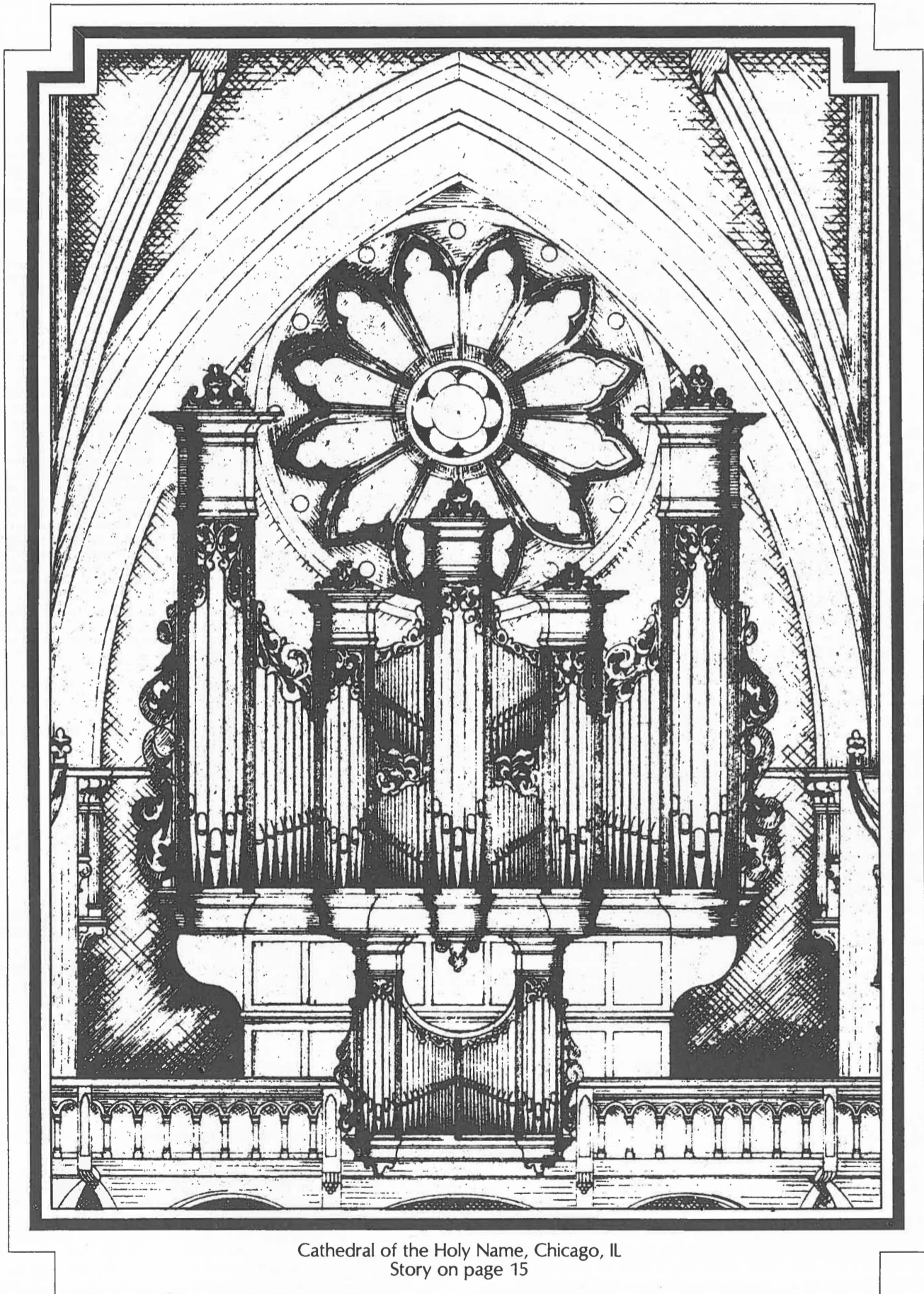


THE DIAPASON

APRIL, 1985



Cathedral of the Holy Name, Chicago, IL
Story on page 15

1985 Summer Institutes, Workshops and Conferences

Boston Early Music Festival
June 3-9. See listing in March, 1985, issue.

Box Hill Music Festival, Cleveland Lodge, England.
June 7-9. See listing in March, 1985, issue.

NPM School for Cantors
June 10-14, Burlingame, CA. June 17-21, Oklahoma City, OK. July 8-12, Pittsburgh, PA. July 22-26, St. Paul, MN. See listing in March, 1985, issue.

7th Interdisciplinary Aston Magna Academy, Rutgers University.
June 16-July 6. See listing in March, 1985, issue.

14th Baroque Performance Institute, Oberlin College.
June 16-July 7. See listing in March, 1985, issue.

Bach Aria Festival and Institute, State University of New York at Stony Brook.
June 17-20. See listing in March, 1985, issue.

Master Classes for the Choral Conductor, Illinois State University.
June 17-20. Rodney Eichenberger.
June 24-27. Weston Noble.
July 1-3. John Ferrell.
Master Classes for the Choral Conductor, College of Continuing Education and Public Service, Illinois State University, Normal, IL 61761.

Organ Class for High School Students
June 17-28. University of Iowa.
A two-week class for high school students in conjunction with the Iowa All-State Music Camp. German organs, organ music, and hymns. Delores Bruch.
Contact: University of Iowa, School of Music, Iowa City, IA 52242.

Westminster Summer Session, Westminster Choir College.
June 24-August 2. See listing in March, 1985, issue.

8th Annual Liturgical Music Workshop, St. John's University, Collegeville, MN.
July 1-3. See listing in March, 1985, issue.

Summer 1985 Workshop
July 1-5. Rollins College, Winter Park, FL.
Florida Chapter, Fellowship of United Methodists in Worship, Music and the Arts summer workshop. Sandra Willet, Judith Hancock, Dan Francabandiero.
Contact: Daniel F. Francabandiero, Riverside Park United Methodist Church, Jacksonville, FL 32204.

Royal School of Church Music, Addington Palace, Croydon, England.
July 1-August 11. See listing in March, 1985, issue.

Académie d'Orgue André Marchal
July 8-11. See listing in March, 1985, issue.

Seminar '85, New York School of Liturgical Music.
July 8-11. See listing in March, 1985, issue.

1985 Lutheran Conferences for Worship
July 8-12. Luther College, Decorah, IA. Lutheran Bible Institute, Seattle, WA.
July 15-19. Indiana University, Indiana, PA. Carthage College, Kenosha, WI. Texas Lutheran College, Seguin, TX.
July 22-26. Bethany College, Lindsborg, KS. Newberry College, Newberry, SC. Lehigh University, Bethlehem, PA.
July 29-August 2. Waterloo Lutheran Seminary, Waterloo, Ontario. Concordia College, Moorhead, MN. Dominican College, San Rafael, CA.
Under the theme "A New Vision for Ordinary Days," conference participants will explore ways to enrich parish worship through the use of transcultural forms and expressions and inclusivity.
Contact: Ms. Joanne Ortendahl Anderson, Conference Administrator, Lutheran Conferences for Worship, 422 South Fifth Street, Minneapolis, MN 55415.

Workshop in Church Music
July 8-12. University of Iowa.
Classes in hymnology, church music administration, children's choirs, and handbells. W. Thomas Smith, Marjorie Ness, William Ness, Betty Jo Wilcox.
Contact: Delores Bruch, School of Music, University of Iowa, Iowa City, IA 52242.

Kretzmann Organist Training Program, Concordia College.
July 14-18. See listing in March, 1985, issue.

Romainmôtier Interpretation Course, Romainmôtier, Switzerland.
July 14-28. See listing in March, 1985, issue.

1985 International Forum for Organists, The University of Michigan.
July 15-19. See listing in March, 1985, issue.

Church Music Workshop
July 15-19. Central Connecticut State University.
Choral conducting, repertoire, and service playing. Richard Coffey and Larry Allen.
Contact: Central Connecticut State University, 1615 Stanley Street, New Britain, CT 06050.

Children's Choir Workshop
July 15-19. Central Connecticut State University.
Marilyn Haskell, clinician. Graduate credit available.
Contact: Central Connecticut State University, 1615 Stanley Street, New Britain, CT 06050.

THE DIAPASON

A Scranton Gillette Publication

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APRIL 1985
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An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the American Institute of Organbuilders

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International Summer Academy for Organists-Harpsichordists, Haarlem.
July 15-29. See listing in March, 1985, issue.

11th Academy of Italian Organ Music, Pistoia, Italy.
July 16-29. See listing in March, 1985, issue.

Kretzmann Memorial Conference on Church Music, Concordia College.
July 19-20. See listing in March, 1985, issue.

Cambridge Choral Studies Seminar
July 20-28. Cambridge University.

Seminars, lectures, rehearsal techniques, daily choral services at King's and St. John's College chapels, and nine days' residence at Clare College. Stephen Cleobury, George Guest, John Rutter, John Scott, Lionel Dakers.

Contact: Joanna Holland, Course Director, Cambridge Choral Studies Seminar, P.O. Box 172, Whittlesford, Cambridge, CB2 4QZ England.

Southern Cathedrals Festival
July 25-28. Salisbury, England.

Sung Eucharist, daily Evensong, two concerts, organ recital, chamber music recital. Cathedral Choirs of Winchester, Chichester, and Salisbury. Peter Hurford, Colin Walsh, Martin Neary, Alan Thurlow, Richard Seal.

Contact: Festival Office, 6 The Close, Salisbury, Wiltshire SP1 2EF England.

8th International Organ Week, Bruges, Belgium.
July 27-August 3. See listing in March, 1985, issue.

Music for Worship in the Small Church, University of Minnesota, Duluth.
July 30-31, Austin MN. August 1-2, Hutchinson, MN. August 5-6, Bemidji, MN. August 8-9, Cambridge, MN. See listing in March, 1985, issue.

Organ Week
August 5-9. Glasgow, Scotland.

The Incorporated Association of Organists presents a week of lectures, master-classes, and recitals. Gillian Weir, George Malcolm, Peter Solomon, Ralph Downes, Stephen Cleobury.

Contact: Philip Brereton, 18 Duffins Close, Shawclough, Rochdale, Lancashire OL12 6XA UK.

7th International Course in Spanish Organ Music, Salamanca, Spain.
August 8-19. See listing in March, 1985, issue.

Here & There

Illinois College will present Catharine Crozier in the second annual Organ Recital and Masterclass, Sunday, April 28, and Monday, April 29. Music of Pachelbel, Schlick, Sicher, Buchner, Bach, Liszt, Schumann, Alain, Messiaen and Widor will be performed on the Hart Sesquicentennial Organ (Holtkamp tracker, 1979).

The Monday masterclass topic, "Style and Performance," will be held in morning (9:30 a.m.) and afternoon (2 p.m.) sessions; Miss Crozier will discuss musicianship for organists based on a selected repertoire. Karen McFarlane and Walter Holtkamp Jr. will join Catharine Crozier in an open discussion during the noon lunch, and Karen McFarlane will address practical problems for organists in presenting recitals during an early afternoon session (1 p.m.).

For information on the recital and masterclass, contact Dr. Rudolf Zuiderveld, Department of Music, Illinois College, Jacksonville, Illinois 62650.

Bach Week in Evanston has announced the schedule for this year's festival which takes place May 12-19. The programs will be devoted to music of Bach, Handel, and Scarlatti. Four concerts will be presented during the week, with three evenings of works by Bach, including all six *Brandenburg Concertos* and the *Easter Oratorio*; one evening of works by Handel, including an organ concerto, an oboe concerto, and the *Water Music*, and keyboard sonatas by Scarlatti. All events take place at St. Luke's Episcopal Church. For further information, contact Bach Week in Evanston, 939 Hinman Avenue, Evanston, IL 60202.

The Barlow Endowment for Music Composition of Brigham Young University has announced an international competition for a major new choral work. The composition must be at least 12 minutes' duration, with or without accompaniment, and based on a scripture text or paraphrase. First prize is \$5,000; second \$2,500; third \$1,500; and fourth \$1,000. The deadline for manuscripts is May 1. All entries should be submitted to: Barlow International Competition 1985, Box 99 Harris Fine Arts Center, Brigham Young University, Provo, UT 84602.

Robert MacDonald will be the featured recitalist for the fifth annual Virgil Fox Memorial Concert to be held on Friday, May 3, at 8 pm at the Cathedral of the Sacred Heart, Newark, NJ. MacDonald has been the Director of Music and Organist of the Cathedral since 1977. He is also organist and choir director at Temple B'nai Abraham in Livingston, NJ, and organist at Radio City Music Hall. Prior to his appointment to the Cathedral, he was Associate Organist-Choir Director at The Riverside Church in New York City for eight years. The concert will be jointly sponsored by The Virgil Fox Society and the Brooklyn Chapter of The American Guild of Organists.

The American Musical Instrument Society will meet jointly with the Galpin Society in Boston, MA, May 30-June 3, immediately preceding the Boston Early Music Festival. The meetings will offer a wide variety of papers, focusing primarily on 17th- and 18th-century European instruments to celebrate the anniversaries of Schütz, Bach, Handel, and Scarlatti. In addition, there will be visits to important private collections,

the Museum of Fine Arts and the Casadesus Collection at Symphony Hall; the official banquet at the St. Botolph Club; and a number of special excursions of interest to organists, including a visit to the C. B. Fisk Company.

For further information, write to The American Musical Instrument Society, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

On Sunday, May 19, at 7:30 pm, the Sacred Music Series of La Jolla Presbyterian Church will present "A Salute To American Composers." The music presented will be *Chichester Psalms* by Leonard Bernstein and music by Randall Thompson including *Frostiana* and *Testament of Freedom*. The 100-voice Chancel Choir, soloists and members of the San Diego Symphony will be conducted by L. Robert Slusser, Minister of Music, A.A.G.O.

Concert Organist Edmund Shay is now concertizing under the management of Artist Recitals Talent Agency, announced Ruth Plummer, executive director. Dr. Shay has played concerts in Europe and is well known in the United States as a recitalist and teacher.

In June and July of 1984, Edmund Shay was one of only 30 teachers in the nation to receive a stipend from the National Endowment for the Humanities to participate in a summer institute on editing Baroque music (held at the University of Maryland). In August, he was a faculty member of the Colby Institute of Church Music in Maine, where he conducted a seminar on J. S. Bach's *Orgelbüchlein*.

Edmund Shay is Associate Professor of Music at Columbia College in Columbia, South Carolina. He studied with John Ferris in New York City and received his B.S. and M.S. degrees from The Juilliard School under Vernon de Tar. Dr. Shay was the recipient of a Ful-

Cherry Rhodes made her Los Angeles Music Center debut at the Dorothy Chandler Pavilion on January 12. She performed the *Organ Concerto in G minor*, Op. 4, No. 1, by Georg Friedrich Handel and played the organ continuo for Handel's *Israel in Egypt* sung by the Los Angeles Master Chorale with Robert Duerr conducting the Pasadena Chamber Orchestra. Miss Rhodes played her own version of the *Organ Concerto* which includes added ornamentation and counterpoint. The cadenza in the second movement was written specially for her for the occasion by Los Angeles composer, James Hopkins. The portable two manual and pedal pipe organ assembled by Rosales Organ Builders, Inc., provided the largest pipe organ sound ever heard at the Pavilion. Cherry Rhodes is Adjunct Associate Professor of Music at the University of Southern California.

The Episcopal Church of St. Matthew in San Mateo, CA, celebrated "Mid-Lent Refreshment" with an organ recital on March 21. Philip Keil, Organist and Choirmaster, played homage to B-A-C-H of Schumann (*Six Fugues*) and Liszt (*Fantasy and Fugue*) as well as works by Bach himself. Proceeds from ticket sales are to benefit the last phase of the Parish's restoration of their 1937 three-manual Aeolian-Skinner organ.

The Portland Handel Festival is presenting a celebration throughout 1985 with chamber music, orchestral music and major choral works by musical organizations of Portland and the Pacific Northwest. Portland's birthday party for Handel took place on February 22 in the grand lobby of the Arlene Schnitzer Concert Hall. Performers included the Oregon Repertory Singers, the Choral Arts Ensemble, the Portland State Madrigal Singers, Harmonie Universelle, the Portland Baroque Orchestra, and Portland Pro Musica. Future programs will be listed in the calendar section of THE DIAPASON.

News from Paris

The Cathedral of Notre Dame in Paris has announced plans to appoint a successor to the late Pierre Cochereau as titular organist. An open competition was scheduled to take place in March to establish both the successor to Mr. Cochereau and a list of those suited to fill positions as organists in the churches of Paris. Details of the competition were not published, but are available from the delegate of the Archbishop of Paris, Father Jean-Jacques Latour (8 rue de la Ville l'Eveque, 75008 Paris).

In related developments, the official commission charged with maintaining the historic organs of France continues to ponder plans for the organ at Notre Dame. There is sharp disagreement about the nature and extent of proposed renovations to the organ, centering on what historic elements from the organ's distinguished past could or should be "restored." According to highly-placed insiders, no resolution is in sight.

There is activity in two other major Parisian churches, St. Eustache and Sacré Coeur. At St. Eustache, where Jean Guilou and André Fleury are the titular organists, the complete rebuilding of the organ is sadly behind schedule and in considerable financial and artistic difficulty. The organ remains silent, as it has been for several years. At Sacré Coeur, a restoration is proceeding well. As of the end of 1984, the foundations were playing and suggested that the end result will be very beautiful indeed.

—B. G.



Edmund Shay



Catharine Crozier



Cherry Rhodes



Robert MacDonald

The Fifteenth Annual Pipeorgan Competition will be held Saturday, April 13, at First Presbyterian Church, San Antonio, TX. The Competition is open to Texas Colleges and Universities, and consists of both Graduate and Undergraduate Competitions, each limited to ten participants. The first prize in each division is awarded by the Minnie Stevens Piper Foundation. The graduate prize is \$1,250, the undergraduate, \$900. Other prizes and competition expenses are from contributions from First Presbyterian Church and University Presbyterian Church, Alamo AGO Chapter, and an anonymous donation. Other prizes are: graduate second prize, \$750; graduate third prize, \$500; undergraduate second prize, \$500; undergraduate third prize, \$300. The judges are Wilma Jensen and John Obetz.

bright award and worked with the well-known interpreter of Bach, Helmut Walcha, at Hochschule für Musik, Frankfurt am Main, Germany. His Doctor of Musical Arts degree was earned from the University of Cincinnati where he studied with Wayne Fisher, Peter Hurford, and Roberta Gary.

Bookings for solo recitals, lecture-recitals, masterclasses and workshops are now being arranged. Edmund Shay currently is offering an all-Bach recital featuring four toccatas and fugues, and a varied program including works by Bach, Scheidt, Buxtehude, Walcha, Franck, Widor, and Duruflé. Workshop topics include: a) Bach's *Orgelbüchlein*, b) Baroque Articulation and Ornamentation. For further information, please contact Ruth Plummer, 2525 Hyperion Avenue, Los Angeles, CA 90027.

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Leo Abbott, AAGO, ChM, was one of five finalists in the 1984 "Grand Prix de Chartres" competition in France. He and Dennis Bergin of St. Louis, MO, were the only Americans to progress to the final round which was held in Chartres Cathedral and open to the public. In the past year, Abbott was awarded first prize in three major competitions. In October, 1983, he won the University of Michigan Performance Competition; in January, 1984, the Diane Bish Competition; and in March, 1984, the Ft. Wayne Competition. Mr. Abbott, Music Director at St. Mary's Catholic Church in Holliston, MA, will be a featured recitalist at the AGO Regional Convention in June at Brown University in Providence, RI.



Leo Abbott

Tom Robin Harris, College Organist at Augustana College, Rock Island, IL, and Organist of Trinity Episcopal Cathedral, Davenport, IA, completed his cycle of the complete organ works of Bach on March 21. The series was played on the three-manual Wolff organ at Trinity Cathedral. Next year, Harris will play seven concerts of Bach's complete music for harpsichord, on a two-manual French double by Dowd.



Edward Tarr & Irmtraud Kruger

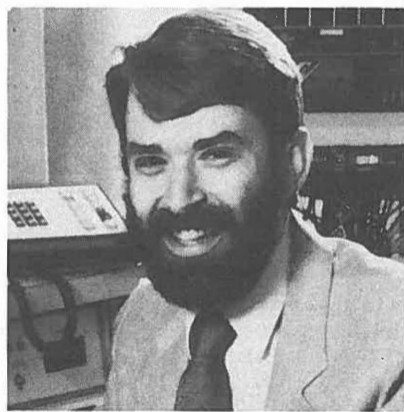
Irmtraud Kruger, German concert organist, and Edward H. Tarr, renowned trumpeter, played a concert at La Jolla Presbyterian Church, La Jolla, CA, on January 13. Edward Tarr is currently a visiting professor at the University of Southern California, and concerts are scheduled throughout the United States during the time Mr. & Mrs. Tarr are residing in this country (January-June, '85).

For the second program in their four-part organ recital series on "Bach and His North German Predecessors"—co-sponsored by the University of Cincinnati College-Conservatory of Music and the Historic Keyboard Society—Roberta Gary and her husband, Thomas Miles, introduced their newly acquired pedal harpsichord, first of its kind in the Cincinnati area. The concert, Feb. 18, in Watson Recital Hall at CCM, was the only program in the free weekly series (Feb. 11 through March 4) to include the harpsichord. The entire series was a centenary salute to J. S. Bach, giving

an overview of the North German school of organ composers. Roberta Gary, a specialist in the music of Bach and his contemporaries, is CCM's organ department chairman. Thomas Miles is organist at Xavier University's Bellarmine Chapel.

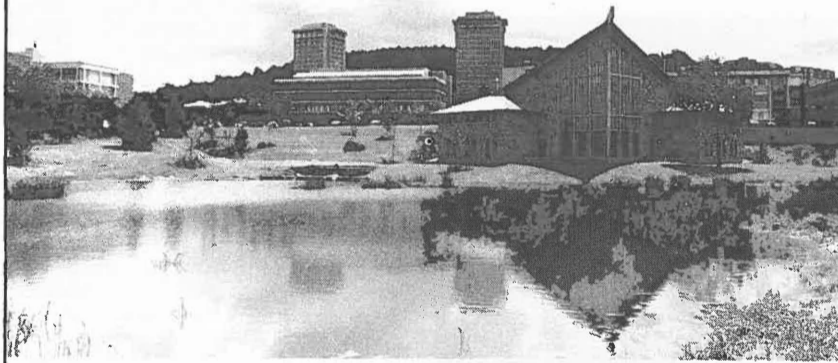
The harpsichord, built in 1984 by David Sutherland of Ann Arbor, MI, was inspired by a late 18th-century Italian harpsichord built by Cristofori. Gilt-painted scrollwork decorates the sides. A carved wood lion guards either side of the keyboard. Gary and Miles decided to buy their harpsichord when they saw it demonstrated last spring in Dayton, OH, at a meeting of the Historic Keyboard Society, of which Miles, a founding member, is president.

David Wagner has been named recipient of the Palmer Christian Award from the University of Michigan, in recognition of post-doctoral achievement in furthering excellence in organ and church music. He received the DMA from the University in 1980 as a student of Marilyn Mason. Previous study of organ and harpsichord was with Ray Ferguson at Wayne State University, Detroit. Wagner is presently afternoon music host at Detroit's fine arts station, WQRS-FM, and serves as Director of Music at St. Paul's Church in Grosse Pointe Farms. He has appeared as organist and harpsichordist with the Detroit Symphony, and is currently featuring a series of organ and trumpet concerts with trumpeter William Beger.



David Wagner

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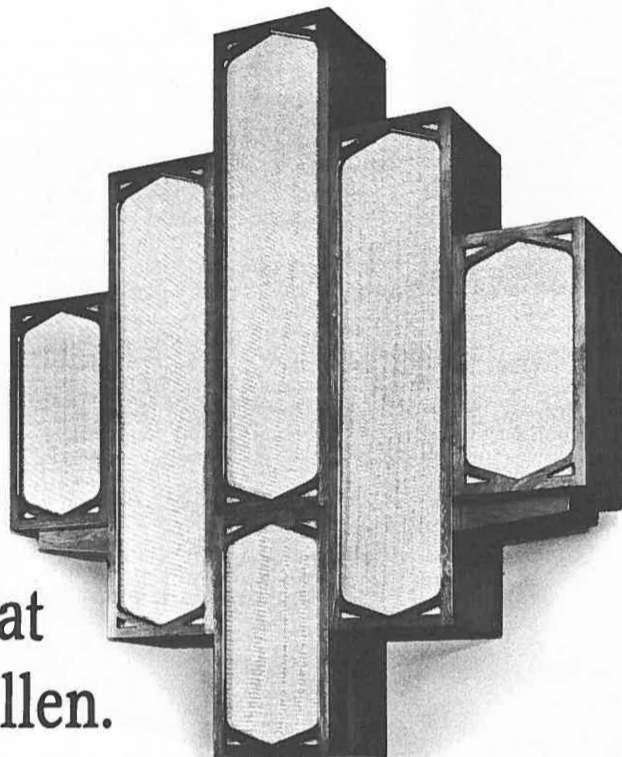
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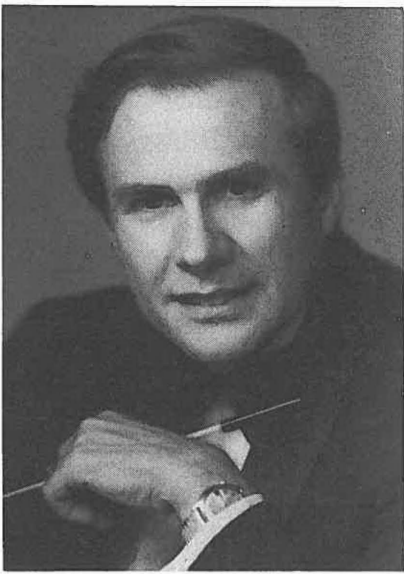
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Kenneth V. Turvey

Kenneth V. Turvey presented his 30th Anniversary Recital at the First United Methodist Church, Huntsville, AL, on January 13, before a standing room only audience. The recital initiated a series of events honoring Mr. Turvey as director of music of the church. A reception following the recital included a ceremony of appreciation

during which he and Mrs. Turvey were presented with a trip to Europe and a generous monetary gift. Letters of appreciation and congratulations from former pastors, teachers, students, colleagues and friends were read. Later in the week, Mr. Turvey was the guest of local television and radio programs. On January 17, the actual date of his anniversary, a dinner in his honor was hosted by the First Church Sanctuary Choir.

Robert Newton, of the Andover Organ Company, hosted the November meeting of the Merrimack Valley AGO at his home where seven reed organs were displayed and demonstrated. The hand and foot pumped instruments included: c. 1880 Mason & Hamlin 2 manual and pedal; 1886 Mason & Hamlin Composer's Desk Organ; c. 1860 Whitney Melodian; 1856 Estey Cottage Gem; c. 1920 Estey Field Organ; 1957 Rati Ram Street Organ; and an early 19th century roll playing reed organ. The program ended with Purcell's *Trumpet Tune* played on the large Mason & Hamlin (in the front of the room) and the Desk Organ located in the balcony of Newton's living room (a converted church). The reed organs were from the collections of the host and Earl Miller, dean of the chapter. Kerosene lamps



Earl Miller, Bradley Rule and Clark Rice at the Mason & Hamlin with the Rati Ram in foreground.

provided light and ambience.

John Wells, former organ scholar of King's College, Cambridge, and grad-

uate of Indiana University, will play recitals in Texas in the Spring of 1986. Programs are scheduled in Sherman, Dallas, San Antonio, Corpus Christi, Houston, and Lubbock. Wells is currently organist at St. Barnabas Church, Cambridge, England. For further information about the tour, contact Dr. Wells at 73 Netherhall Way, Cambridge CB1 4NU England.

As part of the Sesquicentennial Celebration of St. Bartholomew's Episcopal Church, Harry Huff participated in a special recital along with two other organists, Jack Ossewaarde and Dennis King. The program took place on March 3, with Huff performing the music of Calvin Hampton.

The new catalog of *The Handbell Connection* is now available. Included in the catalog are various handbell products: handbells, choirchimes, music, gloves, music risers, stands and folders, records and accessories as well as an extensive list of music for handbells. For information, contact The Handbell Connection, 1032-B Redondo Avenue, P.O. Box 91235, Long Beach, CA 90809-1235.

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Special Clergy Institute

Appointments

English organist **John Scott** has been appointed to the second music post at St. Paul's Cathedral, London, succeeding Barry Rose who resigned last year. Mr. Scott began his new duties in February as Sub-organist and Assistant Music Director to Christopher Dearnley. For the past several years Scott had been Assistant Organist at both of London's Anglican cathedrals, St. Paul's and Southwark. He has resigned his position at Southwark Cathedral, where he was succeeded by his brother-in-law Andrew Lumsden.

Last year Scott became the first Western organist to take first prize in the International J. S. Bach Organ Competition in Leipzig. He has performed with several major British orchestras, including the Royal Philharmonic, and has toured throughout Europe and to Australia and Hong Kong.

John Scott will make a performance tour in the United States and Canada in October and November of this year under the representation of Phillip Truckenbrod Concert Artists.



John Scott

Austin Organs, Inc., of Hartford, CT, has announced the appointment of **John Hofmann** as representative in western New York State, northwestern Pennsylvania and Cleveland, OH. Dr. Hofmann is Professor of Organ at SUNY Fredonia as well as organist and choirmaster at Trinity Episcopal Church in Buffalo, NY, where he has been since 1960. He holds degrees from Oberlin College, the University of Michigan and the Eastman School of Music.

Dr. Hofmann has appeared as guest recitalist at AGO and RCCO Regional and National Conventions and has served as consultant for numerous institutions in the design and purchase of new organs. In this capacity he was final consultant and, in 1983, an inaugural recitalist on the 100-rank Visser-Rowland tracker instrument built for the University of Texas at Austin.



John Hofmann

John Eric Floreen has been appointed Director of Music and Organist at St. Stephen's Episcopal Church, Milburn, NJ. Dr. Floreen is Assistant Professor of Music at Rutgers University where he conducts the University Chorus. He graduated from Gustavus Adolphus University, St. Peter, MN, and holds the M.S.M. from Union Theological Seminary, and the D.M. from the University of Iowa. He will spend three months later this year on a Fulbright Research Travel Grant.

Peter Planyavsky—Organist of St. Stephan's Cathedral, Vienna, Austria, since 1969—has been appointed Music

Director of the Cathedral, breaking a centuries-old practice of maintaining the Cathedral Organist/Choirmaster as separate positions. His duties include each year: 1,550 services with organ, responsibility for 30 organ recitals, 18 of which he performs and 60 services using the Cathedral Choir, 15 of which are with orchestra. In addition to this position, Mr. Planyavsky is Professor of Organ and Improvisation at the Musikhochschule of Vienna and maintains a full concert schedule in Europe and North America (Murtagh-McFarlane Artists). He has recorded for Deutsche-Grammophon, Argo, Musica Viva, Deca, and Profil.

Daniel Roth has been named Titular Organist of St. Sulpice, Paris. Presently Titular of Sacre Coeur, Roth was artist-in-residence at the National Shrine of the Immaculate Conception, and chairman of the organ department of Catholic University, both in Washington, DC, from 1974-76. He is a member of the faculty of the Conservatory of Strasbourg, and serves on the official commission which maintains the historic organs of France. He has been on the faculty at the Summer Academy at Haarlem, and was awarded the Grand Prix de Chartres in 1971. Roth has recorded for Erato, Phillips, and EMI. He will be one of the solo artists at the RCCO convention this summer, and



Daniel Roth

will be featured as a teacher of improvisation at the 1986 AGO convention in Detroit. Roth concertizes under the management of Murtagh-McFarlane Artists, Inc.

Retirement

Robert L. Eby, founder of Artisan Organs and Newport Organs, has announced his retirement at 70. For fifty years he designed and invented organ kits, voicing circuits and mechanical components. Several firms employed him for special projects, including Kimball, Kilgen, Reuter, Austin, Möller, Allen and Saville. He has authored 3 books on organ construction, assembling and service. At the present time he lives with his wife in Newport Beach, CA, and continues to service some of the custom organs he built for churches and homes. In addition, "Bob" keeps busy as a consultant and loves to share his organ record collection with friends.



Robert L. Eby

Nunc Dimittis

Wayne Fisher died on January 22 at the age of 75 after an illness of several months. A graduate of Cincinnati's old College of Music, Fisher had further study with Albert Riemenschneider, Marcel Dupré and Heinz Wunderlich. He was chairman of the organ department at the University of Cincinnati's College-Conservatory of Music for many years before his retirement in 1977. A former Dean of the Cincinnati AGO chapter, he served as organist and choirmaster of the Seventh Presbyterian Church, Bethlehem Methodist Church, and as organist of Rockdale Temple, all in Cincinnati. His students were frequent competition winners and now teach and play in schools and churches across the country.

Contributions may be made to the Wayne Fisher Scholarship Fund, College-Conservatory of Music, University of Cincinnati, Cincinnati, OH 45220.



Wayne Fisher

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New Recordings

Elizabeth Paul Chalupka, playing the organs of Fourth Presbyterian Church; Church of the Atonement, Chicago, IL; Trinity Episcopal Church, Highland Park, IL; Northfield Community Church, Northfield, IL; Siebert Chapel, Carthage College, Kenosha, WI. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$10.00 Each.

Vol. I: Reubke, *Sonata on The 94th Psalm*; Bach, *Passacaglia and Fugue in C minor*, BWV 582; Mozart, *Fantasia in F minor*, K. 608.

Vol. II: D'Aquin, *Noëls*, (I-VII).

Vol. III: *Noëls*, (VIII-XII); Dupré, *Variations sur Un Noël*, Opus 20.

The Reubke *Sonata*, which is no easy piece to bring off, is indeed very well played on this recording. Skillful use of registration, clean technique, and rhythmic drive are all present in this performance by Elizabeth Paul Chalupka. The organ is a three-manual, forty-rank Aeolian-Skinner (1958). It is unfortunately dead, as this vast work needs and deserves reverberation and space. The Bach *Passacaglia and Fugue in C minor* is played in a bold manner with a brisk tempo on a fine sounding four-manual, 75-rank Casavant tracker (1975). Mrs. Chalupka has knitted the variations together well, and avoids the "bits and pieces" effect so often given this great work. Registration changes are neat and bright, all making for pleasant listening. The *Fantasia in F minor* of Mozart is a convincing overall performance, but I feel the first section lacks energy in the fugue. The Andante movement is quick and accurate, but the transition into the Allegro sounds awkward. The D'Aquin *Noëls* are charming pieces, with clean careful phrasing, thoughtful use of stops, and attention to detail. The three organs played make for interesting listening, and each Noël is preceded by a choir singing the carol on which the Noël is based. *Variations on a Noël*, by Dupré, demands a great deal of the performer, and although played in about twelve minutes, takes many hours of careful practice, which is evident in this stunning rendering. Both tempo and registration adhere to the composer's directions. Mrs. Chalupka's crisp manual and pedal agility meet well the challenge of this piece. The recording surfaces are quiet and free of distortion, and the record jackets give lots of well researched data on each piece played. There are no specific-

tions given of the organs used, other than the builder, number of manuals, ranks and date of the instruments. All three recordings would be a welcomed addition to one's library.

—Foster Diehl



Toggenburger Hausorgeln. Hans Vollenweider, organist. Side 1. *Waltzes, Marches, Ländler, etc.*, played on two organs by Joseph Looser (1800 and 1804), one each by Heinrich Ammann (1807) and Melchior Grob (1793). Side 2. *Works by Frescobaldi, Zipoli, François Couperin, Golarits, Handel, Bach, Walther, and an Improvisation by Vollenweider, on an organ by Joseph Looser (1811).* Pelca PSR 40 616. \$11.00, plus \$1.50 postage and handling per order from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

This charming record has, on the front cover, color photos of 15 house organs from Canton St. Gallen in Switzerland, built between 1750 and 1830, looking like large, free-standing closets with upper doors open to display pipes. All are gaily painted and decorated with scenes, flowers, garlands, wreaths, quotations and plenty of gilded curlicues. Each has one manual, 4-6 stops, and one or two pedals. Only four organs, however, are featured on the recording. Side 1's organs sound endearingly like the calliope on a small fair's merry-go-round. Side 2 has a classier organ, located in a church, and sounds more suitably ecclesiastical. On both sides, the organ mechanisms are often audible with muted clunks and wheezes.

The notes, in German, include a brief history of the house organ tradition in Toggenburg, of the builders of the Toggenburg Houseorgan Works, the organ type, and typical registration. No information is given on organist Vollenweider, who plays with much skill and empathy on these delightful, unpretentious instruments.

—William and Philippa Kiraly

New Handbell Music

Spinning Song, Ellmenreich, transcribed by Hart Morris. Beckenhorst Press, Inc., #HB49, \$1.10 (M-), for three or four octaves of bells.

Here is a transcription of the little piano piece that most youngsters take delight in somewhere in their piano studies. This arrangement in the key of C major follows the original quite closely and provides another "chestnut" now in the handbell repertoire. Excellent concert material.

The King of Love My Shepherd Is, Douglas E. Wagner. Beckenhorst Press, Inc., #HB50, \$1.10 (E+), for three octaves of bells.

Hymn settings provide useful service music, especially when they are straightforward like this arrangement. It is a lovely setting of three verses, each with a little different character, but with a gentle and flowing style throughout. The tune used is *St. Columba*.

This Is My Father's World, arranged by D. Linda McKechnie. Harold Flammer (sole agent: Shawnee Press, Inc.), HL 5165, for Handbells (3-5 octaves) and Organ or optional Brass Sextet and Timpani (M-), \$9.75, Pkg. of 6 parts, 2 organ/full scores, 1 trumpet/timpani part.

Here is an extremely festive piece of music that is sure to enhance any service. Several options are available in using instruments with the organ and bells. The opening passage has a brilliant fanfare introduction for the bells which brings a beautiful middle section to an adagio where the bells ring alone. The opening section is again repeated to a full cadenza of bells, instruments and organ. The bell part is easily managed and should be a valuable part of the service and concert repertoire.

Now Thank We All Our God, Paul Manz, transcribed by Martha Lynn Thompson. Concordia Publishing House, #97-5850, \$1.75 (M-).

From the *Hymn Improvisations for Handbells* collection is another of

Manz's organ pieces well adapted for bells. This is a flashy, spirited arrangement that brings the traditional tune to a new light. The opening motif is carried throughout by 4 to 5 octaves and continues under the hymn tune when it enters. This is sure to be a hit without a major effort. The *God of Grace* arrangement is still the favorite of my college handbell choir.

Fanfare, Johan Helmich Roman, edited and arranged by S. Drummond Wolff, transcribed by Martha Lynn Thompson. Concordia Publishing House, #97-5849, \$1.50 (M-).

From the "Drottingholm" Wedding Music, No. 11, comes this delightful arrangement, somewhat unfamiliar, but brilliant in rhythm and harmony. This should make a nice, easily playable addition to the handbell repertoire.

Carillon Te Deum, Bruce Saylor. Harold Flammer, Inc. (Sole selling agent, Shawnee Press, Inc.), HP-5163, \$1.35 (D), for three to five octaves of bells.

The composer has written a highly dramatic setting of some length that really will show off the bells as well as the ringers when the piece is done as intended. There are some marvelous effects that are created throughout the piece, the main one in providing the "carillon" effect in several places as indicated by the title. This setting is perfect for that special concert or service. Highly recommended.

Grazioso, Antonio Vivaldi, arr. by Martha Lynn Thompson. Concordia Publishing House, #97-5851, \$1.50 (M-), for three to five octaves of bells.

This is the beautiful second movement of "Winter" from *The Seasons* that is well adapted here for bells. I would recommend this for any library not only for the well-written style, but for the familiar, traditional musical fare the piece offers.

—Leon Nelson

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III Scharf	2' Blockflöte	PELIL
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		16' Dulciana
		16' Lieblich Gedackt
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8' Flauto Dolce	2' Octave	4' Super Octave
8' Flauto Dolce Celeste	2' Blockflöte	4' Chorobass
4' Octave Geigen	1 1/2' Tierz	IV Mixture
4' Flute Triangular	1 1/2' Nasat	4' Hohlflöte
2' Flageolet	1' Siffelöte	32' Kontra Fagott
III Plein Jeu	IV Mixtur	16' Basson
III Cymbale	III Zimbel	16' Fagott
16' Basson	15' Dulzian	16' Dulzian
8' Trompette en Chamade	8' Krummhorn	8' Trumpet
8' Trompette	4' Schalmey	8' Krummhorn
8' Oboe	Tremulant	4' Clarion
8' Vox Humana	Zimbelstern	4' Schalmey
4' Clarion		
Tremolo		

Boston Early Music Festival: Pre- and Re-Views

Larry Palmer

How quickly a tradition is established! Two years after the Rameau-tercentenary celebrations in America's "Antwerp-on-the-Charles" another Boston early music extravaganza is nearly upon us! (3-9 June, 1985)

It will come as no surprise to our readers that this year's program celebrates the triple-tercentenary (Handel, Bach, Scarlatti) and the quattro-centenary of Heinrich Schuetz. Leading the list of unusual offerings is a fully-staged presentation of Handel's *Teseo*, conducted by baroque specialist Nicholas McGegan. Handel's only five-act opera will be presented complete (indeed, more than complete, for additional music added to the second London run of the opera will be included; the first run closed abruptly when a theater manager absconded to Italy with the opera's profits). Male soprano Randall Wong, countertenor Drew Minter, and sopranos Judith Nelson and Nancy Armstrong lead the cast in this production which will utilize baroque stage machinery on loan from Washington University, St. Louis. Pre-festival performances of *Teseo* are scheduled for May 30, 31, and June 1; the festive opening of BEMF is June 3 (all at 8 p.m. in the Boston College Theater Arts Center, Chestnut Hill).

Trevor Pinnock will play a harpsichord recital of works by Handel and Scarlatti (June 4, Jordan Hall, New England Conservatory), and lead the Boston Early Music Festival Orchestra (Daniel Stepner, concertmaster) in a Bach-Handel program (June 8, Jordan Hall).

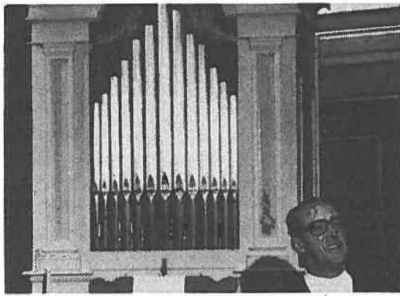
For the 1725 version of Bach's *Saint John Passion*, Gerre Hancock will conduct the St. Thomas (New York) Choir of men and boys (June 5). The Festival Orchestra will be highlighted by the use of two violins made by Johann Christian Hoffmann as part of a quartet of instruments purchased by Bach in 1729 for St. Thomas (Leipzig). The present senior pastor of the Thomaskirche, Johannes Richter, will escort these violins to Boston, where they will be heard for the first time outside their native Leipzig.

Heinrich Schuetz will be celebrated on June 6 (Jordan Hall); Bernard Lagace will play Bach's *Art of Fugue* on the Fisk organ at Old West Church (June 9); there will be programs by the Boston Camerata, Paul O'Dette, Anner Bijlsma and Malcolm Bilson; the theme of the research conference is "Bach, Handel, and the Baroque Orchestra"; Michael Jaffee will chair sessions on "The Economy of Early Music."

For prices and further information, write or call The Boston Early Music Festival, 25 Huntington Avenue, Boston, MA 02116 (617/262-1240).

All of this season's offerings help to jog the memory to dredge up a brief report on 1983's festival and exhibition (was it Christopher Morley who said, "When a new book is published, I read an old one?")

An estimated total of more than 8,000 visitors sampled the 1983 festival and exhibition; 125 exhibitors represented 3 Canadian provinces, 23 states, 5 European countries, New Zealand, and Japan! (One could call this an "international exhibition" without fear of hyperbole.) 1983's opera was Rameau's *Zoroastre* in its only American staging (indeed, the only staging of any Rameau opera this side of the Atlantic during his anniversary year). I was privileged to have the seat next to that of Andrew Porter, distinguished music critic of *The New Yorker* in Harvard University's Victorian Sanders Theatre, and, perhaps because of this similar location, I found that I agreed with his assessment of the performance, especially a lack of bass getting through. There was some fine



Luigi Ferdinando Tagliavini with Tsuji replica of 1762 Domenico Gentili.



A young visitor takes time out from baseball to try a harpsichord.

singing, although there was also some singing that was painfully out of tune; the acting, announced as baroque gesture, did little to advance either the drama or one's sense of style; and the dancing was rather more inept than focal.

Still, it was a brave venture, and a far-too-rare opportunity to experience Rameau on the stage. In a better-organized world we would not neglect such a master.

The Rameau symposium, chaired by Neal Zaslaw, offered seven papers, now, for the most part, available in the October, 1983, issue of *Early Music*. Graham Sadler's examination of a Paris Opera inventory of 1738 with its indications of numbers of singers and players and Laurence Libin's discovery of a Rameau portrait now found on an 1874 Erard and Zeitter piano (which incorporated a Nicolas Lancret lid painting from a harpsichord) proved most interesting.

There was a second symposium on Frescobaldi, whose 400th anniversary was being celebrated. Christoph Wolff chaired this one, which also included seven papers—Mark Lindley's "Notes on the *Cento Partite*" and Frederick Hammond's "Frescobaldi in Performance" especially memorable.

Music by Frescobaldi was heard in the recitals by distinguished European guests Luigi-Ferdinando Tagliavini and Gustav Leonhardt who gave two of the finest concerts of the 1983 Festival. Tagliavini played organs by Fritz Noack and Hiroshi Tsuji (a replica of an organ by Domenico Gentili da Medicina, 1762) and a splendid Italian harpsichord by Anderson Dupree (also in compositions by Andrea Gabrieli, Michel Angelo Rossi, Bernardo Pasquini). Leonhardt, playing a replica by Hubbard Harpsichords of the Boston Museum's 1756 Hemsch (lavishly decorated by Sheridan Germann; stand carved by Robert Duffy), gave a graceful tribute to Rameau (Forqueray's "La Rameau") followed by five more Forqueray pieces; Frescobaldi's "Toccata 7 (1627)", "Capriccio sopra la Spagnoletta", and "Cento Partite sopra Passacaglia"; and the artist's own reconstruction of Bach's *Sonata in G Major* (after the unaccompanied violin Sonata in C).

The affecting elegance and exquisite musicianship of the Boston Museum Trio (John Gibbons, harpsichord; Daniel



Gustav Leonhardt with Hubbard replica of 1756 Hemsch harpsichord.



William Dowd "German" harpsichord after Mietke.

Stepner, baroque violin; Laura Jepsen, viola da gamba) was certainly worthy of the period instruments employed, including the original Hemsch harpsichord. A beautiful match of players and music (the complete *Pièces de clavecin en concerts* of Rameau) in a lovely setting (6 gilded angel statues on the right wall help to relieve the modernity of the Museum's Remis Auditorium, in which the Symposia also were held). It was familiar to those of us who deal constantly with bureaucratic bungling to hear the loud speaker announcement that the Museum was closing above the strains of Rameau's "L'Agacante." (Even in Boston!)

Late in the day (11 p.m.), late in the week, Boston Camerata's *Play of Daniel* staged in Richardson's noble Trinity Church was sold out. The performance, however, was a stylistic disaster. Joel Cohen's production resembled a verismo opera more than it did a 13th-cen-

tury liturgical drama. There is no evidence for the extensive use of a variety of instrumental accompaniments; certainly no evidence for the introduction of belly dancers into the drama; and absolutely no necessity for the interpolation of southern harmony folk tunes and readings of all periods. It was amazing that Andrea van Ramm managed to remain an affecting Daniel through all this addenda.

Malcolm Bilson's Sunday morning lecture-demonstration of various facets of the fortepiano was an impressive presentation, given with erudition, wit, and, above all, musicality (and without notes of text or music!) Mr. Bilson has been dubbed by some the "Landowska of the fortepiano revival"; if this means that he combines scholarship with charismatic presentation of the music, it is an apt phrase.

The sixteenth annual Erwin Bodky Competition, organized by the Cambridge Society for Early Music, took place during the 1983 Festival. Of six contestants (organ, fortepiano, harpsichord) the winner was harpsichordist Jennifer Paul, who dazzled the listeners with her fleet-fingered technique during a recital at Old West Church on the day following the Festival's close. Paul's playing of Pancrace Royer's demonically difficult and decadent music sticks in the memory!

The exhibition halls of "The Castle" were filled with crowds; so were the private exhibition rooms on the fourth floor of the Park Plaza Hotel. Here one could see the "hit" harpsichord of the week, William Dowd's "German": a double-manual instrument based on the work of the Berlin maker, Michael Mietke. Many fine players paid visits to this instrument; it was played very well in a "Castle" demonstration by the young French harpsichordist Emer Buckley.

The many fine instruments to be heard and seen gave credence to the remark by harpsichord maker Richard Kingston, "A decade ago one had to search to find a good harpsichord; now, one has to search to find a poor one!" With memories of such richness in 1983, this listener anticipates a return to Boston, 1985, with pleasure. Surely, it is a felicitous place to celebrate the "birthday boys" as well as the liveliness of today's early music scene. ■

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Nearly one hundred people gathered for the Second International Romantic Organ Music Symposium August 12-17, 1984, in Milwaukee. The week-long Symposium centered on the "conservative circle" of French organ composers, and the French Romantic organs built by Aristide Cavaillé-Coll and his contemporaries. Composers covered in the week's studies included Jacques Nicolas Lemmens (1823-1881), Clement Loret (1833-1909), Alexandre Guilmant (1837-1911), Eugène Gigout (1844-1925), Camille Saint-Saëns (1835-1921) and Charles Marie Widor (1844-1937). The roster of performers and lecturers included Wayne Leupold, who organized the Symposium, William Aylesworth, J. L. Coignet, Mark and Karin Edwards, Lee Erickson, Jesse Eschbach III, Robert Glasgow, Will Headlee, Brian Jones, Lowell Lacey, Kurt Lueders, Thomas Murray, John Near, Daniel Schmidt, John Weissrock, Marlys Greinke, Margaret Hawkins, the Wisconsin Conservatory Chamber Singers, and others. Events were held at Marquette University, the University of Wisconsin, St. Joseph's Convent, and area churches in Milwaukee, and at Carroll College in Waukesha.

A tangible poignancy suffused the opening concert, held Sunday evening at St. Anthony's Church, Milwaukee. This program was to have been played by Calvin Hampton and then, only a week after his death, was dedicated to his memory. From the ringing of the church bells as the audience arrived to a thoughtfully reordered program (containing essentially the pieces Hampton had planned to play but now progressing from a Funeral March by Loret to several movements from and culminating with the *Finale* from *Symphonie II* by Widor), the concert supported the intent of the dedication. Organists participating, all on short notice, included Will Headlee, William Aylesworth, Brian Jones, Robert Glasgow, Lowell Lacey, Thomas Murray and John Near.

The Lectures

Lectures were generally held in the mornings or early afternoons, followed by recitals and concerts in the late afternoons and evenings. Monday morning began with an exposition by Daniel Schmidt, French historian, of the cultural milieu of the 19th century in France. He described the 19th century entrenchment of the values established by the French Revolution and gradual alienation and isolation of the artist from French society. The rise of the bourgeoisie was accompanied by a decline in art.

In two subsequent introductory lectures, Wayne Leupold placed the week's roster of composers in context. Alarmed over the level of public taste (exemplified by the musical shenanigans of such as Lefebure-Wely), composers of the "conservative circle" sought to improve the standards of organ and church music in France. They specifically aimed to improve the level of organ playing, to compose a new body of church music based on Gregorian chant, and to expand the concert repertoire.

Later in the week, Lowell Lacey's lecture-demonstration knowledgeably enlarged upon Lemmens' life and musical contribution. He concentrated on Lemmens' significance as a composer of organ, piano and choral music, and as a touring musician, publisher and teacher. Lacey played musical examples in a lively and solid manner, including a section of the famed *Grand Fantasia in E minor* ("The Storm"), and excerpts from the *Second Sonata* which quotes "O Filii et Filiae." He also introduced in an anthem reading session Mass movements and other liturgical choral works by Lemmens, Saint-Saëns and others.

Alexandre Guilmant's influence was well documented in both lecture and recital. In the course of the week participants heard perhaps more Guilmant than might have been heard in a year in the 1930s or 40s, when Guilmant's music still held sway. While some of his



Milwaukee City Hall Tower



St. Francis Church

prolific output to our ears sounded perfunctory and uninspired, other of the works we heard were charming, appealing, or even exciting. His music deserves neither the full acclaim it once received nor total disfavor. The organ works of Guilmant are currently being republished by McAfee of Belwin-Mills, edited by Wayne Leupold.

Expanding on Leupold's introduction, John Near gave a lecture-demonstration about Widor that can only be described as stunning. Near handed down an easy, spontaneous, scholarly account of Widor's fame during his lifetime, his penchant for reworking certain of the organ movements (resulting in several versions), the difficulties in dating some of the organ symphonies, Widor's preference for mechanical action over tubular pneumatic or electro-pneumatic (which later he considered "dry"), his evolving preference for ever more deliberate tempi, and the increasingly serious, religious thrust of his later compositions.

Near conjectured that Widor's work and prominence were finally eclipsed because his lifetime extended beyond his own aesthetic period. John Near's doctoral thesis about Widor and edition of Organ Symphonies 1 through 8 (Op. 13 and 42), including all versions of the constantly revised movements, are to be published shortly.

While overviews of the composers were given by Leupold, Lacey, and Near, the 19th century French organ, particularly those instruments built by Aristide Cavaillé-Coll, was the topic of Kurt Lueders, Jesse Eschbach III, and J. L. Coignet.

Kurt Lueders presented a lecture truly encompassing in its breadth and depth. As one particularly French focus of this 19th century outlook, organs were intended to project, in Lueders's words, "an earthly representation of the heavenly—rooted in nature and the real world, capable of drama and presence, yet also capable of fulfillment and inspiration." The translation into sound of this ideal produced bold, homogeneous tonal designs which could render thunderstorms as well as intimations of angelic flights.

which resulted from the use of different pressures; and his tonal designs, which included broad flue scales, progressive "harmonic" mixtures (which do not break back, but do acquire more ranks as one ascends the keyboard), and his fondness for Clicquot reeds. Questions from the audience elicited useful comparisons such as: the Cavaillé-Coll Salicional is a small Montre, bigger in sound than a Salicional on American organs; the Swell Bourdon is more fundamental in tonal character than the brighter Positif Bourdon; the Tuba Magna at the Trocadero was a large Bombarde.

Robert Glasgow's master class in mid-week, as well as some of the comments from participants at the wrap-up sessions on the last day, stressed the possibilities of "creating the illusion" of the right sound on American organs by judicious registration choices and control of touch. Glasgow mixed humor and sensitivity in his suggestions to the three organists who performed for the master class.

The Concerts

Apart from the opening concert and the lecture-demonstrations, performances during the week consisted of solo recitals by William Aylesworth, Thomas Murray, Will Headlee, Robert Glasgow, and Brian Jones, two chamber music concerts, and a concluding choral and organ program. All programs contained music by (and only by) Lemmens, Guilmant, Gigout, Loret, Saint-Saëns and Widor. Printed programs gave sources for lesser-known works by these composers, and dates of composition—careful and scholarly touches which evidenced the depth of preparation for this symposium.

William Aylesworth launched the week's solo recitals on Monday afternoon with a program of music by Lemmens, Guilmant and Gigout, at St. Joseph's Convent Chapel, Milwaukee, where he played a 1981 Casavant. The program, heavily weighted in the direction of Guilmant, contained only two pieces by Lemmens (one of which was *the Fanfare*) and one by Gigout, a *Prelude and Fugue in E major*. The Guilmant selections represented both concert and liturgical repertoire and ranged from two predictable paraphrases on themes of Handel, two movements from *Sonata VIII* (one of which was fugal with a generous allotment of episodes), and an attractive *Allegretto* (Op. 19, No. 1) to a somewhat inconsequential *Priere* and an amusingly sentimental *Puer nobis nascitur*, with arpeggiated chords and throbbing celestes. (But then, what better time for sentimentality than Christmas?) The most engaging pieces—were Guilmant's *Marche Nuptiale* (op. 25, No. 1), in which Aylesworth "played the room" and its 4-second reverberation quite successfully, and the already mentioned *Allegretto*, where Aylesworth made judicious and musical use of an organ which could at times sound muddy and opaque.

We then stepped from the Chapel into a hall at St. Joseph's Convent, replete with pipe organ, to hear the first of two ensemble concerts of the week, ably presented by pianists Mark and Karin Edwards, and mezzo-soprano Marlys Greinke. Piano duets by Saint-Saëns, piano and harmonium duos by Saint-Saëns, Widor and Guilmant, and captivating songs by Widor and Saint-Saëns made up this wholly delightful program. Excellent program notes contrasted compositional approaches of the three composers, and explained the registrational subtleties of transferring music written for French harmonium to

Lueders showed slides which amply illustrated case design and played recorded examples of fourteen different instruments (soon to be released as a boxed set). Typical of his comments characterizing sounds are those about Cavaillé-Coll trompettes: the *Recit Trompette* was described as "singing"; the *Positif Trompette*, as a "Classical sound with finesse"; the *Grand Orgue*'s, as containing a lot of fundamental. "The chamade reed does not blast, it (instead) seals up the tutti." A few statements about the organs of Charles Mutin, successor to Cavaillé-Coll, and Joseph Merklin concluded this talk.

Jesse Eschbach's lecture dealt with the St. Sulpice organ, detailing Cavaillé-Coll's 1862 redo of the existing 18th century Clicquot which had been rebuilt by Doublaine & Callinet in 1845; the subsequent changes to the Cavaillé-Coll instrument by Mutin in 1903; and the more recent changes by the French Ministry of Cultural Affairs. In a thick handout, Eschbach provided stoptlists of St. Sulpice, stoptlists of several other organs, and drawings of Barker lever and pneumatic stop action mechanisms. He spoke briefly about other instruments, including the Barker of 1868 at St. Augustin in Paris, the first organ to have electric action; before this organ was trackerized by the Cavaillé-Coll firm late in the century, it had the arcane problem of splashing mercury (from the electric contacts) when staccato passages were played.

Monsieur Coignet, newly the tonal director for the Casavant firm, also spoke of Cavaillé-Coll's work: his emphasis on an ample, stable wind supply; his experimentation with higher pressures not only for some entire ranks, but the trebles only of some ranks; his use and modification of the Barker lever to counteract action problems (some of



Mark Edwards, Karin Edwards, Marlys Greinke



Thomas Murray at St. Robert's



Trinity Lutheran Church



Robert Glasgow at St. John's

the pipe organ. (The "Clarinet" harmonium stop sounds at 16', and the "Clairon" at 4', thus parts so indicated must be transposed an octave down or up on the pipe organ.) The pipe organ in the hall fulfilled its harmonium function brilliantly. As charming as the instrumental works were, the crowning moment of the program was provided by the songs of Widor, performed by Ms. Greinke and Karin Edwards, pianist. Lovely, fragile, evocative, these songs belong in a singer's repertoire.

Thomas Murray played works by Saint-Saëns, Loret and Guilman in the Monday evening program at St. Robert's Church. The organ is a Kilgen of 1938 with a remarkably refined sound. The entire first half consisted of Saint-Saëns works: the *Prelude and Fugue in B major*, *Rhapsodie I*, *Fantasia in D-flat*, and Nos. 4 and 7 of the *Seven Improvisations*. These pieces were flawlessly and elegantly played, the large form and shape clearly communicated, and the whole infused with an inner vitality. A treat! The second half contained two Etudes by Loret and a liturgical piece, *Ecce Panis Angelorum*, by Guilman—small pieces which struck me as pleasant and "useful"—and two large works where were once staple items in the concert repertoire—Guilman's *Caprice*, Op. 20, No. 3, and *Morceau de Concert*, Op. 24. Despite admonishments to listen to works "on their own terms," the *Morceau de Concert* especially seemed interminable, its ambitious length exceeded only by its formulaic shallowness. Too, Murray did not sound as assured with this sprawling piece as he had with the gems by Saint-Saëns. The popularity of some of these large indigestibles in decades past appears as much an historical morsel to chew upon as the pieces themselves.

On Tuesday afternoon, Will Headlee's program at St. Francis Church took place on what was perhaps the organfind of the week, an untouched 2-manual and pedal instrument built by William Schuelke, a Milwaukee builder, from 1884, with cone-valve chests and Barker levers. The organ had been put into playing condition for the Symposium through the able and generously contributed ministrations of Stanton Peters. Worthy of a total restoration, this instrument filled the building with an exciting presence of sound and color.

Headlee programmed works by Guilman, Loret and Gigout, with an emphasis on the latter. All of the *Six Pieces* by Gigout were played except No. 1, for which the *Scherzo* from the *Ten Pieces* was substituted. Headlee played the Gigout pieces with more freedom and verve than the Guilman and Loret, and gave especially solid performances of the *Marche religieuse* (Six, No. 3) and the *Scherzo*, by Gigout.

In the Tuesday evening concert, Robert Glasgow performed Widor's *Gothique* and *Romane Symphonies* and *Marche Funebre et Chant Seraphique* of Guilman, on the 1966 Noehren organ at the Cathedral of St. John the Evangelist. Glasgow's harmonic awareness and ability to shape long vocal lines communicated the depth and musical meaning of these late and relatively unapproachable Widor symphonies. The *Romane Symphonie* particularly

came across a weighty, intense experience, while the *Gothique* seemed more episodic and not as cohesive a piece in general, an impression that extended beyond the variations form of the final movement. The taut line and serious approach did not serve the simpler Guilman piece as well, which mostly needed mellifluous organ sound for its popular statement. Glasgow provided informative program notes.

The second chamber music program of the week was a refreshing mid-week breather. This took place in the Fine Arts Recital Hall on the University of Wisconsin campus in Milwaukee. Jeffrey Peterson, pianist, ably accompanied Yolanda Marculescu, soprano, Robert Thompson, bassoon, Robert Goodberg, flute, Barry Benjamin, french horn, and Jerome Franke, violin, in a varied program of works by Saint-Saëns and Widor. These were all first-class performances by seasoned and accomplished musicians. Since all but one piece were for one wind instrument or another, including the voice, there emerged a felicitous connection and comparison with the grandest wind instrument of all. One fascinating inclusion was the song, *Danse Macabre*, by Saint-Saëns in the original, vocal version.

In the Thursday evening recital at St. Anthony's Church, Brian Jones presented Guilman in a wholly favorable light. Careful programming and fine playing worked together to create the highpoint of the week. Guilman's *Grand Choeur in D Major* (supposedly "alla Handel") received a strong, rhythmic performance, with bold gestures and buoyant beat. Two *Elevations*, Op. 25, No. 2 and Op. 65, "in the style of J. S. Bach," were given understanding performances, with just the right degree of flexibility. A Schumanesque *Allegro*

(Op. 18, No. 2) which contrasted rapid alternation of manuals, was given a natural shaping and fluency. Two pieces by other composers, the Gigout *Allegro con brio* from *Three Pieces*, and Saint-Saëns's *E-flat Fantasie* provided a welcome contrast.

The second half of the program consisted of Guilman's *First Sonata*, Op. 42. Vitality, formal clarity, and excitement characterized Jones' handling of this chestnut. An especially happy choice of reeds and flutes for the *Pastorale* middle movement made one aware of Jones's registrational adeptness throughout the program.

Originally a William Schuelke organ of 1890, the instrument received its second rebuilding in 1982 under the direction of Lee Erickson, at which time it was essentially doubled in size. It is a fine and versatile instrument.

The concluding program of the week, at Gesu Church in Milwaukee, was a mixed experience. The programming was promising in every way: the Guilman *Sonata No. 5 in C minor*, regarded by Dupré as the finest of the Guilman sonatas and, after intermission, Saint-Saëns's *Mass*, Op. 4 for choir, soloists, and two organs.

Organist John Weissrock gave the Guilman an uneven performance, his attempts at a fair reading marred by tempo discrepancies, awkward changes of registration, and wrong notes and rhythms. An enviably reverberant room (4 or 5 seconds) which might have enhanced the result in other circumstances, produced an oppressive wall of sound here. The organ is a Kimball of the 1890's which had been rebuilt by the Kilgen Company in 1955. Judging from the pipes strewn about the organ loft, it is currently undergoing another metamorphosis. One hopes it is in the best interests of the instrument.

The Saint-Saëns *Mass* is a piece of textural and spatial contrasts. The Wisconsin Conservatory Chamber Singers under the direction of Margaret Hawkins sang the work with superb diction, excellent tone, nice textual and musical nuance, and an inner propulsion of the beat. Soloists, all excellent, were Mary MacDonald, soprano, Donna Keating, alto, Lee Henning, tenor, and Steve Joyal, bass. Organist Lee Erickson at the front instrument (represented by a Rodgers brought in for the occasion) reliably provided the major accompaniment for the chorus, with solid rhythm and some nice, subtle phrasing. The rear organ, crippled though it was, was used effectively in echo and dialogue passages. John Weissrock had the challenge of co-ordinating the sounds of the rear organ with those of the chorus and Rodgers some 200 feet away, and managed this difficult task well, although the rear organ sometimes overwhelmed the musicians in the front.

When I was a student, 19th century music was dismissed as somehow unrespectable. We mostly ignored it, just as we ignored the instruments best suited to play it. An event such as the Milwaukee Symposium not only underscores the growing interest in Romantic music, it also helps nourish it. Wayne Leupold, who masterminded the organization of the Symposium, researching its direction, gathering a first-rate faculty and enlisting the aid of the Milwaukee AGO chapter, is to be heartily commended. The Milwaukee chapter smoothly and graciously managed all other details, arranging press coverage (no mean feat), eliciting public support and attendance at the evening events, and hosting the attendees in several receptions in elegant places, too. It was a full, fast-paced week.

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Ped.	Subbass	16'
C-f	Gedacktbass	8'
	Flötbass	4'
Kop.	I-Ped. / II-Ped. / III-I	

Albert Schweitzer was the first person to compile a catalog of the musical figures that Bach used to symbolize emotions and physical motion.¹ Bach's predecessors and contemporaries bear witness to the fact that he was not alone in his use of these musical figures, known as the *Affekten Lehre*. Unlike Romantic music of the 19th century and its attempts to evoke emotions through direct and obvious musical means, Bach's music abounds in figures symbolic of something extra musical.² These musical symbols were part of the general vocabulary of the Baroque, and were readily understood; therefore, in music that is based on sacred texts, such as chorale preludes, the use of symbols can easily communicate religious instruction to the listener who is familiar with the text and symbol.

Much has been written about Bach's use of musical symbols since Schweitzer's book appeared; however, two categories of symbols unknown to Schweitzer have been the focus of more recent investigations. The first involves the use of numbers as symbols; the second, called *gematria*, equates numbers with letters of the alphabet to spell names and words.

From the time of Pythagoras and Plato, numbers and their mathematical manipulations (their sums, products, squares and cubes) have been used to explain divine and mortal phenomena, and thus to symbolize them.

Pythagoras reasoned that if numbers constituted reality and were musical, the whole creation must be ordered by musical number; and he therefore advanced the concept of the 'music of the spheres.' For him, audibly perceptible music was essentially an imitation of the harmony of the cosmos as seen in the relations of the celestial bodies, which make a music we cannot hear because we have never *not* heard it. The human soul was also conceived to be a harmony based on these same numerical-musical proportions.³

This numerical tradition influenced the writings of two major Christian scholars, Boethius and St. Augustine. Boethius' text, *De musica* (early sixth century) is grounded in the Platonic and Neo-Pythagorean tradition "since it begins from the premise that music consists of forms, quantities, and proportions in sound whose value and harmony are judged according to the *a priori* mathematical laws of related numbers."⁴ According to Monroe Beardsly, St. Augustine's theory of beauty relies on the concepts of unity, number, proportion, and order. Furthermore, St. Augustine followed Plato in regarding number as the fundamental principle in God's creation of the world.⁵ Spitzer adds that "for Augustine, only the 'ordinate soul', the soul which is aware of *numeri*, can understand the harmony of God, who, creating in time, realizes his idea like a musician."⁶

In 1712 the great German philosopher/mathematician Leibniz wrote "Music is a *secret* [my emphasis] exercise in arithmetic of the soul, unaware of its act of counting."⁷ In 1707 Andreas Werckmeister echoed the tradition of numerical proportion and symbolism in his *Musikalische Paradoxal-Discourse*. One whole chapter is devoted to an exploration of the secret interpretation of numbers. This book was published when Bach was organist at Mühlhausen, and is an important source for understanding his use of musical number symbolism.

A brief summary of important numbers in Christian theology, together with a symbolic interpretation, is presented in the following list.⁸

- 1 = God the Father in the Holy Trinity; the father of all numbers.
- 2 = Christ, the center of the Trinity. The mother of all numbers, representing the female aspect.
- 3 = The trinitarian God; the Holy Spirit. The three days Christ spent in the tomb. Reality, having a beginning, middle, and an end.

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- 4 = The earth with its 4 compass points, 4 elements, 4 seasons, etc. The 4 Gospels.
- 5 = Man with his 5 senses, fingers on each hand, 5 appendages. The wounds of Christ on the cross; the cross of Christ with its 5 points, and Christ in human form. The 5 parts of the Mass. A 5-pointed star.
- 6 = The first mathematically *perfect* number, being equal to the sum of its divisors ($1+2+3=6$); the next three perfect numbers are 28, 496, and 8,128. The 6 qualities of perfection: divine power, majesty, wisdom, love, mercy, and justice. *The Creator*: God created the world in 6 days. *Man*, who was created on the sixth day. Six also expresses three as $3+3$ or 2×3 .
- 7 = The most holy, sacred number next to three, since it is composed of 3 (God) and 4 (earth); therefore, it represents the universe. *Holy*, as the seventh day of creation. The *Holy Spirit*, because of its seven gifts (wisdom, understanding, counsel, fortitude, knowledge, godliness, and fear of God).
- 8 = *Resurrection*: Christ rose on the eighth day after his entry into Jerusalem. *Regeneration and renewal* (the eighth day of the week is a new beginning, just as the eighth note of the octave renews the musical series). Immortality, being one beyond 7 (the universe).
- 9 = Angels, as in the nine choirs of angels (according to pseudo-Dionysius). The hour of the Crucifixion. A reference to the Trinity as 3×3 . A number of spiritual fulfillment.
- 10 = A symbol of God's law, as in the Ten Commandments, or law in general. It can also be a symbol for Christ, since X (the roman numeral for ten) is the first letter in Christ's name in Greek.
- 11 = Transgression and sin, being one number beyond God's law. Faithfulness, referring to the 11 faithful Apostles.
- 12 = The *Church*, founded by the 12 Apostles. The universe, being a multiple of the earthly 4 and the spiritual 3. Perfection as 2×6 .
- 13 = A symbol for Christ as the Chosen One, or leader (He was the 13th among His Apostles). A reference to the Last Supper. Misfortune (it ruins the perfection of 12).
- 21 = Holy, Holy, Holy (3×7).
- 27 = 3^3 (There is great significance in its Triune character). The 27 books of the New Testament.

Treatises from the Middle Ages describe the techniques of number symbolism, and give basic rules for dealing with numbers. According to these rules a large number may be cross-multiplied to produce a smaller one: 33 represents 9 as 3×3 ; therefore, 33 and 9 are considered symbolically equivalent. Cross-addition may also be applied: 33 represents 6 as $3+3$; therefore 6 and 33 are also symbolically equivalent numbers. A number can also be squared (2^2), cubed (2^3) or multiplied even further (2^4), and it too produces a number of symbolic equivalence.⁹

Some of the ways numbers influence musical structure can be seen in 1) the choice of key; 2) a harmonic progression or modulation; 3) the length of a motive, section or entire piece; 4) the intervallic construction of a motive; 5) the number of notes in a phrase; 6) the number of appearances of a motive; and 7) the number of beats in the entire chorale. (In order to avoid undue speculation, the length or number of beats of a chorale prelude will only be considered if Bach has increased the length of the prelude for no apparent musical reason.)

The tradition of equating letters with numbers is known as *gematria*. Its existence can be found in the ancient Jewish mystical practice of *cabala*, and there is strong evidence to indicate that it was also known in ancient Greece.¹⁰ Renaissance scholars have found examples of this tradition in the music of *Humanist* composers, and Bach scholars continue to uncover examples of *gematria* in his music.¹¹

Bach used an alphabet of 24 letters in which the I and the modern J were counted as one, as were the modern U and the Latin V. This alphabet and its number equivalents are given in Example 1, and a list of significant *gematria* equivalents in Example 2.

Example 1

A	B	C	D	E	F	G	H	IJ	K	L	M
1	2	3	4	5	6	7	8	9	10	11	12
N	O	P	Q	R	S	T	UV	W	X	Y	Z
13	14	15	16	17	18	19	20	21	22	23	24

Example 2

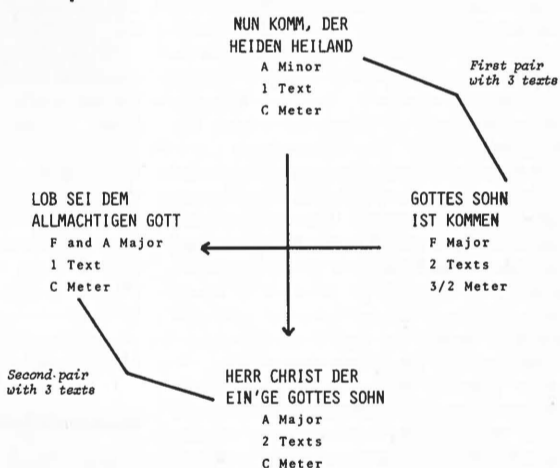
- 14 = Bach ($2+1+3+8$)
- 27 = Bach ($2 \times 7=14$)
- 29 = J. S. B., or S. D. G. (Soli Deo Gloria)
- 41 = J. S. Bach
- 42 = Bach (3×14)
- 43 = Credo
- 48 = Bach ($2 \times 1 \times 3 \times 8$)
- 59 = Bach ($21+38$); also Gott
- 70 = Jesus; also Joh. Seb. Bach
- 100 = Sebastian Bach
- 158 = Johann Sebastian Bach

Much has been written about the *Orgelbüchlein* and the musical symbolism of its individual chorale preludes; therefore, any additional remarks can only be justified if they actually add new insights to the mass of observations already in print.¹² When I was asked to prepare a workshop presentation of the *Orgelbüchlein* in 1984, I combined a numerical analysis with the more traditional interpretive analysis of allegorical musical figures. These two approaches complemented each other by confirming many previously observed characteristics, and, in a number of cases, led to new and exciting revelations. Some of these newly formulated speculations are presented now with the analysis of eleven *Orgelbüchlein* chorale preludes.

The Advent Chorales

Although the overall shape of the *Orgelbüchlein* was never finished according to plan, Bach did complete the Advent section with its four chorales; therefore, these pieces will be considered as a group. Through the use of *two* keys (Christ) a *third* apart (a Trinity reference) the four chorales form a subgroup of *two* interlocking pairs (Example 3). Commonalities

Example 3



of text are reflected in a shared emphasis of certain numbers, the more important being number 2 (Christ as second member of the Trinity; also His duality of spirit, which is both divine and human); number 3 (a reference to the Trinity), and number 5 (Christ in human form; also the points of the cross, and the number of Christ's wounds).

The diagram clearly shows a strong emphasis on the number 2—the four chorales form a subgroup of *two* pairs, with each pair using *two* keys a major *third* apart, and each containing a chorale with *two* texts. In addition, only *two* meters are used for the four chorales. Each pair stresses a different aspect of Christ's life: the first emphasizes His relation to man, the second His relation to the Trinity.

Why four chorales for the Advent section? Perhaps because number 4 symbolizes the earth, and therefore mortal concerns. The circular diagram of the chorales also reveals the shape of the cross, and the use of 5 keys (the last chorale interlocking with the first through its modulation to A major) refers to the five points of the cross. Since God the Father is the Creator of heaven and earth, and of Jesus Christ as well, the use of 6 texts is a likely reference to Him.

In *Nun komm, der Heiden Heiland* the wonder and mystery of the Virgin birth are expressed in the very first measure with a mysterious *five-note* chord, which unfolds as each voice enters one by one in descending order from soprano to bass (Example 4a). This *two-note* step figure symbolizes Christ's descent in human form (2 and 5). On the third beat of the first measure

the soprano constructs a *four-note* motive (earth) from the two-note step figure. The shape of this motive contains the outline of the cross; its use in a chorale whose complete text traces the birth, life, suffering, and death of Jesus Christ is not without significance (Example 4b). The texture is reduced to four voices at

Example 4



the end of the first measure, and in measure four the pedal begins a *two-note* descending pattern which complements the motive in the manual (Example 4c). The third phrase begins in measure five, and at this point a *fifth* voice enters for only *two* beats. These numbers point to Christ, and the text at this moment refers unmistakably to Him with the words "des sich" (at whom). The text for the last phrase refers to Christ's mortal birth, and here Bach has added a *fifth* voice for almost the entire phrase.

An added measure after the last note of the chorale increases the prelude's length to 10 measures. This may symbolize Christ in human form, or Christ and the cross, since the number 10 is the product of 2×5 . Also, the number 10 in roman numerals is indicated by an X, which is both a symbol of the cross, and the first letter in Christ's name in Greek.

The key of A minor is particularly appropriate for the first chorale prelude of the *Orgelbüchlein*, not only because it was frequently used for pieces that were "somewhat plaintive, honorable, and calm" according to Johann Mattheson, but also because the *gematria* for the letter A is the number 1, which is the father of all numbers, and is symbolic of God the Father in the Holy Trinity.¹³

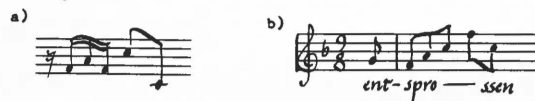
In *Gottes Sohn ist kommen* the octave canon between soprano and tenor is the most prominent symbol of duality. The canonic voices are similar because they speak with the same tones, and also different because of their octave separation. Bach has further emphasized the importance of duality in this chorale prelude with a registration indication calling for *two 8'* stops, and by the inclusion of an alternate text. (The two-manual indication in some editions is not Bach's, and seems particularly inappropriate here.) The canon is also a symbol of Christ following God's law, with God's voice in the highest register speaking with the tone of the Principal 8', and Christ in the lower speaking with the earthly voice of the Trompette 8'. This interpretation places Christ in the middle of the lower voices, symbolizing His earthly mission.

In addition to the melodic duality of the canon, the accompanying alto and bass voices express a contrasting rhythmic duality—the alto with its continuous eighth notes, and the bass with its continuous quarters. The fifth verse of this chorale text speaks of a firm and steadfast belief, perfectly symbolized here by the steadfast energy of two voices moving in perpetual motion.

According to Mattheson, F major is "capable of expressing the most beautiful sentiments in the world: generosity, *steadfastness* [my emphasis], love, or whatever else stands high on the list of virtues; all this it does in such a natural way and with such incomparable facility that nothing has to be forced."

As with the preceding chorale prelude, *Herr Christ, der ein'ge Gottes Sohn* has an alternate text. It also uses the numbers 2 and 5 to symbolize Christ, and introduces number 3 to symbolize His relation to the Trinity. The *three* lower voices are based on a single motive which can be seen in its complete form in the pedal (Example 5a). This motive has 5 notes arranged

Example 5



rhythmically as 3 and 2, thus symbolizing the Trinity and Christ. The arpeggiated upward leap graphically depicts the words of the third phrase, "sprung from His heart." A similar treatment was used in *Cantata #96*, based on the same chorale, where Bach wrote a rising arpeggio when these same words were sung (Example 5b). The octave fall of the pedal motive symbolizes Christ's descent to earth as the Son of God—Christ, the lower note, is a duplication of God on High, the upper note.

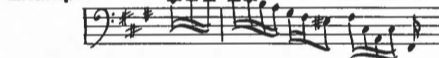
For the *fifth* phrase, beginning with the upbeat to measure nine (the first four measures must be counted twice because of the obligatory repeat), Bach wrote a rising melodic and harmonic sequence to symbolize the words for this phrase, "He is the Morning Star." The rising sequence ascends by *seconds*, leaving no doubt as to whom the symbol refers (Example 5c).

Example 5c



In the sixth phrase (measures 11 and 12) the text is "His radiance stretches so far." For the words "so far", the tenor has the longest scale passage in the entire prelude. It combines with a single arpeggio to descend the distance of *two* octaves in *four* beats—a clear symbol of Christ's radiance stretching to the four corners of the earth (Example 5d).

Example 5d



The repeat of the second half of the chorale is not called for with either text, and is therefore of numerical significance. The increased length permits the pedal motive to be heard 22 times (2×11), referring either to Christ and redemption from sin, or to the letter X in *gematria*. The repeat increases the number of measures to 20 (2×10), and may be a symbol of Christ following God's law, as alluded to in the fourth line of the text ("as it is written").

For no apparent musical reason, Bach ended the prelude with a complete measure instead of the incomplete one called for by the initial upbeat, thereby increasing the number of beats from 80 to 81. This number is the product of 3×27 , a symbol of the Trinity and the message of the New Covenant (the 27 books of the New Testament) which Christ brings.

According to Mattheson, the key of A major was suitable for brilliant effects. The key signature of *three* sharps is another reference to the Trinity.

Lob sei dem allmächtigen Gott is the last Advent chorale, and like the first, is governed by *two* distinct but complementary motives, one in the manual, the other in the pedal (Example 6a). Both motives are "rocking-note" types, and their use here creates a link with the following chorale, *Puer natus in Bethlehem*, the first in the Christmas section. The motive in the manual sparkles with Schweitzer's rhythm of joy, and is possibly derived from the chorale melody in measure five (Example 6b). The gently descending line of rocking notes in the pedal is a symbol of the gentle rocking of the cradle, and Christ's descent to earth. A reference to the Trinity can be seen in its *three* statements, the first spanning an octave, the second a ninth, and the last a tenth.

Example 6



Measure five stands out because on the second and fourth beats the *three* lower voices sound the rocking-note motive as *one* in parallel motion (Example 6c). These *two* statements occurring in measure five refer to the humanity of Christ. Significantly, the words for this phrase are "sent His well-beloved Son." The three-in-one motion of the lower voices suggests a Trinity reference, while its repetition in the same measure amounts to *six* voices moving in parallel motion, thereby identifying Christ (numbers 2 and 5) as the Son of the Creator (number 6).

This prelude also stresses number *two* by its use of two keys, for it remains entirely in F major until the beginning of measure eight, where it suddenly turns to A major, and ends one measure later. The two keys of the Advent section are thereby contained within a single chorale, and it is appropriate that the modulation up a major third is reserved for the final words "highest throne." This harmonic word painting is reinforced in the last measure with the alto rising above the last chorale note and cadencing a *fifth* above it. The extra measure permits the modulation to A major, and also increases the length of the prelude to 9 measures, another reference as 3^2 to Christ and the Trinity (Example 6d).

Example 6d



Notes

1. Albert Schweitzer, *J. S. Bach*, London, 1911; New York, 1962.
2. See Manfred Bukofzer, "Allegory in Baroque Music," *Journal of the Warburg Institute*, Vol. III, 1939-1940.
3. David Taylor III, *Numerical Proportion And Symbolism: A Key To Understanding Renaissance Music*, University of Colorado, 1979, p. 7.
4. *Ibid.*, p. 10.
5. See Monroe C. Beardsley, *Aesthetics from Classical Greece to the Present*, University of Alabama, 1966, pp. 94-95.
6. Leo Spitzer, *Classical and Christian Ideas of World Harmony*, Baltimore: Johns Hopkins Press, 1963, p. 31.
7. Karl Geiringer, *Symbolism in the Music of Bach*, Washington, D.C., The Library of Congress, 1956, p. 11.
8. This list is similar to one by George J. Buelow in "Symbol and Structure in the 'Kyrie' of Bach's B Minor Mass," *Essays on the Music of J. S. Bach and Other Diverse Subjects: A Tribute to Gerhard Herz*, Louisville, 1981.
9. For an excellent summary of these rules, see Francis Stephen Ackert, *Numerical Structures In The Organ Works of Dietrich Buxtehude*, The University of Wisconsin-Madison, 1979, pp. 6-8.
10. *Ibid.*, p. 9.
11. See Randolph Currie, "Cyclic Unity in Bach's Sechs Chorale: A New Look at the 'Schublers,'" *Bach, Quarterly Journal of the Riemenschneider-Bach Institute*, Vol. IV, 1973, No. 1, p. 26; No. 2, p. 25; and "A Neglected Guide to Bach's Use of Number Symbolism," *Bach, Quarterly Journal of the Riemenschneider-Bach Institute*, Vol. V, 1974, No. 1, p. 23; No. 2, p. 36; No. 3, p. 3; No. 4, p. 3.
12. Peter Williams' excellent book is the most recent: *The Organ Music of J. S. Bach*, Cambridge University Press, 1980.
13. All translations of Mattheson's remarks on key characteristics are quoted from *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, by Rita Steblin, UMI Research Press, 1983.

This article will be continued.

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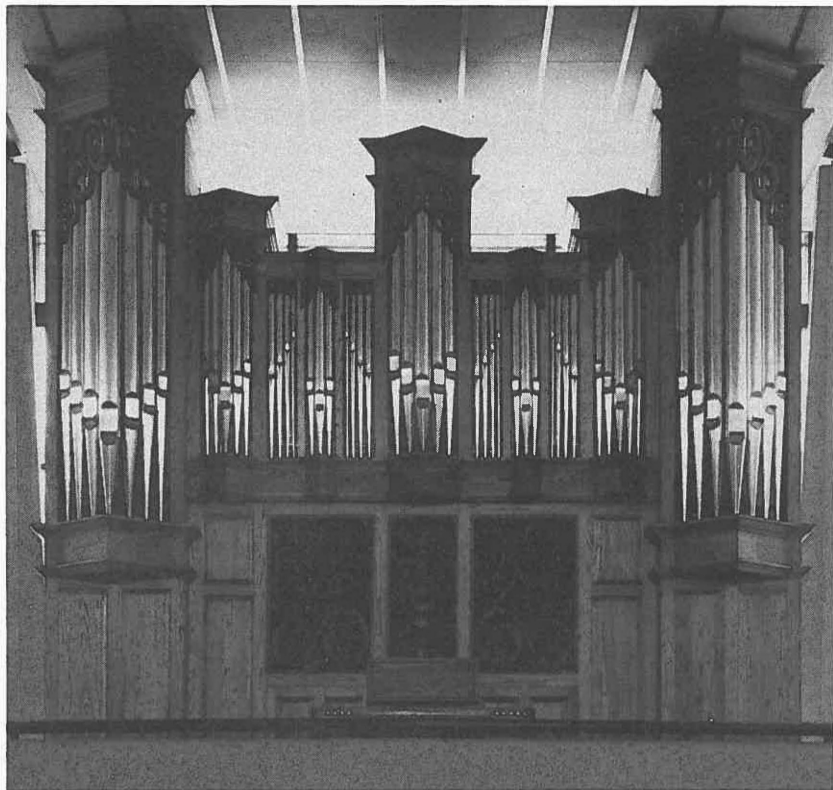


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Corpus Christi Church Pacific Palisades, California

This organ represents our interpretation of a "classic" instrument suitable for the performance of music from the 17th and 18th century French and German literature, yet it is adaptable to the style of 19th and 20th century compositions and the requirements of the liturgy and choral accompaniment. If this description sounds like an "eclectic" approach, that was not the goal.

At this time in organbuilding there are several philosophies of design and construction. Some "eclectic" organs attempt everything. Other builders attempt to recreate exact copies of historic organs, suitable for performance of a limited range of music. In constructing this instrument, we felt that the organ should have French roots and accommodate other styles that would be required of it. Therefore, the sound is broad and warm (helped by the magnificent acoustics of the building) and the reeds are incisive. Yet, the clear flue choruses and the case design are more Germanic than French.

The Corpus Christi Church organ is

built with mechanical key action joining player and pipe. The stops are selected through electrically operated slider solenoids permitting the inclusion of an electronic memory for rapid changes of stops. The organ case is solid oak and the facade pipes are of 80% polished tin. The carvings above the facade pipes and covering the Recit expression shutters are of walnut.

Following discussions in 1981 with Dr. Leo Nestor (former parish organist/choirmaster) and Dr. Frank Brownstead (consultant) we developed a plan for the instrument's tonal and visual design. After revisions to accommodate the required "earthquake-proof" steel structure, we began constructing the organ in 1982. It was shipped from our Dallas workshop in early March, 1984, and installation and regulation to the church's acoustics were finished in early May. From design through installation required over 6,600 man hours.

George W. Gilliam
Schudi Organ Company
Garland, TX

MIXTURE COMPOSITIONS

GRAND-ORGUE Fourniture V

C 1	F 18	F 30	C 37	F 42	C 49
2	2 ² / ₃	4	4	5 ¹ / ₃	8
1 ¹ / ₃	2	2 ² / ₃	2 ² / ₃	4	5 ¹ / ₃
1	1 ¹ / ₃	2	2	2 ² / ₃	4
2 ² / ₃	1	1 ¹ / ₃	1 ¹ / ₃	2	2 ² / ₃
1 ¹ / ₂	2 ² / ₃	1	1 ¹ / ₃	1 ¹ / ₃	2

RECIT EXPRESSIF Cymbale IV

C 1	C 13	G 20	C 25	C 37	Fs 55
1	1 ¹ / ₃	2	2 ² / ₃	4	4
2 ² / ₃	1	1 ¹ / ₃	2	2 ² / ₃	2 ² / ₃
1 ¹ / ₂	2 ² / ₃	1	1 ¹ / ₃	2	2 ² / ₃
1 ¹ / ₂	1 ¹ / ₂	2 ² / ₃	1	1 ¹ / ₃	2

- GRAND-ORGUE**
- 8' Montre (80% tin)
 - 8' Flûte à cheminée (Wood and 25% tin)
 - 4' Prestant (80% tin)
 - 2²/₃' Nazard (25% tin)
 - 2' Quarte de nazard (25% tin)
 - 1¹/₅' Tierce (25% tin)
 - 2' Fourniture V (75% tin)
 - 8' Trompette (Resonators of 75% tin) Tremblant

- RECIT EXPRESSIF**
- 8' Bourdon (Wood and 25% tin)
 - 8' Salicional (Copper and 50% tin)
 - 8' Voix céleste (50% tin)
 - 4' Flûte à cheminée (25% tin)
 - 2' Doublette (75% tin)
 - 1' Cymbale IV (75% tin)
 - 8' Cromorne (Resonators of 60% tin)
 - 8' Hautbois (Resonators of 75% tin) Tremblant

- PEDALE**
- 16' Soubasse (Wood)
 - 8' Flûte (80% tin)
 - 16' Bombarde (Wooden boots and resonators)
 - 8' Trompette (G.O.)

Casavant Frères Limitée, St. Hyacinthe, Québec, has installed its Opus 3588 in the United Presbyterian Church of Fallbrook, CA. The Swell chamber, facia paneling and console are of solid oak. Wind pressures are 90 to 110 mm. Installation was by Roland Bonneau and Gerald Van Deventer. Tuning and tonal finishing was by Yves Champagne and Alain Gagnon.

- GRAND ORGUE**
- 16' Bourdon (Extension)
 - 8' Montre
 - 8' Bourdon
 - 4' Prestant
 - 4' Flûte à fuseau
 - 2²/₃' Nazard
 - 2' Quarte de nazard
 - 1¹/₅' Tierce
 - V Fourniture
 - 8' Trompette

- RECIT**
- 8' Flûte à cheminée
 - 8' Viole de gambe
 - 8' Voix céleste
 - 4' Principal
 - 4' Flûte
 - 2' Octave
 - 1¹/₅' Larigot
 - IV Plein jeu
 - 16' Basson-hautbois (Extension)
 - 8' Hautbois
 - 8' Trompette (G.O.)

- PEDALE**
- 32' Résultante
 - 16' Principal (Extension)
 - 16' Bourdon (G.O.)
 - 8' Octavebasse
 - 8' Bourdon (G.O.)
 - 4' Basse de choral
 - III Mixture
 - 16' Bombarde
 - 16' Basson (Recit)
 - 8' Trompette (Extension)
 - 4' Hautbois (Recit)



4-manual Flentrop planned for Holy Name Cathedral, Chicago

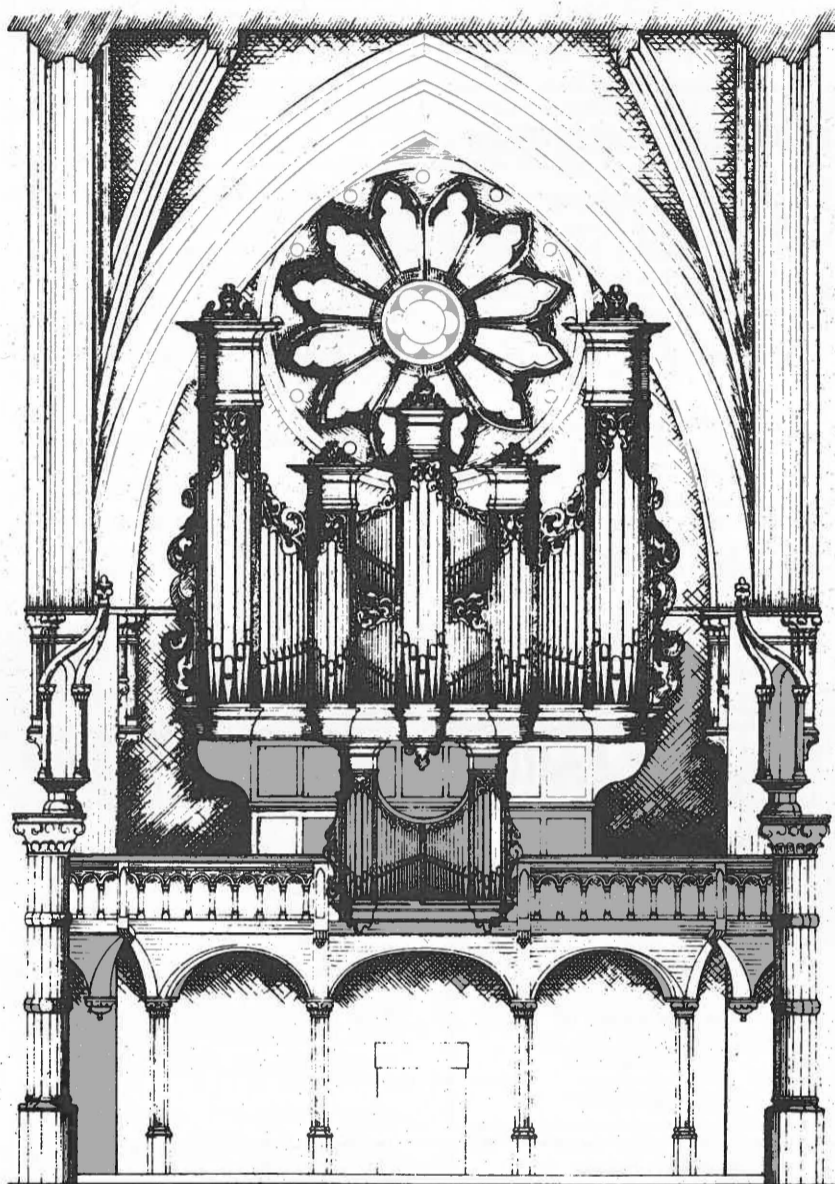
Joseph Cardinal Bernardin, Archbishop of Chicago, and Bishop Timothy J. Lyne, Pastor of Holy Name Cathedral, have announced plans for a new organ in the west gallery of Holy Name Cathedral, Chicago, IL. The new organ is a gift to the Cathedral from Mrs. Alice Robinson, in memory of her husband, William D. Robinson. The organ will be built by the firm of D. A. Flentrop in Zandaam, Holland, and will be completed in the summer of 1988.

Designed by Hans Steketee, president of Flentrop, the new organ will contain 72 stops and 112 ranks, comprising nearly 6,000 pipes. The organ case, approximately 40 feet high and 28 feet wide, will house the pipes and mechanism. It will be of shallow depth and constructed of solid oak to blend and reflect sound clearly through the acoustical spaces of the Cathedral. The main case, with its five large towers rising to the vaulted ceiling of the Cathedral, will be built around the west rose-window, in proportion to the original architecture of Patrick Charles Keely. A second, smaller case will be cantilevered from the gallery railing. Decorative panels for both cases will be hand-carved and partly gilded in the traditional Dutch manner.

This will be the largest instrument built by Flentrop for installation in the United States. Other Flentrop organs in this country are located at St. Mark's Cathedral in Seattle, Trinity Cathedral in Cleveland, Oberlin Conservatory in Ohio and Duke University Chapel in Durham, North Carolina.

The playing action of the Cathedral organ will be mechanical throughout. The sound of the organ will be grounded in the tradition of 18th century Dutch style: singing, rich, bold and colorful, but with additional influences of the classic French Cathedral organs.

The present gallery organ in Holy Name Cathedral was built in 1877 by the distinguished Massachusetts builder



William A. Johnson, shortly after the building's dedication. It was rebuilt by Wangerin in 1918 and again in 1950. The organ has suffered the ravages of time and its original pipework has been altered beyond restoration. It is now in unreliable condition and suffers frequent breakdowns.

The Cathedral of the Holy Name, located in the "Gold Coast" area immediately north of the Chicago Loop, is both an important historical landmark and a flourishing parish. Built in 1874-75, the Cathedral underwent a major restoration in 1968-69. Seating over 1,500 people, the building enjoys openness, light and the renewal of its original gothic design. Nearly 8,000 people attend the Cathedral each weekend; several of the services are filled to capacity. In addition, there are many Archdiocesan festivities held throughout the year with capacity congregations.

Practical necessity and artistic integrity indicated the need for two organs: a Sanctuary ("choir") Organ of twelve to twenty stops and a West Gallery Organ of larger design. In 1981, a new organ was commissioned for the front of the Cathedral, a gift from the estate of Florence Bolles. It was built by the French-Canadian firm of Casavant Freres in 18th century French style. The organ contains 2 manuals, 19 stops and 25 ranks of pipes. It is used largely to accompany cantors and choirs, to lead congregational singing at weekday services and for smaller organ recitals. (See report on page 23 of the September, 1983, issue of THE DIAPASON.)

Acoustics in the nave of the Cathedral are very "dry", due to the soft ceiling wood and extensive carpeting. Therefore, the focus, presence and exact placement of the new gallery instrument will present critical design challenges for the builders.

Richard Proulx serves as Director of Music of Holy Name Cathedral.

POSITIEF I

- 8' Prestant
- 8' Bourdon
- 4' Octaaf
- 4' Fluit
- 3' Nasard
- 2' Octaaf
- 1 1/2' Terts
- 1 1/2' Larigot
- Sesquialter II
- Mixtuur IV-VI
- Cymbel III
- 16' Dulciaan
- 8' Trompet
- 8' Kromhoorn
- 8' Vox Humana

GREAT II

- 16' Prestant
- 8' Octaaf
- 8' Roerfluit
- 8' Quintadeen
- 4' Octaaf
- 4' Nachthoorn
- 3' Quint
- 2' Octaaf
- 2' Woudfluit
- Cornet V
- Mixtuur IV-VIII
- Scherp IV-VI
- 16' Trompet
- 16' Fagot
- 8' Trompet

BOVENWERK III (encl.)

- 16' Quintadeen
- 8' Prestant
- 8' Gedekt
- 8' Viola di Gamba
- 8' Vox Celeste
- 4' Octaaf
- 4' Gemshoorn
- 3' Quintfluit
- 2' Nachthoorn
- 1' Flageolet
- Mixtuur IV-V
- 16' Basson
- 8' Trompet
- 8' Bassonhobo
- 8' Vox Humana

SOLO IV

- 16' Bourdon
- 8' Prestant
- 8' Flûte Harmonique
- 8' Gamba
- 5 1/2' Nasard
- 4' Octaaf
- 3 1/2' Terts
- Mixtuur VI-X
- Cornet V
- 16' Bombarde
- 8' Trompet
- 4' Clairon

PEDAL I

- 16' Subbas (open)
- 10 1/2' Roerquint
- 8' Fluit
- 4' Fluit
- 32' Bombarde
- 16' Bazuin

PEDAL II

- 16' Bourdon
- 8' Prestant
- 4' Octaaf
- Mixtuur VI
- 16' Fagot
- 8' Trompet
- 4' Trompet

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- I + II
- II + III
- II + IV
- P + I
- P + II
- P + III

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Calendar

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

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

**UNITED STATES
East of the Mississippi**

15 APRIL
Christa Rakich; Memorial Church, Harvard Univ, Cambridge, MA 8 pm
*Robert Glasgow, masterclass; North Christian Church, Columbus, IN 7:30 pm

16 APRIL
*Kenneth Sass; Moorestown United Methodist, Moorestown, NJ 8 pm
Jason West, with flute; National City Christian, Washington, D.C. 12:15 pm
*Larry Smith; St James Episcopal, Richmond, VA 8 pm
Simon Preston; St Mary's Episcopal, Kinston, NC 8 pm

18 APRIL
Simon Preston; First Baptist, Chattanooga, TN 8 pm

19 APRIL
John Weaver; First Baptist, Rome, NY
Christa Rakich; Cathedral Church of St John, Wilmington, DE 8 pm
Robert Baker; Christ Church, Cincinnati, OH 8 pm
Ars Musica Baroque Orchestra; Court St Church, Flint, MI 8 pm
David Schrader; First Presbyterian, Deerfield, IL 8 pm

20 APRIL
Peter Sykes; Harvard Univ, Cambridge, MA 4 pm
Eldon Balko, choral workshop; Our Redeemer Lutheran, Milwaukee, WI 10 am
Valparaiso Univ Choir; Cathedral of St John, Milwaukee, WI 8 pm

21 APRIL
Judith Hancock; Mystic Congregational, Mystic, CT 8 pm
Simon Preston, Alice Tully Hall, New York, NY 2 pm
John Rose; St Paul's Greek Orthodox, Hempstead, NY 7 pm
*Philip Crozier; Trinity Episcopal, Watertown, NY 4 pm
Arno Schoensted; St Luke's Episcopal, Gladstone, NJ 8 pm
Frank Archer, with flute; Trinity Cathedral, Trenton, NJ 3:30 pm
*CJ Sambach; Washington Street United Methodist, Alexandria, VA 4 pm
*Christa Rakich; Calvary Episcopal, Baltimore, MD 8 pm
Robert Smith, harpsichord; Christ Lutheran, York, PA 8 pm
Handel, *Dettingen Te Deum*; Lebanon Valley College, Annville, PA 3 pm

William Albright; Calvary Episcopal, Shadyside, PA 8 pm
Hymn Festival; First Congregational, Columbus, OH 4 pm
Susan Stine; West End United Methodist, Nashville, TN 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Peter Hurford; St Paul's Episcopal, Flint, MI 7:30 pm
Schuyler Robinson, with trumpet; Christ Church Cathedral, New Orleans, LA 4 pm

22 APRIL
*William Albright, workshop; Calvary Episcopal, Pittsburgh, PA

23 APRIL
Simon Preston, with orchestra; Mechanics Hall, Worcester, MA 8 pm
George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm
Jerald Hamilton, with orchestra; Univ of Illinois, Champaign, IL 8 pm

25 APRIL
Mark Laubach; National City Christian, Washington, D.C. 12:15 pm
Simon Preston; St John's Cathedral, Jacksonville, FL

26 APRIL
Sandra Soderlund; Colgate University, Hamilton, NY 8 pm
Bach, *Mass in B Minor*; Lebanon Valley College, Annville, PA 7 pm
Wilma Jensen; United Methodist Temple, Beckley, WV 7:30 pm
Choir, Handbells; Coral Ridge Presbyterian, Ft. Lauderdale, FL
Anita Eggert Werling; First Baptist, Macomb, IL 8 pm

27 APRIL
Sandra Soderlund, workshop; Colgate University, Hamilton, NY 9 am
Herbert Burtis, with harp & flute; Harvard Univ, Cambridge, MA 4 pm
Bach, *Mass in B Minor*; Sacred Heart Church, Lancaster, PA 7:30 pm
His Majesty's Clerkes; Unitarian Church, Evanston, IL 8 pm

28 APRIL
Donald Joyce; St John the Evangelist, New York, NY 3 pm
Bach, *Cantata 4*; Church of the Good Shepherd, New York, NY 11 am
John Weaver; St Peter's Episcopal, Bay Shore, NY 3 pm
Simon Preston; United Methodist, Red Bank, NJ
Choral concert; National City Christian, Washington, D.C. 3:00 pm
Bach Society of Baltimore; Corpus Christi Church, Bolton Hill, MD 4 pm
Bach, *Mass in B Minor*; Immaculate Heart of Mary Church, Lexington Park, MD 7:30 pm
Wayne Earnest; St John's Lutheran, Charleston, SC 5 pm
Bach, *Mass in B Minor*; St Patrick Cathedral, Harrisburg, PA 8 pm

CJ Sambach; Tabor Ev. Lutheran, Kane, PA 3 pm
Handel, *Messiah*, with orchestra; Trinity Lutheran, Lancaster, PA 4 pm
Bach, *B Minor Mass*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Marc Ritchie; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

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Choral Concert; Parma Lutheran, Parma, OH 3 pm

Hal Lissow, with flute & bells; Lakewood United Methodist, Lakewood, OH 4 pm

His Majesty's Clerks; Quigley Chapel, Chicago, IL 3 pm

Catharine Crozier; Illinois College, Jacksonville, IL 8 pm

John Eggert, with baroque flute; Concordia College, St Paul, MN 3:30 pm

29 APRIL

Bruce Bengston; Grace Lutheran, Eau Claire, WI 8 pm

Catharine Crozier, masterclass; Illinois College, Jacksonville, IL 9 am

30 APRIL

Richard Konzen; St Paul's Cathedral, Syracuse, NY 12:10 pm

Joan Lippincott; Grace Episcopal, Nyack, NY 8 pm

Marilyn Keiser; Tufts College, Forsyth, GA 8 pm

National Organ Competition Winner; First Presbyterian, Ft Wayne, IN 8 pm

Jerald Hamilton, with orchestra; Grace Lutheran, Champaign, IL 8 pm

2 MAY

Radcliffe Choral Society; Busch-Reisinger Museum, Cambridge, MA 4 pm

Julie Vidrick Brown; National City Christian, Washington, D.C. 12:15 pm

3 MAY

Roberta Gary; St Joseph Cathedral, Buffalo, NY 8 pm

Marilyn Keiser, with orchestra; Christ Episcopal, Raleigh, NC (also 5, 6 May)

Handel, *Jephtha*; Christ Church Cathedral, Indianapolis, IN 8 pm

4 MAY

Radcliffe Choral Society; Harvard University, Cambridge, MA

James Sanderson; Grace Episcopal, Elmira, NY 4 pm

Marilyn Keiser, masterclass; Christ Episcopal, Raleigh, NC 9 am

Community Renewal Chorus; Orchestra Hall, Chicago, IL 8 pm

5 MAY

Robert Baker; Yale University, New Haven, CT 8 pm

John L. Wilson; Trinity Cathedral, Trenton, NJ 3:30 pm

Choral Concert; Church of the Good Shepherd, Lancaster, PA 8 pm

Richard Jarvis, harpsichord, with gamba; Cathedral of St Thomas More, Arlington, VA 7:30 pm

John Weaver; Virginia Beach United Methodist, Virginia Beach, VA 7 pm

Bob Simpson; Cathedral of St Philip, Atlanta, GA 5 pm

Michael Murray; First Congregational, Columbus, OH 8 pm

Peter Hurford; Trinity Episcopal, Indianapolis, IN

Handel, *Coronation Anthems*; Christ Church Cathedral, Indianapolis, IN 4 pm

Bach, *Mass in A Major*; Independent Presbyterian, Birmingham, AL 4 pm

Marilyn Mason; Northminster Church, Jackson, MS

Wolfgang Rübsem; Cathedral of St John, Milwaukee, WI 8 pm

Luther H.S. North Choir; Park View Lutheran, Chicago, IL 4 pm

Choral Concert; St James Cathedral, Chicago, IL 4 pm

6 MAY

Handel Concert; Christ Church Cathedral, Indianapolis, IN 7:30 pm

7 MAY

David Tryggstad, lecture-recital; Trinity Lutheran, Eau Claire, WI 7:30 pm

9 MAY

Charles Krigbaum; St Paul's Chapel, New York, NY 8 pm

C. Randall Williams; National City Christian, Washington, D.C. 12:15 pm

Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 10, 11 May)

10 MAY

Dale Adelmann; Yale University, New Haven, CT 8 pm

Peter Hurford; St Mary's Abbey, Morristown, NJ

Simon Preston; Metropolitan United Methodist, Detroit, MI 8 pm

Wolfgang Rübsem; Northwestern Univ, Evanston, IL

11 MAY

Bach, *Mass in B Minor*; United Methodist, Red Bank, NJ 8 pm

12 MAY

Peter Hurford; Alice Tully Hall, New York, NY 2 pm, 3 pm

John Weaver; Church of the Ascension, New York, NY 3 pm

Simon Preston; Seventh-Day Adventist, Kettering, OH 8 pm

American Boychoir; Christ Church, Cincinnati, OH 5 pm

Hampton Barker; Cathedral of St Philip, Atlanta, GA 5 pm

Handel Concert; St Paul & the Redeemer, Chicago, IL 4 pm

Bach Concert; St Luke's Episcopal, Evanston, IL 8:15 pm

14 MAY

Simon Preston; St John's Church, Savannah, GA

15 MAY

David Schrader, harpsichord; St Luke's Episcopal, Evanston, IL 8:15 pm

16 MAY

Jon Gillock; St Paul's Chapel, New York, NY 8 pm

Clair Johannsen; National City Christian, Washington, D.C. 12:15 pm

Simon Preston; Grace Episcopal, Charleston, SC

17 MAY

Handel concert; St Luke's Episcopal, Evanston, IL 8:15 pm

19 MAY

Simon Preston; Church of the Advent, Boston, MA 7:30 pm

Dennis Keene; Church of the Ascension, New York, NY 3 pm

New Amsterdam Singers; St Ignatius Episcopal, New York, NY 4 pm

+ **John Rose**; Phillips Memorial Baptist, Cranston, RI 4 pm

Rossini, *Stabat Mater*; Christ Church, Alexandria, VA 5 pm

Marilyn Keiser; St John's Lutheran, Winter Park, FL

Todd Wilson; Bland St United Methodist, Bluefield, WV 3 pm

Handel choral works; Court St Church, Flint, MI 7:30 pm

Jerome Butera; Winnetka Congregational, Winnetka, IL 4 pm

Bach concert; St Luke's Episcopal, Evanston, IL 8:15 pm

St Luke's Children's Choir; Park View Lutheran, Chicago, IL 4 pm

Bach, *St Mark Passion*; Grace Episcopal, Oak Park, IL 8 pm

21 MAY

Henry Lowe; Christ Church, Cincinnati, OH 12:10 pm

Bach, *St. Mark Passion*; Church of the Ascension, Chicago, IL 8 pm

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22 MAY

New Amsterdam Singers; Church of the Ascension, New York, NY 8 pm

23 MAY

Donald Joyce; St John the Evangelist, New York, NY 8 pm

Frederick Grimes; St Paul's Chapel, New York, NY 8 pm

Michael Lindstrom; National City Christian, Washington, D.C. 12:15 pm

26 MAY

McNeil Robinson; Church of the Ascension, New York, NY 3 pm

Jim Mellichamp; Cathedral of St Philip, Atlanta, GA 5 pm

Catharine Crozier; The Methodist Church, Berea, OH 4 pm

28 MAY

Choral Concert; Heights Christian Church, Shaker Heights, OH 7:30 pm

29 MAY

Catharine Crozier; Old Stone Church, Cleveland, OH

30 MAY

Richard Bouchett; St Paul's Chapel, New York, NY 8 pm

Camerata Quattro-Baroque Ensemble; National City Christian, Washington, D.C. 12:15 pm

31 MAY

David Tryggstad; University of Wisconsin-Eau Claire, Eau Claire, WI 6 pm

UNITED STATES**West of the Mississippi**

16 APRIL

Peter Hurford; Texas Christian Univ, Ft Worth, TX 8 pm

17 APRIL

Bach concert; California State Univ, Chico, CA 8:15 pm

18 APRIL

Bess Hieronymus, Marilyn Mason, lecture-recital; Univ of Texas, San Antonio, TX (also 19, 20 April)

19 APRIL

David Dahl; St Mark's Cathedral, Seattle, WA 8 pm

Peter Hurford; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

*Larry Smith; First Presbyterian, Tulsa, OK 8 pm

George Ritchie; St Martin's Lutheran, Austin, TX

20 APRIL

Robert Anderson, masterclass; St John's United Methodist, Davenport, IA 9:30 am

Delores Bruch, workshop; First Presbyterian, Ottumwa, IA 1 pm

Michael Gaillit; Seventh-day Adventist, Denver, CO

*Larry Smith, masterclass; First Presbyterian, Tulsa, OK 10 am

Handel, *Jephtha*; Trinity Episcopal, Portland, OR 7:30 pm (also 21 April, 3 pm)

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Choir Concert; St Philip the Apostle, Pasadena, CA 8 pm

21 APRIL

Children's Choir Festival; Christ United Methodist, Rochester, MN 4 pm

Robert Anderson; St John's United Methodist, Davenport, IA 7:30 pm

Douglas Butler; St John the Evangelist Episcopal, San Francisco, CA 4 pm

Catharine Crozier; Stanford Univ, Stanford, CA 2:30 pm

22 APRIL

Michael Gaillit, masterclass; Univ of Colorado, Boulder, CO

George Ritchie; St Paul's Lutheran, Brenham, TX 7:30 pm

23 APRIL

Charles Tompkins; Church of Gethsemane, Minneapolis, MN 7:30 pm

William Heiles, harpsichord; Clapp Recital Hall, Iowa City, IA

24 APRIL

Frederick Swann; St Michael & All Angels, Dallas, TX 12:20 pm

26 APRIL

Gustav Leonhardt, harpsichord; Southern Methodist Univ, Dallas, TX 8:15 pm

Peter Hurford; First Congregational, Los Angeles, CA 8 pm

27 APRIL

Marianne Webb, hymn-playing workshop; Christ United Methodist, Rochester, MN 9 am

Michael Gaillit; Pacific Union College, Angwin, CA

Bach, *St. Matthew Passion*; Dorothy Chandler Pavilion, Los Angeles, CA 8:30 pm

28 APRIL

Marianne Webb; Christ United Methodist, Rochester, MN 8 pm

Bach, Handel Concert; Southern Methodist Univ, Dallas, TX 11 am

Peter Hurford; Trinity Episcopal, Sacramento, CA

Samuel Swartz; Immanuel Presbyterian, Los Angeles, CA 4 pm

30 APRIL

Peter Hurford; St Luke's Episcopal, San Antonio, TX 4 pm

Frederick Swann; Grace Presbyterian, Houston, TX

1 MAY

Simon Preston; Univ of Wyoming, Laramie, WY

2 MAY

Carlene Neihart; Nazarene College, Olathe, KS 7:30 pm

3 MAY

Simon Preston; St John's Cathedral, Denver, CO

*Catharine Crozier; University Park Methodist, Dallas, TX 8:15 pm

Peter Hurford; St Paul's Methodist, Houston, TX 8 pm

4 MAY

Catharine Crozier, masterclass; Univ Park United Methodist, Dallas, TX 9:30 am, 12 noon

5 MAY
Handel Concert; First-Plymouth Church, Lincoln, NE 8 pm
Haig Mardirosian, with soprano; Lord of Life Lutheran, The Woodlands, TX 7:30 pm
Choral Festival; University Presbyterian, Seattle, WA
Simon Preston; Grace Cathedral, San Francisco, CA 5 pm
Choir Concert; All Saints' Episcopal, Beverly Hills, CA 4 pm

7 MAY
Simon Preston; Trinity Univ, San Antonio, TX 8 pm

8 MAY
Wolfgang Rübsum; Crystal Cathedral, Garden Grove, CA

10 MAY
Handel Concert; Lewis & Clark College, Portland, OR 8 pm
John Pagett; Christ Episcopal, Eureka, CA 8 pm

11 MAY
Music Consort of Kansas City; All Souls Unitarian, Kansas City, MO
John Pagett, masterclass; Christ Episcopal, Eureka, CA
Choir Concert; St. Cyril of Jerusalem, Encino, CA 7:30 pm

12 MAY
Lawrence Archbold; Carleton College, Northfield, MN 4 pm
John Schultz; Christ United Methodist, Rochester, MN 4 pm
Early Music Consort of Kansas City; Nelson Gallery, Kansas City, MO
Marilyn Keiser; Austin Theological Seminary, Austin, TX

13 MAY
Marilyn Keiser, masterclass; Austin Theological Seminary, Austin, TX (also 14, 15 May)

15 MAY
Catharine Crozier; Covenant Presbyterian, Long Beach, CA

17 MAY
Calvert Johnson; St Basil's, Tahlequah, OK 8 pm
Carole Terry; St Mark's Cathedral, Seattle, WA 8 pm
Frederick Swann; St Leander Church, San Leandro, CA 8 pm
Michael Murray; First Congregational, Los Angeles, CA 8 pm

18 MAY
Handel, *Semele*; First Unitarian, Portland, OR 8 pm (also 19 May, 4 pm)
Pacific Chorale; Chapman College, Orange, CA 8:30 pm

19 MAY
Handbell Festival; Christ United Methodist, Rochester, MN 4 pm
Douglas Butler; St Boniface Church, San Francisco, CA 3 pm
Anniversary Concert; Church of the Ascension, Sierra Madre, CA 5 pm
Marvel Jensen; First Baptist, Santa Ana, CA 7:30 pm
Salute to American Composers; La Jolla Presbyterian, La Jolla, CA 7:30 pm
David Craighead; Parish of St Matthew, Pacific Palisades, CA 3 pm

24 MAY
Simon Preston; First United Methodist, Palo Alto, CA 8:15 pm

INTERNATIONAL

18 APRIL
Norman McBeth; St Paul's, Toronto, Ontario 12:10 pm
Gillian Weir; Cracow Philharmonic Hall, Cracow, Poland 8 pm

19 APRIL
Raymond Daveluy; Anglican Cathedral, Hamilton, Ontario 8 pm

20 APRIL
Raymond Daveluy, masterclass; Anglican Cathedral, Hamilton, Ontario 10 am

22 APRIL
Eric van der Kolk; St Michael's, Zwolle, Holland 8 pm

23 APRIL
Peter Hurford; Ryerson United Church, Vancouver, BC 8 pm
Gillian Weir, harpsichord; English Church, Amsterdam, Holland 7:30 pm

25 APRIL
Matthew Larkin; St Paul's, Toronto, Ontario 12:10 pm

26 APRIL
Gillian Weir; St Andrew's University, St Andrew's, Scotland 7:30 pm

30 APRIL
Gillian Weir; Westminster Cathedral, London, England 7:30 pm

2 MAY
John Tuttle; St Paul's, Toronto, Ontario, Canada 12:10 pm

5 MAY
John Tuttle; St Paul's, Toronto, Ontario, Canada, 4 pm

9 MAY
David Passmore; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

13 MAY
Frank Iacino; University of Toronto, Toronto, Ontario 8:15 pm

16 MAY
Gerald Webster; St Paul's, Toronto, Ontario, Canada 12:10 pm

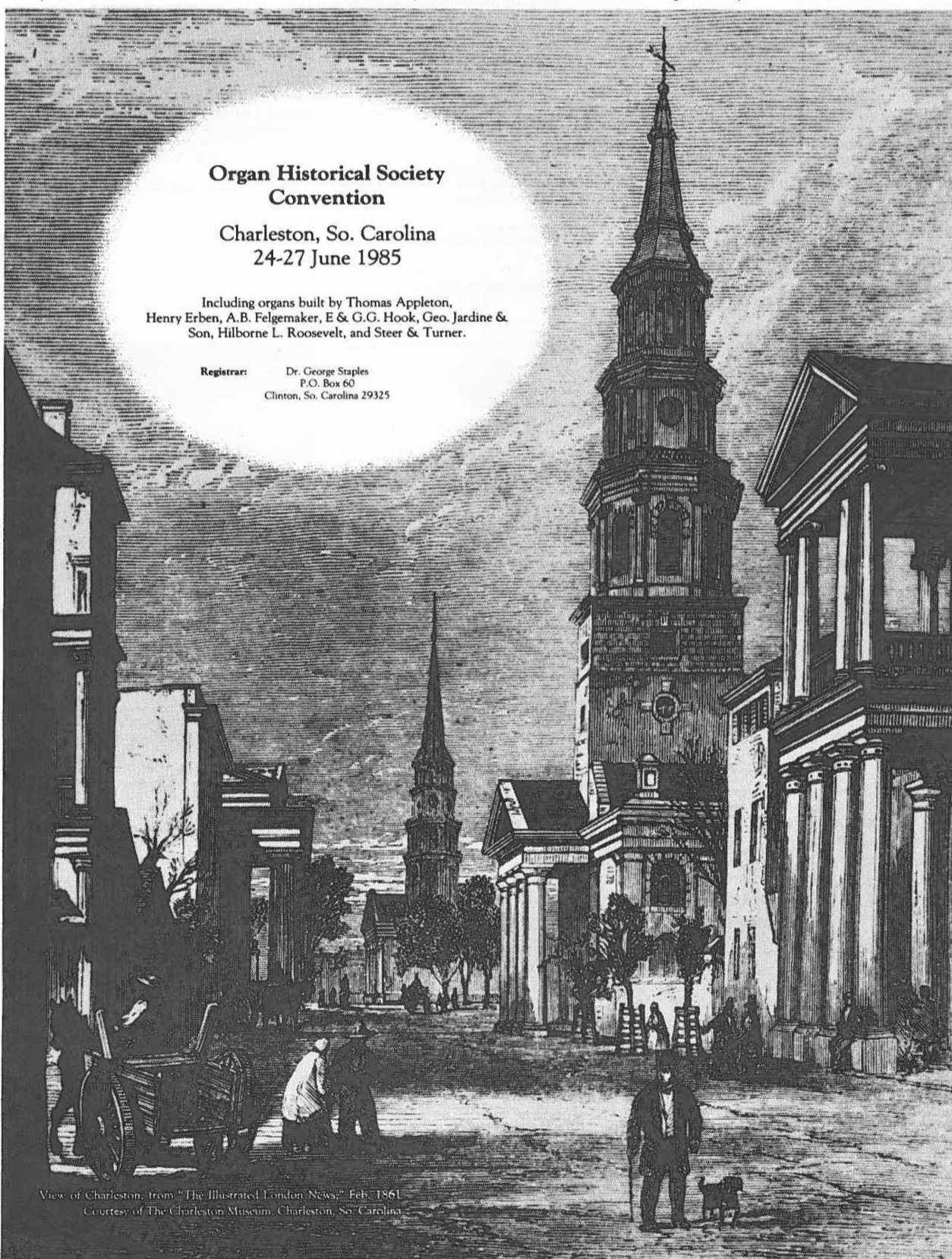
19 MAY
John Tuttle; St Paul's, Toronto, Ontario, Canada 4 pm

21 MAY
Simon Preston; St James United, Montreal, Quebec

23 MAY
Brian Emery; St Paul's, Toronto, Ontario, Canada 12:10 pm

27 MAY
Frank Iacino; The Avenue Organ Ltd., Willowdale, Ontario 8:15 pm

30 MAY
Thomas Fitches; St Paul's, Toronto, Ontario, Canada 12:10 pm



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1908 Schantz tracker, 9 stops, with new pipe-work, beautiful carved oak case; 1905 Pilcher tracker, 8 stops, very compact, with some new pipework. Attractive prices, will rebuild with new organ warranties. SASE to Garner Organs, 1360 Rogers Lake Rd., Kila, MT 59920.

55-rank cathedral organ, with historic pipe-work by Roosevelt. Rebuilt by Schantz with all new mechanisms in 1952. Three-manual electropneumatic console. Buyer to disassemble and remove by 31 July, 1985. \$75,000 or highest bid. Descriptive brochure and measurements on request. Contact Neil Larson, Christ Church Cathedral, 421 South 2nd St., Louisville, KY 40202. 502/587-1354.

3-manual classic, 18-rank organ including mostly recent pipework. Very good condition. \$20,000. Chicago area, purchaser remove. 312/945-8148.

1915 Kilgen, 12 ranks, 2 manuals. Not in use or playing condition. Available for inspection. Best offer; send bids in writing. Buyer must remove. Contact Edwin P. Day, c/o Catholic Ministries of Muskogee, P.O. Box 189, Muskogee, OK 74402. 918/687-1351. No collect calls.

21-rank Pilcher organ with 2-manual Verind-en console, available immediately. Send for specification. Make an offer. Ruth Heyl, 321 Carlton, S.E., Grand Rapids, MI 49506. 616/459-0619.

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30-year old Holland organ. 2 manuals, 11 ranks. Excellent condition. Best offer. Woodfield Christian Church, 100 South Park, Roselle, IL 60172. 312/351-0089 or 351-8521.

Warren organ, 2 manual, 9 ranks, ca. 1904. Originally from Markdale United, Ontario. 12' x 5' x 13'. Contact: W. Scofield, R.R. #2, Campbellcroft, Ontario, LOA 1B0 CANADA. 1-416/797-2566.

Wicks, 1952, 2 manuals, 7 ranks. Asking \$5,000. Specs. on request. Contact Aldersgate Methodist, 502 Kayton, San Antonio, TX 78210. 512/226-8391.

1926 Hillgreen-Lane, 2/12, no console; in-cluding recent Trumpet (direct electric action). For immediate removal by buyer. Contact: David Early, First Baptist Church, 202 Summit Ave., Sanford, NC 27330. 919/774-4220.

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Kimball organ, 1923. 2-manual, 11 stops. (3 16's) Good condition. In storage. Contact: Morel & Associates, 4221 Steele St., Denver, CO 80216. 303/355-3852.

1928 Austin organ II/6; currently not playing. Will sell complete or in parts. Best offer. Also 1966 Casavant Krummhorn 8' \$600. 215/493-0653.

1955 Möller, 2-man., 17-rank pipe organ; \$15,000 negotiable. Contact Rev. Dale Robb, First Presbyterian Church, Jacksonville, IL 62650. 217/245-4189

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PIPE ORGANS FOR SALE

Two-manual Barlow rebuild of 1909 Odell, direct-electric action; 3-manual Klann console, 17 stops, unified. Buyer to remove immediately after Easter, 1985, asking \$5,000. contact: Gary A. Tanis, Organist & Choirmaster, Christ Church (Episcopal), Church & River Sts., Cooperstown, NY 13326. 607/547-9555.

3-manual 30-rank Estey pipe organ built in 1924, rebuilt, enlarged in 1958, two large blowers, motors, chest, reservoir, full 32-note pedalboard, solid oak console with 36 stops and 20 couplers. Playing when removed, owner's poor physical health requires disposition now. Please make offer to Bob Collier, 10509 East 65th Street, Kansas City, MO 64133. Specs available upon request.

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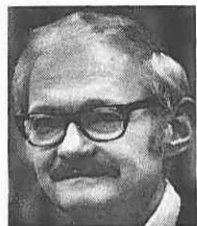
3269 West 30th Street
Cleveland, Ohio 44109
(216) 398-3990



William Albright



Guy Bovet



David Craighead



Gerre Hancock



Judith Hancock



Clyde Holloway



Marilyn Keiser



Joan Lippincott



Marilyn Mason



James Moeser



Robert Noehren



George Ritchie

European Artists 1985-86

- *Guy Bovet
- *Peter Hurford—November
- *Peter Planyavsky
- Louis Robilliard
- Daniel Roth—January
- Winchester Cathedral Choir—April



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



Todd Wilson

* Artists Available All-Bach

William Albright
Judith Hancock
Joan Lippincott
Marilyn Mason
James Moeser
Robert Noehren
George Ritchie
John Weaver
Todd Wilson

Duo Concerts

Gerre Hancock &
Judith Hancock, organ
Marilyn Mason, organ/harpsichord &
Pierre D'Archangeau, violin
Phyllis Bryn-Julson, soprano &
Donald Sutherland, organ
Marianne Weaver, flute &
John Weaver, organ
Anne Wilson & Todd Wilson, Organ