 4' Koppelflöte
- 2' Hohlflöte
- 1 1/2' Quinte
- Scharf IV
- Sesquialtera II
- 16' Groß Dulzian
- 8' Schalmey
- Tremulant

### PEDAL

- 16' Subbass
- 8' Principal
- 8' Gemshorn
- 5 1/2' Quintbass
- 4' Choralbass
- Rauschpfeife IV
- 16' Posaune
- 4' Krummhorn-Schalmey



**The Humpe Organ Company**, Richmond, OH, has built a new organ for the residence of Paul Campbell, Pittsburgh, PA. All the components of this 4-rank tracker organ were built in the Humpe shop. The case is of cherry; wind pressure is 3 inches; compass is 61/30.

### MANUAL

- 8' Gedeckt
- 8' Salicional
- 4' Principal
- 4' Coupler
- Tremolo

### PEDAL

- 16' Bourdon
- 8' Coupler
- Cymbel Stern

### GREAT

- 16' Quintaton (12 pipes)
- 8' Principal
- 8' Quintaton
- 8' Rohrflöte
- 4' Principal
- 4' Rohrflöte (61 notes)
- 2' Spitzflöte
- 2' Super Octave (prep)
- IV Mixture
- 8' Trumpet
- Chimes

### SWELL

- 8' Gedeckt
- 8' Gamba
- 8' Vox Celeste T.C.
- 4' Flauto Traverso
- 2' Principal
- III Cymbal
- 8' Oboe
- Tremolo

### CHOIR

- 8' Nason Gedeckt
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Geigen Octave
- 2 3/4' Nazard
- 2' Holzprincipal
- 1 3/4' Tierce
- III-V Plein Jeu (prep)
- 8' Krummhorn (prep)
- Tremolo

### PEDAL

- 16' Holzprincipal
- 16' Subbass
- 16' Lieblichgedeckt (Softwind)
- 10 3/4' Quint (32 notes)
- 8' Principal
- 8' Bass Flute
- 4' Octave
- 4' Blockflöte
- III Rauschpfeife
- 16' Trombone
- 8' Trombone (12 pipes)
- 4' Clarion (12 pipes)

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# Calendar

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

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

## UNITED STATES East of the Mississippi

- 15 JULY  
**Mark Steinbach**; Mem Music Hall, Methuen, MA 8 pm
- 18 JULY  
**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm
- 19 JULY  
**Agnes Armstrong**, with flute & piccolo trumpet; Round Lake Auditorium, Round Lake, NY 8 pm  
**Keith Reas**; National Shrine, Washington, DC 6 pm  
**David Lowry**; Calvary Church, Charlotte, NC 7:45 pm  
Hymn Writing Workshop; Concordia Univ, River Forest, IL (through July 21)
- 21 JULY  
**Ray Cornils**; First Parish Church, Brunswick, ME 12:10 pm  
**Diane Meredith Belcher**; City Hall, Portland, ME 7:30 pm
- 22 JULY  
**Peter Krasinski**; Mem Music Hall, Methuen, MA 8 pm  
**Frederick Swann**; National Music Camp, Interlochen, MI 8 pm
- 23 JULY  
**Frederick Swann**, seminar; National Music Camp, Interlochen, MI
- 25 JULY  
**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm
- 26 JULY  
**George Bozeman**, with flute; Round Lake Auditorium, Round Lake, NY 3 pm (also July 27, 3 pm)  
**Karen Adams**; National Cathedral, Washington, DC 4:45 pm  
**Karen Barr**; National Shrine, Washington, DC 6 pm
- 27 JULY  
**Thomas Murray**, classes; St George's School, Newport, RI (through July 31)
- 28 JULY  
**Harold Stover**; First Parish Church, Brunswick, ME 12:10 pm  
**Berj Zamochian**; City Hall, Portland, ME 7:30 pm  
ALCM Region I Conference; Good Shepherd Lutheran, Lancaster, PA (through July 31)
- 29 JULY  
**Ronald Ebrecht**; Mem Music Hall, Methuen, MA 8 pm  
**Thomas Murray**; St George's School, Newport, RI

- 31 JULY  
**Susan Armstrong**, with baritone; First Religious Society, Unitarian, Newburyport, MA noon
- 2 AUGUST  
**Peter Sykes**; Round Lake Auditorium, Round Lake, NY 8 pm (also August 3, 3 pm)  
**Trent Johnson**; National Shrine, Washington, DC 6 pm
- 4 AUGUST  
**John Weaver**; City Hall, Portland, ME 7:30 pm  
**Thomas Garbrick**; First Parish Church, Brunswick, ME 12:10 pm
- 5 AUGUST  
**Phillip Scriven**; Mem Music Hall, Methuen, MA 8 pm
- 9 AUGUST  
**David Dahl**; Round Lake Auditorium, Round Lake, NY 8 pm  
**David Heinzman**; National Shrine, Washington, DC 6 pm  
**Elizabeth Miller**; Calvary Church, Charlotte, NC 7:45 pm
- 11 AUGUST  
**Harold Stover**; City Hall, Portland, ME 7:30 pm  
**Rosalind Johnson**; First Parish Church, Brunswick, ME 12:10 pm
- 12 AUGUST  
**Lawrence Young**; Mem Music Hall, Methuen, MA 8 pm  
**John Gouwens**, carillon; Washington Mem Chapel, Valley Forge, PA 8 pm
- 13 AUGUST  
**John Gouwens**, carillon; Trinity United Church of Christ, Holland, PA 7:30 pm
- 14 AUGUST  
**John Gouwens**, carillon; Washington Cathedral, Washington, DC 7 pm
- 16 AUGUST  
Organ Concert; Round Lake Auditorium, Round Lake, NY 8 pm  
**John Gouwens**; National Shrine, Washington, DC 6 pm
- 18 AUGUST  
**Robert Love**; City Hall, Portland, ME 7:30 pm
- 19 AUGUST  
**David Mulbury**; Mem Music Hall, Methuen, MA 8 pm  
**Henri Paget**; National Cathedral, Washington, DC 4:45 pm
- 23 AUGUST  
**Robert Nelson**; National Shrine, Washington, DC 6 pm  
**Richard Hill**, with brass; Round Lake Auditorium, Round Lake, NY 8 pm
- 25 AUGUST  
**Thomas Murray**; City Hall, Portland, ME 7:30 pm
- 26 AUGUST  
**Thomas & Carol Foster**; Mem Music Hall, Methuen, MA 8 pm
- 30 AUGUST  
**Frederick Swann**; Mem Music Hall, Methuen, MA 8 pm  
**Tom Dressler**, with orchestra; Round Lake Auditorium, Round Lake, NY 8 pm  
**Keith Thompson**; National Shrine, Washington, DC 6 pm

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## UNITED STATES

### West of the Mississippi

15 JULY

Thomas Murray; St John's Cathedral, Denver, CO 8 pm

16 JULY

Thomas Murray, workshops; Evergreen Conference Center, Evergreen, CO (through July 17)  
James Welch; St Ignatius Roman Catholic, San Francisco, CA

18 JULY

David Higgs, masterclass & recital; Univ of Tulsa, Tulsa, OK (through July 23)

19 JULY

Stephen Tharp; US Air Force Academy, Colorado Springs, CO 3 pm  
ALCM Region II Conference; Concordia Lutheran College, Austin, TX (through July 22)  
National Youth Choir of Great Britain; Grace Cathedral, San Francisco, CA 5 pm

20 JULY

Church Music Conference; St Olaf College, Northfield, MN (through July 24)

21 JULY

Krista Bergman; Christ United Methodist, Rochester, MN 12:20 pm

26 JULY

Marty Cloninger; US Air Force Academy, Colorado Springs, CO 3 pm

28 JULY

Sue Walby; Christ United Methodist, Rochester, MN 12:20 pm

30 JULY

Iberian Organ Seminar; SMU, Dallas, TX (through July 31)

2 AUGUST

Harpichord-Early Music Workshop; Southern Methodist Univ, Taos, NM (through August 8)

4 AUGUST

Robert Tawes; Christ United Methodist, Rochester, MN 12:20 pm

6 AUGUST

Susan Ferré; St Francis of Assisi, Rancho de Taos, NM 8 pm

8 AUGUST

James Welch; Tabernacle, Salt Lake City, UT 12, 2 pm

9 AUGUST

Phillip Scriven; Grace Cathedral, San Francisco, CA 5 pm

11 AUGUST

Michael Barone; Christ United Methodist, Rochester, MN 12:20 pm

18 AUGUST

Dennis Reppen; Christ United Methodist, Rochester, MN 12:20 pm

25 AUGUST

Merrill Davis; Christ United Methodist, Rochester, MN 12:20 pm

## INTERNATIONAL

15 JULY

Gillian Weir; Monastery Kirke, Sorø, Denmark  
David Burton Brown; Marktkirche, Halle, Germany

18 JULY

Robert Anderson; Catholic Hofkirche, Dresden, Germany, 4 pm  
Robert Schmid; Collégiale St-Martin, St Remy, France

Sylvie Poirier & Philip Crozier; Sankt-Nikolai, Kiel, Germany

David Burton Brown; Cathedral, Schwerin, Germany

19 JULY

Audite Nova vocal ensemble; Collégiale St-Martin, St Remy, France  
Marek Kudlicki; Cathedral of the Holy Trinity, Frombork, Poland 1:30 pm

20 JULY

David Burton Brown; Southward Cathedral, London, England

21 JULY

David Flood; All Saints Church, Hastings, England 7:30 pm

24 JULY

Philip Crozier & Sylvie Poirier; Ev.-Lutheran Inselkirche, Norderney, Germany 8:15 pm  
Marek Kudlicki; Chiesa di Santa Croce, Parma, Italy 9 pm

25 JULY

Herndon Spillman; Collégiale St-Martin, St Remy, France  
Robert Anderson; St Thomas, Leipzig, Germany 5:30 pm  
Flanders Festival Bruges; Bruges, Belgium (through August 1)  
Barry Ferguson; Rochester Cathedral, England 8 pm

27 JULY

Marek Kudlicki; Chiesa di San Giuseppe, Vasto, Italy 9 pm

28 JULY

Scott Bradford; St James United, Montreal, Quebec 12:30 pm  
Marek Kudlicki; Chiesa di San Antonio, Catolica, Italy 9 pm

30 JULY

Gillian Weir; St Mary Redcliffe, Bristol, England

1 AUGUST

Paisley Organ Festival; Paisley Abbey, Paisley, Scotland (through August 9)  
Lionel Rogg; Grosvenor Chapel, London, England 7:30 pm  
Sylvie Poirier & Philip Crozier; Liebfrauen Kirche, Bottrop, Germany 8 pm  
Denis Comtet; Collégiale St-Martin, St Remy, France

2 AUGUST

Delores Bruch; Nidaros Cathedral, Trondheim, Norway 4 pm  
Philip Crozier; St Joseph, Bonn-Bauel, Germany 8 pm

4 AUGUST

Ian Le Grice; All SS Church, Hastings, England 7:30 pm  
Robert Anderson; St Michael's Cathedral, Brussels, Belgium 8 pm

5 AUGUST

Gillian Weir; Paisley Abbey, Scotland 8 pm

8 AUGUST

Pierre Pincemaille; Collégiale St-Martin, St Remy, France

11 AUGUST

Robert Anderson, with English Horn; St Martin Cathedral, Colmar, France 8:30 pm

12 AUGUST

Gillian Weir; Exeter Cathedral, Exeter, England 8 pm

15 AUGUST

Jean-Pierre Lecaudey; Collégiale St-Martin, St Remy, France

16 AUGUST

Robert Anderson; Cathedral, Altenberg, Germany 2:30 pm

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18 AUGUST  
**Andrew Teague**; St James United, Montreal, Quebec 12:30 pm  
**David Sanger**; All SS Church, Hastings, England 7:30 pm

20 AUGUST  
**Robert Anderson**, with English Horn; St Lorenzkirche, Nürnberg, Germany 8 pm

21 AUGUST  
**Gillian Weir**; The Munster, Schwaebische Gmuend, Germany 6:30 pm

22 AUGUST  
**Karol Golebiowski**; Collégiale St-Martin, St Remy, France  
**Philip Crozier**; St Nikolai-Kirche, Burg/Fehrmann, Germany 8 pm

25 AUGUST  
**Nigel Spooner**; All SS Church, Hastings, England 7:30 pm

29 AUGUST  
**Etienne Baillot**; Collégiale St-Martin, St Remy, France  
**Gillian Weir**; City Hall, Musashino, Tokyo, Japan

31 AUGUST  
**Ian Wells**; Liverpool Cathedral, Liverpool, England 11:15 am

DEAN BILLMEYER, University of Minnesota, February 18: Overture to *Die Meistersinger von Nürnberg*, Wagner/Lemare; *Two Preludes*, op. 19, Paine; *Prelude and Fugue in D Major*, S. 532, Bach; *Choral No. 2 in B Minor*, Franck; *Naiades*, Vierne; *Résurrection (Symphonie-Passion)*, op. 23, Dupré.

JAMES RUSSELL BROWN, Glencoe Union Church, Glencoe, IL, January 12: *Praeludium and Fugue in C*, Böhm; *Sei gegrüßet, Jesu gütig*, *Concerto in G*, Bach; *Canon in b*, op. 56, no. 5, Schumann; *Partita on Nun komm der heiden Heiland*, Distler.

CATHARINE CROZIER, Trinity Episcopal Church, Portland, OR, February 23: *Praeludium in G Minor*, BuxWV 149, Buxtehude; *All glory be to God on high*, S. 662, *Rejoice, beloved Christians*, S. 734, Bach; *Suite in D*, du Mage; *Three Dances*, Alain; *Papillons*, Brown; *Prelude and Fugue on BACH*, Liszt.

PHILIP CROZIER & SYLVIE POIRIER, Deer Park United Church, Toronto, Ontario, March 8: *Duet for Organ*, Wesley; *Praeludium und Fuge*, Albrechtsberger; *Sonata*, op. 30, Merkel; *Fuge*, op. posth. 152, Schubert; *Introduction and Fuge*, op. 62, Lachner; *A Fancy for Two to Play*, Tomkins; *Toccata Française (sur le nom de "Helmüt")*, Bölting.

LYNNE DAVIS, St. Stephen Presbyterian Church, Ft. Worth, TX, October 20: *Veni creator*, de Grigny; *Scherzo (Sonata No. 5)*, Guilman; *Chant Funèbre*, Mulet; *Chorale No. 3 in A Minor*, Franck; *Te Deum*, Demessieux; *Méditation*, Acclamations (*Suite Médievale*), Langlais; *Prelude, Adagio et Choral Varié sur le "Veni Creator"*, op. 4, Duruflé.

ROBERT DELCAMP, Cathedral of the Sacred Heart, Richmond, VA, January 12: *Allegro (Symphonie No. 6)*, Widor; *Grand Pièce Symphonique*, Franck; *Te Deum*, Demessieux; *Ave Maria, ave maris stella*, Langlais; *Carillon*, Canon, Légende, Final (*Sept Pièces*), Dupré.

DELBERT DISSELHORST, University of Iowa, Iowa City, IA, December 15: *Prelude and Fugue in G Major*, S. 550, *Wachet auf*, S. 645, *Meine Seele erhebt den Herren*, S. 648, *Fuga sopra il Magnificat*, S. 733, *Nun komm der Heiden Heiland*, S. 658-661, *In dulci jubilo*, S. 729, 608, *Vom Himmel hoch*, S. 769, *Toccata and Fugue in F Major*, S. 540, Bach.

PAMELA RUITER-FEENSTRA, Church of the Magdalen, Wichita, KS, January 24: *Fuga sopra il Magnificat*, S. 733, Bach; *Récit de Tierce*, de Grigny; *Prière*, Franck; *Te Deum laudamus*, BuxWV 218, Buxtehude; *Vater unser*, Böhm; *Variations sur un Noël*, Dupré.

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## Organ Recitals

WILLIAM ALBRIGHT, First United Methodist Church, Boulder, CO, November 16: *Rustoral Drone*, Crumb; *Episode*, Copland; *Chant d'oiseaux*, Messiaen; *Father we thank you*, Albright; jazz and ragtime of Joplin, Blake, Waller, Ellington, et al.

ROBERT ANDERSON, College of the Holy Cross, Worcester, MA, November 5: *Toccata in E Minor*, Weckmann; *Psalm 24*, van Noordt; *Tiento de dos triples 6 Tono*, Bruna; *O Mensch beweine*, S. 622, *Fantasia in C Minor*, S. 562, Bach; *Sonata No. 6 in G Minor*, Wq 70/6, CPE Bach; *Stegesfeier*, op. 145, no. 7, Reger; *In Festo Corporis Christi*, Heiller.

COLIN ANDREWS & JANETTE FISHELL, First Presbyterian Church, Kinston, NC, November 19: *3 Royal Fanfares*, Bliss; *Psalm-Prelude No. 1, Set 1, No. 2, Set 1*, Howells; *Toccata and Fugue in G Major*, Parry; *Psalm-Prelude No. 1, Set 2*, Howells; *Procession of the Sardar*, Ivanov; *Russian Sailor's Dance*, Gliere; *Psalm-Prelude No. 2, Set 2*, Howells; *Fluorescence*, Patterson.

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JAMES W. GOOD, First Baptist Church, New Bern, NC, November 17: *Partita "St. Anne,"* Manz; *Concerto II in G Minor,* Camidge; *Herzlich tut mich verlangen, Toccata in F,* S. 540, Bach; *Softly and tenderly, We're marching to Zion,* Held; *Finale (Symphony I),* Vierne.

CLYDE HOLLOWAY, St. Paul's Methodist Church, Houston, TX, February 9: *Præ-ludium in E Minor,* Bruhns; *Récit de tierce en taille,* de Grigny; *Schmücke dich, o liebe Seele,* S. 654, Bach; *Fantasia in F Minor,* K. 608, Mozart; *Pièce Héroïque,* Franck; *In Paradisum,* Lesur; *Arioso, Pageant,* Sowerby.

WERNER JACOB, Museum of Art, Cleveland, OH, October 20: *Magnificat octavi toni,* Kindermann; *Toccata and Ricer-care in C Minor, Aria Sebalina con 8 variazioni, Prelude and Fugue in C Minor, Wie schön leuchtet der Morgenstern,* Pachelbel; *Toccata and Fugue in D Minor, Schmücke dich, o liebe Seele,* Bach; *Prelude and Fugue in G Major, Mendelssohn; Herzlich tut mich verlangen, O Welt ich muss dich lassen,* Brahms; *Introduction and Passacaglia in D Minor,* Reger.

JERRY JELSEMA, Mount Carmel Church, Chicago, IL, December 14: *Noël étranger,* Daquin; *Vom Himmel hoch, Pachelbel; Wächet auf, Pastorale,* Bach; *Noël sur les jeux d'anches,* Daquin; *Fantasia in E-flat, Saint-Saëns; A Tournament of Trumpets,* Ferris.

JOHN JORDAN, First Presbyterian Church, Wilmington, NC, January 26: *Toccata, Sowerby; Tuba Tune in D Major,* Lang; *Prelude and Fugue in B Minor, S. 544,* Bach; *Elegy No. 2, Thalben-Ball; Variations de Concert,* Bonnet; *A Clarinet Tune,* Oxley; *Prelude et Fugue sur le nom d'Alain,* Duruflé.

GRETHE KROCH, Museum of Art, Cleveland, OH, January 19: *Batalha, Conceicao; Fredon sur la Romanesque,* anon.; *Echo ad manuale duplex,* Scheidt; *Erbarm' dich mein, o Herre Gott,* S. 721, *Prelude in G Major,* S. 568, Bach; *Sumer is icumen in,* Thybo; *Toccata in D Minor, Buxtehude; Concerto for organ,* op. 15, *Matthison-Hansen; Toccata,* Viitala.

DANIEL LAMOUREUX, First Parish Church, Taunton, MA, November 3: *March,* op. 122, Lefebure-Wély; *Elegy,* Thalben-Ball; *The Modal Trumpet,* Karam; "The swaying of the colored boats in the Old Port at St. Tropez" (*Eight Scenes from Provence*), Reuchsel; *Tiento de medio registro de tiple de decimo tono, Tiento de quarto tono,* Arauxo; *Chorale variations on the theme "Veni creator,"* Duruflé; *Biblical Sonata No.*

*I, Kuhnau; Placare, Verschraegen; Toccata in B Minor,* Gigout.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Magnificat,* op. 10, Bonnet; *Offertoire sur un Noël Breton,* Franck; *Marche religieuse on "Lift up your heads,"* Noël, *Offertoire No. 3, Joseph est bien Marié,* Guilman; *Chantons je vous prie, Michau qui causoit ce grand bruit, Si c'est pour ôter la vie,* Dandrieu; *Noël Suisse,* Daquin; *Magnificat I,* op. 18, no. 10, Dupré; *Fantasy on Antioch, Bring a torch, Jeanette Isabella, Silent Night,* Diemer; *Nun komm, der Heiden Heiland,* S. 659, 661, Bach; *La Nativité,* Langlais.

JOAN LIPPINCOTT, St. Stephen's Church, Millburn, NJ, February 9: *Dialogue sur les grands jeux,* de Grigny; *Passacaglia in c,* Bach; *The voice from the Cloud, You are Peter the Rock,* Pinkham; *Adagio and Allegro in f/f,* K. 594, *Andante in F,* K. 616, *Fantasia in f,* K. 608, Mozart.

KARL E. MOYER, Union Lutheran Church, York, PA, January 21: *La Nativité du Seigneur,* Messiaen.

CAROLYN ORTH, Aldersgate United Methodist Church, Evansville, IN, February 9: *Ach wie nichtig, ach wie flüchtig,* Böhm; *Jesu meine Freude,* S. 610, Bach; *Sonata 6, Mendelssohn; Liebe den Herren,* Ahrens; *Christ lag in Todesbanden,* S. 625, *Herzlich lieb hab ich dich, o Herr,* S. 1115, Bach.

KAREL PAUKERT, organ and harpsichord, Museum of Art, Cleveland, OH, December 1: *Fantasia,* Byrd; *Prelude in E Minor,* Bruhns; *Nun komm, der Heiden Heiland, Komm her zu mir, spricht Gottes Sohn,* Buxtehude; *Pastorale,* Bach; *Pastorale,* Franck.

WILLIAM PETERSON, Pomona College, Claremont, CA, February 2: *Dritter Theil der Clavierübung, part I,* S. 551a, 669-681, Bach.

NAOMI ROWLEY, United Presbyterian Church, Washington, IA, December 1: *Prelude and Fugue in G Major, Mendelssohn; Noel VI, Daquin; Savior of the nations, come,* Bach; *Prelude and Fugue in E Minor,* Hesse; *Comfort, comfort you my people,* Böhm; *The angel Gabriel, Hark the glad sound, Prepare the way,* Manz; *Christmas, Reger; Toccata: From heaven above to earth I come,* Edmundson.

DENNIS SCHMIDT, St. Paul's Church, Philadelphia, PA, December 24: *Noel en duo*

*sur les jeux d'anches,* Daquin; *Joseph est bien marie, Raison; Noel en musette, en dialogue, et en duo,* Daquin; *Si c'est pour ôter la vie,* Dandrieu; *Noel grand jeux et duo,* Daquin; *Nativité,* Dupré.

LARRY SMITH, First Congregational Church, Columbus, OH, November 10: *Prelude and Fugue in D Major,* S. 532, Bach; *Concerto in B-flat,* op. 4, no. 2, Handel; *Four Sketches,* Schumann; *Symphony No. 5,* Widor.

J. RICHARD SZEREMANY, with strings, brass, percussion and harp, Second Presbyterian Church, Newark, NJ, October 6: *Grand Chorus in Dialogue,* Gigout; *Concerto in B-flat,* op. 4, no. 2, Handel; *Praise the Lord with drums and cymbal,* Karg-Elert; *Concerto for Organ, Strings and Timpani,* Lafford; *Concerto for Organ, Strings and Harp,* Hanson; *Poeme Heroïque,* Dupré; *Concerto in G Minor,* Poulenc.

SANDRA TITLE, Hiram Christian Church, Hiram, OH, November 3: *Horn-pype, Aston; Toccata per l'elevatione, Bergamasca, Frescobaldi; Passacaglia and Fugue in C Minor,* S. 582, Bach; *Wake, awake for night is flying,* Manz; *Shepherds left their flocks, Walcha; What star is this, Ore; What wondrous love is this,* Johnson; *O sons and daughters, Hutchings; Come, o creator Spirit, come,* Held; *Larghetto, Vivace (Sonata for Organ,* op. 86), Persichetti.

ROBERT TRIPLETT, Cornell College, Mt Vernon, IA, December 6: *La Nativité du Seigneur,* Messiaen.

JOHN WEAVER, Presbyterian Church, Sewickley, PA, November 10: *Cortège et Litanie,* Dupré; *Trio Sonata No. 5 in C Major,* S. 529, *Prelude and Fugue in D Major,* S. 532, Bach; *Prelude, Scherzo and Passacaglia,* op. 41, Leighton; *Symphonie No. 5,* Widor.

MARIANNE WEBB, St. Paul United Church of Christ, Belleville, IL, November 24: *Puean,* Leighton; *Von Gott will ich nicht lassen,* S. 658, *Toccata in C Major,* S. 564, Bach; *Fantaisie in E-flat, Saint-Saëns; Prelude on "Iam sol recedit igneus,"* Simonds; *Final (Symphonie V),* Vierne.

TODD WILSON, First Presbyterian Church, Lewiston, NY, November 8: *Sonata per Organo,* Bellini; *Tuba Tune,* Lang; *To a wild rose,* MacDowell; *The Musical Snuff-box,* Liadov; *Grand jeu avec le tonnerre,* Corrette; *Prelude and Fugue in D Major,* S. 532, Bach; *Duo, Basse et dessus de trom-pette, Clérambault; Sortie, Lefebure-Wély; Andante sostenuto,* Widor; *Variations on a Noël,* Dupré; *Evening Dance,* Albright.

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