

THE DIAPASON

APRIL, 1986



Southern College of Seventh-Day Adventists, Collegedale, TN
Specification on page 10

1986 Summer Institutes, Workshops and Conferences

Music for the Church, St. Thomas Church, New York City.
May 4-6. See listing in the March, 1986, issue.

Renaissance Splendor: The Organ & Its Music in 16th-century Europe

June 1-5. Wellesley College.
Sponsored by the Westfield Center for Early Keyboard Studies, the conference will include recitals, lectures, masterclasses, discussions, and demonstrations. Harald Vogel, Cleveland Johnson, Barbara Owen.
Contact: The Westfield Center for Early Keyboard Studies, One Cottage Street, Easthampton, MA 01027.

Boxhill Music Festival, Cleveland Lodge, England.

June 6-8. See listing in the March, 1986, issue.

The European Seminar, Yale Institute of Sacred Music.

June 7-22. See listing in the March, 1986, issue.

Institute for Organ, Choral, and Church Music

June 9-13. University of Kansas.
Lectures, recitals, masterclasses. Russell Saunders, John Weaver, Lloyd Pfautsch, Eileen Guenther, Jane Anderson, James Ralston, James Higdon, James Moeser.
Contact: Dr. James Higdon, Department of Music, School of Fine Arts, University of Kansas, Lawrence, KS 66045; 913/864-3421.

15th Baroque Performance Institute

June 15-July 6. Oberlin College.
Masterclasses for instruments and voice, coached ensembles and consorts, lectures and demonstrations, faculty and student concerts. Lisa Goode Crawford, Margaret Irwin-Brandon, Penelope Crawford, harpsichord faculty.
Contact: James Caldwell, Conservatory of Music, Oberlin College, Oberlin, OH 44074.

4th Dublin International Organ Festival

June 22-29. See listing in the March, 1986, issue.

Lutheran Summer Music—1986

June 22-July 20. Augustana College, Rock Island, IL.
Lutheran high school music camp. Donald Busarow, organ, choral music.
Contact: John Lunde, Director of Admissions, Lutheran Music Programs, Inc., 2225 Washington Street, Lincoln, NE 68502.

A Choral Symposium

June 23-27. DePaul University.
Choral conducting, rehearsal techniques, repertoire, Dalcroze, learning techniques. Rodney Eichenberger, Gregory Lyne, Clayton Miller.
Contact: Robert Krueger, Symposium Coordinator, School of Music, DePaul University, 804 W. Belden Ave., Chicago, IL 60614-3214.

3rd Landshut Court Music Festival

June 26-July 6.
14 events including an international conference on the theme "Small organs—organology, history, function and reproduction of portatives, positives, regals, and clavi-organs," June 30-July 1, under the direction of Dr. Walter Salmen.
Contact: Verkehrsverein Landshut e.V., Altstadt 315, Rathaus, 8300 Landshut, Germany.

9th Annual Summer Liturgical Music Workshop, St. John's University.

June 30-July 2. See listing in the March, 1986, issue.

Royal School of Church Music, Residential Summer Course.

July 30-August 10. See listing in the March, 1986, issue.

International Summer Academy for Organists, Haarlem, The Netherlands.

July 4-20. See listing in the March, 1986, issue.

Romainmôtier Interpretation Course, Romainmôtier, Switzerland.

July 6-20. See listing in the March, 1986, issue.

Workshop on Worship and Music, Rollins College.

July 7-11. See listing in the March, 1986, issue.

Académie André Marchal

July 7-10. Biarritz, France.
Three classes each day directed by Georges Robert. St-Martin's Church (Gonzalez organ); Ste-Marie d'Anglet (Cavaillé-Coll-Mutin); St-Charles de Biarritz (Pesse); St-Jean-Baptiste (Chauvin).
Contact: Académie André Marchal, 22, Avenue Victor Hugo, F-64200 Biarritz, France.

Organ and Church Music Institutes

July 7-18. University of Michigan.
Guests include Lady Susi Jeans (England), José Enrique Ayarra (Spain), and Felix Friedrich (East Germany).
For information contact: The University of Michigan, School of Music, Ann Arbor, MI 48109-2085.

Music in Parish Worship Seminars, University of Wisconsin-Madison.

July 9-16, various locations. See listing in the March, 1986, issue.

12th Academy of Italian Organ Music

July 10-23. Pistoia, Italy.
Courses on interpretation of Italian organ music, seminars on organ building and the organs of Pistoia. Guided visits to historical organs. Directed by Luigi Ferdinando Tagliavini; faculty Stefano Innocenti, Oscar Mischiati, Liuwe Tamminga, Umberto Pineschi.
Contact: Accademia de Musica Italiana per Organo, casella postale 346, 51100 Pistoia, Italy.

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Music for Worship in the Small Church, University of Minnesota, Duluth.

July 10-11. Fergus Falls, MN.

July 14-15. Mankato, MN.

July 17-18. Montevideo, MN.

July 21-22. Grand Rapids, MN.

Four two-day workshops for organists and choir directors, especially designed for those with limited training and/or experience. Ronald Gauger and Cleo Kuelbs.

Contact: UMD Continuing Education & Extension, 403 Darland Administration Building, Duluth, MN 55812; 218/726-8113.

32nd Annual Church Music Workshop, Michigan State University.

July 14-17. See listing in the March, 1986, issue.

Dutch Organs and Congregational Singing, St.-Bavokerk, The Netherlands.

July 20-23. See listing in the March, 1986, issue.

Conference on Music in Parish Worship, University of Wisconsin-Madison.

July 22-24. See listing in the March, 1986, issue.

The American Tradition of Organ Building

July 22-24. Old West Church, Boston, MA.

Robert Schuneman will serve as moderator for discussion by panelists Robert Cornell, Barbara Owen, William Porter, and George Taylor, sponsored by Boston's Old West Organ Society.

Contact: Josiah Fisk, Managing Director, Old West Organ Society, 131 Cambridge St., Boston, MA 02114.

23rd International Fortnight of Music, Brugge, Belgium.

July 26-August 9. See listing in the March, 1986, issue.

Third Annual Summer Choral Holiday

July 27-August 3. Ripon College, Ripon, WI.

Workshops, rehearsals and concert. Sir David Willcocks, Marjorie L. Barstow and Douglas Morris.

Contact: Green Lake Festival of Music, P.O. Box 569, Green Lake, WI 54941.

Second San Anselmo Organ Festival

July 27-August 1. San Anselmo, CA.

The theme is "The Organ in the 20th Century." Piet Kee, William Albright, Alexander Peloquin, Mary Ann Dodd, Richard Purvis. Also National Improvisation Competition.

Contact: Sandra Soderlund, Director, San Anselmo Organ Festival, 2 Kensington Road, San Anselmo, CA 94960.

Here & There

The city of Münster has announced the "International Award for Young Organists." The first prize amounting to 3,000.— DM and the next two prizes of 1,500.— DM and 1,000.— DM respectively, are to be considered as a permanent contribution to the "European Year of Music" to be awarded every three years on behalf of the city of Münster.

The competition is open to young organists aged between 16 and 21 years. The competitors will participate in two public qualifying contests and in a concert given by the prize winners. In order to promote modern organ music, an internationally renowned organ composer will be a member of each jury. The first contests will take place on September 13 and 14, 1986.

For enrollment and further details contact the Kulturrat of the city of Münster, Postfach 5909, D - 4400 Münster. Tel.: 0251/492 2118/2119.

The University of Michigan has announced the dates for Historic Organ Tours XIII and XIV. Tour XIII will take place July 21-August 4 and include Holland, Denmark, Sweden, and North Germany. Tour XIV will take place August 4-18 and include Paris and the south of France. For information on

both tours, contact Conlin Travel, P.O. Box 1207, Ann Arbor, MI 48106; 800-521-7939; within Michigan 313-769-9680.

The 26th Annual Conference on Organ Music is scheduled for October 5-8, and will feature music of Liszt and Dupré. Guests include Maurice Clerc and Dominique Sever.

Boston's Old West Organ Society will sponsor a conference on "The American Tradition of Organ Building: Past, Present, and Future" on the evenings of July 22-24. Robert Schuneman will be moderator for discussion by panelists Robert Cornell, Barbara Owen, William Porter, and George Taylor. Further information regarding this conference, to be held at the Old West Church in Boston, can be obtained from Josiah Fisk, Managing Director, Old West Organ Society, 131 Cambridge St., Boston, MA 02114.

Michael Gailit is making his third tour to the U.S. this April, with organ and piano recitals in Colorado and California. The tour includes organ programs of Austrian music of four centuries (Muffat, Mozart, Sechter, Bruckner,

Herzogenberg, Schmidt, Heiller and Planavsky), and a performance of both organ and piano sonatas by Julius Reubke at First Presbyterian Church, Santa Barbara, CA, April 13.

Last January, Gailit gave four seminars on Austrian organ music in Vienna for a group of organists from Luther College, Decorah, IA, with faculty member William Kuhlman.

Norma Stevlingson, Associate Professor of Music at the University of Wisconsin-Superior, was invited to participate in the International Colloque Versailles held at the Chateau of Versailles in France from September 28 to October 5, 1985. Dr. Stevlingson's paper was entitled "The Organists, their music, and the organs of the Chapelle Royale at Versailles during the reign of Louis XIV." The week's events also included several visits to privately owned chateaux in the region, the presentation of two operas by *Les Arts Florissants* (*Actéon* by Charpentier and *Anacréon* by Rameau) in the Gabriel Opera House at Versailles, and a final banquet in the Grand Trianon.

Dr. Stevlingson also presented her paper, along with musical examples illustrated on the organ, at the University of Wisconsin-Superior on February

20, 1986, as part of the celebration of the 35th anniversary of graduate studies at the university.

John E. Williams played five works by the contemporary Scottish composer Adrian C. Rogers on January 19 at the Laurinburg Presbyterian Church, Laurinburg, NC. This is thought to be the first performance of these works in the U.S., the music existing in manuscript copies.

The Henry Organ Co. of Cleveland, OH, has recently moved into new facilities of over 2500 sq. ft. The erecting area of 25 ft. height will be used to build the first instrument to come out of the new facility, a 12-rank mahogany encased instrument for St. Andrew Benedictine Abbey of Cleveland. The organ, part of the Abbey's multi-million dollar expansion program, is scheduled for completion in early summer of 1986. Also under construction is the rebuilding of a 1930 Votteler-Holtkamp-Sparling organ from First United Methodist Church of Norwalk, OH. The 20-rank organ will be expanded to 28 ranks and utilize electric action slider-chests.

Appointments



Marlan Allen

Marlan Allen, AAGO, has been appointed Organist and Director of Music at Tenth Presbyterian Church, Philadelphia, succeeding the late Dr. Robert Elmore. Mr. Allen served 17 years at Christ Church (Episcopal), Winnetka, IL, and five years at Christ Church (Evangelical), Lake Forest, IL, prior to accepting the Philadelphia position. He holds the MSM degree from the School of Sacred Music, Union Theological Seminary. His principal teacher has been Richard Purvis.

James T. Benzmilller of Stevens Point, WI, has recently assumed the position of sales representative for Austin Organs, Inc., Hartford, CT, in the central/northern Wisconsin area. Mr. Benzmilller has been a church organist for approximately 25 years, and is currently Director of Music at St. Stephen's Catholic Church, Stevens Point. He has

appeared frequently in recitals at St. Stephen's and at the University of Wisconsin-Stevens Point. Mr. Benzmilller also serves on the Diocese of La Crosse Music Committee.

In 1983 he established Central Organ Services, an organ service firm. Mr. Benzmilller is the president of Acorn Equipment Company, a manufacturer of farmstead equipment.

Brian Franck has been appointed organist/director of music for St. John's Catholic Church, Bangor, ME, where he will play Op. 288 of E. & G.C. Hook built in 1860. Of 3 manuals and 36 ranks, the organ was restored by Bozeman-Gibson Co. in 1981. Mr. Franck has completed the course work for the DMA in organ performance at the University of Michigan. He is preparing an article on Franz Schmidt for *The American Organist*. At St. John's, Franck will develop a men and boys choir and teach in the parochial school. In addition, he is planning a recording project of the complete Rheinberger organ sonatas on the Hook organ.

Michael Hay has been appointed Director for Music of the Archdiocese of Chicago. Mr. Hay holds a Master's degree in Liturgical Studies from the University of Notre Dame and a Master's degree in Music from DePaul University of Chicago. He has worked at numerous parishes in Ohio and Pennsylvania, and has given workshops at both the local and national levels. Mr. Hay

currently is also engaged in pastoral music ministry at Loyola University of Chicago.



Michael Hay

Larry Palmer has been appointed Organist/Choirmaster of St. Luke's Lutheran Church, Richardson, TX. He will play the new 17-stop, mechanical-action Schudi organ, direct two choirs, and start a program of recitals and sacred music concerts for this 1100-member Dallas suburban parish. Palmer leaves St. Andrew's Episcopal Church in Grand Prairie after four and one-half years; he continues his work as Professor of Harpsichord and Organ in the Meadows School of the Arts, Southern Methodist University.

Peter Williams has been appointed Arts and Sciences Distinguished Professor of Music, University Organist, and Chairman of the Department of Music at Duke University. He also retains the title of Visiting Director of the Russell

Collection of Harpsichords at the University of Edinburgh, where until recently he was Dean of Faculty and held a "Personal Chair" in Music (Performance Practice.) His main project at Duke is to build a Center for Performance Practice Studies.

Dr. Williams is the author of *The European Organ: 1450-1850* (1966), *Figured Bass Accompaniment* (1970), *A New History of the Organ from the Greeks to the Present Day* (1980), and the three-volume study of *The Organ Music of J. S. Bach* (1980-84), and has served as editor of *The Organ Yearbook* since its inception. Current projects include an edition of the complete harpsichord works of Handel (Wiener Urtext) and general editorship of the projected New Novello Bach Organ Works series.



Peter Williams

Summer School for Organists, Cleveland Lodge, England.

August 4-9. In addition to the listing in the March, 1986, issue, the faculty includes Marilyn Mason (organ music of the 19th century), and Michelle Johns (organ music of the 20th century).

8th International Course in Spanish Organ Music, University of Salamanca.

August 7-18. See listing in the March, 1986, issue.

Historical Musical Instrument Repair & Restoration Institute

August 11-22. Red Wing Area Vocational Technical Institute.

Practical information on maintenance, restoration and construction of instruments from mid-15th through early 19th centuries. Lectures, demonstrations, hands-on experience. Margaret Hood, harpsichord faculty.

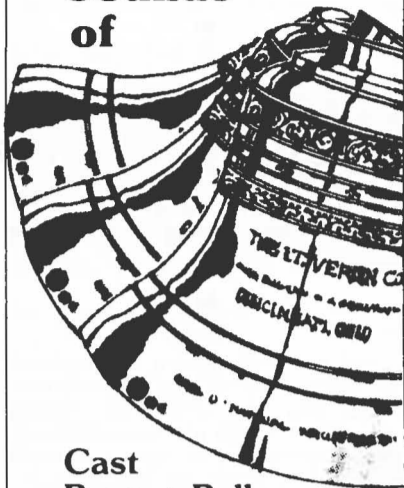
Contact: Nancy Swanson, Red Wing AVTI, Highway 58, Red Wing, MN 55066.

Nunc Dimittis

Frank Cunkle, editor of THE DIAPASON 1957-1970, died February 4 in Chula Vista, CA. Cunkle joined the staff of THE DIAPASON early in 1956 and assumed the position of editor upon the death of S. E. Gruenstein in late 1957. He held bachelor and master degrees from Eastman School of Music and had also studied at Washington University, St. Louis, MO, the University of Illinois, and Columbia University Teachers Col-

lege in New York. His organ teachers included Charles Galloway and Abel-Marie Decaux. After several years of teaching at the Universities of Kansas and Nebraska, Cunkle joined the Fred Waring organization. As a member of ASCAP, he had been active as a composer and arranger with over 40 publications to his credit. He held the AAGO and had long been active in AGO affairs.

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Here & There



Paul A. Humiston

Paul A. Humiston, AAGO, was honored on the occasion of his 80th birthday with an organ recital and festive reception November 11, 1985. Jointly sponsored by the Southwest Michigan Chapter of the AGO and by Trinity Episcopal Church, Marshall, MI, the event celebrated Mr. Humiston's 57 years of AGO membership, and his 48 years of service to Trinity Parish. Recitalists included Brooks Grantier, AAGO, director of music at Trinity Parish; Wanza Grantier, director of music at Lakeview Baptist Church, Battle Creek; and former Humiston student James Gladstone, director of music at Trinity Lutheran Church, St. Joseph, MI.

A 1929 graduate of the Oberlin College Conservatory of Music, Humiston was a pupil of the late Dr. George Andrews, a founding member of the AGO. Following eight years of service at East Congregational Church in Grand Rapids, MI, he accepted the position of organist/choirmaster at Trinity Church in 1937, serving there until his retirement in 1971. As organist/choirmaster emeritus since that time, he has been an active part-time church musician throughout southern Michigan.

The executive committee of the San Antonio Pipeorgan Competition has recently renamed the event in honor of its



Graduate students from the class of Russell Saunders at the Eastman School of Music are shown following their public performance February 4 of 35 of the newly-discovered Bach chorales from the Neumeister Collection. From left to right, row 1: Hollice Smith Harrold, Craig Phillips, David Oliver, Katharine Pardee, Zion Wu, Frank Corbin, Bruce Glenn and Kelley Martin; row 2: Matthew Boatman, Prof. Saunders, Bruce McClung, Scott Shaw, David Heller; row 3: Stephen Alltop, Darryl Roland, Charles Rus and Michael Farris.

founder, Wm. C. (Bill) Hall, who died December 31, 1985. Hall had founded the competition in 1970 to encourage organ students enrolled in music programs at college and universities throughout Texas. This year's competition, held April 12 at First Presbyterian Church in San Antonio, is now named the 16th Annual W. C. (Bill) Hall Organ Competition. The cash awards and administrative support for the competition come from the Minnie Stevens Piper Foundation, the Alamo AGO Chapter, First Presbyterian Church, and University Presbyterian Church.

Charles Brenton Fisk, *Organ Builder*, being published by The Westfield Center for Early Keyboard Studies, is scheduled to appear in late Spring. The two-volume, 600-page memorial to the late Charles Fisk will contain 17 articles on the organ and its music, information on all of the Fisk organs, published and unpublished articles of Fisk, excerpts from Fisk's letters and European dia-

ries, a bibliography, and a discography. Authors for Vol. 1 include Christoph Wolff, Kerala Snyder, Fenner Douglass, L. F. Tagliavini, and Harald Vogel. Barbara Owen has prepared Vol. 2. Since the set will appear in late Spring, pre-publication orders must be received by May 1, 1986. The prepublication price is \$80 (\$130 for the Deluxe Edition with tray case). For a brochure, or to order, write the Westfield Center, One Cottage Street, Easthampton, MA 01027.

Gillian Weir was the soloist for the U.S. premiere of the *Organ Concerto*, Op. 91, by William Mathias, performed by the San Francisco Symphony Orchestra conducted by Andrew Massey, February 7 and 9. The work, which received its world premiere September 12, 1984, at the Royal Albert Hall, is a set of 15 variations and coda. (See the article, "New Concerto by William Mathias," by Laurence Jenkins in the September, 1984, issue of THE DIAPASON).

1985 Israel Festival Concerts at Dormition Abbey

The Dormition Abbey was built on Mt. Zion, the site of the Last Supper and Christ's Resurrection, at the beginning of this century. In 1906 the Abbey was handed over to the Benedictines, and it is they who run the Abbey, fulfilling their religious, social and scientific duties and beliefs. The Abbey's magnificent organ has been the core of the musical events held at the Dormition Abbey over the last several years. Father Emanuel with the help of Gidi Boss is responsible for the production of the musical programs at the Abbey.

Dormition Abbey first participated in the Israel Festival in 1984, when besides several evening concerts, a daily matinee took place with various artists and programs. These organ matinees (music for organ and instruments) were among the festival's highlights, and convinced Father Emanuel and Gidi Boss that there was indeed a place for more music at the Abbey in the next festival. Thus in the 1985 Israel Festival, 22 concerts took place in the Abbey.

French pan pipist Jean Claude Mara's concert with organist Jean Dahais (May 19th) was a rare occasion of musical unity and perfection. The entire program was written by the artists themselves and enabled the audience to experience the perfect musical blend of the organ with one of its forefathers, the pan pipe.

Gerhard Weinberger presented two

recitals with trombonist Armin Rosin. Mr. Weinberger was the perfect accompanist, especially in such works as Johann Adolf Hasse's *Suite in B* for trombone and organ and Gottfried Finger's *Sonata in E-flat* for alto trombone and organ. Mr. Weinberger also played some solo pieces, proving to be a very good organist indeed—his playing of Bach's *Tocatta, Adagio and Fugue in C major*, BWV 564, was superb.

Norbert Düchtel served as house organist of the festival. This most versatile musician performed in nine different programs during the festival, excelling in both modern and baroque works, both as soloist and accompanist. On May 30th he accompanied countertenor Klaus Hafke in a recital of baroque music. Mr. Düchtel also accompanied (June 5th) two German trumpet players, Paul Windschuttel and Norbert Ziegler, in another very beautiful recital.

Düchtel later accompanied Die Kölner Kantorei, a very good choir, and was soloist with the Regensburger Solistenensemble. With the latter he performed, among other works, rare organ concertos by Pietro Domenico Paradisi and Johann Baptist Vanhal. As soloist, Mr. Düchtel was heard in the world premiere of a work especially commissioned by the festival from the Israeli composer Leon Shidlowsky. *Laude* for orchestra, organ and choir is a very good choral work, excellently performed on

June 1st by the Kibbutz Chamber Orchestra from Israel, Die Kölner Kantorei and organist Düchtel.

The highlight of the festival's concerts at the Dormition Abbey was the Almost Bach-Handel marathon (May 29th). In the course of seven hours a full house listened to almost all of the artists who participated in the Abbey's concerts. Sixteen works were listed, but many more were performed during the three intermissions when the audience was treated to food and drinks courtesy of Father Emanuel and his staff.

There were also other concerts at the Abbey during the festival, especially choral ones featuring both visiting and Israeli artists. I sincerely hope that the Dormition Abbey will go on to produce the best in organ and church music in Israel. Father Emanuel and Gidi Boss have created in Jerusalem a continuing organ festival. Long may it flourish.

—Michael Ajzenstadt

Michael Ajzenstadt holds the B.A. in English Literature and Arabic Literature, and the M.A. in Comparative Religion from Hebrew University, Jerusalem, Israel. His current doctoral research is on the relationship of opera libretti and their sources. He has contributed articles to Wagner, Wagner News, Opera, Music and Musicians, British Music Newsletter, Das Opernglas, Gitit, and Nothing.

New Organ Music

Johann Sebastian Bach, *Six Chorale Transcriptions*, transcribed and edited by Richard T. Gore. Augsburg Publishing House 11-8250, \$6.50.

In the tradition of Bach's *Schübler Chorales*, Gore has transcribed six additional cantata movements for organ solo. Five of them are trios, while the arrangement from Cantata 178 is in four voices.

Gore assigns the cantus firmus to the pedal only in *O Haupt, voll Blut und Wunden* (Cantata 159) and *Nun lob', mein Seel', den Herren* (Cantata 167). The first of these is attractive because of the familiarity of its tune (Passion Chorale). The second sounds much like the miscellaneous chorale *Nun freut euch*, BWV 734.

The remaining settings will be of little use to the average organist because of the difficult pedal parts, originally instrumental basso continuo lines. Unfortunately, the arrangement of the familiar Communion hymn *Schmücke dich* (Cantata 180) is the most difficult of all. It is interesting to compare Gore's choice of movements for transcription to the possibilities Peter Williams lists in his introduction to the *Schübler Chorales* (*The Organ Music of J. S. Bach*, Vol. II, Cambridge University Press, 1980, p. 110).

Gerald Bales, *Cortège Académique for Organ, Brass and Percussion*. Randall M. Eagan & Associates, Publishers, Inc., 2024 Kenwood Parkway, Minneapolis, MN 55405, \$6.95.

This vigorous five-minute procession is scored for organ, three trumpets, three trombones, timpani, suspended cymbal and snare drum. It is in three parts, with a quieter middle section and with the interplay of instruments and organ varied upon the return of the opening material. A particularly effective use of the brass is to punctuate modulations in a solo organ passage.

Harmony is traditional, with many parallel triads and first inversion chords, and rhythm is straightforward quarters and eighths; performance of the work should pose no difficulties.

Adr. Kousemaker, *Voorspelen voor de Psalmen*. Ars Nova Nr. 41 (Elkan Vogel/Theodore Presser), \$13.00.

This work contains a brief (one minute or less) prelude on each of the 150 Psalm tunes. With few exceptions, the preludes can be performed on one manual, without pedal. Kousemaker writes in a conservative imitative style.

Only a half dozen of these tunes are commonly found in American hymnals, and they are generally known by other names: Psalm 36 (68), 42 (*Freu dich sehr*), 101 (St. Michael or Old 134th), 124 (Old 124th), 134 (Old 100th), and 140 (*Wenn wir in höchsten Nöten sein*). Therefore, the usefulness of this collection will be limited to organists in Reformed churches, or to those who need short interludes in a variety of keys and modes.

Alain Mabit, *Night Songs (Chants de Nuit)*. Leduc 26.188, no price given.

A prize-winning work at the international organ composition competition "Grand Prix de Saint-Rémy-de-Provence," *Night Songs* contains two pieces which may be performed separately or together. The first is for positive organ, taking into account in its registration the four "half-stops" of the positif of Saint-Rémy-de-Provence; the second is for Grand Orgue. Timings are listed as 5-9

minutes for the first (optional passages may be played or omitted at will) and 15 minutes for the second.

This is a concert work recommended only for organists having extensive experience with contemporary music. Rhythm is intricate and notated with great precision. The overall effect is dissonant and disjunct.

Bjarne Slogedal, *Three Short Variations on the Chorale "Fear, My Child, the True God."* Norsk Musikforlag N.M.O. 9371 (MMB Music, Inc., 10370 Page Industrial Blvd., St. Louis, MO 63132), \$8.25.

A traditional four-part harmonization of the chorale is followed by a playful duo for manuals, an Adagio trio and a concluding contemporary harmonization. In the Adagio, an embellished version of the chorale is given in canon by the manuals while the pedal plays three phrases of the chorale in augmentation.

Although the chorale is not well known and the price high for four pages of music, this would make an excellent teaching piece for a student who has completed a beginning method book.

—Anita Eggert Werling

Johann Ludwig Krebs, *Selected Works For Organ*. G. Schirmer 3420, \$8.95; *Toccata and Fugue in A Minor, G*. Schirmer 3421, \$7.95. Both volumes are edited by David Pizarro.

This is a handsome edition printed on large paper with easy-to-read type; however, it is an old fashioned one because of the antiquated policies of the editor, who has sprinkled the music with the phrasing and articulation symbols first employed by Marcel Dupré. Thus, in the too-brief preface, the reader is introduced to the familiar dot, dash, brace, carat, and oblique line. The modern performer who is familiar with recent investigations of 18th-century performance practices uses an articulation which is more varied, imaginative, and subtle, and would have no use for five meager symbols whose use at times merely seems arbitrary, insufficient, or obvious. These symbols act as an inhibition on a player's imagination, sensitivity and spontaneity. Ideas about articulation and performance practices are best presented in a preface. In such a preface an editor should also inform the reader of the sources used, and whether these sources contain any original articulation signs. Mr. Pizarro has done neither. Johann Ludwig Krebs was a pupil of J. S. Bach, and there is a need for a scholarly performer's edition of his organ music; G. Schirmer's edition has not lessened that need.

The Church Organist's Library, Easy Organ Music From All Historical Periods. Compiled and edited by Wayne Leupold. McAfee Music Publications: Vol. II Music for General Use, DM 252, \$9.95; Vol. III Music for Advent and Christmas, DM 253, \$6.95.

These volumes contain easy pieces which are generally short, and present a broad sampling of musical styles from the 16th to the 20th centuries. The music is clearly printed, and the editorial notes are often informative and interesting. Most of the music is quite usable, especially if one needs something to play in a hurry; however, there are also pieces whose sentimentality and naivety



Marianne Webb



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would bring a smile of amusement to the most hardened countenance. This may, for some, be an additional reason for buying the volumes.

Theodore Beck, *Fourteen Organ Chorale Preludes*. Augsburg 11-6156, \$6.00.

Most of the preludes are without pedals, and are short and easy. The style is thinly contrapuntal, and the harmonic idiom traditional with an occasional mild dissonance. There are a few pleasing moments, but more often the pieces sound like dry, uninspired exercises. If you want to encourage your congregation to talk during your preludes, then this music is for you.

Johann Pachelbel, *Canon in D Major*. Transcribed and arranged for organ by Kenneth Williams. Alexander Broude, Inc., AB555, \$4.00.

Pachelbel's *Canon in D Major* has served as the basis of a popular song, a film score, and as background music for many television commercials. If, in spite of these extra musical associations, one really has to play this unorganistic piece, Kenneth Williams' arrangement will work, but be prepared to play with crossed hands for long stretches.

Dietrich Buxtehude, *Four Short Chorale Preludes*. Edited by Bryan Hesford. J. B. Cramer & Co. (Belwin Mills) AP 493, \$2.95.

These four easy preludes are well known through many publications. No translations of the titles are supplied by the editor, whose sole contribution appears to be the addition of a few breath marks, Italian tempo indications, registration indications, precautionary accidentals, and a few editorial ornaments. The four preludes are: *Nun komm, der Heiden Heiland*; *Lobt Gott, ihr Christen, allzugleich*; *O haupt voll Blut und Wunden*; and *Nun bitten wir den heiligen Geist*. The printing is large and clear, and the selection a good one for the organist who is unfamiliar with Buxtehude's music and who might not care to own a larger volume from one of the complete works editions.

Gordon Young, *Ten Program Solos*. Theodore Presser 413-41140, \$7.50.

These are program solos for the young organist, for they are all very easy, and musically appealing little pieces. The ideas are good, but never developed, just repeated, at times excessively, as in the *Toccata Français*, where the right hand repeats the first measure 38 times in a piece whose total measures number 51; however, the musical figures fit the hands well and are easy to play. Several of the solos are like miniature character pieces attempting to capture the flavor of a genre; all very pleasant, but somehow it all sounds very familiar, as if we have heard this many times before.

Dennis R. Johnson, *Majestic Praise: Arrangements For Organ*. Lillenas Publishing Co. MB-541.

As a composer Mr. Johnson is not without some talent for harmony and melody, but his hymn arrangements in this collection are riddled with one cliché after another, including successive dominant sevenths, chromatic Wagnerian voice leading, modal shifts, and worst of all, modulation for the sake of modulation. Included in the volume are settings of *Beneath the Cross of Jesus*, *Amazing Grace*, *He Leadeth Me*, *I Need Thee Every Hour*, and *Were You There?* This music has a limited appeal, being of interest primarily to small rural churches.

John Stanley, *The Temple Church Suite*, arranged by Bryan Hesford. J. B. Cramer & Co., (Belwin Mills) AP 492, \$2.95.

For his suite arrangement, Mr. Hesford has selected four movements from different voluntaries by Stanley, added pedal parts and additional notes to thicken the texture when necessary, and

given suitable registration indications for a large modern instrument. Those who have no qualms about playing arrangements that second guess a composer's intentions will find the Temple Church Suite musically appealing.

—Edmund Shay

Postlude for Organ, Robert Moevs. Theodore Presser 413-41141, \$2.50.

This is a more unusual "postlude" than most of us are used to hearing or playing, both from its "twelve-tone" style and its unusual registration (beginning with 4' manual stops, adding 2 $\frac{1}{2}$ ', 2', mixture, and Swell 8' reed). The score suggests that this piece may be used in conjunction with a prelude and brief mass written by the composer. Recommended to those seeking an example of the avant garde.

Abbot's Leigh, organ setting by Austin C. Lovelace. Hope Publishing Company 274, \$2.95.

The hymn tune is treated in three compositional styles—passacaglia, fughetta, and finale. The passacaglia form is not adhered to strictly, but yet reminds one of the rhythmic progressions of Bach's passacaglia. The lively fughetta leads into the sturdy finale. (There seems to be a missing indication of "Gt" for the right hand on the last page.) This is a good arrangement of a strong hymn tune.

20 Organ Intonations on Hymns of Praise, David W. McCormick. Hope Publishing Company 342 (no price given).

These are well-written short introductions to familiar hymns. They seem to capture the spirit of the hymn tunes, and provide festive introductions to the singing of the hymns by the congregation. Some settings also include an optional modulation to the last stanza.

Two Trumpet Tunes, William P. Rowan. Hope Publishing Company 344, \$2.95.

These trumpet tunes are written in a fresh 20th-century style which will make them appealing for weddings and church processions. The second piece is based on a new hymn tune "Plogar." Each tune employs a "B" section in a minor key, giving the pieces more variety. However, some may shy away from the remote key of E-flat minor (that is, 6 flats in the key signature) for the second piece.

Four Quiet Hymn Settings, Thomas Gieschen. Concordia 97-5839, \$2.25.

As indicated by the title, these are all quiet hymn settings which would be good for establishing that kind of mood. The four settings sound very much like one another, in terms of rhythmic and harmonic language. All melodies are in the pedal, and a similar registration is suggested for all four. However, these drawbacks would only be a hindrance if all four were played in succession. For a quiet service, these are recommended.

Voluntary in B \flat , Samuel Wesley. Concordia 97-5838, \$4.50.

This is one of a number of Wesley's voluntaries recently published by Concordia—good examples of early 19th-century British organ music. Wesley expanded the English Voluntary from a two-movement form to three or four movements at times; this example is written in three movements (moderately slow, lively, and allegro). The Preface contained in the four volumes of 12 Voluntaries is not present in this publication, but would be helpful in commenting on Wesley's style and registration. This attractive piece would be usable in services and recitals.

10 Chorale Preludes for Organ, James Melby. Concordia 97-5872, \$5.50.

These hymn settings are well written, although rather short to use as voluntar-

ies (and perhaps too long and freely composed to use as hymn introductions). The device of canon is used frequently, with great success. One will like the fresh harmonic approach, although the use of duet writing in octaves gets somewhat tedious.

Variations on Sussex Carol, Raymond H. Haan. Concordia 97-5871, \$2.75.

Here are delightful variations on the popular carol. Several different musical styles, registrations, and tempos make this a very appealing set. One might wish the last variation would have been printed on facing pages to avoid page turns.

As With Gladness Men of Old, A Hymn Alternation, Walter L. Pelz. Concordia 97-5873, \$3.75.

Part of a series of "Hymn Alternations" intended for congregational singing, this piece provides an organ introduction followed by free accompaniments for the five verses of the hymn (the second verse written for organ only). Although intended to be performed all the way through, one could play the organ introduction and second verse separately as chorale voluntaries. The writing is lively and inspirational. The last verse is preceded by a modulation, and employs musical material from the introduction.

Pentecost Processional on "O Day Full of Grace," setting by S. Drummond Wolff. Concordia 97-5843, \$3.25.

This setting is also for unison choir and/or congregation, two trumpets, two trombones and organ. Again, the introduction goes right into the first verse, which may cause problems in getting the congregation started correctly. The harmonizations for the verses do not seem very harmonically solid—perhaps because of the limitation of the hymn tune itself. A less-adventuresome harmonization might have been more successful and satisfying.

Suite of Dances, Michael Praetorius, edited and arranged by Max Miller. Concordia 97-5815, \$3.00.

As stated in the piece, "This collection of French dance tunes for unspecified instruments is the only extant secular music of Praetorius," taken from a 1612 collection. Contents include a spagnoletta, courante, ballet, and gavotte. This is delightful, lively Renaissance music.

Ten Organ Transcriptions, Arcangelo Corelli, edited and transcribed by James Engel. Concordia 97-5869, \$5.00.

As the preface states, "These slow movements extracted from Corelli's Opus 5 were originally written for violin, violone (cello) and harpsichord." The editor has supplied inner voices to the original soprano and bass lines. The pieces are intended to be performed with the right hand playing the original violin part on a solo stop, the left hand playing the realized harpsichord continuo, and the pedal the original cello part. The cello part is rather active in some movements, requiring a good pedal technique. The editor has suggested endings which avoid modulation to the key of the following movement of the original sonata.

With High Delight Let Us Unite, A Hymn Alternation, Walter L. Pelz. Concordia 97-5853, \$3.50.

This is another well-written "Hymn Alternation" intended for use with congregational singing. The introduction could be used separately. The free accompaniments are very festive, reflective of the hymn text.

Ascension Processional on "A Hymn of Glory Let Us Sing," setting by S. Drummond Wolff. Concordia 97-5844, \$3.75.

This piece, based on the hymn tune *Lasst uns erfreuen*, could also be used with other texts sharing this hymn tune.

The setting is for unison choir and/or congregation, two trumpets, two trombones, and organ. As the introduction proceeds right into the first verse, it might be well to cue the choir, or take some time at the end of the introduction in order to get the congregation singing at the right time. The "Alleluia echoes" of the hymn are brought off well with the alternating use of brass and organ. This is a wonderful and festive setting of the hymn.

3 Preludes Based on Hymn Tunes, Frank Speller. Concordia 97-5837, \$5.00.

The three pieces are based on "The Saints Delight" and "Land of Rest," "Lasst uns erfreuen," and "King's Weston." The three preludes are written in three distinct and interesting styles. This is a very captivating collection.

Festival Hymn Settings for the Small Parish, Carl Schalk. Concordia 97-5828, \$12.00.

The introduction states "This collection of festival hymn settings, for one or two instruments, organ, congregation, and optional unison choir, is intended primarily for parishes with modest musical resources." For each tune, Schalk provides an instrumental intonation of the hymn tune melody, a setting for two instruments (melody and counterpoint), and a setting for organ with instrumental descant. Instrumental parts in both B \flat and C are provided. This volume contains hymns for the Easter season. These are simple but well-written settings to provide variety to hymn accompaniment. The organist could even play the instrumental parts on the organ if instruments are not available.

Twenty-Three Hymn Introductions, Jan Bender. Concordia 97-5788, \$6.50.

This is volume 5 of a series of Bender's creative hymn introductions. They are well-written and imaginative preparations for festive hymn singing. Some introductions are written in two keys to accommodate various hymnals.

7 Settings of American Folk Hymns, Wilbur Held. Concordia 97-5829, \$5.50.

It is good to have some organ settings based on American hymn tunes which have appeared in recently published hymnals. Held's treatment of these hymn tunes preserves the basic spirit of the tune, while also providing a 20th-century look at the tune. The setting of "Simple Gifts" is a real winner.

Baroque Music for Manuals, Volume III, edited and arranged by S. Drummond Wolff. Concordia 97-5813, \$6.50.

In the Preface, Wolff says the music of this volume "has been arranged and edited from various movements taken from sonatas, trios, and concertos composed by some of the leading musicians of the baroque era." 15 compositions, representing 11 composers, are contained in this volume. They could be used for many different festive occasions. Varieties of registration could be used, although all could also be performed on a one-manual organ. Many pieces are greatly simplified from their original version.

3 Plainsong Settings, Jacobus Klopfers. Concordia 97-5814, \$6.50.

The contents are "Variations on *Veni Emmanuel*" (linked to *Nun Komm, der Heiden Heiland* by means of melodic motifs and occasional counterpoint), *Divinum Mysterium*, and *Victimae paschali laudes* (linked to *Christ est erstanden* by means of stylistic contrast and gradual integration). These are very contemporary settings of the plainsong melodies, and succeed in presenting these melodies in a totally different light. The approach to composition is somewhat startling, but refreshing.

—Dennis Schmidt
The Cathedral Church of St. John
Albuquerque, NM

New Recordings

Die romantische Orgel, Schaffhausen, Kirche St. Maria. Bernhard Billeter. Rheinberger, *Sonata IV in A minor*, Op. 98; Brahms, *Herzlich tut mich erfreuen; O wie selig seid ihr doch, ihr Frommen; Herzlich tut mich verlangen*, Op. 122, Nos. 4, 6, 9; Schubert, *Fugue in D Minor*; Hummel, *Prelude and Fugue in A-flat/E-flat*, Op. posth. no. 7; Mendelssohn, *Sonata in D Minor*, Op. 65, no. 6. Price: \$10.00 plus \$1.50 for postage per order. The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02148.

Bernhard Billeter's recording deserves attention for many reasons. It is highly intriguing, both from the standpoint of his interpretation/registration and from that of the organ on which he chose to record the above works. Everything about this new offering from The Organ Literature Foundation is mildly controversial, even as is the very designation, "romantic."

We know that the Romantic Era, itself, is an era of artistic conflict. On one side of the dichotomy stand the formalists, such as Brahms, Mendelssohn, Rheinberger, and on the other stand Liszt, Wagner, Richard Strauss, and to a degree, Reger. The music on the above recording belongs to the more strongly form-oriented school of romanticism.

How unfortunate that the liner notes are only in German! Billeter's style of writing is elegantly academic without being ponderous. His research is meticulous, and his textual contribution informative. The same is true of his playing. There is no excess of emotion, no breach of restraint in his careful interpretation of the works here.

The playing is graceful yet sturdy in all instances. Registration is largely planar, almost neo-Baroque (although if one were to refer to Mendelssohn's preface to the *Sonatas*, one would find the registration suggestions carried out nearly textually in this recording. In fact, Billeter makes mention of these very suggestions). At times, Billeter is a bit too severe for this reviewer's taste. Phrases could bow if not actually bend as they approach arsis or thesis points. More time might be taken between movements of works to let the texture "breathe" rather than dovetailing one movement into another. Lovely as the foundation work is on this late romantic instrument, Billeter's predilection for flutes, strings, and principals mostly at 8' and 4' becomes somewhat wearing, although he makes use of the (FREE REED) clarinet from the Swell in combination with foundations in the last Brahms Chorale Elaboration. This reed is surprising in its effect, at least on recording. Free reeds often sound like harmoniums or, worse yet, harmonicas, but this one does not. It has a reasonable bite, which makes it useful as a clarifying element in a harmonically rich foundational registration. The trumpet, which makes its appearance in the Rheinberger and Mendelssohn, is a commanding, bright reed, almost French in character, yet never overpowering in its effect.

This reviewer is especially taken with the Rheinberger and Mendelssohn, yet wishes that more suppleness of line had been involved. Nonetheless, the playing commands attention, and, when one realizes the extreme care Billeter has taken in researching performance practices of the music he interprets, one must at least reassess the meaning of the word "romantic." In the light of Billeter's convincing musical argument, one is led to consider that the graceful, the pristine, even the stern is as much a part of this epoch of musical writing as is effusiveness, stormy emotiveness, and kaleidoscopy.

The recording is well worth acquiring for the sake of possessing a fresh, unusual outlook on familiar (and some not-so-familiar) literature. Grace and wit suffuse the Schubert Fugue and the

Hummel Prelude and Fugue; after hearing them, one can only wonder why they have not been included in recital programs more frequently. This reviewer accords Mr. Billeter a sincere vote of thanks for a worthy contribution to organ discography.

—Mark L. Russakoff, DM

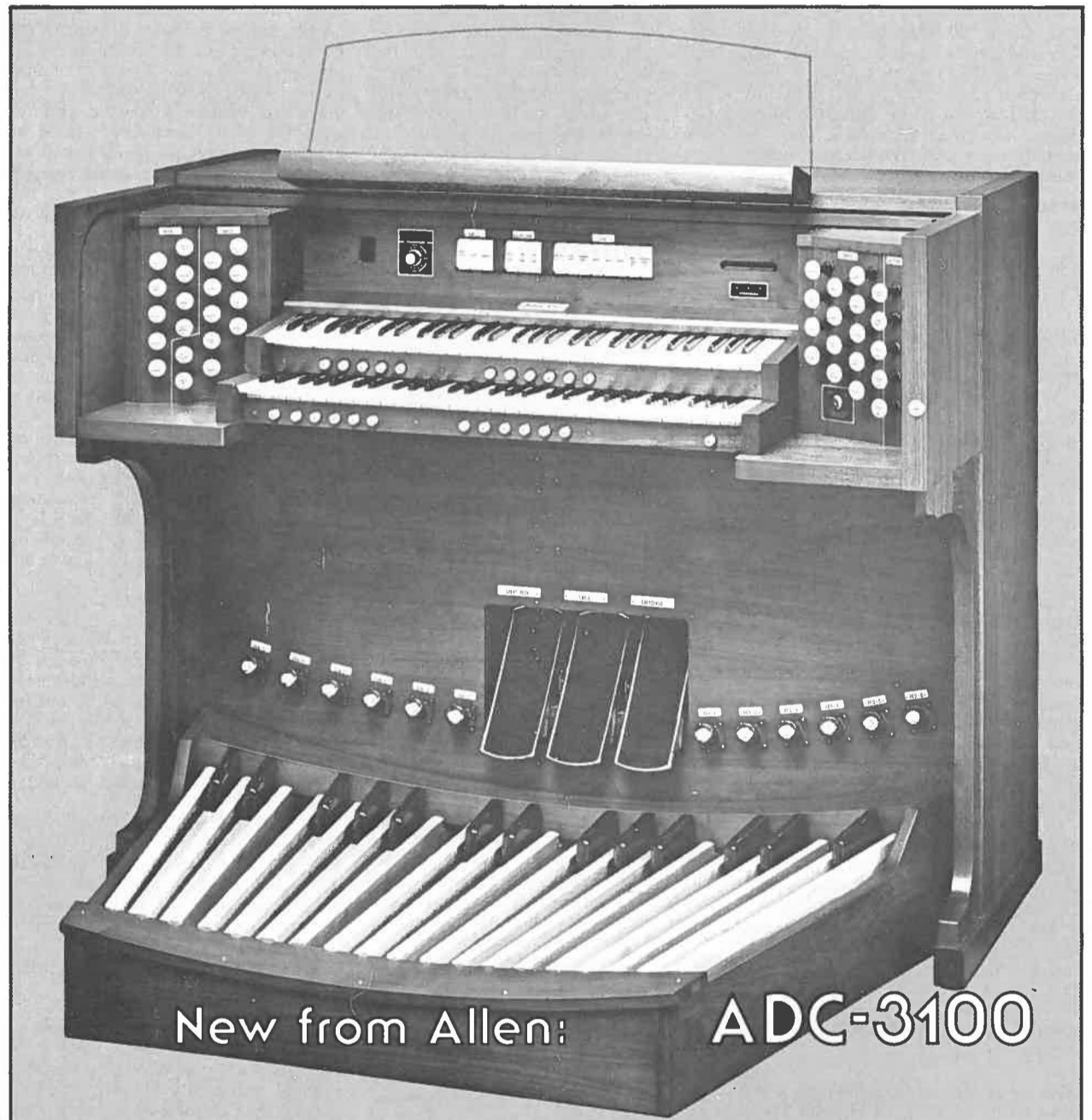
Organ Spectacular: Noel Rawsthorne at the organ of Coventry Cathedral. Harrison & Harrison organ, 4 m, 73 rks. Verdi: *Grand March from "Aida"*; Clarke: *Trumpet Voluntary*; J. S. Bach: *Air on the G string, from Suite No. 3 in D*; Schubert: *Marche Militaire No. 3*; Sullivan: *The Lost Chord*; Mendelssohn: *Wedding March from A Midsummer Night's Dream*; Sousa: *The Stars and Stripes Forever*; Elgar: *Pomp and Circumstance March No. 1*, Op. 39; Traditional: *Londonderry Air*;

Handel: *Hallelujah Chorus from Messiah*; Wagner: *The Ride of the Valkyries from Die Walkure*. Available from: Church & Music Records, Box 154, Neerlandia, Alberta, Canada, T0G 1R0; \$14.00 U.S.A.

This recording is definitely not for the "purist"—however, all others are in for a real treat. Noel Rawsthorne seems to have a flare for transcribing and performing non-organ works in a most satisfying and fun way. Wagner's *Ride of the Valkyries* is no easy piece to play, but here it is polished off with the utmost of ease. Arthur Sullivan's famous *Lost Chord* may leave you with tears in your eyes because it so delightfully saccharine, with just enough majesty thrown in to make it thrilling. I enjoyed all the works on this record, with the exception of Mendelssohn's *Wedding March*, which is well played, but who needs to hear it? The organ, which is

typical English Cathedral style, is well suited to these pieces, and the acoustics enhance the performance to make this truly an "Organ Spectacular." The recording surface is clear and clean, and the record jacket provides a short biography of the artist and a complete specification of the organ. This is a collector's item and well worth having.

Exeter Cathedral Organ: Paul Morgan, organist. Henry Willis organ, rebuilt by Harrison & Harrison, 1965, 4 m, 59 stops. Buxtehude: *Tocatta and Fugue in F*; Pachelbel: *Chorale Partita, Christus, der is mein Leben*; Reger: *Hallelujah! Gott zu loben*, Op. 52, No. 3; Saint-Saëns: *Prelude and Fugue in E flat*, Op. 99, No. 3; Franck: *Cantabile*; Duruflé: *Scherzo*, Op. 2; Vierne: *Final (Symphony No. 1 in D minor*, Op. 14). Available from: Bradford Con-



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sultants, 16 E. Homestead Ave., Colingswood, NJ 08108.

The Exeter organ is not a large instrument in size or volume as one might expect to find in an English cathedral, but it does possess a charming and pleasant sound. Paul Morgan, assistant organist of the Cathedral, plays with clarity and accuracy, plus a good sense of registration, displaying well the colors of the organ. The Reger is given lots of energy and excitement, as is the Vierne, but the organ sadly lacks a 32' pedal reed, which both these pieces need, especially in a large building with an acoustically good environment. The Prelude and Fugue in E-flat of Saint-Saëns is seldom heard, which is unfortunate, since it is a fine piece of music. The record jacket has an excellent photograph of the organ case and there are brief notes about composers and works played. A specification of the organ is provided but printed in such small type it is not easy to read. The recording surface is quiet and free of distortion.

Twentieth Century Church Music: The Choir of Wakefield Cathedral, directed by Jonathan Bielby; organist, Peter Gould. Organ, Messrs. John Compton Ltd., 1952, 5 m. Leighton: Magnificat and Nunc Dimittis; Eben: Missa Adventus; Campbell: Sing we merrily unto God; Whitlock: Glorious

in heaven; Leighton: Sequence for all Saints. Priory Records, PR 125 Stereo.

Twenty-nine voices of sheer joy! That is the number of men and boys in this most splendid choir from Wakefield Cathedral. Choirmaster Jonathan Bielby's training of this group displays what a master of this art can accomplish. The boys possess a clear, even head tone, while the men complement it with a steady polished sound. The nuance of expression, clean diction, and fine tuning are remarkable indeed. The music is all by English composers, with the exception of the *Missa Adventus* by Czechovakian Petr Eben. This work for unison men's voices and organ is both inspirational and electrifying, and the *Sequence for All Saints*, of Leighton, is worth the price of the recording alone. (Nice to hear some contemporary music that doesn't sound like third rate 1920 pop tunes, which many churches seem to revel in these days.) Here is church music with class! Peter Gould proves himself an excellent accompanist, with tasteful and versatile use of the organ, enriching the performance and making this a four star recording. The recording surface is quiet and clean, and the record jacket provides a short biography of the conductor and the organist, with brief notes about each composer and work, and the organ in the cathedral.

—Foster Diehl

New Handbell Music

Soliloquy For Bells, Karen Lakey Buckwalter. Harold Flammer, Inc. (Shawnee Press), HP-5175, \$1.35 (M).

The eighth-note pattern that is woven throughout this lengthy but luscious original composition develops into a beautiful piece just as the title implies. It is best performed with at least four octaves of bells to feel the low A's and B's on the bottom; however it can be used with three successfully. This is a lovely piece that would be worth the effort.

Two Hymns of Praise, arr. Barbara Baltzer Kinyon. Beckenhorst Press, Inc., HB53, \$1.75 (E+).

Two hymns are simply arranged in brief two-verse settings. The first is the familiar *Dix* or *For the Beauty of the Earth* by Conrad Kocher, and the second is the not-so-familiar *A Gladsome Hymn of Praise* from *Southern Harmony, 1835*. These are appropriate hymns of praise for any handbell library.

When Johnny Comes Marching Home, arr. Douglas E. Wagner. Harold Flammer, Inc. (Shawnee Press), HP-5173, \$1.25 (M).

Here is a stirring patriotic selection that is bound to be a favorite. Mr. Wagner has captured the spirit of the piece with his creative writing and knowledge of handbells. This piece is written for four octaves of bells. Highly recommended.

Aria for Handbells, Dale Wood. American Guild of English Handbell Ringers, Inc. (Sole Distributor, the Lorenz Corp.), AG 34005, \$1.25 (E+).

Based on the tune *Via Dolorosa*, "A way to Calvary leadeth from dark Gethsemane, May every one behold him who weary walks that way, The way doth lead to perfect bliss, but a way of pain it is," this slow melody in the minor mode is an unusual and captivating piece. The single melody begins, and each verse is augmented leading up to fortissimo ringing in bold chords, with the final phrases fading to the end. It's too bad part of the text can't be incorporated into the title to depict this mood. This is a beautiful piece for handbells—three or four octaves.

Antiphonal Praise, Douglas E. Wagner. For Double Handbell Choirs (3 &

4 Octaves), Beckenhorst Press, Inc., HB55, \$2.50 (M).

If one is blessed with two handbell choirs, along with two sets of handbells, a lot of creative ringing can be implemented. This is a nice original piece that Mr. Wagner wrote for double handbell choirs of three to four octaves. The effect can be especially rewarding when both choirs are positioned at different locations in the sanctuary. This arrangement incorporates the two choirs ringing together as well as in echo fashion, and at one point a choir rings two verses of the hymn-tune *Azmon*, "O for a Thousand Tongues to Sing." This is a nice work—not too difficult—for any kind of festival service where more than one choir is available.

Stephen Foster Medley, arr. Barbara Baltzer Kinyon. Beckenhorst Press, HB52, \$1.50 (M).

For lighter fare, this short set includes *My Old Kentucky Home*, *Camptown Races*, and *I Dream of Jeanie with the Light Brown Hair*, all contained in an enjoyable arrangement that should be a great hit with any choir or listener.

Festive Fanfares, transcribed by Martha Lynn Thompson, Harold Flammer, Inc., HP-5188, \$1.55 (M).

The two fanfares contained in this collection are by Harry R. Shelley and Jean-Joseph Mouret. They are relatively short, written in grand festival style, and are not the familiar tunes we think of when we hear these composers mentioned. Here is a two-for-one package to serve well for both service and concert.

All Glory, Laud, and Honor, Improvisation by Paul Manz, transcribed by Martha Lynn Thompson. Concordia Publishing House, #97-5847, \$1.50 (D).

This arrangement of *St. Theodulph*, originally written for the organ by Dr. Manz, contains a very busy pattern of 16th notes throughout the entire piece. It would take a bell choir of four to five octaves with considerable adeptness for carrying out this motif. I would consider this piece better for the keyboard as it's original intent.

—Leon Nelson

Book Reviews

Organ Music in Print, edited by Walter A. Frankel and Nancy K. Nardone. Second edition. Philadelphia: Music-data, Inc., 1984, 354 pp., \$85.00.

Organ Music in Print is published as Volume 3 in the *Music-In-Print* series, an on-going effort to identify all music available throughout the world. In the preface, the editors state that the scope of the book is "to include all music in editions intended for performance on any type of organ, as a solo instrument and in any role other than accompaniment or continuo." The book is arranged as a single alphabetic interfiling of composers, titles, and cross references, with collections listed by title.

Attempting to be comprehensive, the book includes both "classical" and "popular" repertoires. Thus, one must sometimes look through quite unrelated entries when searching for a specific item; some interesting juxtapositions result. Looking through the Cs, for instance, one finds *Children's Songs and Carols; Chime Preludes; Chitty Chitty Bang Bang; Chop Stix Unlimited; Chopin, Frederic; and Chorale Preludes*; strange bedfellows indeed. This may make the volume somewhat cumbersome for most "classically trained organists;" on the other hand, if you also play or teach "pop style" organ, you will appreciate the format.

The book can be useful in many ways. One can locate one or several settings of a particular chorale; there are 17 entries under *In Dulci Jubilo*, for instance. This volume also allows one to find the publisher and number of a work when ordering from a music dealer; for example, we can find that the *Passacaglia Quasi Toccata on a Bach Theme* by Milos Sokola is published by Panton, #1199.

In a book of this scope, there are bound to be some errors and omissions. A small omission is the listing of the *Pastorale* by Roger-Ducasse under composer only, not by title. On the whole, however, the information is remarkably complete and accurate. A valuable and well-done reference tool.

Four Centuries of Organ Music. From the Robertsbridge Codex through the Baroque Era. An Annotated Discography, by Marilou Kratzenstein and Jerald Hamilton. Detroit Studies in Music Bibliography number 51. Detroit: Information Coordinators, Inc., 1435-37 Randolph Street, Detroit, MI 48226. \$25.00.

Handsomely bound and graced with a drawing of the 1697 Schnitger organ at Groningen for its cover, *Four Centuries* grew "out of the compilers' need to identify recordings of organ music particularly useful as illustrative material for undergraduate and graduate courses in organ literature." The survey begins with the Robertsbridge Codex, concludes with the year 1750, and is generally limited to recordings that appeared between 1970 and 1980. Some older recordings were included if still listed in catalogs, commonly found in music libraries, or of singular importance. Likewise, recordings from the 1981 and 1982 Musical Heritage Society catalogs were added during revisions.

Part One, Late Medieval, consists of one chapter of mixed national origin, listing anthologies alphabetically by artist. Part Two, Renaissance, includes 8 chapters, each devoted to one country and divided into two sections—anthologies and individual composers—with entries also alphabetically by artist. Part Three, Baroque, is comprised of 8 chapters, also by country, with a separate section devoted to J. S. Bach.

The detailed entries include artist, title, label, record number, contents, organ(s) played, and reviews when available. Appendices include a listing of Bach organ works arranged by BWV number and a selected bibliography.

Also provided are indices of organs (arranged by country), performers, and composers.

Teachers of courses in organ literature will greatly appreciate this volume. It is equally valuable for personal or school libraries—highly recommended.

Catalogue of Vocal Solos and Duets Arranged in Biblical Order, by James H. Laster. Metuchen, NJ, and London: The Scarecrow Press, 1984, 212 pp., \$15.00.

Arranged in Biblical order, the *Catalogue* begins with Genesis 1:1 and continues through Revelation 22:16. Repertoire was compiled from various publishers, bibliographies of vocal literature, personal collections of voice teachers, and institutional libraries.

The author has supplied useful, quite complete information: composer (including editor and arranger if appropriate); additional Scripture used, author of paraphrased text or translator; title; language, accompaniment, range; publisher, date and publisher's number. For example, under John 19:30 one finds:

ANTES, John (ed. & arr. D. McCorkle)
And Jesus Said: It Is Finished
Organ/Piano; b-flat¹—g²
Boosey & Hawkes (1963)

Predictably, some Scriptural passages are more amply represented than others. Psalm 23 boasts 79 entries, from Joseph H. Adams, through Arcadelt, Berlinki, Creston, Dvorak, Malotte, and Vaughan Williams, to Judith Land Zaimont. A Composer Index provides Scriptural references; Song Title Index lists composers only. Together, the two indices allow one to search by composer, title or Scripture.

Church music directors, voice teachers, and soloists will all benefit from this book. For all those responsible for worship planning, it can offer valuable assistance in the selection of appropriate vocal music.

Vocal Solos for Christian Churches, by Noni Espina. Third edition. Metuchen, NJ, and London, Scarecrow Press, Inc., 1984, 256 pp., \$25.00.

Subtitled "A Descriptive Reference of Solo Music for the Church Year Including a Bibliographical Supplement of Choral Works," this book was published as *Vocal Solos for Protestant Services* in its earlier editions.

The book is arranged alphabetically by composer, from Adolph Adam (1803–1856) to Abraham Wood (1752–1804). Each entry provides title, voice classification, author and editor/translator, range and tessitura, remarks on the piece, and suggested church usage. Recitatives and arias are indicated by the symbols R and A. Under major composers of larger choral works, there is a further breakdown of solos according to voice category. Under J. S. Bach, for example, one finds first 46 sacred songs; then cantata excerpts, 21 soprano, 11 mezzo, 12 tenor, and 12 bass; and finally excerpts from passions and oratorios, 4 soprano, 6 mezzo, 6 tenor, and 6 bass.

Indices are arranged by occasion (liturgical seasons, funerals, festivals, etc.), voice classification, title, and composer.

A most valuable resource for church music directors, soloists, voice teachers. Highly recommended.

—Jerome Butera



1985 Institute for Organ and Church Music The University of Kansas

The University of Kansas held its 1985 Institute for Organ and Church Music June 16–22. Marie-Claire Alain was the featured clinician, with Dr. James Moeser, Dean of the School of Fine Arts; Dr. James Higdon, Head of the Organ Department; and Albert Gerken, Carillonneur of the University of Kansas.

The week's focus was the music of Bach and Handel, in keeping with the tricentennial year. The general daily pattern was as follows: morning lectures and demonstrations on the works of Bach, with Mme. Alain; lectures in the early afternoon, *Clavierübung III*, James Moeser; latter afternoon, the Handel Organ Concertos, Mme. Alain. Recitals by the clinicians were heard in the evenings.

James Moeser opened the week-long Institute with a recital Sunday night at Plymouth Congregational Church in Lawrence. The program consisted of works of Bach and Handel: the *Passacaglia in C Minor*; Handel *Concerto in F Major*, Op. 4, No. 4; *Clavierübung*, Part III: the "Missa" Portion. The playing was solid and authoritative.

Marie-Claire Alain spent the first two days' morning sessions on the Bach Trio Sonatas. University of Kansas student performers included Jane Anderson, Patty Pace, Jim Lueers, Ken Walker, Helen Hawley, Durema Kohl, Tandy Becket, and Loretta Graner. Mme. Alain spoke about editions, ornamentation, articulation, tempo, and registration, and demonstrated each piece with untiring energy. On Wednesday, Mme. Alain discussed aspects of articulation and registration in the preludes and fugues, with student performers Sarah Hughes, Patty Pace and Helen Hawley. Thursday's sessions with Mme. Alain included the Preludes and Fugues in B Minor, G Major (541), C Major (9/8), and the F Major Toccata and Fugue. Friday was devoted to a number of miscellaneous chorale preludes. On Saturday, Mme. Alain conducted a masterclass on the three-manual Reuter organ in Swarthout Recital Hall. Performers included Mary Milligan, Don Dyck, Cheryl Andrix, Mike Messina, and Victoria (Kramer) Harris. Works played and discussed included the E Minor "Wedge," C Minor Passacaglia and

Fugue, D Major Prelude and Fugue, the two Leipzig "Nun komm, der Heiden Heiland" preludes and the "Sei gegrüßet" partita. Mme. Alain also devoted sessions to the Handel Organ Concertos, sharing several stoplists of organs of Handel's day previously unavailable in this country.

Dr. Moeser's lectures centered on *Clavierübung III*. He presented a history of the setting in Bach's time and its background in Lutheranism. His treatment of performance practice in the E-flat Praeludium included comments on tempo and double-dotting. He also provided a scholarly examination of the three Kyries and the manualiter settings. Liberal handouts of bibliographic information were available.

Marie-Claire Alain played two recitals: an all-Bach program at Grace and Holy Trinity Cathedral, Kansas City, on the 4-manual Kney tracker organ; and a concert in Topeka on the 4-manual Schantz at Grace Cathedral featuring works of Guilain, Boëly, Franck, Albert Alain, Karg-Elert, Jehan Alain, and Boëllmann. Mme. Alain displayed marvelous musical line and finesse of articu-

lation throughout.

James Higdon played a recital at Plymouth Congregational Church. His program, works of Lebeque, Alain, Dupré, Widor, and Demessieux, was demanding and beautifully played with great verve and fine style.

Professor Albert Gerken, University Carillonneur, presented a recital on the University Campanile following a dinner provided by the Reuter Organ Company. Participants were treated to tours of the organ factory and the bell tower.

The Institute was inspiring, both academically and musically. We eagerly await the 1986 Institute.

—Victoria B. Harris
Hiram College
Hiram, Ohio

The 1986 Institute for Organ, Choral and Church Music will take place June 9–13 at the University of Kansas, Lawrence. Guest clinicians include Russell Saunders, John Weaver, Lloyd Pfautsch, Eileen Guenther, Jane Anderson, James Ralston, James Higdon, and James Moeser.

The University of Michigan Historic Organ Tour XI

A Bach Pilgrimage—East Germany May 28–June 11, 1985

Two reports

A group of some 40 musicians and music lovers, led by Professor Marilyn Mason, traveled to East Germany on The University of Michigan's *Historic Organ Tour XI*—a pilgrimage to the land of Bach. We began in Leipzig, the city in which Bach had worked from 1723 until his death in 1750. Traveling only a short distance northwest of Leipzig, we visited first the small city of Köthen in which Bach was Kapellmeister to Prince Leopold from 1717 to 1723. At the stately Stadt-und-Kathedralkirche St. Jakob, the organ of Bach's day no longer exists. In its place we found a 19th-century organ by the well-known builder from Weissenfels, Friedrich Ladegast, built in 1872, restored in 1972, and well-preserved.

Upon returning to Leipzig we went directly to the Thomaskirche where we laid a bouquet of flowers on Bach's grave in the chancel of the church. It was a very inspiring moment as Dr. Mason so beautifully encouraged us to think of what Bach's music had meant to us personally. We completed our day with an organ recital in the Nikolai-kirche by Gabriele Wadewitz.

On the second day as we played the wonderful Silbermann organs in Rötha and Bad Lausick we had the unexpected opportunity to hear and play the organ by Heinrich Gottfried Trost in the Schloss chapel at Altenberg. Bach played the first concert on this organ when it was built in 1739, and his famous student, Johann Ludwig Krebs, was organist there from 1756–1780. This organ was restored in 1974–76 to its original specification of 37 stops on two manuals by Eule of Bautzen, following an 19th-century reconstruction by Ladegast.

Our Bach pilgrimage continued, after several days in the Dresden area, in the city of Weimar. Bach worked in Weimar from 1708–17 as court organist and concert master, and here he composed a great many of the organ works. Unfortunately, the buildings in which Bach lived and worked in Weimar are all gone. In the Herder Kirche we were privileged to hear two organ programs

on the 1906 Walcker organ (re-built in 1964 by Sauer) by Frau Hannelore Köhler and by her husband, Prof. Johannes Ernst Köhler.

From Weimar we traveled to Arnstadt, where Bach worked from 1703–1707. It was from here that Bach made his famous trip to Lübeck to hear and observe Buxtehude's work. The town square of Arnstadt has been beautifully restored for the Bach year and we had opportunity to visit both the Bach church and a small recently-opened museum. The current church organist, Gottfried Preller, gave us a history of the church and the organ. The instrument which Bach knew was completed in 1703 by a local organ builder from Mühlhausen, Johann F. Wender, which contained 24 registers on 2 manuals. The present organ by Steinmeyer was completed in 1910 and still contains the original case by Wender and seven original stops: Gemshorn, Viola da Gamba, Quintatön, and Gedeckt, in the Oberwerk, and Gedeckt 8', Nachthorn 4', and Octave 4' in the Brustwerk. The congregation hopes to install a new organ to be built by Alexander Schucke of Potsdam, which is to include a restoration of the original Wender organ within a new concert organ. In the Arnstadt museum we saw the original organ console from the church and viewed documents from the time.

From Arnstadt we traveled to nearby Eisenach, the city of Bach's birth and the home of Wartburg Castle. Our final Bach destination was Mühlhausen where Bach was organist for less than a year in 1707–08 in the beautiful Gothic church of St. Blasius. The present cantor of the church, Wolfgang Dieter Staemmler, gave us a history of the

church and city.

Our stay in the German Democratic Republic was greatly enriched by the opportunity to speak with the people who live and work there. In spite of the walls which divide us politically, we knew that we were one in our faith and in our great love for the work of Johann Sebastian Bach.

—John R. Rodland
Ridgewood Presbyterian Church
Ridgewood, NJ

Under the leadership of Marilyn Mason and Michele Johns, a group of both professionals and amateurs traveled to East Germany to hear and play many instruments of Gottfried Silbermann. In the smaller churches such as at Rötha, Bad Lausick, Grosshartmannsdorf and several others, the stoplists are identical in a number of ways. Typically the Hauptwerk is dominated by a fully winded, but never stringy or harsh Principal chorus (8', 4', 2 $\frac{1}{2}$ ', 2' and Mixture IV), giving a well balanced and robust full organ with plenty of 8'. In addition one finds Rohrflöte 8', Spitzflöte 4', and sometimes Quintaden 8', all fully winded and voiced with fluffiness and character. There is always a mounted Cornet III of penetrating quality, starting at middle C, providing stunning solo lines and adding a reedy quality to the full Hauptwerk.

The Oberwerk typically contains a Principal 2' (sometimes also one at 4'), a II- or III-rank Cimbäl and flutes at 8', 4', 2 $\frac{1}{2}$ ', 1 $\frac{1}{2}$ ', 1 $\frac{1}{8}$ ' and 1', providing a great variety of spiky secondary chorus combinations as well as Cornet effects (less powerful than the Hauptwerk Cornet).

Typically these smaller organs have no reeds on either manual, compensated for by the presence of the fine Cornets.

The Pedal division typically consists of only a Subbass or Principalbass 16', Octavbass 8' and Posaune 16', along with a Hauptwerk to Pedal coupler (originally in some cases permanently hung from the Hauptwerk without stop control). Also in most cases the Oberwerk can be coupled to the Hauptwerk by sliding the whole manual forward toward the player. Through these two couplings the full organ can be brought onto the pedals.

The largest and most famous of the Silbermanns are in the Dom at Freiburg (Saxony) and the Höfkirche at Dresden. The latter had been dismantled prior to the bombing of 1945 and has been returned to its full glory following restoration of the building. These two organs are disposed along lines similar to the smaller instruments except for addition of a third manual (Brustwerk), Trompetes on the Hauptwerk, "Schnarrwerk" reeds on the Oberwerk, and considerably more stops in the pedal. To add to the overall effectiveness of these instruments one must mention the very favorable acoustics which are found, especially in the larger buildings.

The tour included a number of modern and more-or-less modern instruments and two fine boy choirs. Of special interest was the 19th-century Ladegast organ at Jacobkirche in Köthen on which snatches of Liszt's *BACH* came out with stunning effect as played by Joanne Schulte.

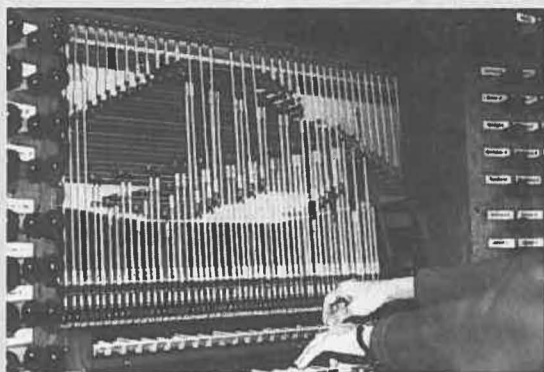
A fine choir of 120 boys and young men was heard at the (Lutheran) Kreuzkirche in Dresden. The Kreuzkirche organ, which we heard in a performance of the Third Sonata of Mendelssohn, is a fine large modern tracker instrument by Jemlich of Dresden.

Great credit goes to Marilyn Mason who ran the tour with charm and efficiency. Our group heard demonstrations of 15 Silbermann organs and had a chance to play most of these. Altogether we heard 23 East German organs including examples by Schucke, Steinmeyer, Sauer, Ladegast, Jemlich and the Trost instrument at Altenberg, and attended five organ recitals.

—Dr. William G. Burt, Jr.
Old Lyme, CT



New Organs



Cover

John Brombaugh & Associates, Inc., of Eugene, OR, have built a new organ for the campus church of Southern College of Seventh-Day Adventists in Collegedale, TN. With 70 stops, 108 ranks, and a total of 4,926 pipes, the firm's Opus 26 is said to be the largest tracker organ built in North America. Key and stop action are mechanical. Manual/pedal compass is 56/30; well temperament in the manner of J. S. Bach. Keys are covered with cowbone. The case is made of fumed white oak. Named the "Anton Heiller Memorial Organ," the instrument will be featured in a series of dedication events April 23-27, with guest artists Leonard Raver, Peter Planyavsky, Harald Vogel, Klaas Bolt, William Porter, Judy Glass, and Michael Radulescu.

In addition to the massive Opus 26, the college also purchased a smaller organ from Brombaugh, Opus 27, for its music hall. Of two manuals and 13 stops, the instrument is similar to the firm's Opus 25 at Oberlin College.

GREAT (II)

- 16' Praestant I-II
- 8' Octave
- 8' Holpijp
- 6' Quinte
- 4' Octave
- 3' Quinte
- 2' Octave
- Tertian II
- Mixture V-X
- Cornet Hp 8' + VII
- 16' Trumpet
- 8' Trumpet
- 8' Trumpet en Chamade

POSITIVE (I)

- 16' Quintadena
- 8' Praestant
- 8' Gedackt
- 4' Octave
- 4' Spitzflöte
- 3' Nasard
- 2' Octave
- 2' Waldflöte
- 1 3/4' Tierce
- 1 1/8' Sifflet
- Sesquialter II
- Scharff VI-VIII
- 16' Fagot
- 8' Trechterregal
- 8' Cromorne

RECIT EXPRESSIVE (III)

- 16' Bourdon (oak)
- 8' Principal
- 8' Baarpijp
- 8' Quintadena
- 8' Viol di gamba
- 8' Unda maris
- 4' Octave
- 4' Rohrflöte
- 3' Nasard
- 2' Gemshorn
- 1 1/8' Tierce
- Rauschcimbel III
- Mixture IV
- 8' Trumpet
- 8' Oboe
- 8' Vox Humana

BRUSTWERK (IV)

- 8' Oak Principal
- 8' Oak Gedackt
- 4' Tin Principal
- 4' Traverse Flute (oak)
- 3' Nasard
- 2' Octave
- 1 3/8' Tertia
- 1 1/8' Quinte
- 1' Octavlein
- Cimbel II
- 16' Rankett

PEDAL

- 32' Subbass (wood)
- 16' Subbass (wood)
- 16' Praestant
- 16' Violonbass (wood)
- 8' Octave
- 4' Octave
- 2' Nachthorn
- 1/8' Terzette
- Rauschpfeife III
- Mixture V-VIII
- 32' Posaune (wood)
- 16' Posaune
- 8' Trumpet
- 4' Trumpet
- 2' Cornett



Klug & Schumacher, Lakeland, FL, has rebuilt and installed the organ in the new sanctuary of Morrison Methodist Church, Leesburg, FL. The organ, originally in the old building, consisted of components from various builders, mainly Pilcher and Aeolian Skinner. All

new pipework, with the exception of the Trumpet en Chamade, was built by Klug & Schumacher. The enlarged organ now consists of 45 ranks, 53 stops. The dedicatory recital was given by Thomas A. DeWitt, who has been organist and choir master since 1971.

GREAT

- 16' Quintaton
- 8' Principal
- 8' Rohr Flute
- 8' Dulciana
- 4' Principal
- 4' Nachthorn
- 2 3/8' Twelfth
- 2' Principal
- 2' Rohr Flute
- Mixture IV
- 8' Trumpet en Chamade
- Chimes

SWELL

- 8' Stopped Diapason
- 8' Viole
- 8' Viole Celeste TC
- 4' Principal
- 4' Flute
- 2 3/8' Nazard
- 2' Piccolo
- 1 1/8' Tierce
- Plein Jeu III
- 16' Fagott
- 8' Fagott
- 8' Trumpet
- 4' Oboe

CHOIR

- 8' Kleingedeckt
- 8' Aeoline Celeste
- 4' Spitzflute
- 4' Principal
- 2' Principal
- Sesquialtera II
- 1 1/8' Quint
- Zimbel III
- 8' Krumhorn
- 4' Rohr Schalmey
- 8' Trumpet en Chamade
- Flemish Bells
- Cymbelstern

PEDAL

- 16' Bourdon
- 16' Gedeckt
- 16' Quintaton
- 16' Contrabass
- 8' Flute
- 8' Principal
- 4' Choralbass
- Rauschquint II
- 16' Bombarde
- 16' Fagott
- 8' Fagott
- 8' Trumpet
- 4' Rohr Schalmey
- 32' Resultant
- 8' Festival Trumpet

The Gene R. Bedient Company, Tracker Builders, of Lincoln, NE, has recently restored and installed a one-manual and pedal Hinners tracker organ at Pickens Presbyterian Church, Pickens, SC. This instrument served Immanual Lutheran Church in Staplehurst, NE for 80 years. When the

church merged with another, the organ was sold to the Pickens church. It was restored exactly as it was built. Richard Peek played the dedication recital and also served as a consultant on the project. Donna Nabors is organist at Pickens Presbyterian, and Reverend William Lancaster is pastor.

MANUAL

- 16' Bourdon*
- 8' Open Diapason
- 8' Lieblich Gedeckt*
- 8' Salicional*
- 8' Gamba*
- 4' Principal
- 4' Flute*

PEDAL

- 16' Subbass

*enclosed in swell box



Karl Wilhelm, Mont St-Hilaire, Quebec, has installed a new organ in the First Congregational Church, Ann Arbor, MI. The 3-manual instrument utilizes mechanical key and stop action. Natural keys are of bone, with sharps of ebony. Compass 56/30. Tuning is modified Werckmeister II. 39 stops, 2,619 pipes.

HAUPTWERK

- 16' Bourdon
- 8' Prinzipal
- 8' Hohlfloete
- 4' Oktave
- 4' Spitzfloete
- 2 2/3' Quinte
- Cornet V
- 2' Superoktave
- 1 1/3' Mixtur IV-V
- 8' Trompette

SWELL

- 8' Gambe
- 8' Rohrflöte
- 8' Celeste
- 4' Prinzipal
- 4' Nachthorn
- 2' Waldflöte
- Cornet III
- Mixtur IV
- 16' Basson
- 8' Hautbois
- 8' Trompette

POSITIVE

- 8' Gedackt
- 4' Prinzipal
- 4' Rohrflöte
- 2 2/3' Nazard
- 2' Doublette
- 1 1/2' Tierce
- 1 1/3' Larigot
- 1' Scharf III
- 8' Cromorne

PEDAL

- 16' Prinzipal
- 8' Prinzipal
- 16' Subbass
- 8' Subbass
- 4' Choralbass
- 2' Rauschpfeife IV
- 16' Posaune
- 8' Trompete
- 4' Schalmei

M. P. Proscia & Associates, Bowdon, GA, has installed its Opus 2 in the Church of Our Lady of Perpetual Help, Carrollton, GA. Two smaller organs were used in the construction of this instrument: a tubular pneumatic, 11-

rank Estey from Carrollton Presbyterian Church, and a Kimball of 18 ranks from Trinity Lutheran Church, Chicago. Located in the facade are the First and Second Open Diapasons and the bottom 18 notes of the Gamba.

GREAT

- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Melodia
- 8' Gamba
- 4' Octave
- 4' Gambette
- 2' Fifteenth
- 1 1/2' Quint
- 8' Harmonic Tuba

SWELL

- 8' Salicional
- 8' Voix Celeste
- 8' Stopped Diapason
- 4' Octave
- 4' Violina
- 4' Flute
- 2' Principal
- 8' Oboe

CHOIR

- 8' Gemshorn
- 8' Dulciana
- 8' Unda Maris
- 8' Stopped Diapason
- 4' Harmonic Flute
- 2' Harmonic Piccolo

TRANSEPT

- 8' Salicional
- 8' Melodia
- 4' Flute d'Amour
- 2' Flageolet

PEDAL

- 16' Bourdon
- 16' Bass Flute
- 16' Lieblich Gedeckt
- 8' First Open Diapason
- 8' Cello
- 8' Gemshorn
- 8' Stopped Diapason
- 4' Octave
- 8' Harmonic Tuba



F 144	1/1:45	2:92	2:104	3:45
F 145	1/1:48	2:85	2:82	1:26
f-sharp 146	1/1:55	2:72	1:63	1:37
G 147	1/1:62	2:31	—	3:48
G 162 (manuals only)	1/2:139	2:34	—	3:51
g 148	1/1:65	2:122	1:22	3:57
g 149	1/1:72	2:134	1:75	1:44
g 150	1/1:80	2:128	1:35	3:64
g 163 (manuals only)	1/2:144	2:144	2:89	3:71
A 151 ²	1/1:86	2:62	2:112	3:80
(variant)	W1:190	2:66	—	—
a 152 ("phrygisch")	1/1:90	2:27	2:96	3:22
a 153	1/1:94	2:18	1:47	1:51
a 158 (see <i>Praeambulum</i> in a 158)	—	—	—	—
B-flat [incomplete] 154	W1:200	2:120	—	—
Sonata d Anhang 5 (by Buxtehude?)	W2:165	—	—	—
Toccata d 155 ³	W1:196,	2:113	2:146	3:14
	1/2:99	—	—	—
F 156	1/2:106	2:95	2:127	3:36
F 157 (He and Pe = "Toccata und Fuga")	1/2:114	2:103	2:135	1:32
G 164 (manuals only)	1/2:152	2:156	2:144	—
G 165 (manuals only)	1/2:154	2:151	2:140	—

Chorale Settings
(BuxWV 76, 177-224, and Anhang 11)

Composition	Modern Editions			
	Be	He	Ka	Pe
Ach Gott und Herr 177	2/1:2	3:4	2:161	—
Ach Herr, mich armen Sünder 178	2/1:4	4:4	4:78	2:1
Auf meinen lieben Gott 179 (for harpsichord?)	2/2:150	3:37	4:132	2:3
Christ, unser Herr, zum Jordan kam 180	2/1:6	4:6	4:80	—
Danket dem Herren 181	2/1:8	3:6	3:1	—
Der Tag, der ist so freudenreich 182	2/1:10	4:8	4:82	2:6
Durch Adams Fall ist ganz verderbt 183	2/1:13	4:11	4:85	—
Ein feste Burg ist unser Gott 184	2/1:15	4:13	4:87	2:9
Erhalt uns, Herr, bei deinem Wort 185	2/1:18	4:17	4:92	—
Erhalt uns, Herr, bei deinem Wort	—	4:58	4:90	2:12
Anhang 11 (not by Buxtehude)	—	—	—	—
Erschienen ist der herrliche Tag (see <i>Wir danken dir</i> 224)	—	—	—	—
Es ist das Heil uns kommen her 186	2/1:19	4:18	4:93	2:15 (in D)
Es spricht der Unweisen Mund wohl 187	2/1:21	4:20	4:95	—
Gelobet seist du, Jesu Christ 188	2/1:23	3:40	3:3	—
Gelobet seist du, Jesu Christ 189	2/1:31	4:22	4:96	2:17
Gott der Vater wohn uns bei 190	2/1:32	4:24	4:98	2:18
Herr Christ, der einig Gottes Sohn 191	2/1:34	4:28	4:102	—
Herr Christ, der einig Gottes Sohn 192	2/1:36	4:26	4:100	2:20
Herr Jesu Christ, ich weiss gar wohl 193	2/1:38	4:30	4:104	—
Ich dank dir, lieber Herre 194	2/1:40	3:48	3:10	—
Ich dank dir schon durch deinen Sohn 195	2/1:44	3:52	3:14	—
Ich ruf zu dir, Herr Jesu Christ 196	2/1:48	3:56	4:106	2:22
In dulci júbilo 197	2/1:52	4:33	4:110	2:27
Jesus Christus, unser Heiland, der den Tod 198	2/1:54	4:32	4:109	2:26
Komm, Heiliger Geist, Herre Gott 199	2/1:55	4:35	4:111	2:28
Komm, Heiliger Geist, Herre Gott 200	2/1:58	4:38	4:114	—
Kommt her zu mir, spricht Gottes Sohn 201	2/1:60	4:40	4:116	—
Lobt Gott, ihr Christen allzugleich 202	2/1:62	4:42	4:118	2:31
Magnificat primi toni 203	2/1:63	3:59	3:18	2:36
Magnificat primi toni 204 ⁵	2/1:70	3:8,10	3:25,	—
			2:163	

Magnificat noni toni 205 ⁵	2/1:73	3:11	2:164	—
Mensch, willst du leben seliglich 206	2/2:76	4:43	4:119	—
Mit Fried und Freud ich fahr dahin 76 ⁶	2/2:77	—	—	2:32
(Pe without "Klag-Lied")	—	—	—	—
Nimm von uns, Herr, du treuer Gott 207	2/2:82	3:32	3:65	2:50
(He, Ka, and Pe = "Vater unser im Himmelreich")	—	—	—	—
Nun bitten wir den Heiligen Geist 208	2/2:88	4:46	4:122	—
Nun bitten wir den Heiligen Geist 209	2/2:90	4:44	4:120	2:43
Nun freut euch, lieben Christen g'mein 210	2/2:92	3:66	3:27	—
Nun komm, der Heiden Heiland 211	2/2:105	4:48	4:124	2:45
Nun lob, mein Seel, den Herren 212	2/2:106	3:28	2:167	—
Nun lob, mein Seel, den Herren 213	—	—	—	—
verse 1	2/2:110	3:14	3:39	—
verse 2	2/2:112	3:24	3:48	2:46
(variant of verse 2)	—	3:16	3:40	—
verse 3	2/2:114	3:26	3:49	2:48
(variant of verse 3)	—	3:18	3:42	—
Nun lob, mein Seel, den Herren 214	2/2:116	3:20-21	3:44-45	—
Nun lob, mein Seel, den Herren 215	2/2:119	3:22-23	3:46-47	—
O lux beata Trinitas [incomplete] 216	2/2:152	—	—	—
Puer natus in Bethlehem 217	2/2:121	4:49	4:125	2:50
Te Deum laudamus 218 ⁷	2/2:122	3:78	3:52	—
Vater unser im Himmelreich 219	2/2:134	4:50	3:71	—
Vater unser im Himmelreich (see <i>Nimm von uns, Herr</i> 207)	—	—	—	—
Von Gott will ich nicht lassen 220	2/2:136	4:52	4:126	—
Von Gott will ich nicht lassen 221	2/2:138	4:53	4:127	2:55
Wär Gott nicht mit uns diese Zeit 222	2/2:140	4:55	4:129	—
Wie schön leuchtet der Morgenstern 223	2/2:142	3:90	3:73	2:57
Wir danken dir, Herr Jesu Christ 224 (Pe = "Erschienen ist der herrliche Tag")	2/2:148	4:57	4:131	2:14

NOTES

- The sole extant manuscript copy uses the spelling "Passacalia."
- Ka and Pe take measures 23-58 of the *Praeludium* in A 151 from the variant version.
- In Be 1/2:99 the change to 3/4 meter in measure 63 of the *Toccata* in d 155 is editorial.
- Part II of *Magnificat* 204 = verse 1 of the *Magnificat* in He 3:10 and Ka 2:163.

5. *Magnificat* 205 = verses II and III of the *Magnificat* in He 3:10 (= 3:11ff.) and Ka 2:163 (= 2:164ff.).

6. Published in 1674, *Mit Fried und Freud* 76 (erroneously listed in Be as BuxWV 75) is usually considered a vocal composition.

7. In Be the "Pleni sunt coeli" section of *Te Deum laudamus* 218 is placed (editorially?) before the "Te Martyrum" section.

William Bates, presently Associate Professor of Music (Organ) at the University of South Carolina, received his undergraduate training at Howard Payne University and earned the MMus and DMus in organ at Indiana University. He has presented organ recitals and workshops throughout much of the United States as well as in Europe. His article, "An Index to the Organ Works of J. S. Bach," appeared in the June, 1985, issue of THE DIAPASON.



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The extant keyboard music of Giovanni Battista Ferrini (c. 1600–1674) provides for an interesting insight into the mid-17th century Roman keyboard tradition. His works are representative of the standard genres of the time and reflect the fresh, imaginative style of the *seconda prattica*. The surviving repertory suggests that Ferrini was not a prolific composer; the title of this study, however, questions that assumption. The keyboard works attributed to Ferrini consist of three toccatas, a *Tastata per cembalo*, a trombetta, a balletto, two Spagnoletta settings, and partite on the *Aria di Fiorenza* and the *Ballo di Mantua*. In addition, a group of instrumental *Sinfonie* attributed to “Sig. Bap’t. Ferini” (sic) is preserved in a mid-17th century manuscript of English provenance.¹

Ferrini’s extant keyboard pieces are found in only two mid-century Roman manuscript sources, Vatican music manuscript 569,² which contains all of the attributed repertory with the exception of a three-part organ toccata preserved in the other source, MS. Campori 105.³ This toccata actually constitutes the second fascicle of Campori 105, as the first section is a vocal anthology containing arias attributed to Carissimi, Landi, and “Mario” (Savioni). Additional attributions in Vat. mus. 569 are made to Fabritio Fontana, Pietro Arno, and “Bernardo” (Pasquini?).⁴

No 17th- or 18th-century editions of Ferrini’s music are known to have existed, and I am not aware of other manuscripts containing attributed keyboard music.⁵ The absence of publications and the small number of surviving pieces seem odd for a composer and performer of Ferrini’s reputation. Is it then possible that additional works survive, and that they remain undetected in accessible sources?

Ferrini enjoyed a long career as a keyboard player and composer. He was probably still in his teenage years when he began as organist at the Church of San Luigi dei Francesi in Rome (1619–23) and was not quite 30 at the presumed time of his employment at the Chiesa Nuova (Santa Maria in Vallicella).⁶ Payment records (*giustificazione*) demonstrate additional employment and performances at the Church of S. Maria Maggiore and with the Congregazione dell’Oratorio and the Oratorio del Crocifisso. He was a competent artist and was acquainted with the foremost Italian musicians of the 17th century, including Girolamo Frescobaldi, organists Fabritio Fontana and Bernardo Pasquini, lutenist Lelio Colista, castrati Antonio Pasqualini and Loretto Vittori, and tenor Antonio Cesti.

Owing to the fact that Ferrini’s colleagues had written vocal music—or were themselves singers—it is surprising that he did not write vocal music as

well. However, a certain “Io. Baptistam Ferrinum” is mentioned on page 586 of the *Musurgia Universalis* of Athanasius Kircher (Rome, 1650), who describes “Ferrinum’s” works to be representative of the *stile melismatico*, a classification pertaining to *luxuriant* vocal genres such as the *Arietta* and the *Villanella*. A “Joannes Baptista Ferrinus” is cited in Johann Gottfried Walther’s *Lexicon* (Leipzig, 1732), although the citation does not supply additional information as it simply refers the reader back to Kircher’s “Mus. T” (sic).

Ferrini’s name is found in yet another important source: the *Guida armonica* of Giuseppe Ottavio Pitoni (Rome, c. 1695). Several fragments of unknown instrumental pieces, primarily gagliarde, written by “Giovanni Battista Ferrini della detto spinetta” appear in this forty-one-volume theoretical treatise. (This curious reference to Ferrini’s presumed expertise on the spinetta is confirmed by several *giustificazione*.)⁸

There are a number of partial concordances between Vat. mus. 569 and mid-century manuscripts associated with Ferrini’s colleagues and their patrons. The more important of these include manuscripts of the Fondo Chigi,⁹ MS. Vallicelliana Z-121,¹⁰ and Christ Church MS. 1113.¹¹ The Chigi manuscripts contain a number of anonymous keyboard pieces of probable Roman origin, as well as music attributed to Ercole Pasquini and Girolamo Frescobaldi. Attributions in the Christ Church Manuscript (OCH. 1113) are made to English virginalists such as Byrd, Gibbons, and Tomkins, although it is an important English source of Frescobaldi’s keyboard music. MS. Vallicelliana Z-121 (BV-121) is comprised of a three sectioned anonymous Roman repertory.

The musical concordances of these manuscripts reflect this historical connection. In his excellent study of 17th-century Italian music manuscripts, Alexander Silbiger points out the relationship of several important Roman musi-

TABLE 1
MANUSCRIPT CONCORDANCES

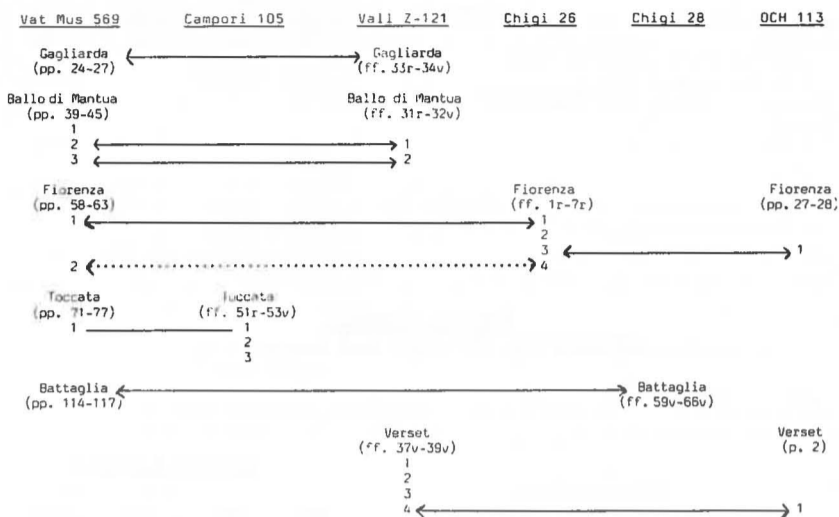


TABLE 2
POSSIBLE COMPOSITIONS OF FERRINI

- I. Vatican Music 569
Gagliarda
- II. Vallicelliana Z-121
Ballo di Mantua
Gagliarda
Balletto
Corrente
Versetti primo toni
- III. Christ Church 1113
Verset
[Toccata]
- IV. Chigi Q.IV.24
Toccata di Gio Batta
- V. Chigi Q.IV.28
Various dance and programmatic works, ff. 45v–72v

cians with the Chigi family, and the connection of S. Maria in Vallicella, where Ferrini served as organist, to the Congregazione dell’Oratorio, where he was employed later in life. A scribal concordance between the B section of Vall. Z-121 with Vat. mus. 569 reflects a direct tie between the manuscripts as well. Warren Kirkendale, in his *L’Aria di Fiorenza*, establishes Ferrini’s connection to the Fondo Chigi by attributing a four-part *Fiorenza* in Chigi 26 to him, based upon the identical first partita and similar *Proporz* version in Vat. mus. 569.¹² Partial concordances are diagrammed in Table 1.¹³

Although it is very tempting to attribute large portions of the anonymous sources to Ferrini based upon circum-

stantial evidence and simple deduction, the factors of musical and scribal concordance, structure, and motivic devices must be taken into account. (This is particularly the case with the last section of Chigi 28, where several of the stylized dances and programmatic works contain characteristic cadential figurations.) Only after careful study—and actual performance of the works in question—can a conservative list of suggested “lost repertory” be compiled. Thus, only those pieces meeting the specific criteria mentioned above will be discussed. See Table 2.

The untitled toccata found in OCH. 1113 is an idiomatic harpsichord piece which bears a striking resemblance to the *Toccata per cembalo* of Vat. mus.

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TABLE 3

COMPARATIVE SCHEMATIC OUTLINES OF VATICAN AND CHRIST CHURCH TOCCATAS

Element	Vatican Toccata	Chr. Church 1113
length:	23 whole notes	20 whole notes
principal harmonic structure and subordinate harmonic movement:	d-a-F-g-d-A-d	d-a-F-C-g-d-A-d
principle figurations of 1) opening gesture:	Eighth-note figures and sixteenth-note scalar passages. Alternation of pedal points and figurations.	Same.
2) middle section:	Acceleration of figurations, suspension chain, sequential figurations.	Frequent exchanges of figures and pedal points.
3) conclusion:	Eighth-note figures resembling opening gesture move in parallel sixths over a dominant pedal tone. Final trill is resolved on a D-Major triad. Figures are derived from the three-note motive.	Descending scale passages in parallel thirds leads to the dominant semi-cadence. Figures derived from three-note motive and dominant pedal tone create cadential drive. Final trill resolves on a D-Major triad.

569. In contrast, the *Toccata di Gio. Batta* (Chigi 24) is closer in style to the longer, more advanced organ toccatas preserved in Vat. mus. 569 and Campori 105. Schematic outlines of the OCH. 1113 toccata and the *Toccata per cembalo* are compared in Table 3.

The opening figurations of the Vatican and OCH. toccatas bear resemblance to each other in both a harmonic and melodic context, although the tonic key center is somewhat extended in the latter work. Consequently, movement to the subdominant occurs at a later point. In both toccatas, an implied dominant is placed over a tonic pedal point within the opening gesture (See Examples 1A-B).¹⁴

Figurations in these pieces, as in nearly all of Ferrini's keyboard music, are derived from the "generic" three-note motive which underlays a vast amount

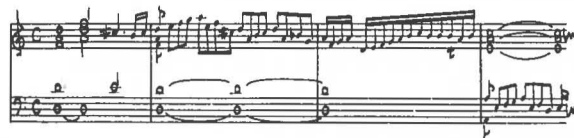


of the Baroque keyboard repertory. Flowing passages of 16th-note motion are developed through the extension of this motive. Often, 16th-note passages are juxtaposed against pedal points and are subsequently exchanged between voices.¹⁵

Smooth harmonic shifts are frequently accomplished in the Vatican and OCH. toccatas as one voice moves stepwise to a chord tone of the new key center. This gliding, gradual harmonic movement greatly contrasts with the nervous *durezza* movement found in

the toccatas of Frescobaldi, Michelangelo Rossi, and Tarquinio Merula, for example.

A characteristic "drive to the cadence" is achieved by a retardation of the melodic movement beginning at the shift to the dominant in each work prior to the final cadence. Here, 8th-note figurations move in parallel motion over a dominant pedal tone in the bass. With the exception of octave differential, the

Example 1A. *Toccata per cembalo*, mm. 1-4.

Example 1B. OCH. 1113 [Toccata], mm. 1-4.

Example 2A. *Toccata per cembalo*, mm. 16-17.

Example 2B. OCH. 1113 [Toccata], m. 13.



penultimate figures in the toccatas are identical (Examples 2A-B). (The trill is notated in OCH. 1113 and is indicated by a "t" in Vat. mus. 569.)

Thus, the similar elements in these toccatas include their basic structure, key schemes, motivic devices, characteristic cadential drive, and an overall feeling of simplicity and relaxation. The connection of the manuscripts, although remote, as well as the section containing

works of Frescobaldi, reflects the Roman origin of many of the anonymous toccatas preserved in OCH. 1113. As the untitled toccata is not found in other sources, and taking the above-mentioned factors into account, it should seriously be considered to have been one of the many toccatas extemporized by the young Ferrini during his tenure as organist of San Luigi or Santa Maria in Vallicella.



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Example 3. Toccata di Gio. Batta, prevalent motives.



Example 4A. Toccata di Gio. Batta, mm. 18-20.



The *Toccata di Gio. Batta* is set in g minor, with similar tonic/subdominant/tonic key scheme. The provenance and approximate date of its source, Chigi 24, is identical to that of the attributed sources of Ferrini's music. The title of the piece itself implies an attribution.¹⁶

The *Toccata* contains 24 whole notes and is, therefore, nearly identical in length to the *Toccata per cembalo* and the OCH. toccata. The opening gesture contains distinctive figurations which extend the tonic chord, while the figurations of the middle section are developed into brief melodic episodes. As in all of Ferrini's improvisatory works, there is a prevailing three-voice texture interrupted by frequent bursts of 16th-note *passaggi* set against pedal points. The principal affinities between the *Toccata di Gio. Batta* and the organ toccatas include motives (Example 3), alternation of *passaggi* and pedal points (Examples 4A-C), frequent trill indications on short notes, and a drive to the cadence heightened by a lengthy written-out trill (Examples 5A-C).

It can easily be concluded that both the untitled toccata and the *Toccata di Gio. Batta* are reflective of the mid-century Roman keyboard idiom. However, by virtue of date and provenance of the manuscripts, concordances, genre, structure, and in the case of the Chigi 24 toccata, quasi-attribution, these pieces can be regarded as compositions of Ferrini. Only the discovery of additional concordances bearing attributions to a different composer would dismiss the argument.

Of the many toccatas in OCH. 1113, not to mention the numerous anonymous pieces in the Fondo Chigi, a large percentage contain closely-related traits. None, however, are as strikingly similar to Ferrini's attributed works as the untitled toccata and the *Toccata di Gio. Batta*. Concordances and stylistic characteristics also strongly suggest Ferrini's authorship of the dance pieces and verset preserved in the B section of MS. Vallicelliana Z-121. Further study of these pieces will appear in the next issue of this journal.

Notes

1. Ferrini's instrumental works are found in the British Museum MS. Add. 31422. For a descrip-

tion of this source, see Peter Holman, "Suites by Jenkins Rediscovered," *Early Music* 6 (January 1978): 5.

2. (I-Rvat) Rome, Biblioteca Apostolica Vaticana, MS. Vat. mus. 569, c. 1661/63. Formerly MS. Casimiri Z.VI.104. 55ff.

3. (I-MOe) Modena, Biblioteca Estense, MS. App. Campori 105, c. 1640-50. Formerly MS. T.k.7.8. 53ff.

4. For a detailed description of these and other important sources, see Alexander Silbiger, *Italian Manuscript Sources of Seventeenth-Century Keyboard Music* (Ann Arbor: UMI Research Press, 1980).

5. Vat. mus. 569 has been published in a "pseudo facsimile" edition, ed. Bengt Johnsson, *Romersk orgel-og klaviermusik fra det 17 aarhundrede* (Denmark: Edition Estved, 1981).

6. Alexander Silbiger, "The Roman Frescobaldi Tradition," *Journal of the American Musicological Society* 33 (Spring 1980): 59.

7. For his definition of *stile melismatico*, Kircher writes: "ad hunc stylum revocantur omnia ea cantica quas Ariettas & Villanelas... Vide huius styli exemplis apud Io. Baptistam Ferrinum."

8. For further reading on Pitoni and the *Guida armonica*, see Silbiger, "Tradition," pp. 56-60.

9. The Fondo Chigi, preserved in the Biblioteca Apostolica Vaticana, includes eight important mid-17th-century keyboard manuscripts of Roman provenance. These are MSS. Chigi Q.IV.24-29, and MSS. Chigi Q.VIII.205-206. An index to the Chigi manuscripts appears in Harry B. Lincoln's "I manoscritti chigiani di musica organo-cembalistica della Biblioteca Apostolica Vaticana," *L'Organo* 5 (1967): 63.

10. (I-Rv) Rome, Biblioteca Vallicelliana, MS. Z-121, c. 1650. 47ff.

11. Oxford, Christ Church Library MS. 1113, c. 1660. 253 pp.

12. Warren Kirkendale, *L'Aria di Fiorenza id est il Ballo del Gran Duca* (Florence: Leo S. Olshchik, 1972), p. 73.

13. The *Fiorenza* and *Mantua* concordances are also diagrammed in Silbiger, *Italian Manuscript Sources*, p. 54.

14. As barlines are often irregular in the manuscript sources, I have relied upon published editions wherever possible. Thus, measure numbers for the Vat. mus. toccata are given as they appear in Bengt Johnsson's *Romersk orgel-og klaviermusik*, and measure numbers for the *Toccata di Gio. Batta* reflect Harry B. Lincoln's transcription in *Seventeenth-Century Music in the Chigi Manuscripts of the Vatican Library*, 3 vols. (s.l.: American Institute of Musicology, 1968): 2/8-9.

15. Examples of *passaggi* derived from the three-note motive are shown in John R. Shannon's *Organ Literature of the Seventeenth Century* (Raleigh: The Sunbury Press, 1976), pp. 72-73.

16. *Giustificazione* from the archives of S. Maria Maggiore, c. 1635-1660, often include a "Gio. Batta," a spinetta player presumed to be Ferrini.

The author wishes to express deep thanks to the Biblioteca Apostolica Vaticana for permission to reproduce folio 51v of MS. Chigi Q.IV.24., and to the Governing Body of the Christ Church, Oxford, for granting the privilege to transcribe and publish MS. OCH. 1113 #17.

Example 4B. Toccata per organo (Campori 105), 2ª parta, mm. 36-36.



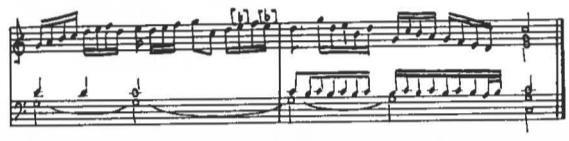
Example 4C. Toccata per organo (Vat. mus. 569), mm. 8-9.



Example 5A. Toccata di Gio. Batta, mm. 22-24.



Example 5B. Toccata per organo (Campori 105), mm. 24-25.



Example 5C. Toccata per organo (Vat. mus. 569), mm. 60-62.



MS. Chigi Q. IV. 24 f.51R



Organ Recitals

THEODORE W. RIPPER, First United Methodist Church, Carlsbad, NM, December 8: *Wake, awake! A voice is calling*, S. 645, *Come now, Savior of the heathen*, S. 659, Bach; Six carol settings: *Good Christian men, rejoice; Of the Father's love begotten; From heaven above; O little town; The first Noel; God rest you merry, Held; All my heart this night rejoices*, Post; Four Noëls from *L'Organiste*, Franck; *Nöel Provençal*, Bedell; *Pastoral Dance*, Milford; *Nöel with variations*, Bedell; *Nöel Basque*, Benoit.

EDMUND SHAY, Columbia College, Columbia, SC, November 17: *Toccata and Fugue in F Major*, S. 540; *Allein Gott in der Höh' sei Ehr'*, S. 662, 676; *Toccata, Adagio and Fugue in C Major*, S. 564; *Toccata and Fugue in D Minor (Dorian)*, S. 538; *In dulci jubilo*, S. 608; *Wenn wir in höchsten Nöten sein*, S. 641; *Heut' triumphieret Gottes Sohn*, S. 630; *Ach bleib' bei uns, Herr Jesu Christ*, S. 649; *Wer nur den lieben Gott lässt walten*, S. 647; *Kommst du nun, Jesu, vom Himmel herunter*, S. 650; *Toccata and Fugue in D Minor*, S. 565, Bach.

BRUCE SHEWITZ, Museum of Art, Cleveland, OH, December 8: *Praeludium in D Minor*, Pachelbel; *Magnificat in A*, Corrette; *Hanukkah: Variations and Fugue on a traditional melody*, Ancis; *Prelude and Fugue in C Minor*, S. 546, Bach.

ALLAN SLOVENKAY, Trinity Memorial Episcopal Church, Warren, PA, November 17: *Toccata and Fugue in D Minor*; *Jesu, joy of man's desiring*; *Wake, awake, for night is flying*; *In sweet jubilation*; *Fantasia and Fugue in G Minor*; *Fantasia in G*; *When thou art near*; *March in D*; *Passacaglia and Fugue in C Minor*, Bach.

FREDERICK SWANN, First Presbyterian Church, Deerfield, IL, November 1: *Fanfare*, Cook; *Jesús, lead thou onward*, Karg-Elert; *Sonata*, Op. 65, No. 6, Mendelssohn; *Prelude and Fugue in G Major*, S. 541, Bach; *Postlude for the Office of Compline*, Alain; *Haec dies resurgam*, Hebble; *Prelude and Fugue on BACH*, Liszt; *Noel pour l'Amour de Marie*; *Noel Saintonage*, Dandrieu; *Toccata*, Jongen.

WILHELMINA TIEMERSMA, Church of the Messiah, Montreal, November 4 (In celebration of the 100th anniversary of the birth of Lynnwood Farnam): *Passacaglia*, S. 582, Bach; *Souvenir*, Op. 27, No. 1, Dupré; *Offertoire pour la fête du Tres-Saint-Rosaire*, Mulet; *Hommage d'un musicien belge*, Malingreau; *In Paradisum*, Lesur; *6e Symphonie*, Op. 59, Vierne; *Lento*, Tournemire.

CHARLES TOMPKINS, St. Leo's Catholic Church, St. Paul, MN, November 24: *Cortège et Litanie*, Op. 19, No. 2, Dupré; *Poolsche Dans*, Sweelinck; *Herr Jesu Christ, dich zu uns wend*, S. 655; *Von Gott will ich nicht lassen*, S. 658; *Prelude and Fugue in D Major*, S. 532, Bach; *Choral No. 2 in B Minor*, Franck; *Sketch in D-flat Major*, Op. 58, No. 4, Schumann; *Dieu Parmi Nous (La Nativité du Seigneur)*, Messiaen.

KENNETH UDY, Assembly Hall, Temple Square, Salt Lake City, UT, January 3: *Carillon*, Op. 27, No. 4, Dupré; *Swiss Noël*, Daquin; *Come, Savior of the gentiles*, S. 659; *Prelude and Fugue in C Major*, S. 547, Bach; *Final (Sixth Symphony)*, Vierne; *Allegretto*

(*Mutationes*); *Requiem (Faust)*, Eben; *Allegretto (Sonata in E-flat Major)*, Parker; *Mater Dolorosa (Symphony)*, Weitz; *Finale (Sonata on the 94th Psalm)*, Reubke.

JOHN WEAVER, Old South Church, Boston, MA, December 8: *A Trumpet Minuet*, Hollins; *Organ Concerto in B-flat*, Op. 4, No. 6, Handel; *Choral No. 2 in B Minor*, Franck; *Prelude and Fugue in A Minor*, S. 543, Bach; *Final (Symphonie II)*, Widor; *Intermezzo for Organ*, Faxon; *Fantasy on the Chorale Wacht auf, ruft uns die Stimme*, Reger.

RUDOLF ZUIDERVELD, First Presbyterian Church, Jacksonville, IL, November 24: *Toccata and Fugue in D Minor*, S. 565, Bach; *Chaconne in E Minor*, BuxWV 160, Buxtehude; *Lord Jesus Christ, be present now*, S. 655; *Savior of the nations, come*, S. 659; *Come, God, Creator, Holy Ghost*, S. 667, Bach; *Partita on Toulon (God of the Prophets)*, Krapf (premiere); *Pasticcio*, Langlais; *Even Song*, La Montaine; *Carillon de Westminster*, Op. 54, No. 5, Vierne.

Calendar

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

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

UNITED STATES East of the Mississippi

15 APRIL
Louis Robilliard; Vermont College, Montpelier, VT 8 pm
Lee Johnson; St Paul's Cathedral, Syracuse, NY 12:10 pm
Michael Corzine; Quinlan Art Center, Gainesville, GA 8 pm
National Organ Competition Winner's Recital; First Presbyterian, Ft Wayne, IN 8 pm
Simon Preston; St Paul's Episcopal, Indianapolis, IN 8 pm

16 APRIL
Marjilm Thoene; Shrine of the Immaculate Conception, Atlanta, GA noon
Carol Tett, with trumpet; Trinity Cathedral, Cleveland, OH 12:15 pm

17 APRIL
Kathryne Burdette; St Paul's Chapel, New York, NY noon
Eileen Hunt; National City Christian, Washington, DC 12:15 pm

18 APRIL
Michael Murray; Sacred Heart Cathedral, Utica, NY 8 pm
Donald Sutherland, masterclass; Christ Episcopal, Raleigh, NC 7:30 pm
Gillian Weir; Miami Shores Presbyterian, Miami Shores, FL 8 pm
Simon Preston; First Baptist, Memphis, TN
Huw Lewis; Glassboro State College, Glassboro, NJ 8 pm

Children's Choir Festival; Emmanuel Episcopal, Orlando, FL

20 APRIL
Louis Robilliard; Church of the Advent, Boston, MA
James Christie; First Church of Christ, Wethersfield, CT 4 pm
Anne Wilson; Christ Church, Manhasset, NY 4 pm
Cj Sambach; First Presbyterian, Olean, NY 4 pm
Renee Barrick; St Thomas, New York, NY 5:15 pm
Herbert Burtis, with trumpet, United Methodist, Red Bank, NJ 4 pm
Philip Crozier; Trinity Church, Princeton, NJ 8 pm
Leander Clafin; Trinity Cathedral, Trenton, NJ 3:30 pm
Donald Sutherland, with orchestra; Christ Episcopal, Raleigh, NC 8 pm
Simon Preston; St John's Cathedral, Jacksonville, FL

Thomas R. Thomas; Royal Poinciana Chapel, Palm Beach, FL 4 pm
John Weaver; First Presbyterian, Washington, PA 4 pm
Carol Tett, with trumpet; Holmesburg Baptist, Philadelphia, PA 2 pm
Carl Schroeder; Good Shepherd Lutheran, Lancaster, PA 8 pm
Helga Schauerte; St Paul's Monastery, Pittsburgh, PA 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Larry Smith; Shaker Heights Plymouth, Cleveland, OH 4 pm
Guy Bovet; Ashland Ave. Baptist, Toledo, OH 4 pm

Brahms, *Requiem*; Zion Lutheran, Ann Arbor, MI 4 pm
Dudley Oakes; St Paul's Episcopal, Flint, MI 4 pm
Fauré, *Messe Basse*; Second Presbyterian, Indianapolis, IN 9:30, 11 am
Leon Nelson; First Presbyterian, Deerfield, IL 4:30 pm
+ **Jerome Butera**; St. Peter's United Church of Christ, Skokie, IL 4 pm
Tong-Soon Chang; Fourth Presbyterian, Chicago, IL 6:30 pm
Arthur Wills; Christ Church Cathedral, New Orleans, LA 4 pm

21 APRIL
Donald Sutherland, with orchestra; Christ Episcopal, Raleigh, NC 8 pm

21 APRIL
Donald Sutherland, with orchestra; Christ Episcopal, Raleigh, NC 8 pm

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22 APRIL

David Enos; St Paul's Cathedral, Syracuse, NY 12:10 pm
Philip Crozier; Grace Church, Elmira, NY 8 pm

23 APRIL

+ Leonard Raver; Southern College of Seventh-Day Adventists, Collegedale, TN 8 pm

24 APRIL

Aaron Comins; St Paul's Chapel, New York, NY noon
James Walton; National City Christian, Washington, DC 12:15 pm
+ Peter Planyavsky; Southern College of Seventh-Day Adventists, Collegedale, TN 8 pm

25 APRIL

David Higgs; Colgate University, Hamilton, NY 8:30 pm
Robert Smith, harpsichord; Trinity College, Hartford, CT 8:15 pm
Donald Sutherland; Ginter Park Presbyterian, Richmond, VA 8 pm
Anne & Todd Wilson; St Paul's-by-the-Sea Episcopal, Jacksonville Beach, FL 8 pm
Henry Lowe; Christ Church, Cincinnati, OH 8 pm
+ Harald Vogel; Southern College of Seventh-Day Adventists, Collegedale, TN 8 pm

26 APRIL

Catharine Crozier; Busch-Reisinger Museum, Cambridge, MA 4 pm
His Majesty's Clerks; Unitarian Church, Evanston, IL 8 pm
Dedication service; Southern College Chapel, Collegedale, TN 11 am
+ Harald Vogel; Southern College of Seventh-Day Adventists (auditorium), Collegedale, TN 2 pm
+ Klaus Bolt; Southern College Chapel, Collegedale, TN 4 pm
+ Michael Radulescu; Southern College of Seventh-Day Adventists, Collegedale, TN 8 pm

27 APRIL

George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm
Frank Winkels; St Thomas, New York, NY 5:15 pm

Cj Sambach; St Luke's Lutheran, Dix Hills, NY 4 pm

Stephen Rumpf; Church of Notre Dame, New York, NY 2:30 pm
Mozart, *Requiem*; Trinity Lutheran, Lancaster, PA 4 pm

John Weaver; Calvary Episcopal, Pittsburgh, PA 8 pm

Michael Grant; Cathedral of St Philip, Atlanta, GA

Michael Bloss; Cleveland Museum, Cleveland, OH 2 pm
Szczecin Univ Choir; First Presbyterian, Ft Wayne, IN 8 pm

Haydn, *Creation*, with orchestra; Belle Meade Church, Nashville, TN

+ William Porter; Southern College of Seventh-Day Adventists (auditorium), Collegedale, TN 10 am

+ Harald Vogel; Wood Hall of Southern College, Collegedale, TN 2 pm

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

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

Lutheran School of Theology Choir; St Luke's Lutheran, Chicago, IL 4 pm

Bach Society Concert; O'Shaughnessy Auditorium, St Paul, MN 3 pm

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

Jean Guillou; House of Hope Presbyterian, St Paul, MN 4 pm

28 APRIL

John Weaver, workshop; Calvary Episcopal, Pittsburgh, PA 8 pm

Gerre Hancock, workshop; Peachtree Road United Methodist, Atlanta, GA 4:30 pm

29 APRIL

Gerre Hancock; Peachtree Road United Methodist, Atlanta, GA 8 pm

1 MAY

Samuel Carabetta; National City Christian, Washington, DC 12:15 pm

2 MAY

John Rose; Trinity College, Hartford, CT 8:15 pm

Todd Wilson; Cathedral of All Saints, Albany, NY

Eileen Reed; St Paul's Monastery, Pittsburgh, PA 7:30 pm

Sr. Mary Jane Wagner; Cathedral of St John, Milwaukee, WI 7:30 pm

3 MAY

Marilyn Keiser, workshop; Drew University, Madison, NJ 9 am

4 MAY

Anne Wilson; Wellesley Congregational, Wellesley, MA 4 pm

Dupré Anniversary Concert; Park Central Presbyterian Syracuse, NY 7:30 pm

Choirmasters Conference; St Thomas, New York, NY (through 6 May)

Judith Hancock; St Thomas, New York, NY 5:15 pm

Douglas Tester; Trinity Cathedral, Trenton, NY 3:30 pm

Herbert Burtis; St Stephen's, Millburn, NJ 4 pm

Richard Burk; St Paul's Monastery, Pittsburgh, PA 4 pm

Jonathan Wright; Cathedral of St Philip, Atlanta, GA

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

Dayton Bach Society; Seventh-Day Adventist, Dayton, OH 8 pm

Laura VanderWindt; Second Presbyterian, Indianapolis, IN 4:30 pm

Martin Jean; St Paul's Episcopal, Flint, MI 4 pm

Guy Bovet; Chicago Theological Seminary, Chicago, IL 4 pm

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

5 MAY

Gillian Weir, Orchestra Hall, Chicago, IL 8 pm

6 MAY

The Byzantine Singers, Christ Church, Cincinnati, OH 12:10 pm

7 MAY

David Carrier, United Church, New Haven, CT noon

Nancy Cooper, St Bartholomew's, New York, NY 12:10 pm

Karel Paukert, St Paul's Episcopal, Cleveland, OH noon

8 MAY

Michael Kaminsky; National City Christian, Washington, DC 12:15 pm

Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm

9 MAY

Robert Smith, harpsichord; Trinity College, Hartford, CT 8:15 pm

James Christie; First Presbyterian, Cazenovia, NY 8:15 pm

Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm

10 MAY

John Rose; Trinity College, Hartford, CT 11:30 am

Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm

11 MAY

Dana Marsh; St Thomas, New York, NY 5:15 pm

John Walker, with percussion; Chevy Chase Presbyterian, Washington, DC 8 pm

Mozart, *Requiem*; Washington St United Methodist, Alexandria, VA 4 pm

Johnnye Egnot; Rock Spring Congregational, Arlington, VA 7:30 pm

Gayle Andrews; Cathedral of St Philip, Atlanta, GA

Gillian Weir; Seventh-Day Adventist, Kettering, OH 8 pm

Choir Festival; Zion Lutheran, Ann Arbor, MI 11 am

14 MAY

Karel Paukert; St Paul's Episcopal, Cleveland, OH noon

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15 MAY
Julie Vidrick Brown; National City Christian, Washington, DC 12:15 pm

16 MAY
CJ Sambach; Trinity Memorial Church, Binghamton, NY 8 pm
Marian & David Craighead; Westminster Presbyterian, Buffalo, NY

17 MAY
Frederick Swann; workshop; National City Christian, Washington, DC

18 MAY
James & Marilyn Biery; United Church, New Haven, CT 5 pm
 20th Century Choral Concert; Armenian Evangelical, New York, NY 2:30 pm
David Schofield; Church of Notre Dame, New York, NY 2:30 pm
Brian Emery; St Thomas, New York, NY 5:15 pm

CJ Sambach; Trinity Lutheran, Staten Island, NY 7 pm
Frederick Swann; National City Christian, Washington, DC

Mozart, *Requiem*; Christ Church, Alexandria, VA 5 pm
Marilyn Keiser; Bland St United Methodist, Bluefield, WV 3 pm
 Choir Festival, St John Lutheran, Winter Park, FL 4 pm

George Leggiero, carillonneur; Church of the Covenant, Cleveland, OH 4 pm
Robert Shepfer; Second Presbyterian, Indianapolis, IN 4:30 pm
James Dibble; St Charles Episcopal, St Charles, IL 4 pm

Handel, *Zadok the Priest, Ps 112*; House of Hope, St Paul, MN 9:15 & 11 am

19 MAY
Gillian Weir; Kennedy Center, Washington, DC 7 pm

20 MAY
Frederick Swann; First Presbyterian, Ft Wayne, IN 8 pm

21 MAY
Steven Young; United Church, New Haven, CT noon
Bruce Shewitz; Cleveland Museum, Cleveland, OH noon

22 MAY
Edwin Godshall; National City Christian, Washington, DC 12:15 pm

25 MAY
John Shepherd; St Thomas, New York, NY 5:15 pm
 Mozart *Requiem*, Cathedral of St Thomas More, Arlington, VA 7:30 pm
David Stills; All SS Church, Atlanta, GA 3 pm
Robert Simpson; Cathedral of St Philip, Atlanta, GA

Mozart, *Missa Brevis in F*; St James Cathedral, Chicago, IL 11 am
Marilyn Keiser; House of Hope, St Paul, MN 4 pm

28 MAY
Allen Brown, with strings; United Church, New Haven, CT noon
Rudolf Innig; Cleveland Museum, Cleveland, OH noon


29 MAY
Richard Wegner; National City Christian, Washington, DC 12:15 pm

30 MAY
John Rose; Grace Episcopal, Charleston, SC midnight

31 MAY
Jay Peterson; St Peter's United Church of Christ, Skokie, IL 4 pm

UNITED STATES
West of the Mississippi

15 APRIL
 Larsen premiere & Choral Concert; Ordway Theatre, Minneapolis, MN 8 pm


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17 APRIL
Kenton Kravig; SMU, Dallas, TX 3:30 pm

18 APRIL
Catharine Crozier; Plymouth Congregational, Minneapolis, MN 8 pm
William Teague; First United Methodist, Lake Charles, LA 8 pm
James Garvey; St John's Cathedral, Denver, CO

***Fenner Douglass**; University Park United Methodist, Dallas, TX 8:15 pm
William Porter; St Mark's Cathedral, Seattle, WA 8 pm
Carlo Curley; First Congregational, Los Angeles, CA 8 pm

19 APRIL
Fenner Douglass, masterclass; University Park United Methodist, Dallas, TX 9:30 am
 Texas Baroque Ensemble; SMU, Dallas, TX 8:15 pm
 Beethoven, *Missa Solemnis*; Los Angeles Master Chorale, Dorothy Chandler Pavilion, Los Angeles, CA 8 pm

20 APRIL
Robert Vickery; Our Savior's Lutheran, Minneapolis, MN 2 pm
 Boy Choir Bach Concert; Abbey Basilica, Conception, MO 3:30 pm
Gillian Weir; First Christian, Norman, OK 4 pm

21 APRIL
Gillian Weir, masterclass; Univ of Oklahoma, Norman, OK 10 am

23 APRIL
Gerre Hancock; St Michael & All Angels, Dallas, TX

25 APRIL
Beth Zucchini; Mormon Tabernacle, Salt Lake City, UT 7:30 pm
Jürgen Selk; SMU, Dallas, TX 8:15 pm

27 APRIL
Jane Schmidt; SMU, Dallas, TX 4 pm
William Vaughan; SMU, Dallas, TX 8:15 pm
Gillian Weir; Stanford Univ. Palo Alto, CA 8 pm
 Britten Choral Concert; All SS Episcopal, Beverly Hills, CA 4 pm
 Chestnuts Festival; St Cross, Hermosa Beach, CA 4 pm

4 MAY
 Conception Abbey Boy Choir; Grace & Holy Trinity Cathedral, Kansas City, MO 4 pm
John Renke; Grace Cathedral, San Francisco, CA 5 pm

7 MAY
John Balke; Crystal Cathedral, Garden Grove, CA


9 MAY
 Minnesota Music; Plymouth Congregational, Minneapolis, MN 8 pm
Clyde Holway; St John's Cathedral, Denver, CO 8 pm
 Haydn, *Creation*; Crystal Cathedral, Garden Grove, CA

11 MAY
 Choral & Handbell Festival; Highland Park Presbyterian, Dallas, TX 7 pm

16 MAY
 Mendelssohn, *Elijah*; St John's Cathedral, Denver, CO 8 pm
Douglas Major; St Michael & All Angels, Dallas, TX 8:15 pm
Marianne Webb; First Congregational, Los Angeles, CA 8 pm

18 MAY
David Spicer; First Presbyterian, Lincoln, NE 5 pm
Susan Ferré; First Congregational, Oroville, CA 8 pm

27 MAY
Joyce Jones; Crystal Cathedral, Garden Grove, CA

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INTERNATIONAL

17 APRIL
Gerald Webster; St Paul's, Toronto, Ontario
12:10 pm

18 APRIL
Beth Zucchini; First Church of Christ, Scientist, Victoria, British Columbia 8 pm

24 APRIL
Robert Phillips; St Paul's, Toronto, Ontario
12:10 pm

25 APRIL
Andre Knevel; Immanuel Reformed Church, London, Ontario 8 pm

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

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

15 MAY
Janet Peaker; St Paul's, Toronto, Ontario 12:10 pm

21 MAY
Gillian Weir; Royal Albert Hall, London 7:30 pm

22 MAY
Thomas Jones; St Paul's, Toronto, Ontario
12:10 pm

29 MAY
Michael Bloss; St Paul's, Toronto, Ontario 12:10 pm

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Charles Brenton Fisk, Organ Builder, a two- volume, 600-page memorial to the late organ builder. Vol. I contains seventeen articles. The authors include: Christoph Wolff, Kerala Snyder, Peter Williams, Luigi Tagliavini, Fenner Douglass, and Harald Vogel. Vol. II contains information on all the Fisk organs, published and unpublished articles by Fisk, excerpts from his European diaries, a discography, and a bibliography. Last opportunity for prepublication prices of \$80 (\$130 for Deluxe Edition with tray case). For brochure or to order, write the Westfield Center, One Cottage Street, Easthampton, MA 01027.

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European Artists Spring 1986

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Peter Planyavsky—February, April

Louis Robilliard—April

European Artists Fall 1986

Daniel Roth—October (limited)

Choir of St. John's College,

Cambridge—Aug. 27-Sept. 15

European Artists Spring 1987

Christoph Albrecht (Berlin)

Stephen Cleobury (King's College)

Louis Robilliard (Lyon)

Canterbury Cathedral Choir—June

Duo Concerts

Gerre Hancock &

Judith Hancock, organ

Marilyn Mason, organ/harpsichord &

Pierre D'Archangeau, violin

Phyllis Bryn-Julson, soprano &

Donald Sutherland, organ

Marianne Weaver, flute &

John Weaver, organ

Anne Wilson & Todd Wilson, keyboard