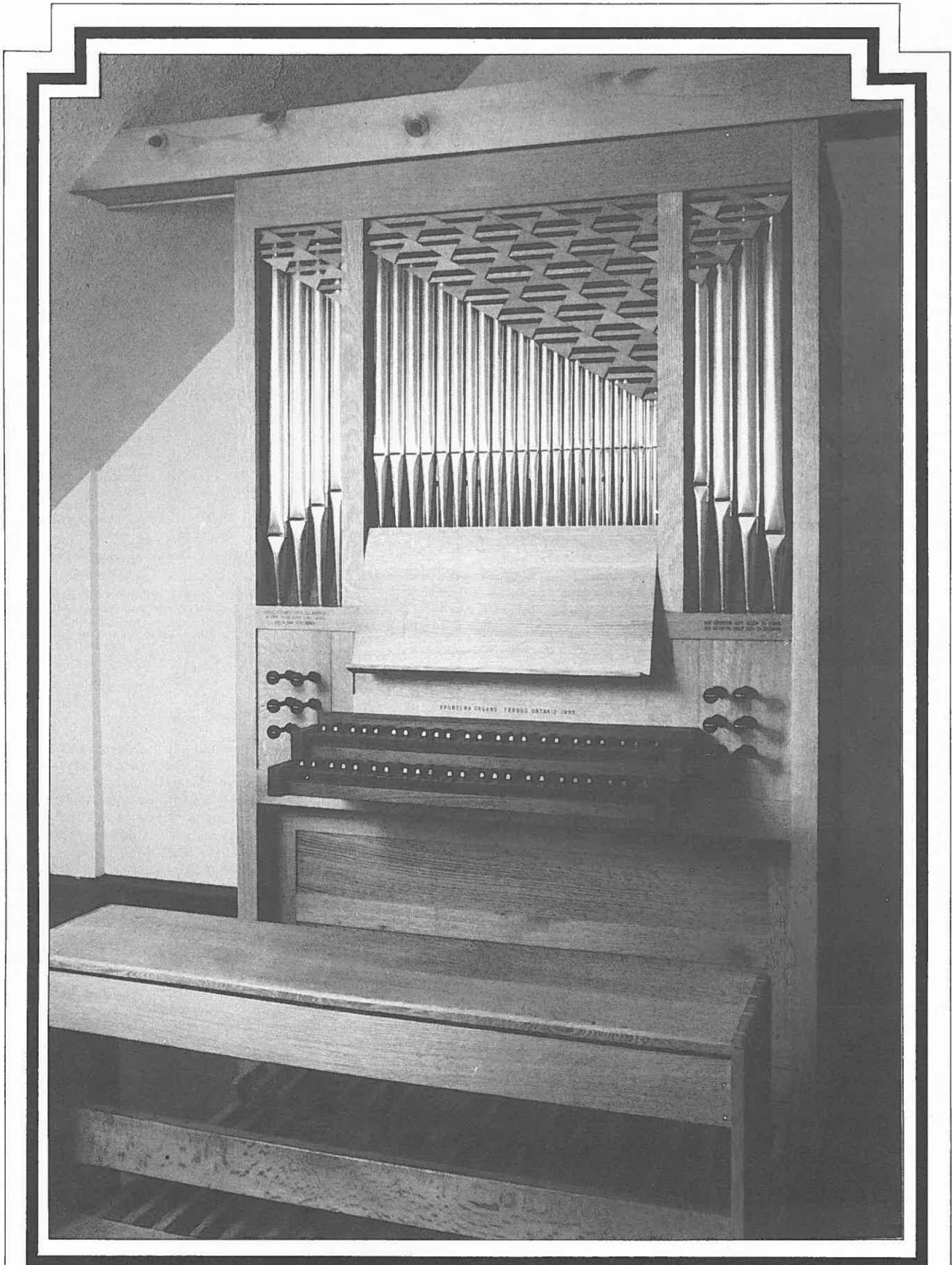


THE DIAPASON

NOVEMBER, 1985



Dr. Hans Zbinden Residence, Akron, OH
Specification on page 15

Letters to the Editor

Architects and Acoustics

I have read Pieter Visser's article, "Organ Planning for Architects," in the August, 1985, issue of THE DIAPASON, and while I agree with many of the points he makes, I must strongly disagree with his blanket condemnation of acoustical consultants. To be sure, many acousticians do have a "one track" approach, offering only electronic solutions to acoustical problems. However, just as surely there are many organbuilders with "one track" solutions to the musical needs of the church.

The fact is that the needs of the church are varied and unique in all the world. Because of this, people such as architects, organbuilders, and acousticians who serve the church must be very carefully chosen. A particular sensitivity to the needs of the church, and a wholistic view is essential. Mr. Visser is to be commended for the basic theme of the article: that architects must understand the importance of the organ in church design, and must seek advice early in the planning process for proper design. However, just as architects and organbuilders have different philosophies and approaches, so do acousticians. An acoustical consultant with training and scientific background, who also has a sensitivity to the church and a philosophy that honors the importance of natural sound is the type of consultant that is essential to the church. In like manner organbuilders and architects must honor the variety of needs of the church.

No one group has wholly cornered the market on the proper service of the church, not the acousticians, not the architects, and not the organbuilders! The real lesson of Mr. Visser's article is that architects, organbuilders, or acousticians—anyone who serves the church—cannot be chosen "at random." Those who serve the church must be uniquely qualified and carefully selected by the church.

Scott R. Riedel

I enjoyed reading Pieter Visser's article, "Organ Planning for Architects" in the August issue, but I feel he pointed his finger at the wrong culprit in a couple of instances. He states, no doubt accurately, that in only 10% of new church design is an organbuilder involved in the planning process. However he blames this state of affairs on the poor architect. May I respectfully suggest that it is the church's fault. When one hires an architect, it is the client's responsibility to tell the architect what is desired. When Edward Searles hired Henry Vaughan to design what is now the Methuen Memorial Music Hall, it goes without saying that he instructed Vaughan that the purpose of the hall, indeed the sole purpose, was to house in a magnificent fashion with wonderful acoustics, the great Boston Music Hall organ. It is easy to imagine what Searle's response would have been had Vaughan designed a building which could not house the organ.

By the same token, if a church instructs the architect that its building design must provide ample space and fine acoustics for an organ, the architect is compelled to do so. If he doesn't know how, then he has to engage consultants (i.e., organbuilders) to insure that the results match the client's desires. Unfortunately most churches do not bother to tell the architect that an organ is to be provided for. Indeed, some architects take it upon themselves to remind the client that this needs to be considered.

All architects routinely hire structural engineers to insure that the building will not fall down, and air-conditioning engineers to insure that it will be comfortable, etc. This brings up the question of acoustics.

Mr. Visser states that organbuilders do not like acoustical engineers. I hap-

pen to like competent acoustical engineers very much! The science of acoustics is a very complex one, and I suppose that if I studied for many years, I could be expert at it. I also like to think that I have some good common-sense ideas about acoustics. But when a building is being designed for complex purposes (speech, music of various styles, suppression of air conditioning noise, isolation of outdoor noise, etc.) a competent acoustical consultant is invaluable. For one thing, his advice carries weight with the client and the architect because his services are paid for.

Mr. Visser's remarks about acoustical consultants lead me to think he is confusing the so-called 'acoustical advisors' whose services are provided free by purveyors of public address systems or acoustically absorbent building materials with *bona fide* acousticians. There are many churches that would have not needed a public address system had a little common sense been applied to the acoustic design. But if the acoustic 'advice' stems from a public address system salesman, you may be sure that he will 'design' the room to absolutely require his product!

Again, the culprit is the client, not the acoustical consultant. The client must instruct the architect to provide the kind of acoustics desired. If acoustics are a primary concern (and they should be), then acoustically treacherous designs must be avoided. The popular A-frame construction is particularly hazardous. This design is popular because it encompasses a given floor area with the minimum amount of walls and ceilings, thus lowering the cost of the building, and it looks 'churchy', but it also is very poor acoustically because the geometry causes the reflections to be very inefficient in evenly distributing the sound to the listeners. Common sense tells us that, for ordinary-sized churches, a 'shoe-box' shape is likely to be the best. Simply look at some of our renowned older concert halls and New England meeting houses to verify this.

Another cause for poor acoustics is the dearth of training for the clergy in public speaking. It is a mystery to me how a person can expect to make his living speaking in public without ever learning to do it! Of course we expect to be able to understand the spoken word in churches, but is it really necessary for us to design our churches so that the style of delivery is identical with the conversation of bedmates?

Mencken said something like: Democracy is the theory that the common man knows what he wants, and deserves to get it . . . good and hard. I'm afraid most of our churches are like that. The architect senses that the average churchgoer would rather be home in bed, and provides upholstered pews and air-conditioning, and wooly acoustics, accordingly. The music sounds like Muzak because no one really wants to hear music; they just want the luxury of music happening. No, it isn't the fault of the architects, or the acoustic consultants. They are simply giving the people what they want, good and hard.

George Bozeman, Jr.
Deerfield, NH

The author responds:

I have not had the opportunity to work with Mr. Riedel, so I do not know his track record as an acoustician, but I am glad I got his attention. I wish I could get the attention of all acoustical consultants and get them to thinking.

In response to the letter from George Bozeman, Jr., it is still my opinion that if the church hires an expert architect, it is the architect who should cover all the bases. He should inform the church of all needs. Most church committees are composed of amateurs, not experts like the architect.

On Mr. Bozeman's statement on

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CONTENTS

FEATURES

- House of Hope Organ Institute
by James P. Callahan 7
- Dollard Festival '85 and The
International Bach Congress
by Rudolf Zuiderveld 8
- The Dollard Festival '85: A Report
by Douglas Reed 12

NEWS

- Here and There 3, 4, 16
- Appointments 4
- Retirement 4
- Nunc Dimittis 4

REVIEWS

- New Organ Music 5
- New Recordings 5
- Music for Voices and Organ
by James McCray 6

NEW ORGANS

ORGAN RECITALS

CALENDAR

CLASSIFIED ADVERTISEMENTS

LETTERS TO THE EDITOR

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acoustics: I don't know where he has been in the last 20 years, but of the 300 or so churches I have worked with, I know of four that have excellent acoustics, about 20 that have acceptable acoustics, and the rest run from poor to worse. Most of these building had acoustical engineers do the design work. If, as he states, the engineers were so good, why do we have so many flops acoustically in concert halls? Several have been redone after the best "acoustical minds" in the world supposedly designed the acoustics. I know about 15 recognized acousticians, of whom I trust two who have consistent and accurate predictions of the outcome of their work. The rest have failed to meet their predictions by a large margin.

Often the client does not have any idea of what good or bad acoustics are, but the architect should know, and he should, therefore, educate the client. He should also assure himself of the qualifications of the acoustician, not by an educational yardstick which proves little or nothing, but by a proven track record.

I agree with Mr. Bozeman about the severe lack of training by clergy to speak in public. That situation has been a mystery to me, too.

I disagree with Mr. Bozeman about giving people what they want. The fact is that, in most cases, they really have no idea of what they want, and most are looking for some guidance. It is, therefore, up to the architect, the bona

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fide acoustician, and us to give them what they really want and need. We just have to show the people what they want—a way to finer and better things and not simply going along with whatever everybody wants.

People really want to learn if we teach them, and people really want to see if we show them, and people really want to feel if we touch them. People are looking for better!

Pieter A. Visser
Visser-Rowland Associates

Correction

Please refer to the write-up on p. 14 of THE DIAPASON, September, 1985. Please publish the fact that I had nothing whatever to do with the design or the selection of the Leek organ for the First Presbyterian Church, Bowling Green, Ohio. A more unlikely group than me, Fenner Douglass, and Kurt Ruhland would be extremely difficult to imagine.

Homer D. Blanchard
Delaware, OH

P.S. I used to know the now-retired of pastor of this church, Greer Imbrie, quite well. I visited him and the church early on in their deliberations and advised him not to rebuild their old E. M. Skinner but to consider replacing it with a modern tracker, but I was not a consultant for the project. I think there is quite a difference.

HDB

Here & There

The Tenth International Organ Competition **Grand Prix de Chartres** will take place September 1-21, 1986. The contest is open to organists of any nationality born after January 1, 1951. Registration will close on April 30, 1986. A pre-selection round at that time will be by cassette recording. First elimination round will take place at the Saint-Maur Conservatory, September 10-11; second elimination round September 16; and finals at Chartres Cathedral, September 21. Contact: Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France.

The **Chicago Chapter** of the AGO has announced dates and repertoire for its organ playing competition. Required repertoire for the preliminary round includes the *Fantasia and Fugue in G Minor*, S. 542, by Bach, and a work by a French composer written after 1900. The final round consists of a work by an American composer. The competition is open to organists up to the age of 30. The winner will receive a stipend of \$350 and a recital sponsored by the chapter; a possible runner-up award will be announced at the final round, April 12. Tapes should be received by January 17. For information, contact: Chicago AGO Competition, Box 5000, Evanston, IL 60204-5000.

The 30th International **Heinrich Schütz Festival and Conference**, celebrating the composer's 400th birthday anniversary, took place October 17-20 at the University of Illinois, Urbana-Champaign. It marked only the third time in its 30-year history that the meeting has been held in the U.S. The Festival-Conference took place under the auspices of the International Heinrich Schütz Society, the American Musicological Society and the International Federation for Choral Music, with support from the National Endowment for the Humanities, the Lorado Taft Lectureship Committee, and the School of Music of the University of Illinois.

The 1986 calendar **Organa Europae** is now available. Included are 13 color photos of organs in England, the Netherlands, Finland, Spain, Portugal, Switzerland, Sweden, Italy, France, Germany and Austria, comprising five contemporary instruments, a 19th century neo-gothic organ, and seven historical cases dating from the 16th, 17th, and 18th centuries.

Organa Europae, as a founding association of the Federation Francophone des Amis de l'Orgue, is publishing the brochure of the F.F.A.O. conference, *Orgues en Normandie*.

The calendar is available for U.S. \$12.50, Can. \$14.50. *Orgues en Normandie* (FFAO 1985) and *Orgues en Champagne* (FFAO 1984) are each \$8 (Can. \$10). For information, contact: *Organa Europae*, B.P. 16, F 88101 Saint-Die, France.

Steinway Musical Properties, Inc., has announced the purchase of four musical instrument companies from CBS, Inc.

Included in the acquisition is the **Rodgers Organ Company** of Hillsboro, OR, as well as Steinway & Sons, Gemeinhardt Company, and Lyon & Healy Harps, Inc.

Eiji Hashimoto, Harpsichordist-in-Residence at the University of Cincinnati, College-Conservatory of Music, has given over 60 concerts thus far in

1985, in commemoration of the 300th anniversaries of Bach, Handel and Scarlatti, including appearances in the USA, Japan and Finland. His edition of *D. Scarlatti 100 Sonatas in Three Volumes* was published by G. Schirmer in April, 1985; another edition, *Veränderten, Fortsetzung, and Zweyte Fortsetzung Sonatas* (W. 50, 51, 52) by C. P. E. Bach in three volumes, was published by Zen On Music Co. in Tokyo from 1984 to 1985; and another edition, *Pièces pour Clavecin* by J. B. Loeillet, was published by Heugel in Paris in January, 1985, as part of *Le Pupitre* series. Among his recent recordings are digital discs of *J. S. Bach and Sons* (1984) and of Haydn's *Concerto for Harpsichord and Violin in F Major* (1985), both from Camerata Tokyo Co.

Haig Mardirosian presented an organ recital entitled "A Liszt, Wagner, and Chopin Recital?" on October 13 at the Cathedral of St. Thomas More, Arlington, VA. The program included Liszt's transcription of the "Pilgrim's Chorus" from Wagner's *Lohengrin*; Liszt's *Fantasia and Fugue on 'Ad nos ad salutarem undam'*; two piano preludes from Chopin's Op. 28 as tran-

scribed for organ by Liszt; and Liszt's own reworking of his orchestral tone poem *Dante*. One week after the recital, Mardirosian recorded the repertoire in Germany on an organ dating from the late 1800s for Mitra Records.

A concert celebrating the 300th anniversary of the birth of Domenico Scarlatti was heard at Covenant Presbyterian Church, Charlotte, NC, on September 8th. Performers included Richard Peek, Mary Kennedy, and the Covenant Motet Choir. The choir was under the direction of Dr. Peek with continuo provided by Betty Peek, organist, and Pierce Howard, viol di gambist.

The 63rd annual meeting of the Marietta, OH, Bach Society was held July 30 at Cisler Terrace, the home of the late Thomas H. Cisler, founder of the society. The program was announced in traditional manner with chorales played by a brass choir. To open the meeting, all present joined in singing "Now Thank We All Our God," accompanied by the brass choir.

From the organ compositions by

Bach, the chorale prelude "Our Father Who Art in Heaven" (Catechism Chorales) and the *Prelude and Fugue in E Minor* were played by Mrs. Sarah H. Buchert. From Bach's compositions for clavier, Mrs. Barbara K. Beittel played the Canon in the Twelfth from the *Art of Fugue*. Other works offered included excerpts from the *Musical Offering*, cantatas and oratorios.

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

Twenty-eight members of St. John's Cathedral (Denver, CO) Boys and Girls Choir recently returned from a four-day choir workshop with Dr. John Fenstermaker at Grace Cathedral, San Francisco. The young people ranged in age from eight to 13 years old and sang Evensong and the 11:00 Sunday service. They were accompanied by Donald Pearson, Organist-Choirmaster at St. John's and nine parent chaperones.

A new bibliography of French music, the *General Catalog of Music Publishing in France*, is now available in the U.S. The 500-page volume includes all printed editions of serious music published in France, listing over 40,000 titles by over 5,000 composers. A guide to worldwide distributors for the original French publishers is also included. Access is by instrumental category with composers listed alphabetically within each category. Details of instrumentation and a complete cross-referenced composer index are also provided, with texts in English, French, Spanish, and German.

Compiled by flutist and bibliographer Bernard Pierreuse, the catalog is co-published by Editions Jobert and Editions Musicales Transatlantiques under the auspices of the French performing rights organization SACEM. List price is \$85.00, and the volume is available from sheet music dealers nationwide. For further information contact U.S. distributor Theodore Presser Company, Bryn Mawr, PA 19010.

Oxford University Press has announced four new music catalogues: *Organ Music*; *Christmas and Advent Music*; *Harpsichord Music*; and *Children's Operas and Cantatas*.

Organ Music lists all organ titles presently available in the USA. All materials are roughly graded for guidance. *Christmas and Advent Music*, besides the listings of cantatas, dramas, carol sequences, and arrangements of Christmas songs and carols, offers sections on instrumental carol collections and brass ensembles and accompaniments. Among the over 300 titles are the arrangements of Ralph Vaughan Williams, David Willcocks, Malcolm Sargent, and John Rutter, and a complete listing of the contents of the popular *Carols for Choirs* (Books 1-4).

Harpsichord Music lists more than 150 publications for harpsichord, both as a solo instrument and with other instruments and voices. Included are the scholarly editions of Igor Kipnis, Christopher Hogwood, and Rosalyn Tureck, along with a section of books of interest to the harpsichord player. *Children's Operas and Cantatas* offers a listing of nineteen stage works and eight concert works for young voices.

Copies of the catalogues are available without charge from Music Department, Oxford University Press, 200 Madison Ave., New York, NY 10016.

Competition winners



Martin Jean

Martin Jean has been named winner of the Organ Playing Competition sponsored by the Basically Bach Festival '85, in Flint, MI. A doctoral candidate at the University of Michigan where he studies with Robert Glasgow, Jean was awarded the \$1,500 cash prize plus a recital at St. Paul's Episcopal Church, Flint, on the new IV/89 Geroll Adams organ.

Second place went to Robert Gallagher of Brooklyn, NY, a graduate of the Juilliard School where he studied with Leonard Raver. Gallagher received a \$500 cash prize and will play on the Sinfonia Sacrae Series at the Court Street United Methodist Church of Flint.

Judging the competition were Vernon deTar, Judith Hancock, and John Tuttle. The competition was organized and chaired by Thomas R. Jones of Court Street Church, assisted by G. Donald Kaye of St. Paul's and William T. Rennecker of First Presbyterian.

Diane Meredith Belcher was awarded second prize in the Interpretation Competition of the Thirteenth International Organ Festival, held in St. Albans, England, July 7-11. The only



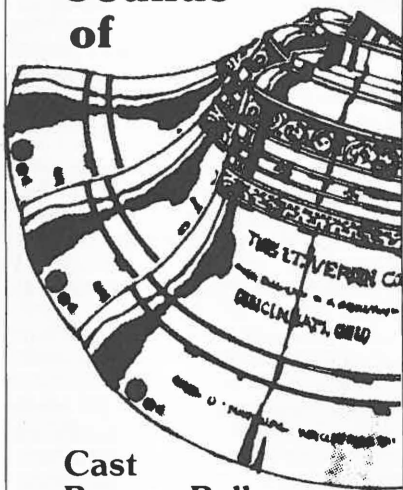
Diane Meredith Belcher

American resident to reach the finals, Ms. Belcher won a cash prize of 900 pounds and a recital at the Cathedral and Abbey Church of St. Alban. The final round included performing Handel's *Concerto* Op. 4, No. 5 and Pierre-Petit's *Concertino* with the Hatfield Symphony Orchestra. Minister of Music at Park Central Presbyterian Church in Syracuse, NY, Ms. Belcher is a graduate of The Curtis Institute of Music and The Eastman School of Music. On August 3 she was married to organist John Ayer, a doctoral candidate at The Eastman School of Music.

Lakeshore Avenue Baptist Church has announced the winner of the Anthem Competition: "Lo, God Is Here!" by John H. Corina, Athens, GA. The competition is part of the 125th anniversary celebration of the founding of the church. A prize of \$500 is given for the winning anthem along with an offer of publication by G.I.A. of Chicago.

Judges for the competition were Dr. Norman Mealy, Jack Goode, and Dr. Ronald Arnatt. Minister of Music at Lakeshore Church is Arden Clute.

The Inspirational Sounds of

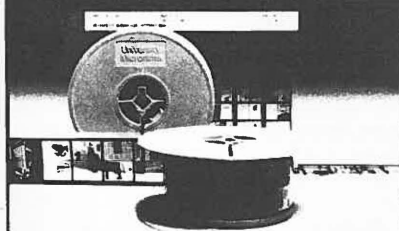


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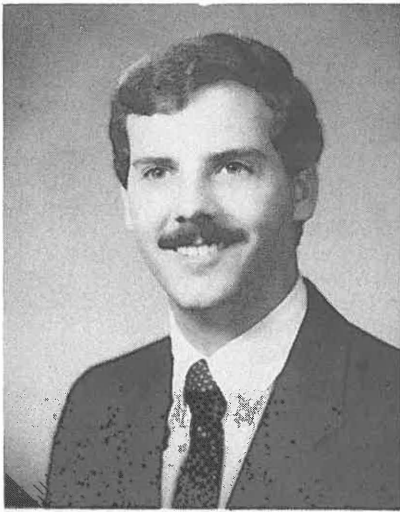
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Appointments



James Garvey

James Garvey has been appointed assistant organist at St. John's Episcopal Cathedral in Denver, CO. His duties include service playing, accompanying the adult choir—under the direction of Donald Pearson, organist-choirmaster—and assisting with the children's choir. Mr. Garvey holds both the bachelor and master of music degrees from the Shepherd School of Music at Rice University, where he studied organ with Clyde Holway.

Robert W. Lehman, a graduate of Carnegie-Mellon University and Westminster Choir College, has been named a Fellow in Church Music at Washington Cathedral. A native of Glenshaw, PA, he graduated from Carnegie-Mellon in 1982. During his undergraduate years he was associated with several churches and was accompanist-organist to the Bach Choir of Pittsburgh, accompanist for the Summer Choral Workshops at the university and organist for the River City Brass Band.

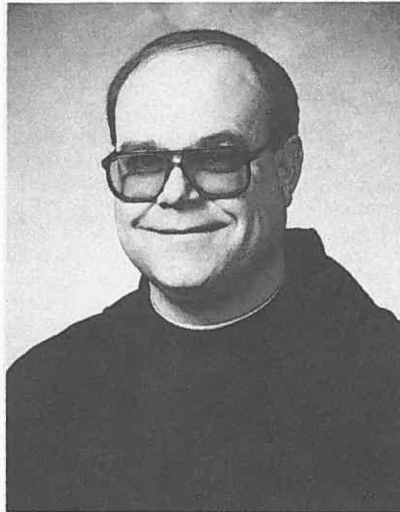
While in graduate school, Mr. Lehman served as organist for both the Roman Catholic and Episcopal chaplaincies at Princeton University. He was also Fellow of Church Music at Christ and St. Stephen's Episcopal Church and assistant organist at St. Bartholomew's Church, both in New York.

Father Bede Parry, OSB, has been appointed choirmaster of Conception Abbey, Conception, MO. As Abbey Choirmaster, Father Bede is in charge of the monastic liturgies. He continues as Abbey Organist, Director of the Abbey Boy Choir, and Chair of the Fine Arts Division of Conception Seminary College.

William Porter has been appointed to the organ faculty of New England Conservatory. Since 1974 Dr. Porter has been on the faculty of the Oberlin College, and director of music at St. Peter's Episcopal Church in Lakewood, OH. He has also taught at the New England Conservatory Summer School and Yale University, and served as director of music at Yale Divinity School and the First Congregational Church in Branford, CT.

Porter received his Doctor and Master of Musical Arts degrees from Yale University, and his Bachelor of Music degree from Oberlin College. His teachers have included Fenner Douglass, Charles Krigbaum, and Richard Reppann. Dr. Porter has performed throughout the United States and West Germany, recorded on Gasparo Records, and written articles for *THE DIAPASON*, *The American Organist*, and *The Courant*.

Robert Triplett has been appointed distinguished artist-in-residence and



Father Bede Parry, OSB

college organist at Cornell College in Mount Vernon, IA. His responsibilities include teaching organ and harpsichord, giving concerts and playing for various college functions throughout the academic year.

Triplett, who holds the Doctor of Sacred Music degree from Union Theological Seminary, has studied with Robert Baker, Vernon deTar, Alec Wyton, Marilyn Mason, Flor Peeters, David Lumsden and Anton Heiller. He previously taught at the University of North Carolina at Chapel Hill, Maryville College and the University of Iowa.



William Porter

He also taught at Cornell from 1964 until 1978 when he resigned to pursue a second career as a stage fright consultant. He authored the book *Stagefright: Letting It Work for You* and will continue consulting in that area.

Vernon H. White of St. Petersburg, FL, has been appointed the service and sales representative for Visser-Rowland Associates of Houston, TX. Mr. White will be serving the Georgia, Alabama, and Florida areas. He received the majority of his training with Rudolf von Beckerath of West Germany.

Retirement



Lloyd M. Pinkerton

Lloyd M. Pinkerton, minister of music of First Presbyterian Church of Fort Wayne, IN, will retire in 1986 after 35 years of service. Early in his tenure he developed sizeable choral and acolyte programs which have remained vital elements in the life of the congregation. The Fort Wayne Church has received extended national attention through its Music Series which he co-organized 30 years ago with organist Jack Ruhl, and through the prestigious National Organ Playing Competition which is currently in its 27th consecutive season. A successor to this position has not been named.

Sally Slade Warner, A.A.G.O., Ch. M., has retired as director of music at the Mission Church of St. John the Evangelist, Bowdoin Street (Beacon Hill), Boston, MA, after 30 years of service in the music program of the parish. As a parting gift the parish commissioned Roy Hamlin Johnson, member of the music faculty of the University of Maryland, to compose a collection of carillon pieces for her, based on tunes which will appear in the new *Episcopal Hymnal 1982*.

From 1955 to 1960, Ms. Warner sang alto in the Schola Cantorum at St. John's, and began serving as organist and assistant to Dr. Everett Titcomb, who was director of music at the church for 50 years. In 1974 she became interested in the carillon, and began to study with Earl A. Chamberlain, carillonneur of St. Stephen's Episcopal Church in Cohasset, MA. She spent the academic year 1978/79 studying at the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, under the tutelage of Piet van den Broek, and in June of 1979 she received the final diploma.

Ms. Warner has been named "Director of Music, Emeritus" at St. John's Church, and continues as record librarian and carillonneur of Phillips Academy. She has recently been awarded a faculty grant from the William R. Kenan, Jr. Charitable Trust, and will spend about 14 weeks at Bok Tower Gardens in Lake Wales, FL, studying carillon with Milford Myhre, doing research on carillon repertoire, and playing recitals.

Nunc Dimittis

Florence E. Hale died August 15 in Euclid, OH, at the age of 73. A graduate of Oberlin Conservatory (1933), she had served as organist of the East Shore United Methodist Church of Euclid for

49 years. She had also taught music and served as music supervisor at schools in Concord, NH, and Youngstown, OH, and had taught piano in Euclid for over 30 years.

New Organ Music

Stephen Gabrielsen, *Advent Preludes*, \$3.50, Augsburg.

Based on the tunes Chesterfield, Consolation, Franconia, and Haf trones lampå färdig, from the Lutheran Book of Worship, each of these short cantus firmus settings is relatively easy to play and displays a different mood and compositional technique.

Austin C. Lovelace, *Variations on Seven Christmas Hymns*, \$4.00, Augsburg.

Joy to the World; Oh, Come, All Ye Faithful; O Little Town of Bethlehem; Hark! the Herald Angels Sing; The First Nowell; It Came Upon the Midnight Clear; Silent Night. Our seven most familiar Christmas carols are presented here in simple but tasteful settings (only two verses out of ten require pedal) designed to accompany singing, but also useful as instrumental solos.

Alec Wyton, *From Chorale to Fanfare*, \$5.95, Roger Dean Publishing Company (Heritage Music Press).

Although Christmas music figures prominently in this collection for the organ, its scope is the whole church year, and there is something old and something new in it. The new is Wyton's treatment of Bach's tune "Bist du bei mir," and an introspective *manualiter* prelude on "Wondrous Love." Other selections, previously published by H. W. Gray, include four challenging

transcriptions of chorales from Bach's *Christmas Oratorio*, and a five verse partita on "Heinlein," with the text, "Forty Days and Forty Nights." Closing the group of welcome old favorites is Wyton's *Fanfare*, a joyful blaze of trumpets, written to display the State Trumpet at the Cathedral of Saint John the Divine.

***Festival of Carols for Organ and Piano*, John Innes, arranger, \$4.95, Lorenz (two copies required).**

Familiar carols have been decently, though not profoundly, arranged for performers of average ability.

***Christmas Chimes for Organ*, Dorothy Wells, compiler, \$4.95, Lorenz.**

Seventeen easy pieces, each with an obligatory solo for chimes, most with the same tepid registration, and many with an unexpected escape to a distant tonality for relief.

***Christmas, Christmas, Christmas, Vol. III*, piano arrangements of Christmas favorites, Hugh S. Livingston, Jr., editor, \$3.95, Lorenz.**

Tucked between numerous less distinguished fellows, is a respectable version of "Go, Tell It On The Mountain" by James Mansfield, a moderately stylish treatment of "Away in a Manger" by Denton and "Joseph Dearest, Joseph Mine" by Paxton.

—Gale Kramer

New Recordings

***The Six Symphonies for Organ*, Louis Vierne. Torvald Torén, organist. Symphonies 1, 2, 4, 5, and 6 were produced by Opus 3, a small independent firm in Sweden, while Symphony No. 3 is on the Lyricon label, produced by Proprius. Distributed in the USA by Scandinavian Sounds, M Mussachia POB 3656, San Clemente, CA 92672.**

Symphonies 1, 2, 4, 5, and 6 were recorded in the Hedvig Eleonora Church in Stockholm, Sweden. The instrument was built by the Grönlund firm in 1975-76, but contains several ranks from earlier instruments dating from 1948, 1908, and 1868. This organ has three manuals and pedals with 58 stops. The Third Symphony was recorded in the Katarina Church in Stockholm, on an instrument built in 1975 by the firm of Akerman and Lund. This instrument also contains several ranks from earlier instruments of 1909, 1863, and 1751. It has three manuals and pedals and 56 stops. Both organs have mechanical key action and electric stop action. The symphonies were recorded on several different occasions, the Third Symphony having been done in 1977, and the other five in fall of 1982 and early 1983.

Both buildings have a splendid sound, with the Hedvig Eleonora Church having about 4-5 seconds reverberation. Neither organ, however, is representative of the type of sound that Vierne was accustomed to in Notre-Dame de Paris, even though the full ensemble is powerful and brilliant. The reeds are "gutsy" and have an excellent effect in the full ensemble, but they are a bit too "snarly" for solo lines. The mixtures are bright and full, but some of the flutes are too "hooty" for Vierne. Finally, the strings lack the fundamental richness of the Cavallé-Coll-Charles Mutin strings in

Notre-Dame.

Torvald Torén certainly has what it takes to project a convincing performance of the Vierne symphonies. His playing is sensitive, although many times I would have preferred more flexibility. Technically, his playing is nothing short of astonishing at times—he tosses off the scherzo movements from No. 2, 5, and 6 with amazing ease, and the first and last movements of these same three symphonies, as well as No. 3, are especially exciting.

With regard to tempo, I have constantly expressed my concern, or rather doubt, over the metronome markings in the published editions of the Vierne symphonies. Torén's renditions support my claim that they are not to be taken too literally. By my calculations, Torén is either right on the metronome indication or very close to it in only nine of the thirty-one movements. In some he is under the metronome indication, such as in the third movement, *Pastorale*, from No. 1, or the fourth movement, *Adagio*, from No. 3, while in others he is above the suggested marking, such as in the fourth movement, *Allegro Vivace*, from No. 1, or the *Final* from No. 4.

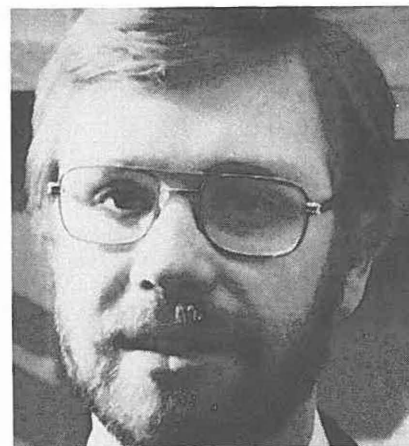
Insofar as is possible, given the two modern Swedish instruments, Mr. Torén remains quite faithful to the registration and manual indications. This is especially noticeable in sections which build up or reduce through the addition or retiring respectively of the reeds of the various divisions.

In brief, Torén has done Vierne a great service in these recordings, and I recommend them highly. Perhaps some concert manager would do well to investigate the possibility of bringing Mr. Torén to the USA—he deserves to be heard.

—Richard Billingham, DMA FAGO



Herndon Spillman



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Music for Voices and Organ

by James McCray

Johann Sebastian Bach

In writing this fourth and final article as part of the anniversary series, I must admit that Bach has been put off until the end, but not for reasons of his superiority, rather because of my inferiority. What can be said about him and his music that has not already been acknowledged? Probably very little, at least by me, so I have been avoiding it.

Bach would certainly be surprised at the celebration of his music in this 300th year since his birth. Although he knew that it was sincere and effective, opinion in his time certainly did not hold his music in great esteem. Even his own musical sons found him to be old-fashioned. It reminds me of one of those wonderful Sidney J. Harris axioms: Superior people are only those who let it be discovered by others; the need to make it evident forfeits the very virtue they aspire to.

His church music is a consummate statement of quality. Why is it that we do not hear it as often in church as we should? Its integrity, power and profundity are no less now than in the 18th century, and, in fact, possibly even more. Our musicians are no less accomplished than those with whom he worked. Our instruments are usually better, although that could be challenged in the case of many organs. Yet, even though almost everyone recognizes the beauty and probity of his musical statements, they seek, and find, subtleties to bring their congregations to the altar of God. Someone once said that, "When the angels play for God, they play Bach; when they play for themselves, they play Mozart." However, too often, choral musicians go for a full year without either.

Perhaps that same overwhelming sense of awe that delayed the writing of this article is in part responsible. The fact is simply that for most of us, Bach's music is something that one absorbs in small doses rather than as a bath. It serves us best when we use it as a reward rather than as something taken for granted, as did his contemporaries.

Bach's style, his symbolism, and even his volume of music astounds us today. For him, less was not more, less was unthinkable. His music is a testament to all would-be struggling composers who feel unappreciated. His choral music is intellectually inspiring, and Bach remains for us the prime example of what the ancient Greeks meant when they said that "Character is destiny." Somehow, Bach and his music will always

remain at a distance as our teacher, rather than as our friend.

Christmas Chorales from the Christmas Oratorio. SATB with organ ad lib., European American Music Corp., A 147, \$90 (E)

This collection contains nine chorales with German and English texts for performance. Edited by Alfred Durr, they follow the traditional AAB format, and could be used by church choirs as responses, benedictions, etc. The keyboard doubles the voices.

The Lord Will Not Suffer Thy Foot to be Moved. SATB and keyboard, Patersons Publications of Carl Fischer, PT 1567, \$70 (M-).

Taken from Cantata 71, the text is based on Psalm 121. The keyboard is busy with the pedal doubling the bass; the choral writing is primarily syllabic, with one brief melisma; the closing phrases are in unison. With the slow tempo and comfortable ranges, this is suitable for most groups.

God, the Lord, Is Sun and Shield (Cantata 79). SATB and piano or organ, Belwin Mills Publishing, 6043 Kalmus, \$2.00 (M+).

There are six movements in this cantata, with three for chorus; however, two are chorale settings. The other three movements include an alto aria, bass recitative and duet for soprano and bass. The opening chorus movement is very elaborate with an extended instrumental introduction. No editor is given, but both German and English texts are provided. This cantata is designed for Reformation Sunday, but may be used at other times. The keyboard reduction of the orchestra parts will be more taxing than the vocal writing, but it, too, is quite reasonable considering that it was originally scored for a large number of performers. Performable by most average choirs.

God, the Lord, Is Sun and Shield. SATB with keyboard, Lawson-Gould of G. Schirmer, 52058, \$.95 (M).

This is Don Neuen's edition of the first movement of the cantata of the same title (79). It eliminates a large portion of the instrumental introduction, and has many editorial performance suggestions, especially regarding rhythmic and structural concerns. English and German texts.

Sanctus. SATB, cornetto, strings and organ, C.F. Peters Corp., No. 66265, no price given (M+).

Bach is said to have made five elaborate settings of the Sanctus which were used on high festival days. This one in D dates from 1723-24. The editor, Daniel Pinkham, suggests that an oboe be substituted for the cornetto. He has provided an organ realization so that it can be performed without the orchestra. The music is contrapuntal with many long melismatic lines, most of which are also played by the violin I. After a moderate first section, it moves into a 12/8 that feels much faster although the basic pulse remains constant. Lovely music.

Eight extended Bach Chorales. SATB and organ, Church Music Society of Hinshaw Music, CMS-54, \$1.95 (M-).

Transcribed and arranged by Richard Marlow, these chorales have been taken from the following cantatas: 142, 22, 129, 75, 24, 186, 107 and 79. The organ is on three staves and includes registration suggestions. The choral parts are on two staves with German and English words. The organ music is usually more difficult than the choral parts. These settings tend to be more sophisticated and longer than the usual simple chorale settings associated with Bach.

O Jesus, Go Thy Path of Pain from the St. Mark Passion. SATB and organ, Shawnee Press, A-1234, \$.50 (M).

This is one of those rare works that is now available in published form in this country for the first time. The *St. Mark Passion* was lost but parts survived, and this has been reconstructed by Diethard Hellmann. This opening movement for chorus is rhythmic with many short jagged rhythms above a plodding bass part. The title returns four times, each within a different tonal area, showing Bach's penchant for text painting. Strong music

which will require solid singers in all sections.

We Hasten, O Jesu. SA and organ, Oxford University Press, A 234, no price given (M).

Those conductors with women's choirs who have never sung this famous movement from Cantata 78 have missed a special treat. This is a charming work that uses imitation in the voices as they alternate the two thematic ideas. The keyboard is on two staves and easy. Only an English text is given. This could be used by soloists, school choirs or by the women of the choir. It is a brief, celebrative setting that is certain to be a favorite of the singers and the listeners.

St. John Passion. SATB with SATB soli and orchestra or keyboard, Barenreiter of European American Music, 5037a, \$10.00 (D).

The editor for this major work is Heinz Walter Bernstein. It is 270 pages in length and has 68 movements. Although the *St. John Passion* is less popular than the *St. Matthew*, it stands as one of Bach's landmarks. Unlike the *St. Matthew*, it tends to emphasize the agony and struggle rather than the redemptive aspect of the Passion story. Typically there are various chorales throughout both parts. The music is dramatic, difficult and powerful. This will require a very strong choir and soloists.

Additional repertoire not reviewed

Magnificat in D, Barenreiter 5103a, SATB and orchestra.

Two Bach Chorales, Lawson Gould 821, SATB and keyboard.

With Songs of Rejoicing, Carl Fischer CM8086, Two part and keyboard.

Crucifixus, Hope Publishing CY 3356, SATB and keyboard.

So Greatly God Has Loved the World, GIA G-2801, SATB and keyboard.

Let All Together Praise Our God, Augsburg, 11-7196, SATB and organ.

Wake My Heart, Hinshaw Music, RSCM-507, SA and organ.

Jesu, Joy of Man's Desiring, Oxford U. Press, SA and organ.

May God Smile On You, C.F. Peters, 6079, TB and keyboard.

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IV Mixture	16' Contrabass
8' Trompete	16' Subbass
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SWELL	8' Principal
8' Rohrflöte	8' Rohrflöte
8' Viole	4' Choralbass
8' Viole Celeste TC	4' Flute
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House of Hope Organ Institute

James P. Callahan

The third House of Hope Organ Institute was held July 21-24 at House of Hope Presbyterian Church in St. Paul, Minnesota. Faculty included Peter Williams, Thomas Lancaster, Nancy Lancaster, and Theophil Rusterholtz, who played a half hour carillon recital before each concert.

Peter Williams began the scholarly session with an overview of Bach's works based on chorale tunes. Three subsequent sessions were in the style of a master class involving eight performers: Larry Archbold, James Callahan, Christian Didier, Anna Marie Flusch, Kenneth Mansfield, Lee McGinty, Mike Messina, and Chris Young. Information

Peter Williams performed on the Fisk organ a program of music by the young Bach and music familiar to him. The selection of music for this program illustrated how Bach modeled his early compositions on works by Grigny, Frescobaldi, Böhm, and Buxtehude.

Also performed on the Fisk organ, Nancy Lancaster's recital included mu-

method of making adaptations to fit particular circumstances.

With the House of Hope Choir and The Bach Chamber Players of St. Paul, he later conducted a performance of the two cantatas. Peter Williams also performed the Harpsichord Concerto in D Major BWV 1054 with single strings for the "orchestra," and Nancy Lancaster was organist in a brilliant performance of the Sinfonia to Cantata 29.

In addition to the 1979 Fisk organ and the 1785 Meijer cabinet organ there

quired it in 1978, is returning the building to its former elegance. The Picture Gallery contains an 1891 Hutchings organ which everyone was welcome to play. After a guided tour, there was a social hour in the central hall.

On the final day of the Institute there was a tour of the Ordway Music Theatre and the Schubert Club Historic Keyboard Instrument Museum. The Ordway Theatre opened in January of this year and is the home of the St. Paul Chamber Orchestra, Minnesota Opera,



Chris Young plays for Peter Williams' masterclass.



Nancy Davis Lancaster, Sue Davis Lombardi, Thomas Lancaster, Peter Williams

was provided about each piece and questions were raised such as: What was its use? Was it a transcription? What was the original key? How would Bach have registered it? What are the possibilities for manual changes? etc. Between this skillful questioning and some observations about each piece's anatomy, the participants gained not only some specific information but an approach by which each piece can be examined, thus providing the performer with the means for making well-informed decisions about performance. The concluding session with Peter Williams was a wide-ranging discussion.

For the first recital of the Institute,

is by the more mature Bach as well as works by Handel and Paumann. Two pieces by Paumann were performed on a Dutch cabinet organ built in 1785 by Hendrik Anthonie Meijer. This organ has been placed in the chancel, and the gentleness of this instrument was a pleasant contrast with the more energetic sound of the Fisk.

Thomas Lancaster gave a lecture entitled "Bach's Church Cantatas: A Performer's Perspective," concentrating on Cantatas 34 and 196. Examining the decisions a conductor must make when preparing a performance, he compared various texts, discussed problems of soli and tutti, and commented on Bach's

is a restored 1885 organ from Aubusson, France, that has been placed in the assembly room. A detailed report on the restoration of the French organ was provided by Gregory Bover of C. B. Fisk, Inc. He also gave a brief presentation on the instrument and answered a number of questions.

Harpsichords by BWM Benn, Richard Cox, Keith Hill, and Willard Martin ranged from small one-manual instruments to a two-manual with pedal. These were placed in various rooms of the church complex, and several informal performances were given by institute participants.

Three tours were organized. The first was to the James J. Hill house, a magnificent mansion completed in 1891, and since 1961 recognized as a National Historic Landmark. Restoration by the Minnesota Historical Society, which ac-

and the Schubert Club's Concert Series. Across the street, on the north side of Rice Park, is Landmark Center. Built in 1902 as a Federal Courts Building, it was restored in 1978 and now houses several museums, arts organizations, a theater, and reception rooms. This building houses the Schubert Club's Museum which contains keyboard instruments, primarily pianos, from the late 18th century and the 19th century. A brief tour was given by Richard Sorensen, curator of the Museum.

Three and a half days of concerts, lectures, and discussions with colleagues and friends were stimulating. The schedule permitted all 65 participants to absorb the experiences and information without the overload that can so easily happen at such events. Continued at this Institute were the high standards that have been set at the previous ones. ■

James Callahan, composer, organist, and pianist, is Professor of Music at the College of St. Thomas, St. Paul, MN, where he has been on the faculty since 1968. He was a 1984 recipient of the Bush Foundation Fellowship for Artists.

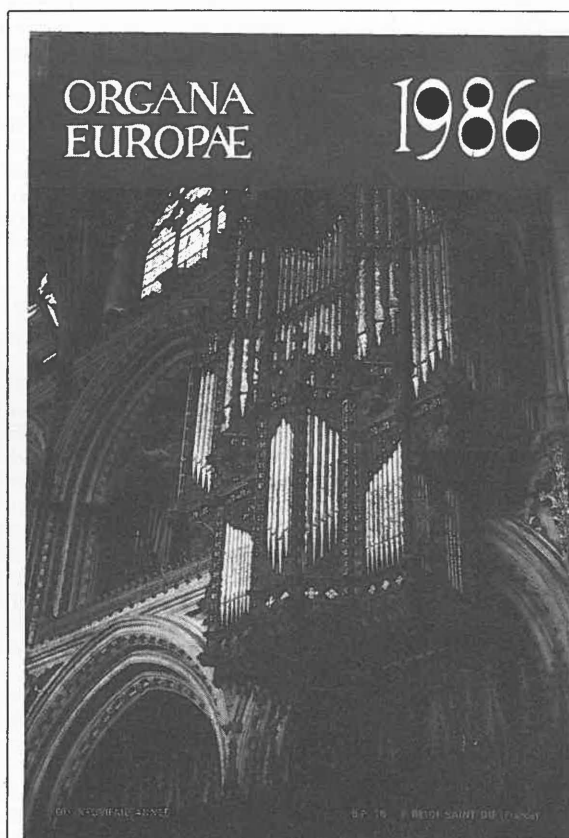
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Dollard-Festival '85 and The International Bach-Congress

Groningen, the Netherlands, and Ostfriesland, West Germany

Rudolf Zuiderveld

The Dollard region at the mouth of the Ems river, traversing the border area of Ostfriesland in Germany and Groningen in the Netherlands (see map), is blessed with a 500-year-old living history of the pipe organ—from the tiny gothic instruments at Rysum and Krewerd, to the grand instruments at Norden and the city of Groningen. The flat, lush, green rural landscape is dotted with villages, many on raised mounds that pre-date the dykes and protected early residents from North Sea flood tides. Ancient church spires and windmills, some still functioning, form the "skyline" of these picturesque villages and towns. A continuous organ culture with the renowned Arp Schnitger at its chronological center, but including surviving work of de Mare in the 16th, Evers in the 17th, Hinsch in the 18th, Lohmann in the 19th, and Ahrend and Brunzema in the 20th centuries, attests to a vital living tradition of superb craftsmanship and artistic excellence in organ building.

The Dollard-Festival celebrates the instruments and the music they inspired, in concerts that attempt to recreate and bring to life early music for our time, reflecting the best current knowledge and artistic performance practice. Musical groups such as the splendid "Musicalische Compagny" (Berlin), the Baroque orchestra "Fiori Musicali" (Bremen), the newly-formed choir "Of Sundrie Natures" (Groningen), and individual local artists of the stature of Wim van Beek (Groningen) and internationally influential Harald Vogel (Bunderhee)—the Festival's "artistic motor"—are expert performers specializing in early music and associated with the Dollard area. One expects them to grow in artistic stature in future Festival appearances—the next is scheduled for 1987 to celebrate the 350th birth-year of Dietrich Buxtehude. It was only natural, with the restoration of two large organs at Norden (46 stops) and Groningen (54 stops) to celebrate Bach during his tercentenary, combining the Dollard-Festival with an International Bach-Congress.

The large support organizations of both Festival and Congress deserve praise for excellent planning evident in the mundane details of advertising, travel arrangements, concert support (coffee crews!), and for making available the many useful publications giving detailed background information about instruments and artists. Government (national, provincial and civic) and church authorities, musicians with an enthusiastic public in Germany and Holland, cooperated to present an event of international significance.

Goebel and Hill Concert at the Petruskerk, Leens

Playing historic or copy instruments, Reinhard Goebel, violin (Stainer, 1666), and Robert Hill, harpsichord and organ (Keith Hill harpsichord, Hinsch organ, 1733), members of Musica Antiqua Cologne, opened the Third Dollard-Festival with three Bach *Sonatas for Violin and Harpsichord*, and three contrapuncti from *Art of Fugue*. The duo played with relaxed, natural musicianship—from the exciting, joyous cross rhythms in the "perpetuum mobile" of the Allegro (ii), to the natural easy rhythms of the Adagio (v) in the *Sonata in G Major*. In blend and balance with the harpsichord, the violinist was especially sensitive to its alternating solo ("f") and accompanimental ("p") roles, knowing just when to get out of the way of the harpsichordist, who achieved expressive ends through agogic accent and tempo rubato.

In the first Contrapunctus from *Art of Fugue*, registered with 8', 4' and 2' principals, Hill played with rhythmic flexibility, pressing forward and holding back, thus elucidating the longer phrases and overall form. Contrapunc-



tus No. 9 (á 3) was played with a springy rhythm, also on 8', 4', 2' sound—beautifully clear and pleasing on the strong but sweet sounds of the Hinsch organ at Leens. The four sections of Contrapunctus No. 11 were built up from 8', 4', 2' stops, through additions of Quinte 1 1/2', Mixture, Quintaden 16' and couplers, resulting in a powerful climax to this dramatic fugue, its chromatic figures enhanced by the slightly unequal temperament (to our ears—the organ was advertised as equal-tempered) and flexible wind. All in all, a controlled lively musical performance by Robert Hill, proving *Art of Fugue* convincing as organ music.

The marvelous acoustics in the stone, plaster and wood (furnishings) interior of the Romanesque Petruskerk, resonant, though too intimate to be reverberant, enhanced the evening of fine music-making, setting the standard of early music performance practices in concerts on period instruments in historic settings—a primary goal of the Dollard-Festival '85.

Organ Tour: Ostfriesland (Rysum, Uttum, Marienhafte)

The organ tour of three small Frisian towns attracted three bus-loads of listeners, ordinary citizens as well as organists. Short introductory lectures by Harald Vogel at each church explained the historical significance of the three organs, representing in close proximity the Gothic (late Medieval), Renaissance, and Baroque stylistic periods.

Rysum

The 500-year-old organ at Rysum, in continuous use since 1457 (when it was paid for with fat cows), contains four of the oldest ranks of pipes in Europe and is the oldest playable organ in Germany. Gedackt 8' and principals 8', 4' and 2' are old; a Sesquialtera, Mixture and

Trompete were reconstructed in 1959/60 by Ahrend and Brunzema. The organ case, painted in a sandstone color with blue doors illustrating the sun and moon, stands in a balcony of the small, resonant church; the organ retains its bold sound even when filled to capacity with tour-goers.

Harald Vogel illustrated the buildup of the principal chorus—the 4' and 2' octaves blending into the strong 8' Praestant, not smoothly uniform in

speech or sound, and made of lead pipes covered with bright tin foil in the facade. In a program of late Gothic music, from 1431 to mid-16th century, Vogel brought to life this pre-modern repertoire from the *Winsener* and *Ileborgh* tabulatures, the Paumann *Fundamentum organisandi*, the *Buxheim Orgelbuch*, and selections of English music before 1559. The bright, colorful Trompete, imitative of Renaissance brass, was employed in the Josquin *Fanfare Hercules Dux Ferrariae* of 1503, the dissonant pipe attacks quickly falling into tune as the wind stabilized. The meantone tuning enhanced the striking harmonic clashes in the Medieval repertoire, such as the *Praeambulum* from the *Ileborgh Tabulature* (illustrating the florid "Arabian" sound of the earliest music from North German Hanseatic towns), and a virtuosic *Offertory Veritas Mea* by the Englishman Robert Coxson (ca. 1548). The final piece, *Gloria tibi Trinitas* by John Blitheman, played in the low register of the 8', 4', 2' plenum, showed the development towards the dark, sweet sound of the Renaissance contrapuntal style.

Uttum

On the slightly larger organ of Uttum, originally built in the mid-17th century, Harald Vogel performed a Dutch repertoire from the early 1600s. With a large amount of preserved old pipework, the Uttum organ represents an intact Renaissance organ. The individual Gedackt 8' is transparent and lively, the Quintadena 8' has a prominent chuff; combined with the 8' Prinzipal, these three stops produce a rich, full and sweet sound—giving a more refined, even delicate impression than the strongly voiced Rysum stops. The buildup of the principal chorus, including the high mixture and Sesquialtera, results in a brilliant sound, with an almost wild flexible winding at both attacks and releases. (The latter seemed particularly difficult to control.) The sounds of thirds from the Sesquialtera included in the principal chorus proved less objectionable than might be expected due to

the meantone tuning and the resultant impression of in-tune harmonic consonances, illustrated in the early hymn harmonization of Genevan *Psalm 103* played from the van Soldt manuscript of 1599. The major liturgical function of the organ in this Reformed church remains the accompaniment of congregational singing with such full organ registrations. In polyphonic textures, such as the Sweelinck setting of *Psalm 116*, Vogel employed clear 8', 4', 2' combinations, which nevertheless grew a bit tiring in time. The Uttum Trompete is not nearly as brash as the Rysum, and suggests, according to Vogel, the buzzing elegance of a Renaissance wind consort as described by Praetorius.

In a short speech following the program at Uttum, Vogel described with some emotion the conservative religious traditions in this out-of-the-way rural corner of Germany that allowed the survival of historic instruments, away from the industrial influences of the 19th and 20th centuries; instruments not destroyed because of a living liturgical need and used continuously Sunday after Sunday for over 400 years! The importance of the Dollard-Festival is underscored by the half-millennium of organ history preserved in the province of Groningen and Ostfriesland. The sheer number of organs surviving in villages as well as large instruments, such as at Norden and the city of Groningen, provide ample opportunities for future festivals. It is truly amazing to hear the wealth of color and registration variety afforded by single-manual village organs of 7 to 9 stops—perfectly suited to the liturgical requirements of a simple Reformed service.

Marienhafte

The two-manual (no pedal) organ at Marienhafte built by Schnitger's pupil von Holy in 1713, was played by David Boe in a well-chosen recital of Baroque music by Krieger, Boehm, Kauffmann, and Bach and sons. The red-with-gold-painted symmetrical case (Rückpositiv mirrors Hauptwerk), tin facade pipes, and two cymbel-stars in the Rückpositiv, are aesthetically compatible with the highly decorated church interior in this beautiful Evangelical Lutheran church. Unfortunately, the porous brick walls, not covered with plaster, and a large audience produced a dry acoustical environment, especially weak in bass frequencies. Nevertheless, the detailed registrations in the program allowed us to hear the full plenum with its high-pitched mixtures and many sweetly elegant principal and flute stops. The big round Trompete and gently buzzy Kromhorn were unfortunately in poor regulation; the unstable wind was often unpleasant, though in the running 16th-notes of "Wer nur den lieben Gott lässt walten" (BWV 690) it produced a nice tremolo effect.

Altogether the Ostfriesland organ tour provided an excellent overview of historic organs in a charming bucolic environment, satisfying an evident curiosity by a large public in the living history of organ culture, and inviting comparison with organs on the other side of the Dollard on the organ tour in Groningen the subsequent Saturday.

Introduction: International Bach-Congress (N.O.V.) Groningen, Martini-organ

The restoration of the great organ of the Martini-church in Groningen (see photo p. 11), completed in 1984 by Jürgen Ahrend after a 13 year silence, was a

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major impetus for holding a Bach-Congress in Groningen in tercentenary celebration, and provided the opportunity to combine the Dollard-Festival with the N.O.V.-(Nederlandse Organisten-Vereniging—Netherlands Organists Society)-sponsored congress. The 54-stop, three manual and free-pedal organ is not only one of the monumental organs of the Netherlands, but is now the largest representative North German organ extant in an historically informed restoration. The case illustrates its checkered 500-year history and eclectic design: the 15th and 16th century Hoofdwerk and Bovenwerk in the central case, flanked by Arp Schnitger's pedal towers of 1692 (with 32' facade pipes from F), and a F. C. Schnitger/A. Hinsch Rugpositief of 1730 (the organ's largest division at 16 stops) jutting out into the center nave of the North German hall-church. The organ was favorably described by Charles Burney in his *Musical Tours in Europe* in 1772:

The vox humana is very sweet, but resembles a fine hautbois or clarinet, more than a human voice; there are four sets of keys, with 54 stops; a few pipes of the pedals are 32 feet long, and upon the whole, it is one of the most pleasing instruments I ever met with.

Subsequent builders maintained, and occasionally added to the design (e.g., an 1816 string "Salicet" by Lohmann that has been retained), until the current restoration by Ahrend, advised by Groninger Cor Edskes, undid the electrification of 1939, and aimed to bring it into the condition of ca. 1740.

The organ is again painted olive green (green is the color of the city) with gold trim, and the lead facade pipes are covered with a thin layer of shiny tin. The action is entirely new, comfortable and responsive in key and stop action given the size of the instrument; a "shove"-coupler allows the Bovenmanuaal to be coupled to the middle Hoofdmanuaal, and one additional coupler joins the Hoofdmanuaal to the Rugpositief keyboard—all three manuals can thus be coupled and played from the lowest keyboard; there are no pedal couplers. Detailed information concerning the restoration and the large amount of old pipework will be forthcoming in an article by Cor Edskes in *Charles Brenton Fisk: Organ Builder*, to be published by the Westfield Center for Early Keyboard Studies. The restoration of the church included replacing the wooden floor, resulting in a warm, not overly reverberant, clear acoustic.

The availability of a grand North German instrument, a type familiar to the young Bach and admired throughout his career, no doubt suggested the organization of a Bach-Congress. Although the organ is not the type Bach worked with during most of his creative career, complete chromatic keyboard (4 octaves) and pedal (C to d') compass, plus the great variety of stops, allow the performance of most of Bach's organ works. The international character of the Congress was attested to not only by the international roster of performers, but by over 100 registrants from the Netherlands, Germany, England, Scotland, Ireland, France, Belgium, Sweden, South Africa, the United States and Argentina. Large general audiences indicated enthusiastic local support for the Congress and Dollard-Festival. A great deal of credit goes to the organizers, church and government authorities in Germany and the Netherlands in making this outstanding event possible. Each concert was introduced in Dutch, German, English and the local "Groningse language!" Traditional Dutch "gezelligheid" was evident during the "coffee cantatas" at intermissions, and the opportunity to browse at Boeienga's—the best organ-music store in Holland, if not the world!

Opening Concert: Van Beek and "Of Sundrie Natures"

The opening concert of the Bach-Congress alternated organ and choral

music, with Wim van Beek, organist of the Martini and professor at the Royal Conservatory in De Hague and at the Groningen Conservatory, and the choral group "Of Sundrie Natures" directed by Jos Leussink. A contemporary pointillist version by Dieter Schnebel (b. 1930) of *Contrapunctus I* from *Art of Fugue* opened the program: choir members were distributed throughout the audience (20 singers, SATB, 5 on each part are required), Bach's contrapuntal motives moving from singer to singer, changing dynamics and vowel colors (flute-like to oboe-like) to achieve a kaleidoscopic spatial piece of mysteriously evocative effect, though marred by occasionally insecure intonation.

Van Beek, obviously at home with the organ, then performed the *Partita "Sei gegrüßet,"* BWV 768, beginning with Praestant 8' and employing individual stops and small combinations, sometimes dark and reedy, in a sensitive lyrical performance. In the big registration of the penultimate variation, the Rugpositief ornamented solo stood out in an incisive Sesquialtera plenum; the "ff" final chorale raised goose pimples with the sheer power of the full organ. The first half of this long program concluded with the motet "Jesu, meine Freude," BWV 227, a complementary choral partita, sung with a straight though gentle tone and individual vocal swells (with decrescendos at phrase ends) that seems to be the latest mannerism of early performance practice.

Following intermission, *Contrapunctus VIII* (a bit shaky and clipped), V and IX (with an exciting registration and tempo) were performed by van Beek from *Art of Fugue*, followed by a welcome repetition of Schnebel's choral version of *Contrapunctus I*. As part of a complete series that continued in each of the Congress concerts, van Beek performed six *Orgelbüchlein* settings with their simple hymn-book versions; the Vox Humana with tremolo in "Liebster Jesu, wir sind hier," BWV 633/4, proved outstanding, matching Burney's description (though constructed by Ahrend!). So often during the many concerts presented on the Martini-organ, individual stops, rather than mixed large combinations, seemed to be most effective and illustrative of beautiful organ tone. A conceptually monumental performance of Bach's *Prelude and Fugue in E-flat Major*, BWV 522, 1/2, concluded the concert: van Beek "pulled out all the stops" with tierce ranks and manual reeds in an exceedingly rich (and loud) plenum, causing a crescendo at the end of the Fugue as the music ascends before the final return of the "St. Anne" subject, played in octaves in the pedal to balance the manuals. The grand tempo of the performance—which seemed right in this controversial piece—gave a splendid impression of the grandeur and power of the large North German organ.

Organ Tour: Groningen Noordbroek

The Groningen tour featured two new instruments and the well-preserved Schnitger organ at Noordbroek. Jan Jongepier opened his program at Noordbroek with the Bach-Ernest *Concerto in C Major*, BWV 595, played on the clear, brilliant mixture plenums of the Hoofdwerk and Rugpositief, followed by six *Orgelbüchlein* settings played on individual stops and small combinations. The sound impression of Schnitger's principals was one of a bright, singing, somewhat mild sound, unlike some of the duller and more powerful stops at e.g., Leens and the Groningen Martini-church. The clear, meltingly melodious character of the Holpijp 8' and Speelfluit 4' employed in ornamental solo for "Wenn wir in höchsten Nöten sein," BWV 641, was extraordinary. The three-movement *Concerto in C* (after Vivaldi), BWV 594, seemed to this reviewer a bit slow and dull in performance, particularly in view of the piece's open violinistic (and virtuosic)

textures, although the cadenzas were appropriately treated with a good deal of rhythmic freedom. A highpoint of the week was a magnificent three-section improvisation on the "Vater Unser" chorale by this three-time winner of the International Improvisation contest in Haarlem—ample proof of a healthy, living performance tradition, always associated with the organ and its music, carried out at the highest level.

Groningen, Noorderkerk

The reviewers missed the demonstration of the new Blank (Herwijnen) organ at Onstwedde—a 17-stop, 2 manual (Hoofdwerk, Rugwerk, coupled Pedal) built in 1983-84 in a traditional ornamented case. In a week of organs and music taking a retrospective stance, it was refreshing to hear a contemporary organ builder address current problems in that profession. Reil of Heerde is the builder of the 24-stop, 2 manual-with-free-pedal organ of the North-church in Groningen, a large preaching church with a conservative Reformed congregation whose main liturgical requirement is a strong organ to support powerful congregational singing. Given poor acoustics in modern churches (this being a good example, built in 1920), A. Reil stated in his introductory talk:

It remains to be pitied that the building trade knows so little about sound and acoustics. The desire for faster (and, it is hoped, cheaper and cheaper) ways of building is preferred to the idea of building an accommodation where people can speak and sing well. . . . Eighty percent of all newly built churches might as well be pulled down if they were judged as a church. . . .

In building organs for bad acoustics, Reil emphasized the importance of achieving intensity and resonance ("the reverberation in the solid substance") in the organ itself, and pleaded for an early involvement of the organ builder in planning a new building—as true in the

U.S.A. as in the Netherlands!

In his quest for a responsive action that is praised by organists, Reil recognized that "it is incredible what a metamorphosis takes place in the organ sound if somebody does not just press the keys but really plays." Reil is now constructing organ mechanisms of uniform oak material, minimizing the influence of the spring in the touch sensation, so that the wind sensation remains

. . . . exactly what the organist needs to articulate how the wind blows into the pipe. In this way he can bring himself and especially his listeners close to a feeling of universal beauty.

Due to poor acoustics, or perhaps reasons within the organ itself, the instrument was overall not as impressive as the historic examples we heard. Stef Tuinstra's demonstration recital began with a well-planned and performed improvised passacaglia (à la Pachelbel or Buxtehude chaconnes), illustrating the buildup from individual stops and small combinations to full organ. The Praestant 8', doubled in the treble, produced a richly purring "vocal" sound (typically a bit dull), the flutes (soldered caps on the stopped flutes) were soft and delicate, and the trumpets were also not loud, though colorful and having solid depth. A group of five *Orgelbüchlein* chorale preludes (coupled with their chorale played as 18th-century-style congregational accompaniments) illustrated some unusual registration: e.g., "Ach wie nichtig," BWV 644, with Rugpositief principals 8' and 4' in the right hand, Hoofdwerk Trumpet in the left hand, and Pedal Octaaf 8'; a delightful set of bells, copied from a rural 18th-century organ in Thuringia (Bach's homeland), accompanied "Heut triumphieret," BWV 630. The performance of Bach's *Prelude and Fugue in G Major*, BWV 541, was characterized by excessive agogic stress on accented notes (both melodic and chordal), too self-

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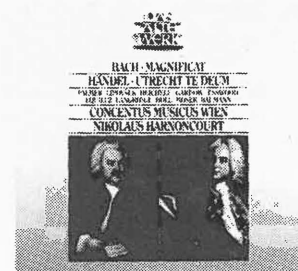


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consciously overdone; the big mixture registrations also made it difficult to hear fugal counterpoint.

A delightful feature of the organ was the retention of carved figures of children playing instruments from the original Rohlfing organ of 1923 (wood casing and some pipes were also preserved from that pneumatic instrument); a child—no doubt conducting the congregation in its hymn singing—is perched atop the Rugpositief!

In a landscape where most churches have been provided with organs centuries ago, it was interesting to hear an emphasis on a new organ and on the lively art of improvisation—both obviously strongly influenced by historic models.

Zehnder/Focroulle

Consistent with the decision to portray the current state of Bach interpretation, the Congress presented two organ concerts on June 20 and 21 featuring four internationally known organists, thus inviting comparison between contrasting "schools" of playing. Each artist performed a large free work, a trio sonata, and a group of *Orgelbüchlein* chorale preludes with their simple chorale harmonizations. An interesting and informative feature of the Bach-Congress magazine, *Het Orgel* of June, 1985, was an essay by each performer on his personal thoughts concerning Bach interpretation, also available in English translation.

Jean Claude Zehnder (Basel) opened with the *Prelude and Fugue in D Major*, BWV 532, reflecting his concern for rhythmic integrity, playing in a relatively slow tempo that allowed the accent-pattern of 16th notes to really be heard. Registered on a huge manual plenum dominated by mixtures (avoiding manual tierces and reeds), Zehnder's powerful performance of the *Prelude* evidenced a good ear for acoustic pauses, followed by a controlled performance of the *Fugue*. The subject seemed almost unwieldy at its opening tempo, but given the massive registration and live acoustic, produced an exciting, clean performance with excellent clarity and rhythmic control.

The same concern for clarity and metric control characterized Zehnder's playing of the *Trio Sonata No. 1 in E-flat Major*, BWV 524, although the big sounds of individual stops (with strong fundamental) seemed a bit out-of-character for chamber music. The impression of an intellectual, controlled and austere performer continued in the *Orgelbüchlein* miniatures; Zehnder proved to be a fine musician of obvious musical sensitivity and control.

Following the coffee intermission, Bernard Focroulle (Brussels) began his half of the concert with a nicely registered and performed *Orgelbüchlein* group; but the chorales themselves were played in a manner (with clipped phrase ends) that suggested that Focroulle does not often accompany

Groningen: Martinikerk

Hoofdmanuaal: Manuaal II, C-c^{'''}, lade Ahrend
 16' Praestant G
 8' Octaaf G
 8' Salicet L
 8' Quintadena G-V
 8' Gedekt H
 4' Octaaf S/H
 4' Gedektfluit L
 2' Octaaf A
 2' Vlakfluit L
 II Tertiaan A
 IV-VI Mixtuur S
 IV Scherp A
 8' Trompet S
 8' Viola da gamba A

Rugpositief: Manuaal I, C-c^{'''}, lade F. C. Schnitger
 8' Praestant S/H
 16' Quintadena G
 8' Bourdon R
 8' Roerfluit S/H
 4' Octaaf A
 4' Speelfluit A
 3' Gedektquint S/H
 3' Nasard A
 2' Octaaf S/H
 2' Fluit R-S/H
 II Sesquialtera A
 IV-VI Mixtuur S/H
 III Cimbel A
 16' Basson A
 8' Schalmei A
 8' Hobo AH

Bovenmanuaal: Manuaal III, C-c^{'''}, lade Arp Schnitger
 I-III Praestant R
 8' Holfluit M
 4' Octaaf G
 3' Nasard S
 II Sesquialtera A
 IV-VI Mixtuur A
 16' Trompet A
 8' Vox humana A

Pedaal: C D-d', lade A. Schnitger, F.C. Schnitger, van Oeckelen
 32' Praestant S
 16' Praestant R
 16' Sübbas A
 8' Octaaf G
 8' Gedekt S/H
 6' Roerquint O
 4' Octaaf R
 2' Octaaf A
 2' Nachthoorn AH
 IV Mixtuur A
 16' Bazuin S
 16' Dulciaan A
 8' Trompet S
 4' Cornet S
 2' Cornet A

G = 1481, rebuild of Gothic organ (1450) by J. then Damme
 R = 1542, rebuilt in Renaissance style
 M = 1564, enlarged by A. de Mare
 V = 1627-28, enlarged by A. Verbeeck
 H = 1685-90, rebuilt by J. Helman
 S = 1691-92, rebuilt and enlarged by A. Schnitger
 S/H = 1728-30, rebuilt and enlarged by F. C. Schnitger and A. Hinsz
 AH = 1740, enlarged by A. Hinsz 1781, major repairs
 L = 1808/16, alterations by D. Lohman
 O = 1845-55, alterations by van Oeckelen 1938-39, rebuilt (electric action) by J. de Koff
 A = 1976-84, restored and reconstructed by J. Ahrend

Mechanical key and stop action: J. Ahrend
 Keyboards: 18th Century
 Pedalboard: J. Ahrend
 Couplers: Hoofdmanuaal/Rugpositief
 Bovenwerk/Hoofdmanuaal (shove coupler)
 Winding: two 20th century magazine bellows (large one for manuals, smaller one for Pedal)
 Tremulants, Rugpositief Tremulant (inlaying)
 Windpressure: 85 mmf
 Pitch: ca. 1/2 tone above normal
 Tuning: slightly unequal (Neihardt)

hymn-singing. After moving further back into the church to gain a better and less overwhelming sound perspective, we heard the *Trio Sonata No. 3 in D Minor*, BWV 527, in a lively performance on light registrations. The flute duo in the Adagio was exquisitely shaped.

Focroulle's performance of the *Fantasy and Fugue in G Minor*, BWV 542, suffered in clarity due to too-fast tempos. Heard from quite a distance from the organ, the low notes of the rich plenum could not be heard in fast, unshaped passages, nor were acoustic pauses allowed in a room ideal for it. Quick tempos also did not allow a crescendo to develop as might be expected in measures 31-35 where both an expanding texture and responsive organ invite it; the resulting performance lacked the drama implicit in the *Fantasy*. Although the quick *Fugue* tempo might not seem out-of-character at first (indeed normal in the U.S.), the clear articulation of the opening faltered with a lumbering pedal and mixtures that obscure the counterpoint.

Focroulle, a youthful advocate of contemporary music, wrote a thought-

ful essay, reflecting his more subjective-intuitive approach to organ performance, and placed a strong emphasis on analyzing the works themselves over fashionable performance practice dogmas. (Here Zehnder and Focroulle agree in their critique of the current overemphasis on the rhetorical aspect of Baroque music performance.) He particularly pointed out the illusionary character of the term *authenticity*—"so often used by the media and the recording industry for commercial reasons." Overall, the concert format proved instructive and entertaining by allowing the audience to compare quite contrasting performance styles, and hear the grand character and bold sounds of the Martini-organ react differently with each performer.

Hurford/Vogel

The Friday evening concert, shared by internationally renowned organists Peter Hurford (England) and Harald Vogel (Germany), was a high point of the Congress, with both performers playing superbly and convincingly in their own individual manners. The *Prelude and Fugue in C Minor*, BWV 546,

received a straightforward performance by Peter Hurford—good clean playing with no rhythmic mannerisms. A true legato, and subtle touch articulation and phrasing contributed to clarity. Manual changes revealed the distant sound of the Hoofdmanuaal plenum and the immediate presence of the Rugpositief plenum (tiresome when heard without relief), coupled at the end, and projecting the overall architecture of the work in Hurford's magnificent performance.

The *Orgelbüchlein* chorale preludes were distinctly memorable—each played with individual registration, articulation and tempo. Hurford's soft, sparse registrations of the chorales before each *Orgelbüchlein* setting allowed us to hear many a magically beautiful individual stop of the Martini-organ. The fast tempos and "tinkly" gap registrations of the *Trio Sonata No. 5 in C Major*, BWV 529, again clearly played with excellent rhythm, perhaps did not allow individual motivic subtleties to emerge in the outer fast movements, though contributing a chamber music quality to the performance on a very large organ.

Peter Hurford's brief essay emphasized bringing Bach performance into tune with the *Zeitgeist* of our own time—the duty of the performer is to be sympathetic to both historical composer (with the help of musicology) and contemporary listener in order to produce a convincing musical result. "Bach's music . . . is forged as much by divine Fire as by cool Reason."

In keeping with his stated philosophy that playing historic organs produces a more truly authentic performance practice, Harald Vogel's Bach performance was eagerly awaited. The *Trio Sonata No. 4 in E Minor*, BWV 528, received a warmly expressive performance, suggesting the interaction of three improvising chamber players—lacking the polished brilliance of Peter Hurford, but imparting a highly expressive musical impression full of individual nuance.

Vogel's *Orgelbüchlein* group revealed similar rhythmic freedom, never seeming rushed in the clear running sixteenths of "Von Himmel kam der Engel Schar," BWV 607, played on a 4' manual and 8' pedal stops, or in the quick tempo of "Herr Gott, nun schleuss den Himmel auf," BWV 617. Bach's settings were followed by the chorales themselves played slowly on full organ—here including tierces and reeds—not sounding objectionable in simple triadic homophony—the huge sound traditionally employed to accompany a large congregation. Sheer power characterized "Christus, der uns selig macht," BWV 620, chorale prelude and chorale—Vogel's stirring hymn playing had heart and revealed musical instinct.

The first fifteen variations of Bach's *Passacaglia*, BWV 582, were registered with moderate foundations, beginning 16', 8', 4', in the pedal and 8', 4' in the manual; subtle rhythmic alterations and

"Just as my fingers on these keys make music, so the self-same sounds on my spirit make music, too."

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articulation delineated the motivic texture. Right hand passages played on Rugpositief 8', 4', 2' (variation 5) plus Sesquialtera (variation 10) gave additional variety; the distant Bovenmanuaal ("above-work") closed the single-voice arpeggio variation (15). It was refreshing to hear a variety of relatively subdued sound for over one-third of the work, given the full-organ-throughout treatment the following evening by the contest winner. At variation 16, Vogel turned to the full organ with manual 16' and pedal 32'. Exciting virtuosic passages, enhanced by a lively wind, solidified under Vogel's hands in variations 19 and 20, building to a massively conceived Thema fugatum. Articulating each note of the subject in a deliberate tempo helped contrapuntal clarity given the huge sound. The organ and musical texture produced natural crescendos together; only in the last two pages were musical climaxes not fully revealed (I hesitate to say rushed, since the tempo was not at all fast), in an otherwise powerfully memorable performance.

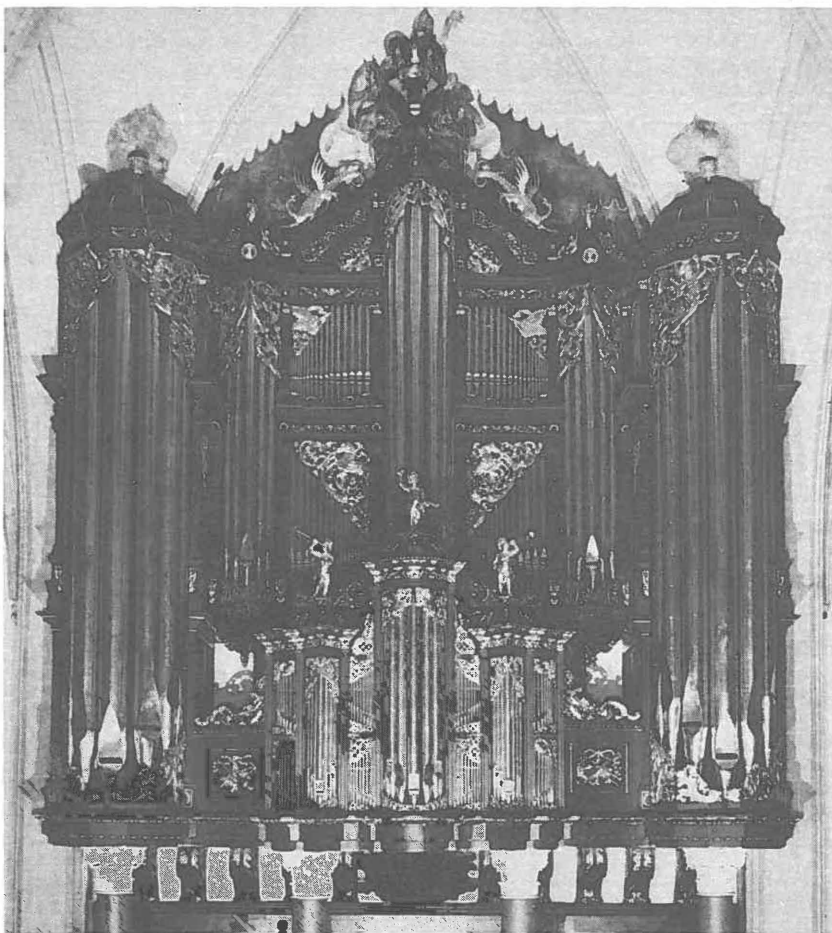
Whatever their differences in performance philosophy—Hurford and Vogel do seem to represent quite different, current "schools" of performance, whether "of-the-time" or "post-modern"—both artists produced musically convincing results in this exciting "confrontation." (Due to the late hour, the reviewers missed the discussion, including all four performers, at the official Congress cafe-restaurant "C'est si bon," the only event employing English during the Congress.)

Orgelbüchlein Lectures:

Bach's *Little Organ Book*, performed in its entirety during the Bach-Congress, was the subject of three complementary lectures given at the University of Groningen: "Historical Background and Composition Technique" by Dr. Werner Breig (West Germany); "Text and Interpretation" by Dr. A. Caspar Honders (Groningen); and "Time-Signature and Tempo" by Dr. Jan van Biezen (Wassenaar, the Netherlands). Presented in German, translated summaries were provided (including English) in excellent booklets based on the articles in *Het Orgel*, (Vol. 18, No. 6) of June 1985—the superbly produced Bach Congress issue of the official journal of the N.O.V. Possible publication of the lectures with extended English summaries may be forthcoming later in 1985—a worthwhile undertaking given the novel contributions of these lectures to Bach scholarship and performance practice.

W. Breig (Lecture No. 1)

Dr. Werner Breig placed the miniature *Orgelbüchlein* chorales in the context of Bach's three other organ chorale cycles: *Schübler Chorales*, *Leipzig Collection*, and *Clavierübung III*—retrospective collections reflecting Bach's encyclopedic and liturgical concerns in (for the most part) larger forms. Bach's



Groningen, Martini-organ

developing musical thinking in larger forms during the Weimar years 1713–16 contrasts with the discipline of miniature composition, exploring *one* musical possibility in each piece of the *Orgelbüchlein*; the "inner connection" with Pachelbel, Boehm and Bach's own partitas, plus the obbligato pedal as a new element also help to explain the creative origin of the collection. Much of Breig's contextual material can also be found in the introduction to the Clark/Peterson edition of *Orgelbüchlein* published by Concordia (1984).

In his analysis of individual chorales, Breig acknowledged his debt to the H. H. Löhlein introduction to the facsimile edition published by Bärenreiter in 1981. Breig described three chronological stages of composition, beginning with the figured treatment of the cantionale (simple harmonization) original *Orgelbüchlein* type in 1713–14.

In a second compositional stage, 1714–15, Bach gave more weight to inner voices, as in the imitative texture of "Jesus Christus, unser Heiland," BWV 626, or the internal scales of "Ach wie nichtig," BWV 644. Breig further pointed out the probable experimental origins of the canons (acknowledging Peter Williams), perhaps in creative competition with his Weimar cousin and contemporary J. G. Walther.

In the third stage of composition, 1715–16, Bach's creativity evidently outgrew the miniature *Orgelbüchlein* type, adopting, e.g., a larger fantasy form and pedal obbligato for "In dir ist Freude," BWV 615, thus explaining why Bach never finished the collection. Breig also acknowledged the few chorale settings that Bach added later, ca. 1740.

A. C. Honders (Lecture No. 2)

Dr. A. Caspar Honders of the Liturgical Institute at the University of Groningen based his *Orgelbüchlein* lecture on the chorale texts, noting not only the liturgical-hymnbook organization, but that over 80% are from before 1600 (not the latest popular tunes!), and that 23% come from Luther himself—with a resulting emphasis on preaching Christ and the justification of the sinner. Honders believes that after Bach studied the *entire* text of a chorale, looking for the affect of the words, he then developed a musically expressive image; referring to Forkel: Bach saw music as a language and the composer as a poet. In a four point summary, Honders states:

- (1) In his *Orgelbüchlein* composition Bach wished to respect and express the text of the entire hymn; (2) In doing so he often allowed himself to be guided by a single verse, characteristic of the hymn; (3) He liked to derive contrapuntal motives from

the cantus firmus; and (4) From case to case he decided which of the many methods of achieving a good composition should be considered. Not all rhetorical, affective devices could be employed: He chose. And he limited himself.

For contemporary insight into the *Orgelbüchlein*, Honders deems it desirable that there should be an edition in which the complete texts of all the hymns set by Bach are included. Provisionally, the E.K.G. (*Evangelische Kirchen-Gesangbuch*), though with many omitted stanzas, and the Schemelli *Gesangbuch* (Leipzig 1736) in facsimile edition are helpful for reference. (The recent D.M.A. dissertation by Mark Steven Bighley, *The Lutheran Chorales in the Organ Works of J. S. Bach*, Arizona State University, 1984, provides German originals and literal English translations of all stanzas of chorales used in the organ works, with the exception of the early chorale settings recently discovered at Yale.)

Detailed analyses of texts and musical imagery followed with particular emphasis on the canons in the *Orgelbüchlein*. In summary, Honders continues in the tradition of symbolic, theological-textual interpretation of Bach's picturesque *Orgelbüchlein* most familiar in the commentaries of Albert Schweitzer, updated from a more strictly theological viewpoint.

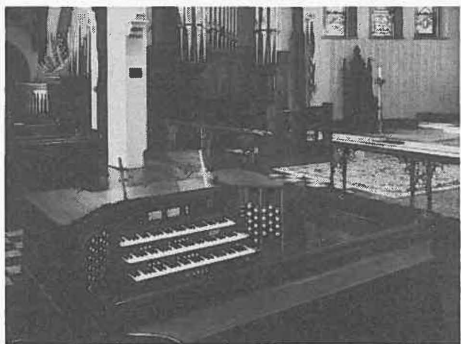
J. van Biezen (Lecture No. 3)

The final lecture, "Time-Signature and Tempo in the Organ Works of J. S. Bach," by mathematician-musician Dr. Jan van Biezen, was based on 18th-century French and German theoretical sources and illustrated with recordings of *Orgelbüchlein* chorales and other Bach organ works made on the Hinsch organ at Wassenaar. This thought-provoking and, judging from audience reaction, controversial lecture deserves attention because the objective criteria van Biezen presents sometimes results in performance tempos that are at odds with "existential" individually subjective and generally accepted interpretations of today.

Admittedly van Biezen's "objective" conclusions were obviously influenced by "subjective" considerations such as affect, texture, registration, and acoustics; nevertheless his finding seems to me to be a useful, historically informed reference point in choosing tempi. (In his Bach performance article, Jean-Claude Zehnder cites Willem Talsma's *Wiedergeburt der Klassiker* [Innsbruck 1980] for its chapter revealing the general speeding up of tempi during the 19th century; thus it seems important to attempt to obtain objective information concerning 18th century tempo expectations.) Van Biezen's musicologically informed work deserves more attention than can be given in this brief review; his examples ranged over many Bach organ works, free and chorale-based, in all the time-signatures employed by Bach in the organ works. ■

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The Dollard Festival '85: A Report

Douglas Reed

Leens, Groningen, Weener, Emden, Rysum, Uttum, Marienhaf, Norden—these were the sites of an extraordinary series of concerts, an organ study tour, and an international organ playing competition which comprised the Dollard Festival '85. In addition, this year's festival included the re-dedication of the newly-restored Schnitger organ at the Ludgerikirche in Norden, West Germany.

Schnitger restoration

The restoration of this famous organ in Norden is a momentous achievement for a number of reasons. The organ remains the largest in Ostfriesland, that region of northwest Germany along the coast of the North Sea. It is also the second largest remaining Schnitger organ in Germany, after the Jacobikirche organ in Hamburg. Furthermore it has a strikingly unusual physical design with its unique single pedal tower around the corner from the main instrument (see photo). But most important is the musical effect which has resulted from the recent restoration, a restoration in the true sense: an attempt to bring the organ back as near as possible to its original condition. With so many changes in the organ action and the stop list over the years—only 21 of the present 46 stops were built by Schnitger or his predecessors—who can know what the original sound was really like? What is much more interesting and important for us now is that the thoughtful, skillful, and creative artistry of the restorers, Jürgen Ahrend's workshop in Leer-Loga, West Germany, has resulted in an instrument of great beauty and convincing musical cohesiveness.

I was fortunate enough not only to hear the re-dedication service, two concerts, and part of the organ competition on this wonderful instrument, but also to play the organ for a few minutes one day, all of which gave an opportunity to evaluate the organ in various contexts.

Re-dedication

The *Festgottesdienst* (Festival Service) which included the re-dedication of the newly-restored organ was celebrated on June 16 at 10:00 a.m. Already at 9:30, the Ludgerikirche had begun to fill up with people, and when the tones of the church bells had died away, the choir began with the *a capella* introtit, *Jauchzet dem Herren, alle Welt* by Heinrich Schütz. It was not until after the *Kyrie* and *Gloria* (*Allein Gott in der Höh' sei Ehr*), both sung by the choir and congregation without the support of the organ, that we finally heard the organ as the organist-director, Reinhard Ruge, performed Johann Gottfried Walther's partita, *Meinem Jesum lass ich nicht*.

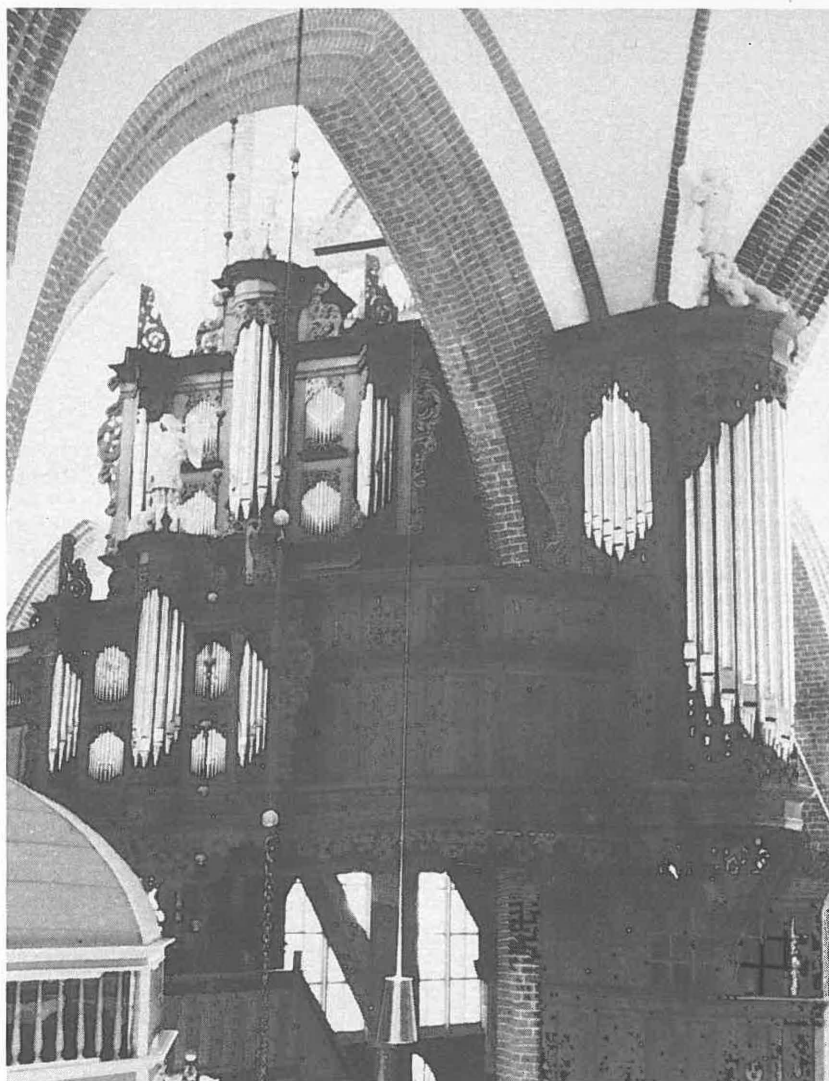
The service included a sermon based on I Corinthians 14: 6-12, in which the pastor discussed the important role of music in worship; a brief re-dedication of the organ; and the singing of three hymns. The great hymn, *Herr Gott, dich loben wir* (*Lord God, We Praise You*), sung to the tune, *Nun Danket*, was an extremely moving experience. Ruge used the Rückpositiv cimbelsterns on the final verse:

Lord God, we thank you with organs and trumpets,
With harps, cymbals, trombones, strings,
and flutes;
And everything that has breath sings now
and forever and ever:
Lord God, we praise you, Lord God, we
thank you.

At the conclusion of the service, the congregation remained seated for Ruge's performance of Buxtehude's *Praeludium in G Minor* (BuxWV 149).

Again in the afternoon, parishioners

and visitors filled the church for Reinhard Ruge's *Commentary on the Restoration and Demonstration of the Organ*. Despite interruptions from impatient listeners demanding, "When are we going to hear the organ?!" Ruge read and elaborated upon his excellent, somewhat lengthy paper, *History of the Building of the Norden Ludgeri Organ* which was also printed in the handsome



Schnitger at Ludgerikirche

program-brochure for the day's activities (this paper will be published in a future issue of THE DIAPASON). Finally, using improvised chord progressions and Walther's partita, *Jesu, Meine Freude*, he demonstrated most of the stops on the organ and many important stop-combinations.

Schnitger placement and design

Unlike the classical west-end placement of an organ, which allows direct dispersment of sound down the length of the nave, the Norden organ straddles the southeast corner of the crossing and focuses its sound at an angle into the crossing and the north transept. The organ enjoys a rather spacious position on a balcony held up by charmingly crude, undecorated timbers. There is space on the right between the keydesk and pedal tower for singers or instrumentalists and a similar space on the left.

The best locations to hear the organ are in the north aisle of the choir through an arch across from the organ, or in the north transept. Except in the north aisle location, directly in front of the instrument, the organ has a more delicate and less direct effect when compared with its larger sibling in the Groningen Martini-Kerk.

The Werck (i.e., Hauptwerk) and Rückpositiv principal choruses are of delicately balanced intensity. It is significant that these main divisions *do not* couple. The vocal quality of the fundamental principals, both of which are new, is remarkable. Ahrend's mixtures reinforce that basic vocal quality in a

dedication, but the remarkable Rückpositiv Dulcian got a real work-out during the festivities. This well-balanced registration which Uwe Droszella used for a verset of Weckmann's *O lux beata trinitas* (see program below) suggests the restrained "consort" effect of the Werck Trommet 16': Rückpositiv Gedact 8' (prominent right hand counterpoint), Werck Trommet 16' (bass line), and Pedal Trommet 8' (cantus firmus). The Pedal Posaun 16' and Trommets 8' and 4' are substantially more powerful for their roles as cantus firmus stops and as supports for the full organ when combined with the principals of the pedal.

The refinement of Ahrend's work is also demonstrated by the Pedal Principal 16' which is gentle enough to accompany even the Rückpositiv Gedact alone. With each addition of octaves, mixture, and reeds, however, the intensity of the Principal seems to grow until it provides generous support for the entire Organo Pleno.

The winding of the organ is only very gently flexible, but it responds sensitively to how it is used; it reflects each performer's approach to touch and registration. Clearly, gentle touch and economical registrations are most successful on this organ.

The action of the various divisions clearly reflects the sound characteristics of the division: the bold, broad sound of the Werck is controlled by a bold, crisp touch, while the more elegant Rückpositiv action responds more easily to minute variations of gentle touch. Since the third manual controls both Brustpositiv and Oberpositiv, its touch is more complex than the Rückpositiv, but with a gentler pluck than the Werck.

Concerts

The re-dedication ceremonies included a number of fine concert performances, and a series of twelve recitals continued through the summer. On June 16, Uwe Droszella (Hannover, West Germany) played the evening dedication recital for a packed church: *O lux beata trinitas*, Weckmann; *Fantasia super Io Son Ferito* Lasso, Scheidt; *Praeambulum in d*, *In Dich hab' ich gehoffet*, Herr, Scheidemann; *Fantasia del tertio tuono*, Cornet; *Te Deum Laudamus*, BuxWV 218, Buxtehude; *Fuga in g*, Reincken; *Passacaglia in d*, BuxWV 161, Buxtehude; *Komm, Gott Schöpfer heiliger Geist*, S. 667, *Allein Gott in der Höh' sei Ehr*, S. 663, *Von Gott will ich nicht lassen*, S. 658, *Praeludium et Fuga in C*, S. 547, Bach. Droszella's overly-lengthy but colorful recital showed off the organ very well. His performance was marked by a fine sense of rhythmic and musical timing and appropriate, convincing registrations. He avoided the temptation of playing loudly all the time.

Several selections vividly demonstrated the importance of early, unequal temperaments in allowing much early music to come to life. For example, Scheidemann's *Fantasia in d*, as played on the Norden organ's meantone temperament, held new meaning for this listener as the music moved from the diatonic intervals of the opening to intense chromaticism in the middle, and again to relaxed diatonicism at the end. The mean-tone tuning heightened the purity of consonant intervals and intensified the dissonance of chromatic passages. The result was a far greater clarity in the formal structure than could have been achieved on an equally-tempered organ. Droszella played with great musical sensitivity and rhythmic flexibility.

On Monday evening, June 17, again at Norden, we were treated to one of the

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most outstanding musical events of the entire Dollard Festival: *Norddeutsche Organistenmusik*, performed by the Musicische Compagny of Berlin with David Cordier, countertenor; Rufus Müller and Mark Padmore, tenors; Don Greig, baritone; Holger Eichhorn, zink; Ulrich Wedermeier, chitarrone; and Klaus Eichhorn, organ. Performing from the organ platform next to the keydesk of the organ, the ensemble sensitively exploited the excellent acoustics of the church in a memorable program which included the following works: *Modus ludendi pleno organo pedaliter*, Scheidt; *Cantantibus organis*, Lasso; *Surrexit pastor bonus*, Scheidemann; *Eile, mich, Gott, zu erretten*; *Das Blut Jesu Christi*; *Verbum caro factum est*, Schütz; *Warum betrübst du dich*, Scheidt; *Benedicam Dominum*, Schütz; *Benedicam Dominum*, Praetorius; *Benedicam Dominum*, Lasso; *Aspice pater piissimum filium*, Schütz; *Fantasia in d*, Weckmann; *Das ist je gewisslich wahr*, Schütz; *Praeambulum in d*, Weckmann.

An important factor which contributed to the success of this wonderful program was the alternation of contrasting organ and vocal selections within the 17th century style. But it was the consistent, convincing musicality which was the most important element.

Tuesday evening, June 18, Cornelius Schneider-Pungs (Hannover, West Germany), who stood in with apparently very little notice for Ulrich Bremsteller, performed an all-Bach program patterned after Mendelssohn's historic 1840 concert in the Leipzig Thomaskirche. Schneider-Pungs performed on the Schnitger-Wenthin-Ahrend organ in the Reformierte Kirche in Weener, West Germany. The program included *Fugue in E-flat*; *Schmücke dich, o liebe Seele*; *Prelude and Fugue in A Minor*; *Passacaglia*; *Pastorale*; and *Toccatina in D Minor*, S. 565. The Weener organ is another very unusual looking instrument. While Schnitger conceived Norden as it stands, he designed only the Hauptwerk and the Rückpositiv at Weener. Originally, the organ had only a pull-down pedal, and the flanking Roccoco pedal towers were added in 1782 by Wenthin.

Competition

The Dollard Festival included an unusual organ competition in which the contestants had the rare opportunity of playing three very different Schnitger organs at Norden, Weener, and Groningen for the three rounds of the competition. (Harold Vogel discusses the pedagogical goals of the competition in an interview which will be published in a future issue of THE DIAPASON.) The competition was open to students of all music schools, conservatories, and universities. From those who sent preliminary tapes, thirteen musicians from seven countries were selected for the first round of the competition in Norden: Pieter Dirksen (Utrecht, Holland); Freddy Eichelberger (Paris); Jan Ernst (Norden); Vincent Genvrin (Toulouse); Lorenzo Ghielmi (Milano); Andreas Maisch (Augsburg); Bert Mooiman (Voorschoten, Holland); Martin Sander (Göttingen, West Germany); Ronald Schollaart (Barendrecht, Holland); J.A.G. Sembdner (East German living in Deventer, Holland); Klaas Stok (Schalkhaar, Holland); Paul Tegels (Netherlands living in Dorchester, Massachusetts); Steven J. Thompson (Canadian living in Angers, France).

The judges for the entire three rounds of the competition were Wim van Beek (Koninklijk Conservatorium Den Haag, Conservatorium Groningen, Organist of the Martini-Kerk, Groningen); David Boe (Dean of the Conservatory of Music, Oberlin College); Klaas Bolt (Sweelinck-Conservatorium Amsterdam, Organist of the Bavo-Kerk, Haarlem); Cornelius Schneider-Pungs (Hochschule für Musik und Theater Hannover); and

Uwe Droszella (Orgelsachverständiger der Ev.-lutherischen Landeskirche in Hannover).

Unlike the eclectic repertoire of most organ competitions, this one concentrated exclusively on the music of Buxtehude and Bach with different selections prescribed for the three rounds. In general, the playing was on a high level. The students were more or less aware of what has become accepted Baroque performance practice. This included great attention to articulation and phrasing in the context of a non-19th century legato, and registrational schemes which grow out of a sensitivity to how the antique instruments "want" to sound. In the best playing there was a

clear correlation between articulation and rhythm and a strong sense of harmonic and melodic movement.

The second round of the competition took place at the Reformierte Kirche in Weener, West Germany. In his comments at the Weener round, Harald Vogel explained that since the assumption was that all of the playing would be on a very high level for the final round, there was not to be a vast difference in prize money for the various winning categories: first prize, 2000 DM (West German Marks) and concerts in Ostfriesland and in Groningen plus a recording for radio broadcast; second prize, 1500 DM; third prize, 1000 DM.

Four contestants, instead of the ex-

pected three, emerged for the final round which was in the form of an evening concert at the Groningen Martini-Kerk on June 22. The performers were Ronald Schollaart (b. 1963), a student at the Sweelinck Conservatory, Amsterdam; Bert Mooiman (b. 1965), a student at Königlichen Konservatorium, Den Haag; Lorenzo Ghielmi (b. 1959), a student at the Schola Cantorum, Basel; and Klaas Stok (b. 1963), a student at Arnheim Conservatorium.

The anticipated "high level" turned out to be the case. Two players stood out, however: Ronald Schollaart and Klaas Stok. Schollaart chose to play the Buxtehude *Te Deum Laudamus* (BuxWV 218) and the Bach *Toccatina and Fugue in F Major* in addition to the required Bach chorale prelude, *Kommst du nun* (Schübler). He played the Buxtehude with appropriate, imaginative registrations, tempos, articulation, and spirit. The *Toccatina and Fugue in F Major* was compellingly played with a strong sense of rhythmic movement and energy.

Klaas Stok chose the Buxtehude *Fantasy on "Gelobet seist du,"* and the Bach *Passacaglia*. Stok's playing had radiant clarity and a strong sense of rhythmic movement throughout. His wonderful performance of the *Passacaglia* on a big 16' plenum from beginning to end worked gloriously on the Martini organ. The clarity of inner voices and his "soloing out" of the passacaglia theme through variations in articulation and touch were particularly admirable. This performance undoubtedly contributed strongly to his selection as the winner of the competition.

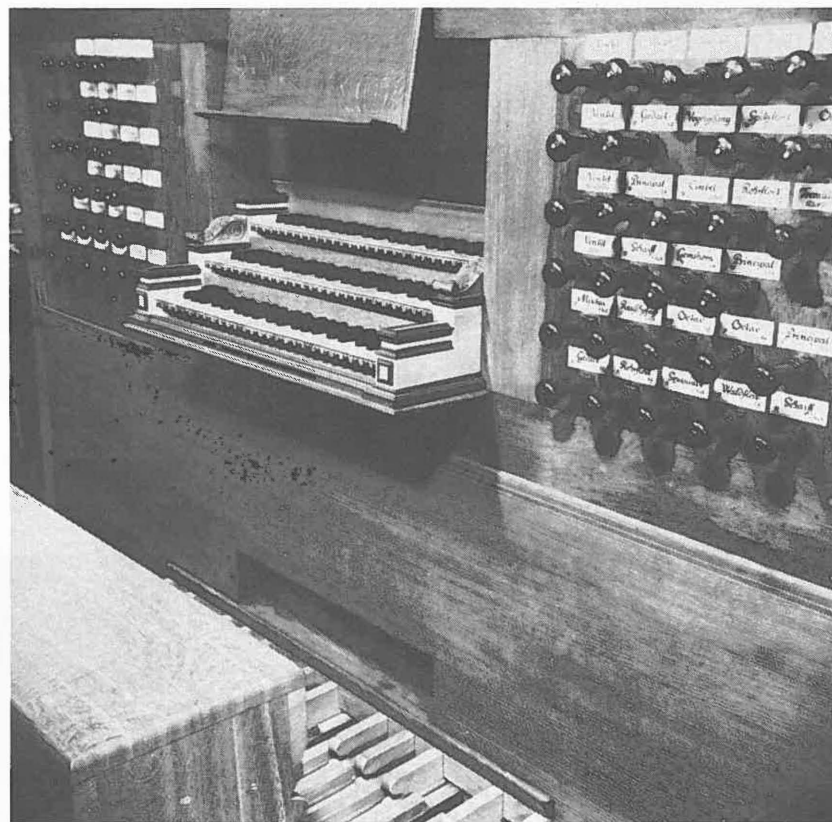
The final round of the competition, so well-performed by all of the contestants on the magnificent Martini-Kerk organ, demonstrated that the future is very bright for music making on the organ in this part of the world.

Closing Concert

The final concert of the Dollard Festival '85 was at the Neue Kirche in Emden, West Germany on June 23. It consisted of four Bach cantatas: *Wir danken Dir Gott*, S. 29; *Ich habe genug*, S. 82; *Vergnügte Ruh' beliebte Seelenlust*, S. 170; and *Lobe den Herren*, S. 137. The four vocal soloists comprised the choir: Tannie Willemstijn, soprano; David Cordier, alto; Harry Geraerts, tenor; and Harry van der Kamp, bass. The Fiori Musicali Ensemble für Alte Musik provided orchestral accompaniment on historic instruments. After a shaky start on the first cantata, the group went on to perform an excellent concert. Appropriately, the final cantata of the program included a version of the aria which Bach arranged as the Schübler chorale-prelude, *Kommst du nun*, which we heard all four finalists play in the organ playing competition the previous evening.

Thus closed a remarkable ten days of musical activities, the excellent organization of which was surely a monumental task. It was a privilege to attend this excellent series of concerts, all of which were ticketed and well-attended. The weather was not ideal—it tended to rain more often than not—but we cannot blame the organizers of the Festival for that! The wide variety of locations for the concerts gave ample opportunity to travel and see the splendid countryside of this region of Holland and Germany. It was also most interesting and instructive to hear a variety of instruments coupled with appropriate repertoire which showed both the music and the instruments to best advantage. And now we can look forward with great anticipation to the Dollard Festival '87 on the occasion of Dietrich Buxtehude's 300th birthday. ■

Norden photos and stoplist information are courtesy of Reinhard Ruge, organist of the Ludgerikirche.



Schnitger keydesk

Disposition of the Norden Organ

S = Arp Schnitger (1686-92)

E = Register which Schnitger had taken over from the previous organ by Edo Evers (1618), and to some extent these go back to an earlier organ by Andreas de Mare (1567).

A = Register reconstructed by Jürgen Ahrend (1981-85)

Manual I, CDE-c''' (broken octave)

RÜCKPOSITIV

- 8' Principal A (front)
- 8' Gedact E
- 4' Octav S
- 4' Rohrflöit S
- 2' Octav E
- 2' Waldflöit S
- 1' Zifflöit S
- II Sexquialt E
- II Tertian S
- VI Scharff A
- 8' Dulcian A
- Ventil

Manual III, CDEFGA-c''' (short octave)

BRUSTPOSITIV

- 8' Gedact S (wood)
- 4' Plockflöit S (wood)
- 2' Principal A
- 1½' Quinta S
- IV Scharff S
- 8' Regal A
- Ventil

OBERPOSITIV

- 8' Hollflöit S (wood)
- 4' Octav S
- 2' Flachflöit S
- II Rauschpfeiff A
- IV-VI Scharff A
- 8' Trommet A
- 8' Vox humana A
- 4' Schalmey A
- Ventil

Manual II, CDEFGA-c''' (short octave)

WERCK

- 8' Principal A (front)
- 16' Quintadena E
- 8' Rohrflöit E
- 4' Octav E
- 4' Spitzflöit A
- 3' Quinta A
- 3' Nasat A
- 2' Octav E
- 2' Gemshorn S
- VI Mixtur A
- III Cimbel A
- 16' Trommet A
- Ventil

PEDAL, CDE-d' (short octave)

- 16' Principal A (front)
- 8' Octav E
- 4' Octav A
- II Rauschpfeiff A
- VIII Mixtur A
- 16' Posau A
- 8' Trommet A
- 4' Trommet A
- 2' Cornet A
- Ventil

- Shove coupler (Manual III-II)
- 2 Tremulants (Rück- and Oberpositiv)
- Cimbelsterns (Rückpositiv)
- Birdsong
- 3 Wedge bellows, Windpressure 71.5 mm
- Pitch: ½ step above a' = 440
- Modified meantone temperament

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played in the front of the case and are of polished copper with the center pipe of embossed tin. The Trompette Real is of brushed brass and is voiced on 150 mm wind. Lyle Blackinton is a member of the AIO.

GREAT	SWELL	PEDAL
8' Prinzipal	8' Hohlflöte	32' Resultant
8' Bordun	8' Viola	16' Prinzipal
8' Gemshorn	8' Unda Maris	16' Subbass
4' Oktav	4' Prinzipal	8' Oktav
4' Rohrflöte	4' Spitzflöte	8' Bassflöte
2 ² / ₃ ' Quinte	2' Kleinoktav	5 ¹ / ₂ ' Quinte
2' Oktav	1 ¹ / ₂ ' Quinte	4' Choralbass
1 ¹ / ₂ ' Terz	IV Scharf	III Mixtur
V Mixtur	16' Fagott	16' Posaune
8' Trompette Real	8' Trompette	
Chimes	4' Rohrschalmei	

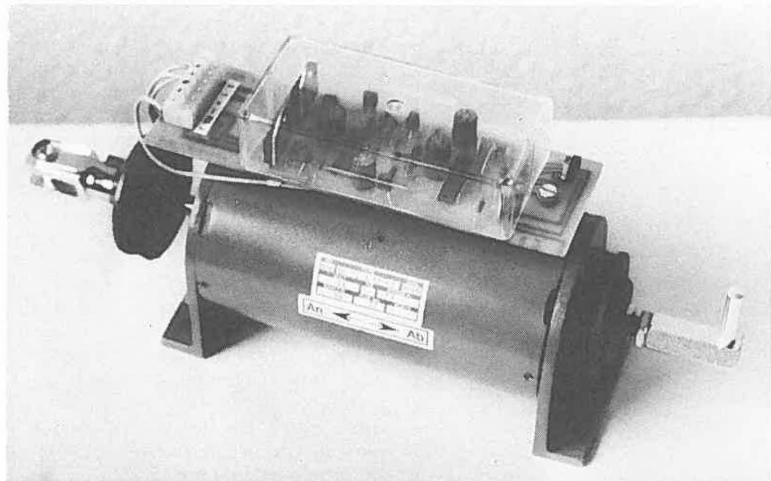


**St. Charles Borromeo Catholic Church, Kansas City, MO
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A unique feature of this unified organ of 11 stops, 13 ranks, is the straight Great principal chorus (the 4' Swell Prestant playing as the 2' in the Great). The pipework is a modified form of Schnitger scaling voiced on 3" pressure. Chest action is electric with expansion chambers to simulate tracker response. Relaying and combination action are solid state. The tonal design and voicing were by Frederick Cool and the engineering and cabinetry by David Cool. Sister Claudette Schiratti, parish liturgist, played the dedication recital.

Exposed:
16' Subbass
8' Principal
4' Octave
III Mixture (1¹/₂)

Enclosed:
16' Holzgedeckt
8' Koppelflöte
8' Salicional
8' Voix Celeste
8' Dolce
4' Prestant
8' Trumpet (prep. 16' ext.)

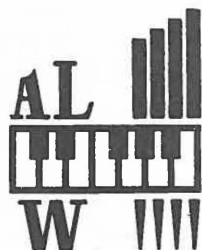


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This mechanical action practice instrument was designed to fit under an 8' ceiling, and to include both blower and reservoir within its white oak case. For transportation, the organ can be disassembled into three case-parts, which fit through standard doors. The organ's 8½ stops are gently voiced on 64 mm of wind pressure.

MANUAL I

- 8' Gedackt
- 4' Praestant
- 2' Flöte
- 1½' Quinte

MANUAL II

- 8' Spitzflöte
- 4' Rohrflöte
- 2½' Quinte treble
- 2' Oktave
- 8' Regal

PEDAL

- I/Pedal
- II/Pedal
- II/I



St. James Ev. Lutheran Church
Chicago, IL
Berghaus Organ Company, Inc.
Bellwood, IL

The casework of this 1983 installation is red oak finished in hand rubbed Danish oil. Manuals consist of ebony naturals and sharps of rosewood overlaid with ivory. The pedalboard coverings are maple naturals and rosewood sharps. Key and stop action is mechanical and manual compass is 56 notes; pedal, 32 notes. Gerrit Verkade of the Berghaus firm designed the casework. The facade consists of the 8' Offenbass, 2' Principal and six pipes of the 4' Principal. Tonal finishing was accomplished by John F. Shawhan and Leonard G. Berghaus.

MANUAL I

- 8' Rohrgedackt
- 4' Prinzipal
- 2' Hohlflöte
- IV Mixtur

MANUAL II

- 8' Gedackt
- 4' Spillflöte
- 2½' Nasat
- 2' Prinzipal
- 1¾' Terz

PEDAL

- 16' Subbass
- 8' Offenbass
- 16' Sordun
- 4' Schalmey

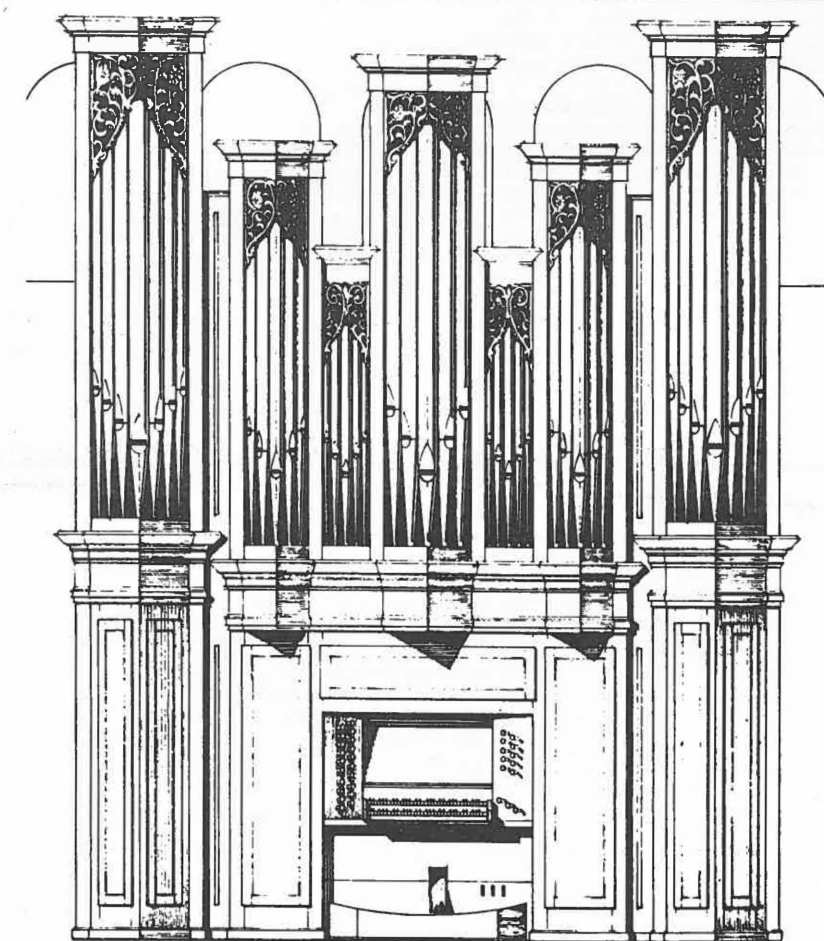
SWELL

- 8' Viol Principal
- 8' Bourdon
- 8' Gemshorn Celeste (from c 12)
- 4' Principal
- 4' Spillflöte
- 2½' Nasard
- 2' Doublette
- 1½' Tierce
- 1½' Quint
- IV Acuta
- 16' Basson
- 8' Trompette
- 8' Hautbois
- Tremolo

PEDAL

- 16' Subbass
- 8' Praestant
- 4' Octave
- II Rauschquint
- V Mixture
- 16' Posauna
- 8' Trompet
- 4' Kopf Schalmey

* Bracketed stops are double-draws: drawing the knob halfway engages the first stop; fully drawing the knob engages the second stop.



University of Minnesota
Minneapolis, MN
Jan Van Daalen
Minneapolis, MN

Jan Van Daalen, Minneapolis, MN, has been selected to build a new mechanical-action organ for the University of Minnesota's new music building, Ferguson Hall. The instrument will be housed in a teaching studio/recital hall designed especially for this purpose. Installation is planned for the summer of 1986, and marks the first major new organ to be purchased by the university in over 50 years. The organ will be built with 61-note manual and 32-note pedal compasses, and will have two interchangeable pedalboards: a 32-note radiating, concave pedalboard built to AGO standards, and a 30-note flat, European-style pedalboard.

GREAT

- 16' Bourdon
- 8' Praestant
- 8' Rohrflöte
- 4' Octave
- 4' Flute Harmonique
- 2½' Quint*
- III Cornet
- 2' Principal
- V Mixture
- 8' Trompet
- 8' Vox Humana

Organ Recitals

CATHLEEN ARMISTREAD, St. Stephen's Episcopal Church, Richmond, VA, June 19: *Prelude and Fugue in D*, S. 532, Bach; *Suite on the First Tone: Plein jeu, Trio, Basse de trompette, Récit, Dialogue, Petit plein jeu*, Guilain; *Toccata in F*, S. 540, Bach; *Pièce Héroïque*, Franck; *Cantilène (Suite Brève)*, Langlais; *Dorien Chorale, Second Fantasia*, Alain; *Prelude and Fugue in B*, Op. 7, Dupré.

BYRON L. BLACKMORE, Christ United Methodist Church, Rochester, MN, July 9: *Prelude and Fugue in E minor*, Op. 37, No. 4, Hesse; *Wie schön leuchtet der Morgenstern*, Gade; *Jesus Christus, unser Heiland*, S. 688, *Fantasia and Fugue in C Minor*, S. 537, Bach; *Petit Prélude; Toccata*, Op. 104, Jongen.

WILLIS BODINE, University of Florida, July 14: *Toccata and Fugue in D Minor*, S. 538; *Ach, Gott und Herr*, Yale Ms. and S. 714; *Concerto in C Major*, S. 595; *Trio in D Minor*, S. 583; *Nun komm', der Heiden Heiland*, S. 659, 660, 661; *Toccata and Fugue in D Minor*, S. 565, Bach.

DAVID CRAIGHEAD, Christ United Methodist Church, Charleston, WV, June 18: *Pastoral Drone*, Crumb; *Trumpet Air*, Bremner; *Voluntary "Before a Service"*, Zeuner; *Presto*, Moller; *Adagio, Flute Voluntary*, Carr; *Trip to Pawtucket*, Shaw; *Concert Variations upon Old Hundred*, Paine; *Sonata for Organ*, Op. 86, Persichetti; *Allegretto (Sonata in E-flat)*, Parker; *The Last Rose of Summer*, Buck; *Organbook III, Volume III*, Etudes 1-6, Albright.

PHILIP CROZIER, Christ Church Cathedral, Montreal, Quebec, June 5: *Air and Gavotte*, Wesley; *Prelude and Fugue in C*, *Wie schön leuchtet der Morgenstern*, Buxtehude; *Folk Tune, Scherzo (Five Short Pieces)*, Whitlock; *Fantasia and Fugue in C Minor*, S. 537; *Allein Gott in der Höh sei Ehr'*, S. 664; *Herr Jesu Christ, dich zu uns wend*, S. 709, Bach; *Paeon*, Leighton.

LYNNE DAVIS, Eglise St. Denis, Amboise, France, August 15: *Prelude in D Minor*, Pachelbel; *Variations on Ach wie nichtig, ach wie flüchtig*, Böhm; *Toccata and Fugue in F Major*; *Nun bitten wir den heiligen Geist*; *Von Gott willt nicht lassen*, Buxtehude; *Prelude and Fugue in G Major*, Bruhns; *Prelude and Fugue in D Major*, S. 532; *Nun komm', der Heiden Heiland*, S. 659; *Trio super Herr Jesu Christ, dich zu uns wend*, S. 655; *Toccata and Fugue in F Major*, S. 540, Bach.

WALTER W. DAVIS, Albion Church, Ashton-under-Lyne, England, August 4: *Fantasia super Komm' heiliger Geist; Schmücke dich, O liebe Seele*, Bach; *Introduction and Trumpet Tune*, Boyce; *Fantasia in F Minor*, K. 608, Mozart; *Air with Variations (Suite)*, Sowerby; *Ronde Française*, Boëllmann; *Rosace; Tu es petra*, Mulet.

MICHAEL D. FRIESEN, Bethlehem Center Chapel, La Grange Park, IL, June 2: *Fugue in G Minor; Fugue in G Major; Voluntary I in C Major; Voluntary II in C Major; Fugue in B-flat Major; Fugue in B Minor; Voluntary IV in G Minor; Voluntary VIII in C Major; Fugue in A Minor; Fugue in C Minor; Ten Tunes for Clay's Musical Clock: A Voluntary on a Flight of Angels, Sonata, Allegro, Allegro moderato, Allegro; Gigue, Menuet, Allegro moderato, Air (Gavotte), Gigue; Fugue in E Major; Six little fugues à 3: F, D, C, C, Handel (Complete works for solo organ).*

H. EDWIN GODSHALL, Jr., Washington Cathedral, Washington, DC, August 18: *Sonata No. 17 in B Major*, Op. 181, Rheinberger; *Concerto No. 2 in G Major*, Camidge; *First Sonata in D Minor*, Guilmant.

EUGENE W. HANCOCK, Michigan Inn, Southfield, MI, August 20: *By the waters of Babylon*, White; *Deep River*, Burleigh/Biggs; *Blessed Jesus, we are here; Elevation (Three Pieces for Organ)*, Walker; *Obangtji*, Sowande; III. *The Humbling—Recitative and Hymn (Te Deum Laudamus)*, Hurd; *Praeludium for Organ*, Hayes; *Prelude—*

Fugue (Suite for Organ), Hailstork; *Sonata No. 1 for Organ*, Coleman.

DAVID HIGGS, Sherman Park Lutheran Church, Milwaukee, WI, May 10: *Prelude and Fugue in D*, S. 532; *Praise to the Lord, the Almighty (Schübler), Savior of the Nations, Come (Leipzig), Now thank we all our God (Cantata 79); Fantasy and Fugue in G Minor*, S. 542, Bach; *Concerto No. 13 in F*, Handel; *Passacaglia and Fugue in C Minor*, S. 582, Bach.

DAVID HURD, Syracuse University, July 16: *Sonata No. 8 in E Minor*, Op. 132, Rheinberger; *Sonate*, Grunewald; *Pastorale in F Major*, S. 590, Bach; *Te Deum Laudamus*, Hurd.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, July 22: *Prelude and Fugue in B Minor*, S. 544; *O Jesu, wie ist dein Gestalt*, S. 1094, *Herzliebster Jesu, was hast du verbrochen*, S. 1093, *Das alte Jahr vergangen ist*, S. 1091, *Wir Christenleut*, S. 1090 (Yale Ms), Bach; *Concerto in F Major*, Op. 4, No. 4, Handel; *Mit Ganczem Willen wunsch Ich dir*, Paumann; *Three Dances from the Susanna van Soldt Manuscript (1599): Almande, Almande de la nonette, Brande Champanje; Nun komm', der Heiden Heiland*, S. 659, *Dies sind die heil'gen zehn Gebot*, S. 678, *Prelude and Fugue in E Minor*, S. 548, Bach.

DAVID MITCHELL, Grace Church, Providence, RI, June 16: *The Last Rose of Summer*, Buck; *Wer nur den lieben Gott; Hilft, herr Jesu, lass gelingen; Christ lag in Todesbanden*, Homilius; *Prelude and Fugue in G Major*, Bach; *Introduction, Passacaglia, and Fugue in E-flat Minor*, Willan; *Pastorale*, Franck; *Combat de la mort et de la vie; Transports de jote*, Messiaen.

JAMES MOESER, Cathedral of Lisbon, Portugal, July 24: *Passacaglia in C Minor*, S. 582, Bach; *Concerto in F Major*, Op. 4, No. 4, Handel; *Praeludium in E-flat Major*, S. 522i; *Kyrie, Gott Vater in Ewigkeit*, S. 669; *Christe, aller Welt Trost*, S. 670; *Kyrie, Gott heiliger Geist*, S. 671; *Kyrie, Christe, Kyrie*, S. 672, 673, 674; *Allein Gott in der Höh sei Ehr'*, S. 675, 676, 677; *Fuga in E-flat*, S. 552ii, Bach.

GRANVILLE MUNSON, St. Stephen's Episcopal Church, Richmond, VA, June 26: *Passacaglia and Fugue in C Minor*, Bach; *Sarabande (In modo elegiaco)*, Howells; *Meditation on "O God unseen, yet ever*

present," Sowerby; *Choral No. 2 in B Minor*, Franck.

LEON NELSON, Faith United Church, International Falls, MN, August 21: *Now thank we all our God (Cantata 79); Jesu, joy of man's desiring; Adagio in A; Toccata and Fugue in D Minor*, Bach; *March, Minuet (Musical Clocks)*, Haydn; *Rock of Ages, Abide with me*, Bish; *Song of Peace*, Langlais; *Rondeau, Mouret; Amazing Grace*, Hopson; *Priere à Notre Dame, Toccata (Suite Gothique)*, Boëllmann.

LAURIE PROBST, Christ United Methodist Church, Rochester, MN, June 25: *Prelude and Fugue in C Minor*, S. 546, Bach; *Pieces for Flute Clock*, Haydn; *Scherzetto*, Vienne; *Song of Peace, Song of Joy*, Langlais.

DOUGLAS REED, All Saints' Church, Windsor, Ontario, March 24: *Praeludium in G Minor*, Buxtehude; *Nun komm' der Heiden Heiland; In dulci jubilo; In Dir ist Freude; O Mensch, beweim' dein Sünde gross; Christ lag in Todesbanden; Komm, Gott, Schöpfer, heiliger Geist (Orgelbüchlein); Fugue in E-flat*, Bach; *Papillons, Book III (1984)*, Hodkinson; *Berceuse*, Vienne; *Fantasia and Fugue in D Minor*, Op. 135b, Reger.

THEODORE W. RIPPER, First Baptist Church, West Los Angeles, CA, July 21: *The Breeze through the woods*, Anonymous; *Basse et Dessus de Trompette, Flûtes, Caprice sur les grands jeux (Livre d'Orgue)*, Clerambault; *Canzonetta in C*, Buxtehude; *Fugue III in G Minor on the name BACH*, Schumann; *There is a spirit that delights to do no evil (A Quaker Reader)*, Rorem; *The gift to be simple; Concert (Come thou fount of every blessing)*, Ripper; *Now sing and be glad; O sacred head, now wounded; Sing praise to God; Blessed Jesus, at thy word*, Micheelsen; *Toccata Piccola*, Wuensch.

LIONEL ROGG, Cleveland Museum of Art, Cleveland, OH, July 14: *Toccata in E Minor*, Bruhns; *Récit de Tierce en Taille, Fugue à 5, Dialogue sur les Grands Jeux*, Grigny; *Trio Sonata No. 1 in E-flat*, S. 525; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Choral No. 3 in A Minor*, Franck; *Variations on Psalm 91*, Rogg.

GILLIAN WEIR, Mechanics Hall, Worcester, MA, June 10: *Allegro deciso (Evocation)*, Dupré; *Symphonie Romane*, Widor; *Extract from Faust*, Eben; *Choral II in B Minor*, Franck; *Rosace*, Mulet; *Elfes*, Bonnet; *Toccata*, Jongen.

Pipedreams

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November 18. AGO '84. The remarkable mean-tone organs of Charles Fisk. Instruments at Wellesley College and Stanford University are discussed and played by Harald Vogel and Fenner Douglass.

November 25. AGO '84. Performances by organist Gillian Weir; competition finalist David Chalmers; and harpsichordist David Britton.

December 2. AGO '84. Recital by Mark Laubach, winner of the AGO competition, at Grace Cathedral, San Francisco.

December 9. AGO '84. Performances on the Ruffatti organs at Davies Symphony Hall and St. Mary's Cathedral by Carole Terry, David Schrader, John Rose, Rollin Smith, Michael Murray, and Frederick Swann.

December 16. Music for the season of Christmas. Organ selections for Advent and Christmastide.

December 23. The Nativity of Jesus. Christmas music by Messiaen and Dupré performed by Wolfgang Rübsam and Todd Wilson.

December 30. An Organist's Yearbook. Review of goings-on in the organ world: excerpts from dedicatory recitals in Pacific Palisades, CA (Fisk organ), and Seattle (Fritts-Richards organ); highlights from the first Worcester International Organ Festival; and a feature on the historic Willis at London's Alexandra Palace.

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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 NOVEMBER

Marilyn & John Biery, organ duo; Trinity Church, Boston, MA 12:15 pm
Paul Campbell; East Liberty Presbyterian, Pittsburgh, PA 8 pm
Robert Anderson; Northwestern Univ, Evanston, IL 7:30 pm

16 NOVEMBER

James Litton, Hymnal Workshop; All Saints Church, Brookline, MA
Montserrat Torrent; Harvard University, Cambridge, MA 4 pm
 Cappella Russian Male Chorus; Trinity Cathedral, Trenton, NJ 7:30 pm
Garth Peacock, workshop; West Side Presbyterian, Ridgewood, NJ 9:30 am
Robert Anderson, masterclass; Northwestern Univ, Evanston, IL 10 am

17 NOVEMBER

Cj Sambach; St. Michael's Episcopal, Geneseo, NY 4 pm
Lynne Davis; U.S. Military Academy, West Point, NY 3:30 pm
 Handel, *Judas Maccabaeus*; St James the Less, Scarsdale, NY 4 pm
Paul Scheid; St Thomas Church, New York, NY 5:15 pm
Dennis Edwards; Trinity Cathedral, Trenton, NJ 3:30 pm
Garth Peacock; West Side Presbyterian, Ridgewood, NJ 4 pm
Kevin Bowyer; Chevy Chase Presbyterian, Washington, DC 3 pm
Heinz Wunderlich; All Saints Episcopal, Lakeland, FL 4 pm
John Rose; Royal Poinciana Chapel, Palm Beach, FL 4 pm
Allan Slovenkay; Trinity Church, Warren, PA 8 pm
Eileen Reed; St Paul's Monastery, Pittsburgh, PA 4:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Gerre Hancock; Collingwood Presbyterian, Toledo, OH 4 pm
Martha Folts, Carol Teti; North Presbyterian, Cincinnati, OH 7 pm
Marilyn Mason; First Presbyterian, Lansing, MI
Gary Zwicky, harpsichord; Eastern Illinois Univ, Charleston, IL 7:30 pm
Larry Smith; Presbyterian Theological Seminary, Louisville, KY 3, 8 pm
George Ritchie; Independent Presbyterian, Birmingham, AL 4 pm
Charles Callahan; Christ Church Cathedral, New Orleans, LA 4 pm

18 NOVEMBER

+ **Thomas A. DeWitt**; Morrison, United Methodist, Leesburg, FL 8 pm
Robert Parris, lecture; Emory Univ, Atlanta, GA 7:30 pm

19 NOVEMBER

George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm
Christopher Herrick; Community Church, Douglaston, NY 8:15 pm
Robert Parris; Emory Univ, Atlanta, GA 8:15 pm
Kevin Bowyer; All Saints Church, Atlanta, GA 8:15 pm
Jerald Hamilton; Univ of Illinois, Champaign-Urbana, IL 8 pm

20 NOVEMBER

Christopher Herrick; St Bartholomew's, New York, NY 12:10 pm

21 NOVEMBER

Julian Goodwin; St Paul's Chapel, New York, NY 12:00 noon
John Hurd; National City Christian, Washington, DC 12:15 pm

22 NOVEMBER

David Ogletree; Trinity Church, Boston, MA 12:15 pm
 Baroque Concert; Christ Church, Cincinnati, OH 8 pm
Robert Glasgow; Metropolitan United Methodist, Detroit, MI 8 pm
 Bach Organ Festival; First Presbyterian, Deerfield, IL 8 pm

23 NOVEMBER

Charles Krigbaum; Harvard University, Cambridge, MA 4 pm
Donald Funk; St Thomas Church, New York, NY 5:15 pm
Willis Bodine; Univ of Florida, Gainesville, FL 8:15 pm
Catherine Casey; St Philip's Cathedral, Atlanta, GA
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
 Choral Concert; First Congregational, Columbus, OH 8 pm

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Calendar

Bach, *Magnificat*; Zion Lutheran, Ann Arbor, MI 4 pm
Robert Lind; St Charles Episcopal, St Charles, IL 4 pm
Kenneth Lowenberg; Independent Presbyterian, Birmingham, AL 4 pm

25 NOVEMBER
St Luke's Boy's Choir; Park View Lutheran, Chicago, IL 4 pm

29 NOVEMBER
SharonRose Dryer; St Matthew's Church, Ridgely, NJ 7:30 pm

1 DECEMBER
Handel, *Messiah*; St James the Less, Scarsdale, NY 3:30 pm
New York Choral Society; St Bartholomew's, New York, NY 4 pm
Cj Sambach; St Patrick's Church, Chatham, NJ 4 pm

Joyce Jones; Trinity Cathedral, Trenton, NJ 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Handel, *Messiah*; Victory Theater, Dayton, OH 5 pm

Lessons & Hymns; St Luke's Lutheran, Chicago, IL 4 pm
Choral Concert; St James Cathedral, Chicago, IL 4 pm

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

5 DECEMBER
David Hearn; National City Christian, Washington, DC 12:15 pm

6 DECEMBER
Curtis Pierce, with harp; Trinity Church, Boston, MA 12:15 pm
Igor Kipnis, harpsichord; Univ of Bridgeport, Bridgeport, CT
Handel, *Messiah*; Trinity Divinity School, Deerfield, IL 8 pm (also 7 December)
Anita Eggert Werling; First Baptist, Macomb, IL 8 pm

7 DECEMBER
Herbert Burtis; Harvard Univ, Cambridge, MA 4 pm
Bach, *B Minor Mass*; Univ of Illinois, Urbana, IL 8 pm

8 DECEMBER
Lessons & Carols; St James Episcopal, West Hartford, CT 4 pm
Handel, *Messiah*; U.S. Military Academy, West Point, NY 3:30 pm
Choral Concert with orchestra; Armenian Evangelical Church, New York, NY 2:30 pm
Vaughan Williams, *Hodie*, with orchestra; St Bartholomew's, New York, NY 4 pm
Cj Sambach; St Mary's Church, Port Jervis, NY 4 pm

Michael Stairs, with violin; Trinity Cathedral, Trenton, NJ 3:30 pm
Bach, *Christmas Oratorio*; Cathedral of St Philip, Atlanta, GA
Bruce Shewitz; Cleveland Museum, Cleveland, OH 2 pm
Feast of Carols; Fairmount Presbyterian, Cleveland Heights, OH 5, 7 pm
Lessons & Carols; First Congregational, Columbus, OH 4 pm

+ **Huw Lewis**; First Presbyterian, Three Rivers, MI 4 pm
Bach, *Magnificat*; First Presbyterian, Deerfield, IL 4:30 pm
Choral Concert; Park View Lutheran, Chicago, IL 4 pm

10 DECEMBER
George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm

11 DECEMBER
Lessons & Carols; All Saints Church, Atlanta, GA 6 pm

12 DECEMBER
Jane Bourdow; National City Christian, Washington, DC 12:15 pm

13 DECEMBER
Rodger Vine; Trinity Church, Boston, MA 12:15 pm

14 DECEMBER
James Johnson; Harvard Univ, Cambridge, MA 4 pm

15 DECEMBER
George Decker & Richard Konzen; St Paul's Cathedral, Syracuse, NY 5 pm
Donald Joyce; St John the Evangelist, New York, NY 3 pm
Carol Service; United Methodist, Red Bank, NJ 4:30, 7 pm
Choral Concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Bach, *Magnificat*; Wayne Presbyterian, Wayne, PA 7:30 pm
Choral Concert; Christ Church, Cincinnati, OH 5 pm

Dayton Bach Society; Seventh-Day Adventist, Dayton, OH 8 pm
Schuetz, *The Christmas Story*; First Presbyterian, Nashville, TN 7:30 pm
Bach, *Magnificat*; Independent Presbyterian, Birmingham, AL 5:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Vivaldi, *Gloria*; Community Church, Park Ridge, IL 10:25 am

16 DECEMBER
John Rose; Kennedy Center, Washington, DC 7:30 pm

17 DECEMBER
Britten, *Ceremony of Carols*; Christ Church, Cincinnati, OH 12:10 pm

19 DECEMBER
The American Boychoir; Trinity Cathedral, Trenton, NJ 7:30 pm
Jason West; National City Christian, Washington, DC 12:15 pm

20 DECEMBER
Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

22 DECEMBER
Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm
Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm
Lessons & Carols; All Saints Episcopal, Warner Robins, GA 9, 11:15 am
Karel Paukert, with boychoir; Cleveland Museum, Cleveland, OH 2 pm
Lessons & Carols; Christ Church, Cincinnati, OH 5 pm

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29 DECEMBER

Lessons & Carols; St Bartholomew's, New York, NY 4 pm

Rosanne Cioffe, with soprano; West Side Presbyterian, Ridgewood, NJ 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

31 DECEMBER

David Higgs; Riverside Church, New York, NY 10:45 pm

UNITED STATES

West of the Mississippi

15 NOVEMBER

Mozart, *Requiem*; St John's Cathedral, Denver, CO 8 pm

17 NOVEMBER

David Spicer; First Presbyterian, Lincoln, NE 5 pm

+ **Melvin Rollema**; First Methodist, Albany, OR 3 pm

19 NOVEMBER

Dennis Bergin; Stephens College, Columbia, MO 8 pm

Lynne Davis; Highland Park Presbyterian, Dallas, TX 4 pm

21 NOVEMBER

Marilyn Mason, **Bess Hieronymous**, lecture-recitals; Univ of Texas, San Antonio, TX (through 23 November)

22 NOVEMBER

David Higgs; St Stephen Presbyterian, Ft Worth, TX

24 NOVEMBER

Anita Eggert Werling; First Congregational, Burlington, IA 3 pm

Kevin Bowyer; St John's Cathedral, Albuquerque, NM 4 pm

John Fenstermaker, with trumpet; Grace Cathedral, San Francisco, CA 5 pm

1 DECEMBER

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

Dennis Schmidt; St John's Cathedral, Albuquerque, NM 4 pm

2 DECEMBER

The Waverly Consort; Univ of Nebraska, Lincoln, NE 7, 9:15 pm

8 DECEMBER

Choral Concert; Plymouth Congregational, Minneapolis, MN 7 pm

Choral Concert; First Presbyterian, Lincoln, NE 5 pm

Handel, *Messiah*; Highland Park Presbyterian, Dallas, TX 7 pm (also 9 December)

Lloyd Holzgraf; First Congregational, Los Angeles, CA 4 pm

10 DECEMBER

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

14 DECEMBER

Handel, *Messiah*; Schnitzer Concert Hall, Portland, OR 8 pm (also 15 December.)

Christmas Concert; Chandler Pavilion, Los Angeles, CA 2:30 pm (also 15 December, 8 pm)

15 DECEMBER

Lessons & Carols; Abbey Basilica, Conception, MO

Lessons & Carols; St John's Cathedral, Denver, CO 5, 7:15 pm

22 DECEMBER

Dennis Schmidt; St John's Cathedral, Albuquerque, NM 4 pm

29 DECEMBER

Choral Concert; Abbey Basilica, Conception, MO

31 DECEMBER

John Renke; Grace Cathedral, San Francisco, CA 10 pm

INTERNATIONAL

16 NOVEMBER

Gillian Weir, harpsichord, with orchestra; ABC South Bank Studios, Brisbane, Australia 8 pm

17 NOVEMBER

Noella Genest; Robertson-Wesley United Church, Edmonton, Alberta, Canada 3 pm

18 NOVEMBER

Gillian Weir; Sydney Opera House, Sydney, Australia 8 pm

21 NOVEMBER

John Laing; St Paul's Toronto, Ontario 12:10 pm

23 NOVEMBER

Andre Knevel; Mountainview Christian Reformed, Grimsby, Ontario 8 pm

28 NOVEMBER

Robin King; St Paul's, Toronto, Ontario 12:10 pm

1 DECEMBER

Gillian Weir; Stockton Parish Church, England 8 pm

5 DECEMBER

Robin Davis; St Paul's, Toronto, Ontario 12:10 pm

+ **Gillian Weir**; Conservatoire, Luxembourg 8 pm

7 DECEMBER

Gillian Weir; Clifton Cathedral, Bristol, England 7:30 pm

12 DECEMBER

Elizabeth Darby; St Paul's, Toronto, Ontario 12:10 pm

13 DECEMBER

Gillian Weir; Queen Elizabeth Hall, London, England

19 DECEMBER

Heather Spry; St Paul's, Toronto, Ontario 12:10 pm



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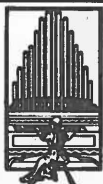
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Pipe Organ sales and service representatives needed in western states to operate own business associated with M. P. Möller. Excellent support program. Exclusive arrangements. If you have the qualifications, this is a proven opportunity. Write Eugene E. Poole, 165 Lakewood Road, Walnut Creek, CA 94598.

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Aeolian Residence organ pipework and chests needed for restoration of Op. 1783; four sets of 8' strings, 8' swell diapason, 8' swell trumpet, 16' pedal violone, 16' pedal trombone. Prefer 1928 or later; must be in excellent condition. Also need Aeolian Duo-Art organ rolls. Nelson Barden, 17 Bellevue St., Newton, MA 02158. 617/964-0336.

Music rolls for any pipe organ players. Other rolls too. W. Edgerton, Box 88, Darien, CT 06820.

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Harpichord music, solo and ensemble. Best editions from U.S. and European publishers. Also books on history, performance. Write for free catalog. Zuckermann Harpichords, Inc., Box 121-D, Stonington, CT 06378.

Victorian virtuoso Edwin H. Lemare 1913 organ rolls on stereo cassette. New selections; Bach P&F in D Major, Mozart Fantasia, Humperdinck Prelude to Hansel and Gretel, Dvorak Finale Symphony #5 and more. \$10 each tape plus \$1.50 postage per order. Nelson Barden, 17 Bellevue St., Newton, MA 02158.

Rare liturgical books: Liber Usualis, Antiphonale Romanum, St. Gregory Hymns, etc. Send SASE for price list to Octavia Press, 4924 Black Rd., Monclova, OH 43542.

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The first recording of organs by 19th century organbuilder, John George Pfeffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohsen and Earl Miller. Record Nr. OHS-200. \$16.00 (OHS members: \$13.00), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

"The organs of the Divine Word Seminary," Techy, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP. \$7.00, postpaid. Collector's item. Nelson, P.O. Box 380, Deerfield, IL 60015.

The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 22¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

The Stopt Diapason, a bi-monthly publication features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

Reprint of historic organ brochure of one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

PUBLICATIONS/ RECORDINGS

Voicing & Finishing: Classical Examples. Principal tones typical of 18th century Baroque through classical revival. Harmonic content of flutes. Romantic vs. Baroque reeds. Scaling examples. Includes performances by George Thalben-Ball and Carlo Curley. 12" LP record with informative jacket. Send \$3.00 for Voicing Record to: Allen Organ Co., Macungie, PA 18062.

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28-rank Vox Organo pipe organ built in Phila., PA in 1933. Three manual divisions plus pedal. Recently re-leathered, complete, and in good condition throughout. Call or write for specification and more information. Asking \$20,000. Contact C.W. Gibson, 1601 - 48th St., Pennsauken, NJ 08110. 609/663-5614.

Moller, Op. 9950 Artiste. Contemporary voic- ing; Diapason, String, Gedeckt. New condition. For studio, chapel or home. \$15,000. 609/358-8630.

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Several tracker organs for sale rebuilt with warranties; 8 to 30 ranks, 1873-1911. Send legal SASE for information. Raymond Garner Associates, 1360 Rogers Lake Road, Kila, MT 59920.

Two-manual and pedal practice organ, Olof Hammarberg (Sweden), 1967. One stop (8') per division, mechanical action. For sale by sealed bid, closing date December 16, 1985. For photo and particulars write to Richard Howell, 4 South Central Ave., Baltimore, MD 21202.

Tracker practice instrument. One manual, 4 ranks (Gedackt 8', Flute 4', Principal 2', Regal 8'); fits under 8' ceilings. Includes pedalboard and bench. Call 202/269-5776.

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Church selling pipe organ of various sources. 1932 Austin 4-manual console; possession April, 1986. Write: Pipe Organ, P.O. 12554, St. Paul, MN 55112.

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Kilgen 17-rank pipe organ; pipes in excellent condition; windchests in good condition. Available immediately. Holy Spirit Church, 4383 E. Broad St., Columbus, OH 43213.

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Historic E.M. Skinner, 1921, 3 Manuals, 19 ranks duplexed to 28 stops. Good condition for age; currently in use. Bids to be opened December 15, 1985. Buyer to remove May, 1986. SASE for specifications. Nancy Vernon, First United Methodist Church, 200 N. 15th St., Fort Smith, AR 72901. 501/646-6788 or 782-5068.

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1950 Wicks, II/7. Nice string, celeste and English Horn, two 16' ranks. In good operating condition. Ideal for small church or college. \$7,500—negotiable. To be removed by purchaser by January, 1986. Contact Sherry Upshaw, First Baptist Church, Shreveport, LA 71106, for appointment to audition instrument.

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1923 E.M. Skinner, 7 ranks, 2-manual draw-knob console, excellent condition. Call or write Gary Lowe, 113 Springvale Dr., Lynchburg, VA 24502. Phone 804/237-2218, price \$5,500 or highest offer.

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5-rank, 3-manual partially reconstructed theater organ. New console. Must sell to return to grad school. Ideal for hobbyist. \$7,000 or best offer. 919/834-8245.

2 manual/10 rank Wurlitzer, Style H, Opus #1733, 1927. Includes Tuba, Diapason, Concert Flute, Violin, Violin Celeste, Tibia Clausa, Vox Humana, Orchestral Oboe, Clarinet and Kinura. 16' extensions include Tuba, Diaphone, and Bourdon. This instrument is complete with Toy counter and Percussions, including: Xylophone, Glockenspiel/Orchestra bells, tuned Sleighbells, Chrysoglott, and Chimes. This organ was removed from the theater to a private residence approximately 20 years ago and was never reinstalled. No attempt to rebuild was initiated. \$13,500 firm. Price includes all floorframe, upright supports and original Wurlitzer installation chamber drawings. FOB Erie, PA. Serious inquiries only. Dennis Unks, 1411 Mulberry Lane, Fairview, PA 16415. Phone 814/474-2016 or days at 814/864-3011.

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Robert Morton 3M console; new oak case, bench music rack unfinished; 147 stops; now 75% wired for new specs. Price negotiable. Rebuilt Spencer blower 3 HP 1 ph. 12" discharge, 10" wind; \$550, offer. Lee A. Smith, 744 West Fountain Way, Fresno, CA 93705.

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Reconditioned Kimball reed organ; 13 stops, 73 keys; beautiful piece of furniture. Make offer. Phone 716/965-2666 after 5 pm.

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Artisan organ, 2 Man Solo, Acc. Unit, Pedal independent generators, AGO Ped Board 8 speakers in remote cabinet. Also 30-note tubular chimes. Best offer over \$5,000. Buyer to remove. Write Klein, 4620 Heather Hills, Akron, OH 44313.

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Schober recital organ with Schober LSS 10 A speaker system and reverbatape unit. Two-manual, standard AGO pedalboard. 12 years old, in excellent condition. Best offer. In Boston North Shore area. Call 617/768-7364.

Artisan organ, electric, about 20 years old. Beautiful Organ Supply console, 30 stops. Reisner mechanisms. In home in Chicago northern suburb. Must be seen and heard. Organist, Box 380, Deerfield, IL 60015. 312/367-5102.

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Something for everyone: slider chest, pipes, keyboards, 1-man and 2mp reed organs (as-is or restored), much more. By the piece or buy the lot. Listing: \$1.00 and SASE. Phoenix Reed Organ Resurrection, Box 3, Jamaica, VT 05343.

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MISCELLANEOUS FOR SALE

Wurlitzer amp. reed console (1950) 2-man., 32-note pedal. 312/281-1094. Best offer.

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Hard maple traditional roll top three-man-ual drawknob organ console, 40 stops, six presets per division (capture system), rebuilt 1971, and bench. Send sealed bids over \$2,000 to: Organ, Second Presbyterian Church, 528 Garland Drive, Carlisle, PA 17013. 717/243-4571.

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Extremely beautiful Louis the 15th hand-carved case work from E.M. Skinner Organ Co., about 1920. Pieces in original gold leaf and ivory; 3 pieces carved in scroll, shield and flowers; 3 pieces gold leaf semi-circle filigree; 6 urns; 2 hand-turned pieces ribbon form with acorn design. Photos available. REPLY BOX OC-851, THE DIAPASON.

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Austin 3M console (stop-key); 1950, med. oak, ex. condition. Stops/coup: GT 13/8, SW 17/2, CH 14/5, PD 13/6; 12 gen. pist. + T.S./6 P/Div; 2-44N, 4-32N Int. Ped. Sw. 614/863-2932.

Chests, Reisner #65 and 601's, rectifiers and other parts. SASE for list. Hoyer Organ Co., 908 Lawrence Av., Lawrence, KS 66044. 913/842-3332.

Wurlitzer console piano, 88 notes; plays di-rectly from organ keyboard or from relay control panel; plays selectively in 2' & 4' stops; swell pedal volume control; self-powered; plays rolls and has mandolin accessory, all remote controlled; plays up to 1000' from organ manuals. Photos and tapes available. Shipping weight 850 lbs. Price \$4,500 firm. Decatur Instruments, 1014 E. Olive, Decatur, IL 62526.

Korg AT-12 autochromatic tuner. Play any note on your instrument and AT-12 instantly indicates the note and octave (by LED) and how many cents sharp or flat (by V-U meter) in seven octaves: C1 to B7. Generates four octaves: C2 to B5 at two volumes. Calibrate tuner A=430Hz to 450 Hz. Quartz Crystal. Case, stand, AC adaptor, batteries, earphone. One lb. One year warranty. Introductory offer: \$125 ppd. (\$180 list). Song of the Sea, Dept. D, 47 West Street, Bar Harbor, ME 04609. 207/288-5653.

Pipe Organ Sales & Service, Inc. has a list of used organ parts; send postage paid envelope for a list. P.O. Box 838, Lithonia, GA 30058.

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Austin actions recovered. 15 years experi-ence. Units thoroughly tested and fully guaranteed. Manual motor, \$14.52 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trmpk., Bolton, CT 06040 203/646-4666.

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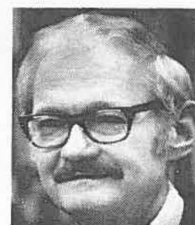
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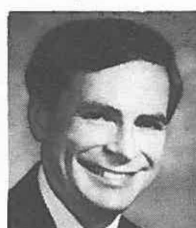
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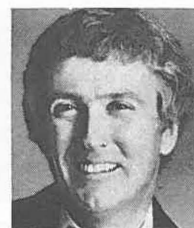
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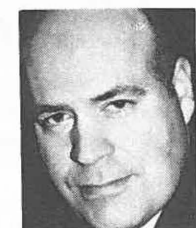
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