

THE DIAPASON

AUGUST, 1986



William and Nancy Siebecker Residence, Wausau, WI
Specification on page 10

Carillon News

by Margo Halsted

Japan

In the fall of 1984, upon the occasion of the 400th anniversary festivities for the building of Osaka Castle, several associations in Belgium donated a traveling carillon to Osaka, Japan. The instrument consists of 37 bells (bourdon of 320 kg.) cast in 1972 by Sergeys of Louvain. The Belgian firm Clock-O-Matic added an automatic-play, computer mechanism to the instrument and about 100 pieces may be programmed to play at various times. Jo Haazen, Director of the Belgian Carillon School, played the introductory recital. A practice keyboard and instruction are available through the Flanders Exchange Center in Osaka.

Denmark

The second Logumkloster Master Class was held August 15-19, 1985, in Logumkloster, Denmark. Ten carillonists from six nations met together for instruction by Milford Myhre, Todd Fair, Jacques Lannoy, and Timothy Hurd. In addition to lessons on playing and arranging, there was instruction in preparing tapes for automatic play. Talks were given by Jeffrey Bossin (the extinct Berlin and Potsdam carillons), Timothy Hurd (carillons in Australia and New Zealand), and Milford Myhre and Todd Fair (the Ann Arbor World Congress). Other activities included organ and vocal recitals, a horse fair, a street carnival, and a church service with brass choir especially for traveling gypsies. The next master class will be given during the summer of 1987.

Portugal

The National Palace in Mafra, Portugal, is unique in that it has a carillon in each of its two towers. Both were cast in 1830 in Belgium—by William Witlockx of Antwerp and by Nicolas Levache of Liege. The Royal Eijsbouts Bellfoundry of Asten, Holland, has received a contract to restore the Witlockx carillon and the chiming drum mechanism that goes with it. Andre Lehr, Director of the Dutch National Carillon Museum and the Eijsbouts Foundry in Asten, has published an extensive report about the two instruments.

Springfield Festival

The 24th annual International Carillon Festival was held in Springfield, IL, June 15-22, 1985. During the eight-day festival host Karel Keldermans played solo recitals in addition to duet recitals with Robert Byrnes and a recital with percussion. Besides Keldermans and Byrnes, Americans performing included Beverly Buchanan (featuring music of Scandinavian countries), Wylie Crawford, Milford Myhre (playing a recital in tribute to the 300th anniversary of the births of Bach, Handel, and Scarlatti), and Keldermans' students Sue Jones and Alan Rakov. Foreign guests were Peter Langberg of Denmark, Jacques Lannoy of France and Sjeff van Balkom of Holland. Several recitals this year featured the works of Raymond Keldermans, the former Springfield carillonist who died in July of 1984. "Paraphrase," by Ronald Barnes, written in memory of Keldermans, was given its festival premiere by Karel Keldermans. A traditional favorite event of the festival was the fireworks display in conjunction with the playing of the 1812 Overture.

Appointments

Michele Prokopchak has been appointed carillonist at the National Zoological Park, Smithsonian Institution, in Washington, DC. The carillon,

known as the Zoo Glockenspiel, has 35 small bells cast by Petit & Fritsen.

Prokopchak studied carillon with Dr. Robert B. Grogan, carillonist of the National Shrine of the Immaculate Conception, while working on her M.A. in musicology and M.M. in organ performance at Catholic University of America. She later served as Grogan's assistant for six years. She plays regularly at the National Shrine as well as at the Netherlands and McDonogh School carillons in the Washington, DC area.

The vestry of Grace Episcopal Church in Plainfield, NJ, has announced the appointment of Robin Austin as carillonist. Austin will perform, teach and organize special events for Grace Church's 47-bell carillon. The Grace Church carillon was installed in 1923, a gift of the late Dr. Albert Pittis.

Austin's first studies were with the late Frank Law, carillonist at the Washington Memorial Chapel in Valley Forge. In 1982, Austin earned his Carillonist's Diploma from the National Conservatory of Music in Douai, France. He is a carillonist member of the GCNA. A resident of New Brunswick, Austin is director of development for the Princeton Ballet.

The carillon is played each Sunday before and after the church services.

Charles Arthur Collins is the new carillonist for the Sentinel Carillon in Centralia, IL. He replaces Michael Hall who resigned to return to college. Collins has been a student of Karel Keldermans.

Rusterholz Honored

Theophil Rusterholz was honored recently for his many years of service as carillonist at the House of Hope Presbyterian Church in St. Paul, MN. Three of the original 1922 Michiels were recast this year by the Paccard Foundry. At the ceremony to dedicate the new bells, Rusterholz was asked to remove the special coverings on the bells and he was pleasantly surprised to find that the largest of them (C#3 of 1,256 pounds) had this inscription:

*To the Glory of God
and in Honor of Theophil Rusterholz
Lifetime Carillonist
House of Hope Church
1985*

Rusterholz has been active in the GCNA for many years. He has served as secretary and President and now is the legal advisor.

The St. Paul carillon can rival some European instruments for diversity of founders and number of restorations. The original 28 Belgian bells were retuned by the Meneely Co. of Watervliet, NY. There followed two restorations by Arthur Bigelow in 1951 and 1959. The instrument now has 3 bells by Michiels (1922), 14 by Paccard (1959 and 1985), 10 by Petit & Fritsen (1951) and 21 by Bigelow (1951 and 1959).

Robert Donnell Dies

Robert Donnell, for 36 years Dominion Carillonist of Canada, died on February 8 at his home in St. Petersburg, FL. Quoted below is a partial text of a Citation of Merit that was presented to Donnell in 1978 upon the completion of over fifty years of service.

The Guild of Carillonists in North America extends to you their warmest congratulations for your outstanding service to the carillon and its music for over 50 years. The span and scope of your career, at St. George's Anglican Church, Guelph, Ontario (1926-1932), at the Peace Tower in Ottawa as assistant Dominion Carillonist of Canada beginning in 1932 and subsequently as Dominion Carillonist (1939-1975), and presently at the

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Rainbow Bridge, Niagara Falls, Ontario, is ample testimony of your complete devotion and dedication to your chosen instrument of artistic expression.

The Guild also wishes to thank you for your long and enthusiastic service to its cause, beginning as a Charter Member at the first Congress at Ottawa in 1936 and continuing through the tenures of Editor of the *Bulletin*, Vice President and President (1950-52). Notwithstanding the full responsibilities of your professional posts, you have always given freely and generously of your time and energy to our mutual benefit, for which we are grateful.



Letters to the Editor

I would like to provide some additional comments to the article "Andrew Carnegie and the Organ" by William Kuhlman and Laura Probst (THE DIAPASON, June 1986).

Of particular interest was the photograph of the first organ Carnegie ever gave located in the Swedenborg church in Allegheny City, PA. I would like to call attention to two articles I have written about this organ in order to make the authors' bibliography more complete. The first of these, "First Carnegie Pipe Organ," can be found in *The Bicentennial Tracker* published by the Organ Historical Society in 1976. A second article discusses the builder of the Swedenborg organ, John Roberts. This

essay, "John Roberts Philadelphia and Cambridgeport Organ Builder (1850-1877)," was published in *The Tracker v. 23, No. 3* (Spring 1979).

The members of the First New Jerusalem Society of Pittsburgh (Swedenborgian) have closed their church where the famous Carnegie organ has served for 112 years. The Swedenborg Society, however, has taken great care to preserve and relocate their historic instrument. Pittsburgh organ builder Harry Ebert, who maintained and played this organ for many years, will restore and relocate the instrument in a church in Ohio. The details will be announced later.

Robert S. Lord
University of Pittsburgh

THE DIAPASON

Here & There

The University of Nebraska-Lincoln will host a conference "Spanish organs and organ music during the golden age," October 2-4. Guest artists for the conference include Guy Bovet and José Luis Gonzalez Uriol. Bovet will lecture on Correa de Arauxo and his *Facultad Organica*, and will discuss the evolution of Spain's unique contribution to organ literature, the battle piece. Señor Gonzalez Uriol, Professor of Organ at the Conservatory of Zaragoza, will contribute an overview of Spanish organ music and historical performance practices, concluding with a discussion of the development of the organ in Aragon.

Both visiting artists will perform recitals on the Bedient organ at St. Mark's-on-the-campus Episcopal Church, an instrument designed and voiced in the style of early southern European organs. Especially for this conference, the Bedient firm will design and install in the organ an *en chamade* reed stop, *Dulzaina*, particularly characteristic of early Spanish organs.

For further information, contact: Dr. George Ritchie, School of Music, 120 Westbrook Music Building, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

St. Paul's United Church of Christ, Wausau, WI, will hold its annual Fine Arts Festival Weekend on September 6 and 7. The festival will present a variety of sacred art and music for the community and will be held in the church's sanctuary and guild hall. Twenty-five minute mini-recital slots are available for performances by church organists, sacred instrumental ensembles or solo instrumentalists, vocal soloists, vocal ensembles, handbell choirs and sacred pianists. Instruments available for performance are the 39 rank, three manual Schlicker pipe organ and several fine

pianos. Those wishing to participate are invited to write: St. Paul's Fine Arts Festival Weekend, St. Paul's United Church of Christ, 426 Washington Street, Wausau, WI 54401.

The National Arts Chamber Orchestra under the direction of Kevin R. McMahon, was hosted by St. Paul's from May 27 to June 2. The orchestra had a week of intensive rehearsals in preparation for two evening concerts and Sunday morning worship services. The National Arts Chamber Orchestra is a member of the American Symphony Orchestra League which is located in Washington D.C. with personnel coming from nineteen states as far east as New York and west to California and as far south as Florida and north to Michigan. The orchestra size has ranged from fifteen to thirty-five members.

The orchestra provided special volunteers, preservice music and added accompaniment to the hymns at the 8:00 A.M. service in the sanctuary and again at the 10:30 A.M. service in the Youth Building located in Marathon Park. The programs featured St. Paul's Organist, R. R. McMahon, as cembalist and keyboard soloist.

A Series of Workshops for Church Organists will be sponsored by Elmhurst College, Elmhurst, IL. Scheduled for two Saturdays, September 6 and 20, the sessions are especially designed for church organists with little or no formal training who wish to develop their organ playing skills and increase their understanding of church music. Workshop sessions will be conducted by Dr. Paul Westermeyer and Dr. Naomi Rowley, both of the College faculty. For further information, contact Dr. Paul Westermeyer, Music Department, Elmhurst College, Elmhurst, IL 60126; phone 312/279-4100, ext. 357.

In Memoriam

Maurice Duruflé

January 11, 1902-June 16, 1986

Flor Peeters

July 4, 1903-July 4, 1986

Appreciations will follow in a future issue of THE DIAPASON.

The degree of Doctor of Music (honoris causa) was conferred upon Gerre Hancock, FAGO, FRSCM, at the 1986 commencement ceremonies of Nashotah House of Wisconsin. In its 144-year history, this seminary of the Episcopal Church in the USA has granted the degree to only two other musicians: Dr. Healey Willan and Dr. Leo Sowerby. Dr. Hancock is Organist and Master of Choristers at Saint Thomas Church, New York City.

Twin Cities' Organists will celebrate the 75th anniversary of the founding of the Twin Cities AGO Chapter, September 12-14. The three-day event will feature a concert by Keith Chapman, September 13, at Northrop Auditorium, University of Minnesota, 8:00 p.m. Chapman presides over the Wannamaker Organ in Philadelphia, PA. Also included will be a members' recital and reception, a workshop conducted by Mr. Chapman and an organ crawl of local

historic organs. Festivities will conclude with the annual Guild Service, followed by a banquet.

Local churches will feature special music and recognition of guild members at Sunday worship services, September 14th. As a 75th anniversary project and in conjunction with the 90th anniversary of the AGO, the Twin Cities Chapter is supporting the publication of an anthology of compositions for the organ by contemporary American composers.

Organ students at the University of Wisconsin-Superior performed the newly-discovered chorale preludes from the Neumeister collection by J. S. Bach on May 11 in the university's Webb Recital Hall (Schlicker organ II/31). Performers included Marshall Latterell, Stephanie Honz, Kristine Fish, So-Leng Lee, Janet MacLeod, Steven Morgan, and Donna Osacho. Dr. Norma Stevlingson is organ instructor at the university.

Appointments



Mark Brombaugh

Mark Brombaugh has been appointed assistant professor of music, University of Oregon, Eugene, OR, where he will teach organ, harpsichord and music history. He holds the DMA degree from Yale University and additional degrees from Oberlin College and the University of Louisville. For the past nine years he was on the faculty of Westminster Choir College, serving for some time as Acting Head of the Church Music Department and as Curator of Organs, in which position he directed the restoration of the 1935 Aeolian-Skinner organ in the college chapel. He maintains an active sched-

ule as organ, harpsichord and pedal harpsichord recitalist and clinician, in the past year having been featured keyboard recitalist for the International Heinrich Schuetz Society Festival and Convocation and organ clinician for the Presbyterian Association of Musicians' Conferences on Worship and Music at Montreat, NC.

Larry D. Ellis has been appointed minister of worship, minister of music and organist at Meadow Hills Baptist Church, Aurora, CO. Mr. Ellis leaves Corona Presbyterian Church, Denver, where he directed a Baroque Choral Ensemble for a number of years. He studied organ at the University of Oklahoma and with Robert Cavarra at Colorado State University. He is also the owner and president of Adoration Publishing Company, Denver, publishers of sacred choral music. He has written and published a number of choral settings of the Psalms, gospel hymn arrangements, and organ accompaniments for congregational singing.

Jesse E. Eschbach has been appointed assistant professor of music at North Texas State University in Denton, effective September, 1986. In addition to teaching studio organ at the undergraduate and graduate levels, he will teach classes in church music, organ literature, and organ building and design as well as assist in planning for a major new organ for the North Texas State School of Music. Previous appointments have included sabbatical replacements at the University of Minnesota-Duluth, University of Northern Iowa, and the University of Michigan.

He annually co-directs the Institute for French Organ Studies on two historic organs in France. Teachers include Marie-Madeleine Duruflé-Chevalier, Marie-Claire Alain, Robert Glasgow, and Oswald Ragatz.

David Farr has been appointed organist and choirmaster at St. Luke's Episcopal Church, San Francisco, CA. Previous church positions include St. Mark's Episcopal Church, Berkeley; All Saints Episcopal Church, Pasadena; St. Mary Magdalene Roman Catholic Church, Berkeley; as well as Liturgy Consultant and Director of Campus Ministry at St. Mary's College, Moraga, CA. He also served as Music Director of the Bay Area's Junior Bach Festival Association. Dr. Farr holds the B.A. and M.M. from the University of Oregon, the Ph.D. in Theology and the Arts from the Graduate Theological Union, Berkeley, and is a Fellow of the College of Church Musicians.

James McCray, choral editor for THE DIAPASON, has accepted the position as Director of Church Music at the First United Methodist Church in Fort Collins, CO. Dr. McCray will continue as Chairman of the Music, Theatre and Dance Department at Colorado State University.

Robert Cavarra, professor of organ at Colorado State, will be the new organist at the First Methodist Church, and will assist with the installation of the new Marcussen organ scheduled for Spring of 1987.

The church has established three \$1600 scholarships through Colorado State University which will assist with

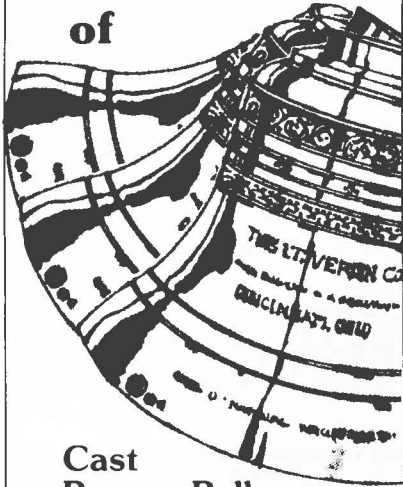
the development of future church musicians. These awards will be given to advanced students who will do an internship at the church under the supervision of Dr. McCray.



Stephen A. Steely

Stephen A. Steely has been appointed Director of Music and Organist at Trinity Lutheran Church, Moline, IL. Mr. Steely holds a master's degree from Southern Methodist University and is a candidate for the DMA from the University of Iowa. His organ study has been with Robert Anderson, Gerhard Krapf, and Delbert Disselhorst. He leaves the position of Organist at St. John's United Methodist Church, Davenport, IA, and continues with Griggs Music, Inc.

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The 35th annual Gruenstein Memorial Competition, sponsored by the Chicago Club of Women Organists, was held May 10 at the church of the Ascension, Chicago.

First place winner was Nancy Ypma of Evanston, IL. Dr. Ypma holds the B.A. from UCLA where she studied with Thomas Harmon, and earned the M.M. and D.M.A. at Northwestern University, Evanston, studying with Richard Enright and Wolfgang Rübsam. During the summer of 1979, Ms. Ypma studied at the Royal School of Church Music, Croydon, England. Dr. Ypma is currently organist at the Church of the Holy Spirit, Lake Forest, IL, and is on the faculty of the Lake Forest Music Institute. The CCWO will present her in recital November 2 at the Church of the Ascension.

Second place went to Lyn Hubler, Austin, TX; other winners included Martha Prammieks, Garden City, NY, and Amy Johansen, Pensacola, FL. Judges for the competition included Lillian Robinson, Naomi Rowley, and Robert E. Woodworth, Jr.

During the night of June 10, one of the large facade pipes of the 125-rank Aeolian-Skinner organ at Fourth Presbyterian Church in Chicago broke loose from the case and crashed forward. No one was injured, and surprisingly little damage was done. Only two choir chairs were crushed under the weight of the 22-foot pipe from the 32' Geigen Principal. None of the elaborate carving at the base of the facade or on the railing behind the console was damaged.

According to Morgan Simmons, organist-choirmaster at the church, the pipe was apparently secured by only one anchoring pin instead of two. One of the solder joints on the bracket came undone, and the pipe fell forward. Dr. Simmons urged that churches having large pipe facades should have the fastenings checked routinely.

David Chalmers, who received the Performers Certificate and DMA in organ from Eastman School of Music, has won a Fulbright Grant for the 1986-87 academic year. Chalmers, a student of David Craighead, plans to study in France.

Bernstein's *Chichester Psalms*, The Four *Coronation Anthems* by Handel and works by Mozart were recently performed by the American Boychoir of Princeton, NJ, with men from the choirs of St. Thomas and St. Bartholomew's churches in New York City in concerts at Trinity Cathedral in Trenton, NJ and at Sacred Heart Cathedral in Newark. Members of the New Jersey Symphony Orchestra accompanied the 65-voice choir of men and boys for the concert in Trenton, and the Cathedral Symphony Orchestra played in Newark. The choir also sang the Britten *Spring Symphony* with the Los Angeles Philharmonic under the direction of André Previn in Philadelphia's Academy of Music and New York's Carnegie Hall immediately following a four-week tour of the mid-west which took the Concert Choir from the far northern parts of Michigan and Wisconsin to the western panhandle of

Here & There



Nancy Ypma

Texas. James Litton begins his second year with the choir during the 1986-87 season which will include tours of the midwest, the south, England and a Spring, 1987 transcontinental tour.

Recent donations to the Biola University Church Music Resource Center in La Mirada, CA, have increased the holdings of books, music, audio cassettes and video cassettes which are available to the church music majors in the graduate degree program. Dr. Beth Stormant, former music faculty member of Glendale College, CA, contributed scholarly books, recordings and musical scores related to the organ. A special part of these materials are compositions for organ and instruments. David Young, a long-time minister of music and youth choir specialist, active in the Choral Conductor's Guild of California, presented the Resource Center with a varied selection of early publications. An additional collection of hymnbooks and a choral music library were received from the estate of the late Lois Wells, renowned voice instructor. Other donations were also received from Dr. Edwin Childs, Marlin Owen and David Arnesen, presently associated with the University.

Winners of the Second International Harpsichord Competition, sponsored by the Southeastern Historical Keyboard Society, were announced at the Awards Ceremony at Mount Vernon College, Washington, on Sunday, June 15. The \$7,000 prize fund donated by Mr. and Mrs. W. R. "Jerry" Lundquist

of Tallahassee, FL, was distributed by the international jury of distinguished harpsichordists as follows:

Equal second prizes of \$2,250 each were given to Bradley Brookshire of Ann Arbor, MI, and Peter Sykes of Belmont, MA. Equal third prizes of \$1,250 each went to Carole Cerasi, Swedish harpsichordist living in London, England, and Jillon Stoppels Dupree of Milan, OH. No first prize was awarded. Joël Thiffault of Montreal, Canada, received the Irving and Mae Jurov Prize of \$750 for a promising non-finalist.

Established in 1982 when the first contest was held in Tallahassee, FL, the S.E.H.K.S. International Harpsichord Competition in 1986 attracted entrants from Japan, England, The Netherlands, France, Canada and the United States. The competition, which will be repeated in 1989 or 1990 depending on the availability of funds, is one of the major projects of the six-year-old Southeastern Historical Keyboard Society, founded in 1980 by George Lucktenberg of Spartanburg, SC. The organization serves also as the agency for the Aliénor Harpsichord Composition Awards and publishes semi-annual newsletters as well as a scholarly journal, *The Early Keyboard Journal*. The purpose of the society is to promote interest in and study of early keyboard instruments, including music intended for them: principally the harpsichord and clavichord, and the organ and fortepiano prior to 1860.

Scintillations, a new ballet with music by Dan Locklair and choreography by Salvatore Aiello, received its world premiere May 15-17 by the North Carolina Dance Theatre and Winston-Salem Symphony in Winston-Salem's Stevens Center of the North Carolina School of the Arts. The work was supported through funds from the Winston-Salem Arts Council, the North Carolina Arts Council, the Grass Roots Arts Bill, and the Andrew W. Mellon Foundation. Making up a part of the score are movements from Locklair's concerto for organ and percussion, *Constellations*, performed at the premiere by Susan Bates and Massie Johnson. Dan Locklair is assistant professor of music at Wake Forest University.



Retirement

Retiring after 56 years of service as a church musician is **Albert F. Robinson**, AAGO, ChM, LTCL, currently organist-choirmaster at Gloria Dei (Old Swedes') Church, Philadelphia, PA. He also retires as conductor of the Kelly Street Chorus, Germania Maennerchor of Philadelphia, Germania

Maennerchor of Camden, and the Union League Glee Club. In the future he plans to play some recitals on historic instruments, give time to composition, and occasionally substitute as organist. Mr. Robinson has served as dean of both the Philadelphia and Southwest Jersey AGO chapters.

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7. Rohrkrumhorn 16' register from Northern European pipe builder.
8. Wooden Gedeckt, early American organ.
9. Rohrflöte, unlicked, 1960's American.
10. Principal, low wind pressure, unlicked, from Europe.
11. Wooden Bourdons, 16' register, early American.

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Music for Voices and Organ

by James McCray

The Christmas Season: Part 1

In our era, the road to holiness necessarily passes through the world of action.

—Dag Hammarskjöld

For more than a decade I have, each year, sat in the heat of summer, thinking of a way to place myself in the mood for Christmas so that I could write the yearly column (s) devoted to choral music of that favorite season. It is a well accepted fact that "inspiration" in the creative arts is at best a misnomer. One does not wait to be inspired to compose music, a sonnet, or an article—often a deadline serves more succinctly to motivate. Successful people tend to be those who set goals and systematically go about attaining them. Regrettably however, most have goals set for them by outsiders (deadlines), and then fight to stay meekly ahead of them.

Cold weather, decorations and other seasonal associations are not needed to review choral music. Yet, somehow, I am always somewhat bothered by thinking of Christmas in June, and that has never changed in this past decade. Perhaps I feel robbed of my halcyon summer days knowing that the weeks of Advent are the busiest of the year. The music itself is not a problem; most of us find music examination to be a favorite activity.

But, what does one say to readers after more than fifteen columns devoted to Christmas music? After agonizing over this question during this, the warmest week in a Colorado June in recent memory, I finally came to the conclusion that it is only the sense of

urgency that is needed, not the philosophical query. Leaders need to be in front leading, not behind, catching up. How often have we seen, for example, in the political arena legislators reacting to situations instead of formulating policies which anticipate and avoid problems? For example, last winter there was a serious ski lift accident at one of Colorado's famous resorts, and out of that came legislation to have a more careful examination of ski lifts. In the summer there are, and have been recently, amusement park accidents, and that too will result in governance and changes for those dangerous rides. However, the lack of responsible leadership did not help those who were injured prior to the "reaction" changes.

The point is that those of us who are choral directors must anticipate the season. Without knowing the exact nature of our choirs we must find, order, and begin to prepare for a concert months in advance. There is no inspiration here; it is simple need. To avoid making these decisions early will result in a frantic scurrying of activity that increases one's frustration and hampers success.

In an effort to reverse traditional patterns, I suggest we all make immediate changes. Within the next two weeks we should make a firm decision on the music to be done throughout the Christmas season, we should contract for those additional instrumentalists needed, and we should organize carefully so that we avoid most of the last moment aggravations for our singers and ourselves. That, it seems to me, is a noble goal which merits our attention.

Leading a choir is not only directing its musical patterns, but also leading in so many other ways. This year all of you

reading this column (and I) should demonstrate our leadership by being far ahead of the crowd. In doing this we may increase our quality of performances, take our groups and audiences to new places and levels of achievement, and even enjoy the season more than in the past. Let this be a wonderful Christmas gift to those we serve, as well as to our families and ourselves. In that time of reflection that follows Christmas, we may even decide it was the grandest gift of all!

To Us in Bethlem City, Paul Bouman. SATB, baritone and soprano solos, and organ, Concordia Publishing House, 98-2733, \$.65 (E).

There are four verses with soprano and baritone solos accompanied by the choir. The melody remains constant throughout, and the harmony is essentially the same with brief changes. The choral and organ parts are each on two staves. There is a simple folk-like character in this easy anthem suitable for any small church choir.

O lieber Herre Gott, wecke uns auf (O gracious God, waken us now), Heinrich Schütz (1585-1672). SS or TT and organ, Hansler-Verlag of Mark Foster Music Company, HE 287, \$.80 (E).

In this Advent setting the voices usually follow each other in imitation. The keyboard (continuo) part is very easy, and merely consists of pulsating chords so that the emphasis is on the voices. The vocal ranges are limited, so that this would be useful for two young soloists or a youth choir, as well as for adult performers. There are a few melismatic passages; it closes with a joyful Alleluia. Dating from 1636, this is won-

derful repertoire with both German and English performing versions. Highly recommended.

The Christmas Story, Sharon Carp. Children's voices, Orff instruments, and narrator, Choristers Guild, CGCA-345, \$2.95 (M-).

In this four-movement cantata for children's choir, the majority of the singing is in unison with several optional second parts. Usually the harmonies revolve around pentatonic or simple major patterns. The narrator speaks before each movement and tells the Christmas story through scriptural quotations. The "orchestra" consists of a variety of Orff instruments including two glockenspiels, three xylophones, three metallophones, and many unpitched percussion instruments. There are speaking areas for groups of children, and some solo speaking passages. This is a delightful little work for children with very carefully explained directions to help with the use of the instruments. The cantata is well organized, clever, and musically quite appropriate to children so that they will be challenged but not overtaxed. Directors of children's choirs should examine this work—a sure winner.

O Magnum Mysterium, Ned Rorem. SATB unaccompanied, Boosey and Hawkes, 6006, \$.50 (M+).

Only a Latin text is used in this effective unaccompanied motet. The chromatic harmonies gently wander through related harmonic pallettes that give a warm, yet austere, quality. The music is contrapuntal and somewhat chant-like in that the vocal lines use an almost exclusive stepwise motion. There are moments of divisi and some three-sec-

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tion timbres. This setting will require a good choir with keen ears and a sophisticated sensitivity.

Magnificat and Nunc Dimittis in C, John Joubert. SATB and organ, Novello of Theodore Presser Company, 29 0584 01, \$3.50 (D-).

Joubert, a British composer, has become known for works that are fresh, challenging, and very musical; this piece is certainly no exception. The organ writing is on three staves, very soloistic with flourishes, ornamentations, and some double pedal work. There are divisi choral areas and the soprano section needs to be strong with full vocal ranges. The Magnificat opens with a dramatic three-octave unison statement that sets an exciting spirit for the work. There is a mixture of repeating chordal moments as in the Gloria Patri, and highly individual motives for each textual statement. As is often found in the Anglican tradition, the Gloria Patri is the same in the Nunc Dimittis. This will require a large, well trained choir and organist, but is certain to be a setting that will impress the choir and the congregation.

Song for the Nativity, Will Ayton. SAB and keyboard with optional brass accompaniment, The Unicorn Music Company, 1.0090.2, \$.75 (M).

This anthem won a choral competition, and it is easy to see why. Ayton has created an attractive SAB setting that has harmonic interest without being particularly difficult. The music is syllabic with mild dissonances and solid keyboard (or brass) support. The additional instrumental parts may be rented from Unicorn and consist of two trumpets, trombone, tuba and organ; this keyboard part is on two staves, and is more appropriate for piano, although easily adapted to organ. There are changing meters, easy vocal ranges, and some divisi for the closing triumphant "Gloria." There is an extended instrumental introduction, but the overall work is brief.

A Christmas Carol, Dan Locklair. SATB unaccompanied, E. C. Kerby Ltd., 24178, \$.60 (M).

The poignant text of G. K. Chesterton is expressively set by Locklair. There are two contrasting sections which are repeated for the second verse. The music is sensitive with mild dissonances, changing meters and a comfortable flow. The ranges will be easy for any school or church group. Beautiful music

that will create a tender mood for listener and performer.

The Snow Lay on the Ground, Robert Wetzler. SATB and organ, AMSI (Art Masters Studios Inc.), #507, \$.75 (E).

There are three verses in this carol with a macaronic text. The first is for unison women, the second is SATB unaccompanied, and the third a combination of textures. The organ is on two staves and repetitively simple. This little anthem would be useful to most church choirs and will be easy to learn.

The Celebration, A Service of Lessons and Carols, Douglas Wagner. SATB, keyboard and narrator, Lorenz Publishing House, CC-95-2, \$3.95 (M).

This 55-60 minute service includes seven anthems each followed by an appropriate carol for congregational singing; each carol also includes a descant to enhance some of the verses. The lessons are scriptural and usually consist of several paragraphs of narration. Although the texts will be familiar, the anthems tend to be original music while the carols are arrangements of familiar Christmas melodies, with keyboard on two staves. The music is generally easy with tuneful settings, sometimes in unison, that could be sung by any type of church choir. There is a place for the offertory, but naturally no sermon because of the narration. For those church choir directors wanting a complete service involving the choir and the congregation, this is a recommended approach that will be easy, and will capture the spirit of the season.

What Sweeter Music, Eugene Butler. Two-part any combination and keyboard, Curtis of Neil Kjos, No. C8502, \$.70 (E).

There is an AABA form with the B moving from minor to major. The keyboard is on two staves, and provides a pulsating chordal background for the voices which move in unison and parallel thirds. Easy music for young voices.

Shepherds, Pipe Your Melody, Richard Slater. SA, piano and piccolo, National Music Publishers, WHC-111, \$.45 (M-).

This will require a competent piccolo player; that part is published on the back cover and is very busy. The singing has several verses which move to different keys and only about half of the anthem is in two parts. Useful for young singers, especially children—a happy, fun setting.



John Chappell Stowe



John Walker

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New Handbell Music

Christmas Music for Handbells

Gloria, arranged by Frances L. Callahan. American Guild of English Handbell Ringers, Inc. (The Lorenz Corp., sole distributor), AG 3049, \$1.50 (M-), three octaves.

This is a straight-forward arrangement of the familiar carol, "Angels We Have Heard on High," and the arranger has included some fine fanfare material to open and close it. The tune, while played in hymn style by the bells, contains an eighth-note motif on top that resembles tower bells ringing. It is an effective piece that should be a real hit for the season.

Joseph Dearest, Joseph Mine, arranged by Anna Laura Page. Triune Music, Inc. (Distributed by the Lorenz Corp.), HB 162, \$1.95 (M-), 3-4 octaves handbells, organ.

A nice combination of organ and bells is created in this lovely arrangement. There are some effective contrasts between the keyboard and bells. The tune has a natural lilt and bounce that makes it come to life with the right tempo. This is highly recommended as a seasonal piece with organ.

Ring Christmas Bells, by Barbara Baltzer Kinyon. Harold Flammer, Inc., HL 5183, \$5.75, (E-M) 3-5 octaves.

Here is a collection that should be in every library for Christmas music. Included are 10 arrangements of seasonal tunes, well written, not "over-arranged." There are some nice contrasts within pieces that give this book special appeal—every arrangement contained in this set is great material. Selections include "Away in a Manger," "Coventry Carol," "God Rest Ye Merry Gentlemen," "Mary's Lullaby," "O Come, O Come, Emmanuel," "Silent Night," "Sussex Carol," "We Three Kings," "What Child Is This," "Puer Nobis." Especially recommended!

Joy to the World, setting by J. Wayne Kerr. Concordia Publishing House #97-5846, \$1.00 (M), 4-5 octaves.

Another solid Christmas carol that is well written for bells. The opening verse combines the melody in octaves in the bass with a fanfare of eighth notes in the treble in a 3/4 meter. The closing statement is a broad 4/4 with a very colorful and climactic coda. An attractive setting for bells.

New Organ Music

Organ Music for Funerals and Memorial Services, Book I, compiled, edited, and arranged by Wilbur Held. Augsburg Publishing House 11-7625, \$5.00.

This collection contains 10 pieces by various composers of the 18th and 19th centuries, and four arrangements of hymns and spirituals by the editor. The 10 pieces which were not written by the editor are transcriptions and simplifications of organ, piano, vocal, choral and instrumental pieces by six composers. All are easy to medium difficulty. The music of this collection covers the extremes of emotion contained in a funeral or memorial service—from sorrow to triumph. This is a very useful collection of music for these services.

The Heavens Declare, Robert Wetzler. Art Masters Studios Inc. OR-11, \$1.50.

When one thinks of organ settings of Psalm 19, the Marcello piece comes immediately to mind. Here is another organ setting inspired by this psalm which would be excellent for service music or church processions of any kind. It is written in a grand, martial style (it

could remind one of Karg-Elert, etc.). There are frequent modulations in this short piece, but they are all handled well and contribute to the festive nature of the piece.

Trumpet Tune, Michael McCabe. Art Masters Studios Inc. OR-10, \$3.00.

This is a good, contemporary trumpet tune that would be useful as a service piece, procession, or recital piece. The solo trumpet part can be played either by a separate trumpeter or by the organist. The piece does not have the same 8-measure regularity of 18th-century trumpet tunes, but this structure seems to give the piece more forward motion. The "B" section is written in a minor key, and provides an interesting contrast in style and tempo to the "A" section.

Lift Up Your Heads, O Ye Gates, Heinrich Schütz, edited and arranged for organ and brass quartet by S. Drummond Wolff. Concordia Publishing House, score and parts 97-5879, \$5.00.

This is another transcription of a

vocal piece for two choirs, heavily influenced by the Venetian Gabrieli style. (Wolff also has transcribed Schütz's "I Am the Resurrection and the Life" for organ and brass, also published by Concordia.) The brass part could also be played by another keyboard player on a separate manual. This is fine music for Advent or Palm Sunday, inspired by the Psalm 24 text.

Festival Intrada (Feierlicher Einzug), Richard Strauss. For brass sextet or quintet, percussion (optional) and organ, arranged by John Levick and Warren Schaffer. Concordia, score and parts 97-5716, \$19.50.

The Preface states, "Feierlicher Einzug (1909) was originally composed for large brass ensemble. It is possible to maintain much of the original fullness of sonority with a reduced number of performers by adding organ and percussion." It is probably more appropriate for a program than a service, as it reminds one of the full, rich music of Strauss's operas. But, if you need to provide music for a "grander than grand" procession, it would be hard to get much "grander" than this. (Parts for tympani and cymbal included.)

Rondo in F# Major, James Johnson. Concordia 97-5870, \$4.75.

A note says, "This festive piece is derived from 18th-century Iberian keyboard styles, and is thus suitable for performance on most well-tempered keyboard instruments." Note the key chosen (6 sharps), making the piece somewhat challenging. There is only a brief 2-measure modulation to D^b (the enharmonic dominant). The suggested registration is very light. This piece

could be a wonderful and unusual addition to a recital program or a service.

Pastourelle for Flute, Oboe, Trombone (Horn) and Keyboard, John C. Mackay, Jr. Concordia, score and parts 97-5881, \$12.50.

This piece is written for a very interesting combination of instruments, but has a contemplative style and interesting harmonic language which makes it work well. It could be described as haunting and mystical—contemporary without being jarring. The keyboard part seems better suited to the piano than to the organ. Recommended.

Fanfare (from Suite de Symphonies No. 1), Jean-Joseph Mouret, edited and arranged by Martha Lynn Thompson. Concordia 97-5895, \$1.75.

Mouret's name, unfortunately, does not appear on the cover of this piece, but it is the 18th-century French composer's music. Try this as an alternative to all the familiar English trumpet voluntaries that you play. It is well written, and has a festive flair appropriate for those occasions that call for fanfares or trumpet tunes.

Fantasy, Chorale, and Finale for Two Trumpets, Two Trombones, Timpani and Organ, Robert J. Powell. Concordia, score and parts 97-5896, \$11.00.

This piece is written in the appealing and listenable 20th-century style that has made Robert Powell a very popular composer of choral and organ music. The piece somewhat resembles sonata form. It could find a place as service music or as a recital piece.

—Dennis Schmidt

Handbell: page 7

The Birthday of a King, by W. H. Neidlinger, arranged by Douglas E. Wagner. Beckenhurst Press, Inc., HB 56, \$1.25 (M), 3 octaves.

This old chestnut seems to have gotten lost in the shuffle of seasonal music for the Christmas holiday. One doesn't hear the strains of this melody much anymore. I usually associate the words with the tune when I hear it, but I think it is familiar enough to ring. It is written with little fanfare and follows much like the accompaniment to the vocal solo.

This could be that special piece you are looking for that is different enough from the regular Christmas fare.

Angels We Have Heard on High & I Heard the Bells on Christmas Day, by Barry Braman. Triune Music, Inc. (Distributed by the Lorenz Corp.), HB 165 (E), \$1.50, 2 octaves.

These two separate arrangements are perfect for the small choir or the children's group that is starting out. They are both brief, well thought out, but the price is perhaps a bit high.

—Leon Nelson

Book Reviews

Samuel J. Rogal. Guide to the Hymns and Tunes of American Methodism. "Music Reference Collection" 7. New York: Greenwood Press, 1986. xxii, 318 pp. \$45.00.

The United Methodist Church is presently contemplating a new hymnal, tentatively titled *The United Methodist Book of Worship*. As an aid to those who will design the new collection, Mr. Rogal has made a detailed collation of the contents of six previous Methodist hymnals, chosen because they were the most distinctive or most significant collections of American Methodism: *Hymnal of the Methodist Episcopal Church, 1878*; *The Methodist Hymnal, 1905*; *The Methodist Sunday School Hymnal, 1911*; *The Methodist Hymnal, 1935*; *African Methodist Episcopal Hymnal, 1954*; and the United Methodist Church's current book, *The Methodist Hymnal, 1966*.

The body of the book is a listing of the hymn texts arranged alphabetically by author, citing the tunes and locations of each hymn in the various hymnals. The list of just over 2,000 hymns is cross-indexed to provide access by first lines, composers and tune sources, and tune names. In addition, there are brief biographical sketches (without reference to sources of more information) for both the hymnodists and composers. Sixteen hymns that were somehow skipped are included as *addenda* (although they are indexed), suggesting that the indexing may have been done in the arduous old-fashioned way without the aid of a computer. The book is reproduced from clear typescript, and appears to have been carefully proofread.

Church musicians, especially those working in Methodist churches, will find this both a useful and interesting book to have in their libraries. Mr.

Rogal's introductory essays provide a cogent summary and analysis of the history, goals, and prejudices of American Methodist hymnals in the last hundred years, charting the entrenchment of Watts and the Wesleys in the Methodist tradition, as well as the conscious avoidance of gospel songs in these official collections. He also points to the issues facing creators of hymnals aimed at the next generation. Because of the underlying intent of the work to be useful to those preparing another hymnal in this tradition, the history of the hymns is not charted beyond the six hymnals selected, limiting the scope and general usefulness of the work. Nevertheless, this is a fine and valuable reference work for the study of hymnology.

Bramlet, Roland. "Robert Hope-Jones: Shadow in the Organ Loft," in *Reaching for the Infinite, The First Universalist Church*. Rochester, NY: First Universalist Church (150 Clinton Ave., South, 14604). ii, 79 pp., \$5.95.

The closing section of this booklet commemorating the 75th anniversary of the church is devoted to an extensive and interesting article about Robert Hope-Jones, the pioneer of electric-action unit organs. The church possesses the second opus from his own company, and it was this organ that he visited before taking his own life in 1914. The focus is on this particular organ, which was sabotaged on the day of the dedication by Edwin H. Lemare in 1908. Mr. Bramlet uses the occasion to give a detailed account of the controversial organ builder's life, complete with a thorough and maudlin discussion of his suicide. An extensive bibliography concludes the article, which will be of great interest to enthusiasts of that epoch of organ building.

—Bruce Gustafson



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New Recordings

Two recordings of J. S. Bach's newly-discovered chorale preludes from the Yale Manuscript: A comparison

Johann Sebastian Bach: *The Arnstadt Chorale Preludes*—Werner Jacob playing the Silbermann Organ in the Arlesheim Cathedral (Switzerland). An EMI Angel Digital Recording #DSB-3986. 2-record set. No price quoted. Chorales of the Arnstadt Organ Book, including the thirty-three newly-discovered chorale elaborations from the Yale University manuscript. Eight Little Preludes and Fugues (BWV 533-560).

J. S. BACH: *Chorale Preludes* (Yale Manuscript)—Joseph Payne playing the Bozeman-Gibson Organ of St. Paul's Church, Brookline, Massachusetts. A Harmonia Mundi USA recording #HMC 5158. LP or cassette \$10; compact disc \$13 postpaid, from Bozeman Organbuilders, 41 Raymond Road, Deerfield, NH 03037.

Comparing two performances of the same music is at once an exciting and an alarming undertaking. It is all too tempting to choose the performance that one "likes" best for whatever reason, rather than listening for validity in both cases. Such was the issue here; it was influenced by much more than the performers' interpretations, alone.

The organs themselves are vastly different as regards voicing, age, setting, and disposition (stoplist). It would be all too easy, if one prefers a voluminous sound, replete with wide scales and principals inclined toward flutiness, to lend precedence to Werner Jacob's recording. The Johann Andreas Silbermann, admirably restored by Metzler and Sons, is a model of such a sound. The Bozeman-Gibson organ of Brookline, on the other hand, is possessed of a more focused ensemble. The principals are narrower in scale, the mixtures seem more polyphonically inclined, the reeds are more "Germanic," although they hardly constitute a "Schnarrwerk!"

The interpretations, also, are vastly different. Joseph Payne plays with a gracefulness and fluidity born of solid technique and musicianship. He varies tempo slightly for expressive reasons; this variance is in line with more recent research into Baroque performance practice. Unlike many who have seized on tempo variance as a stamp of the Baroque, Joseph Payne's fluctuations never interfere with the sense of pulse in these chorale preludes. Dramatic interpretation is frequently most effective when understated—such is the case here. Articulation is clear and convincing without any suggestion of affectation or "shortness of breath."

Werner Jacob, a powerful Reger player, shows himself totally at home with these much smaller textures. His playing also is graceful and fluent, although the variances in tempo mentioned above are quite absent. Jacob,

although hardly inexpressive, nonetheless is much more unwavering in his tempo than Joseph Payne. His articulations, also, are clear and convincing, although the much larger setting of Arlesheim Cathedral tends to blur them somewhat. Jacob's playing is grand where grandeur is indicated, and his smaller textures are crystalline.

Registration of the organs in both cases is colorful, varied, and interesting. It is here that the main difference between the instruments is the most perceptible. One can hardly imagine Bach's larger textures without the plenum of foundations and mixtures at least if not the reed plenum! Here, where the Bozeman-Gibson organ speaks with a somewhat mixed accent (i.e., neither North German, South German, nor Baroque Revival American), it nonetheless has a solid German cast to it; not so the Silbermann. Its accent is unmistakably French, particularly in the plenum. Rather than hearing a German plenum with its brightness and clarity, we hear a French "Grand Plein Jeu" with a relatively static group of mixtures, large-scale foundation-work, and less clarity than above. It is hardly surprising. Even though Metzler and Sons were obviously faithful in their restoration AND judicious in the additions, the organ remains unwaveringly French in character. Both Andreas and Johann Andreas Silbermann were highly influenced by the French *Classique* builders, and where they regularly included foundations and reeds at 16' in the pedal, their ensembles are much better suited to the performance of French composers from the Baroque than German. This reviewer has had the opportunity to hear a recital of French *Classique* works on the Andreas Silbermann organ at Ebersmuenster (Alsace), and then to hear a recital of Buxtehude, Boehm, and Bach the following week. The ornamented chorale elaborations were the most convincing in this latter instance. However, the moment that the plenum was drawn, all Germanic esthetic disappeared. This, too, is not surprising. The *Plein Jeu* was not designed for highly contrapuntal textures, but rather for principally homophonic, static music—of course, one hears imitative counterpoint in these works, but it is not the most prominent. Fugues in the French *Classique* were played on reeds and/or cornets—indeed, Dom Bedos de

Celles wrote that if one wished to play a fugue on the *Plein Jeu*, one should draw a reed with it! This, Werner Jacob did only rarely, if at all. To this reviewer's mind, the addition of one of the Silbermann/Metzler reeds to the plenum would have clarified the counterpoint admirably.

Perhaps this comes to a question of translation of esthetic. Jacob's choice of instrument seems peculiar in that it is so very strongly French. Was it the name of Silbermann that drew him, coupled with the fact that the examples of Gottfried Silbermann's building are well-nigh inaccessible to non-bloc musicians? The Gottfried Silbermann ensemble, though still full and vast, nonetheless envisioned German compositional practices, particularly in the makeup of its mixtures. Some of the reeds on the Arlesheim Silbermann/Metzler are more German Baroque in sound—for instance, the Positive Cromorne is much smaller in scale and sound than the typical French (or, indeed, Andreas Silbermann) Cromorne. This is tremendously helpful, particularly because the French Cromorne is so extremely large and forceful relative to its German counterpart, that it could hardly blend into the plenum (nor was it designed to do so). Jacob's use of the Cromorne in this context is highly tasteful. A triumph of beauty is the use of 8' stopped flutes by themselves on several chorales.

An ocean away is the Bozeman-Gibson organ with its magnificent plena, lovely foundations, and extraordinary cornets and reeds. In spite of the mixture of styles mentioned earlier, this instrument is a much more convincing ground for the rendering of Johann Sebastian Bach's music (in this reviewer's opinion) than is Arlesheim. In some ways, the disposition parallels that of Arlesheim, but the sound is as totally different as can be. When the plena appear with a reed in the pedal, there is a brightness and a forceful command to the ensemble. Contrapuntal devices are brilliantly clear, yet, at no time is one confronted with the glaring mixtures of earlier Baroque revival instruments in America. The reeds are eloquent, either by themselves or in combination with the plenum. Indeed, any stop which could function either in an ensemble or as a solo sound proves itself equal to both demands without compromise. Joseph Payne's flexible, elegant rendition

is, indeed, well-matched to the organ. Here, there is no sense of translating esthetic from an instrument's basic sonorous matrix to the performer's wishes. In the same sense that a truly bilingual person speaks two languages fluently without more than a trace of an accent from either, so the Bozeman-Gibson instrument, though of American parentage, is fluent in German.

It is intriguing that both recordings tout themselves as being world premieres. If, indeed, this is true, then we are in the face of a dilemma. The Payne recording seems to be more authoritatively so. The digital recording was executed in March of 1985, while that of Arlesheim was recorded in July of 1985, fully three months later! How fortunate we are to have two such recordings available to us. The playing on both is outstanding and in the best of taste. This reviewer prefers Joseph Payne's recording on the grounds that the organ, both from the standpoint of a somewhat less reverberant setting and its stoplist, is better-suited to the rendering of these highly contrapuntal chorale-elaborations. We are tremendously fortunate, however, that both recordings include so very much material (in the form of jacket notes) concerning the manuscript and the organs chosen. Stoplists appear in scrupulous detail in both cases, as well as comments concerning the action of the instruments, the rebuild (in the case of Arlesheim), and the tuning of the Bozeman-Gibson organ.

Not much has been said about the music here. So very much has been written recently concerning the Yale Manuscript and its contents, that anything here would be tautologous. Rather, it seemed appropriate to comment on the organs and the performances. This reviewer, although preferring the recording by Joseph Payne for the reasons detailed above, nonetheless recommends the purchase of either Payne's or Jacob's excellent renditions of these chorale-elaborations: Payne's for excellent realization of more recent research into performance practice as well as the beautiful clarity of the instrument; Jacob's for the grandeur of the European church-acoustics, solidity of playing as well as for the opportunity of hearing an unusual organ with a strong French accent render German Baroque counterpoint.

—Mark L. Russakoff, DM

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New Organs

Cover

Robert L. Sipe, Inc., of Dallas, TX, has completed the installation of a two-manual mechanical action instrument in the home of William and Nancy Siebecker of Wausau, WI. The organ is comprised of 14 stops and 16 ranks of pipes, and is free standing in a case of oak which is stained walnut. The carved pipe screens are made of sycamore wood and are naturally finished. The music room for which the instrument was built was acoustically designed for the organ, and features a 24-foot high cathedral ceiling, non-parallel walls, and an epoxy-filled endcut wooden parquet floor.

GREAT

- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 2' Blockflöte
- Mixture II-III
- 8' Schalmey
- Tremulant

SWELL

- 8' Gedeckt
- 4' Spillflöte
- 2' Principal
- 1 1/3' Larigot
- Sesquialtera II
- Tremulant

PEDAL

- 16' Subbass
- 8' Principal
- 4' Octave



J. F. Nordlie Company, Sioux Falls, SD, has built a new organ for First Lutheran Church, Colton, SD. The organ has a detached electro-mechanical console and a solid-state relay system for key, stop and capture combination actions. Keydesk and bench are of oiled walnut; console and casework of red oak. Pipeshades over the flamed copper facade pipes of the Principal 8' were carved from sugar pine.

ANALYSIS

- 8' Principal, 80 metal pipes
- 8' Flute, 68 metal pipes
- 8' Gemshorn, 74 metal pipes
- 1 1/3' Quinte, 68 metal pipes
- 1 1/4' Mixture II, 150 metal pipes
- 16' Trumpet, 92 metal pipes
- 16' Bourdon, 30 wood pipes

GREAT

- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Gemshorn
- 2 2/5' Quinte
- 2' Octave
- 1 1/2' Mixture II
- 3/5' Scharf II
- 8' Trumpet

SWELL

- 8' Rohrflöte
- 8' Gemshorn
- 4' Flute
- 4' Gemshorn
- 2' Blockflöte
- 1 1/3' Quinte
- 8' Trumpet
- 4' Clarion

PEDAL

- 16' Bourdon
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Flute
- 2' Octave
- 1 1/3' Mixture II
- 16' Trumpetbass
- 8' Trumpet
- 4' Clarion

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Greenwood Organ Company, Charlotte, NC, has recently completed a 2-manual organ of 25 ranks for the Main Post Chapel, U. S. Army, Fort Bragg, NC. The organ is divided on either side of the chancel with Great and Pedal

unenclosed in one chamber, and Swell enclosed in the other chamber. The chapel seats 700, has excellent acoustics, and is used for both Catholic and Protestant worship services. Action is electro-pneumatic.

GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Spillflöte
- 2' Doublette
- IV Mixture (15-19-22-26)
- 4' Krummhorn (copper pipes)

SWELL

- 8' Geigen Diapason
- 8' Rohrflöte
- 8' Salicional
- 8' Voix Celeste (TC)
- 4' Principal
- 4' Harmonic Flöte
- 2 2/3' Nasard
- 2' Blockflöte
- 1 1/2' Tierce
- 8' Military Trumpet

PEDAL

- 16' Principal
- 16' Bourdon (Sw ext)
- 10 2/3' Quint (Sw)
- 8' Octave (Ext)
- 8' Rohrflöte (Sw)
- 4' Choralbass
- III Mixture (12-15-19)

Martin Ott Pipe Organ Company, Inc., St. Louis, MO, has built a new organ for Immanuel Lutheran Church, Waterloo, IL. The two-manual instrument is comprised of 18 ranks, 16 stops, and 888 pipes. Compass is 56/30. The facade pipes are of polished tin. Manual keys are of African rosewood, sharps capped with ivory; pedal keys are of red oak, sharps capped with African rosewood. The project also included an acoustical renovation of the sanctuary on the advice of Scott Riedel of Milwaukee, WI. Half-inch Kalboard with two coats of hard plaster was installed over the acoustical tile on the ceiling, doubling the reverberation time.

HAUPTWERK

- 8' Prinzipal
- 8' Rohrfloete
- 4' Oktave
- 2' Floetenprinzipal*
- Mixture III*
- 8' Trompete

BRUSTWERK

- 8' Holzgedackt
- 4' Blockfloete
- 2' Prinzipal
- 1 1/2' Terz TC†
- 1 1/8' Quinte†
- 8' Krummhorn

PEDAL

- 16' Subbass
- 8' Oktavbass
- 4' Choralbass
- 16' Fagott

*half hitch plays 2', full hitch adds III Mixture

†half hitch plays 1 1/8', full hitch adds 1 1/2'



Visser-Rowland Associates, Inc., Houston, TX, has built a new organ, Opus 48, for Cypress Creek Christian Church, Spring, TX. Key action is suspended, stop action is mechanical. Robert Lynn of Houston acted as consultant. The organ was designed by Pieter Visser

with tonal engineering and execution by Thomas Turner. Construction was supervised by Patrick Quigley assisted by Charles Eames. The case is made of cypress and was built by James Sanborn. The Brustwerk division features hand-operated doors.

MANUAL I - Coupler

- MANUAL II - Hauptwerk**
- 8' Rohrflöte
- 4' Prinzipal
- 2' Gemshorn
- 1 1/2' Mixtur III
- 8' Krummhornregal

MANUAL III - Brustwerk

- 8' Gedeckt
- 4' Blockflöte
- 2 2/3' Quinte
- 1' Spitzprinzipal

PEDAL

- 16' Subbass
- 8' Pommer
- 4' Dulzian

Koppejan Pipe Organs, Chilliwack, B.C., has restored the organ at Ascension Lutheran Church, Calgary. Originally built by an unknown German builder c. 1880, the organ was first used at a Lutheran church in Ontario, then moved to St. Paul's Lutheran Church, Winnipeg, in 1905. In 1967, it was installed in Ascension Lutheran Church by the organist Art Gesell. Members of the congregation built a new cabinet for the organ; Koppejan restored the chest and action and added two new stops. The dedication recital was played by Stuart Kennedy of Calgary.

MANUAL

- 8' Holzgedackt
- 4' Octave
- 4' Rohrfloete
- 2' Prinzipal
- 1 1/2' Quint
- 1' Mixture II

PEDAL

- 16' Bourdon



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Midwestern Historical Keyboard Society

Second Annual Conference

Darcy Kuronen

The Midwestern Historical Keyboard Society celebrated the completion of its first year of existence with its second annual meeting, held in Coralville, IA, March 20-22. During its first 12 months the organization has flourished and boasts an ever-increasing membership. Those who attended this year's conference in the Iowa City suburb were treated to a well-chosen agenda of concerts, presentations, and demonstrations. The local arrangements were impeccably handled by the Iowa City Early Keyboard Society, a group which is something of a local phenomenon with about 50 members.

The MHKS conference was kicked off Thursday evening with a recital by George Lucktenberg, founder of the Southeastern Historical Keyboard Society. Held in an intimate auditorium at the Preucil School of Music, the concert was comprised entirely of works by Bach and Scarlatti. A long-time advocate of the harpsichord and its music, Lucktenberg delivered his own informal, but informative, program notes. His playing style reflected a similar sense of ease and familiarity. A reception following the recital, at the home of Ed and Gloria Kottick, gave everyone a chance to renew old friendships, make new ones, and to view some of Ed's instruments at his workshop.

Friday's morning session began with a highly informative lecture and demonstration by noted Scarlatti expert, Jane Clark, of London. Ms. Clark demonstrated the Spanish influence in Scarlatti's sonatas by playing tape-recorded examples of Spanish folk songs, followed by a live demonstration of their melodic and rhythmic placement in particular sonatas. After a brief break, Penelope Crawford led an informal master class focusing on late 18th-century keyboard literature. Four participants performed on harpsichord or fortepiano. Interestingly, the master class aspect was not limited to Ms. Crawford's comments, as several members of the audience contributed their suggestions for improved performance of the pieces played.

Following lunch, there was a demonstration of several of the harpsichords

being exhibited at the meeting. Barbara Weiss played a bit on each of the instruments, selecting music which would best show off each harpsichord's distinctive sound and capabilities. With the great number of instrument builders located in the east, it is difficult to entice many to travel as far west as Iowa to exhibit their products. Yet, there were a number of builders present at the meeting, including Ed Kottick of Iowa, Margaret Hood of Wisconsin, Paul Irvin of Illinois, and both Keith Hill and David Sutherland of Michigan. After the demonstration session, Margaret Hood led a workshop on harpsichord voicing. Several participants struggled to visualize and understand the subtle cutting and shaving that is performed on a plectrum when voicing.

The afternoon concluded with a concert of solo, duo, and trio harpsichord music, performed by Max Yount, Beth Yount, and Linda Clifford. Included on the program was a composition of Max's called *Suite on 8 Tones*, as well as his own arrangement of the Bach *Concerto in D minor* for three harpsichords.

Friday evening's concert featured Penelope Crawford in a unique recital made up entirely of fantasias. The program traced the changes in the fantasia from an early example by William Byrd to the Beethoven *Sonata quasi una fantasia*, Op. 27, No. 1. Penelope's playing was flawless, inspired, and in exquisitely good taste. Friday evening's post-concert reception was hosted by ICEK's president, Hilary Strayer.

Saturday was filled with a variety of short presentations and papers, beginning with Thomas McGeary's research concerning the 1773 treatise, *Handwerke und Kuenste*, by Peter Sprengel. McGeary read portions of his own translation of those sections in the treatise which deal with clavichord building. Ed Kottick delivered a paper, accompanied by slides, based on his research into the acoustics of the harpsichord. He graphically illustrated the differences, in construction and sound concept, between the two basic schools of Italian and northern European practices.

Following the break were two presentations about topics related to the harpsichord in the 20th century. Frances Bedford informed us of plans to update the publication, *Twentieth-Century Harpsichord Music: A Classified Catalog*. Forms were given out for the purpose of sending in information about contemporary works for harpsichord, especially ones written since the bibliography's original publication in 1974. Max Yount spoke about a little-known performer of the 1930s, Gertrude Kuenzel Roberts, who helped to kindle the rebirth of the harpsichord. Despite her flamboyant musical and artistic tastes, Roberts was a true pioneer in contemporary use of the harpsichord, performing widely and composing harpsichord music.

The morning ended with a second workshop on harpsichord maintenance, led, this time, by Ed Kottick. The session was intended to build on the previous day's workshop, but because of the intricate nature of harpsichord voicing (and the inexperience of most of the auditors), much ground had to be reviewed. This time it was with jack, plectrum, and knife in hand. It was suggested by Margaret Hood that plectrum cutting and voicing might best be demonstrated to a large audience with a huge piece of cheese shaped like a plectrum. Following the demonstration, it could be eaten, of course. Maybe next year.

After lunch, there was a demonstration of the exhibitors' fortepianos and clavichords. One of the new co-editors of the Society's newsletter, Marcellene

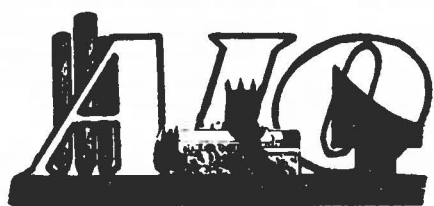
Hawk Mayhall, played the fortepianos, but no one was prepared to demonstrate the clavichords until George Lucktenberg volunteered. It seems a shame that the clavichord is continually slighted in performance, exhibits, and general coverage. It would seem that this important instrument should be paid more attention by a historical keyboard group. If not, then by whom?

The paper sessions concluded with topics concerning the early piano; two dealing with the instruments themselves and the last with literature. This reviewer delivered a slide presentation and lecture about the restoration of early pianos, based on experiences in a museum environment. Following was an informal, but wide-ranging, slide tour of Viennese pianos, from Margaret Hood. Ms. Hood had amassed and borrowed a wonderful selection of slides illustrating a number of interesting features about early Viennese pianos. The final paper, by J. Bunker Clark, gave a look at the piano music of an early American composer, P. Anthony Corri, alias Arthur Clifton. Clark is a well-known authority on early American keyboard literature, but his presentation of this composer's output was intentionally and entertainingly tongue-in-cheek.

The final concert of the conference joined the forces of Lucktenberg and Crawford in a program of duet literature, performed on harpsichord and fortepiano. The program included some less common works, such as a *Suite in C minor* by Handel (completed by Thurston Dart) and a Sonata by W. F. Bach, as well as more familiar works by Couperin and Beethoven.

The conference concluded with the annual banquet and business meeting. It was apparent at the meeting that MHKS will continue to align itself with the policies of its sister-organization, SEHKS. Indeed, the two groups hope to have a meeting together in the future and to jointly publish a journal. It is also clear, however, that each group hopes to maintain its own identity and to serve primarily its own region. Next year's MHKS meeting will be held in Dayton, OH, April 2-4. See you there. ■

Darcy Kuronen, formerly Research Associate at The Shrine to Music Museum in Vermillion, SD, recently completed the M.M. degree in the history of musical instruments at the University of South Dakota. He currently serves as Departmental Assistant for the Musical Instrument Department at the Boston Museum of Fine Arts. Mr. Kuronen is active in keyboard instrument research, restoration, and performance.



1986
Convention



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Organ and Church Music Activity in Munich during the European Year of Music

W. G. Marigold

The European parliament officially designated 1985 as a year of musical celebration, clearly attempting by doing so to include the various anniversaries and a sort of general blessing under one roof. While the special year led to a number of important musicological conferences and the like, the most interesting manifestations, at least in West Germany, were efforts to coordinate and in some cases flesh out existing activities. This was certainly the case in the field of church and organ music.

As a result of a sabbatical leave, I was able to spend approximately six months in the Federal Republic of Germany, four of them in Munich. My remarks pertain only to some of the events relating to church music that took place there during my stay. Such things as the international Bach meetings in Stuttgart or the annual Bach festival in Ansbach, and, of course, the elaborate Bach celebrations in Leipzig are not included. With a few exceptions I have also not dealt with music in church services.

A few remarks about the practice of church music in West Germany may be helpful. It is fairly widely known that German churches get their operating funds through the government. All registered members of either the Roman Catholic or German Protestant (Lutheran in most, if not all, areas) churches pay a so-called church tax which is then simply passed on in the correct proportion to the dioceses or regional church organization. Individual churches in turn receive funds from these central authorities. Salaries and the cost of a normal church music program are so funded, but it is important to note that special musical events and church organs cannot be paid for from these funds. Special grants for such purposes may be available through the regional or diocesan director of music, and, of course, the renovation of organs that are classified as historically or artistically valuable may be paid for by grants from the church authorities and/or by grants from the state department in charge of the care and preservation of monuments. Incidentally, all organ installations or renovations are subject to approval by the appropriate organ consultant. In Munich, for example, this would be either the consultant for the Catholic archdiocese of Munich-Freising or the consultant for the 'Evangelische Landeskirche Bayerns.'

Munich must be almost unique among European cities in having extremely good music available in both Catholic and Protestant churches. It is, however, worth noting some basic differences between the two major churches. The Catholic churches concentrate primarily on music during the services. There are several churches that perform orchestral masses—the staples are Mozart, Haydn, and Schubert—every Sunday with professional or semi-professional forces. The obvious examples are the Michaelskirche and the Frauenkirche (the cathedral).¹ The Theatine church, St. Kajetan, has an excellent choir that performs almost exclusively a cappella masses from the 15th to 17th centuries. This was originally a court church and it emphasizes the performance of masses and motets by the most famous of the Bavarian court composers, Orlando di Lasso.

Few, if any, of Munich's Protestant churches have comparable church choirs. A normal Sunday service will involve a (probably) small choir and,

musically speaking, is likely to be more memorable for the organ playing. Frequently, however, excellent and sometimes magnificent choirs will provide special music.

These special choirs are something of a local peculiarity, although related organizations are found throughout Germany. Even in Protestant North Germany, the often excellent *Kantoreien* may serve more than one church and do not necessarily perform every Sunday. In Munich, there are several choirs, including the celebrated Munich Bach Choir led for so long by Karl Richter, that are organized as non-profit organizations. The best-known, apart from the Munich Bach Choir, are the Nymphenburg Cantata Choir, the Munich Motet Choir, and the Lasso Choir.² The last two, while less well known and often neglected by the local press, have become serious competitors to the Munich Bach Choir in terms of quality.

German church musicians simply do not perform works written with orchestral accompaniment unless an orchestra is available. Performances using an organ reduction of the score are very rare and I have, in fact, never heard one. Some churches organize amateur orchestras and hire professional help as needed—this is more common in smaller cities—but the majority simply hire players from the large pool of performers available. Smaller churches sometimes rely on students from the *Hochschule für Musik*, which would be the equivalent of hiring students from Juilliard. The orchestras that appear with the choirs mentioned above are designated as the Munich Bach Orchestra, the Lasso Orchestra, etc., but consist largely of players from the State Orchestra (i.e., the orchestra of the Bavarian State Opera), the Orchestra of the Bavarian Radio, or the Munich Philharmonic.³ It is obvious that saving money is not the main concern!

In Germany, the main beneficiary of the special anniversary year was without question Schütz. German choirs always perform many of his works, but in 1985 one could hear virtually all the polychoral works and most of the various settings of the psalms in quite authentic performances. Except for a media event in West Berlin, Scarlatti did very poorly. Bach is so widely performed at any time that the effect of the special year was not spectacular. There were more 'cantata services' than usual, probably a larger number of cantatas were performed, and several of the secular cantatas were performed in stage versions. The *Art of Fugue* and the *Musical Offering* probably appeared on more programs than would be normal, and the solo songs were perhaps a little more in evidence. Handel's oratorios definitely received more performances. These works are largely unknown in Germany, partly because there is no place for them in church. His operas are, on the other hand, fairly often per-

formed. Places like Göttingen, Hannover, and Karlsruhe each perform one or two Handel operas in any given year and even the major opera houses frequently do at least something like *Giulio Cesare*.

For convenience, I have organized my brief and incomplete survey of events under various headings rather than chronologically. I have, with one or two exceptions, limited my remarks to performances that I actually heard.

One fairly large-scale special event was the series *Musica Sacra* which offered a wealth of concerts and lectures between July 2 and July 22. The series, which used almost entirely local performers, was organized jointly by the *Münchner Bachverein* (the cover organization of the Munich Bach Choir) and a commercial concert agent. The series included a service in the Lutheran Matthäuskirche built around Bach's *Mass in A*. The very able performers were the Munich Motet Choir with orchestra under its founder and conductor, Hans Rudolf Zöbele. Immediately after the service, Johann Widmann played the third part of the *Clavierübung* ('large' versions) on the large and very clear Steinmeyer in the rear gallery. Two programs offered rare opportunities to hear polychoral works in suitable settings. The Lasso Choir, conducted by Bernward Beyerle, performed works for 2-4 choirs by Palestrina, G. Gabrieli, Giovanni Croce, Pachelbel, Floriano Canale, Goudimel, Manuel Espoña, Nicolas Gombert, and Carl Orff in the Lutheran Lukaskirche. The church, an ugly neo-Romanesque monster in the form of a Greek cross, offers accessible sites for four choirs. The performance was perhaps occasionally too massive, since there were about 60 singers involved, but the precision and tone were outstanding.

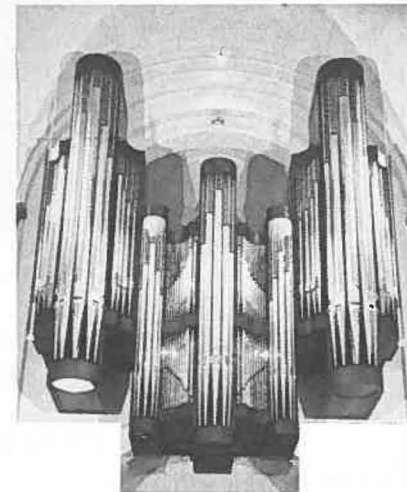
Wolfgang Kelber and the Heinrich-Schütz-Ensemble were joined by members of the Monteverdi Orchestra in a program of Monteverdi and Schütz. The performance was in the Lutheran Markuskirche and once again proper separation of choirs was easily achieved. The high points of the program were Monteverdi's *Beatus vir* and Schütz' *Resurrection Story*. The various groups and characters of the latter work were accompanied by different combinations of authentic instruments, including two zinks, four gambas, three baroque trombones, a theorbo, and so on. The instrumentalists, drawn from various orchestras in Munich, were in general superior to the choir, which seemed to me enthusiastic but a little imprecise at times. The Markuskirche was also the site of a program of Bach sonatas and partitas for solo violin—brilliantly played by the youngish Ulf Hoelscher, assisted by Wladyslaw Klosiewicz (harpichord) and Helmar Stiehler (cello)—and for a concert by the Munich Bach Choir under its newly appointed conductor Hanns-Martin Schneidt. The program included three Bach motets: *Sei Lob und Preis, Fürchte dich nicht*, and *Jesu meine Freude*. Bernhard Buttman offered unexceptionable but rather routine performances of the *Toccatto, Adagio and Fugue in C* and *Prelude and Fugue in E Minor* ('Wedge') on the 3-manual Ott organ (designed by Karl Richter) in the side gallery. Schneidt produced technically immaculate performances of great beauty. He will have the unenviable task of trying to put his own stamp on a choir that was so molded by Karl Richter that it became almost a part of him. One may guess that Schneidt may favor more recent developments in Bach performance in

place of the highly personal (and highly compelling) interpretations of Richter.

Attendance at most of the events was good, particularly since many other activities were going on at the same time. A recital by Michael-Gottfried Winkler (Dresden) at the Matthäuskirche, given after the morning service on July 21, was very poorly attended, largely because of a plethora of other church events at the same time! He played a toccata by Giovanni Salvatore (17th century), the 'big' preludes and fugues in C Major and B Minor by Bach, Brahms' *Fugue in A flat minor*, and sections of Messiaen's *Corps glorieux*. Neither organist nor organ seemed happy with Messiaen. The registration was too spiky and the tempo rather too fast.

Musica Sacra included performances of the *B Minor Mass* and the *St. Matthew Passion* which we passed up in favor of other things. We did hear two Handel oratorios: *Israel in Egypt*, performed by the choir and orchestra of the *Hochschule für Musik*, and *Jephtha*, staged in the Lukaskirche by the university choir with soloists from the Dresden opera. *Israel* was magnificently sung but was disappointingly Victorian in style. The university choir is purely a 'sing-for-fun' organization that is led by Hans Rudolf Zöbele. It gave a lively and impressive performance, marred only by overly extensive cuts. Tenor Roelof Dortwoud was a superb Jephtha and the other soloists all showed a fine feeling for true Handel style.

A second series, *Musica Sacra Viva*, offered concerts devoted to modern, often very modern, church and organ music in various Munich churches. I was able to attend only a program of Eastern European organ music played by Friedemann Herz (Düsseldorf) at the Annakirche. The composers represented were Marek Kopelent, Sofia Gubaidulina, Viktor Suslin, Arvo Pärt, Alfred Schnittke, and Henryk Gorecki. All of the works were clearly intended for non-liturgical performance and all relied heavily on color. Most interesting was Gorecki's *Cantata*, op. 26, a fascinating use of both serial and aleatoric techniques. The program was played on a 2-manual Klais organ installed in 1980. Surprisingly, the Klais firm, very strong in most Roman Catholic areas, had no previous installation in Munich, which perhaps explains the overly ambitious claims of Gerd Klais in the attractive book about the instrument. I am not a great admirer of Klais organs and I found the reeds too harsh and too dominant in full organ. The entire instrument hangs on the front of the rear gallery and is almost unpleasantly powerful in the nave of the only moderate-sized church.



Annakirche

W. G. Marigold was educated at the University of Toronto, Toronto (now Royal Conservatory of Music, Ohio State University (M.A.), and the University of Munich. He holds the Ph.D. in German literature from the University of Toronto, and has studied organ in Toronto and Munich. Presently professor of languages and college organist of Union College, Barbourville, KY, Dr. Marigold is the author of four books and has published many articles on German organs and organbuilding in *THE DIAPASON*, *Musical Opinion*, and *The Organ*.

Annakirche

HAUPTWERK

- 16' Quintade
- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Holzflöte
- 2' Superoctave
- 1 1/2' Larigot
- 8' Cornet V
- 1 1/2' Mixtur V
- 8' Trompete

SCHWELLWERK

- 8' Rohrflöte
- 8' Gamba
- 8' Vox coelestis
- 4' Principal
- 4' Spitzflöte
- 2 1/2' Nasard
- 2' Schweizerpfeife
- 1 3/4' Terz
- 1' Sifflet
- 3/4' Scharff IV
- 8' Cromorne/Hautbois
- 4' Clairon harmonique

PEDAL

- 16' Principal
- 16' Subbass
- 8' Octave
- 8' Gedackt
- 4' Tenoroctave
- 2 1/2' Hintersatz IV
- 16' Posaune
- 8' Trompete

Mechanical key action, electric stop action. Tremulant to each manual. Normal couplers, five general combinations.

Several Munich churches offer regular annual series, which in 1985 were to some extent tailored to fit the special year. Michael Eberth, a Munich-trained harpsichordist now teaching in Augsburg, played the six Bach partitas on two successive evenings in the Lutheran Stephanuskirche. I have rarely heard more carefully phrased or livelier performances, and the audience was enthralled. The Stephanuskirche also hosted one of the numerous cycles of the 'complete' organ works of Bach. Karl Maureen, very active as performer and organ consultant, played twelve programs in the course of the special year on the 3-manual Kleuker (55 ranks) built in 1969. Like all such series that I have ever heard of, it was extensive but not actually complete!

The Mariahilfkirche is home base for the previously mentioned Lassus Choir. Of the numerous concerts there, I managed to hear a program of polychoral works by composers active in Bavaria—Hassler, Lassus, Alfred von Beckerath, Carl Orff, Karl Höller, and Carolus Andreae (17th century)—as well as organ works by Höller, Harald Genzmer, and Robert Helmschrott played by Franz Lehrndorfer. In December, the same forces performed a program of Christmas music, including the Gregorian introtit *Ad te levati*, choral works by Gabrieli, Reger, and Thiel, as well as organ works by J. C. Aiblingler, J. M. Molter and Franz Lehrndorfer. The

program concluded with two of Lehrndorfer's celebrated improvisations, this time on German Alpine carols.

The rear gallery organ of the Mariahilfkirche, with 72 stops on five manuals and pedal, has some really beautiful solo stops and is *in toto* an extremely effective and versatile instrument, aided by moderately lively acoustics in a large, reconstructed neo-Gothic church. The chorus reeds are very fine, fiery but not overpowering. The instrument was built in 1975 by Gerhard Schmid of Kaufbeuren. It is not clear how the large, working-class parish was able to finance the instrument, although it is rumored that a major industry located in the parish helped considerably.

Mariahilfkirche

RÜCKPOSITIV (I. Man.)

- 8' Principal
- 8' Gedackt
- 4' Oktave
- 4' Rohrflöte
- 2' Kleinpommer
- 1 1/2' Quint
- 1' Oktave
- 1/2' Cimb III
- 8' Krummhorn
- Tremulant

HAUPTWERK (II. Man.)

- 16' Prinzipal
- 8' Oktave
- 8' Hohlfloete
- 8' Gemshorn
- 5 1/2' Grossnasat
- 4' Oktave
- 4' Koppelflöte
- 2 1/2' Spitzquinte
- 2' Oktave
- 1 1/2' Terz
- 2' Mixtur VI
- 3/4' Scharfcymbel III
- 16' Trompete
- 8' Trompete
- 4' Trompete

BRUSTWERK (III. Man.)

- (enclosed)
- 8' Spitzflöte
- 8' Quintade
- 8' Weidenpfeife
- 4' Gedacktlöte
- 2' Prinzipal
- 1' Siffelöte
- 1' Scharf IV
- 8' Musette
- 4' Zink
- Tremulant

SCHWELLWERK (IV. Man.)

- 16' Gedackt
- 8' Prinzipal
- 8' Rohrflöte
- 8' Gamba
- 8' Schwebung
- 4' Oktave
- 4' Schweizerpfeife
- 2 1/2' Nasat
- 2' Blockflöte
- 1 1/2' Terz
- 3/4' Septime
- 3/4' None
- 8' Cornett V
- 2 1/2' Mixtur V
- 16' Dulcian
- 8' Oboe
- 4' Schalmey
- Tremulant

OBERWERK (V. Man.)

- 8' Rohrhorn
- 4' Choralbass
- 2' Waldflöte
- 1 1/2' Mixtur V
- 8' Trompete
- 4' Clairon
- 2' Singend Cornet
- 16' Span. Trompete
- 8' Span. Trompete
- 4' Span. Trompete
- Cymbelstern
- Tremulant

PEDAL (Main Chest)

- 16' Prinzipal
- 16' Subbass
- 10 1/2' Quintbass
- 8' Oktavbass
- 6 1/2' Grosstern
- 4' Flötbass
- 16' Posaune

PEDAL (Rear Chest)

- 64' Akustikbass
- 32' Bourdon
- 21 1/2' Grossquinte
- 32' Bombarde

Note: Oberwerk (V. Man.) is described as 'Small Pedal' and is intended to be used accordingly. Key action mechanical, combination action electropneumatic.

The church also has a chancel organ of 17 stops on two manuals and pedal built by Schmid in 1982.

The Michaelskirche, the vast Renaissance church that is one of the landmarks of Munich, has long been famous for its performances of orchestral masses. In recent years, the church



Michaelskirche

organist, Elmar Schlöter, has developed a program of organ and church music concerts. In July, Michael Schneider (Cologne) played a program of works by Fux, Bach, Reger and Rheinberger. Schneider seems to have lost nothing of his excellent technique but this recital was only moderately successful, since the performer was clearly unfamiliar with the building. Some of his tempi

were too fast and hence the phrasing did not come across to the audience of several hundred. A month later, Leopold Wittmann was more successful with a mixed program of works by Bach, Handel, Liszt, Messiaen, Vierne, and Reger, whose fantasia on 'Wachet auf' closed the program.

The Michaelskirche had a 50-stop instrument by Carl Schuster installed as recently as 1966. However, in the course of a cleaning and restoration of the church, this organ was replaced by a 64-stop, 4-manual by Hubert Sandtner of Dillingen. The specification, drawn up by Schlöter, looks excessively or impossibly eclectic, but the organ in fact copes very well with organ music of almost any type. The new case is a replica of that erected in 1697.

Michaelskirche

BRUSTWERK (IV. Man.)

- (enclosed)
- 2' Principal
- 1' Octave
- 1/2' Cimb II
- 8' Holzgedeckt
- 4' Rohrflöte
- 2 1/2' Gamsquinte
- 16' Regal
- Vox Wagner
- Tremulant

HAUPTWERK (II. Man.)

- 16' Praestant
- 8' Principal
- 4' Octave
- 2 1/2' Quinte
- 2' Octave
- 1 1/2' Mixtur V
- 1/2' Cimb III
- 8' Spitzflöte
- 5 1/2' Nasard
- 4' Blockflöte
- 8' Cornet V (from g)
- 8' Gamba
- 16' Trompete
- 8' Trompete

SCHWELLWERK (III. Man.)

- 8' Principal
- 4' Octave
- 2' Mixtur IV-V
- 16' Bourdon
- 8' Flauto (open)
- 4' Holtzflöte
- 2 1/2' Nasard
- 2' Waldflöte
- 1 1/2' Terz
- 3/4' None
- 8' Salicional
- 8' Voix Coeleste (from middle C)
- 4' Viola
- 16' Fagott
- 8' Tromp. harm.
- 4' Clairon
- Tremulant

RÜCKPOSITIV (I. Man.)

- 8' Principal
- 4' Octave
- 2' Octave
- 1' Scharff IV-V
- 8' Rohrgedeckt
- 4' Spitzflöte
- 2' Feldpfeife
- 1 1/2' Larigot
- 2 1/2' Sesquialtera II
- 8' Quintade

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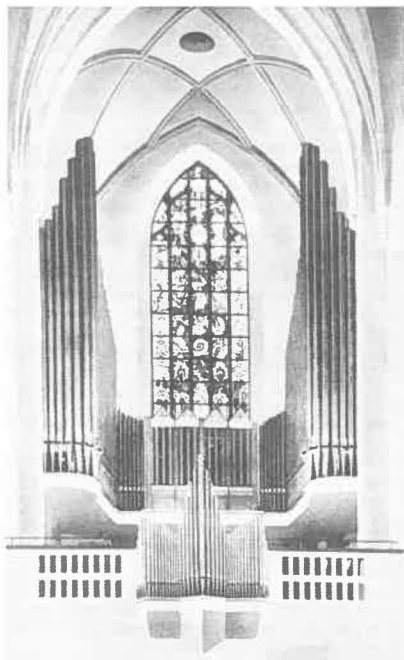
16' Dulcian
8' Cromorne
Tremulant

PEDAL

16' Principal
10 3/8' Quinte
8' Octave
4' Octave
2 3/8' Hintersatz V
16' Subbass
16' Pommer
8' Bourdon
4' Rohrflöte
32' Bombarde
16' Posauene
8' Trompete
4' Schalmei

Mechanical key action, electric stop and combination action. Numerous registration aids.

At the cathedral there is always a series of summer recitals and a series of late afternoon Advent recitals, the latter all played by the cathedral organist, Franz Lehrndorfer. The Advent recitals, unlike many Munich organ recitals, are free and the average attendance was well over 1000. In this series Mr. Lehrndorfer included music by Bach, Vivaldi, Handel, Armin Knab, J. Guridi, J. A. Hasse, Guy Morancon, Balbastre, and others, and closed each program with one of his improvisations. In the summer series—the paid attendance ranged from about 700 to 1400—there were



Frauenkirche

recitals by Klemens Schnorr (Bach, Dupré, Widor) and Lehrndorfer, assisted by Nicolai Tschotschev, an excellent trumpeter from Bulgaria. This program included works by Bach, Handel, Purcell, Heinichen, Cazzati, and Mozart.

The most disappointing concert of the series was that given by the choir of St. John's College, Cambridge, and its organ scholar Philip Kenyon. One half of the program, a series of anthems by Blow, Purcell, Humphrey, and Green, was beautifully done, but two Bach motets were simply sung at full voice with no sign of interpretation. On this occasion at least, the choirboys compared rather poorly to the local Tölz Boys Choir, unless one absolutely must have English tone. Mr. Kenyon had not made himself familiar with either organ or acoustics and his reduced, spiky baroque registrations and fast tempi made a jumble of Bach's *Fantasy and Fugue in G Minor* and *Prelude and Fugue in G Major*.

The cathedral organ was built by Josef Zeilhuber and completed in 1957.⁴ Including the section on a side wall, there are about 110 stops. The main problem was to fill a vast space—the cathedral is a late-Gothic hall church about 350 feet long and approximately



Console of Frauenkirche organ

120 feet high in all parts. When played by someone who knows the building and its tricky acoustics, the organ comes off very well and when the building is really full, the instrument sounds magnificent even in fast passage-work.⁵

A listing of individual recitals would be both impossible and tiresome. One should mention Franz Lörch's performance of Mendelssohn's historic Bach program (in the Benedictine monastery church St. Bonifaz) and Karl Maureen's all-Bach recital on the large and totally successful Beckerath in the Ludwigs-kirche.⁶ Recitals in this church are, for some reason, rare, and one of the city's finest organs is rarely heard outside of actual services. Worth mentioning is a rare performance of Distler's *Totentanz*, for speaker and small choir, in the Franciscan monastery church (St. Anna) and an unusual program of music for organ, viola, and oboe played by Hedwig Bilgram, Franz Beyer, and Manfred Clement in the suburban parish church of St. Thomas. The organ of the latter church, free-standing in a barren modern interior, is a 2-manual Beckerath of 18 stops—as fine an instrument of its size as I have heard.

In November, Peter Schreier and the Capella Fidicina (Leipzig) gave one of the finest concerts of the season. Schreier sang seven of Schütz' *Symphoniae Sacrae*, selections from the Schemelli book, and part of a Handel cantata. The ensemble played short works by G. Gabrieli and Frescobaldi. Apart from the Handel ('Look down harmonious Saint'), which requires a different kind of orchestral accompaniment, the program was sheer perfection. This made up for a disappointment a week later. As one of the first subscription concerts in its new hall, the Munich Philharmonic performed Handel's *Judas Maccabaeus* with its own choir plus the Munich Bach Choir. The conductor was Hanns-Martin Schneidt. I am sure that there was pressure to put on a large-scale production using both choirs—with a total of some 170 singers—and the large group was amazingly supple and responsive, but the generally slow tempi and overblown volume produced a dull performance.

The new hall, dedicated in November, contains a 4-manual, 73-stop Klais, mounted across the wall above the orchestra platform with both a tracker and a movable electric console. I was able to hear it only as a continuo instrument and in performances of the 'St. Anne' *Prelude and Fugue* and Handel's *Organ Concerto in F*, op. 4, no. 4. On that evidence, the instrument has a clear, bright sound but pedal reeds that respond poorly.

During the Advent season in Munich, one had a choice of some dozen performances of Bach's *Christmas Oratorio*. We opted for a performance by the previously mentioned Heinrich-Schütz-Ensemble and the Monteverdi Orchestra using historical instruments. The performance benefitted greatly from the gentle sound of the baroque instruments and even the three trumpeters had no problems with their valveless instruments. The soloists, unknown to

me, were adequate but scarcely outstanding but the overall performance was both musical and deeply moving.

Two new organs of moderate size offer features that are unusual enough to note. In November, the Lutheran Kreuzkirche (Holy Cross) dedicated its new Hubert Sandtner organ.



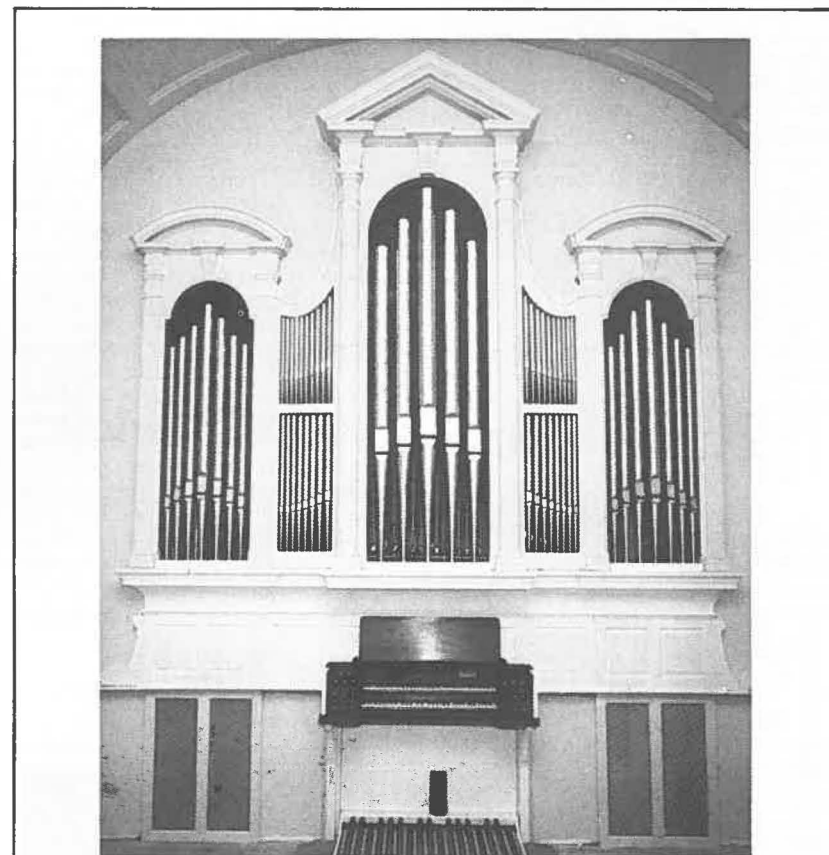
Kreuzkirche

HAUPTWERK (II. Man.)

2 3/8' Nazard
4' Spitzflöte
8' Holzgedeckt
8' Principal
4' Octave
2' Feldpfeife
1 1/2' Mixtur IV-V
8' Trompete
Tremulant

POSITIV (III. Man.)

8' Viola da gamba
1 1/2' Larigot
1 3/8' Tierce



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- 2 1/2' Quinte
- 8' Rohrflöte
- 4' Flute harm.
- 2' Principal
- 1/2' Scharff III
- 8' Chalumeau
- Tremulant

PEDAL

- 8' Pommer
- 16' Subbass
- 8' Praestant
- 4' Tenor octave
- 16' Fagott
- Cimbelstern

Despite its name, the Positiv is enclosed, with very effective glass louvers. The console does have a I. Manual, but it is purely for coupling. Whether this convenience is worth the extra cost seems doubtful. I heard the instrument only in a Handel concerto (op. 4, no. 1) and in the organ solo parts of Bach cantatas 35 and 170. In these works it was bright, clean, and precise.

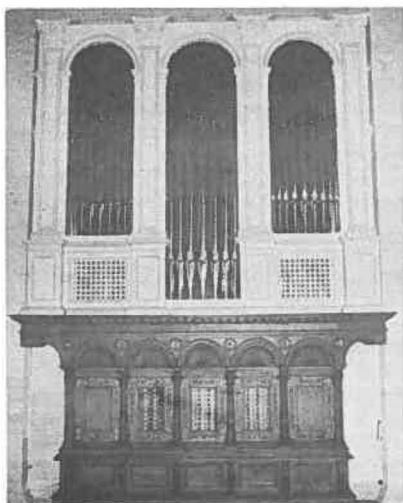
The large, handsome neo-Renaissance church of St. Ursula (1897) dedicated its new organ, by Winfried Albiez of Lindau, in 1984. Albiez is a relatively new and relatively small builder whose best-known work is the extensive rebuild of the organ in Freising Cathedral. St. Ursula had (has, in fact!) a 60-stop Steinmeyer, a 1952 rebuild and enlargement using older parts, in the rear gallery. As a result of various misfortunes, it became technically very unreliable. Instead of repairs that would have cost DM 150,000-200,000 (roughly \$65,000-\$80,000 at present rate of exchange), it was decided to build a new instrument, which, of course, cost a great deal more. The book about the new organ contains a great deal of pious and irrelevant talk about the necessity of having the instrument and the choir in the chancel so that there will be closer contact and greater participation. At any rate, someone wanted the organ in the chancel, and after long debates with the authorities in charge of protected monuments, the new organ was installed in two handsome Italianate cases on either side of the chancel, with the console free-standing and reversed in front of the right-hand case. Both key action and stop action are mechanical. The obviously long and tricky trackers appear to function perfectly.

HAUPTWERK (I. Man.)

- 16' Principale
- 8' Principale
- 8' Flauto reale
- 8' Voce umana
- 4' Ottava
- 4' Flauto in ottava
- 2 1/2' Duodecima
- 2' Quintadecima
- 1 1/2' Decimanona
- 1' Vigesima seconda
- 1/2' Due di ripieno XXVI-XXIX
- 1/2' Due di ripieno XXXIII-XXXVI
- Cornetto IV
- 8' Tromba

POSITIV (II. Man.)

- 8' Bourdon
- 4' Flute a chem.



St.-Ursula-Kirche

- 2' Principal
- 4' Principal (prepared)
- 1/2' Cymbale III
- 2 1/2' Sesquialtera (prepared)
- 8' Cromorne

SCHWELLWERK (III. Man.)

- 8' Hauptbois (!) (prepared)
- 8' Montre
- 8' Flute a fuseau
- 8' Viola
- 8' Voix celeste
- 4' Principal
- 16' Bourdon
- 4' Petit bourdon
- 2 1/2' Nazard
- 2' Quart de Nazard
- 2' Tierce (!)
- 2' Plein jeu V (!)
- 16' Basson
- 8' Tromp. harm.
- 4' Clarinette
- Tremulant

PEDAL

- 16' Principale
- 16' Flauto
- 8' Principale
- 8' Flauto
- 4' Ottava
- 2 1/2' Due di ripieno XII-XV
- 1 1/2' Due di ripieno XIX-XXII
- 16' Tromboni
- 8' Tromba basso

The specification is reproduced from the published description, since I had insufficient time to take it down from the console.

The very gimmicky specification was developed by Winfried Albiez and Karl Dobmeier, director of music at the church. According to an essay by Albiez, Hauptwerk and Pedal are inspired by classic Italian organs, but the other two manuals permit the performance of many other styles! I have heard the instrument accompanying a solo singer and an oboist and in performances of Bach's *Tocatta and Fugue in D Minor*, *Concert Romantique* by J. L. Marceau, and works by F. E. Spannheimer written in 1946. For Bach, some non-Italian mixtures to brighten up the principal chorus are badly needed and the pedal is not sharp and clear once the reeds are added. The Italian and French elements

are by no means entirely authentic, but there is no doubt of the irreconcilable variety of stops present. I hesitate to be dogmatic without hearing the organ over a longer period, but frankly I find the instrument both unsatisfactory and disturbing!

My remarks have covered only a small percentage of the innumerable organ and church music events available during July-August and November-December, 1985. I have quite unfairly neglected the small Lutheran churches that offer a choice of church concerts, often put on with the help of first-rate professionals, most Saturday evenings, and I have paid little attention to relevant performances hidden in the offerings of the two conservatories. As already mentioned, I have also not taken performances during normal services into account, thus eliminating many Christmas or Advent performances. 7

As a kind of appendix, I would like to provide a little information about some fascinating organs that a short-term visitor may not see and will almost certainly not hear. In the small chapel of the royal palace in downtown Munich is a remarkable Positiv, built around 1600 by an unknown builder. It was discovered in the palace at Schleissheim (just north of Munich) in 1968 and restored by Sandtner. The keyboard has 45 notes, four octaves with the lowest a 'short' octave. The stops are Copl 8, Flauten 4, and Principal 2. The little instrument has a delightful bright sound that wears well. 8

The instrumental collection of the *Deutsches Museum* is part of the physics division and the enormous collection was actually acquired simply to furnish examples of various types of sound production. In recent years, as many instruments as possible have been rendered playable, without, however, modernizing or replacing parts if it could possibly be avoided. There are now eight Positiv organs ranging in date from about 1690 to 1809 in playing condition. In addition, there is the jewel of the collection, the organ built in 1630 for the pilgrimage church of Maria Thalkirchen (now within the city limits of Munich). When the church was enlarged in 1907, the organ was given to the museum. The organ has apparently scarcely been touched—even now the hand-operated bellows is usable, although an electric motor is normally used—and the instrument may well be one of the most authentic old instruments in existence.

MANUAL (4 octaves with 'short' bass octave)

- 8' Flauten
- 4' Principal
- 4' Copel
- 2' Octav
- 1 1/2' Quint
- 1' Mixtur III
- 1/4' Cimpel

PEDAL (C-B flat, with 'short' octave)

- 16' Subbas

- 8' Octavbas
- 5 1/2' Quintbas

The pressure is 57 mm. It is probable that the instrument was built by Hans Lechner, who was active in Munich from 1617 until approximately 1650.

This organ is installed in the gallery of the moderate-sized keyboard hall of the museum. As one of a series of concerts presenting instruments from the collections, I heard the Munich organist Heinz Schnauffer play works by Pachelbel, Handel, and Bach. He did make use of a well-trained and active stopchanger! The sound is assertive without being disagreeably loud, and the clearly limited pedal adapts itself unbelievably well to various manual combinations. This was one occasion when a full-length program seemed too short!

It is worth emphasizing that, while the anniversaries of Bach, Handel, and Schütz obviously had some effect on programming, the enormous number of performances of high quality is typical of the city. A similar report could in fact be written any year! This, together with the large number of widely differing organs in the area, should make Munich something of a Mecca for church musicians. ■

Notes

1. I have, in general, not translated church names, since they are, in most cases, easily recognizable. Munich churches are Roman Catholic unless otherwise designated.
2. The choirs named are connected respectively to the Lutheran Markuskirche, Stephanuskirche, and Matthäuskirche, and the Roman Catholic Marienhilfkirche. Their independent status gives them greater freedom in raising funds, often encourages singers of other or no religious affiliation to join, and enables them to pay fees or a salary to their conductor.
3. Some of these pick-up orchestras actually have a very stable personnel. Under Richter, the Bach Orchestra relied on a sizable core of players (including all the first-chair players) that rarely, if ever, varied.
4. See my description of the cathedral organs in *Musical Opinion*, April, 1961.
5. There is an excellent Calig recording, remarkably free of unwanted echo, on which Lehnrdorfer performs works by Bach and Reger as well as an improvisation on 'Lobet den Herrn.'
6. See my description of the organ in *Musical Opinion*, April, 1975.
7. Any organist visiting Munich during the summer should attend some of the organ recitals in nearby baroque churches such as Benediktbeuren and Fürstenfeldbruck. The Eggedacher organ at Benediktbeuren has been lovingly restored and the König organ at Fürstenfeldbruck is one of the best-preserved of South German instruments. Numerous recordings of both are available, particularly on the Calig label.
8. On one of the records of the *Musica Bavaria* series (MB 801), Franz Lehnrdorfer plays music by various Munich court organists ranging from Guami (late 16th century). An excellent description of the organ (in German only) is included.
9. The *Deutsches Museum* has issued a recording, unfortunately available only at the museum, to demonstrate the eight Positivs, the church organ, and a small concert organ donated by Steinmeyer in 1923. (The large Steinmeyer in the huge museum auditorium is not included.) An excellent illustrated booklet, which contains very full information about the instruments, is included with the record (in German only). The performer is Edgar Krapp, a former pupil of Lehnrdorfer, who is Walcha's successor at the *Hochschule* in Frankfurt. A companion recording provides a survey of harpsichords, clavichords, forte-pianos, and the like.

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Organ Recitals

DENNIS BERGIN, Peters Memorial Presbyterian Church, St. Louis, MO, April 27: *Prelude and Fugue in B Major, Prelude and Fugue in F Minor*, Op. 7; Antiphons I. II. III. IV. V. (*Vêpres du Commun*, Op. 18); *Crucifixion (Symphonie-Passion)*, Op. 23); *Preludio (Deuxième Symphonie)*, Op. 26); *Musette (Triptyque)*, Op. 51); *Berceuse, Fileuse (Suite Bretonne)*, Op. 21); *Variations sur un Noël*, Op. 20, Dupré.

JEAN WYNSTRA BOEHLER, Concordia College, St. Paul, MN, April 13: *Prelude and Fugue in A Minor*, Bach; *Sonata V in C Minor*, C. P. E. Bach; *Resurrexit, Nysted*; *Sonata in G Major* (movements II and III), Elgar; *Dieu parmi nous (La Nativité)*, Messiaen.

GUY BOVET, Chicago Theological Seminary, Chicago, IL, May 4: *Fantaisie pour montrer ce qui se peut faire à l'orgue*, Racquet; *Segundo tiento de tiple de decimo tono*, Arauxo; *Capriccio cromatico*, Merula; *Tiento de falsas de quarto tono*, Cabanilles; *Concerto in A Minor*, Vivaldi/Bovet; *Improvisation; Consolation in D^b Major, Consolation in E Major, Wir hatten viel Bekummer-nis*, Liszt; Two sketches, Schumann; *Prelude and Fugue in E^b Major*, Bach.

JOHN COURTER, First Union Congrega-tional Church, Quincy, IL, April 13: Chorale variations on *Wie gross ist den Allmacht'gen Gute*, Mendelssohn; *Chaconne in D Minor*, Pachelbel; *Du Friedefurst, Herr Jesu Christ*, S. 1102; *O Lamm Gottes unschuldig*, S. 1095; *Ehre sei dir, Christe*, S. 1097; *Toccata in E Major*, S. 566, Bach; *Fanfare, Cantabile, and Finale*, Lemmens; *Lobe den Her-ren, Manz*; *St. Catherine*, Courter; *Pisgah, Wood; Introduction, Canon and Toccata on "Nun danket alle Gott"*, Schmeel.

PHILIP CROZIER, Trinity Church, Bos-ton, MA, April 20: *Noel: "Votre bonté bon Dieu"*, Balbastre; *Impromptu*, Vierne; *Dr. Bull's Me selfe, Worster Braules*, Tomkins; *Sonata #1 in G Minor*, Jackson; *Voluntary in A*, Selby; *Victimae paschali laudes*, Rop-pek; *Rhapsody on a ground*, Statham; *In-troit, Offertoire, Communion (Epiphany Suite)*, Tourneüre; *Salve Regina: Concert Study*, Raffaele Manari.

ROBERT DELCAMP, University of the South, April 30, Lecture-recital: *Symphonie-Passion*, Op. 23; *Prélude et Fugue en Fa Mineur*, Op. 7, No. 2; *Deux Esquisses*, Op. 41; *Variations sur un Noël*, Op. 20, Dupré.

RODNEY ALAN GILES, First Baptist Church, Kansas City, MO, March 16: *Prelude and Fugue in G Minor*, Buxtehude; *O Mensch, bewein' dein' Sünde gross*, S. 622, Bach; *Nova*, Roberts; *Pièce Héroïque*, Franck; *Orgelkonzert über Weise "Es sung-en drei Engel"*, Micheelsen; *Andante soste-nuto (Symphonie Gothique)*, Op. 70), Widor; *Prélude et Fugue sur le nom d'Alain*, Op. 7, Durulé.

DIANA GREENE, Southeastern Baptist Theological Seminary, Wake Forest, NC, April 24: Lecture-recital, *Clavierübung III*, Bach.

JEAN GUILLOU, House of Hope Presby-terian Church, St. Paul, MN, April 27: *Piano Sonata in B-flat Minor*, Reubke; *Fantasy and Fugue on the Chorale "Ad nos, ad salu-tarem undam"*, Liszt; *Improvisation on a submitted theme*.

JOYCE JONES, The Crystal Cathedral, Garden Grove, CA, May 27: *Prelude and Fugue on BACH*, Liszt; *Ave Maria*, Arcad-elt-Liszt; *Fileuse; Variations on a Noël; Pre-lude and Fugue in B Major*, Dupré; *Fantaisie and Fugue on the Chorale "Ad nos, ad salutarem undam"*, Liszt.

REGINALD LUNT, Christ Lutheran Church, York, PA, May 3: *How brightly shines the day star; In quiet joy; We Chris-tians; We thank Thee, Lord Jesus*, Op. 28; *Antiphon V*, Op. 18; *Allegro deciso (Evoca-*

tion, Op. 37); *Symphonie-Passion*, Op. 23, Dupré.

ALLAN MAHNKE, First Unitarian Soci-ety, Minneapolis, MN, May 18: *Toccata in A Minor*, Op. 80, No. 11; *Intermezzo in D Major*, Op. 80, No. 10; *Fantasy and Fugue on "How brightly shines the morning star,"* Op. 40, No. 1; *Introduction, Variations, and Fugue in F[#] Minor*, Op. 73, Reger.

JAY PETERSON, with Lee Lane, viola, St. Peter's United Church of Christ, Skokie, IL, May 31: *Prelude and Fugue in C Minor*, S. 546, Bach; *Sonata in E^b Major*, Dittersdorf; *Toccata in F Major*, BuxW 156, Buxtehude; *Poem for Viola and Organ*, Sowerby; *Crucifixion, Resurrection (Passion-Symphonie)*, Op. 23), Dupré.

CHRISTA RAKICH, St. James Episcopal Church, Fresno, CA, April 8 (organ and harpsichord): *Partita in D Major (Clavierü-bung I)*; *Duetto, Aus tiefer Not (Clavierü-bung III)*, Bach; *Bergamasca*, Frescobaldi; *Andante (Sonata in A Major, K. 208)*, D. Scarlatti; *Toccata settima, Rossi; John, come kisse me now*, Byrd.

THEODORE W. RIPPER, First United Methodist Church, Carlsbad, NM, April 8: *Voluntary I in D Major*, Boyce; *Andante (Duet for Organ)*, Wesley; *Andante espressivo (Sonata in G Major, Op. 28)*, Elgar; *A Trumpet Minuet*, Hollins; *Prelude and Fugue on a Theme of Vittoria*, Britten; *Three Pieces for Organ*, Walton; *Toccata in Seven*, Rutter.

JOHN ROSE, Trinity College, Hartford, CT, May 2: *O Mensch, bewein' dein' Sünde gross*, Bach; *Etude Symphonique*, Op. 78, Bossi; *Prelude, Fugue, and Variation*, Op. 18, Franck; *Clair de lune*, Op. 53, *Final (Symphonie I, Op. 14)*, Vierne; *Fantaisie and Fugue über den Choral: Ad nos ad salutar-em undam*, Liszt.

NAOMI ROWLEY, Elmhurst College, Elmhurst, IL, April 25 (Music for harpsi-chord—a tribute to Wanda Landowska, mu-sic for organ—a tribute to Marcel Dupré): *Chaconne in F Major*, L. Couperin; *Partita: Jesu, meine Freude*, Drischner; *Andante (Italian Concerto)*, Bach; *Biblical Sonata No. 4*, Kuhnau; *Chaconne in G Major*, HWV 435, Handel; *Cortège et Litanie*, Dupré; *Offertoire sur les grands jeux, Tierce en taille, Dialogue sur les grands jeux*, F. Cou-perin; *Le banquet céleste*, Messiaen; *Prelude et Fugue*, Op. 7, No. 3, Dupré.

JOHN VANDERTUIN, Central Presby-terian Church, Hamilton, Ontario, May 3: *Praeludium, Fugue und Ciacona*, Buxte-hude; *Herr Jesu Christ, dich zu uns wend*, Bach; *Choral II in B Minor*, Franck; *Sym-phonie V in F Minor: I. Allegro vivace, II. Allegro cantabile, V. Toccata*, Widor; *Pre-lude and Fugue in G Minor*, Dupré; *Foux Follets*, Vierne; *Variations and Fugue (on a theme of Albert de Klerck)*, Vandertuin.

GILLIAN WEIR, Augustana Lutheran Church, Denver, CO, April 25: *Concerto in D Minor*, S. 596, Bach; *Noël de Saintonge*, Dandrieu; *Noël pour les Grands Jeux*, Da-quin; *Trio Sonata V in C Major*, Bach; *Chor-al II in B Minor*, Franck; *Moto ostinato (Sunday Music)*, Eben; *Variations on Ameri-ca*, Ives; *Echo Fantaisie*, Saint-Saëns; *Elfes*, Bonnet; *Esquisse in E Minor; Variations sur un Noël*, Dupré; *Etude Symphonique*, Bossi.

TODD WILSON, organ, ANNE WIL-SON, piano, St. Bartholomew's Church, New York, NY, April 6: *Overture to Die Meister-singer*, Wagner, arr. Lemare; *Rorate coeli; Attende, Domine*, Demessieux; *Ballade*, Op. 30, Dupré; *Scherzo (Sonata V, Op. 80)*, Guil-mant; *Mystique*, Op. 87, No. 2, Widor; *Trois Esquisses*, Op. 41: I. E Minor; *Magnificat*, Op. 18, No. 10; *Variations sur un Noël*, Op. 20, Dupré.

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Calendar

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

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

4 SEPTEMBER
R. Benjamin Dobey; National City Christian, Washington, DC 12:15 pm

6 SEPTEMBER
Michael Murray; masterclass; St Paul's Cathedral, Birmingham, AL 10 am

7 SEPTEMBER
Michael Corzine; First Christian, Columbus, IN 4 pm
Michael Murray; St Paul's Cathedral, Birmingham, AL 4 pm

10 SEPTEMBER
Roberta Bitgood; Methuen Mem. Hall, Methuen, MA
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

11 SEPTEMBER
Jonathan Dimmock; National City Christian, Washington, DC 12:15 pm

12 SEPTEMBER
Choir of St John's College; Trinity Church, Boston, MA 8 pm

13 SEPTEMBER
Herndon Spillman; Metropolitan Baptist, Washington, DC 5 pm
Marilyn Keiser; workshop; EIU, Charleston, IL

14 SEPTEMBER
Christa Rakich; Storrs Congregational, Storrs, CT 4 pm
Choir of St John's College; St Thomas Church, New York, NY 4 pm
Bach-a-thon; St James Cathedral, Chicago, IL 12:30-6:30 pm
William Ziegenfuss; with percussion; Christ Church Cathedral, New Orleans, LA 4 pm

17 SEPTEMBER
Rodger Vine; Methuen Mem. Hall, Methuen, MA
Karel Paukert; St Paul's Episcopal, Cleveland, OH 12 noon
Wenda DeVries; First Presbyterian, Kalamazoo, MI 12 noon

18 SEPTEMBER
Peter M. Marshall; National City Christian, Washington, DC 12:15 pm

19 SEPTEMBER
Michael Murray; St Paul's Episcopal Cathedral, Buffalo, NY 8 pm
Marilyn Mason; Our Lady of Mt Carmel, Chicago, IL 7 pm

20 SEPTEMBER
Michael Murray; masterclass; St Paul's Episcopal Cathedral, Buffalo, NY 10 am

21 SEPTEMBER
Harrison Oxley; U.S. Military Academy, West Point, NY 3:30 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm

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24 SEPTEMBER

Thomas Richner; Methuen Mem. Hall, Methuen, MA

Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

Brent Hylton; First Presbyterian, Kalamazoo, MI 12 noon

25 SEPTEMBER

Everett Kinsman; National City Christian, Washington, DC 12:15 pm

26 SEPTEMBER

Michael Murray; Columbus Symphony, Columbus, OH 8 pm

Frederick Swann; Brainerd Un. Methodist, Chattanooga, TN 8 pm

27 SEPTEMBER

Michael Murray; Columbus Symphony, Columbus, OH 8 pm

28 SEPTEMBER

Martin Haselböck; College of the Holy Cross, Worcester, MA 4 pm

John Rose; Sacred Heart Church, Torrington, CT 3:30 pm

John Obetz; St Paul's-by-the-Sea, Jacksonville, FL 4 pm

Charlotte Mattax, harpsichord; University of Dayton, Dayton, OH 3 pm

Bruce Dwornbos; Cathedral of St Philip, Atlanta, GA

Gillian Weir; Interlochen Arts Academy, Interlochen, MI 4 pm

Robin Dinda; Redeemer Lutheran, Flint, MI 4 pm

Gerre Hancock; St Paul's Episcopal, Mobile, AL

George Lucktenberg, harpsichord, Christ Church Cathedral, New Orleans, LA 4 pm

29 SEPTEMBER

Gillian Weir, masterclass; Interlochen Arts Academy, Interlochen, MI 10 am

30 SEPTEMBER

Martin Haselböck; Northside Drive Baptist, Atlanta, GA 8:15 pm

Gerre Hancock; University of Louisville, Louisville, KY 8 pm

UNITED STATES

West of the Mississippi

19 AUGUST

Laurie Probst; Christ Un. Methodist, Rochester, MN 12:20 pm

26 AUGUST

Merrill Davis; Christ Un. Methodist, Rochester, MN 12:20 pm

5 SEPTEMBER

Choir of St John's College; Basilica of St Mary, Minneapolis, MN 8 pm

7 SEPTEMBER

Carlene Neihart; Shawnee Un. Methodist, Shawnee, KS 5 pm

Choir of St John's College; Grace Cathedral, San Francisco, CA 5 pm

9 SEPTEMBER

Choir of St John's College; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

14 SEPTEMBER

Carlene Neihart; Shawnee Un. Methodist, Shawnee, KS 5 pm

19 SEPTEMBER

Robert Anderson; St John's Cathedral, Denver, CO 8 pm

David Higgs; First Presbyterian, Houston, TX 8 pm

20 SEPTEMBER

Frederick Swann; Calimesa Seventh-day Adventist, Calimesa, CA 7:30 pm

21 SEPTEMBER

David Higgs; Univ of Texas, Austin, TX 4 pm

23 SEPTEMBER

Todd Wilson; Oklahoma City Univ, Oklahoma City, OK 8 pm

27 SEPTEMBER

Marilyn Keiser, workshop; Trinity Church, Longview, TX

28 SEPTEMBER

Frederick Swann; Central Lutheran, Minneapolis, MN 8 pm

Carlene Neihart; Barry Christian Church, Kansas City, MO 7 pm

Marilyn Keiser; Trinity Church, Longview, TX

29 SEPTEMBER

Frederick Swann, workshop; Central Lutheran, Minneapolis, MN 10 am-noon, 1-3 pm

INTERNATIONAL

19 AUGUST

Philip Crozier; St James United Church, Montreal 12:30 pm

21 AUGUST

Gillian Weir; St Paul's Church, Huddersfield, England 7:30 pm

22 AUGUST

Gillian Weir, masterclass; St Paul's Church, Huddersfield, England 10 am

3 SEPTEMBER

Gillian Weir; Royal Northern College of Music, Manchester, England 7:30 pm

7 SEPTEMBER

Lynne Davis; Chartres Cathedral, Chartres, France 5 pm

14 SEPTEMBER

Lynne Davis; Collégiale St Ours, Loches, France 5 pm

24 SEPTEMBER

Gillian Weir; High Wycombe Parish Church, Wooburn Festival, England 7:30 pm

26 SEPTEMBER

Clyde Holloway; Grace Presbyterian, Calgary, Alberta 8 pm

28 SEPTEMBER

Clyde Holloway; Robertson-Wesley United Church, Edmonton, Alberta 3 pm

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John Weaver



Todd Wilson

European Artists 1986-87

Christoph Albrecht, April 22-May 12
Guy Bovet, November & March
Stephen Cleobury, March 29-April 12
Peter Hurford, March
Peter Planyavsky
Simon Preston, April 26-May 19
Louis Robilliard, April 22-May 10
Canterbury Cathedral Choir, June

European Artists 1987-88

Susan Landale, October
Simon Preston, Mid-September/October
Salisbury Cathedral Choir, April
Lionel Rogg, March

Duo Concerts

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