

THE DIAPASON

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

Seventy-second Year, No. 5, Whole No. 870

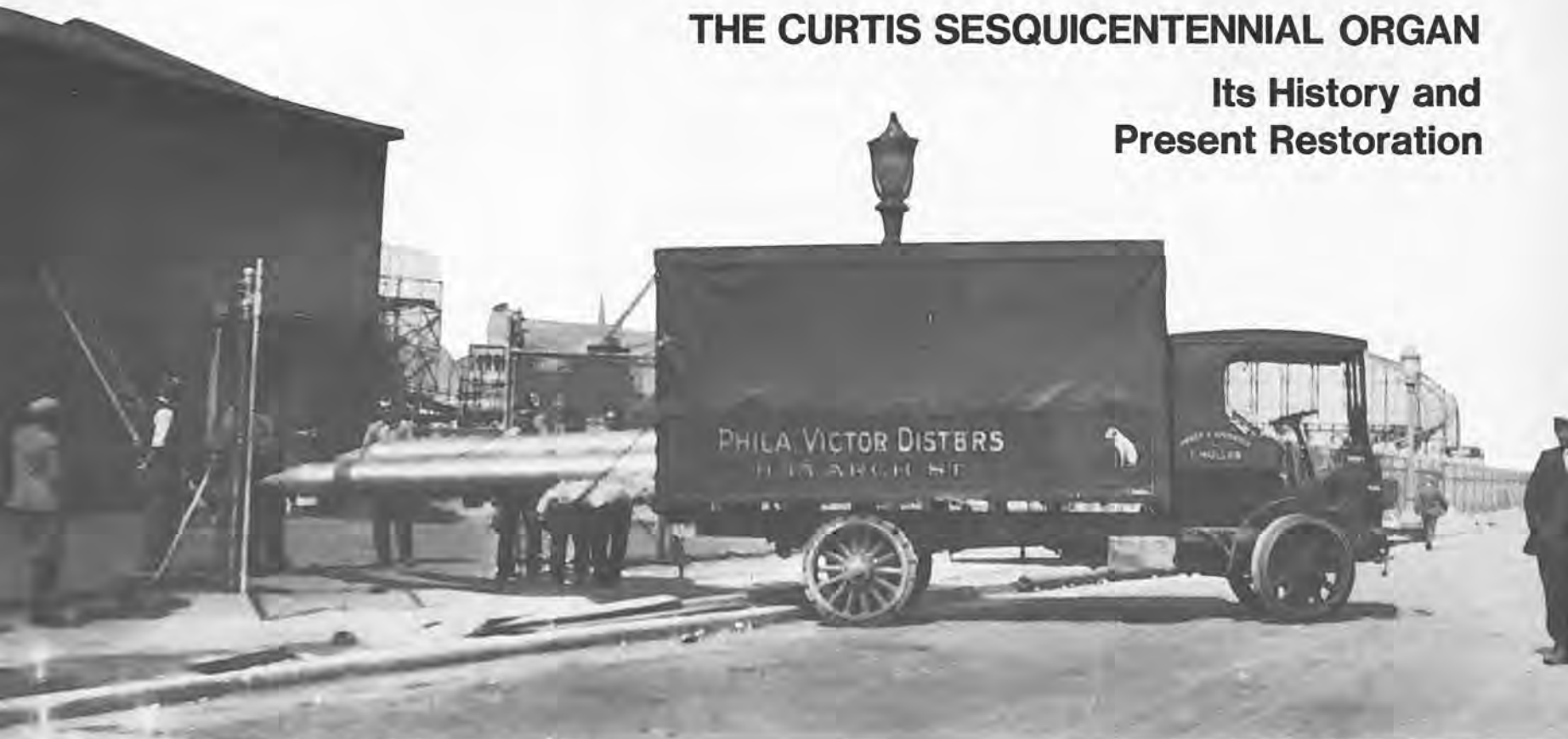
A Scranton Gillette Publication

ISSN 0012-2378

MAY, 1982

THE CURTIS SESQUICENTENNIAL ORGAN

Its History and Present Restoration



Workers at the fairgrounds carrying 32' Violone into the Main Exposition Hall.

University of Pennsylvania Archives.

by Benjamin R. Epstein

Life begins anew this year for a large organ that had practically been forgotten—the 162 rank Curtis Sesquicentennial Exposition Organ located in the University of Pennsylvania's Irvine Auditorium, Philadelphia. Lack of adequate funds which would have permitted proper care for the instrument have kept it from being in optimal playing condition throughout much of the fifty-five years of its existence. Ironically, this lack of financial support has helped to preserve it as one of the finest examples of the large orchestral concert organs built during the early part of the twentieth century.

In recent years, extensive fund-raising efforts for the organ have been conducted by the University's students, staff, administrators, and by interested outside parties. These efforts have resulted in the acquisition of funds to cover the expense of necessary repairs to the instrument's pneumatic actions and the renovation of its console.

HISTORY OF THE ORGAN

The Curtis Organ was originally built for the Sesquicentennial Exposition, which was held in Philadelphia in 1926, to celebrate the 150th anniversary of the signing of the Declaration of Independence. Dr. Herbert J. Tily, president of a local department store and a musician, convinced city officials to incorporate a large organ into the fair. Subsequently, the city commissioned the Austin Organ Co. to build the \$150,000, 162 rank instrument. Among other reasons, this company was chosen because it was probably the only firm capable of completing such a large organ within only six months following the signing of a contract for its installation. The specification was drawn up by a group of local organists whose desire was for the instrument to be an "organist's organ". This group consisted of Dr. John McE. Ward, Rollo F. Maitland, Frederick Maxon, Henry S. Fry, and Wesley S. Sears. Wanamaker Department Store's Grand Court Organ was, and still is, the only larger organ in Philadelphia.

Completion of the organ came in time for the exposition's opening ceremonies in June, 1926. However, by November of the same year the financially troubled fair closed and the organ was shut down. About a year later, as a

result of Tily's plea for the organ's survival, Cyrus H. K. Curtis, founder of the Curtis Publishing Co., purchased the instrument from the city at a price that was a small fraction of its original cost. He provided a permanent home for the organ by donating it to the University of Pennsylvania.

In 1928, the almost-completed Irvine Auditorium, designed by the firm of Horace Trumbauer, became the new location for the former Sesquicentennial Organ. The octagonally shaped hall and 150 foot ceiling of this towering Gothic structure provided an acoustical setting reasonably suitable for the organ's sound. Dedication of the 1800 seat auditorium was delayed until May, 1932 to allow Austin time to complete the installation of the instrument.

At the exposition, the entire instrument was located at one side of the Main Exposition Hall. Irvine Auditorium, however, was designed to house only an organ of moderate size in chambers to the immediate right and left of the stage. Consequently, most of the organ had to be placed elsewhere within the building. The East and West upper galleries of the auditorium, while under construction and intended for seating, were altered to accommodate the bulk of the organ. Only the larger pedal pipes were installed in the organ cham-

bers provided by the original building plan. The organ's movable, four-manual console was confined to the orchestra pit. The seven divisions of the instrument were distributed in the building as indicated in the specification.

Little is known about events associated with the Curtis Organ during its first thirty years at the University. However, by the mid-1950's the organ was in such a state of disrepair that a major restoration was necessary. Mary Curtis Zimbalist (daughter of Curtis) provided the funds needed to make a restoration possible. The work, performed by Brantley Duddy and coworkers for Austin Organs between 1958 and 1959, included the replacement of most of the instrument's pneumatic actions. Certain Swell and Solo reed ranks were also replaced with similar, but new ranks. Unfortunately, poor maintenance practices, an overheated environment, and the effects of foul city air over time rendered the organ unplayable by the early 1970's.

PRESENT RESTORATION

During the 1970's, the Curtis Organ Restoration Society was founded by the University's students and staff who took part in a massive hands-on effort to re-leather the instrument's thousands of pneumatic actions. These volunteers also organized recitals that were kindly given by local and internationally known organists. Revenues from the concerts as well as large private donations have helped to finance the re-leathering and an extensive console renovation. Volunteer work has been supervised and coordinated by Robert Goodchild, who presently is the curator of the instrument. The efforts of the Society continue today and major recitals are in the planning stages.

Renovation of the console has been completed by Brantley Duddy. The console now rests on a movable platform located on the stage and an ample

amount of new cable, donated by the Bell Telephone Company, allows it to be moved to a variety of stage locations.

TONAL AND OTHER FEATURES

The Curtis Organ contains many of the tonal features typical of the large concert organs built during the 1920's. As expected, this organ is dominated by ranks of eight-foot pitch and each division contains several orchestral stops (ie. strings, imitative flutes and reeds, etc.). Despite its many stops, the organ has little dependence on unification and borrowing in the manual divisions, and each manual division has its own complete 16'-8'-4' reed chorus made up of independent ranks. Independent 4' and mutation ranks are present in the Great, Choir, and Swell divisions.

A noteworthy feature of the Curtis
(Continued, page 8)



Irvine Auditorium, University of Pennsylvania.



Organ Recordings

Bach and Pre-Bach From Duke University; Fenner Douglass, organist. Bach: Allabreve in D Major BWV 589; Chorale Prelude "Allein Gott in der Höh sei Ehr" BWV 711, Andante in G Minor, BWV 969, Chorale Prelude "Herr Jesu Christ, dich zu uns wend" BWV 709, Prelude & Fugue in G Minor BWV 535; Chaumont: Chaconne en La; Boyvin: Suite on the Fifth Tone (Prélude, Duo, Fugue, Basse de Cromhorne, Récit, Tierce en taille, Grand Dialogue à Quatre Choeurs). Gothic Records, Stereo 38108 (P.O. Box 743, New York, NY 10101), \$8.98. Postage & handling \$1.00; 30¢ for each additional album.

By any set of standards, the four-manual, sixty-six stop Flentrop organ completed at Duke University Chapel, Durham, NC in 1976 is one of the most significant installations of the past decade in the U.S. (See *The Diapason*, March, 1977 for an article by Fenner Douglass and a review of the dedicatory events on Dec. 12, 1976.)

Much of the program on these new recordings from Gothic Records was clearly chosen to display the organ's capabilities rather than to present yet another interpretation of standard recital material.

Fenner Douglass is well-known as an authority on French organ literature, especially that of the 17th-19th centuries. He has been university organist and a member of the Duke faculty since 1974. His choices of Bach repertory on this recording are mostly from among the lesser-known works. Some of these pieces are early, others are even of questionable attribution. One is therefore forced to listen to the organ on its own merits. Comparisons with standard Bach repertory must be made by inference. This is a healthy exercise and one which tends to make possible a deeper appreciation of a particular instrument.

Curiously, the more lightly registered pieces make a better impression. The softer flutes and reeds are especially lovely. Detail tends to be obscured in plenum registrations, although this problem is perhaps less severe in the *Allabreve* because of its homophonic texture. Reverberation time in the Duke Chapel is approximately eight seconds.

Chaumont's *Chaconne* is a slight work, but it offers some beautiful flute sonorities. Incidentally, Chaumont's system of modified meantone temperament (1695) is that used for the Duke Flentrop.

Boyvin's *Suite* is also more successful in the lightly registered movements. The *Grand Dialogue à Quatre Choeurs* is disappointing, as is Bach's *Prelude & Fugue in G Minor*, both of which use terraced sonorities among the four manual divisions. The effect is undoubtedly more impressive on location, where spatial contrasts are more easily heard.

Mr. Douglass' playing is carefully controlled, authoritative, and rhythmically well-shaped. It is more satisfying than exciting.

Mendelssohn, Brahms and 17th Century Spain; Robert Parkins, organist. Cabanilles: Toccata IV, Tiento de falsas; de Heredia: Tiento; de Araujo: Tiento; Durón: Gaitilla de mano izquierda; Anon.: Batalla; Martín y Coll: Batalla; Brahms: Prelude & Fugue in G Minor; Mendelssohn: Sonata in F Minor, Op. 65, No. 1. Gothic Records, Stereo 68109 (P.O. Box 743, New York, NY 10101), \$8.98. Postage & handling \$1.00; 30¢ for each additional album.

Robert Parkins was chapel organist at Duke from 1975 to 1981. He has been appointed to the faculty of Ithaca College, where he will teach organ and harpsichord. Early Spanish organ music is one of his particular interests.

Color and sonority are crucial for this literature, and the Duke Flentrop is an ample resource for both requirements. As in the Douglass recording, pieces with lighter registrations are generally more successful. The *Gaitilla de mano izquierda* by Sebastián Durón is a special delight.

Two "batalla" pieces offer stunning displays of the horizontal reeds. It is not difficult to ignore the lack of musical substance in these two pieces and revel in the sonority alone.

The Brahms and Mendelssohn are important 19th-century pieces, and the performance is appropriately virtuosic. One senses a reserve of technique and control at all times. Heavy registrations occasionally produce a degree of opaqueness which obscures fast figuration.

Mr. Parkins' playing is exciting in both the Spanish and the 19th-century material. There is a rhythmic flexibility which creates high levels of energy and forward thrust. The playing is open and daring, without calculation.

The recording and pressing are superior on both discs.

—Wesley Vos

Here & There

Karla Y. Moldenhauer, a graduate student at Drake University, Des Moines, IA, and Stephen M. Distad, a freshman, tied for first place in the South Central Iowa AGO competition in Des Moines. Both are students of Carl Staplin.

Joe Goodwin and David Jordan have been named regional sales managers for Rodgers Organ Co. Mr. Goodwin will represent the company in the southeast, and Mr. Jordan in the northeast.

"Missa Canticum Caritatis" by Gerald Near received its premiere at House of Hope Presbyterian Church, St. Paul, MN on March 7. Thomas Lancaster conducted the work for chorus, soprano soloist, string orchestra and harp. Combining Latin liturgical texts with English texts from the Bible and by 16th- and 17th-century English authors, it was conceived in recognition of the International Year of Disabled Persons (1981). Other new choral music by Gerald Near will be heard at the national convention of the AGO in June.

THE DIAPASON

Established in 1909

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

MAY, 1982

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Prices:

1 yr.—\$10.00
2 yrs.—\$18.00
3 yrs.—\$26.00
Single Copy—\$2.00

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

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

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

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

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

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

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

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Please Note:

The Diapason regrets any inconvenience to its advertisers or subscribers caused by our delayed publication schedule. Please know that we are doing everything possible to return this publication to an "on-time" production and delivery schedule.

David McCain, Managing Editor

Announcements

A European organ study tour of Holland, Denmark, and Northern Germany has been announced for July 18-Aug. 7, 1982, by Cultural Organ Tours, Inc., directed by Homer D. Blanchard and Earle Goodwin. Group size is limited to thirty. Instruments will be heard and examined at Utrecht, Zwolle, Gouda, Rotterdam, Copenhagen, Helsingor, Luebeck, Lueneburg, Hamburg, Bonn, Trier, and other cities. Further information is available from Cultural Organ Tours, Inc., 204 Jersey Ave., Spring Lake, NJ 07762.

The seventh annual Summer Carillon Recital Series at First Presbyterian Church, Stamford, CT, has been announced. Recitals will be heard each Thursday evening at 7:00 pm in July. All programs are free of charge, and chamber music recitals will follow the carillon music, weather permitting.

Carillon recitalists include George Matthew (July 1), John Barrett (July 8), Dionisio Lind (July 15), Janet Debbel (July 22), and Richard Watson (July 29).

Wooddale Lutheran Church, 4003 Wooddale Avenue, St. Louis Park, MN announces its 1982 "Wooddale Anthem-Writing Competition." The competition is open to composers of any nationality. Manuscripts should be for SATB chorus, and accessible to a choir of average numbers and musical skills. Deadline for entries is August 31, 1982. A cash prize of \$350 and a guarantee of publication will be awarded the winning composer. Address enquiries to: Randall M. Eagan, Music Coordinator, Wooddale Lutheran Church, 4003 Wooddale Avenue, St. Louis Park, MN 55416.

Mary Berry, authority on Gregorian chant and liturgical music, will be in the San Francisco area from July 5-18 for lectures, workshops and performances. Dr. Berry is Research Fellow and Director of Music Studies at Newnham College, Cambridge, England, and founder of the Schola Gregoriana, Cambridge. Further information on the schedule of events may be obtained from Douglas Butler at (415) 775-1522.

A New Organ for Phillips Academy

By Donald H. Olson

The organ case at Phillips Academy, Andover, Massachusetts incorporates an earlier facade, designed by the chapel's architect, into a freestanding organ case. The manual divisions are contained within the main case with the Swell division behind the Great. New, complementary side towers were added by the Andover Organ Company to house the Pedal division of this mechanical-action organ.



The installation of a new mechanical-action organ by Andover Organ Company in Cochran Chapel at Phillips Academy, Andover, Massachusetts recalls previous instruments which had formerly served this school.

A stone chapel, erected in 1875 but no longer in existence, was the site of the school's first organ, built by the E. & G. G. Hook Company as their Opus 829. Consisting of thirteen stops disposed on two manuals, the Hook organ, presently stored in the possession of a private party, was replaced in 1900 by a two-manual electro-pneumatic organ built by the Henry Hall Organ Company of New Haven, Connecticut.

The Hall instrument enjoyed a longer and more successful history than its predecessor. Carl F. Pfatteicher, a respected music instructor at Andover used it in numerous lecture-recitals and also invited well-known organists to play it.

Revoiced by the Kimball-Frazee Organ Company during an enlargement of the chapel in 1919-20, the Hall organ was sold in 1931 when the chapel was demolished in favor of the new Cochran Chapel. This organ remains today in South Church, Andover, where it has undergone rebuilding by W. W. Laws and more recently by Andover Organ

Company.

As designed by architect Charles Platt, the Georgian-style Cochran Chapel featured elaborate, carved decoration. Platt's design included a front gallery organ chamber, fronted by an ersatz organ case, solid walls, and two additional small screens for tonal egress.

Owing to economic factors of the Depression era, the Academy chose to move an existing Casavant organ from George Washington Hall into the newly completed Cochran Chapel, rather than purchase a new instrument. The four-manual, one hundred six stop electro-pneumatic Casavant had been built in 1927 as a gift of Thomas Cochran, in memory of his wife, Martha. Louis Vienne had performed the dedication recital on April 11th of that year. Relocated to Cochran Chapel, a rededication recital was given by Sigfried Karg-Elert on May 8th, 1932.

The move, criticized by the Casavant company, proved unfortunate. The organ chamber was insufficient for the size of the organ and its disposition resulted in an installation whose manual divisions were tonally obstructed by structural elements. With a Choir division that spoke directly into the woodwork, a Pedal organ that could be heard

only through a small side arch, heavy velvet drapery surmounting the ersatz case and an almost total lack of reverberation, it was found that the transplanted Casavant organ was unsuitable for concert use. Subsequently, there came a lack of concern for the organ's maintenance.

When it was found that a complete repair of the organ could not guarantee its tonal effectiveness, and that such an undertaking would exceed the cost of its replacement, it was decided that the latter measure would prove advisable.

At the recommendation of the organ committee, chosen to advise Phillips Academy, the Andover Organ Company of Lawrence, Massachusetts was commissioned in 1979 to build a new instrument for Cochran Chapel. The Casavant organ was later sold to a private collector.

Limitations of space and an interest in authentic performance practices dictated the desirability of a mechanical-action organ. The Andover Organ Company deemed it a challenge to create an instrument, though limited in size when compared to the previous organ, that could allow the performance of a diverse body of music while retaining its basic function to accompany singing.

The Platt facade was retained, care-

fully dismantled and moved to the Andover shop where existing panels and other portions of the facade were recut, the center tower and two flats redesigned, and side and rear panels created to form a new, freestanding organ case. New towers, located on either side of the main case, but separated from it, were built to house the Pedal division with pipe shades for these towers duplicating those of the existing shades of the main organ case.

Although the attached console has a mechanical key action, an electro-pneumatic stop action was provided to accommodate the instrument's solid-state combination action.

The soft plaster ceiling of Cochran Chapel received several coats of a hard-finish paint, increasing the reverberation period of the room to three seconds, and resulting in an improved acoustical setting for the new organ.

A dedication recital, performed by Karel Paukert, was held on Friday, May 22, 1981, followed by a weekend of seminars and programs given by Daniel Pinkham, Elizabeth Travis Stollenberger, James S. Darling and Carolyn Skelton. A special Sunday morning service was presented using the Academy choirs and orchestra as well as the organ.

Specifications of the Cochran Chapel Organ

	Great			Pipes	Swell			Pipes	Pedal			Pipes	Couplers		
built by The Andover Organ Company	16'	Bourdon		61	8'	Bourdon		61	16'	Principal		32	Swell to Great		
	8'	Principal		61	8'	Viola		61	16'	Sub Bass		32	Swell to Pedal		
	8'	Chimney Flute		61	8'	Celeste		49	8'	Octave		32	Great to Pedal		
	4'	Octave		61	4'	Principal		61	8'	Bourdon		32			
	4'	Flute		61	4'	Flute		61	4'	Choral Bass		32			
Lawrence, Massachusetts	2½'	Octave Quint		61	2'	Octave		61	IV	Mixture		128			
	2'	Super Octave		61	III	Cornet		183	16'	Trombone		32			
	IV	Furniture		244	III	Sharp		183						*Flue trebles of reed stops comprised of compound ranks	
Opus 85	8'	Trumpet		82*	16'	Bassoon		61							
					8'	Oboe		61							
					4'	Clarion		95*							
					Tremolo										

Members of the committee who specified the building of the Andover organ for the Phillips Academy were: William Thomas, Chairman of the Phillips Academy Music Department; Carolyn Day Skelton, Academy Organist; John Ferris, Harvard University; Yuko Hayashi, New England Conservatory of Music; Daniel Pinkham, Director of Music, King's Chapel, Boston; and John Skelton, Instructor of organ, University of Lowell and University of New Hampshire.

Personnel of the Andover Organ Company who contributed to the building of this organ were: Robert J. Reich, Donald Olson*, Donald E. Reich, Frank Catania, Paul Byron, William Finch, Gerhardt Horne, Benjamin Mague, John Morlock, Dennis Olsen, Kent Van Heukelom and Gary Wright*
*Donald Olson and Gary Wright are members of the American Institute of Organ-builders.

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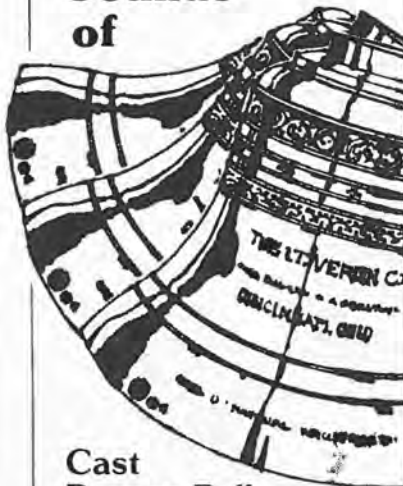
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New Organs



The Schudi Organ Co., Garland, TX has built a 3-manual and pedal organ for St. Vincent's Chapel, the Catholic University of America, Washington, DC. The new instrument was formally dedicated at a convocation honoring Jean Langlais on September 19, 1981. Organists participating at the convocation included Wojciech Wojtasiewicz, George Baker, Conrad Bernier, and Robert Grogan. Mr. Langlais also performed and improvised on the new instrument.

The organ is the primary teaching and recital instrument at the University, and George Baker, chairman of the organ department, collaborated in the specification design. Key action is mechanical; stop action is electric.

GRAND-ORGUE (MANUAL 1)

Bourdon 16'
Montre 8'
Flûte à cheminée 8'
Prestant 4'
Fourniture V
Trompette 8'

KRON-POSITIF (MANUAL 2)

Bourdon 8'
Prestant 4'
Nazard 2-2/3'
Quarte de nazard 2'
Tierce 1-3/5'
Cymbale IV
Tremblant

RÉCIT EXPRESSIF (MANUAL 3)

Flûte à cheminée 8'
Salicional 8'
Voix Céleste 8'
Flûte ouverte 4'
Gemshorn 2'
Cromorne 8'
Hautbois 8'
Tremblant

PÉDALE

Soubasse 16'
Flûte 8'
Bombarde 16'
Trompette 8' (Grand-Orgue)

Here & There

Paul Callaway, organist-choirmaster emeritus of Washington Cathedral, was honored at an organ and choral festival on March 14 and 16 at All Saints Church, Atlanta, GA. A concert of music by Handel on March 14 included the Coronation Anthem "Zadok the Priest," the Organ Concerto No. 2 in B-flat, and the Psalm "Dixit Dominus." Assisting were the choirs of All Saints Church and the Cathedral of St. Philip, with members of the Atlanta Symphony.

On March 16 Dr. Callaway played the following recital: *Prelude & Fugue in C Major (BWV 547)*, Bach; *Andante (K 616)*, Mozart; *Arioso*, Sowerby; *A Quaker Reader*, Rorem; *Grande Pièce Symphonique*, Franck.

"The Symphonic Organ," a recording by Thomas Murray, including transcriptions of pieces by Rossini, Wagner, and Sousa, has been cited by *Stereo Review* in a listing of high-technology pressings from 1981. The disc label is AFKA SK-277, and it is available post-paid for \$9.00 from BKM Associates, P.O. Box 22, Wilmington, Mass. 01887

For the Eve of Shabbat, a new setting of the Sabbath Evening Liturgy for cantor, choir, and congregation, was performed for the first time on May 7 at the Free Synagogue of Westchester, Mt. Vernon, NY. Robert Roth, composer and conductor, is organist of the Free Synagogue and of the Church of St. James the Less, Scarsdale, NY.

Mr. Roth is a graduate of Franklin and Marshall College, the University of Virginia, and Union Theological Seminary. He has studied with Vernon de Tar, Searle Wright, Elaine Brown, and Margaret Hillis. Before coming to the New York area, he served churches in Lancaster, PA, Washington, DC, and Charlottesville, VA. His prize-winning setting of the Holy Eucharist is included in the new Episcopal Book of Common Prayer.

A communication from The Crystal Cathedral, Garden Grove, CA, reports that "The Crystal Cathedral sincerely regrets any misunderstanding as to the nationality of Gillian Weir. She is English, and resides in London, England."



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University of Iowa Organ Workshop 1982



Participants in the University of Iowa Organ Workshop are pictured above. Students performing in the April 21 recital included (left to right) David Henning, Christiaan Teeuwssen, John Seboldt, Raymond Adams, Daniel Limkeman, and Timothy Meier. Also shown are Peter Williams, and Delbert Disselhorst and Delores Bruch of the Iowa faculty.

Honors



J. William Greene has been selected as the fifty-first Kinley Memorial Fellow by the University of Illinois. The funds awarded under this fellowship are to be used for advanced study in the U.S. or abroad.

Mr. Greene is currently instructor of organ at Appalachian State University, Boone, NC. He is a former ITT International Fellow to Holland. He plans to use the award to continue his study toward the DMA at the Eastman School of Music, where he is a student of Russell Saunders. He has previously studied organ with H. Max Smith and Wolfgang Rübsam, and harpsichord with Lenora McCroskey and Gustav Leonhardt.

Organist and historian Peter Williams performed and lectured during the University of Iowa School of Music's annual Organ Workshop, April 20-21. Dr. Williams is director of the Russell Collection of Historical Instruments at the University of Edinburgh. He was in residence at Cornell University from January to May, completing the third volume of his study of the organ music of J.S. Bach.

Dr. Williams presented lectures on the Orgelbüchlein and Clavierübung III of Bach, in addition to answering questions from workshop participants in an open forum. Workshop recitals were performed by Peter Williams and by University of Iowa organ students of Delores Bruch and Delbert Disselhorst.

Peter Williams (organ & harpsichord), University of Iowa, Iowa City, IA, April 20: *Wie schön leuchtet*, BWV 739, Bach; *Herr Christ, der einig Gottes Sohn*, Scheidemann, Buxtehude; *Gelobet seist du*, Weckmann, Buxtehude; *Christum wir sollen loben schon*, Scheidemann, de Grigny, Bach; *Nun komm, der Heiden Heiland*, Bruhns; *Nun Lob, mein Seel, den Herren*, Buxtehude; *Partita 4 in D Major*, Bach.

University of Iowa Organ Majors, April 21: *Prelude & Fugue in G Major*, BWV 541, Bach (Dan Limkeman); *Ballade del Granduca*, Sweelinck (Chris Teeuwssen); *Introduction & Passacaglia in F Minor, Op. 63*, Reger (John Seboldt); *Variants*, Paul Cooper (Ray Adams); *Andante Sostenuto*, Symphonie Gothique, Widor (Tim Meier); *Final*, Symphonie 3, Vierne (David Henning).

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 16' First Diapason
 16' Second Diapason
 16' Metal Diapason
 16' Violone
 16' Gamba (Choir)
 16' First Bourdon
 16' Second Bourdon
 16' Dulciana (Choir)
 16' Lieblich Gedeckt (Swell)

16' String Celeste IV (from String Div. & Choir)
 10-2/3' Gross Quinte (ext. 2nd Bourd.)
 8' Octave (ext. 2nd Diap.)
 8' Principal (ext. Met. Diap.)
 8' Gross Flote (ext. 1st Diap.)
 8' Flauto Dolce (Swell)
 8' String Celeste III (String Div.)
 8' Violincello Celeste (Solo)
 8' Dulciana (Choir) 5-1/3'
 5-1/3' Twelfth (ext. 2nd Bourd.)
 4' Octave Flute (ext. 2nd Diap.)
 V Mixture (12, 15, 17, 19, 22)
 32' Contra Bombarde (ext.)
 16' Bombarde
 16' Trombone
 16' Trombone (Trmb. Chrs.)
 16' Contra Fagotto (Swell)
 16' Bass Clarinet (Choir)
 16' Tuba Profunda (ext. Solo Tuba Magna)
 8' Tuba Magna (Solo)
 8' Tromba (ext. Trombone)
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 4' Clarion (ext. Trombone)
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 Choir to Pedal: 8', 5-1/3', 4'
 Solo to Pedal: 8', 4'

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signable to any expressive division, additional couplers and reversibles. A Great-to-Choir transfer reversible now permits the exchange of the functions of the Great and Choir manuals. The auditorium's Schulmerich carillon is now playable from the console and can be heard inside the auditorium and/or from a tower outside the building.

REFERENCES

- "Fair in Philadelphia to Have Great Organ," *The Diapason*, March 1926, p. 1.
- "The Sesquicentennial Organ," *The American Organist*, vol. 9, no. 8 (1926) p. 230.
- "Great Sesqui Organ Goes to University," *The Diapason*, December 1927, p. 1.
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- "Organs and Organists in the Universities," *The Diapason*, October 1929, p. 20.

Benjamin Epstein is a Ph.D. candidate at the University of Pennsylvania, Department of Bioengineering. His knowledge regarding the restoration of the Curtis Sesquicentennial Organ was gained as an active participant in the organ's restoration. His previously published works have concerned topics of scientific interest.



West Upper Gallery installation of the Curtis Sesquicentennial organ in Irvine Auditorium.

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This photograph was taken during the erection of the Austin organ inside the Main Exhibition Hall of Sesquicentennial Exposition held in Philadelphia in 1926. Photograph from University of Pennsylvania Archives.

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New & Restored Organs



The Holtkamp Organ Co. of Cleveland, OH has built a 2-manual and pedal organ for the First Congregational Church, Watertown, CT. The instrument replaces a 1952 E. M. Skinner, one of the last organs produced by that builder.

The console is detached by one row of choir. As a part of the design of this instrument, the chancel was redesigned for an improved choir location. Key action is mechanical; stop action is electric.

Walter Holtkamp, member, American Institute of Organbuilders.

GREAT

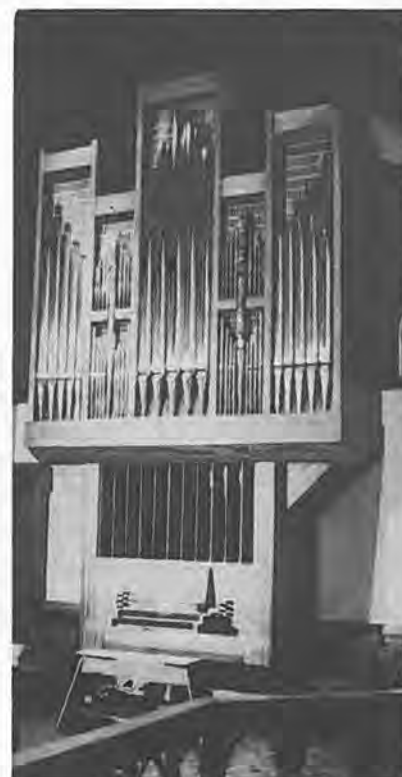
Principal 8' 61 pipes
Pommer 8' 61 pipes
Octave 4' 61 pipes
Doublette 2' 61 pipes
Spitzflöte 4' 61 pipes
Mixture IV 244 pipes
Trumpet 8' 61 pipes

SWELL

Gemshorn 8' 61 pipes
Voix Celeste 8' 56 pipes
Bourdon 8' 61 pipes
Rohrflöte 4' 61 pipes
Principal 2' 61 pipes
Cornet II 74 pipes
Scharf III 183 pipes
Tremolo

PEDAL

Basso 16' 32 pipes
Octave 8' 32 pipes
Octave basso 8' 12 pipes
Superoctave 4' 12 pipes
Fagott 16' 32 pipes



Steiner Organs, Inc., Louisville, KY has built a 2-manual and pedal organ for All Saints Episcopal Church, Morristown, TN. Key and stop action are mechanical. John Brock, University of Tennessee, Knoxville, played the dedicatory recital.

GREAT

Principal 8' 56 pipes
Rohrflöte 8' 56 pipes
Octave 4' 56 pipes
Hohlfloete 2' 56 pipes
Sesquialtera II 112 pipes
Mixture II-IV 152 pipes

SWELL

Gedackt 8' 56 pipes
Metallflöte 4' 56 pipes
Principal 2' 56 pipes
Quinte 1-1/3' 56 pipes
Cromorne 8' 56 pipes
Tremulant

PEDAL

Subbass 16' 12 pipes



John M. Crum, Cobleskill, NY has built a 1-manual and pedal positive organ for the Evangelical Lutheran Bethlehem Church, Boston (Roslindale), MA. Key and stop action are mechanical, and wind pressure is 2 1/4 in. The organ is erected on a plate movable on its rollers.

MANUAL

Singend Gedackt 8' 56 pipes
Praestant 4' 56 pipes
Rohrflöte 4' 56 pipes
Oktav 2' 56 pipes
Quinte 1-1/3' 56 pipes
Krummhorn 8' 56 pipes

PEDAL

Subbass 16' 30 pipes
Zimbelstern 6 bells



Pipe Organ Service of Central Maine, Hartland, ME has completed the moving and restoration of an 1873 E. L. Holbrook 1-manual and pedal organ for All Saints Episcopal Church, Skowhegan, ME. A dedicatory recital was played on March 7 by Thomas W. Holcombe, music director of St. Joseph's Chapel, The Kent School, Kent, CT.

E. T. Mickey III, Member, American Institute of Organbuilders.

MANUAL

Sub Bass 16' 13 pipes
Common Bass 8' 12 pipes
Diapason 8' 46 pipes
Gamba 8' 46 pipes
Octave 4' 58 pipes
Rohr Flute 4' 58 pipes
Fifteenth 2' 58 pipes
Twelfth 2-2/3' 46 pipes

PEDAL

(Manual to Pedal) 18 notes

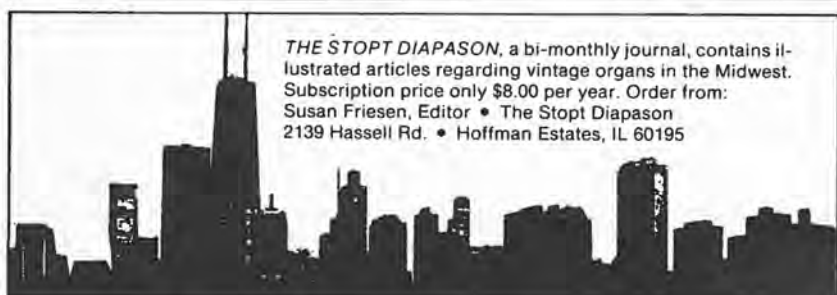
Appointments



Charles Tompkins has been appointed university organist and assistant professor of music at Hamline University, and organist-director of music for Hamline United Methodist Church, St. Paul, MN. A native of Washington, DC, Mr. Tompkins is a graduate with high honor of the Eastman School of Music. He also received the M.Mus. degree from the University of Michigan and is currently a DMA candidate at Eastman.

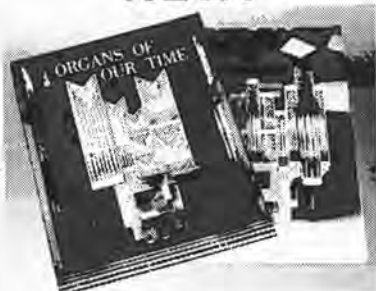


John G. Marberry has been appointed organist-music director at Temple Emanu-El, Birmingham, AL. Mr. Marberry is a graduate of Birmingham-Southern College and Southern Methodist University. He has also done graduate study at Northwestern University. He continues in his positions as organist-music director at The Lutheran Church of Vestavia Hills, and as a member of the faculty at Ramsay Alternative High School.



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Schumann's Fugues on B-A-C-H

A Secret Tribute

by John David Peterson

Robert Schumann wrote his *Six Fugues on the Name B-A-C-H*, Op. 60, between April 7 and November 22, 1845. Subsequent revisions were "finally completed" (so his diary sighs) on June 20 of the next year,¹ and publication followed on July 5 by the firm Whistling.²

These fugues seem to have occupied an important place in Schumann's mind—he confessed that he had "not filed away so much at any other of [his] compositions as at these."³ Nevertheless, modern organists are surprised by these works since they seem to derive so little from their professed sources of inspiration: the *Treatise on Counterpoint and Fugue* by Luigi Cherubini, in the mysteries of which Schumann began to immerse himself on the very day that he began the first organ fugue,⁴ and the music of J. S. Bach.

Schumann's studies in counterpoint had begun much earlier—at least by 1832—but his discovery of Cherubini's academic *Treatise* in 1845 seems to have accompanied (if not caused) a renewed interest in contrapuntal composition.⁵ The Op. 60 fugues display an odd mixture of levels of understanding. On the one hand they contain the sophisticated devices of stretto, augmentation, diminution, retrograde, and mirror; and four of the fugues are in five voices.⁶ On the other hand, we find some practices inconsistent with Cherubini's *dicta*. For instance, the number of voices is strictly maintained in only two of the fugues (the third and fifth), and in one of these (the fifth) the lasting impression is more of a homophonic scherzo than of a fugue. Schumann's fugal writing seems, in spite of his studies, to have been a contrivance which he discarded when he felt hampered by it, even in a work entitled "fugue."

Schumann's admiration for the music of Bach also dates from much earlier in his life. In 1832 he described Bach as "a man through and through" and made several statements about the eternal qualities he heard in his music.⁷ In 1845, the same year as the Cherubini studies, the organ fugues, and the pedal-piano canons, he consulted with Mendelssohn about undertaking a new edition of *The Well-Tempered Clavier* (a project never accomplished).⁸ It is not surprising to find in that year a set of pieces that forms a tribute to Bach both in their form and in their subject (B-flat-A-C-B natural in German musical orthography).

There is more of a tribute to Bach than meets eye or ear in these fugues. Schumann seems to have been aware of the "Bach numbers"—numbers which Bach himself used (in characteristic Baroque fashion) to attach a signature to his music. Numerical values were assigned to letters according to their place in the alphabet: A=1, B=2, C=3, and so on. (In the 24-letter German alphabet, I and J were identical, as were U and V.) The number *fourteen* was important, as it is the sum of the values of the letters B-A-C-H (2+1+3+8=14). *Forty-one* was important both as the sum of J-S-B-A-C-H (9+18+2+1+3+8) and as the reverse of fourteen. A published work might contain *fourteen* movements (*Klavier Übung*, II) or *forty-one* (*Klavier Übung*, I). The *fourteenth* or the *forty-first* measure of a work might stand out. (In the five-voice setting of *Vater unser* in *Klavier Übung*, III, the Lombard rhythm and the B-A-C-H motive appear in the pedal only in m. 41.) Other "Bach numbers" are 27 (2×7=14); 29 (J+S+B, or 9+18+2); 48 (2×1×3×8); 59 (21+38 or BA+CH); and 114 ((2+1)×38); and all their reverses.

Schumann's manipulation of numbers consists simply of the placement of important musical events in measures of "Bach numbers." The sixth fugue, for instance, is a double fugue in three large sections, the last two of which begin in mm. 59 and 95. The elaborate theological symbolism so much admired in Bach's music is predictably not present in these fugues. Schumann's tribute to Bach here is simple and two-fold: the public tribute in the spelling of the name B-A-C-H in the subject, and the secret tribute in establishing formal divisions and cadence points in measures of "Bach numbers."

I. Langsam. B-flat Major. The first fugue is apparently in five voices, though all five never sound together in contrapuntal passages and there are massive chords which weaken the impression of strict fugal style. After the exposition the subject appears in its original guise only once (in m. 19), and is altered in all other appearances by metric displacement or by presentation of the head only—sometimes in original note-values, sometimes in augmentation, and sometimes in diminution and stretto. Sometimes the fourth note is altered to sound the same as the first, a change surprising in a motive so distinctive, and one that "changes the spelling." The exposition is 14 bars long, ending in F major. The next important cadence, preceded by a two-bar pedal, is in G minor in m. 27. The piece is divided almost at the mid-point by a cadence in C minor (m. 34), where the diminution of the subject appears for the first time and where the tempo and volume are to increase gradually.

II. Lebhaft. B-flat Major. The incisive dotted figure which forms the head of

the subject of the second fugue gives a sense of focus to the sixteenth-note motion which is nearly continuous for 68 measures. (See Example 1.)

After that point the subject is given to the pedal and free-voiced manual chords in dotted rhythm lead into a decisive cadence on F at m. 75. The complete subject is not heard again in its original form, though the tail (without B-A-C-H) appears many times and the dotted rhythm (with pitches other than B-A-C-H) appears occasionally.

A new disposition of B-A-C-H in quarter notes is heard in m. 75 for the first time. (See Ex. 2.)

This figure becomes very important in the last half of the piece, and it gives a sense of breadth which is lacking in the energetic first half. Important musical events in measures with "Bach numbers" are the first appearance of the subject in quarter notes (m. 48), the beginning of the second soft passage (m. 114), and the final tonic cadence in m. 164 (41×4).

III. Mit sanften Stimmen. G Minor. The third fugue, the only one in the set strictly in five voices throughout, is 59 measures long. The exposition, which irregularly exposes the subject more than once in one of the voices before all voices have entered, is followed by two redundant entries before the medial cadence in D minor (m. 31). The minor keys which prevail in the first half are abandoned for entries in the major mode, giving the piece a new character from m. 31 until the return to G minor around m. 48. This is technically the easiest of the six fugues and musically one of the most gracious.

IV. Mässig, doch nicht zu langsam. B-flat Major. The subject of the fourth fugue is the only one with an octave displacement in the traditional subject. (See Ex. 3.)

Its strong melodic outline and straightforward rhythmic shape contribute a feeling of two-bar divisions, but the flow of the continuous eighth notes keeps the piece from sounding "square." The original subject forms the basis for the first section, which is 29 bars long. The final entry of that section, in the lowest voice in m. 26, is the only mirror entry in this fugue.

From m. 30 to m. 51 the first subject is combined with a new one—the B-A-C-H in retrograde. (See Ex. 4.) Then, from m. 52 to m. 73, Schumann used only the retrograde. Both subjects are heard from m. 74 on, and at the end Schumann piled voice on voice in his most exuberant symphonic style.

V. Lebhaft. F Major. The fifth fugue is a sprightly scherzo that "takes five years to learn and two minutes to play."⁹ It is tightly constructed, episodes are based on the subject, the subject itself appears in mirror, and the head of the subject appears in augmentation both of its original form and of its mirror.

The initial exposition of the four voices is followed by a counter-exposition of three entries beginning with the pick-up to m. 23 and ending with the tonic cadence in m. 37. Here the augmentation of the B-A-C-H figure is introduced; in all entries it is accompanied by the original subject. A dominant pedal in F major that begins in m. 61 seems to forecast the end, but Schumann avoided a sense of finality for another two pages by means of ephemeral modulations and deceptive cadences. Even the final tonic pedal,



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beginning in m. 114, is kept lively by auxiliary tones and syncopations.

VI. *Mässig, nach und nach schneller*. B-flat Major. The sixth fugue is a conventional double fugue: a fugue on the initial subject ends on a cadence in m. 58, a second fugue on a new subject follows, and the two subjects are combined from m. 95 to the end. Schumann did not take advantage of the potential for contrast integral to the double fugue—the two subjects are not strikingly different, especially in rhythm, and they are not treated differently. The entire fugue is pervaded by a triplet figure which is given definition by a fanfare-like motive first heard in m. 29. (See Ex. 5.)

Ostensibly in five voices through most of the first two sections, only three (or, occasionally, four) voices actually sound together, and the end is free-voiced. The finale outdoes the endings of the other fugues, a suitable end for the set. The "Bach numbers" here are simple—new sections begin in m. 59 and 95, and the "fanfare" starts in m. 29.

The placement of significant musical events in measures of "Bach numbers" suggests strongly that knowledge of at least this part of Baroque musical imagery was handed down along with knowledge of compositional techniques. It is very unlikely that this many "Bach numbers" would be prominent if Schumann had not considered them. In fact, Franz Liszt's *Prelude and Fugue on B-A-C-H*, first performed in 1856, shows a similar handling of "Bach numbers."¹⁰

It should not surprise us that Schumann was attracted to this extra-musical symbolism. He was, after all, the author of the pitch symbolism in *Carnaval* and of the hidden program in *Papillons*; his assignment of names to the different sides of his personality and his credit to each of them for the various *Davidsbündlertänze* betray a restless imagination that delighted in secrets and codes. It should also not surprise us that Schumann's manipulation of "Bach numbers" does not display the compositional virtuosity of his idol, J. S. Bach. One suspects occasionally that his striving for a numerological tribute contributed (perversely) to the composition of some rather strained passages. However, in-

dulgence in much of this sort of second-guessing should be tempered by the perceptive observations of the great conductor, George Szell. His remarks about the Schumann symphonies apply, appropriately edited, with equal force to the organ fugues.

To be sure, a Schumann score is not as foolproof, as "self-rising," as a score of Wagner or Tchaikovsky or Richard Strauss, nor has the musical substance of a Schumann symphony the kind of inexorable propulsion of some Beethoven symphonies, which will survive even a shabby performance relatively unharmed. But is it really Schumann's fault that it takes a little trouble on the part of conductor and orchestra to make his symphonies come off? I know from experience . . . that each one of the Schumann symphonies can be a thrilling experience to both performers and audiences if Schumann's case is stated clearly and convincingly through the proper style of interpretation.¹¹

NOTES

¹ Robert Schumann in seinen Schriften und Briefen, eingeleitet und mit biographischen und kritischen Erläuterungen versehen von Dr. Wolfgang Boetticher, in *Klassiker der Tonkunst in ihren Schriften und Briefen*, hgbn. von Dr. Habil. Herbert Gerigk (Berlin: Bernhard Hahnfeld Verlag, 1942), pp. 418, 420.

² Wolfgang Boetticher, *Robert Schumann—Einführung in Persönlichkeit und Werk* (Berlin: Bernhard Hahnfeld Verlag, 1941), p. 619.

³ Herbert Bedford, *Robert Schumann—his Life and Work*, in *Masters of Music*, ed. Sir Landon Ronald (London: Kegan Paul, Trench, Trubner and Co. Ltd.; J. Curwen & Sons Ltd., 1933), p. 180.

⁴ *Schriften und Briefen*, p. 418.

⁵ *Ibid.*, p. 418.

⁶ In the *Well-Tempered Clavier* only two fugues out of forty-eight are in five voices.

⁷ Robert Schumann, *Tagebücher*, Band I, 1827-1838, hgbn. Georg Eismann (Leipzig: VEB Deutscher Verlag für Musik, 1971), p. 389; *Early Letter of Robert Schumann*, originally published by his wife, trans. May Herbert (London: George Bell and Sons, 1888, reprinted St. Clair Shores: Scholarly Press, 1970), p. 179.

⁸ Bedford, *Robert Schumann*, p. 179.

⁹ Quoted from a conversation with Robert Glasgow.

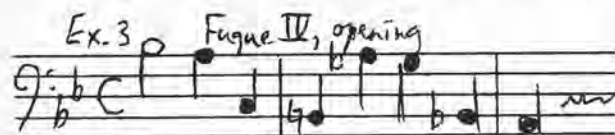
¹⁰ Susan Ingrid Ferré, "Liszt's Prelude and Fugue on B-A-C-H, An Analysis," *The Diapason*, LXIX, April 1978, p. 13.

¹¹ Published in liner to recording Columbia Odyssey Y3 30844.

ADDITIONAL SOURCE

Cherubini, Luigi. *A Treatise on Counterpoint and Fugue*. Trans. Mary Cowden Clarke. New ed., rev. Joseph Bennett (London and New York: Novello, Ewer, & Co., 1884).

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

- 15 MAY
Terry Charles; Kirk of Dunedin, FL 8:15 pm
- 16 MAY
Cook Missa Brevis I; Church of the Advent, Boston, MA 11 am
Ann Carter-Cox, lute & dulcimer; Trinity Church, Newport, RI 4 pm
Choral concert; Immanuel Congregational, Hartford, CT 4 pm
Todd Wilson; St James of Jerusalem Episcopal, Long Beach, NY 4 pm
Bernardi Missa "Il bianco"; St Ignatius Church, New York, NY 11 am
Britten Rejoice in the Lamb; Christ & St Stephens, New York, NY 11 am
Patricia Waters, piano; Christ & St Stephens, New York, NY 2:30 pm
Erich Arndt; St Thomas Church, New York, NY 4 pm
Fauré Requiem; Park Ave Christian, New York, NY 4 pm
Bloch Sacred Service; Church of the Ascension, New York, NY 8 pm
Collegium Musicum; All Saints Church, Princeton, NJ 8 pm
Vaughan Williams program; St Matthew Lutheran, York, PA 7:30 pm
Lloyd Bowers, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
High school orchestras; Church of the Epiphany, Danville, VA 7:30 pm
*Adult choir festival; 1st Baptist, Bluefield, WV 3 pm
Bruce Barber; Rollins College, Winter Park, FL 8 pm
Ars Musica; St Johns Episcopal, Detroit, MI 3 pm
Evensong & organ recital; Zion Lutheran, Ann Arbor, MI 4 pm
Robert Couchon; Our Lady of Mt Carmel, Chicago, IL 3 pm
- 18 MAY
Wayne Earnest; St Paul Lutheran, Orlando, FL 8 pm
- 19 MAY
Donald Sutherland; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Peter Hurford; Art Museum, Cleveland, OH 8 pm
- 20 MAY
Wyton Short Service; Church of the Advent, Boston, MA 6:30 pm
Vaughan Williams, Mass in G Minor; St Thomas Church, New York, NY 6 pm
Music for Ascension; Incarnation Cathedral, Garden City, NY 8 pm
- 21 MAY
Chrysolith; Christ Lutheran, York, PA 8 pm
Peter DuBois; St Pauls Methodist, Parkersburg, WV 8 pm
Music of Stravinsky; St James Cathedral, Chicago, IL 8 pm
Metropolitan chancel choir; Metropolitan Methodist, Detroit, MI 8 pm
- 22 MAY
Small Bach Festival II; Govans Presbyterian, Baltimore, MD 8 pm
Community Renewal Chorus; Orchestra Hall, Chicago, IL 8 pm
Bach Motet I; St Peter & Paul, Milwaukee, WI 8 pm
- 23 MAY
Palestrina Missa Regina coeli; Church of the Advent, Boston, MA 11 am
"A Feast of Love"; S Congregational, New Britain, CT 7:30 pm
Palestrina Missa "O Rex gloriae"; St Ignatius Church, New York, NY 11 am
Edward Wallace; St Thomas Church, New York, NY 5:15 pm
Handbell concert; Central Presbyterian, Huntington, NY 4 pm
Jean Guillou; 1st Baptist, Syracuse, NY 4 pm

Lexington Boys & Mens Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Small Bach Festival II; Our Lady of Perpetual Help, Woodlawn, MD 8 pm

- 23 MAY
Florian Pagitson; Cathedral, Washington, DC 5 pm
Cathedral choir; St Thomas More Cathedral, Arlington, VA 7:30 pm
Kristin Johnson & Ann H Bauer; Church of the Epiphany, Danville, VA 7:30 pm
Carolyn Morgan, piano; 1st Presbyterian, Burlington, NC 5 pm
Mary C. Fraley; St Philip Cathedral, Atlanta, GA 5 pm
Choir concert; Independent Presbyterian, Birmingham, AL 4 pm
- 25 MAY
Henry Lowe; Christ Church, Cincinnati, OH 12:10 pm
Myron Munday; All Saints Church, Atlanta, GA 8:15 pm
- 26 MAY
Rodney Hansen; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
- 28 MAY
Haydn Creation; Emory Univ, Atlanta, GA 8:15 pm
- 30 MAY
Certon Missa Sus le pont d'Avignon; Church of the Advent, Boston, MA 11 am
Palestrina Missa Sine Nomine; St Ignatius Church, New York, NY 11 am
Searle Wright; St Thomas Church, New York, NY 5:15 pm
Philip Beaudry; Church of the Epiphany, Danville, VA 7:30 pm
Hampton Z Barker; St Philip Cathedral, Atlanta, GA 5 pm
John Christian; Methodist Church, Lakewood, OH 4 pm
- 1 JUNE
*Jean Guillou; Riverside Church, New York, NY 8 pm
Infusion Ensemble; Christ & St Stephens, New York, NY 8 pm
- 2 JUNE
Robert Fritz; St Johns Church, Washington, DC 12:10 pm
- 3 JUNE
Swanne Alley; St Johns Episcopal Church, Detroit, MI 8 pm
- 6 JUNE
Harald Vogel, lectures & masterclasses on mean-tone temperament (through June 9); Wellesley College, Wellesley, MA
Plainsong Missa de Angelis; Church of the Advent, Boston, MA 11 am
Evensong; Incarnation Cathedral, Garden City, NY 4 pm
Lotti Missa Duorum Vocem; St Ignatius Church, New York, NY 11 am
David Palmer; St Thomas Church, New York, NY 4 pm
Schubert Mass in G; St James the Less, Scarsdale, NY 7 pm
"It Fell Upon a Summer's Day"; 1st Presbyterian, Binghamton, NY 4 pm
Sir George Thalben-Ball; Metropolitan Methodist, Washington, DC 7:30 pm
Bach Society; St Johns Episcopal, Detroit, MI 3 pm
- 7 JUNE
Kingsford Concert; 1st Presbyterian, Lancaster, PA 8 pm
*Frederick Swann; Orchestra Hall, Chicago, IL 8:15 pm
- 8 JUNE
Peter Hurford; St Johns Episcopal, Detroit, MI 8 pm
- 9 JUNE
Dallas Girls Chorus; St Johns Church, Washington, DC 12:10 pm
Jean Guillou; Art Museum, Cleveland, OH 8 pm
- 10 JUNE
Monteverdi Missa "In illo tempore"; Church of the Advent, Boston, MA 6:30 pm
Corpus Christi vespers; St Ignatius Church, New York, NY 7:30 pm
- 11 JUNE
Handel Acis & Galatea; Bethesda Episcopal, Saratoga Springs, NY 8 pm
Dennis Smith; St Pauls Cathedral, Buffalo, NY 12:30 pm
Brady Johnson; St Paul Cathedral, Detroit, MI 8 pm

12 JUNE
Choral workshop; St James Cathedral, Chicago, IL 10 am

13 JUNE
Jackson Mass in G; Church of the Advent, Boston, MA 11 am
Arts Festival; Church of St James, Scarsdale, NY 7 pm
Robert F. King; St Thomas Church, New York, NY 4 pm
John Rose; Faith Methodist, Staten Island, NY 3 pm
Festival service & procession; St James Cathedral, Chicago, IL 6 pm

16 JUNE
Albert Russell; St Johns Church, Washington, DC 12:10 pm

20 JUNE
Palestrina Missa "Aeterna Christi"; Church of the Advent, Boston, MA 11 am
Joseph V. Rush; St Thomas Church, New York, NY 4 pm

23 JUNE
Harold Wills; St Johns Church, Washington, DC 12:10 pm

25 JUNE
Herbert Tinney; St Pauls Cathedral, Buffalo, NY 12:30 pm

27 JUNE
Tournai Mass; Church of the Advent, Boston, MA 11 am
Reginald Lunt; St Thomas Church, New York, NY 4 pm
Philip Gehring; Christ Lutheran, Washington, DC 4 pm
Donald Sutherland; St Johns Church, Washington, DC 6 pm
Durufle Requiem; St Johns Church, Washington, DC 6:30 pm
Lynne Davis; National Shrine, Washington, DC 7 pm
Ladd Thomas; National City Christian, Washington, DC 8:30 pm
Geoffrey Simon; Metropolitan Methodist, Washington, DC 8:30 pm
Telemann Consort; Faith Lutheran, Glen Ellyn, IL 7 pm

29 JUNE
John Obetz; All Souls Unitarian, Washington, DC 9:45 & 11:15 am

30 JUNE
John Obetz; All Souls Unitarian, Washington, DC 9:45 & 11:15 am
Mark Hutchinson; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 8 pm
"Joy of Bach" film; Art Museum, Cleveland, OH 9 pm

UNITED STATES West of the Mississippi

16 MAY
Music of Barber; House of Hope Presbyterian, St Paul, MN 9:15 & 11 am
Piano & horn recital; House of Hope Presbyterian, St Paul, MN 4 pm
Vocal music; Christ Church Cathedral, New Orleans, LA 4 pm
Handel Coronation Anthems; St Johns Cathedral, Denver, CO 4 pm
John Pagett; 1st Methodist, Reno, NV 3 pm
Lee Jessup; 1st Methodist, Pasadena, CA 3 pm
Bach Cantatas 78, 191; Frostig Center, Pasadena, CA 8 pm

18 MAY
Meistersingers; St Johns Cathedral, Denver, CO 12:10 pm

19 MAY
Pfeiffer Choir; First Presbyterian, Oceanside, CA 8 pm

23 MAY
Texas Baroque Ensemble; Grace Episcopal, Galveston, TX 4 pm
Evansong & concert; St Johns Cathedral, Denver, CO 4 pm
Highland Festival; Grace Cathedral, San Francisco, CA 5 pm
Raymond Keldermans; Univ of Calif, Riverside, CA 4 pm

24 MAY
Paul Riedo, harpsichord; Meadows Museum, SMU, Dallas, TX 8:15 pm

30 MAY
Competition winner; Presbyterian Church, La Jolla, CA 4 pm

1 JUNE
Byron L. Blackmore; Christ Methodist, Rochester, MN 12:20 pm

4 JUNE
Jean Guillou; 1st Congregational, Los Angeles, CA 8 pm

5 JUNE
Jean Guillou, masterclass; 1st Congregational, Los Angeles, CA 2 pm

6 JUNE
Music for piano; 1st Methodist, Perry, IA 3 pm
Spring Choral Concert; Grace Cathedral, San Francisco, CA 3:30 pm
Evensong; All Saints Episcopal, Beverly Hills, CA 5 pm

14 JUNE
Bach cantatas; St Thomas Aquinas, Dallas, TX 8:15 pm

20 JUNE
"What Is Man?" by Ron Nelson; Crystal Cathedral, Garden Grove, CA 7:30 pm

INTERNATIONAL

15 MAY
Music for Royal Occasions; St Pauls Anglican, Toronto, Canada 8 pm

17 MAY
Frank Iacino; Univ of Toronto, Ontario, Canada 8:15 pm

19 MAY
Donna J Autula; St Brides Church, London, England 1:15 pm

20 MAY
Donna J Autula; St Marys Church on Hill, London, England 1:15 pm

21 MAY
Gillian Weir; St Michaels Church, Cornhill, London, England 1 pm

22 MAY
Donna J Autula; Abbey Reformed Church, Ramsey, England 8 pm

23 MAY
Lynne Davis; Cathedral, Meaux, France 5 pm

24 MAY
Gillian Weir, harpsichord; Assembly Rooms, Bath, England 1 pm

27 MAY
Gillian Weir, harpsichord; Assembly Rooms, Bath, England 1 pm

28 MAY
Jean Guillou; Notre Dame Church, Montreal, Canada 8 pm

30 MAY
Catherine Riddle, flute; St Catherines Church, Capilano, BC Canada 3 pm

1 JUNE
Gillian Weir; Basilica di Santa Chiara, Naples, Italy 8 pm

3 JUNE
Nora Easton; St Pauls, Toronto 12:10 pm

6 JUNE
Carlene Nelhart; Catholic Church, Leiden, The Netherlands 7 pm

10 JUNE
David Low; St Pauls, Toronto 12:10 pm
Carlene Nelhart; Laurenskirk, Rotterdam, The Netherlands 8 pm

17 JUNE
Michael Bloss; St Pauls, Toronto 12:10 pm
Carlene Nelhart; St Elizabeths Church, Grave, The Netherlands 8 pm

19 JUNE
Carlene Nelhart; Koepelkerk, Arnhem, The Netherlands 8 pm

22 JUNE
John Searchfield; Bad Lippspringe, West Germany 7:30 pm

23 JUNE
John Searchfield; Paderborn, West Germany 7:30 pm

24 JUNE
Janet Macfarlane-Peaker; St Pauls, Toronto 12:10 pm

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Recital Programs

STEPHEN HAMILTON, La Jolla Presbyterian Church, La Jolla, CA, Jan. 10: *Trumpet Voluntary*, Stanley; *Prelude & Fugue in E Minor*, Bruhns; *Variations on La Romanesca*, Valente; *Variations on La Folia*, Pasquini; *Partita on Es ist ein Ros' and In dulci jubilo*, Drischner; *Prelude & Fugue in G Major*, BWV 541, Bach; *Choral in B Minor*, Franck; *Prayer*, Messiaen; *Prelude & Fugue in B Major*, Dupré.

MARILOU KRATZENSTEIN, Cleveland Museum, Cleveland, OH, Jan. 17: *Fantasy & Fugue in G Minor*, BWV 542, Bach; *Andante*, K. 616, Mozart; *Choral in B Minor*, Franck; *Livre d'orgue*, Vol. 1 (1981), Hambræus; *Prelude & Fugue No. 3 in D-sharp Minor*, Olsson.

CHARLES BROWN, Wesley House, Lincoln, NE, Jan. 24: *Praeludium in E Minor*, Bruhns; *Auf meinen lieben Gott*, Buxtehude; *Schmucke dich*, Trio super: Herr Jesu Christ, BWV 655, Fantasy & Fugue in C Minor, BWV 537, Bach; *Toccata duodecima*, Muffat; *Magnificat du premier ton*, Lebègue; *Christe, der du bist Tag und Licht*, Böhm; *Prelude & Fugue in C Major*, BWV 547, Bach.

WILLIAM PETERSON, Pomona College, Pomona, CA, Jan. 28: *Praeludium in F-sharp Minor*, Buxtehude; *Intonazione cromatica del quarto tono*, Capriccio cromatico, Merula; *Canzon francese detta Petit Jacquet*, *Ricercar arioso No. 4*, A. Gabrieli; *Prelude & Fugue in B Minor*, BWV 544, Bach; *Prélude funèbre*, Ropartz; *Grande Pièce Symphonique*, Franck.

DAVID H. BINKLEY, The Camp Hill Presbyterian Church, Camp Hill, PA, Jan. 31: *Prelude & Fugue in E*, Luebeck; *Sonata 2*, Hindemith; *Prelude & Fugue in C*, BWV 547, Bach; *Sonata 3*, Mendelssohn; *Final*, Franck.

DONNA N. ROBERTSON, Mars Hill College, Mars Hill, NC, Feb. 1: *Magnificat on the First Tone*, Buxtehude; *Prelude & Fugue in C Major*, BWV 547, Bach; *Variations on a Recitative*, Op. 40, Schoenberg; *Joie et Clarte*, Messiaen; *Three Sketches for Pedal-piano*, Op. 58, Schumann; *Tu es petra*, Mulet.

CARLENE NEIHART, Asbury United Methodist Church, El Paso, TX, Feb. 5: *Rigaudon*, Campora; *Fantasy & Fugue in G Minor*, Buxtehude; *Gigue de la Guerre*; *Prelude in D-flat*, Julia Smith; *Solera Toccata*, Sharon Elery Rogers; *Toccata in F*, Bach; *Pièce Heroique*, Franck; *Variations on a Theme by Paganini for Pedals Only*, Thalben-Ball; *Psalm 94*, Reubke; *Transformation*, Olive Nelson Russell (world premiere).

DAVID STINSON, First United Methodist Church, Perry, IA, Feb. 21: *Passacaglia & Fugue in C Minor*, Bach; *Scherzo in E Major*, Gigout; *Litanies*, Alain; *Introduction & Passacaglia in D Minor*, Reger; *Scherzetto*, Vierne; *Prelude & Fugue on the name Alain*, Duruflé.

JUDSON MAYNARD, University of Arkansas, Fayetteville, AR, Feb. 26: *Fantasia in F Minor*, K. 608, Mozart; *Wir glauben all*, BWV 680, Allein Gott, BWV 675, *Prelude & Fugue in A Minor*, BWV 543, Bach; *Sonata 1*, Hindemith; *Song of Peace*, Langlais; *Prelude & Fugue on BACH*, Liszt.

TODD WILSON, East Heights United Methodist Church, Wichita, KS, March 2: *Pageant*, Sowerby; *Concerto in D Minor*, Vivaldi-Bach; *Variations*, McNeil Robinson; *Fugue on the Theme of the Soissons Carillon*, Duruflé; *Allegrretto*, Sonata Op. 65, Parker; *Suite*, Op. 5, Duruflé.

PETER FLEMING BISSETTE, Parish of St. Paul, San Diego, CA, March 7: *Toccata in C Major*, Pachelbel; *Voluntary in C Major*, Stanley; *Herzlich tut mich verlangen*, Bach; *Langlais*, Stout; *Chant de mai*, Op. 53, Jongen; *Toccata*, Mushel.

RONALD DEAN, Centenary College of Louisiana, Shreveport, LA, March 7: *Prelude & Fugue in G Minor*, Buxtehude; *Selections from Premier Livre*, Dandrieu; *Fantasia & Fugue in G Minor*, BWV 542, Bach; *Air with Variations*, Sowerby; *Deux Danses*, Alain; *Variations on "Weinen, Klagen, Sorgen, Zagen"*, Liszt.

JOEL DAVID MARTINSON, North Texas State University, Denton, TX, March 9: *Praeludium in G Minor*, Bruhns; *Toccata in D Dorian*, *Fantasia sopra sol la re*, *Toccata in F Major*, Froberger; *Sonata 4 in A Minor*, Op. 98, Rheinberger; *Praeludium in C Major*, Böhm; *Sonata 6 in G Major*, BWV 530, Bach; *Sonata 3*, Schroeder.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, March 10: *Litany*, Felciano; *Wachet auf*, Bach; *Scherzo*, Buck; *The Swan*, St-Saëns; *Toccata in B Minor*, Gigout.

JAMES HIGDON, Cleveland Museum, Cleveland, OH, March 14: *Choral Improvisation sur le "Victimae paschali"*, Tournemire; *Trois danses*, Alain; *Prélude*, Adagio, et *Choral on "Veni Creator"*, Duruflé.

WILLIAM AYLESWORTH, St. Michael's Redemptorist Church, Chicago, IL, March 21: *Toccata & Fugue in D Minor*, Bach; *Benediction Nuptiale*, Dubois; *Sketch in D-flat Major*, Schumann; *Marche Religieuse*, Guilman; *Symphony 1*, Vierne.

FREDERICK SWANN, Centennial Associate Reformed Presbyterian Church, Columbia, SC, April 16: *Sonata in F Minor*, Mendelssohn; *Concert Variations on "Amazing Grace"*, Hebble; *Fantasia & Fugue in G Minor*, Bach; *Choral in B Minor*, Franck; *Moto Ostinato*, Eben; *Partita on "Christ Is Arisen"*, Purvis.

CAROLE TERRY, St. Mark's Cathedral, Seattle, WA, April 18: *Prelude & Fugue in C Major*, BWV 547, Bach; *Variations on "More Palatinio"*, Sweelinck; *Trois Danses*, Alain; *Fantasia in F Minor*, K. 608, Mozart; *Fugue in A-flat Minor*, Brahms; *Dieu parmi nous*, Messiaen.

EDWARD PARMENTIER, Holy Trinity Lutheran Church, Mercer Island, WA, April 18: *Toccata & Fugue in D Minor*, BWV 538, Bach; *Capriccio ... di cantare la quinta parte*, Frescobaldi; *Three Chorale Preludes on "Vater unser"*, Böhm; *Fantasia in F Major*, Johann Ernst Bach; *Three Sonatas*, K. 287, 288, 328, D. Scarlatti; *A Fancy*, Tompkins; *Two Fantasias on "Vestiva i colli"*, Bull; *Variations on "Go From My Window"*, Byrd; *Prelude & Fugue in G Major*, BWV 541, Bach.

NORIKO MIYATA, Cleveland Museum, Cleveland, OH, April 25: *Nun komm, der Heiden Heiland*, BWV 659, *Wer nur den lieben Gott*, BWV 647, *Passacaglia in C Minor*, BWV 582, Bach; *The leaves on the trees spoke*, Finney; *Benedictus*, *Introduction & Passacaglia in D Minor*, Reger.

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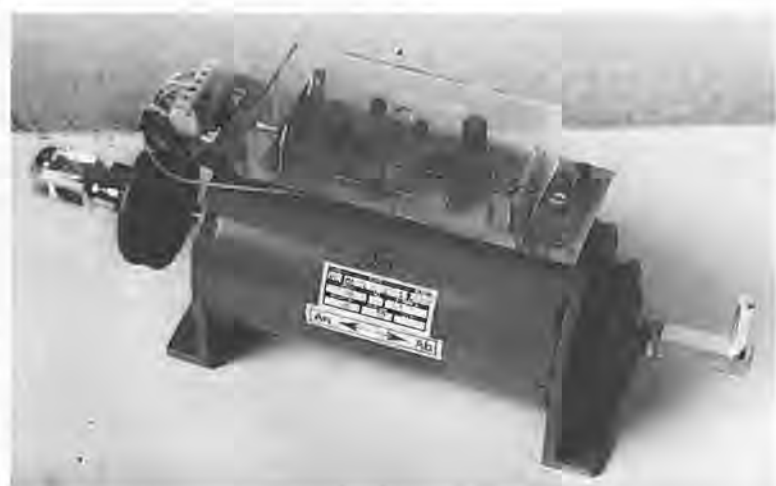
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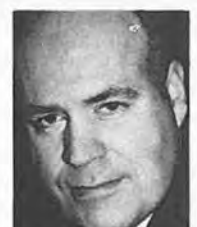
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