

THE DIAPASON

NOVEMBER, 1986



St. Jude Church, Detroit, MI
Specification on page 12

Letters to the Editor

Unpublished Guilmant

I have in my possession two little-known and as far as I know, unperformed organ compositions by Alexandre Guilmant. These pieces were dedicated to the Rev. R. Brown-Borthwick. His grand nephew Dr. Chalmers Burns passed to me photostat copies of the original manuscripts. The date and place of composition inscribed upon the manuscripts reads as follows: Paris, May 1st, 1876.

The compositions take the form of two strophes for the hymn of the feast of St. Gabriel. The first strophe is laid out on three staves, the 'Canto Fermo' being taken by the right hand (top staff) whilst the left hand and pedal maintain free counterpoint although both these parts commence with an inversion of the first four notes of the cantus firmus (Ex 1). The registration is as follows:



Recit Trompette 8', Grand Orgue Jeux doux de 8' et 4', and Pedale Flutes 16' et 8'. The piece is sixteen bars long and has a pseudo-Bachian academic flavour although there are moments when Guilmant incorporates ascending and descending chromatic passage work (Ex 2). The work closes over a tonic pedal



above which a Bachian move to the subdominant major and minor mode respectively takes place. It is not until the closing four bars that the texture increases to four parts (Ex 3) thus reinforcing the termination of the cantus firmus and producing at the same time a more solid cadence (D Major).

The second piece is a 'Fugato' bearing the manual registration Grand



Orgue Plein jeu, but no specific registration for the pedal part. The piece is also in D Major and lasts for a total of twenty-seven bars. The theme of the fugato is drawn from the first five notes of the cantus firmus and the ongoing style of the counterpoint is characterized by the employment of stile brisé writing (Ex 4).



As would be expected the voices appear alternately in tonic and dominant regions until bar thirteen when the relative minor (b minor) is reached. After two and a half bars however the music moves back to D Major, this being firmly established at bar eighteen. At this point stretto articulates the texture for a further six bars. The work closes after a brief passage through the subdominant region.

These two short strophes would no doubt be of interest from a musicological point of view and at least deserve a playing. Possibly the choice of stops may have been influenced by the resources available on the Trinity organ in Paris where he was organist for thirty years. The exact nature of the connection between Guilmant and the Rev. R. Brown-Borthwick would probably be of interest to the historian or musicologist and might repay further study.

Andrew Worton-Steward
Hove, Sussex, England

Reflections on an organ non-recital

Playing organ recitals is for me what getting married was for Juliet: "an honor that I dream not of." However, I write a column on music for a church-connected monthly paper with about 50,000 readers, some of whom actually credit me with some knowledge of what I talk about. Hence, I was recently importuned by an officer of a local organists' group, which, she felt, ought soon to Do Something, but she could not think what: could I?

I mentioned a theme germane to our area's musical history—the imminent bicentenary, as it happened, of the arrival of the city's first organ—and suggested that the group's members select, prepare, and play in public pieces composed hereabouts, or having some other discernible connection with an event which organists, at least, should surely find significant. If they wished, I would provide a commentary to link their contributions into a reasonably unified program, from which listeners might go home both entertained and better informed.

After breaking this idea to her fellow executive members, she called back: could I suggest a competent organist potentially willing, for a moderate fee, to present a program on the bicentennial theme, so that her accomplices need arrange only for a date, a church, publicity, and ticket-sales? I agreed to approach a performer whose work I respect, who indeed proved agreeable to preparing such a program, with date and honorarium to be negotiated with my caller—who fell unaccountably silent.

Finally she phoned me in a state of enraged mortification, from which an explanation gradually emerged. Her executive, after endorsing the project and empowering her to arrange date and fee, had evaded specifying the amount she might spend; when she pressed them to commit themselves to a figure, they turned incredulous. Surely she had not expected the recital actually to take place! Had she not noticed, during her four years' residence in their community, that its people were not concert-goers? Those who wanted the occasional dose of culture headed for the large city nearby; they would not buy tickets for an event on their doorsteps, and certainly not for an organ recital.

But how often, she demanded, had local residents been given the chance to demonstrate their indifference to recitals? Only one had been scheduled since her arrival—with no advance sale of tickets and little publicity, at a season of unreliable weather. Why should they not adopt the ticket-selling strategy which had served her well elsewhere, and might also work there?

She was still, they patiently explained, missing the point. Any organist worth engaging for a recital would insist on playing contemporary music, if only to show that s/he could; and while the modern repertoire was doubtless highly improving, how were innocent townsfolk to be inveigled into subjecting themselves to such horrid sounds which they were not in any case competent to appreciate?

Moreover, if the group sponsored a recital, its members would in decency

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have to attend it themselves, and they could not face the prospect of so much guaranteed boredom, let alone of paying for it. Offer the recitalist a bonus to leave at home all pieces composed since 1900? Out of the question, for then their neighbors might not only come, but (if they were not deluged with Bach) enjoy the evening; and having discovered that an organ recital need not be an endurance test, they'd expect another, and another . . . 'Twere to consider too cursoriously, to consider so.

Hence, my caller concluded, she could not in conscience invite any performer who had done her no harm to play in a community whose self-proclaimed supporters of organ music would neither listen to it themselves nor help to make it available to the public. She would not be a party, she declared (and I told you she was a bit distraught), to casting pearls before such dogs-in-the-manger. Therefore, directly she calmed down, she would write to my friend, cancelling as tactfully as she could the tentative arrangements they had made; meanwhile she was grateful for my help, sorry that it had gone to waste, and disinclined to try any longer to raise her colleagues to even a state of lethargy.

And so she hung up and left me wondering: in how many other communities across the continent is a similar scenario being played out, perhaps in less extreme form? Once people cast themselves as "the faithful few," do they lose all desire to become part of the faithful many? Do they grow to resemble the member of a dwindling congregation

who, when presented with a plan for its growth, protested, "But we'd miss all those empty pews!"?

Yet I hardly know whether to repine at the project's collapse, or to rejoice. For, while those executive members were considering how to curb their maverick enthusiast, the organist with whom I had put her in touch was assembling a program which bade fair to confirm, rather than to allay, their darkest suspicions. Although he had asked me for ideas about what he might play, he proceeded to dismiss piece after piece I suggested, on grounds of their lying well within the group members' own presumed capabilities. Might not a composition make modest technical demands, I ventured, and still give listeners pleasure? Oh, well, yes; but what was the point of the exercise, if not to amaze the gazing rustics ranged around?

But did he really have to devote his entire program to displaying his superior fleetness of foot and finger? One or two virtuoso pieces, I hinted, would surely suffice to reinforce the sponsoring organists' feelings of inadequacy, and leave him free to gratify the people who had bought tickets in innocent anticipation of some musical delight—for how, unless these formed a majority of his hearers, was his honorarium to be paid? Well, but to give an audience what they might genuinely like, instead of what their self-appointed musical mentors had decided they ought to like, would be to let the side down altogether. Yes, admittedly he knew many approachable, melodious pieces which

Here & There



Gene R. Bedient

Gene R. Bedient, Organbuilder, was featured in a Nebraska ETV cultural affairs special, "The Wind At One's Fingertips," aired September 10 and 28 over the Nebraska ETV Network. The 60-minute performance/documentary, which follows the creation of a large tracker organ in historic style, begins in the French towns of Houdan, Mitry-Mory and Souvigny where Bedient researched Renaissance instruments. The program continues with Bedient's conceptualization of the organ, then chronicles the instrument's year-long construction by the firm's 10-person crew, and culminates in the installation of the finished product at St. Mark's Episcopal Church, Grand Rapids, MI (see the September, 1986, issue of *THE DIAPASON* for photos and stolist, pp. 1 and 10). The film also examines other instruments by Bedient, among them the organs at Christ Methodist Church, St. Mark's on the Campus and Wesley House, all in Lincoln. Performers in the special include William Elliot, George Ritchie, Quentin Faulkner, Pat Kaltenberger, Mary Murrell Faulkner and the UNL University Singers under the direction of Ginger Covert Colla.

Matthew Dirst was recently awarded Second Prize at the Fourth Dublin International Organ Competition, held June 23-28 at Christ Church Cathedral, Dublin, Ireland. The prize included £1000 and recital engagements in Ireland and the United Kingdom. Twenty organists of various nationalities participated in this competition, held in conjunction with the 1986 Dublin International Organ Festival. A 1985-86 Fulbright Scholar, Dirst is currently studying in Paris with Marie-Claire Alain (organ) and Huguette Dreyfus (harpsichord). He was also recently awarded a Harriet Hale-Wooley Artistic Achievement Scholarship from the Fondation des Etats-Unis, Paris, for continued studies in France during the 1986-87 academic year. He is a former student of Jerald Hamilton at the University of Illinois and Robert Anderson at Southern Methodist University.

Swedish organist Hans Fagius is making his North American debut in three concerts in Canada this Novem-

ber. Born in Norrköping, Sweden, in 1951, he studied with Bengt Berg and Alf Linder in Stockholm and with Maurice Duruflé in Paris. He was a prize-winner in international competitions in Leipzig (1972) and Stockholm (1973), has concertized throughout East and West Europe and Australia, has taught at the Stockholm Conservatory since 1982, and has recorded for the BIS label. November recitals include November 15, 8 pm, Christ Church Cathedral, Montreal; November 19, 8 pm, Deer Park United Church, Toronto; and November 23, 8 pm, Maison Provinciale des Freres Maristes, Iberville.



Hans Fagius

Three more recordings by Peter Hurford are available this year, all on compact disc in addition to cassette and LP. His Mendelssohn recording, available since March, is joined by the first of two issues incorporating Handel's complete works for organ and orchestra (with The Concertgebouw Chamber Orchestra, Joshua Rifkin conducting) and Paul Hindemith's organ sonatas (plus some Distler and Kropfreiter) recorded at Ratzeburger Dom. Releases in 1987 include the remainder of the Handel, the Neumeister (Yale) collection of Bach choral preludes recorded in Austria on the new 'Wiener Bachorgel' and a miscellaneous Baroque collection recorded in Holland.

Peter Hurford's 1987 concerts include the opening of Tokyo's new Suntory Hall in June and Taipei's new concert hall in October as well as tours as far apart as Australasia and East Germany. He will tour in the US and Canada during March.

Karel Paukert, Chief Curator of Musical Arts at The Cleveland Museum of Art, began his thirteenth season as the Museum's resident organist with his recital October 5. Paukert recently returned from a five-country concert tour in Europe; he was assisted in several programs by soprano Noriko Fujii, his wife. He joined the Museum's staff in 1974, succeeding Walter Blodgett as curator of musical arts. In addition to playing weekly free organ recitals from September through May, he is artistic director of the performing arts series which takes place in Gartner Auditorium throughout the season. He is responsible for inaugurating the Gala Subscription Series, the AKI biennial festival of new music, the Celebrity Organ Recital Series, and the Summer Afternoon Tea Concerts.

drew a crowd of 45 to a church whose pews will easily accommodate that number squared. But if ordinary music-lovers, having asked for bread, are given a stone—let alone a veritable rock-pile—often enough, they'll learn to be wary even of high-protein loaves warm from the oven.

Why any of the parties in this affair, myself included, behaved as they did perplexes me; but since the world already bristles with things I don't understand, where's the harm in a few more?

—Hugh D. McKellar
Toronto, Ontario



Irmtraud Krueger

Irmtraud Krueger, German concert organist, recently completed a recording on the Silbermann-Callinet-Kern organ in Turckheim (Alsace, France) which will be released on the Christophorus label. Ms. Krueger performed three Handel organ concerti for solo organ, with contemporary ornamentation (from a late 18th-century English barrel organ). During this time, the Krueger/Tarr concert duo recorded the complete chorale preludes for organ and natural trumpet, slide trumpet, and horn by the Bach pupils G. A. Homilius, J. L. Krebs, and C. G. Tag. This record will be released in the spring of 1987, also on the Christophorus label. Both will be available on LP and CD.



John Metz

Harpsichordist John Metz participated in the 1986 Connecticut Early Music Festival. The American premiere of Luigi Boccherini's unpublished *Concerto in E-flat major* for harpsichord and orchestra was performed. Dr. Metz worked with Igor Kipnis on reconstructing the part scores for this performance. Kipnis and Metz opened this concert playing Soler's *Concerto No. 3 in G Major* for two harpsichords. John Metz also conducted the 7-piece orchestra from the harpsichord for a semi-staged performance of Purcell's brief chamber opera "Dido and Aeneas." Metz is Associate Professor of Harpsichord at Arizona State University and concertizes under Artist Recitals Management.

Thomas Murray will present the premiere of newly-discovered Mendelssohn organ works November 24 at 8 pm in St. Paul's Chapel, Columbia University. At 5 pm, Dr. William A. Little, who discovered the 28 previously unknown pieces in Cracow, Poland, will lecture on the music. Prof. Murray's recital will include: *Andante in F*; *Allegretto in D Minor, Allegro maestoso in C*; *Allegro in D Minor, Chorale and Fugue in D*; along with a number of alternate versions of movements from Mendelssohn's *Sonatas, Op. 65*. Dr. Little, professor of German literature at the University of Virginia, is the editor of the complete organ works of Mendelssohn, now in preparation.

Gillian Weir is the only organist to be featured in the newly published book *Disasters in Concert*. The book is a collection of anecdotes of unusual concert

happenings, including favorite "worst experiences" of today's leading touring musicians, and includes contributions from such performers as Daniel Barenboim and Sir Yehudi Menuhin.

The 64th annual meeting of the Marietta, OH, Bach Society was held July 30 at Cisler Terrace, the home of the late Thomas H. Cisler, founder of the society. The program was announced in traditional manner with chorales played by a brass choir. To open the meeting, all present joined in singing "Now Thank We All Our God," accompanied by the brass choir. The chorale prelude "If Thou But Suffer God to Guide Thee," and the *Prelude and Fugue in E Minor* were played by R. David Weimer, Jr. Mrs. Barbara K. Beittel played Canon at the Fifth, on Contrapunctus XII from the *Art of Fugue*. The *Allegro* from the *Concerto in the Italian Style* was played by William J. Hemminger. Canon Elaboration IX for Two Instruments from the *Musical Offering* was played by Mrs. Jill L. Hemminger and William J. Hemminger. From the motets, cantatas, and oratorios, presentations in the sequence of the Christian Church Year were given by choir and instrumentalists.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody "Come, Sweet Death," played on the solo flute by Mrs. Jill L. Hemminger, and Bach's last composition, played by Miss Lillian E. Cisler, "Before Thy Throne I Now Appear."

The Chicago Club of Women Organists is now accepting applications for its 36th annual Gruenstein Memorial Competition in 1987. Preliminary judging will be held in April on tapes submitted. Four finalists chosen from the tapes judging will appear in Chicago for the finals on May 2. The required piece for 1987 competition is *Trio Sonata No. 3 in D Minor, BWV 527*, J. S. Bach, second and last movements only without repeats, any edition. Tapes must not be recorded before January 1, and deadline for submitting tapes is April 1. The winner will receive \$400, be presented in recital in Chicago in November and given a complimentary one-year membership in CCWO. For further information and an application, write to Dorothy N. Petty, Contest Chairman, 8839 Mason Avenue, Morton Grove, IL 60053.



Old West Organ Society Conference

Boston's Old West Organ Society sponsored a conference, "The American Tradition of Organ Building, Past, Present, and Future," July 22-24. Lecturers included Barbara Owen ("Nineteenth-century Organ Building"), William Porter ("Organs of the Twentieth Century"), and Joseph Dzeda ("The Restoration of Woosley Hall's E. M. Skinner"). The final session was devoted to a panel discussion on the future of the organ in America with panelists Robert Cornell, Jerry Morrow, George Taylor, William Porter, Barbara Owen, and John Fesperman, moderated by Robert Schuneman.

Aug. Laukhuff has released its new catalogue of flue and reed pipes, including the most frequently used stops and scalings. For information on obtaining the catalogue, contact: Aug. Laukhuff GmbH & Co., Postfach 80, D-6992 Weikersheim, West Germany.

◀ Reflections: page 2

would fit nicely with the theme, but they involved no challenge, no strain, for either him or his listeners. Why bother to please the paying customers when he could be keeping up with the Joneses? (Upon what meat do these our Joneses feed that they are grown so great? Does anyone even know, by this time, who they are?)

Not that this cancelled performance caused him much inconvenience; he fitted all the pieces he had even considered into the programs of other recitals, one of which, he reported proudly,

Here & There

Connecticut Choral Artists, conducted by Richard Coffey, opened its fall season in The Music Series of New Britain November 2 with a program which included the Vaughan Williams *Mass in G Minor*, the Brahms *Neue Liebeslieder Walzer*, and the Bach motet *Lobet den Herrn*. The traditional Festival of Lessons and Carols will be presented by the Music Series of New Britain, CT, on December 21 at 4 p.m. at South Congregational-First Baptist Church.

The Association of Lutheran Church Musicians (ALCM) became an official organization in August 1986 when charter investors met in convention at St. Olaf College, Northfield, MN. Initial discussion of the possibility of such an organization began in October 1985 when Lutheran musicians met in Columbia, SC. Since that meeting the number of charter investors and contributors has grown to over three hundred.

Officers for the newly constituted ALCM were elected at the Minnesota convention. Larry Christensen, director of music and arts at St. John's Lutheran Church (LCA), Des Moines, IA, was elected president. The vice-president is Mark Bighley of Northeastern State University, Tahlequah, OK. The national secretary-treasurer is Maureen Jais-Mick, organist-choirmaster of Christ Lutheran Church (AELC), Washington, DC. The convention approved three offices for special concerns and elected directors for each. The Director for Professional Concerns is Margaret Sihler-Anderson of Shaker Heights, OH. Mark D. Sedio, cantor of Mt. Olive Lutheran Church (AELC), Minneapolis, was elected Director for Ecclesiastical Concerns. The Director for Educational Concerns is Carlos R. Messerli of Lincoln, NE. There will be continuing communication with the membership through the newsletter *Grace Notes*, edited by Larry Peterson.

The constitution mandates that the national ALCM hold a biennial meeting in odd numbered years; regional meetings will be in even numbered years. Plans are under way for the next ALCM convention to be held in the northwest section of the United States in 1987. Information regarding membership and

other aspects of ALCM is available from National Secretary-Treasurer Maureen Jais-Mick, ALCM, 5101 16th Street, N.W., Washington DC 20011.

Orgues Létourneau, Saint-Hyacinthe, Québec, has been chosen as organbuilder for the British Embassy Christ Church in Vienna, Austria. The 10-stop organ will be mechanical, with two manuals and pedal. Orgues Létourneau is presently negotiating its 20th contract for a new organ in seven years. The firm is headed by master-voicer Fernand Létourneau. The last contract signed by Orgues Létourneau was with Gaetz Memorial Church, in Red Deer, Alberta, for a 24-stop mechanical organ.

Bourne Co. has announced the publication of *A Celebration of Carols*, Volume I, sixteen Christmas Carols collected and arranged by William Ryden for SAB. This 28-page octavo contains many well-known carols in new arrangements grouped so they can be performed consecutively. Volume I contains *Deck The Halls*, *Coventry Carol*, *Angels We Have Heard On High*, *The Sleep of the Child Jesus*, *Hark! The Herald Angels Sing*, *Tell Us Wise Men*, *Hark! What Mean Those Holy Voices?*, *O Come, All Ye Faithful*, *The Three Kings*, *O Little Town of Bethlehem*, *What Child Is This?*, *Rise Up, Shepherd*, *And Follow*, *See His Face And Sing His Praise*, *We Three Kings of Orient Are*, *Rocking*, and *A Merry Christmas*. Volume II is to be published in 1987. It will include *God Rest Ye Merry, Gentlemen*, *The First Nowell*, and *Silent Night*.

Appointments

Kenneth L. Axelson has been appointed Director of Music and Organist at the Preston Hollow Presbyterian Church, Dallas TX. He leaves a similar position at the First Presbyterian Church of Naples, FL, where he has been in charge of a program including six choirs, five handbell choirs, a Concert Series and an Organ Vesper Series. He was also director of the Gulf Coast Oratorio Choir. Mr. Axelson received his Bachelor of Music degree from Illinois Wesleyan University, where he was a student of Lillian McCord, and the Master of Sacred Music degree from Union Theological Seminary in New York City, where he studied with Alec

Wyton. Additional organ study has been with John Weaver, Robert Baker and Gerre Hancock. He previously served churches in Columbus, OH and Mt. Lebanon, PA. A former dean of the Pittsburgh Chapter, he was Sub-Dean of the Ft. Myers Chapter at the time of his move.



Richard Benefield

Richard Benefield has been appointed Organist-Choirmaster at St. Peter's Church, Osterville, MA, where the installation of a new Casavant mechanical action organ was completed in August. Mr. Benefield holds the Bachelor and Master of Music degrees from Baylor University, Waco, TX, and has studied at Southern Methodist, Brandeis, and Boston Universities. He will continue his duties as Artistic Director of the Pro Arte Society of Cape Cod and Conductor of the Pro Arte Singers. He now resides in Providence, RI.



Mark Bighley

Mark Bighley has been appointed Assistant Professor of Music at Northeastern State University, Tahlequah, OK, where he will teach organ, harpsichord and church music courses. He has also been appointed Organist/Choirmaster at the Lutheran Church of the Good Shepherd in Tulsa. Bighley received the Doctor of Musical Arts degree from Arizona State University, the Master of Arts degree from the University of Iowa and the *Mittlere kirchenmusikalische Prüfung* from the Berliner Kirchenmusikschule in West Berlin. His teachers have included Robert Clark, Delbert Disselhorst, Karl Hochreither and Renate Zimmerman.

Dr. Bighley is the author of *The Lutheran Chorales in the Organ Works of J. S. Bach* (St. Louis: Concordia, 1986), the first collection and translation of all the chorale texts in Bach's organ works. He will be preparing the texts for the new Novello edition of the complete organ works of Bach under the direction of Peter Williams. Bighley is Vice President of the Association of Lutheran Church Musicians and is conference chairperson for the 1987 meeting in Seattle.

Steven B. Blackmon has been appointed Director of Music of St. Charles Avenue Presbyterian Church, New Orleans, LA. Mr. Blackmon holds a master's degree in organ from Winthrop College, Rock Hill, SC.



David E. Fedor

David E. Fedor has been appointed Organist/Director of Music for the Cathedral of the Sacred Heart (RC), Newark, NJ. He will also assume a leadership role in the Archdiocesan Office of Worship as Director of the Archdiocesan Festival Chorale. In addition, Mr. Fedor will be organist and a member of the artistic staff of the Cathedral Symphony Orchestra, the only cathedral-based symphony in the United States.

Mr. Fedor received the B.A. and M.Div. from the Rochester Center for Theological Studies in Rochester, NY. He received the M.Mus. with emphasis in organ performance, choral conducting, and liturgical studies from the University of Notre Dame. His organ instructors include Albert Zabel, Sue Seid-Martin, and J. Melvin Butler. He has given numerous workshops in music and liturgics for many organizations and institutions, including the Eastman School of Music where he has been an instructor in the church music seminar for the last five years.

Festus G. Robertson, Jr. has been named director of the Southern Baptist Sunday School Board's newly created music publishing department. Robertson, an employee of the board since 1967, will direct publication of a variety of Christian music products for church, school and home use. All products currently produced under the Broadman Press, Van Ness Press and McKinney Press imprints will be published by the new department.

Robertson is a native of Kentucky. He earned the B.M.E. degree from Murray State University, Murray, KY, and holds the B.S.M. and M.C.M. degrees from The Southern Baptist Theological Seminary, Louisville. He has served as minister of music for First Baptist Church, Fulton; Audubon Baptist Church, Louisville, KY; and First Baptist Church, Jacksonville, FL, and has been interim and part-time music director for numerous churches in the Nashville area.

Nunc Dimittis

Walden B. Cox died April 4, 1986 in Millville, NJ, at the age of 81 after a brief illness. He had served as organist of the First United Methodist Church in Millville for more than 65 years. At his retirement he was named Organist Emeritus and the Walden B. Cox Scholarship was established. Mr. Cox was a graduate of Combs Conservatory of Music in Philadelphia, having studied with Reynolds Combs, Russell King Miller, Rollo F. Maitland and Anna B. Womer. He had served as Dean of the Southern New Jersey AGO and was an officer in the MTNA. He had continued to teach organ and piano until the last week of March, 1986.

John F. Shawhan died June 9 at the age of 60 in Chicago, IL, following a two-year battle with emphysema. A graduate of Aquinas College, he had operated his own pipe organ company in Saginaw, MI, and later was the Midwest sales representative for Casavant Freres and Lawrence Phelps and Associates. Until November, 1985, he was voicing contractor for Leonard Berghaus Organ Co., Bellwood, IL. A memorial mass was said at St. Theresa Roman Catholic Church, Chicago, on June 20. Memorials may be made to the Chicago Lung Association.

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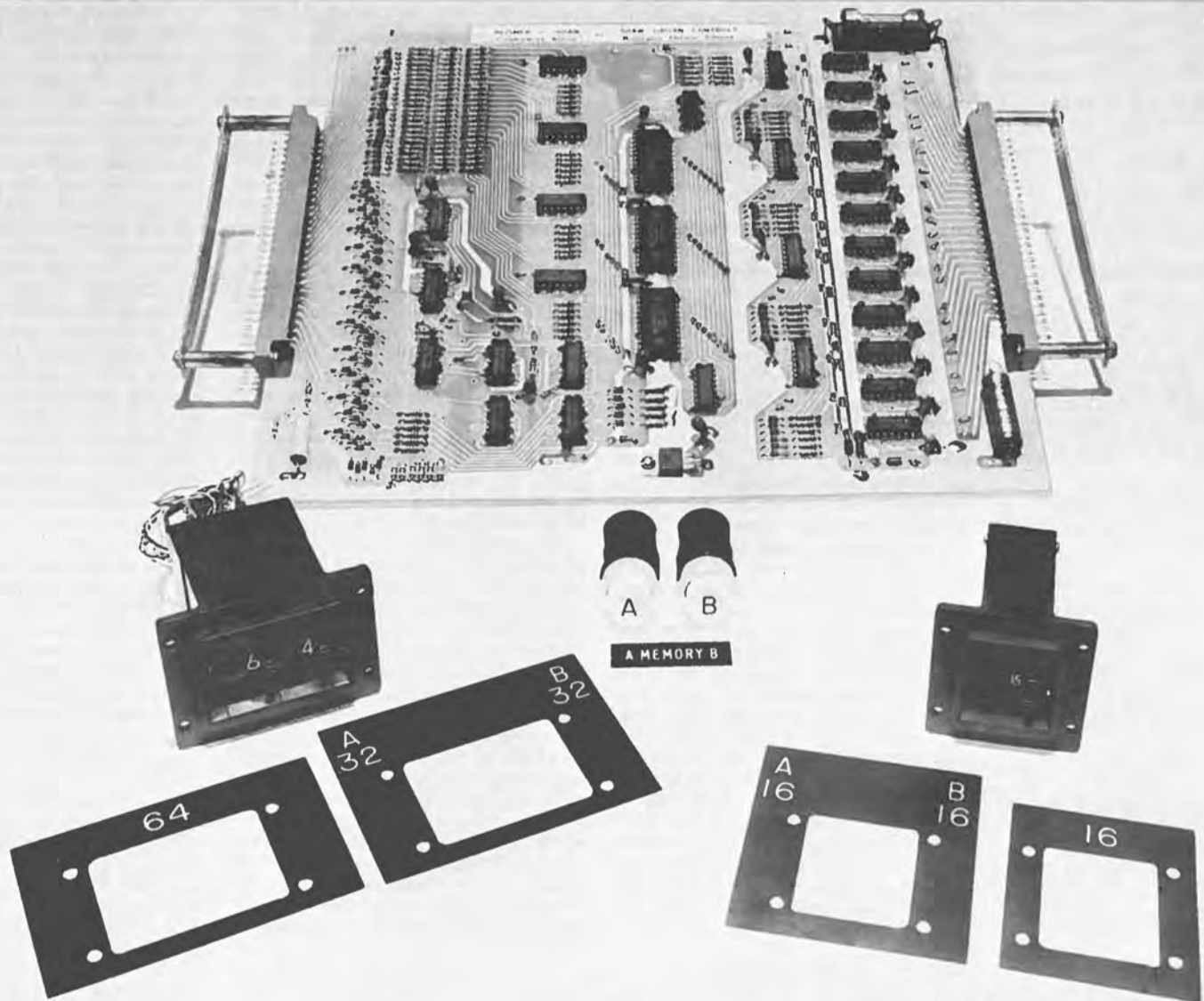
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Book Reviews

Almut Rössler. *Contributions to the Spiritual World of Olivier Messiaen*. Translated from the German by Barbara Dagg and Nancy Poland. Duisburg: Gilles and Francke, 1986. 188 pp. \$11.00. Sole U.S. distributor Malcecki Music, Inc., 4500 Broadmoor S.E., P.O. Box 150, Grand Rapids, MI 49501, 616/698-7000.

Because of his highly individual position in 20th-century music, Messiaen has laboured in several ways to explain his mode of expression and its sources. He was much sought after as a teacher, lecturing until 1978 at the Conservatoire de Paris to young composers, performers and musicologists from all over the world. In addition to teaching through classes, he has provided complete program notes for his works, explaining their theological and musical aspects. For the organ works up until 1951, these notes appeared with his own recordings. For the general public, though, many of the most fascinating insights into his unusual world have come through the important conversations he has shared with Antoine Goléa and Claude Samuel, in particular.

Since Samuel's *Conversations* . . .¹ of the mid-1960's though, few of Messiaen's public addresses have been published and most of them have not been available in English. One of these took place in 1971 in Amsterdam when he was awarded the Erasmus Prize: he discussed on his religious beliefs as well as his favourite topics of time, rhythm, sound-colour and modes, birdsong and artistic freedom. Then in 1977 at the Conférence de Notre-Dame² in Paris, Messiaen distinguished between liturgical and religious music first, and then spoke about sound-colour (again) and dazzlement as windows on the presence of God.

Many of Messiaen's perceptions and opinions found in Samuel have raised questions and even controversies in the light of his music written since that time. For example, Messiaen said then, ". . . opera . . . at the present time . . . is practically dead. . . none of [the] formulae can be repeated."³ Then, to general amazement, the huge opera *Saint-François d'Assise* appeared in 1983. Also in Samuel, Messiaen's remarks about Bach are cursory and seemingly pejorative: while acknowledging the contrapuntal craftsmanship, the harmonic colours, and the inspiration, Mes-

siaen states flatly that in Bach, "there's no rhythm."⁴ Most importantly, Messiaen ignores the obvious similarity of purpose that he and Bach share, i.e., that of expounding in music the truths of the Christian faith.

Two years after the opera and just prior to the premiere in July, 1986, of his largest organ work, *Le Livre du Saint-Sacrement*, a much-needed supplement and update of many of these areas of questions has appeared. Drawing on experience borne of extensive study, performance and recording of Messiaen's music, Ms. Rössler has compiled and annotated several discourses of the composer, and added observations of her own. In the body of the book, Messiaen himself speaks in two speeches, two panel discussions and two extensive private interviews. The addresses are those given in 1971 in Amsterdam and in 1977 at the Conférence de Notre-Dame. The two panel discussions took place in Düsseldorf in 1968 and 1972 at the time of Messiaen Festivals there. Finally, Almut Rössler interviewed Messiaen at his home in Paris in 1979, and again in 1983 immediately after the premiere of *Saint-François*. Framing the book are two chapters by Ms. Rössler, the one a personal sketch of the composer as she knows him, and the other her insights into performance of his music on the organ. The appendices give the specification of the organ at Ste-Trinité in Paris, distinguishing stops added to the 1869 plan; and of the organ at St. John's Church in Düsseldorf, where Almut Rössler is organist. The bibliography, though not complete, lists books and articles to 1985.

Except for the Notre-Dame speech, all of the material appears in English for the first time. Although many familiar topics are essentially repeated here, Ms. Rössler has done valuable service firstly in drawing Messiaen out in areas not covered in depth earlier. Surely the most important of these is his religious faith, the primal inspiration for all that he writes (the 1979 interview contains an eloquent statement of belief). By his own admission, the depiction of human suffering plays a small part in his music, leading critics to level charges of irrelevance or superficiality at it. Messiaen answers these criticisms both in the 1972 panel discussion and in the 1983 interview. How *Saint-François* relates to the history of opera he discusses in both the

1979 and 1983 conversations. In this latter talk, he also answers other questions about the opera: correspondence of light and scenery to his harmonies (sound-colours), possible performances in a church, and so on. On Bach, Ms. Rössler draws Messiaen out much more fully than do earlier interviews: he professes admiration and fondness for many works such as the *B-minor Mass* and the *Passion according to Saint Matthew*. Messiaen's thoughts range over many other topics, only some of which can be listed here: oriental aspects of his music (both interviews), performing his music with the addition of slides (1983 interview) or dance (both interviews), relationship of his music to the movement for world peace (1983 interview).

Intended for the layman as well as the serious student, *Contributions* . . . reveals this unique composer as a man of continuing spiritual and intellectual growth; his ever-evolving insights and ruminations make for engrossing reading on any level. Ms. Rössler's chapter on interpretation is an essential study for any performer. She underlines the importance of Messiaen's piety as the source of his musical expression. Then, she discusses aspects of performance: tempo, birdsong, the ideal organ, use of the Swell pedal, and other points of registration. Comments on individual pieces follow, all derived from work with the composer. Finally, the whole question of rhythmic freedom closes the chapter. Aside from this wealth of technical information, Ms. Rössler conveys the excitement and creativity of a great composer adapting his music to a new soundscape, i.e., the German neo-baroque organ. This chapter parallels and augments a similar section dealing with Messiaen on American organs in Clyde Holloway's dissertation.⁵

Contributions . . . is a must—no performer of Messiaen's music in any medium, and no interested layman, can afford to bypass this vital glimpse into the composer's spiritual cosmos.

—David Palmer
University of Windsor, Ontario

Notes

1. Claude Samuel, *Conversations with Olivier Messiaen*. Translated by Felix Aprahamian. London: Stainer and Bell, 1976. [Original French edition, Paris: Editions Pierre Belfond, 1967.]

2. Olivier Messiaen, *Conférence de Notre Dame, 1977*. Translated by Timothy Tikker. Paris: Alphonse Leduc, 1984. Reprinted in *THE DIAPASON*, January, 1985, p. 10.

3. Samuel, *Conversations*, pp. 82 and 83.

4. *Idem*, p. 34.

5. Clyde Holloway, "The Organ Works of Olivier Messiaen and Their Importance in His Total Oeuvre." SMD thesis, Union Theological Seminary, New York, 1974. [Microfilm, Ann Arbor: University Microfilms International.]

J. S. Bach as Organist: His Instruments, Music, and Performance Practices, edited by George Stauffer and Ernest May. Bloomington: Indiana University Press, 1986. 308 pp.

One of the many acknowledgements of the recent Bach tercentenary celebrations that will remain as a testimonial to the richness of the composer's genius is this collection of seventeen essays by writers from six countries on various aspects of Bach's instruments, music, and performance practices. While the volume was inspired by several symposia on Bach's organ music held in recent years, this collection of articles—about

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half of them translated from European sources—represents recent investigations by organ builders, performers, and scholars into those aspects of Bach's craft relating to organs and organ compositions. The contributors to this anthology touch on various aspects of Bach's activities as an organ consultant and designer, composer, teacher, and performer. All of the articles deal with sharply focussed topics, and some of the findings undoubtedly will stimulate controversy and further research.

The first section of the book, which deals with the instruments used by Bach, will interest both scholars and performers concerned about the matter of authentic performance. Some generalizations about Bach's "sound ideal" can be inferred from the discussion of the specifications of the organs played and tested by Bach and from a summary of Bach's recommendations at different times and locations, culled from various sources. These include the requirement of a depth and gravity of sound through strength in low sonorities (including a 32' pedal range), sufficient 8' and 4' manual registers including both colorful foundation stops and solo labial 8' stops with good blending characteristics, stops reinforcing the third, an adequate *plenum*, sufficient wind capacity, and (on one occasion) provision for a Glockenspiel.

An understanding of the trends in organ building in North Germany in the late 17th century will also contribute to a heightened sensitivity to the problems of interpreting the organ literature of Bach's time. However, the stylistic pluralism of the period, its correlation with basic categories of sound (the *plenum*, the vocal quality of the principals, the instrumental quality of the "consort" registers, the mutation stops), and the absence of registration indications, all combine to render generalizations hazardous. Moreover, the historical situation was further complicated by the shift away from mean-tone to the well-tempered tuning system which interacted, both as cause and effect, with trends in organ literature. The question of Bach's influence on late 20th century American organ building is resolved with the realization that, since no single style or organ design is adequate to handle all of Bach's organ music (he composed for a number of different instruments), internal coherence in the tonal design of new organs should prevail.

As for the playing of Bach's works, however, an acquaintance with early organs is recommended, given the intimate connection between instrument design and manner of execution in each period of music history. An understanding of the mechanical aspects of early organs therefore dictates technical retraining in matters of tempo, fingering, pedalling, and registration, all in the interest of hearing contrapuntal voices with utmost clarity.

The second section of the book contains a number of scholarly and intensely analytical investigations concerning specific aspects of Bach's organ music. These include a discussion of the interconnected problems of authenticity, chronology, and influences affecting the young Bach, with particular reference to one of his mentors, Johann Adam Reinken, and an illustration of Bach's compositional techniques involving a typology of the organ chorales. Other studies display Bach's revisional process—the development of a purer genre, economy of contrapuntal means, sharpening of thematic profiles, and improvement of detail—in the "Great Eighteen" Chorales, and his apparently unending critical process as revealed in the handwritten additions and corrections in his personal copy of the Schübler Chorales.

This section also contains an analysis of the distinguishing features of four fugue types in Bach's free organ works (*Spielfugen*, dance fugues, allabreve fugues, and art fugues), an investigation of the importance of the fantasy style as an element in Bach's personal response to older traditions in his free organ works, and a discussion of the function and sig-

nificance of organ solos in the church cantatas—particularly in those sinfonias that mask as concertos.

The third section of the book, dealing with matters of performance practice, opens with a reconsideration of the registration of Bach's organ works. Although the lack of registration instructions in the great majority of his works is consistent with the regional differences in organ construction in Germany, nevertheless generalizations are possible for the specifications of "full organ" in some free compositions, along with guidelines for one- or two-manual performance and manual changes in the free works. The format of Bach's concert programs, in which he demonstrated "the art of using stops," appears to have been modelled on the structure of *Clavierübung* III, which begins and ends with framing pieces, "pro Organo pleno."

The shared repertoire of compositions between the various keyboard instruments of the Baroque era—organ, harpsichord, clavichord—raises problems about the proper category of those compositions lacking the relevant designations. This issue is dealt with in an account of the instrumental prescriptions in the sources of Bach's keyboard works which relates stylistic characteristics, instrumental ranges and capacities, alternative versions, the composer's known preferences, and other relevant historical data. As far as instrumental transcriptions are concerned, some interesting aspects of Bach's compositional solutions involved in the problem of adapting a string instrumental style to the organ are revealed in a close analysis of one of Bach's transcriptions of a Vivaldi violin concerto.

Problems of performance practice also involve the question of the French influence on Bach's organ works. Bach's use of the manifest elements of the French style, such as five-part texture, inner voice prominence, novel color quality, dance rhythms, and ornamentation, was highly selective. Since he often incorporated Italianate elements in the same composition, decision on performance practice must be guided by the melodic material itself.

The concluding article offers a useful reminder of the need to question accepted assumptions about the adequacy of notation in resolving performance practice. In fact, every detail in notation confers a limitation of the performer. Performers, therefore, should be aware of the more prominent sources of risk: copyists' and publishers' misrepresentations, stave notation influencing pedal points, section breaks, and ties, wrong notes, added parts, pedal indications, and final endings.

The book also includes a calendar of events in Bach's life as an organist, along with a comprehensive index of names, topics, and compositions referred to in the text.

While this book can be read from cover to cover to gain a sense of continuity and interrelatedness of the topics it contains, it will also serve as a reference work, yielding new discoveries through a renewed acquaintance with those articles having a particularly dense concentration of information and interpretation. In a broader sense, the value of this collection lies in the opportunity it provides to participate, although vicariously, in the excitement and intrigue of scholarly investigation, interpretation, and speculation. Repeated encounters with this book will provide ever new understandings of the origins, characteristics, and influence of Bach's works, along with a heightened appreciation of the breadth and complexity of the musical genius who Johann Nicolaus Forkel described as "a true disembodied spirit, who soars above everything mortal."

—James B. Hartman

Dr. James B. Hartman is Head of Humanities & Professional Studies of the Continuing Education Division of The University of Manitoba, Winnipeg, Canada.



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Established Church Composers

Throughout music history there have been many composers especially dedicated to creating music for the church. Almost all of the Renaissance and Baroque composers wrote music for liturgical use. Bach, for example, clearly stated that, "The aim and final reason of all music should be nothing but the glory of God and the refreshment of the spirit." Today that would qualify as a bold, perhaps, even radical position.

Many other major composers also wrote considerable amounts of church music. These composers had less exclusive intentions than Bach. Mozart, Mendelssohn, Bruckner, Brahms, Liszt, and numerous others are not thought of as "church composers" in the same sense as Bach, yet each made significant contributions to this genre.

The 20th century also has its church composers, but again, most are composers who write for a wide variety of occasions. Not all modern composers bring the same religious dedication as earlier composers, but their music still communicates the religious message. Stravinsky

in his *Poetics of Music* says, "The arduous task of music, namely as a form of communion with our fellow man—and with the Supreme being." Is this so radically different from Bach? I think not. Certainly Benjamin Britten's approach to the church had its differences, as did the earlier Beethoven and Schubert; yet, some of Britten's church music is among the most poignant. Ives gave us a new expanded idiom and approach as was true of all of his music. The fact remains, that these words have found fresh, stimulating musical settings that do communicate with the performers of their time and in other generations.

For some composers during the past eighty years of our century, the vehicle of church music was little more than that, just a vehicle. Ned Rorem, for example, in a 1973 essay for *The A.G.O. - R.C.C.O. Magazine* said:

Now God did not give me a talent for church music, he gave me a talent for music. Nor does his voice, necessarily speak through any text I've chosen to musicalize. When I write music on so-called sacred texts it is for the same reason

I write music on profane texts, not to make people believe in God but to make them believe in music.

For many, however, the word and its musical setting have been linked with devotional concern that dominates the process. In a century of great universal stress that saw two world wars, extraordinary religious attacks and diverse movements to and from the church by large nations such as China and Russia who reject these kinds of teachings, there has still been a solid segment of composers who contribute regularly to the area of church music. Some are almost exclusive in their liturgical writing.

The reviews this month feature works by composers who clearly have established themselves as strong and frequent contributors to this genre. For most church choir directors, they are names that suggest a closer look at the music, because their compositions usually may be considered as practical, effective and worthy of inclusion in church services.

O Come, All Saints, Be Glad, Robert Leaf. SATB and organ, Neil Kjos Publisher, 8636, \$.70 (M-).

One theme dominates the various verses, treated in unison canon, two parts and simple harmony. The organ, on two staves, has a joyful motive that alternates with the chorus material. An

easy anthem that could be sung by most church choirs.

Six New Hymns, William Albright. Unison and organ, C. F. Peters Corp., No. 66968, \$1.50 (E).

These hymns are chromatic with dissonances that are, at times, harsh. Most have a separate two-stave organ part, and one text is set in two different ways. They are contemporary in style and, although not difficult for the singers, taxing compared to traditional hymnody. Each is one or two pages in length. The texts are by various sources such as familiar poets, the Bible, and even Queen Elizabeth I. Interesting and unusual hymn settings.

We Rely on the Power of God, Richard Hillert. SATB, congregation, brass choir, percussion, timpani and organ, G.I.A. Publications, G-2722, \$1.00 (M).

This is an extended anthem with four different verses and several alternating refrains. The congregation's theme is simple and may be duplicated from the back cover. There is an organ part which may be used with or in place of the brass/percussion, and there is also an optional part for bells. The brass (two trumpets and two trombones) is scored in a four-part hymn style. There is a festive spirit in this setting—recommended for special occasions. It could be sung by most types of choirs, although a larger choir would be most effective.

Commitment, Lloyd Pfautsch. SATB with flute, Augsburg Publishing House, 11-1596 (M-).

Pfautsch has long been acknowledged as a fine church choir composer. Each setting is fresh and well crafted. In this 1970 anthem, the flute links the four verses. There are modal lines and harmonies, and new key areas for each of the choral sections; only two verses are in a four-part texture. The flute part is simple with a moving line that sings. The music has a memorable haunting quality.

Go Forth Into the World's Highway, Eugene Butler. SATB and keyboard, Carl Fischer, CM 8218, \$.85 (M).

Butler has published over 500 choral works including many church anthems. Often, as is the case here, the keyboard is for piano or organ, on two staves, so that each performer can adapt it to the needs of the ensemble. Many of Butler's works have a bravura quality—full sound, driving rhythmic background and sense of majestic power—evident in this new setting. The keyboard music often is chordal with repeating chords that provide a solid background for the singing. There are unison and brief divisi areas. This is music with an immediate attraction for the singers and the listeners.

All Good Gifts, Natalie Sleeth. Two parts in any voice combination, Sacred Music Press, S05784, \$.85 (E).

This is one of those wonderful settings that will make a congregation break into applause during the service. Sleeth does not publish a large amount of music each year, but rather produces several works which have something special about them. After a very tuneful original melody, the familiar Shaker tune, "Tis the gift to be simple," and "Old Hundredth" are introduced, adding a fine contrast to the driving rhythmic character of original theme. The organ, on two staves, works very well on piano. This anthem is certain to become a regular in any church choir's repertoire. Highly recommended.

Thee We Adore, John Carter. SATB and organ, New Music Company, NMA 206 (M).

This calm anthem is distinguished by its 7/8 meter that alternates with 6/8, but never identifies a meter signature. There are four verses, each set differently. The organ, on two staves, pro-

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New Recordings

Orgelmusik zu vier Händen (Pelca PSR 40581, from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$10.00): Tomkins, *A Fancy for two to play*; Lachner, *Introduction und Fuge d-Moll*; Schubert, *Fuge e-Moll*, op. posth. 152; Hesse, *Fantasie d-Moll*, op. 87; Albrechtsberger, *Präludium und Fuge B-Dur*; Merkel, *Sonata d-Moll*, op. 30; Hermann J. Busch and Wolfgang Metzler, organ of St. Laurentius-Kirche, Usingen (Gunther Hardt, 1972).

Works for organ, four-hands (not music for two keyboard instruments) are a relative rarity in today's performances, although evidence suggests that in the late 18th and 19th centuries such music was somewhat more frequently encountered. This recording provides an opportunity to evaluate five works from this period and the much earlier Tomkins piece in generally sympathetic, well-planned and -coordinated, and sometimes truly inspired performances. Both the clean record surfaces and careful recording technique enhance the organ—a mostly new construction utilizing some pipework from earlier 1717 and 1881 instruments—but also make it clear that this is not an ideal instrument for the bulk of this literature. It is more than occasionally quite hard-sounding when a romantic mellowness is called for, and would definitely be more at home with baroque and 20th-century literature.

The Tomkins *Fancy* is probably the only somewhat familiar work to American organists, and is here given a straightforward and deliberate rendition, ending with a *plenum* registration that simply overwhelms the texture and character of the music. The Lachner piece exhibits some beautiful sounds from this organ, and is a sometimes massive, sometimes light work that is an interesting representative of the period and style between the clarity of Mendelssohn and the fantasies of Liszt. The Schubert *Fuge* (which is, incidentally, playable by one performer with good pedal facility) is a rather thickly textured study in contrapuntal technique, and seems to be rather heavily registered here. Hesse's *Fantasie* is a dramatic but sometimes rather routine work which strikes this reviewer as much more enjoyable to play than merely to hear. The *Fuge* of the Albrechtsberger pair is by far the more interesting portion of the work, with carefully worked out counterpoint and some interesting ideas. Merkel's *Sonata* is the star of this album, and bears some resemblances to the Reubke *Sonata* both in its fantastic style and in its programmatic founda-

tion on Psalms 42 and 23. This was a prize-winning piece in its time, in an 1857 competition which required that music be presented that utilized not only four hands, but both players' feet as well. Lots of diminished sevenths here, and some surprising harmonies for this early in the 19th century. Altogether, this recording is worth investigating for those interested in some unusual music. (Registrations, editions, and publishers are provided in the album notes.)

Bruno Mathieu (Festivo 097, from Organ Literature Foundation, \$12.00): Langlais, *Symphonie #3*; Vierne, *Carillon de Westminster*; Langlais, *Poem of Happiness*; Guillou, *Toccata*; Mathieu, *Improvisation*; Bruno Mathieu, organ of St. Antoine des Quinze-Vingts, Paris (Cavaillé-Coll, 1894).

This recording presents a young (b. 1958) Parisian organist of considerable ability and a clear preference for the French toccata style. M. Mathieu certainly has technical qualifications (the Guillou work alone makes that clear) and the musical-cultural background (both Langlais and Guillou are numbered among his teachers) to provide a suitable stylistic affinity for the music. He plays very well, although with an occasional burst of speed that produces blurred and sometimes inaccurate re-

sults, particularly noticeable since this is one of the rare Parisian churches without phenomenal reverberation time. His improvisation is skillful, and exhibits the Guillou influence abundantly.

The organ is an interesting one, first built for the Baron de l'Épée at about the same time as Sacré Coeur and St. Ouen de Rouen, and later donated to the church of St. Antoine. It underwent renovation/restoration in 1983, and it seems that at some point the mixtures (at least) were altered. Much of the original sound is present, however, but many listeners will find the noisy action, which in soft works takes on a metronome-like click, disturbing. Both the surface and recording are exceptionally clear, for Festivo utilizes Teldec's direct-metal process and pressing facilities.

Orgelmusik an den Höfen der Habsburger (Pelca PSR 40615, from Organ Literature Foundation, \$10.00): Hofhaimer, *Ach edler Hort, Fröstlicher Lieb, Herzliebste Bild*; Froberger, *Capriccio*; Kerll, *Toccata tutta de salti—Canzona*; Poglietti, *Ricercar Tertii Toni*; (F. T.) Richter, *Toccata und Versette, 1. Ton*; Teichelmann, *Toccata*; Krieger, *Toccata und Fuge in a*; Fux, *Aria passeggiata—Drei Menuette in G*; Albrechtsberger, *3 Präludien*; Sechter, *Fuge in c*; Assmayer, *Pastoral-Präludium*; Bruckner, *Vorspiel und*

Fuge in d; Irmengard Knitl, organ of the Karmelitenkirche, Linz (Walcker-Mayer, 1969).

This is a recording of exceptional interest, tracing as it does the music produced by organists under the Habsburg dynasty from the time of Maximilian I to the end of the 19th century. Frau Knitl's playing is always skillful, musical, well thought out, and sensitive to the changes in style from one period to the next, although the consistent *luft-pause* before the final chord of every piece does not always work well. The organ, unfortunately, either is an extremely aggressive instrument or has been miked much too closely for its sharp voicing and pungent mixtures. It works very well for the antique sounds of the Hofhaimer works, displays beautiful flute qualities in the Froberger and Poglietti material, but does not wear well when the *plenum* is used for a long while as in the Kerll, Teichelmann, and, especially, Bruckner pieces.

There is certainly a wealth of music presented for exploration, with most of it well worth investigating. Of particular interest are the items by Hofhaimer, Poglietti, Krieger, and—for those looking for Beecham-style "lollipops"—the Assmayer *Pastoral*. In addition to registrations for each piece, the editions and sources for all works are noted to facilitate library searches.

—G. Nicholas Bullat

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Martin Neary, organ. Franck: Panis Angelicus. Trad. arr. Neary: I wonder as I wander out under the Sky, Warlock: Balulalow, Faure: Pie Jesu (Requiem, Op. 48), Vierne: Impromptu (Suite no. 3, Op. 54), Durufle: Pie Jesu (Requiem, Op. 9), Vierne: Toccata (Suite no. 2, Op. 53), Holst: Lullay my Liking - Carol, Frank Martin arr. Neary: The Lord's Prayer, Franck: Pastorale, Op. 19, Burgon: Nunc Dimittis, Bach arr. J.M. Diack: Be Thou with me (Bist du bei mir), Franck: Piece heroique (1878), Paul Miles-Kingston *treble*, Martin Neary organ, piano, Vocal Quartet: Ashley Alexander-Cooper *treble*, David Hurley *alto*, William Kendall *tenor*, Allan Mottram *bass*, Felix Schmidt *cello*, Chrispian Steele-Perkins *trumpet*, Martin Neary *Director*. Also available on cassette. EL 270372-1 * U.S. \$14.00 Can. \$18.00



Bach/Handel, J.S. Bach - Magnificat D major, G.F. Handel - Utrechter Te Deum
Concentus Musicus Wien, Wiener Sangerknaben, Chorus Viennensis, Arnold Schonberg-Chor, Conductor: Nikolaus Harnoncourt. Also available on cassette and compact disc. 6.42955 AZ * U.S. \$14.00 (disc \$18.00) Can. \$18.00 (disc \$26.00)

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Heinrich Schutz, Swan Song Psalm 119. Complete performances of Psalm 119 and Psalm 100 (in German) and the German Magnificat. The Hilliard Ensemble, London Baroque. Knabenchor Hannover. Conducted by Heinz Henrig. (2 L.P.'s/2 cassettes). EX 270275-3 * U.S. \$28.00 Can. \$36.00



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Klaas Jan Mulder plays his own variations on Psalms and Hymns in Bolsward. Including Psalm 108, Psalm 118, Praise to the Lord, Stand up Stand up for Jesus, Come Thou Long Expected Jesus. Also available on cassette. AG 1852 * U.S. \$12.00 Can. \$15.00



Alexandre Guilmant, The Eight Organ Sonatas (complete)
Played by Feike Asma at Grote Kerk, Maassluis. (5 records in box). FAG 4001-5 * U.S. \$60.00 Can. \$80.00

Odile Pierre

Van Den Heuvel-Orgel, Katwijk aan Zee Holland
Sonate I en Re mineur (1e Symphonie) Introduction et Allegro, Pastorale, Final Alexandre Guilmant 1837-1911, Prelude & Fugue en Si majeur Marcel Dupre 1886-1971, Sicilienne (Suite Op. 5) Maurice Durufle 1902, Scherzo (Symphonie No. 2) Charles-Marie Widor 1844-1937, Final (Symphonie No. 3) Louis Vierne 1870-1937. Festivo 099 * U.S. \$14.00 Can. \$18.00

Herman Van Vliet at Lutherse Kerk

The Hague and Oude Kerk Amsterdam
Fest-Hymnus Carl Pluttli, Fantasie in C 1e versie Cesar Franck, Marche in C Louis Lefebure-Wely, Allegretto grazioso Berthold Tours, Largo Antonio Vivaldi, Sinfonia uit Cantate 29 Johann Seb. Bach, Basso ostinato Georg Fr. Handel, Variaties over "Ik zag Caecilia komen" Joh. Chr. Heinr. Rinck, Stral mich nicht in Demem Zorn Moritz Brosig, Nun ruhen alle Walder Otto Turke, and choral variations by Herman Van Vliet. (2 L.P.'s/2 cassettes) Festivo 100/101 * U.S. \$28.00 Can. \$24.00

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◀ McCray: page 8

vides a chordal background supporting the voices. The tenors are in the bass clef with the basses. This is an anthem that would appeal to most church choirs. (Also, note that the New Music Company is now distributed by the Kendale Company with a new address: 6595 S. Dayton, Englewood, CO 80111.)

O Clap Your Hands, Douglas Wagner. SATB and organ. Hope Publishing Company, A 579 (M+).

Wagner's anthems always seem to work. His music is carefully planned, appealing, and holds the listener's attention. In this setting, there is a rhythmic syncopation and a pedal point area with changing chords that give it character. The pace is fast with some choral divisi moments. There are several contrasting sections, but the opening and closing material is the same. This is a happy, spirited anthem that will be best for a larger choir. The organ is on two staves and busy; sometimes it doubles the chorus, and at other places it is a contrasting background.

Organ restoration in The Netherlands

The monumental organ of Sint Maartenskerk, Zaltbommel, for many years unplayable, has been restored by S. F. Blank, Herwijnen, and is again an instrument of great attraction.

The Vater/Müller/Witte organ in the Oude Kerk, Amsterdam, is also being restored by Blank. In 1981 the nine large bellows and the windchannels were completely restored. In 1985-86 the Hoofdwerk and Pedaal windchests were restored rendering the organ playable this past summer. The next phase of the project will include the windchests of the Rugpositief and Bovenwerk, along with the entire mechanical action. The clavier will be renewed in the style of Müller. Nothing will be done to the pipework—it will remain as in 1870 when C. F. G. Witte partially revoiced it. The organ is known for its tough and heavy key action; this will be considerably improved. Advisors for the project are Klaas Bolt and Gustav Leonhardt.

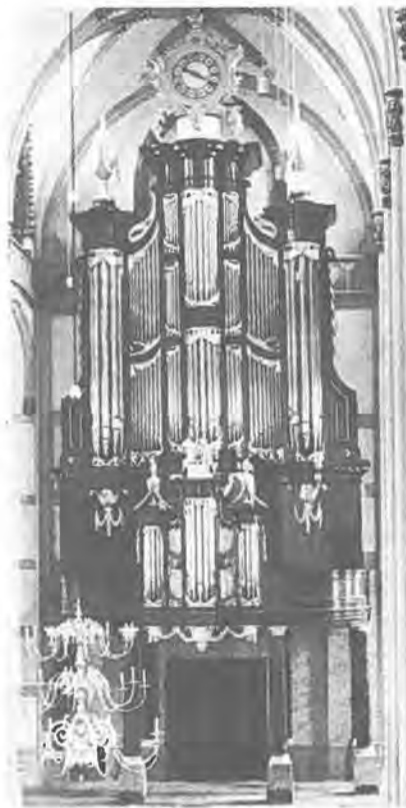
The organ of the Nieuwe Kerk in Haarlem is in praiseworthy restored condition, after it had not sounded for 30 years. The New Church, a creation of the great architect Jacob van Campen (whose work included the Royal Palace of the Dam in Amsterdam and the organ facade at Alkmaar), built in the years 1645-49, received its first organ in

1791. That instrument came from the Great or St. Bavo Church where it had been built in 1523 as a choir organ by Jan van Covelen (who ca. 1511 built the still-extant choir organ in the Great Church of Alkmaar).

The Haarlem van Covelen organ was enlarged in 1661 by van Hagerbeer and placed at the side nave behind the chancel. There it served to accompany the congregational singing until in 1738 the Müller organ took over the task.

About fifty years later, in 1791, the organ was brought over to the New Church by the organbuilder H. H. Hess, modified and enlarged with a new facade provided. In 1862 it was again rebuilt by Knipscheer, followed by modifications in 1866 and 1904 by Gabrij. In 1958 the first phase of a total restoration was performed which actually had more of the character of a renewing in the "neo-Baroque" manner. Only in the years 1984-85 was the organ fully rehabilitated. The restoration was performed by the organbuilders Van Vulpen of Utrecht; advisors Dr. J. van Biezen and Klaas Bolt; national advisor O. B. Wiersma. Dr. Hans van Nieuwkoop researched the overall history of the organ in the framework of his study *Six Centuries of Haarlem Organ-art*.

—Klaas Bolt, St. Bavokerk
translated by Rudolf Zuiderveld



Sint Maartenskerk, Zaltbommel



Nieuwe Kerk, Haarlem

Scott R. Kiedel
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8' gemshorn celeste tc	4' flute	8' rohrgedeckt	8' gemshorn celeste tc
4' principal	4' gemshorn	4' choralbass	16' trompette
4' copula	2 2/3' quint	2' flute	
2' octave	2' blockflöte	16' contre trompette	
2' gemshorn	1 1/3' larigot	4' clarion	
III mixture	1' gemshorn		
8' trompette	8' trompette		
4' clarion	tremolo		

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Nieuwe Kerk, Haarlem

HOOFDMANUAAL C-f³

8'	Prestant	facade 1791, inside old
16'	Bourdon	1985
8'	Roerfluit	1985
4'	Octaaf	old
4'	Nachthoorn	old/1985
3'	Quint	old
2'	Octaaf	old
2'	Gemshoorn	old
1 3/5'	Tertiaan	1985
III-IV	Mixtuur	1791/1985
V	Cornet	1985
8'	Trompet	1985 modelled after Hess
	Octave-coupler	

BOVENWERK C-f³

8'	Holpijp	bass 1985, treble 1791
8'	Quintadena	1724 (Van Giesen)
4'	Fluit	1791
2'	Piccolo	1886 (Gabrij)
1'	Flageolet	1985
8'	Vox Humana	modelled after Van Hagerbeer New Church Amsterdam, 1985

PEDAAL C-d¹

16'	Subbas	1862 (Knipscheer)
8'	Octaaf	1904 (Gabrij)
4'	Octaaf	1904 (Gabrij)
8'	Trompet	1904 (Gabrij)

Old = Van Covelen 1523, Van Hagerbeer
17th century or unknown
1971 = Hess
1985 = Van Vulpen

Manual-coupler, Pedal-coupler, Tremulant

Pitch: 18th Century "Kamertoon" 1/2-tone beneath a-440 Hz.

Tuning: Kirnberger/Bolt

Winding: two new "spaanbalgen" bellows, wind-pressure 74 m.m.

Windchests, tracker action and keyboards: Van Vulpen modelled after Hess. (Pedal: Knipscheer)

The entire organ case was cleaned by the painting firm of J. C. Cramer and Son of Haarlem; where necessary, the painting and gilding was restored and filled-in. The financial resource did not make it possible to bring the organ back to the colors of 1791.

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New Organ Music

Giovanni Laurentaci, *Toccata Breve and Ricercando Tra I Registri*, Edizioni Musicali Bèrben, Ancona, Italy, \$4.00 each.

These two brief works are very different in style. The moderately difficult toccata appears rather like uninspired Vierne with a lot of empty repetition—not quite worth the trouble. The Ricercando calls for a mechanical action organ and a registrant. It is difficult to review such a piece fairly, because its success would depend on the instrument. However, it appears to lack substance. There are prevalent seconds and clusters and a few rapid figures, but much depends on the registrant adding and subtracting stops while the organist plays, and turning off the blower in the middle. Possibly worthwhile for a student of modern music. Of medium difficulty.

Barbara Owen, *English Romantic Classics*, McAfee Music Publications (Belwin-Mills), Melville, NY, DM 248 \$6.95.

Here is another delightful collection of little-known practical pieces compiled and edited by Barbara Owen. The nineteen pieces vary from a one-page "Pastorale" for manuals by William Russell to a fairly substantial piece by John E. West, "Festal Song." The list of composers includes W. T. Best, S. S. Wesley, Henry Smart, C. V. Stanford, Elizabeth Stirling, and others. From easy to moderate difficulty, the collection has a lot of variety and charm.

Pierre Lantier, *Trois pièces brèves pour orgue*, titled *Essai, Supplique, and Accession*. Editions Henry Lemoine (Theodore Presser), 24690 H.L. \$9.75.

Lantier's style is reminiscent of Fauré. These brief pieces are attractive, but not outstanding. For instance, the composer uses too much double pedal, marring the effect of the graceful passages. Not practical repertoire, the three pieces might make pleasant recital material. Of moderate difficulty.

—Marilyn Perkins Biery

William Mathias, *Organ Concerto*, Op. 91. Oxford University Press, \$55.00 for the complete score.

The harmonic language of Welsh composer William Mathias is basically tonal, with some use of polychords, and frequent use of harmonies with consecutive major sevenths and ninths. He is a skilled writer of counterpoint, and uses it to advantage in his music. His concerto is scored for woodwinds in pairs, brass, percussion, harp, and strings. Its fifteen movements are meant to depict the fourteen stations of the cross with a finale entitled "Et Resurrexit." According to the composer, the concerto's material and tonal structure are "freely derived from a fourteen-note idea first heard in the organ pedals, and also from the opening of Bach's 'Canone doppio sopr'il soggetto' (BWV 1077) which he inscribed *Symbolum. Christus Coronabit Crucigeros*.

Each of the fourteen movements is very short, some lasting hardly more than a minute. Certain movements are particularly effective, such as "Christ is nailed to the Cross," where accented repeated notes in the orchestra, and staccato notes from the organ depict the sound of hammer and nails. In the fourteenth movement, "Christ is laid in the Tomb," the first phrase of Bach's *Orgelbüchlein* chorale "Christ lag in Todesbanden" appears effectively, but uncharacteristically in slow and hushed organ tones.

Repetition is a prescribed element of the stations of the cross, therefore the reappearance of themes in other movements is natural and effective. Not only do themes reappear, but they also

evolve naturally from melodic seeds which were strategically sown in earlier movements.

The heart of the concerto is the fifteenth movement for it is as long as the fourteen that precede it. The "Et Resurrexit" dances in rondo style to the energetic rhythms of 6/8 meter and quotes two great church hymns, *Pange lingua* and *Vexilla Regis* before commencing a brilliant coda.

Although the stations of the cross do not seem ideally suitable for the basis of an organ concerto, Mathias's composition is well written organistically and orchestrally, and deserves popular acceptance.

William Mathias, *Antiphonies*. Oxford University Press, \$12.75.

According to the composer, "Antiphony - at least from the early Christian

era - has implied a responsive manner of singing by a divided choir. Its use as the title of this piece extends the meaning to one of heightened contrast in terms both of ideas and textures." *Antiphonies* is a ten-minute, single-movement work that is based on two ancient melodies, the French chanson *L'homme armé* and the plainchant *Vexilla Regis*.

This brilliant and only moderately difficult work is suitable for recital or church service. Mathias skillfully juxtaposes metered and unmetered sections to good effect and writes figures that fit the hands extremely well, creating interesting and original effects. *Antiphonies* is enjoyable to play. Highly recommended.

Emma Lou Diemer, *Little Suite*. Augsburg Publishing House, 11-7234, \$4.00.

The harmonic palette of E. L. Diemer's three-movement suite (Prelude, Offertory, Postlude) includes added-note chords, traditional ninth and seventh chords, and occasional contrapuntal excursions that defy harmonic analysis. The sound is always clear; some might even describe it as "white," that is, consisting of either all of the black keys or all of the white. Although the ideas are attractive, these technically easy pieces rely too heavily on repetition and sequence to fill a page. The best moments occur in the sicilian rhythms and expressive ninth chords of the Offertory, but even here one wishes that this gifted composer would rely far less on doodling and much more on a logical working out of the material.

Edmund Shay, DMA
Columbia College
Columbia, SC



Left to right: David Corts, Senior Minister; Don Brandon, Minister of Music; Allen Organ Representative James L. Caldwell

First Christian Church marked the tenth anniversary of its 90 stop Allen Organ with a rededication recital by organ virtuoso Carlo Curley, who also played the original dedication ten years earlier.

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New Organs



Cover feature
St. Jude Church, Detroit, MI
D. F. Pilzecker and Company,
Organ Builders, Toledo, OH

The Parish Church of St. Jude in Detroit is the home of the largest new mechanical action organ to be built in Michigan in many years. The 56-stop, three-manual instrument of 70 ranks, Opus 119, was built by the firm of D. F. Pilzecker and Company, Organ Builders, of Toledo, OH. The organ was first heard in recital on March 16, 1986, in a concert given by Robert Noehren. The service of dedication was held on June 8 with the Rev. William Dowell, celebrant, and the Choir of St. Jude Church, under the direction of J. Donald Kometz, Organist and Minister of Music. Daniel F. Pilzecker played the organ voluntaries.

St. Jude Church is a large and resonant building which dates from 1955. The new organ is located in the gallery at the liturgical "west" end of the nave, which provides seating for 1,400. The main case, which is nearly 30 feet high but only five feet in depth, houses the Great, Swell and Pedal Organs. The Positiv Organ is housed in its own case in the traditional position on the gallery rail.

- Great Manual II**
- 16' Bourdon
 - 8' Principal I-II (Facade)
 - 8' Flute Harmonique
 - 8' Rohrflöte
 - 4' Octave
 - 4' Spillflöte
 - 2 1/2' Nazard
 - 2' Superoctave
 - 2' Blockflöte
 - 1 1/2' Tierce
 - Mixture IV-VI
 - 16' Trompet
 - 8' Trompet

- Positiv Manual I**
- 8' Gedeckflöte
 - 8' Spitzflöte
 - 8' Unda Maris
 - 4' Principal (Facade)
 - 4' Waldflöte
 - 2 1/2' Nazard
 - 2' Gemshorn
 - 1 1/2' Tierce
 - 1 1/2' Larigot
 - Scharf V
 - 8' Cromorne
 - 4' Schalmei
 - Tremolo
 - Cymbelstern

- Swell Manual III**
- 8' Bourdon
 - 8' Viola de Gamba
 - 8' Viola Celeste
 - 4' Fugara
 - 4' Flute Octavante
 - 2' Flageolet
 - 1' Sifflute
 - Plein Jeu IV-VI
 - Sept-Cornet III (Mounted)
 - 16' Basson
 - 8' Trompette Harmonique
 - 8' Hautbois
 - 4' Clairon Harmonique
 - Tremolo
 - Octave Graves

- Pedal**
- 32' Untersatz
 - 16' Principalbass (Facade)
 - 16' Subbass
 - 8' Octavebass (Facade)
 - 8' Gedecktbass
 - 4' Octave
 - 2' Nachthorn (Harm., Facade)
 - Mixture V
 - 32' Contra Basson
 - 16' Bombarde
 - 16' Posaune
 - 8' Trompette
 - 8' Trompet
 - 4' Clairon

church choir, the console is detached from the main case.

This organ is in no sense a copy of any particular type of organ, past or present. The sound of the organ has a distinctly European flavor, yet in planning the organ Mr. Pilzecker refused to use literal copies of the scales of "French" reeds or "German" principals. All of the pipes were voiced to their full potential: each stop's contribution to the total ensemble was determined solely by its scale. Flue ranks were voiced with open toes and flues, and with rather generous cut-ups, combined with careful adjustment and discreet nicking of languids to produce a sound which is devoid of excessive attack noise.

The Great Organ is built upon a double-rank Principal stop which provides a solid foundation for the entire organ. The Great Plenum, topped by the Mixture, is of considerable breadth and brilliance. The breaks in this Mixture encourage transparent part-playing, without the polyphony-destroying leaps of fifths and octaves so frequently found in the tenor and bass ranges of manual mixture stops. The flutes in the Great include those stops required for the building of a large-scale cornet, a 16' Bourdon which is both colorful and weighty, and a harmonic flute. The Flute Harmonique responds sensitively to a variety of touches. The Great Organ finds its completion in some healthy reeds, of Germanic descent, which

speak authoritatively in both *Grands jeux* and *Organo Pleno* combinations.

The Positiv Organ provides a powerful Plenum which is a worthy foil to that of the Great Organ. The foundation stops provide support for the Scharf, while also contributing to the coupled *Fonds* of the organ. The cornet stops are of narrower scale than those in the Great. The Cromorne is powerful and broad in tone, and the Schalmei is a colorful reed which is equally "at home" in the chorus or when playing a *cantus firmus* via the Positiv to Pedal coupler. The Spitzflöte and Unda Maris along with the wooden flutes (at 8' and 4' pitches) provide additional color.

The Swell Organ includes a variety of stopped, open and harmonic flutes. The Fugara is principalish in sound. The small plenum formed from the flue chorus without the mixture is very useful in choral accompaniment. The Plein Jeu is a stop of great versatility providing at once both resultant tones and brilliance. It plays an important role in the Great Plenum (via Swell to Great) where it can function as the Gross Mixture. The harmonic reeds are of moderate power and dark but penetrating color; they have the characteristic double blocks, as does the Positiv Cromorne. The Hautbois emits a sound not unlike a Cor Anglais, both a solo stop and telling in its role in the *Fonds*. The mounted Sept-Cornet, sounding the 12th, 17th and flat 21st, combines equally well with the



other flue stops or with the reeds. The Viola and its Celeste are smooth in tone, and blend well with the other soft flue-work throughout the organ.

The Pedal Organ is based on principal stops of generous scale, producing a clearly-discernible sense of line throughout the compass of the pedal-board. The Mixture is very telling, pitched to allow for a true independence of the Pedal Organ. The harmonic Nachthorn, whose pipes, though nearly one hundred years old, had not previously been used elsewhere, can be heard above a variety of manual combinations. The reed stops in the Pedal offer a variety of power and color. The Contra-Basson, with half-length but generously scaled resonators, both balances the Full Swell with the box closed and generates considerable rumble in the Full Pedal. Various combinations of the Pedal Organ's own reed stops and those available by transmission from the Great, can provide reed color to balance combinations of manual stops in varying textures. The Bombarde may well be the crowning glory of the organ.

The design of the console is of English origin. The stop-action is electro-pneumatic, and the coupling actions are electric. The stop-knobs are controlled by a solid-state combination action, which provides eight general pistons (which are duplicated by toe studs) and a two-level memory. All unison couplers are controlled by reversible thumb pistons and toe studs. A stop-crescendo pedal has been provided for convenience in choral accompaniment.

The architectural design and the voicing of the organ were carried out by Daniel F. Pilzecker. Kenneth J. Sweetman assisted with the voicing of the organ and with the assembling of the action; Hank L. deKat assisted with the planning of the instrument. The following people worked on the organ throughout the many phases of its construction: J. Allen Kraus, Paul R. Day, Fred R. Rogge, Robert Mommany, Robert M. Pearson, Christopher J. Pearson, Richard Post, Douglas Post, and John W. Ourensma.

—Kenneth Sweetman

Kenneth Sweetman is Organist and Choirmaster of the Mariners' Church, Detroit. Previously, he held the position of Organ Scholar and Assistant Organist of Chichester Cathedral, Sussex, England, and Director of Music in the Cathedral's Choir School. He has taught at the Interlochen Center for the Arts, and has concertized in the U.S. and England. Mr. Sweetman currently works for the firm of D. F. Pilzecker and Company, Organ Builders.



Koppejan Pipe Organs, Chilliwack, B.C., Canada, has built a new tracker organ for Hope Lutheran Church, Calgary, Alberta. The case is of solid red oak; mechanical action throughout. Design, voicing and finishing is by Adrian Koppejan. Tuning is at A440 in equal temperament; compass 56/30. The dedicatory recital was played by Darroll Lepp, sub organist of the Cathedral of the Redeemer, Calgary.

HAUPTWERK

- 8' Prinzipal
- 8' Rohrflöte
- 4' Octave
- 2' Blockflöte
- 1 1/2' Mixtur III
- 8' Trompette

BRUSTWERK

- 8' Gedackt
- 4' Rohrflöte
- 2' Prinzipal
- 1 1/2' Quinte
- 8' Holzregal

PEDAL

- 16' Subbas
- 8' Gedackt Bass
- 4' Choral Bass

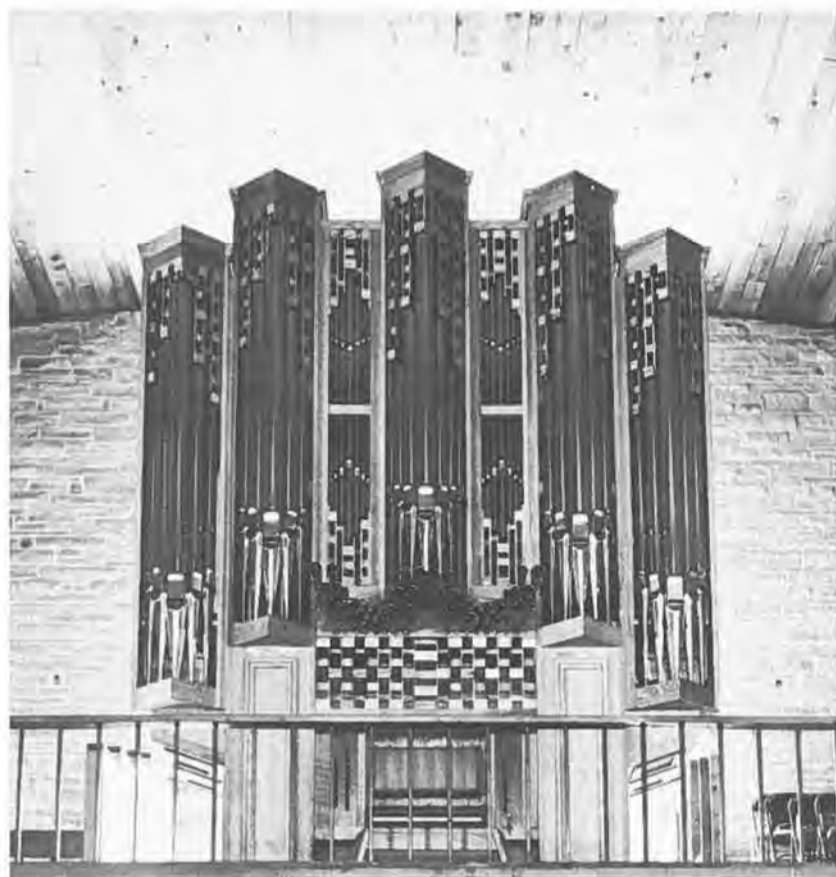
The Visser-Rowland organ, opus 55, at Our Savior Lutheran Church in Tulsa, OK, was designed by Pieter Visser and constructed under the supervision of Patrick Quigley. Key action is suspended, stop action mechanical, built by Charles Eames. The case was built by James Sanborn, windchests and wind-system were made by Marlys Boettner, keyboards and console were made by

Stephen Collins. The tonal engineering was done by Thomas Turner who was also responsible for the voicing and finishing. Dr. Gerald Frank was consultant for the project. The pipe layout throughout the organ is in major thirds. The winding is done through a single bellows and tapered windlines. The organ has gentle, flexible winding, and is tuned at A440 in equal temperament.

HAUPTWERK
 8' Prinzipal
 8' Rohrflöte
 4' Oktav
 4' Nachthorn
 2' Spitzprinzipal
 2 1/2' Sesquialter II
 1 1/3' Mixtur V
 8' Trompete

BRUSTWERK (Expressive)
 8' Gedeckt
 4' Kleingemshorn
 2' Prinzipal
 1 1/3' Larigot
 1' Scharff IV
 8' Krummhorn

PEDAL
 16' Subbass
 8' Prinzipal
 8' Gedeckt
 4' Choralbass
 2' Mixtur III
 16' Posaune
 8' Trompete



Martin Goetze and Dominic Gwynn, Worksop, England, have built a chamber organ for the Early Music Department of Eastman School of Music, Rochester, NY. The organ is based on late 17th and early 18th century English chamber organs at Compton Wynyates House in Warwickshire, Wollaton Hall in Nottingham, and Calke Abbey in Derbyshire. Pitch is A415 with transposing keyboard. Compass is C-d³. The case is of solid oak with pierced carvings and gilt dummy front pipes backed with red silk.

MANUAL
 Open Diapason
 Stopped Diapason
 Principal
 Fifteenth
 Sesquialtera
 Tierce
 Nightingale
 Tremulant

Brunzema Organs, Inc., Fergus, Ontario, has installed its Opus 25 in the new sanctuary of St. Anne's Roman Catholic Church, Glace Bay, Nova Scotia. The instrument speaks from a corner location at the front of the room. Casework is of quarter-sawn white oak. Frontpipes, mixtures, and reeds are of 70% tin. Windpressure of 71 mm W.G. is supplied from one reservoir located behind the pedal case. Both key and stop action are mechanical. Dr. Craig Cramer of Notre Dame University (IN) served as consultant for the project and played the dedication recital on June 15, 1986.

HAUPTWERK
 16' Bordun
 8' Praestant
 8' Hohlflöte
 4' Oktave
 4' Spitzflöte
 2 1/2' Nasat
 2' Oktave
 1 1/2' Terz
 Mixtur IV
 8' Trompete

BRUSTWERK (expr.)
 8' Gedackt
 8' Salzional
 4' Rohrflöte
 2' Flöte
 1 1/2' Quinte
 Scharff II
 8' Krummhorn

PEDAL
 16' Subbass
 8' Oktave
 4' Oktave
 16' Posaune
 8' Trompete



Registration in the 18th-century British Organ Voluntary, Part One

William D. Gudger

The standardized and stylized registration practices in French Baroque organ music are familiar to most organists. In English organ music we encounter just as great a degree of stylization during the 18th century; in fact, the number of standard registrations used by British composers is far smaller than in French music of the same time. Our knowledge of the more complicated French repertory is due not only to the preservation of a number of important historical instruments but also to Fenner Douglass' important study, *The Language of the French Classical Organ*.¹ Except for one-manual instruments, few examples of 18th-century English organ-building survive without radical alteration. And unfortunately, a comprehensive study of the organ of this period and its literature, Peter F. Williams' *English Organ Music and the English Organ under the First Four Georges*,² remains unpublished. The prefaces to many modern editions give conflicting or confusing information. But there is no reason why a present-day organist should be familiar with what Couperin meant by "Tierce en taille" and not know what "Echo" or "Full organ" means in Stanley's voluntaries.

The research for the present article, a byproduct of a study of the British organ concerto from Handel through the Wesleys,³ covered the same sources as Williams: music (most of it printed editions); the treatises of Blewitt,⁴ Marsh,⁵ and Linley;⁶ and stop-lists of organs.⁷ Even though Williams assembled a mass of information on both the music and the instruments, his approach was historical and not practical. The aim of the present article is to describe to the modern performer the typical registration procedures of 18th-century English composers and performers. Just as with the French repertory, some of these will be easier than others to approximate on our present-day organs. But on many American instruments which fall in the tradition of English-influenced organ building from Appleton and Erben through Hook and others, revived by such recent builders as Charles Fisk,⁸ the results will be better than many British organists could now obtain.

The Typical Mid-18th-century English Organ

Much of our misunderstanding of the English voluntary comes from ignorance about the organ itself. There was a surprising degree of uniformity in the design of

William D. Gudger, who holds the Ph.D. from Yale, is Associate Professor of Fine Arts at the College of Charleston, Charleston, SC, and Organist of the Cathedral Church of St. Luke and St. Paul (Episcopal). He has written extensively on the Handel organ concertos and spent 1983-84 in London on an NEH Fellowship researching British organ concertos and organ music from 1730-1800.

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TABLE I

The common specification of an English church organ according to Blewitt (c1795; see note 4), Linley (c1800; see note 6), and Burney (as in Rees' *Cyclopaedia*, finished 1820; see note 9):

Great Organ	Choir Organ	Swell Organ
Stopt diapason [8']	Stopt diapason [8']	Stopt diapason [8']
Open diapason [8']		Open diapason [8']
	Dulciana [8']*	
Flute [4']	Flute [4']	
Principal [4']	Principal [4']	Principal [4']
Twelfth [2 2/3']		
Fifteenth [2']	Fifteenth [2']	
Sesquialtera [III]		
Mixture (Furniture) [II]		
Cornet [V]		Cornet [III]
Trumpet [8']		Trumpet [8']
		Hautboy [8']
	Vox humana [8']	
	Cremona [8']*	
	Bassoon [8']*	
Clarion [4']		

* Blewitt omits the Dulciana and Bassoon in the Choir from his "common scheme," and Rees (Burney) leaves out the Cremona. The remainder of the Choir organ, plus the entire Great and Swell are identical in all three specifications. Marsh (note 5) gives a similar specification; on the Great he omits the Flute but includes the Tierce and Larigot; he adds a 12th to the Choir, for which he gives the Bassoon as the usual reed, with the Vox humana or Cremona as possible substitutes for it.

the 18th-century English church organ. Despite changing styles of composition for the instrument after 1800, a stop-list which Stanley would have recognized was published around 1820 in Rees' *Cyclopaedia*⁹ as the basic church design. (See Table I and Plate I.) Eventually the introduction of the music of J. S. Bach into England, first championed by Samuel Wesley (d. 1837) and then canonized by Mendelssohn, led to radical alterations in the design of organs. It was well into the Victorian era before the "German compass," based on C like present-day organs, was victorious; curiously Samuel Wesley's son Samuel Sebastian was one of the last hold-outs for the old compass.

A typical church organ during the period 1720-1820 had what might best be described as two-and-a-half manuals. The longer two manuals (Great and Choir), based on what we would call 8-foot tone, usually extended down to GG, a fourth below the present bottom C. It would be more correct to refer to English organs in terms of 10', 5', etc. (or 12', 6', etc.), but to avoid confusion modern terminology is used in this article. British organ-builders rarely used any numerical system of stop names, and we find that the stops called "Principal" and "Flute" were always what we would label as 4-foot stops; "Diapason" refers to an 8-foot stop; and so on.

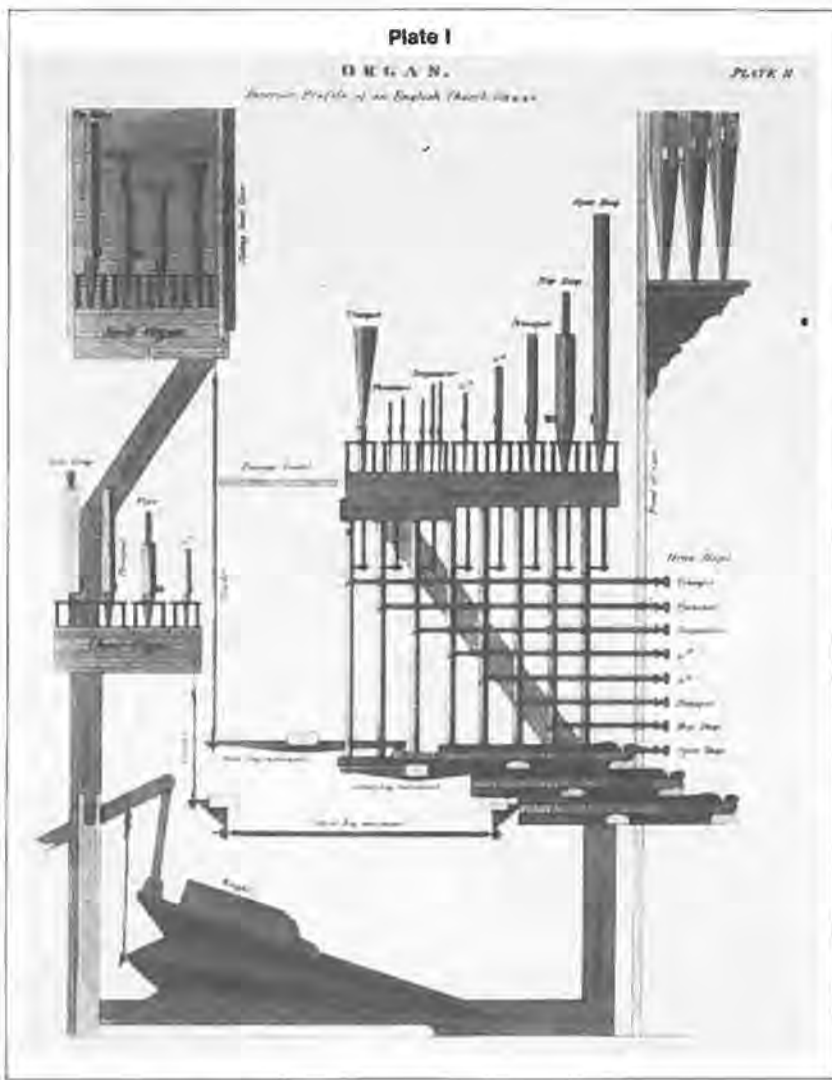
The Great and Choir began with GG, usually omitted GG-sharp, and by the time C was reached proceeded chromatically to a top note of d''' (two ledger lines above treble clef). The top limit crept up slowly through this period; by 1800 f''' was the common top limit. Handel and Stanley never write above d''' in their organ music; in 30 voluntaries Stanley only twice dips below C to BB. The lack of standardization of the bottom of the keyboard (common patterns were GG, AA, C; GG, AA, BB-flat, BB, C) probably influenced composers not to require many low pitches; but as we will see below, organists played these lower notes more frequently than printed scores suggest.

The third manual controlled the division first known as the "Echo's" and later commonly called the Swell.¹⁰ This division usually began with tenor G (G below middle C, or "fiddle G") and extended chromatically to the same top note as Great and Choir. Occasionally, sham keys were built to make the third manual look the same, but usually it was only two-and-a-half octaves in compass compared to four-and-a-half on Great and Choir. There were stops in the Echo (this modern spelling will be used) or Swell sounding at 8-foot pitch, thus creating a division which could be described as a two-and-a-half-foot organ since it began with tenor G. It was accommodated in a chamber in the rear of the case, which, combined with the voicing and specification, sounded as an echo to the Great. As the section on solo-stop voluntaries will make clear, the original purpose of this division was to provide an echo to the effects on the Great. Thus the sound of the Great Trumpet was echoed by the Trumpet of the Echo, and so on. As composers and performers found other effects to make with this division, it was fitted with some sort of shades or blinds, controlled by a hitch-down. With no tonal alterations the Echo had become a "Swelling Organ" or Swell.

At the beginning of the period under discussion, there is quite a clear distinction between ensemble stops and solo stops, which had become somewhat blurred by 1800. The typical specification in Table I was adhered to by most builders. Almost all sources consider the additional stops found in larger organs to be optional.

It is common to think that the organs of this period had no pedals; this is erroneous. Until around 1800 few if any organs had pedal stops, but many organs had at least an octave of pull-downs, which were coupled permanently to the lowest notes of the Great, or which could couple to either the Choir or the Great. These pedals assisted the left hand and made possible the doubling of the bass line, especially in ensemble pieces for the Diapasons or Full organ. Stop-lists rarely mentioned these pedals since they controlled no stops of their own, which led to the wrong supposition that no pedals were found on any organs at all.

Another omission in stop-lists is the mention of couplers. It seems that couplers were in fact rare on English organs. As we will see the Choir functions as a small ensemble to oppose the "Full organ" of the Great, and the Echo or Swell is used in alternation with the Great, so there was little use for couplers. The direction "Full



organ" requires no couplers, a fact which must be borne in mind by modern performers.

The Great was the principal division of the organ. Its stops built from a soft foundation (like the "fonds d'orgue" of the French) through an ensemble including mixtures. The stops were drawn in the following order: Stopt diapason (8'), Open diapason (8'), Flute (4') [sometimes omitted], Principal (4'), Fifteenth (2'), Twelfth (2 $\frac{2}{3}$ '), Sesquialtera (first mixture), Furniture or Mixture (second mixture). All of these were principal-scale open pipes, except the Stopt diapason and the Flute, which were usually stopped wooden pipes. Several important registrational principles derive from this practice: the stops are drawn in a prescribed order; other than the Stopt diapason, all sources make it clear that the Flute was the only stop ever drawn by itself (for use as a solo stop). At both 8' and 4' levels there is (as in French registration) both flute and principal tone. There is no such thing as a principal chorus drawn without at least the 8' Stopt diapason included in addition to the Open diapason. In both cases the softer stop is drawn first. After the 8 and 4-foot stops were drawn, the only break in order is that the Fifteenth was drawn before the Twelfth. Several sources mention that a combination topped by the 2 $\frac{2}{3}$ ' will be harsh;¹¹ and some organs were so constructed that drawing the 2 $\frac{2}{3}$ ' also engaged the 2'. In other words the 2' could be added to 8' 8' 4' (4') alone or with the 2 $\frac{2}{3}$ ' (like a Grave mixture).

All but the smallest organs had at least one mixture, usually called the Sesquialtera, which often contained a tierce rank (which could also appear as a separate stop). Blewitt and Linley agree that the Sesquialtera should consist of 17.19.22. The higher mixture (usually 24.26), with many breaks, was called Mixture or Furniture. This ensemble of stops on the Great from 8' through mixture(s) constituted what was called "Full Organ."

Two other stops are commonly found on the Great, both used as solo stops: the Cornet (pronounced kor-NET) and the Trumpet. Both of these were half-stops which began at middle C or C-sharp. As in French registration, neither was used alone. At least the two Diapasons were always drawn first to which the Trumpet was then added. On English organs reeds were never drawn alone, due to their unreliable tuning and slow speech. The Cornet had at least three ranks (2 $\frac{2}{3}$ ', 2', 1 $\frac{3}{8}$ ') of wider scale than the other flues; it was drawn in addition to the two 8-foot stops. Four- and five-rank Cornets were also common, adding a 4' and an 8' to the necessary three ranks. Blewitt (pp. 4-5) says "never . . . use the Cornet Stop in a Full-Organ Piece . . . in addition to its being a coarse loud Stop, it runs but half through the instrument."

The stops of the Echo or Swell were those needed for echoing solo effects on the Great: Stopt and Open diapasons, a Cornet, and a Trumpet, at the minimum. Usually the Principal (4') is also found, as is the Hautboy (so spelled in this period), a second reed much used for special effects. Blewitt and Marsh concur that the two diapasons are always drawn with the Trumpet, which Marsh also recommends for the Hautboy, to which Blewitt suggests only the Stopt diapason be added. This division was the newest of the three; during the early part of the 18th-century when solo stop voluntaries were first becoming popular, many organs which had consisted of only a Great and Choir had an Echo added.

The Choir was a smaller version of the Great ensemble; typically it contained a Stopt diapason (8'), Principal (4'), Flute (4'), and Fifteenth (2'). Only the very largest organs would have an Open diapason or mixture on this division. For solo stops, three reeds are encountered on the choir: (all 8') Bassoon, Vox humana, and Cremona (the English nomenclature for a krummhorn-like stop). Rarely would any organ have all three of these; and options in registration are often encountered due to this.

Most of the repertory of the period requires this two-and-a-half manual disposition in order to be performed adequately. In smaller churches space and money was saved not by omitting anything but by duplexing some of the Choir from the Great. For instance, by "communication" (two sets of pallets) the same Stopt diapason and

Principal could serve the lower part of the Great and Choir; since there was no coupler and often but a single note in the bass part, this made sense. Such organs were really a Great division with two additional half manuals. Chamber organs effected these divisions as well; even a single manual might have a "shifting motion" or "machine stop" to change from loud to soft organ, or to change from main stops to echo in the treble.

Likewise the largest church and cathedral organs were just an amplification of this scheme. St. Paul's Cathedral was built on an FF compass and had two Open Diapasons on the Great. On larger organs the Trumpet could be amplified with a Clarion 4'. Late in the century some organs even had Double diapasons. But the same basic two-and-a-half manual disposition was the common one in all English churches large enough to have a live organist and not a barrel organ.

It should be clear by now that rather than consisting of a random selection of stops, the English organ in fact had its own Werkprinzip: a Great based on 10' tone (the height of the tallest pipe when the Open diapason went all the way down to GC); a Choir based on 5' (the largest pipes for GG were the half-length Stopt diapason and the Principal, both five feet tall); and an Echo or Swell based on 2 $\frac{1}{2}$ ' (the height of the bottom pipe of the Open diapason which sounded tenor G, the bottom note of this manual).

The organs with which John Stanley was associated were those of the Temple Church (built by Father Smith) and St. Andrew's Holborn (Renatus Harris). The exact specification of the Temple Church organ is hard to unravel, since it was based on an F compass and had some split accidentals (G-sharp/A-flat etc.). Descriptions of both instruments will be found in the prefaces to Gordon Phillips' editions of Stanley's organ music.¹²

The Voluntaries of John Stanley

In the following discussion of specific registration, examples will be drawn from the 30 voluntaries of John Stanley (1712-1786).¹³ Published in three sets of ten as Opus V, Opus VI, and Opus VII between 1748 and 1754, these compositions are easily the most outstanding corpus of works in the voluntary genre. Contemporary reports always included Stanley on lists of the best organists of the day; his voluntaries set the pace for all published voluntaries after that time. His were also the first published voluntaries for solo stops and the first with registrations. Practically all of the common registrations found before 1800 are encountered in Stanley's works, and we also have the added advantage that the works were printed during the composer's lifetime (a problem with the works of Greene and Boyce which were printed posthumously).

As was the case with much organ music of the 18th century, Handel's concertos included, Stanley's voluntaries were published "for the organ or harpsichord." A glance at the music, with its registration marks, shows that this is primarily organ music; but students learning the organ would have practiced these movements on the harpsichord as "lessons." And of course the inconvenience of practice in cold churches meant that much of the professional organist's work would have been done at the harpsichord. But it is clear that Stanley meant his music to be considered organ music, more desirable for that instrument than the harpsichord. Much the same confusion exists in the large repertory of organ concertos.

Despite the composer's blindness there are few errors in the texts of Stanley's voluntaries, attesting to the accuracy of his scribe, reportedly his sister-in-law. The clear, virtually modern notation of the first edition is the work of the London publisher John Johnson. With no changes in the plates, the voluntaries were



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reprinted twice under successors of Johnson: C. & S. Thompson, and, after 1800, by Bulton & Whitaker. It is the Johnson plates which are the source of the facsimile edition published by Oxford University Press, edited by Denis Vaughan.¹⁴ The copies reproduced are those in the British Library; but for the convenience of modern players one change has been made: all C-clefs have been eliminated. For instance the opening of Opus 5, No. 1, uses tenor clef for 18 bars. The Oxford facsimile moves all of this to treble clef, which requires a greater number of ledger lines at the beginning. At bar 19 can be seen where the treble clef appeared for the first time in the right hand, hence the extra space at the beginning of this bar. Everything else, though, is exactly as a contemporary of Stanley would have seen the music. So for modern players willing to be careful about the unfamiliar alignment of notes (large values are placed in the middle of the time they occupy—making whole notes especially out of alignment by modern standards) the Oxford edition represents a real Urtext. But below the reader will discover that Vaughan's short remarks on registration in the preface are misleading or incorrect. Only one other edition of the voluntaries appeared in the 18th century: that of Harrison and Co.¹⁵ Based on the text as given by Johnson, some few corrections or additions are made, and a few other errors or omissions appear. The modern edition by Gordon Phillips ("Tallis to Wesley" Series Nos. 27-29),¹⁶ which is recommended for those not wanting to bother with the facsimile edition, takes Harrison's edition into account in his bracketed editorial additions. Due to the reliability of the original editions, the single voluntaries which are found in many modern anthologies are almost free from textual problems, though some editors have omitted or confused the registration instructions.

Full Organ Voluntaries

While the solo stop voluntaries were new in the middle of the 18th century, it is the Full organ voluntary which spans the time from Restoration organ music (Purcell, Blow) through the 18th and into the 19th century. A Full organ voluntary almost always meant a piece which is more or less a fugue, or at least imitative in texture; in Stanley's output this is preceded by a short slow movement, which I will refer to by the contemporary term "Introductory Movement." (The term "Prelude and Fugue" can be as misleading a misnomer as it would be for a North German Praeludium or Toccata.) These loud voluntaries were played at the end of the Sunday service (probably at the end of Matins, before the Sermon or Communion Service). Since we will later see that the solo stop voluntaries were played at an earlier point in the service, Stanley's three volumes, and most other printed collections of voluntaries, placed the Full organ voluntaries at the end of the set. Thus in Opus 5, Nos. 8-10 are all marked Full Organ, as likewise are Opus 6, Nos. 7-10, and Opus 7, Nos. 8-10. From this point on, Stanley's voluntaries will be cited in the form 5/8 (= Opus 5, No. 8) or 5/8/i (= Opus 5, No. 8, first movement). All of Stanley's ten Full organ voluntaries, save 5/8 and 7/8, are in a two-movement form: slow introduction, plus a fugue in faster tempo.

The treatises on registration all agree that the indication "Full organ" means play on the Great, on which has been drawn all the flues through the mixture(s): i.e., both Open and Stopt diapasons; Principal; Fifteenth; Twelfth; and mixture(s). (Remember that inter-manual couplers were mostly unknown.) The Cornet is not used, nor are reeds. The Trumpet stop in this period was considered a solo stop. On most organs it was not a full-compass stop, which would of course have presented problems in playing a fugue. Around 1800 when a full-compass Trumpet was more common (even though it was often still a divided stop), the registration "Full organ without Trumpet" is encountered, for example, in the voluntaries of Samuel Wesley. This is not a change in the concept of the registration, as has often mistakenly been thought, but a clarification of it, since the term "Full organ" always meant to draw all of the full-compass stops on the Great. In Stanley's music it was not necessary to specify that the Trumpet was not drawn since it was a half-compass stop; by the end of the century when the Trumpet was commonly a full-compass stop it was usual to call for "Full organ without the Trumpet" or "Full organ with the Trumpet." After 1800 the Trumpet was added to "Full organ" in many pieces, mainly movements in homophonic texture, but not fugues. Marsh (p. 11) suggests various gradations of Full organ, which minimally consists of the chorus through the Sesquialtera, but his suggestions about the extra mixture and the reeds deal with accompanying choral music and psalm singing. In the period of Stanley's voluntaries for Full organ and indeed in all voluntaries mainly of a fugal nature, it is clear that "Full organ" in no way involves the trumpet stop at the outset of the movement.

Two of Stanley's voluntaries, 6/10 and 7/10, have only the single registration "Full organ," so these are played on the Great without change of manual or registration. In several voluntaries (5/10, 6/8, 6/9, 7/9) there are short sections marked *piano*. Obviously the Great organ represents *forte*; when the range of the left hand in piano passages goes below tenor G (the lowest note of the Echo or Swell) it is the Choir which is used for both hands during the piano passages. The Choir would also be "full" like the Great, in other words, all of the flues: Stopt diapason 8'; Principal 4' and/or Flute 4'; Fifteenth 2'. (Blewitt [p. 5] specifically notes that the reeds are not used.) This makes a good piano contrast to the Great chorus. Sometimes the contrasting passages are written high enough (as in 5/10) that they could

be played on the Echo organ, which is in fact specified for contrast in the fugues 5/8/iii, 5/9/ii, and 6/7/ii. In the last two cases the left hand goes too low for this manual, which would have sent the 18th-century player's left hand to the Choir. The stops drawn on the Echo or Swell would have been the two diapasons, Principal, and either the Cornet or the mixture (in the rare cases when there was a mixture in the Swell). Again and again we find that the registration for the Echo or Swell is problematic. From the time of the introduction of swell shutters the term "Full swell" came to mean exactly that—all of the stops on the division, including the reed(s) and Cornet, which here functions more as a mixture than a solo stop (Marsh, p. iv). The problem with reeds and cornets on the Great being half compass stops is not met here, since the whole division itself is half compass. But whether Stanley would have expected this registration as contrast to the Great in fugues is hard to tell. It would have created the echo or piano effect (the Echo organ was permanently closed; the Swell was left shut at the beginning—a tradition which seems to obtain through the history of British organ music to the present). My personal preference is to contrast the Full organ of the Great which has no reeds with a sound which also omits reeds. But by 1800 when the Full swell concept was firmly entrenched in the bag of effects of the English church organist, those who still played Stanley would have undoubtedly drawn all of the Swell stops for these passages.

Stanley did vary the basic two-movement format, 5/8 and 7/8 both having three movements in the fast-slow-fast order. 5/8/i has statements of a ritornello in octaves played on Full organ (Great), in between which the right hand plays in the Choir (marked Stopt diapason or Flute, i.e., either 8' alone or 4' alone—though perhaps the "or" is a misprint for "and"), while the left hand, in much the same register as the right, is marked merely Echo. I would take this to mean the basic accompanimental sound of the Echo, the two diapasons. (Both Open and Stopt diapason may be too heavy on modern organs.) The second movement of 5/8 is the progenitor of many interlude-like movements in later voluntaries: an essentially chordal passage on the Swell (note here that Stanley or his publisher mixes the terms Echo and Swell within a single voluntary). Later descriptions suggest that this was the Full swell effect, i.e., at least the two diapasons, Cornet, Hautboy, and Trumpet. On the other hand, here I think most organists of Stanley's time who had the Hautboy would add it to the two diapasons already drawn in the first movement—it became a favorite in chordal movements. The indication Swell may well mean that Stanley expected the shades to be opened and closed some during the movement—it would have always begun (and ended?) closed. In the third movement the additional flues on the Choir might be drawn, since it must function as a bass to the Echo during the episodes of the fugue.

The three-movement voluntary 7/8 presents fewer problems; except for passages in the first movement marked *piano* (both hands on Choir) apparently one is to play on the full Great throughout, including the short adagio which bridges to the fugue. This particular fugue brings up another possible variant of registration: 24 bars before the end there is a pause of one bar before the final stretto. It is at this point that I would be tempted to add a second mixture or perhaps the Trumpet—while neither of these are directly indicated by Stanley, this would have certainly been the practice in the latter part of the 18th century.

You will note that the indication Full Organ appears to be the basic registration for both the introductory movement and the fugue which follows; again by 1800 a variant of this appears, which is to mark the introductory movement "Diapasons or Full" meaning at the option of the performer the introduction could be soft, Full organ being pulled for the fugue. The modern performer should feel free to vary Stanley's basic mark Full organ: the introductory movement can be played on the Diapasons alone, or perhaps on all of the Great flues without the mixture. The "Full organ" sound including a mixture should normally be present at the start of the fugue, and if pauses in the structure of the fugue suggest it, further mixtures or reeds may be added (Trumpet 8' first, then even the Clarion 4' found on larger organs of the period). Composers later in the century were striving for some variety by using registrations that were intermediate stages between the Diapasons and Full organ. This can be seen especially in the *Twelve Short Pieces* by Samuel Wesley,¹⁷ in which the pieces are grouped by key to form three-movement voluntaries—the first for Diapasons, the second adding the Principal and possibly other upper work, and the third finally for Full organ.

After a discussion of the other chordal sort of registration, the "Diapasons," we will note how the pedal might have been used at the ends of Full organ movements.

Introductory Movements for the Diapasons

The other 20 voluntaries published by Stanley involve a solo stop in some way; these voluntaries were played at Matins following the psalms. Like any other music which is an addition to the service, these voluntaries seemed an abuse to some, as their original function was to give the clergyman time to locate the lessons which were to be read following. Just a short interlude on the Diapasons is all that this voluntary started to be—a real improvisation "volunteered" by the organist to cover the pause in the service, hence the origin of the term "voluntary."

Nineteen of the 20 voluntaries published by Stanley for this part of the service start with a slow movement (either marked *adagio* or *slow*; andante appears in a couple of cases) designated "Diapasons." When an organist sat at the instrument, he or she was always instructed by the treatises to pull out all of the diapasons, that is, the Stopt and Open diapasons on Great and Echo/Swell and the Stopt diapason on the Choir. (Sometimes the sources refer to the Stopt diapason on the Choir as its "Diapasons," the plural referring to the pipes which constitute the diapason or basic sound of the division, not to drawing two stops.) Except for passages played on the Flute 4' alone, all of the treatises make it clear that all other registrations are additions to the diapasons of each division. "The Diapasons are the grand foundation of the instrument, and consequently must never be omitted, as, without them, no other stop (excepting the Flute) can have a proper effect." (Linley, p. 3) It was on the Great diapasons that slow introductory movements were played. The treatises give the obvious reason for the use of two stops: it is the noble and rich sound of the Open diapason which is the basic sound of the organ, but the Stopt diapason is needed also since the Open diapason, speaking from the facade of the instrument via tubing is necessarily slow of speech, especially in the lower octaves. And it is with these lower octaves that such introductory movements often begin, with just a slow arpeggio-like figure, as the start of William Boyce's Voluntary I. (See Example 1.) This is cited from the facsimile edition, edited by John Caldwell.¹⁸ Caldwell's

Ex. 1 Boyce, Voluntary I/1
Soft Organ

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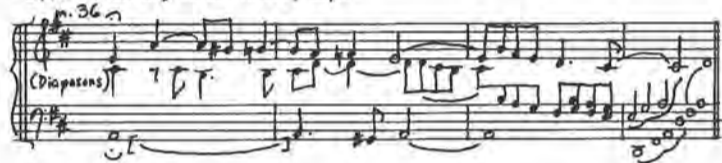
introduction suggests that the left hand would have been played on the Great and the right hand on the Choir, since the indication "Diapasons" is near the lower staff and above the upper it says "Soft Organ." But these are merely two terms for the same thing, somewhat misplaced by the printer. Such a registration would never work unless by chance the Choir had two diapasons as well.

All sources are unambiguous in their description of the introductory movement for the Diapasons: it is played on the Stopt and Open diapasons of the Great. Thus it involves no 4-foot stop, a principle which should be observed by modern performers (unless their instrument is so small or impoverished as to have no Open diapason). A soft 4-foot flute could be added, as is called for in Handel's registration for the slow movement of his organ concerto Opus 4, No. 4, where the English Diapasons sound contrasts with and is heard above the string orchestra playing *pianissimo* (with all wind instruments and the harpsichord silenced). Caldwell suggests Principal 4' for the Boyce, but this is never part of either the registration "soft" or "diapasons." Here is a good place to reiterate what often has confused editors—the term "diapason" always referred to what we would think of as an 8-foot stop; Principal and Flute were always 4'; and all higher stops have distinctive names. In the English organs where the lowest pitch was not standardized and was not 8-foot C, this consistency of nomenclature was convenient.

For the modern organ not possessing anything which can serve as an Open diapason, what is the best substitute? A solution which has historical validity is found in the manuscript organ books copied by John Reading (c1685–1764), now mostly in the Library of Dulwich College, London. He marks most introductory movements to be played on the [Stopt] Diapason and Principal of the "Chear" [i.e., "Chair," or Choir] organ, contrary to all other printed and manuscript sources of the period. This perhaps was just his personal preference, which allowed any solo stops needed in succeeding movements already to be drawn on the Great when he began to play. It does offer an option to modern performers who lack the means of creating the Diapasons effect with 8-foot stops: to use a soft 4-foot principal with the 8-foot gedecked or similar stop, giving a soft organ sound which combines both flute and principal tone. On other small instruments flutes 8' and 4', or even flute 8' alone, might be the only solution.

Some freedom in the interpretation of the printed notation is possible, particularly at the end of a Diapasons movement. A slowing of the tempo at the final cadence seems to be indicated as does the arpeggiation of the last couple of chords. John Keeble even shows this in his notation (see Example 2, the end of an introduc-

Ex. 2 Keeble, *Select Pieces*, II/i



tory movement for the Diapasons).¹⁹ The end of Stanley's 5/1/i might well be played as in Example 3. In both of these examples we see that there is a similarity to

Ex. 3 Stanley, 5/1/i, mm. 25–28 as notated as performed



harpsichord style; it was no accident that voluntaries were practiced on the harpsichord and that certain aspects of its performance practice were applied to the organ.

Blewitt and Linley both suggest holding the last bass note of a Diapasons movement until the registration is ready for the next movement. "We will then suppose, that the first movement of the Performer will be that of a Diapason; and, if it be succeeded by that of a Cornet, let him, at the conclusion of the Diapason piece, hold down, with his left hand, the last note in the Bass, while, with his right hand, he draws out the Cornet on the Great Organ and Swell." (Blewitt, p. 4) Linley agrees with this and gives other instances where pauses between movements are similarly eliminated—by likewise drawing the Trumpet stop while holding a bass note, or playing chords with one hand on the Swell while Full organ is drawn on the Great.

Reading's manuscripts, cited above, show how one copyist/performer freely interpreted the end of an introductory movement. Reading ends his copies with full chords at the cadence, and the lower staff always shows the final chord as in Example 4, with two additional notes (probably taken on pull-down pedals) playing

Ex. 4 Reading's final chord.



the fifth scale degree and then tonic. This ending is found in no other sources of the pieces which Reading copied. While it was probably a personal idiosyncrasy of his playing, it confirms that the notation of the ends of movements in printed editions rarely was played literally.

Notes

1. (New Haven and London: Yale University Press, 1969)
2. (Ph.D. dissertation, St. John's College, Cambridge University, 1962); but a significant contribution is his study of Handel's influence on and by the native English organ composers, "Händel und die englische Orgelmusik," *Händel-Jahrbuch*, XII (1966), 51–76.

3. National Endowment for the Humanities College Teachers Fellowship, 1983–84.
4. Jonas Blewitt, *A Complete Treatise on the Organ to Which Is Added a Set of Explanatory Voluntaries Composed Expressly for the Purpose of Rendering Theory and Practice Subservient to Mutual Elucidation* . . . Op. 4 (London: Longman and Broderip, c1795). Blewitt (died 1805) was organist of the City of London parishes of St. Mar-

garet Pattens, with St. Gabriel Fenchurch, and St. Catherine Coleman Fenchurch Street. Further citations of Blewitt refer to this treatise. With a great deal of repetition of his suggestions he also published *Ten Voluntaries or Pieces for the Organ in an Easy and Familiar Style for the Practice of Juvenile Performers, Equally Adapted for the Church or Chamber Organ, with Proper Directions for the Use of Stops* . . . Opera V (London: Printed for Culliford, Rolfe & Barrow, c1796) and *Twelve Easy and Familiar Movements for the Organ Which May Be Used Either Separately or in Continuation so as to Form One Compleat Voluntary Composed Purposely for the Use of Juvenile Performers, and Intended to Facilitate Their Improvement in the Study of that Instrument by Conducting Them Progressively Through the Different Stops Whether Used Singly or Variously Combined* . . . Opera 6th (London: Printed for the Author, c1797).

5. John Marsh (1752–1828), *Eighteen Voluntaries for the Organ Chiefly Intended for the Use of Young Practitioners* . . . to Which is Prefix'd an Explanation of the Different Stops of the Organ, & of the Several Combinations that May Be Made Thereof With a few Thoughts on Style, Extempore Playing, Modulation &c. (London: Preston and Son, c1791). See Nicholas Temperley in *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), xi, 706–707.

6. Francis Linley (c1770–1800), *A Practical Introduction to the Organ in Three Parts* . . . Op. 6, 12th edition (London: Wheatstone & Co., c1810). The date of the first edition is c1800, and the number of editions is testimony to the popularity of this work. On Linley see Gwilym Beechey in *The New Grove*, xi, 10–11.

7. The standard introduction is Cecil Clutton and Austin Niland, *The British Organ*, revised and enlarged edition (London: Eyre Methuen, 1982). Information on 18th-century organs comes largely from (Sir John Sutton), *A Short Account of Organs Built in England from the Reign of King Charles the Second to the Present Time* (London: J. Masters, 1847), reprinted with an introduction by Canon Hilary Davidson (Oxford: Positif Press, 1979) and two books by Charles W. Pearce, *Notes on English Organs of the Period 1800–1810* . . . Taken Chiefly from the MS. of Henry Leffler (London: The Vincent Music Company, Ltd., n.d. [c1911]) and *Notes on Old London City Churches, Their Organs, Organists and Musical Associations* (London: The Vincent Music Company, Ltd., n.d. [c1911]).

8. I would humbly offer this article in Memoriam Charles Fisk, whose interest in designing an 18th-century English-style organ for my college never came to fruition due to administrative mismanagement.

9. Abraham Rees, *The Cyclopaedia; or, Universal Dictionary of Arts, Sciences, and Literature* (London: Longman, Hurst, Rees, Orme, and Brown, 1804–1820). The bulk of the music entries are by Charles Burney (see *The New Grove*, iii, 491). The illustration which accompanies this arti-

cle is the version of the plate found in the first American edition of Rees (Philadelphia: Samuel F. Bradford, and Murray, Fairman and Co., 1810–1824), supplied by the Rare Book Room, Duke University Library, Durham, N.C.

10. Occasionally on smaller organs the Swell played from the treble of the Choir manual.

11. Minority evidence is found in the *Organ Pieces* of Joseph Dale, which has registrations such as "Diapasons, Principal & Twelfth" and "Two Diapasons & Twelfth," and in the instructions for combinations of stops pasted on the Byfield organ now at Finchcocks, Kent (see Nicholas Plumley, "The Harris/Byfield Connection: Some Recent Findings," *BIOS* [Journal of the British Institute of Organ Studies], iii [1979], 111–115), where is found the suggested combination of Diapasons and Twelfth. Of the eight combinations given in what are presumably the builders' instructions only the Flute is suggested to be added to either of the diapasons drawn singly. All other combinations include both diapasons, even when the "rule" about drawing upper work without a four-foot stop is broken. These instructions are likely an attempt by the builder to show that a larger number of pleasing combinations can be found in a six-stop chamber organ than the normal registration practice of the period would suggest.

12. Vols. 27–29 of *Tallis to Wesley* [hereafter TTW] (London: Edition Peters, Hinrichsen Nos. 1033–1035, 1967), contains Stanley's Opera 5, 6, and 7; TTW Vol. 11 also gives the specifications. See also note 7 above.

13. For accurate information on Stanley plus a basic bibliography, see the article in *The New Grove*, xviii, 74–77, by Malcolm Boyd.

14. John Stanley, *Voluntaries for the Organ: A Facsimile Reproduction of the Eighteenth-century Edition of Thirty Voluntaries*, ed. Denis Vaughan (London: Oxford University Press [hereafter OUP], 1957), 3 vols.

15. Nos. 51–55 of their installment series *New Musical Magazine* (London, 1784–85).

16. TTW Vols. 27–29 (see note 12 above); Another complete edition of Stanley's thirty voluntaries is *Voluntaries for Organ or Harpsichord or Piano* (n.p.: McAfee Music Corporation, 1977), ed. Don McAfee as Vol. 2 of *Early English Keyboard Music*.

17. Samuel Wesley, "Twelve" *Short Pieces for Organ or Harpsichord*, ed. Gordon Phillips, TTW Vol. 7 (1957).

18. William Boyce, *Ten Voluntaries for the Organ or Harpsichord: A Facsimile Reproduction of the Eighteenth-century Edition*, ed. John Caldwell (n.p.: OUP, 1972); see also the modern edition ed. John Fesperman (Boston: E. C. Schirmer Music Company, 1973).

19. John Keeble, *Select Pieces* (London: for the author, c1777), No. 2.

This article will be continued.

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Flor Peeters—An Appreciation

by Susan Carol Woodson

Flor Peeters, internationally acclaimed organist, composer, and pedagogue, died on July 4, 1986, the morning of his eighty-third birthday, in Antwerp, Belgium. For more than 50 years a prominent personality in the music world, he had continued until late April of this year to teach privately and to perform weekly at the Cathedral of St. Rombaut in Mechelen, where he had served as *organist-titularis* for 61 years.

Of Flemish descent, Flor Peeters sought to bring to international recognition the historically rich music tradition of his beloved Flanders by means of numerous international concert tours, research and revival of unpublished keyboard works of 16th–17th century Flemish composers, and utilization of Flemish folksong in his own compositions. With devout admiration for those who had preceded him, especially Jaak Lemmens and César Franck, Flor Peeters endeavored to carry on the tradition of excellence in music-making.

Born July 4, 1903, in Tielen, a quiet village in the countryside of the Kempen (near Antwerp), Flor Peeters was the son of Ludovicus (Louis) Peeters and Elizabeth Deckers Peeters. His father was employed as village postmaster and organist-sexton of the village church. Young Flor began his initial assignment as organist at 8 years of age as occasional substitute at the church of Tielen. Each member of the Peeters family played some type of musical instrument—violin, brass, harmonium, piano, or voice. Flor usually attended rehearsals of the village band of which his elder brothers were members.

Glancing back on the days of his youth, he related the circumstances surrounding his first composition, "when I knew no rules of harmony." This first composition, written at age 12, was a march composed for brass band. Many



years passed and this initial creation of Flor Peeters remained unnoticed. Upon the event of a brass band competition, sponsored by the village of Tielen, Peeters' youthful march was designated as the obligatory work of the competition program. Surprised yet pleasantly entertained at such a requirement, Mr.

Peeters addressed the competition committee: "You may use this piece in the competition if you so wish, but please allow me to alter a few of the harmonies first!"

At age 16, Flor Peeters began study at the Lemmens Institute of Music in Mechelen, founded in 1878. The usual 8-year curriculum was completed by Flor in only four years. Upon receiving the "Prix d'Excellence" with greatest distinction, Flor Peeters was also awarded the Institute's most prestigious prize, the "Prijs Lemmens-Tinel." He often referred to this monumental day in his life. After the presentation he was vigorously applauded and congratulated by both faculty and student body. Precisely at the moment when the young artist's emotions were transcending heights of triumphal achievement, sobering words were spoken by Lodewijk Mortelmans, his professor of composition, fugue, and counterpoint. "Flor, you are a natural musician, but you must always remember to combine dedication and much hard work with this innate ability if you desire to achieve your greatest potential." Reflecting earnestly on these words of the venerable Mortelmans, Flor Peeters applied this principle throughout his lifetime.

On the occasion of the dedication of the newly renovated organ of St. Rombaut in 1924, four soloists were engaged to perform the celebration concert. During this epoch, the Catholic Church of Belgium strictly forbade the presentation of organ concerts in churches, excepting the event of dedication of an instrument. Consequently, each program was received with hearty enthu-

siasm by the public. The program of the St. Rombaut dedicatory concert featured organists Oscar Depuydt, Joseph Bonnet, Alphons Desmet, and Flor Peeters.

Mr. Depuydt, organist of St. Rombaut, suffered a debilitating fall which forced his withdrawal from the performance just a few days prior to the event. He asked Mr. Peeters, who had been his student at Lemmens, if he would be willing to play his portion of the program under the condition that the change of performer remain unannounced. Agreeing to that condition, Mr. Peeters played both Depuydt's and his own portion. The following day produced rave press reviews which proclaimed the maturity and accomplishment of Depuydt's performance, while stating that Flor Peeters would still have a way to go before reaching Depuydt's standard. Endowed with the gift of a good sense of humor, Mr. Peeters found this review to be more amusing than offensive. Extracting a pearl of wisdom from this experience, Flor Peeters determined to rely on musical convictions and instincts from within, rather than being influenced by exterior forces and opinions.

Mr. Peeters was named *organist-titularis* of St. Rombaut in 1925 following the death of Oscar Depuydt. He succeeded Depuydt at The Lemmens Institute as well, being appointed professor of organ, liturgical improvisation, and chant accompaniment. Peeters remained at this post through 1952. Retaining his position at St. Rombaut until his death, Mr. Peeters was also appointed to several other academic posts:

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1931-1948, Professor of organ at The Royal Conservatory of Ghent; 1935-1948, Professor of organ and composition at The Roman Catholic Conservatory of Tilburg (The Netherlands); 1948-1968, Professor of organ at The Royal Flemish Conservatory of Antwerp; 1952-1968, Director of the Royal Flemish Conservatory of Antwerp.

He was recipient of two honorary degrees of Doctor of Music conferred respectively by The Catholic University of America (Washington, DC) in 1962, and The Catholic University of Louvain, Belgium in 1971. Granted honorary membership of The Royal Academy of Music in London in 1962, he was also awarded an honorary diploma and gold medal from the Society of Arts, Sciences, and Letters of Paris in 1975. Numerous other academic distinctions, international honorary citizenships, and bestowal in 1971 of the title of Baron by the King of Belgium, comprise an astounding record of acknowledgements and appreciations which have heralded the wide-reaching accomplishments of Flor Peeters.

Flor Peeters is affectionately remembered as an inspiring and authoritative teacher. He possessed the ingenuity to create an atmosphere of productivity for each student, no matter what the degree of competence might be. He was able to relate to all, and he offered each the very best of his musical counsel.

At age 65, the responsibilities of conservatory teaching were brought to a close. However, he was apparently able to be humored by even this unwanted situation of retirement. "The minister of education told me that I would soon have to go home. A moment of silence passed, a long one, then I replied, 'Thank you for reminding me of this milestone which I am so quickly approaching. I have been with young people all of my life and have had no time to realize that I might be so much the senior to them. Their spirits have kept mine ever young.'"

After retirement in 1968, the Ministry of Flemish Culture established the International Organ Master Class of Mechelen which was held annually. The course was scheduled to be held again this year, but it had to be cancelled in early June.

Mr. Peeters continued his international concert touring for several years following his retirement, but in 1975 he decided, somewhat reluctantly, to begin reducing his international engagements. This decision was heavily influenced by the fact that Mr. Peeters had experienced a near fatal attack while in Bangkok. En route to a concert tour of Australia and New Zealand, he was robbed and wounded in his hotel room. Though extremely upset by such an attack of violence, he insisted on proceeding with the concert tour as planned, received proper medical treatment, and resumed travel to Australia and New Zealand.

Continuing for several years to perform in Belgium and surrounding countries, Mr. Peeters played his final concert in St. Rombaut-Mechelen in 1982,

the year following the death of his dearly beloved wife, Marieke. During this concert, he premiered the *Ricercare*, Op. 134, which was written in "devout memory" of his wife. It had been his wife, the former Marieke van Gorp, who had been most instrumental in sustaining and encouraging him throughout his busy life. He frequently reminisced about their years together, which was seemingly for both of them one of those marriages of heavenly design. An accomplished pianist in her own right,



Marieke van Gorp willingly sacrificed her own promising future so that she would be able to devote her abilities to the advancement of her husband's career, a decision which she never regretted.

Mr. Peeters is survived by three children, all of whom reside in Antwerp. The eldest, Dr. Guido Peeters, received degrees in law and political science. He is presently in the process of completing the memoirs of his father which he plans to publish soon. The eldest daughter, Lieve Le Bon, is an accomplished keyboard player, having studied with the late Ralph Kirkpatrick at The Yale School of Music. She has pursued a career in tourism. Frieda van Roosmalen, the youngest of the three, studied social sciences in preparation for working with retarded children. Mrs. van Roosmalen regularly performed administrative tasks in relation to her father's profession.

In recent years, Mr. Peeters faithfully continued his post as *organist-titularis* of St. Rombaut-Mechelen. Each Sunday, including his last in late April, he presented a concert immediately following ten o'clock mass. Always included in the program was a major work of J. S. Bach and more often than not a chorale prelude of Bach. Recognized as an avid devotee of the music of the 19th and 20th centuries, his most profound admiration was reserved for (as he often proclaimed) "the greatest of all masters,

J. S. Bach." Coupled with this fervor for Bach's music was an ardent adoration of Gregorian chant, on which he improvised Sunday by Sunday and featured frequently in the post-mass concerts with works by Tournemire or in his own compositions.

Mr. Peeters practiced the organ daily in his studio and would always brave the chilling winter conditions of Flanders for Saturday afternoon rehearsal at the cathedral. In near-freezing conditions, sometimes keeping his hat on while

139 for organ, written in 1985 and "Partita on Salve Regina" op. 137, for voice and organ, written in 1984.

It was my great privilege to work closely with Flor Peeters during the final two years of his life. Recipient of a fellowship awarded by The Belgian-American Education Foundation, I chose to study the music of Flor Peeters with the composer and managed to include other composers' works as well, especially those of César Franck and Charles Tournemire. During this course of study I came to greatly respect and appreciate the vast body of organ literature which Flor Peeters has left to us. His interpretations of the music of César Franck will be forever admired. His presence at each of my concerts which took place in Belgium, the lustrous presence of Flor Baron Peeters, such nobility in my audience, will always be deeply appreciated. A musician who has received much praise for his professional achievements, he deserves equal honor for his graciousness of character. Flor Peeters was my dear friend, and I, in the company of all who knew him, will miss him profoundly. Warranting my most sincere expression of gratitude, I voice my thanksgiving to Flor Peeters and to his family for this lovely friendship with so many cherished memories.

I would like to close this tribute to Flor Peeters with the following excerpt from his memoirs:

The Organist

Speaking in addition to talent, the personality of the organist must be manifested in the (projected) expression of the work, by personal devotion to the inner spirit intended by the composer in his work.

The interpreter must be an enthusiastic mediator between the creator and his audience. He must know to what extent his own temperament should serve in the interpretation of the work. Each performance requires the spontaneity of the moment, proceeding from the very depths of the organist's soul.

The organist must endeavor to be acquainted with all the possibilities of the instrument in order that he might become one with the instrument. The program should be chosen according to the organ's possibilities, so that it might give life to the organ as, conversely, the organ might give life to the program.

The organist must so possess a work as if he himself were the composer.

He must have a good understanding of the construction of the work, an excellent sense of the proportions thereof.

The organist must personally project the soul and spirit of the composition and must bring to musical existence that which intangibly lies beyond the notes. However, the beginning point of each interpretation is and always remains to be an accurate rendering of the notated musical score, up to and including the very last note. ■

playing, his spirit of warmth and cheer unflinchingly pervaded the shivery atmosphere while friends and admirers gathered to hear his interpretations. After these Sunday concerts there was traditionally coffee and conversation in one of the many quaint cafes of Mechelen.

His creativity and curiosity in composition never ceased. As the resident American organist in Mechelen, I frequently performed contemporary American works during the post-mass concerts. Always an attentive listener, Mr. Peeters would enthusiastically study the score and discuss the composition after hearing the performance. He looked to the future of organ composition with much interest, insisting that new music must be heard. His own compositional activities endured to the very end. Only a week before hospitalization, he had completed a small work written in memory of his close colleague and friend, Hermann Schroeder. This composition is entitled "Paraphrase on Regina Coeli," opus 140, scored for organ and cello. Other recently composed works are "Prière pour une Paix" op.

Susan Carol Woodson presently serves as organist-choirmaster at The American Lutheran Church of Brussels, Belgium, and is active as a concert artist in North America and Europe. Ms. Woodson holds the Master of Musical Arts degree from The Yale School of Music, the Master of Music from The Juilliard School, and the Bachelor of Music, summa cum laude, from The University of Tennessee.



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The Second Annual San Anselmo Festival

"The Organ in the Twentieth Century" was the theme for this year's San Anselmo Festival July 27-August 1. The festival events took place at the First Presbyterian Church and the San Francisco Theological Seminary in San Anselmo, CA. The First Presbyterian Church of San Anselmo has two fine organs: a 3-manual, 55-rank gallery organ designed and built in 1965 by Lawrence Schoenstein, who was then a representative for Aeolian-Skinner, and a chancel organ built in 1984 by Schoenstein and Company. The Seminary's Stewart Chapel houses a 3-manual Balcom and Vaughan in the rear gallery.

The festival began with a dinner and gala concert. Sandra Soderlund opened with an excellent performance of Herbert Bielawa's *Quodlibet SF42569* for Organ and Tape (1969), assisted by Peter Litwack of Music by Design (Sausalito). *Quodlibet* is a colorful, effective collage of synthesizer-programmed fragments from works by Bach, Couperin, Brahms, Franck, and others, combined with "aleatoric commentaries" from the organist. John Pagett joined double-bass player Michael Burr in Richard Felciano's *Pieces of Eight* (1984), described as "a study in relationships in and around the octave and its close acoustical relative, the fifth." Next we heard selected movements of Thomas Crawford's *Under Clear Heaven*, a Cycle of Songs from Eastern and Western Texts for Soprano and Organ (1983), performed by soprano Marian Marsh and organist Mary Ann Dodd (who commissioned the work). Before intermission was the *Variations for Flute and Organ* (1983) by San Francisco composer/organist Mark Winges, who joined flutist Katherine Triest in a fine interpretation of his own work. The second half of the concert was devoted to two works: Piet Kee's *Music and Space*, A Rondo for Two Organs and Five Brass Winds (1969), and William Albright's *The King of Instruments*, A Parade of Music and Verse for Organ and Narrator (1978). Kee's work is a dramatic, fanfare-like piece in which the audience feels surrounded by fleet passages and large sonorities. The five brass players and organists Susan Summerfield and Sandra Soderlund gave it a forceful reading. *The King of Instruments* featured the composer as narrator and organist John Pagett.

Monday was launched by keynote speaker Mary Ann Dodd, University Organist at Colgate University. Her lecture was entitled "Perspectives and Possibilities: A Practical Approach to Contemporary Organ Music" and was accompanied by a detailed, well-prepared handout. Many of the pertinent compositional, notational, and performance problems were covered in a long and varied demonstration of musical examples. Dodd stressed that we should be willing to expand our conceptions and skills, and occasionally to learn and perform a "breakthrough piece," a term she attributes to Leonard Raver. She encouraged us to approach composers with questions about interpretation and to send programs to composers after we have performed their works.

Piet Kee led off Monday afternoon with a lecture—in "talk-show" format with Sandra Soderlund as moderator—on "Modern Music in Relation to Old and New Organbuilding." Kee is municipal organist at St. Bavokerk in Haarlem, organist at St. Laurenskerk, Alkmaar, and teaches organ at the Sweelinck Conservatory in Amsterdam. He discussed certain specific restorations, new installations, tunings, and differences in keyboard range. In Kee's opinion, not all organ builders have taken into account trends in composition and performance in the planning of new organs.

Kee was followed by William Albright's lecture on "Expressivity in Performance." This presentation focused



Piet Kee, Sandra Soderlund, John Pagett, Susan Summerfield, Mary Ann Dodd, William Albright, Mark Winges.

on the relationship between analysis and expressivity as Albright guided the listeners through analyses of passages from his own compositions and from works by Messiaen. He pointed out the goal-oriented nature of music and talked about how to find and emphasize important points of arrival. In this, as well as his other two presentations during the week, Albright found a good balance between verbal explanation and musical demonstration (both live and on tape); his lectures were both informative and entertaining.

On Monday evening a large audience made up of both festival participants and the general public gathered for the finals of the National Improvisation Competition, held at the First Presbyterian Church. Three contestants, chosen from submitted tapes, performed the following: *Drop, Drop, Slow Tears* by Vincent Persichetti (a set piece), three improvised variations on a hymn tune by Erik Routley, and a five-minute free improvisation on an angular theme by Piet Kee. The first prize of \$1000, given by Lawrence Schoenstein and Jack Bethards of the Schoenstein Company, was awarded to Kerry J. Beaumont. Beaumont studied at the Royal Conservatory of Toronto, Curtis Institute, and in Paris with Pierre Cochereau. He is currently Director of Music at the Church of the Good Samaritan in Paoli, PA. The second prize of \$500, donated by Music by Design (Peter Litwack, President), was won by Timothy Tikker, who holds degrees from San Francisco State University and the University of Oregon. He has studied with Guy Bovet, André Isoir, and Jean Langlais. The third prize of \$250, from Balcom and Vaughan Pipe Organs, Inc., was presented to Xaver Varnus, a Hungarian organist currently residing in Toronto. He has studied at the Budapest Conservatory, in Paris with Pierre Cochereau, and also in Leipzig.

On Tuesday morning, William Albright lectured on "The Spirit of American Rhythm." This talk touched on rhythmic elements of several different genres in American music, such as ragtime, blues, boogie-woogie, and jazz. Albright pointed out that composers are often influenced by the music of cultures other than their own. Albright demonstrated some of the ways in which he has dealt with rhythm in tapes of two compositions: his work for percussion ensemble entitled *Take That* (1972), which contains metric modulation and syncopation; and the *Four Fancies* for harpsichord, of which the fourth movement has an ostinato bass reminiscent of the boogie-woogie.

The composers' panel was next on the schedule. Moderator Sandra Soderlund provided questions for panelists Richard Felciano, Herbert Bielawa, and Mark Winges. Most of the discussion focused on the specific challenges, possibilities, and problems associated with compos-

ing for the organ. The issues of manual compass (61, 56, or 51 notes) and registration were singled out for attention.

After lunch Richard Purvis offered his "Reminiscences of a Note Scribbler." Information and anecdotes about his training and career were interspersed with brief performances of some of his compositions. Purvis stated that "counterpoint should be taught before harmony," and that "no one can teach you to improvise, but they can help you."

Tuesday evening's recital was given by Piet Kee at the First Presbyterian Church. Kee's sensitive, insightful approach to interpretation was evident in this program of works by Andriessen, Cor Kee, Satie, Piet Kee, and Hindemith. Satie's *Messe des Pauvres* (1920) for main organ and chancel organ was performed with Sandra Soderlund at the second organ. Piet Kee's own *Manu-alstücke* (1972), a suite of four short pieces for manuals, was quite interesting, especially the "Ciaccona." Hindemith's *Sonata I* (1937) was played with lyricism and drama. At the end of the program, Kee did an effective improvisation on a theme by Richard Felciano.

Wednesday morning was devoted to an "Informal Gathering of Composers," led by Mary Ann Dodd. This was a session open to all festival attendants in which composers shared tapes, scores, and brief performances of their works.

The remainder of Wednesday was a well-planned "time out" in the week. Buses took festival participants to Berkeley for a presentation by Lawrence Moe, organist at the University of California at Berkeley. Moe discussed and demonstrated the organs in the university's collection at Hertz Hall, including the Greg Harrold organ built in the style of organs produced around 1700 in northern Germany. Then we were taken to the Paramount Theatre in Oakland for a tour of this beautifully restored Art Deco palace and a short program of theatre organ music played on the Wurlitzer by staff organist James Roseveare. Next came a visit to Schoenstein Pipe Organs, where Jack Bethards led a tour of his factory. Wednesday's final event was a dinner cruise on the San Francisco Bay.

Alexander Peloquin talked on Thursday morning about "Music in Modern Worship." The emphasis was on music in the liturgical service, and Peloquin played musical examples from settings by several composers.

New hymns by William Albright

were demonstrated in his presentation called "New Music for the Church." The audience enjoyed singing these hymns with Albright's accompaniment at the chancel organ. At the end of this session we heard taped excerpts from his oratorio, *Song to David*, commissioned by St. Mark's in Minneapolis.

Thursday afternoon was devoted to a panel discussion featuring three builders: Jack Bethards of Schoenstein Pipe Organs, Pieter Visser of Visser-Rowland, and Manuel Rosales of the Rosales Company. Moderator Sandra Soderlund provided questions about such issues as flexible wind, acoustical problems, specialization versus eclecticism, and current trends in organbuilding.

The San Francisco Chamber Singers, under the direction of Robert Geary, gave a wonderful performance of a program of contemporary choral music on Thursday evening in Stewart Chapel. The program included works by Schuman, Bielawa, Rorem, Janacek, Henderson, and Britten.

Piet Kee's improvisation workshop on Friday morning was fascinating and informative. All of the volunteers were experienced professionals at different stages in their development of improvisational skills. Bill Brakemeyer was instructed in various ways to proceed with a postlude-like improvisation based on a hymn. Kee worked with Ted Flath on a more adventurous, French-influenced prelude on a given theme. Ron McKean, the 1985 winner of the festival's improvisation competition, was given a theme for development into a fugue. At the end of the session, McKean played an impressive, recital-length fugue incorporating all of the ideas that had been suggested.

On Friday afternoon Alexander Peloquin led both a rehearsal and a performance of his "Lord of Life" liturgy. The music is designed to be both accessible and inventive, so that congregations can participate along with the choir, soloists, and orchestra (in this case organ and piano).

The final recital of the festival was given by William Albright on Friday evening at the First Presbyterian Church. The program offered works by Peck, Frescobaldi, Gershwin, Grainger, Rouse, Albright, and Handy. Albright ended the first half with Christopher Rouse's *Liber Daemonum* (1981), a five-movement composition based on musical descriptions of various demons selected from mythological sources. Seldom does one hear a work that seems to break new ground or venture into the frontiers of compositional and performance techniques: Rouse's remarkable *Liber Daemonum* is this kind of work. Also on this level was Albright's own *Organbook III: Etudes for small organ* (1977-78). These twelve etudes are described by the composer as "technical studies for the organist, compositional studies for the author, and resource studies for the organ itself." Both expressive and virtuosic talents were apparent in Albright's effective performance of his own work. The program closed with Fats Waller's arrangement of the "St. Louis Blues," which works quite well on the organ. Albright received a standing ovation for this excellent recital.

Festival Director Sandra Soderlund, Assistant Betty McCalla, and the festival's board of directors deserve high praise for a week that was informative, inspiring, and eminently enjoyable

—Pamela Decker

Pamela Decker holds the DMA degree from Stanford University, where her studies focused on performance and composition. During the 1980-81 academic year she was a Fulbright Scholar in West Germany. Dr. Decker is active as a recitalist, composer, and church musician. Her compositions have been performed in several countries by American, Canadian, and German organists. Her *Passacaglia*, published by Hindon Publications (Hinshaw), has been featured on radio broadcasts in Germany and in California. Recently she made her first record on the Arkay label.

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 NOVEMBER

Waverly Consort; Alice Tully Hall, New York, NY
David Higgs, masterclass; Calvary Episcopal, Pittsburgh, PA 10 am

16 NOVEMBER

Lee Dettra; U.S. Military Academy, West Point, NY 3:30 pm
Bach, *Cantata 116*; Holy Trinity Lutheran, New York, NY 5 pm
Michel Pinto; Madison Ave. Presbyterian, New York, NY 4 pm

George Athanaslades; St Bartholomew's, New York, NY 3 pm
Choral Concert; St James the Less, Scarsdale, NY 4 pm

Norman Reintamm; St Paul's Cathedral, Buffalo, NY 4:30 pm

Greenville Boys Choir; Highland Presbyterian, Fayetteville, NC 5 pm
David Higgs; Calvary Episcopal, Pittsburgh, PA 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Catharine Crozier; West End United Methodist, Nashville, TN 4 pm

Carla Edwards; Second Presbyterian, Indianapolis, IN 8 pm
Robert King; Independent Presbyterian, Birmingham, AL 4 pm

+ **Jerome Butera**; Community Church, Park Ridge, IL 3:30 pm

18 NOVEMBER

Nancianna Parella; Holy Trinity Lutheran, New York, NY 8 pm
Richard Alexander; Presbyterian Church in Philadelphia, Philadelphia, PA 12:05 pm

Anne & Todd Wilson, duo recital; Trinity Church, Toledo, OH

19 NOVEMBER

Johnnye Egnot; St John's Church, Washington, DC 12:10 pm

John Weaver; Ursinus College, Collegeville, PA 8 pm

Julane Rodgers, harpsichord, **Richard Benedum**, organ; Seventh-Day Adventist, Kettering, OH 8 pm

McNeil Robinson; First Congregational, Columbus, OH 8 pm

20 NOVEMBER

Jason West; National City Christian, Washington, DC 12:15 pm

21 NOVEMBER

American Boychoir; Hotchkins School, Lakeville, CT 8 pm

Roberta Gary; Univ of Wisconsin, Madison, WI 8 pm

22 NOVEMBER

David Craighead, masterclass; Independent Presbyterian, Birmingham, AL 9 am-noon

Roberta Gary, masterclass; Univ of Wisconsin, Madison, WI 9:30 am

23 NOVEMBER

George Athanaslades; Busch-Reisinger Museum, Cambridge, MA 5 pm

CJ Sambach; Deer Park Reformed Church, Port Jervis, NY 4 pm

Bach, *Mass in F Major, Cantata 140*; Madison Ave. Presbyterian, New York, NY 4 pm

Bach, *Cantata 140*; Holy Trinity Lutheran, New York, NY 5 pm

Star-Scape Singers; St Bartholomew's, New York, NY 3 pm

Gloriana Singers; St Thomas More Cathedral, Arlington, VA 7:30 pm

+ **Carol Tell**; Meyersdale Church of the Brethren, Meyersdale, PA 4 pm

Larry DeWitt; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

G. Dene Barnard; First Congregational, Columbus, OH 8 pm

David Craighead; Independent Presbyterian, Birmingham, AL 4 pm

Donald Williams, with choir & orchestra; Zion Lutheran, Ann Arbor, MI 4 pm

Ron Fox; Redeemer Lutheran, Flint, MI 4 pm

David Schrader, fortepiano, with cello; Redeemer Lutheran, Elmhurst, IL 4 pm

24 NOVEMBER

David Higgs; St Paul's Episcopal, Cleveland Heights, OH 8 pm

25 NOVEMBER

Karel Paukert, organ, **Noriko Fujii**, soprano; Old West Church, Boston, MA 8 pm

Mark Bani; Presbyterian Church in Philadelphia, Philadelphia, PA 12:05 pm

Jean Guillou; Cathedral of the Incarnation, Garden City, NY 8 pm

26 NOVEMBER

Elizabeth de Ayala; St John's Church, Washington, DC 12:10 pm

30 NOVEMBER

Bach, *Cantata 61*; Holy Trinity Lutheran, New York, NY 5 pm

Paul Fleckenstein; Christ & St Stephen's, New York, NY 10:40 am

Handel, *Messiah*, with orchestra; St Paul's Cathedral, Buffalo, NY 5 pm

Choral Concert; First Presbyterian, Lynchburg, VA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

1 DECEMBER

CJ Sambach; First Presbyterian, Poughkeepsie, NY 8 pm

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2 DECEMBER

American Boychoir; Waterloo Village, Stanhope, NJ 11 am

3 DECEMBER

Whitman Chamber Singers; St John's Church, Washington, DC 12:10 pm

4 DECEMBER**Michael Lindstrom**; National City Christian, Washington, DC 12:15 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 5, 6, 15, 16, 18, 19 December)
Ann Owen; St Paul's Episcopal, Flint, MI 12:05 pm**5 DECEMBER**Handel, *Messiah*, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also 6 December)**6 DECEMBER**Handel, *Messiah*, with orchestra; St Bartholomew's, New York, NY 2:30 pm**7 DECEMBER**Lessons & Carols; St James's Episcopal, West Hartford, CT 4 pm
Gerre Hancock; Christ Church, Oyster Bay, NY 4 pm
Lessons & Carols; Notre Dame Church, New York, NY 2:30 pm
Wind & Brass Concert; St Bartholomew's, New York, NY 3 pm
Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm
Christmas Concert; Albright-Knox Art Gallery, Buffalo, NY 4 pm
Handel, *Messiah*; U.S. Military Academy, West Point, NY 3:30 pm
Gordon Turk; Trinity Cathedral, Trenton, NJ 3:30 pmChoral Concert; Trinity Cathedral, Trenton, NJ 8 pm
Cj Sambach; St James Episcopal, Long Branch, NJ 7:30 pm

Christmas Concert; First Presbyterian, Lynchburg, VA

Lessons & Carols; Church of the Good Shepherd, Lancaster, PA 11 am

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm**Becky Bruick**; Trinity Episcopal, Toledo, OH 4 pm

Harp & Handbells Concert; Our Lady of Lebanon, Flint, MI 3:30 pm

Chicago Brass Quintet; St James Cathedral, Chicago, IL 7:30 pm

10 DECEMBERBritten, *Ceremony of Carols*; St Thomas, New York, NY 12:10 pm**Samuel Carabetta**; St John's Church, Washington, DC 12:10 pm

Lessons & Carols; All Saints Church, Atlanta, GA 7 pm

11 DECEMBER**Laura Douglass**; National City Christian, Washington, DC 12:15 pm**Patty Pratt**; St Paul's Episcopal, Flint, MI 12:05 pm**12 DECEMBER****John Rose**; Blessed Sacrament, Stowe, VT 8 pmBritten, *Ceremony of Carols*; St Paul's Cathedral, Buffalo, NY 12:30 pm**13 DECEMBER**de Grigny, *Organ Mass*; Duke University, Durham, NC 8:15 pm

Boar's Head Festival; Concordia College, Ann Arbor, MI 4, 7:30 pm (also 14 December)

14 DECEMBER

Lessons & Carols; Immanuel Congregational, Hartford, CT 4 pm

Star-Scape Singers; St Bartholomew's, New York, NY 3 pm

Choral Symphony Society; Christ & St Stephen's, New York, NY 3 pm

Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm

Christmas Concert; Museum of Science, Buffalo, NY 2 pm

John Rose; Church of the Good Shepherd, Holbrook, NY 4 pm**Peter Williams**; Duke University, Durham, NC 5 pm

Carol Concert; Highland Presbyterian, Fayetteville, NC 5 pm

Atlanta Bach Choir; Druid Hills Presbyterian, Atlanta, GA 4 pm

Christmas Vespers; Bryn Mawr Presbyterian, Bryn Mawr, PA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pmBritten, *Ceremony of Carols*; Seventh-Day Adventist, Kettering, OH 8 pm

Lessons & Carols; First Congregational, Columbus, OH 4 pm

15 DECEMBERHandel, *Messiah*, with orchestra; Avery Fisher Hall, New York, NY 7:30 pm (also 19 December)**Harold Stover**; Second Presbyterian, New York, NY 8 pm

Christmas Concert; First Presbyterian, Nashville, TN

18 DECEMBER**George Drumwright**; National City Christian, Washington, DC 12:15 pm

Christmas Concert; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also 19, 20 December)

Ray McLellan; St Paul's Episcopal, Flint, MI 12:05 pm

Bach Society Chorus; Landmark Center, St Paul, MN 8 pm (also 19, 20 December)

19 DECEMBER

New York Choral Society; Carnegie Hall, New York, NY 8 pm (also 20 December, 2:30 pm)

American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm

20 DECEMBER

American Boychoir; Princeton University, Princeton, NJ 8 pm (also 21 December, 3 pm)

Greater Trenton Choral Society; Trinity Cathedral, Trenton, NJ 8 pm

21 DECEMBER

Lessons & Carols; South Congregational-First Baptist, New Britain, CT 4 pm

Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm

Christmas Concert; Notre Dame Church, New York, NY 2:30 pm

McK. Williams, *Pageant of the Holy Nativity*; St Bartholomew's, New York, NY 3 pm

Christmas Concert; Holy Trinity Lutheran, New York, NY 5, 7:30 pm

Brink Bush; Cathedral of St John the Divine, New York, NY 7 pm

Lessons & Carols; St Thomas, New York, NY 4 pm

Lessons & Carols; St Paul's Cathedral, Buffalo NY 5 pm

Carol Service; United Methodist, Red Bank, NJ 4:30 7 pm

Vivaldi Concert; First Presbyterian, Lynchburg, VA

Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm

Pinkham, *Christmas Cantata*; Highland Presbyterian, Fayetteville NC 8:45 & 11 am**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

Musica Antiqua; Trinity Episcopal, Toledo, OH 3:30 pm

Lessons & Carols; St Paul's Episcopal, Flint, MI 4 pm

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23 DECEMBER

Lessons & Carols; St Thomas, New York, NY 5:30 pm
Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm

24 DECEMBER

Britten, *Ceremony of Carols*; Highland Presbyterian, Fayetteville, NC 10:30 pm

28 DECEMBER

Lessons & Carols; St James the Less, Scarsdale, NY 10 am
 Lessons & Carols; St Bartholomew's, New York, NY 3 pm
 Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

UNITED STATES
 West of the Mississippi

16 NOVEMBER

Marilyn Keiser; Mt Olive Lutheran, Minneapolis, MN 4 pm
Carlene Nelhart; Independence Blvd Christian Church, Kansas City, MO 4 pm
Guy Bovet; Univ of Texas, Austin, TX 4 pm
 Hymn Festival; St Cross, Hermosa Beach, CA 4 pm

18 NOVEMBER

+**Dennis Bergin**; Wichita State University, Wichita, KS 8 pm
David Higgs; West Texas Univ, Canyon, TX 8 pm

20 NOVEMBER

Musica Antiqua Köln; St Thomas Aquinas, Dallas, TX

21 NOVEMBER

David Higgs; Central Presbyterian, Des Moines, IA 7:30 pm

23 NOVEMBER

Delores Bruch; Christ Un. Methodist, Lincoln, NE 8 pm
 Texas Bach Choir; St John's Lutheran, San Antonio, TX 4 pm

24 NOVEMBER

Mark Brombaugh; University of Oregon, Eugene, OR 8 pm

29 NOVEMBER

Bach Society Chorus; International Market Square, Minneapolis, MN 8 pm

30 NOVEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 7 pm

7 DECEMBER

Christmas Concert; Plymouth Congregational, Minneapolis, MN 2, 7 pm
 Lessons & Carols; Conception Abbey, Conception, MO 3:30 pm

9 DECEMBER

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

11 DECEMBER

Handel, *Messiah*; St Mark's Cathedral, Seattle, WA (also 12, 13 December)

13 DECEMBER

Christmas Concert; Grace Cathedral, San Francisco, CA 4 pm (also 14, 20 December)
 USC Concert Choir; St Cross, Hermosa Beach, CA 8 pm
Lloyd Holzgraf; First Congregational, Los Angeles, CA 4 pm
 Los Angeles Master Chorale; Chandler Pavilion, Los Angeles, CA 2, 8 pm (also 14, 20 December)

14 DECEMBER

Handel, *Messiah*, Part 1; Missouri Theatre, St Joseph, MO 3:30 pm
 Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm
William Wells; Trinity Episcopal, Santa Barbara, CA
 Lessons & Carols; St Cross, Hermosa Beach, CA 4 pm

15 DECEMBER

Britten, *St Nicholas*; First-Plymouth Congregational, Lincoln, NE 8 pm

21 DECEMBER

Bach Orchestra & Choir; Majestic Theater, Dallas, TX

28 DECEMBER

Carol Concert; Conception Abbey, Conception, MO 3:30 pm

31 DECEMBER

Paul Riedo, with orchestra; St Thomas Aquinas, Dallas, TX
John Renke; Grace Cathedral, San Francisco, CA 10 pm

INTERNATIONAL

15 NOVEMBER

Hans Fagius; Christ Church Cathedral, Montreal 8 pm

16 NOVEMBER

Lynne Davis; Douai Abbey, Berkshire, England 8 pm

17 NOVEMBER

Gillian Weir; Ulster Hall, Belfast, Northern Ireland 7:45 pm

19 NOVEMBER

Hans Fagius; Deer Park United Church, Toronto 8 pm

23 NOVEMBER

Hans Fagius; Maison Provincial des Freres Maristes, Iberville, Quebec 8 pm

25 NOVEMBER

Gillian Weir; Westminster Abbey, London 6:30 pm

Organ Recitals

LEO ABBOTT, Old West Church, Boston, MA, July 8: *Prelude and Fugue in C Major*, S. 545, Bach; *Fantasia in F Minor*, K. 608, Mozart; *Fugue (Suite du Premier Ton)*, Clérambault; *Hommage à Clérambault*, Leitner; *Trio (Triptyque)*, Langlais; *Final (Symphonie VI)*, Vierne.

CARL ANDERSON, First United Methodist Church, Elizabeth City, NC, August 4: *Introduction and Toccata in G*, Walond; *Wir glauben all' an einen Gott*, S. 740, S. 680, *Toccata, Adagio and Fugue*, Bach; *Fantasy in A*, Franck; *Organ Sonata*, Van Hulse; *Pastorale and Aviary*, Roberts; *Chant de Paix*, Langlais; *Carillon de Westminster*, Vierne.

DIANE MEREDITH BELCHER, Cathedral and Abbey Church of St. Alban, St. Albans, England, July 26: *Allegro (Symphonie VI)*, Widor; *Plein jeu, Basse de trompette, Tierce en taille, Grand jeu*, Dumage; *Concerto in D Minor for two violins*, Bach, arr. Belcher; *Chant de mat*, Jongen; *Prélude et fugue sur le nom d'Alain*, Duruflé; *Fantasia und Fuge über den Choral "Ad nos, ad salutarem undam,"* Liszt.

DAVID BURTON BROWN, Belle Meade United Methodist Church, Nashville, TN, October 19: *Prelude and Fugue in F# Minor*, BuxWV 146, Buxtehude; *Andante sostenuto (Symphonie Gothique)*, Widor; *Passacaglia*

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DELORES BRUCH, St. Mary's Church, Iowa City, IA, June 24: *Choral and Variations on 'Veni creator, spiritus'*, Durullé; *Prelude and Fugue in C Major*, S. 541, Bach; *Zeuch ein zu deinen Toren; Warum sollt ich mich denn grämen; Praeludium in F Minor*, Krebs; *Choral III*, Franck; *Les enfants de Dieu (La Nativité)*, Messiaen; *Final (Symphony I)*, Vierne.

GREGORY CROWELL, Old West Church, Boston, MA, August 19: *Lobt Gott, ihr Christen, allzugleich*, S. 608; *Komm Gott, Schöpfer, heiliger Geist*, S. 667; *Prelude and Fugue in C Major*, S. 547; *Vater unser in Himmelreich*, S. 636; *Allein Gott in der Höh sei Ehr*, S. 663; *Prelude and Fugue in G Major*, S. 541; *Jesu meine Freude*, S. 610; *Schmücke dich, o liebe Seele*, S. 654; *Prelude and Fugue in E-flat*, S. 552, Bach.

PHILIP CROZIER, St. James Church, Montreal, July 1: *Menuet Gothique*, Boëllmann; *Allegretto, Folk Tune, Scherzo*, Whitlock; *Voluntary in A*, Selby; *Scherzo*, Peeters; *Impromptu, Vierne; Prélude et fugue sur le nom d'Alain*, Durullé.

JAMES DRAKE, Pfarrkirche St. Joseph, Bonn-Beuel, West Germany, August 3: *Symphonie I*, Weitz; *Toccata in F-Dur*, S. 540, Bach; *Méditation; Scherzo (Symphonie VI); Carillon de Westminster*, Vierne; *Prélude et fugue sur le nom d'Alain*, Durullé; *Moto ostinato, Finale (Sonntagsmusik)*, Eben.

JAMES JOHNSON, Stanford Memorial Church, Stanford, CA, April 6: *Toccata, Cornet; Cantilena Anglica Fortunae*, Scheidt; *Fantasia Chromatica*, Sweelinck; *Obra de 5º Tom, de S. Joseph; Tiento de Quarto tono*, Arauxo; *Suite du Deuxième Ton*, Clérambault; *Concerto in D Minor after Vivaldi*, S. 596; *Allein Gott in der Höh sei Ehr*, S. 664; *Prelude and Fugue in A Minor*, S. 543, Bach.

MYRON PATTERSON, St. Augustine's Church, Vancouver, B.C., July 20: *Fantasia super Komm, heiliger Geist*, S. 651; *Nun komm, der Heiden Heiland*, S. 659; *Toccata and Fugue in C-Dur*, S. 564, Bach; *Fantaisie*

en Ut Majeur, Op. 16, Franck; *Sonate III*, Hindemith.

J. STEPHAN REPASKY, Star of the Sea Church, San Francisco, CA, August 3, Celebrated Arias and Overtures: *Toccata* (Overture, *L'Orfeo*), Monteverdi/Repasky; *Lascia ch'io pianga* (Rinaldo), Handel/Babell; *Overture (Magic Flute)*, Mozart/Evans; *Balletto and Chorus of the Happy Spirits* (*Orfeo ed Euridice*), Gluck/Barnes; *Overture* (William Tell), Rossini/Buck; *Meditation* (Thais), Massenet/Silver; *Overture Solennelle "1812"*, Tchaikowsky/Kraft.

JOYCE PAINTER RICE, Old West Church, Boston, MA, June 17: *Praeludium of the 5th and 6th tones*, Anonymous, Brasov Tablature; *Concerto VI*, Handel/Walsh; *Praeludium in F*, Brasov Tablature; *Fantasia in F*, K. 494, Mozart; *Fuga in C*, Brasov Tablature; *Concerto in C Major*, S. 594, Bach.

JOHN SKELTON, Old West Church, Boston, MA, August 26: *Toccata*, Monnikendam; *Andante in F*, Wesley; *Praeludium in E Major*, Buxtehude; *O wie selig seid ihr doch, ihr Frommen*, Schmidt; *Three Dances, Gagliarda "Lodesana"*, Le forze d'Hercole, Passamezzo nuovo I. II. III., Intabolatura Nova de Balli; *Fantasia and Fugue in G Minor*, S. 542, Bach.

THOMAS R. THOMAS, with Grant Mead, flutist, The Royal Poinciana Chapel, Palm Beach, FL, April 20: *Rigaudon*, Campra; *Prelude on Brother James's Air*, Wright; *Sonata V*, Handel; *Choral in A Minor*, Franck; *Rondeau*, Mouret; *Adagio* (*Sonata I*), Mendelssohn; *Londonderry Air*, Irish folk tune; *Adagio in D Minor*, Mattheson; *Toccata and Fugue in D Minor*, Bach.

SANDRA TITTLE, with Winifred Woodward, violin, and Paul Dreisbach, oboe and bassoon, Hiram Christian Church, April 27: *Toccata and Fugue in F Major*, Buxtehude; *La Folia*, Corelli; *Sonata in C Major*, Vivaldi; *Sonata for bassoon and piano*, Saint-Saëns; *Wondrous Love*, Barber; *Alleluys*, Preston.

VERNON WOLCOTT, First Presbyterian Church, Bowling Green, OH, September 14: *Adagio and Allegro*, K. 594, *Andante*, K. 616, *Fantasy*, K. 608, Mozart; *Sonata on the Ninety-Fourth Psalm*, Reubke.

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